

# 80 YEARS STRONG

## 1933 A GUILD IS BORN

►The formation of the Directors Guild had been percolating for a number of years. Amid nationwide labor unrest in the country, the studios had been squeezing directors both financially and creatively. The first step toward organizing a guild occurred in 1933 outside the Hollywood Roosevelt Hotel, after a meeting in which the studios announced a 50 percent across-the-board pay cut. After the meeting, King Vidor and a handful of directors congregated on the sidewalk and knew something had to be done. They understood, as Vidor put it, “We must have a guild to speak [for us], and not the individual, who can be hurt by standing up for his rights.” That guild was born in late 1935 and



“Solidarity is the hallmark of our strength. When we are united, we are an indomitable force—then, now, and into the future.”  
—PARIS BARCLAY | President

early 1936 at a series of secret meetings attended by about 15 directors, the first a legendary gathering at Vidor’s house on Dec. 23. “What brought them together initially were issues related to the treatment of directors and their creative rights,” said DGA National Executive Director Jay D. Roth. “And I think the issues that brought them together in 1935 are the same issues that directors deal with today. Those core issues are still here.”



“The Screen Directors Guild was organized solely by and for the motion picture director.... We are not anti-anything; the Guild being formed for the purpose of assisting and improving the director’s work in the form of a collective body, rather than as an individual.”

KING VIDOR



## 1938 DOROTHY ARZNER First Female Member

►“Women’s dramatic sense is invaluable to the motion picture industry,” said Dorothy Arzner, whose contributions include being the first female member of the Directors Guild. In early Hollywood, Arzner was a typist, screenwriter, editor, and ultimately, director. She is believed to have developed the boom mic, enabling actors to move and speak more easily in early talkies. At one time under contract to Paramount, Arzner is best known for directing such strong personalities as Clara Bow, Claudette Colbert, Katharine Hepburn, and Joan Crawford in films such as *Honor Among Lovers* (1931) and *Christopher Strong* (1933). “Maintain conscious control of your medium—nothing random,” was her philosophy. She later taught at the Pasadena Playhouse and UCLA, where she inspired generations of filmmakers including Francis Ford Coppola.



“I worked on my first project under her supervision. And after—I think it was the second day—she sat there looking at me, nodding her head, and said, ‘You’re going to be a very successful director.’”

—FRANCIS FORD COPPOLA

DGA.org/Arzner



### 1933

#### Informal Talks

►A group of directors meet outside the Roosevelt Hotel to discuss forming a guild.  
DGA.org/BeforeTheGuild

### 1935

#### Directors Meet to Form a Guild

►About 15 directors hold secret meetings in late 1935 and early 1936 at King Vidor’s home to organize a union of directors.  
DGA.org/Founding



King Vidor’s house in Coldwater Canyon, where a secret meeting on Dec. 23, 1935, resulted in the founding of the Guild.

PHOTOS: (CLOCKWISE, TOP LEFT) JEFFREY MOSIER; AMPAS (2); L.A. PUBLIC LIBRARY

PHOTOS: (CLOCKWISE, TOP LEFT) AMPAS; EVERETT; BISON ARCHIVES; DGA ARCHIVES; AMPAS

### 1936

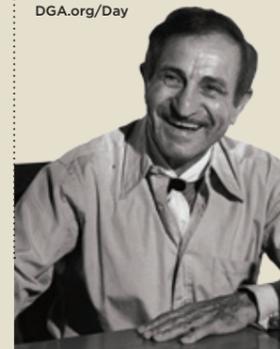
#### The Screen Directors Guild Is Born

►Articles of incorporation filed in Sacramento on Jan. 13, 1936. King Vidor is named first president. The first general membership meeting is held at the Hollywood Athletic Club. SDG’s first offices open in the Crossroads of the World building in Hollywood.  
DGA.org/Founding

### 1937

#### SDG Admits ADs

Francisco “Chico” Day Becomes the First Mexican-American Member of the Directors Guild  
DGA.org/Day



### 1938

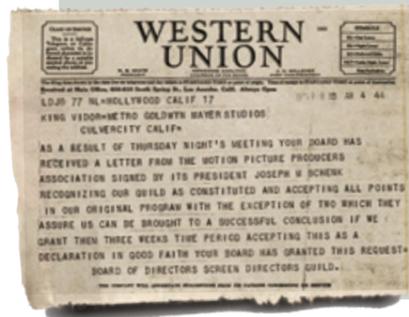
SDG Represents 95 Percent of Film Directors and ADs in Hollywood

**1939**  
**FIRST CONTRACT**

Directors Guild as a bargaining unit. The case was still pending before the National Labor Relations Board. At the time, Frank Capra was serving as president of the Academy of Motion Picture Arts and Sciences. Joseph M. Schenck, then president of 20th Century Fox, was leading the producers. Capra threatened not only to resign as Academy president, but also to instigate an industry-wide boycott of the Academy Awards, which was just a week away. The moguls caved in and the Guild, representing 95 percent of directors and ADs in Hollywood, received blanket studio recognition on Feb. 18, 1939. Capra was elected president of the SDG. To top off the victory, Capra's film *You Can't Take It With You* won the Academy Award for best picture and best director.



"The opposing sides of Hollywood's moviemaking family had reached a crucial accord and a crucial understanding. The directors had their Guild, their unity, and their victory. So did the movies."  
—MARTIN SCORSESE  
From *DGA Moments in Time*



FRANK CAPRA

"Some members were for calling an emergency meeting of all directors and asking for a strike vote. I suggested a more immediate power play: Disrupt the upcoming Academy Awards banquet."

**1941-1945**  
**THE WAR EFFORT**

►During World War II, Guild members contributed to the war effort, and directors Frank Capra, John Ford, William Wyler, George Stevens, and John Huston were enlisted to make documentaries on behalf of the U.S. Army Signal Corps. In a 1942 Christmas greeting, Guild President George Stevens told members, "[You] are doing your part in finishing the biggest and most important production on which you have ever worked."

DGA.org/WW2



George Stevens with captured German soldiers in 1945.



"Thanks to the foresight of a small group of directors seeking to offer compassionate assistance to fellow members in need, 70 years later, the DGA Foundation continues that vital mission, making sure that members facing financial crisis have somewhere to turn."

—DON PETRIE |  
Directors Guild Foundation Chair

**GUILD AWARDS LAUNCHED**

The announcement hit the trades in August 1948. "Effective from last May 1, the Screen Directors Guild is establishing awards to be presented quarterly for the best directed picture, and annually for the outstanding directorial achievement of the year," wrote *Variety* under the banner headline "SDG Gives Own Awards." A kind of Declaration of Independence from the Academy, the awards were initiated to give credit for outstanding work and enhance the image of the director in the eyes of the industry, the press, and the public. SDG President George Marshall called it "a family affair" and said no one was more qualified to judge the work of directors than directors themselves. "It isn't that we're dissatisfied with the Academy Awards," said Marshall. "We just want awards of our own judged on technique only."



"[Winning] this is truly an honor and I'm humbled by being recognized by my peers. ... They do what I do so it means everything."  
—ALFONSO CUARÓN |  
Winner of DGA Award for *Gravity* in 2013



At the first ceremony at the Hollywood Roosevelt Hotel, President George Marshall (center) poses with award recipients (from left) George Stevens, Darryl F. Zanuck (accepting for Howard Hawks), Fred Zinnemann, and Joseph L. Mankiewicz, who won for feature film.

**1939**

**Studios Recognize the Guild**  
DGA.org/Recognition

**1941**



**George Stevens Elected Third Guild President**  
►Serves 1941-1943

**1942**

**Minimum Salaries Established**  
►The 1939 AMPP agreement is appended to include minimum salaries for directors.

**1943**



**Mark Sandrich Elected Guild President**  
►Serves 1943-1944

**1944**

**John Cromwell Elected Guild President**  
►Serves 1944-1946



PHOTOS: DGA ARCHIVES, (TOP, RIGHT) EVERETT

**1945**

**Educational and Benevolent Foundation Founded**  
►Initially backed by a \$25,000 donation from director Leo McCarey, today's foundation offers no-interest, short-term loans to members experiencing financial hardship. It partnered with the MPTF and UCLA in 2015 to establish the DGA Foundation Cognitive Wellness Program, a research program exploring ways to delay the onset of dementia and Alzheimer's symptoms.

PHOTOS: (CLOCKWISE, TOP RIGHT) DGA ARCHIVES (2); LANDOV/CBS; HOWARD WISE; AMPAS; FRAZER HARRISON/GETTY IMAGES FOR DGA

**1946**

**George Stevens Elected Guild President for Second Term**  
►Serves 1946-1948

**1947**



**Radio & Television Directors Guild Forms in New York**

**1948**

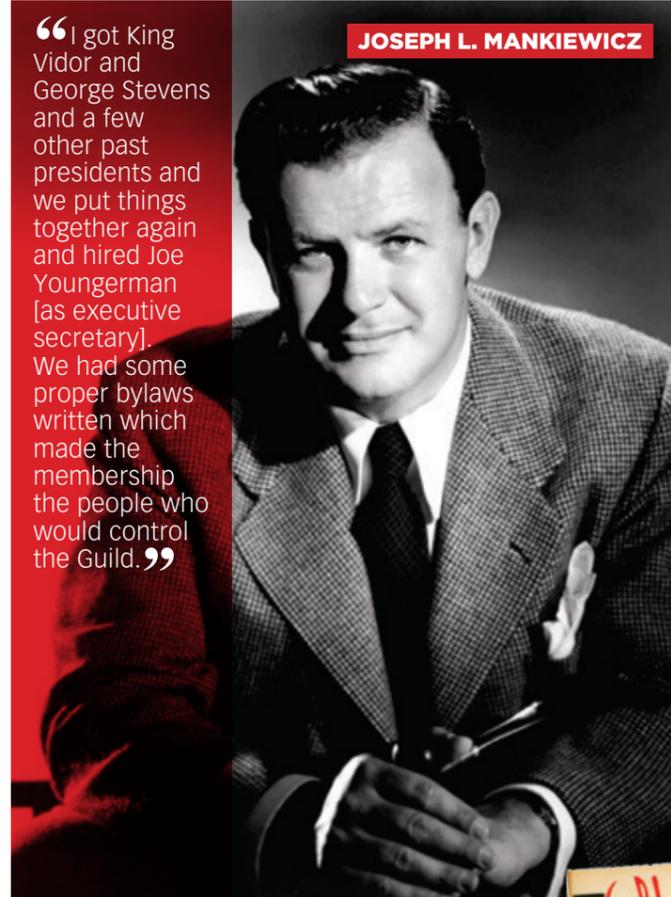
**George Marshall Elected Guild President**  
►Serves 1948-1950

**1949**

**Screen Directors Guild Awards Are Established**  
DGA.org/1stAwards

“I got King Vidor and George Stevens and a few other past presidents and we put things together again and hired Joe Youngerman [as executive secretary]. We had some proper bylaws written which made the membership the people who would control the Guild.”

JOSEPH L. MANKIEWICZ

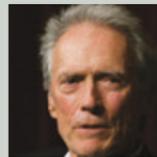


“Lupino was a trailblazer, not just for women, but for all directors. She took on subjects that no one else wanted to touch at that time. As a director she never played it safe. I’m thrilled that she never paved the way to make art and film.”  
—KIMBERLY PEIRCE

## 1950 THE BLACKLIST

► In the midst of the McCarthy era blacklist, Cecil B. DeMille’s call for Guild members to sign a loyalty oath and his secret petition demanding the resignation of President Joseph L.

Mankiewicz brought over 300 members to a hotly contested, emotionally draining seven-hour meeting at the Beverly Hills Hotel on Oct. 22, 1950. With some deft statesmanship by George Stevens and others, it became obvious that DeMille had manipulated the Guild for his own political purposes and the measures were defeated. But it was a highly polarizing meeting, turning members against one another. It is regarded as one of the most climactic—and darkest—moments in the Guild’s 80-year history. In political terms, nothing was accomplished as far as stemming the tide of the Hollywood witch hunt, but it did help refocus the Guild on representing the collective rights of directors and not the political self-interests of a faction of members. “The important thing was bringing this group of disassociated men and great talents together to form one organization,” said the Guild’s next president, George Sidney. “I think we have managed to do this and solidified our organization.”



“The directors—all of them—went back to the business of making movies. And the Guild, by virtue of its members’ courage and integrity, had found peace in its own civil war.”  
—CLINT EASTWOOD  
From *DGA Moments in Time*



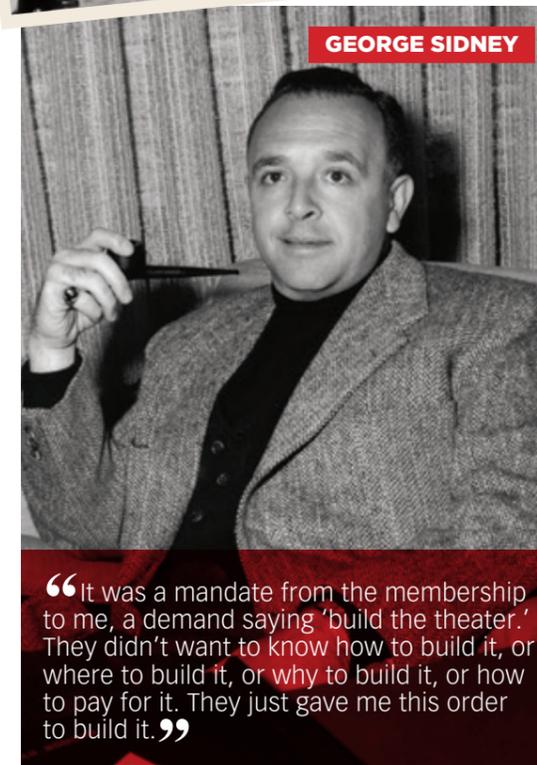
DGA.org/Blacklist

## NEW HEADQUARTERS 1955

George Sidney (center, with shovel) and members break ground for the new headquarters at 7950 Sunset Blvd. in 1954.



GEORGE SIDNEY



“It was a mandate from the membership to me, a demand saying ‘build the theater.’ They didn’t want to know how to build it, or where to build it, or why to build it, or how to pay for it. They just gave me this order to build it.”

## PENSION PLANS ESTABLISHED

The DGA-Producer Pension Plan was born out of the Hollywood labor strife of the late 1950s over the reuse of feature films on television. The DGA was preparing to enter negotiations in early 1960 when Republic Pictures broke a 12-year moratorium on exhibiting films on television without negotiating a residual payment to any of the Hollywood guilds.

SAG and WGA struck the industry in early 1960 over this issue. SAG settled its strike and under the leadership of its then-president Ronald Reagan, negotiated a new deal with the producers in April in which significant contributions were made to the actors’ pension plan in exchange for release of residuals claims on post-1948 feature films shown on television.

At the same time, directors were dissatisfied with the minimal coverage of the Motion Picture Industry Plan, with limited benefits that were based only on hours spent on set, not time in pre- or postproduction.

Recognizing the rising value of a pension plan vs. the diminishing value of post-’48 films, on May 1, 1960, the DGA accepted the SAG deal, giving directors and their assistants their own pension plan and establishing future residuals for directors on post-1960 feature films shown on television.

The DGA agreement expanded on the SAG deal in two significant ways: first, the new pension plan covered not only directors and ADs of feature films but also expanded pension benefits to television directors and ADs who shot films made for television. Second, in addition to establishing employer contributions to the Basic Pension Plan to serve all members, the DGA negotiated an additional, separate plan funded by both employer and member contributions to further support individual members in retirement. Now called the Supplemental Plan, this plan was the first of its type in the industry and was revolutionary in that these supplemental contributions would follow individual members throughout their lifetime and are made available to the member in a lump sum upon retirement.



### 1950

**Joseph L. Mankiewicz Elected Guild President**

► Serves 1950-1951

**First Television Contract Negotiated**

► The first television contract grants directors the right to share in revenue from filmed shows on television.

**Joseph Youngerman Named Guild Executive Secretary**

**Guild Membership Reaches 900**



**Ida Lupino**

► Lupino becomes the second woman director to join the Guild. She was a pioneer of independent, low-budget features on challenging subjects, such as *The Bigamist* and *The Hitch-Hiker*, and later transitioned to episodic TV. “If Hollywood is to remain on the top of the film world, I know one thing for sure—there must be more experimentation with out-of-the-way film subjects.”  
DGA.org/Lupino

### 1951

**George Sidney Elected Guild President**

► Serves 1951-1959. With a second term from 1961 to 1967, he had the longest tenure of any Guild president.

### 1953

**The Guild Gives First D.W. Griffith Award (Later renamed the Lifetime Achievement Award)**

► Initiated to heal wounds from the divisive Loyalty Oath meeting and raise the prestige of directors. Cecil B. DeMille is the first recipient.

**Best Director for Television Award**

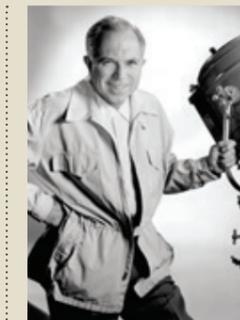
► Robert Florey and AD Bruce Gowler win the Guild’s first Best Director for Television Award for *The Last Voyage*.

### 1954

**Groundbreaking for Screen Directors Guild Headquarters**



### 1957



**King Vidor Receives the Guild’s Lifetime Achievement Award**  
DGA.org/Vidor

### 1960

**DGA-Producer Pension Plan Established**

► 55 years later, the pension plans combined have assets of more than \$3 billion and annual contributions from employers of nearly \$110 million as of 2015.

PHOTOS: (CLOCKWISE, TOP LEFT) EVERETT; DGA ARCHIVES; AMPAS; DGA ARCHIVES; BRIAN DAVIS

PHOTOS: (CLOCKWISE, TOP LEFT) DGA ARCHIVES (2); PHOTOFEET; DGA ARCHIVES; AMPAS

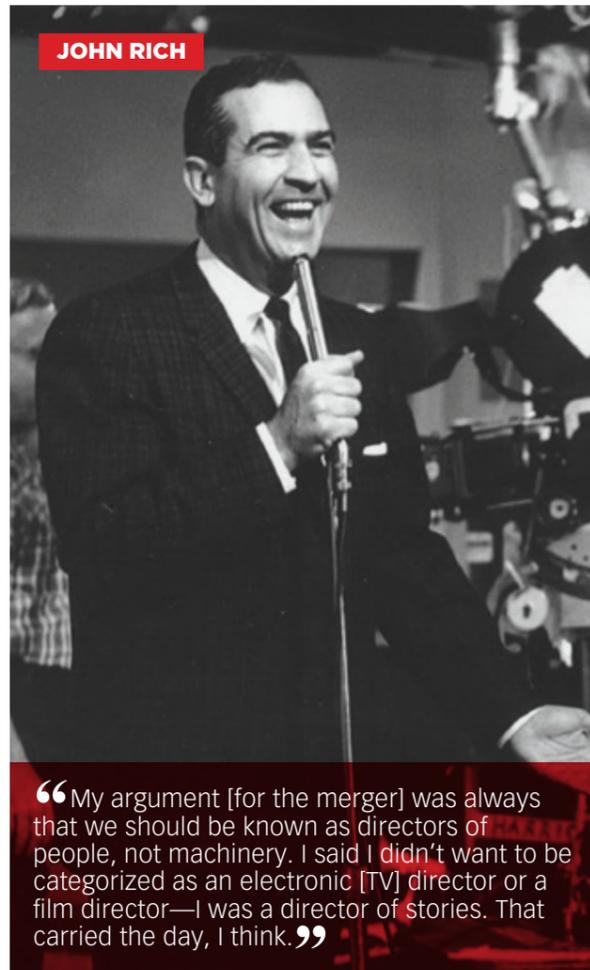
## 1960 THE MERGER OF THE GUILDS

►After years of back-and-forth negotiations, the New York-based Radio & Television Directors Guild, representing directors working live or on tape, and the Los

Angeles-based Screen Directors Guild, representing directors working on film, agreed that one guild would be in the best interests of all of their members. The new Directors Guild of America was made up of 2,068 directors, assistant directors, associate directors, stage managers, and program assistants. Frank Capra was elected president of the DGA. The merger unified bargaining power under one roof and brought together in a single union all directors and the teams that support them. In addition, it made the DGA unique among entertainment craft unions for uniting East and West, thus covering all areas of technology and craft—features, television, news, and sports.



“What the merger achieved is that directors and members of the directorial team, regardless of the medium in which they worked, were now unified—and that unity has been key in furthering the rights for all members ever since.”  
—SCOTT BERGER | Assistant Secretary-Treasurer



JOHN RICH

“My argument [for the merger] was always that we should be known as directors of people, not machinery. I said I didn’t want to be categorized as an electronic [TV] director or a film director—I was a director of stories. That carried the day, I think.”



“Wendell and Fred’s DGA membership broke an important barrier, and the struggles each overcame in the decades to follow helped to pave the way for African-Americans in the industry. We continue to forge forward in honor of their memory.”  
—MILLICENT SHELTON | Former Co-Chair African American Steering Committee



Merger negotiators include (left to right) Ernest Ricca, Joseph Youngerman, unidentified man, and Jack Shea.

## THE BILL OF CREATIVE RIGHTS

From the inception of the DGA, one of the leading goals was to establish the right to a Director’s Cut, but it took over 20 years to achieve this objective. Elliot Silverstein experienced the need for it firsthand in 1961 after directing an episode of *The Twilight Zone*, ironically titled “The Obsolete Man.” “[The] editor refused to cut it the way I wanted it cut,” said Silverstein. “The only



“All of the creative rights language flows from this idea of the director having the right to a cut. But it had to be demanded and negotiated for, and it forms the heart of the Guild’s creative rights language.”  
—STEVEN SODERBERGH | Co-Chair Creative Rights Committee

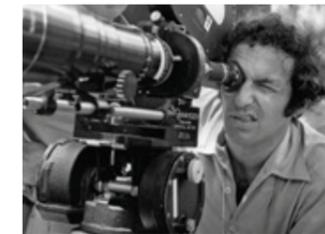
[postproduction] right we had in the early ‘60s was to make suggestions for improvements in the rough cut to the associate producer.” Silverstein found that other directors were having similar problems, so he and a group of 24 directors met with DGA National Executive Secretary Joseph Youngerman to see what could be done. When the Negotiations Committee, chaired by former Guild President Frank Capra, presented its demands for a Director’s Cut to the Alliance of Motion Picture and Television Producers, this represented a substantive change to the way the studios had always viewed the post-production process, and the producers resisted. To break the stalemate, Capra ingeniously proposed that if a director

held up postproduction, the DGA, at its own expense, would fly in one of 12 top-notch directors to finish the job. The notion that directors would work for love rather than money removed the producers’ objections, and the Guild ultimately secured a Director’s Cut as part of a landmark Bill of Creative Rights in April 1964. The Bill of Creative Rights has since grown into the *Creative Rights Handbook*, which summarizes the rights of DGA members. “The Director’s Cut was a serious artistic step in Guild history,” recalled director Robert Ellis Miller, a member of the original committee. “It changed everything.”

## 1968 POSSESSORY CREDIT PROTECTED

►Well before there was a Directors Guild of America, directors were accustomed to seeking and receiving a possessory credit on their feature films. Later, it

was commonplace among directors such as Frank Capra, George Stevens, King Vidor, and Alfred Hitchcock. In each case, the credit was negotiated by the individual director, a practice that the DGA maintained every director was entitled to. This tradition was challenged in 1966. In secret negotiations, the Association of Motion Picture and Television Producers and the Writers Guild of America West signed a contract barring producers from awarding a possessory credit to anyone other than the writer credited on the film or the author of the source material. DGA Vice President Delbert Mann (President George Sidney was shooting in England) responded boldly by filing a suit in Superior Court. Directors united in anger at a historic meeting on both coasts on May 16, 1967. In early 1968, faced with the threat of a directors’ strike, the producers reversed course and affirmed the right of anyone, whether individuals or management, to negotiate for special credits. That principle was enshrined in the DGA Basic Agreement, and remains so today.



“The Director’s Cut was to be definitive; it was to be the cut the director made, the cut that he or she wanted to appear on the screen.”  
—ELLIOT SILVERSTEIN

### 1960

RTDG and SDG Merge to Form Directors Guild of America  
DGA.org/Merger

First Residuals for Features Aired on TV

First African-American Members, Wendell Franklin and Fred Lights, Inducted Into the Newly Merged DGA

“I had a hard time when I walked on some lots. I got the treatment now and then—from actors, from crew, from production men. They gave me a rough time, but hell, I didn’t expect it was going to be easy.”  
—WENDELL FRANKLIN



### 1961

George Sidney Elected President for Second Term  
►Serves 1961-1967



### 1963

Assistant Directors Local 161, IATSE, Merges With DGA



PHOTOS: (CLOCKWISE, TOP RIGHT) COURTESY JOHN RICH; BRIAN DAVIS; AMPAS; EVERETT; DGA ARCHIVES; AMPAS; COURTESY JACK SHEA; MARCIE REVENS

PHOTOS: (CLOCKWISE, TOP LEFT) FRAZER HARRISON/GETTY IMAGES; PHOTOFEST (2); DGA ARCHIVES

### 1964

Right to Director’s Cut Established

Directors’ Credit Placement Established  
►The 1964 Bill of Creative Rights also contained the provision that the director receive final credit on the main titles and credit on all paid advertising.  
DGA.org/CreativeRightsBill

Unit Production Managers Merge With the DGA

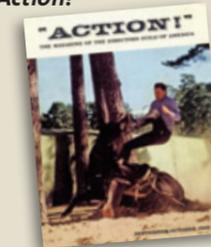
West Coast Assistant Directors Training Program Started  
►644 trainees have graduated through 2015.

### 1966

East Coast Headquarters

►President George Sidney is instrumental in acquiring a building on W. 57th Street that becomes home to the New York office.

Publication of the First Guild Magazine, *Action!*



### 1967

Delbert Mann Elected DGA President  
►Serves two terms from 1967-1971

Membership Reaches 3,300

### 1968

Assistant Directors Training Plan Started on East Coast  
►256 trainees have graduated through 2015.

Free TV Residuals Increase and Foreign Free TV Residuals Begin

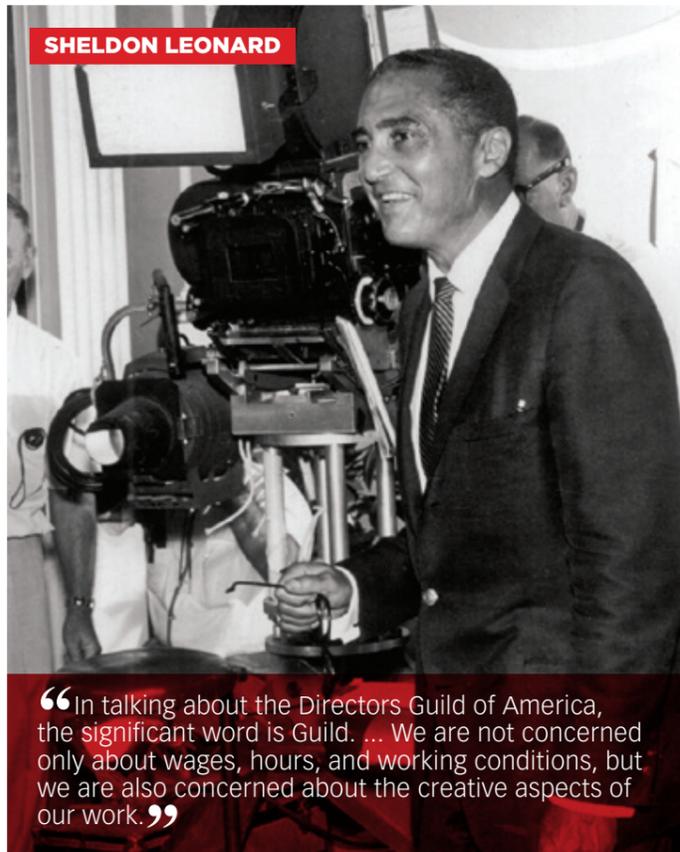
**1969 HEALTH PLAN ESTABLISHED**

►The DGA Health Plan was first negotiated as part of the 1968 Basic Agreement. Before that, the Guild operated what was known as the Voluntary

Health and Welfare Plan, with members paying the entire cost. Director Hal Cooper, part of the negotiations team and one of the new plan's trustees, introduced the plan to members at the 1969 Annual Membership meeting by saying, "It's as good or better than any comparable plan of any guild, union, or other group in this country." One unique feature was that by design, the larger contributions of higher earning directors would be supporting all plan members. By the end of the first year, 1,220 members, including 398 retirees, were covered.

Over the next three decades, Guild negotiators continued to fight for increases in employer contributions to support the plan and expand benefits, but in 2003, like most health plans across the country, it was facing financial peril. After extensive negotiations with the producers to increase plan contributions, Committee Chair Gil Cates was proud to report that "we have taken a health plan that was projected to have run through its reserves by 2008 to one that will have a healthy reserve of \$40 million."

By 2010 it was clear that costs were again increasing, and the Guild was able to negotiate the largest increase in employer contributions since the health plan was founded and secured its stability for more than 7,300 participants and their families, and continues right up until the present day.



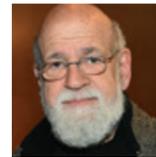
SHELDON LEONARD

“In talking about the Directors Guild of America, the significant word is Guild. ... We are not concerned only about wages, hours, and working conditions, but we are also concerned about the creative aspects of our work.”



**1976 FAR-RANGING SPECIAL PROJECTS**

The first endeavor of its kind among entertainment guilds, the Special Projects Committee was inspired by a three-page letter written to the DGA Western Directors Council in 1975 by Elia Kazan, who believed that a guild "...has the obligation to inspire its every member to better work ... pass on its traditions, see that they do not die, that the lessons of experience are not ignored, that achievement builds on achievement."



"When you stop learning, you stop living."

—JEREMY KAGAN | Chair Special Projects Committee

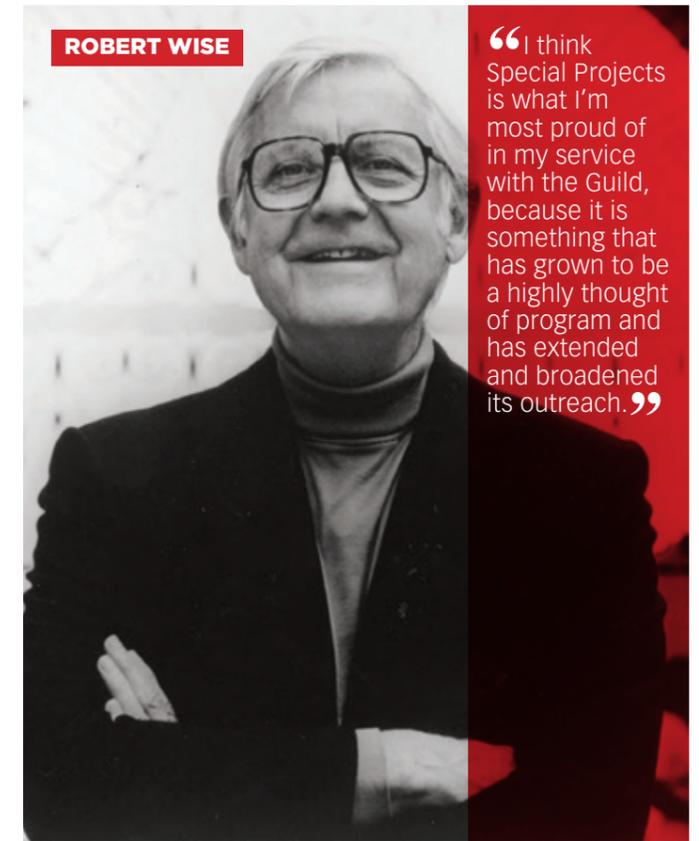
Then-President Robert Aldrich appointed a committee, chaired by Robert Wise, to explore the matter further. A recommendation to establish a special projects program was unanimously approved by the National Board.

For several years, starting with a session with Howard Hawks in Laguna Beach in 1977, the committee presented up-close-and-personal weekends spotlighting the work of a single director. The initial work of the committee also included oral histories and media educators' workshops. The oral histories have since given way to the Visual History Program. There are more than 170 visual histories posted at [dga.org](http://dga.org) exploring the careers of directors and team members in all genres.

The Special Projects Committee continues to organize tributes, technology seminars, workshops, a global cinema series, a documentary series, as well as the ever-popular annual Digital Day event, which provides presentations and hands-on demonstrations of the latest technological advances.

In 2000, Jeremy Kagan succeeded Wise as chairman of Special Projects. As the needs of members evolve, so does the work of the committee.

DGA.org/SPFounding



ROBERT WISE

“I think Special Projects is what I'm most proud of in my service with the Guild, because it is something that has grown to be a highly thought of program and has extended and broadened its outreach.”



Members try out the latest in technology at the Special Projects 2015 Digital Day.

**1969**

**DGA-Producer Health Plan Established**



DGA-Producer Pension and Health Plan CEO Lisa Read

**1971**

**Robert Wise Elected DGA President**

►Serves 1971-1975  
**Features and Free Television Residuals Expanded to Include Pay Television and Videocassettes**

**DGA Awards Expand to Five Television Categories**

►Movies for Television and Miniseries; Dramatic Series; Comedy Series; Musical Variety; and Documentary. John Rich is selected most outstanding TV director.



**1972**

**Guild Renegotiates Motion Picture and Television Contracts**

►Gains jurisdiction over U.S.-backed foreign film production.

**1973**

**Lifetime Membership Award to David Lean**

►An unprecedented group of directors turns out to honor Lean.

**Sheldon Leonard Elected Secretary-Treasurer**

►Serves until his death in 1997.

PHOTOS: DGA ARCHIVES; (BOTTOM, LEFT) BYRON GAMARRIO

PHOTOS: (CLOCKWISE, TOP RIGHT) DGA ARCHIVES; HOWARD WISE; DGA ARCHIVES (2); ALBERTO E. RODRIGUEZ/GETTY IMAGES

**1975**

**New Contract Negotiated**

►Basic Agreement provides for payments for supplemental markets and a separate scale for network primetime shows.

**Creative Rights Protected**

►Under the new Basic Agreement, a director cannot be replaced by any person initially assigned to or performing in a motion picture.



**Robert B. Aldrich Elected DGA President**

►Serves 1975-1979

**New Deal**

►Guild negotiates first industrywide live and tape television contract covering employment with independent production companies.

**Pension and Health Plans Assets Exceed \$50 Million**

**Membership Reaches 5,000**

**1977**

**First Woman Winner**

►Perry Miller Adato wins for TV documentary and becomes the first woman director to win a DGA Award.



**1978**

**Negotiations Victory**

►Right to arbitrate contract disputes established.

**Michael Franklin Named National Executive Secretary**

►Franklin succeeds Joseph Youngerman, who held the job for 27 years.

**One Director Per Film**

►Negotiations ensure that only one director will be assigned to direct a motion picture at any given time.



(Top, left to right) Women's Steering Committee founders Susan Bay, Nell Cox, Joelle Dobrow, Dolores Ferraro, Victoria Hochberg, and Lynne Littman in the early '80s and (bottom, left to right) Dobrow, Cox, Littman, Hochberg, and Bay at the 35th anniversary celebration of the committee in 2014.



King Vidor (left), Rouben Mamoulian, and five other directors who became founding members on Jan. 15, 1936, are honored at the annual awards.

## 1979 GUILD SUPPORTS DIVERSITY

►The impetus for a Guild diversity plan began in 1979 when a group of award-winning women directors—Susan Bay, Nell Cox, Victoria Hochberg, Joelle Dobrow, Dolores Ferraro, and Lynne Littman—noticed they were not getting as much work as their male friends. (In 1980, 11

percent of Guild members were women, 654 out of 5,992.) They formed the Women's Steering Committee and spent a year analyzing DGA deal memos, then quantified their findings at a June 1980 news conference. They revealed that between 1941 and 1980, only 0.05 percent of the available work in film and television had gone to women directors. Their findings inspired the forming of a DGA ad hoc Affirmative Action Committee to lobby on behalf of women and minority members.

The Guild's leadership realized that in order to make any progress, the DGA would have to become aggressive in its advocacy. In 1983, the Guild filed suit against Warner Bros. and Columbia Pictures, charging discrimination. The class action was dismissed in 1985, but the suit had sent a message and continues to do so today.

And just as the women were getting mobilized, so too were the Guild's minority members. Wendell Franklin, one of the first two African-American members of the Guild, formed the Ethnic Minority Committee in 1980, along with prominent black directors Ivan Dixon, William Crain, and Reuben Watt. (In 1994, it became the African American Steering Committee.) Ted Lange, a former co-chair, says the committees make the industry aware of all the talented directors, whether they be African-American, Latino, Asian-American, or women. As Lange put it, the committees work to get executives out of their "bubbles."

DGA.org/DiversityHistory



"We came to the Guild and asked if we could go before the Directors Council and be a committee. And that was the beginning of what became this long period of struggle and action."

—VICTORIA HOCHBERG | Women's Steering Committee Co-Founder

## TO SERVE AND PROTECT

**D**riving down Sunset Boulevard, one can see Gil Cates' imprint on the Directors Guild of America. As president from 1983 to 1987, he helped spearhead construction of the DGA's distinctive cylindrical headquarters. However, Cates' accomplishments inside the building were even greater.

Born and raised in the Bronx, Cates joined the New York-based Radio & Television Directors Guild before its historic merger in 1960 with the Screen Directors Guild. He was a member of the DGA board from 1975 until his death in 2011 and after his presidency served as secretary-treasurer. He was a part of the Guild's negotiations committee in the '80s and later was chair of the Guild's negotiations committee—in 2002, 2005, 2008, and 2011—establishing the industry template for new media residu- als and making essential gains for the Guild's health plan. As presi- dent, he led the Guild's one and only strike in 1987, helped broker the first pay TV contract with HBO, created an agree- ment for low-budget films, and encouraged diversity, among many other accomplishments.

"The guys who originally started the Guild really got together because of this magic thing of wanting as much power as they could over telling their stories," Cates said. "To me, if you talk about the Directors Guild and leave out the point of trying to have one person reach the spirit of other people, then you're really missing the whole point of the Guild."

DGA.org/Cates



"Gil often said that the Guild was one of the biggest loves of his life, and he showed it every day for more than 50 years. We relied on his humor, his wisdom, and his ability to cut to the heart of the matter."

—JAY D. ROTH



GIL CATES

"I always loved the Guild, the camaraderie in it, the fellowship of the men and women. And I always felt that the DGA was the premier guild of the entertainment industry because of this unique attitude."



(Left to right) President Gil Cates and past Presidents George Sidney, George Schaefer, Delbert Mann, and Robert Wise break ground for the new headquarters.

### 1979

**Founders Honored**  
►Seven surviving original members are honored at the annual awards.

**First Guild Computer System Goes Online**

**Residuals Up**  
►Collections reach \$12 million, up 60 percent from the previous year.



**George Schaefer Elected President**  
►Serves 1979-1981

### 1980

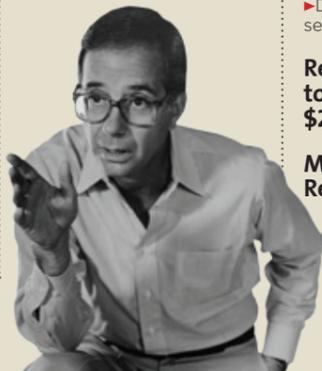
**Women's Steering Committee and Ethnic Minority Committee Founded**

**Record Residuals**  
►Administrative improvements result in record residual collections of \$20 million.

**Frank Capra Achievement Award Established**  
►Honors outstanding contributions of AD/UPM members. Emmett Emerson, a member since 1937, is the first recipient.

### 1981

**Jud Taylor Elected DGA President**  
►Serves 1981-1983



**Negotiations Gains**  
►First industry deal for residuals for made-for-TV movies.  
►First DGA diversity provisions for women and minorities.  
►Directors win the right to select ADs.

**Residuals Climb to More Than \$23 Million**

**Membership Reaches 6,500**

### 1983

**Gilbert Cates Elected DGA President**  
►Serves 1983-1987

**DGA Battles Discrimination**  
►Guild files suit in U.S. District Court on behalf of the Women's Steering Committee against Warner Bros. and Columbia Pictures, alleging discriminatory hiring practices.



**The First Robert B. Aldrich Award Given for Extraordinary Guild Service**  
►Robert E. Wise is first recipient.

### 1984

**Support for Low-Budget Films**  
►National Board approves Low Budget Theatrical Contract in which productions under \$2.5 million can defer one-half of the DGA minimum.

**Pension Plan Pays Out Its 100 Millionth Dollar**



"From conception to delivery, the DGA's low-budget agreements helped bring *Juno* to life."  
—JASON REITMAN

### 1985

**New Headquarters**  
►Membership approves construction of a six-story headquarters at 7920 Sunset Blvd.

## FIGHTING COLORIZATION

**I**n the summer of 1986, President Gil Cates appointed a Special Advisory Committee headed by Elliot Silverstein to study the growing practice of colorizing black and white films. Later that year, the National Board voted to oppose colorization, and held a press conference, attended by John Huston, Richard Brooks, Arthur Hiller, and Peter Bogdanovich, to communicate directors' outrage with the practice. The Guild took the fight to Capitol Hill and



"[Our testimony] gives voice to the idea that art and the artist are not commodities to be treated like sausage."  
—STEVEN SPIELBERG

Huston made a video to inform Congress about the issue. He said *The Maltese Falcon* was "made in black and white ... and it is not to be conceived in any other way than black and white." Steven Spielberg and George Lucas, among others, also testified before Congress that the colorization of films was a moral violation of a director's rights. "We applied a tremendous amount of resources to this battle," said Cates, and the Guild was able to point out that the issue was not just about a director's creative rights but the audience being deprived of the intended viewing experience. The publicity, attention, and discussion that

ensued eventually ended the studios seeking to colorize films and directly led to the National Film Preservation Act and the National Film Registry that for the first time legislatively recognized films as historic treasures and works of art.



## 1986 DGA PACTS WITH HBO

►The happy marriage that exists today between HBO and the DGA was not always the case. It took eight years of tough, often acrimonious,

negotiations from 1978-1986. Guild leaders realized the chance to get in on the ground floor of cable television on behalf of its members would never come again, and instructed directors and their team not to work for HBO. HBO answered with antitrust lawsuits.



"The result of the battle the Guild fought to reach an early deal with HBO paved the way for the amazing storytelling opportunities for members working in pay TV today."  
—LESLI LINKA GLATTER

The basic template for the eventual HBO deal was set in 1981, when the Guild negotiated an agreement for pay TV with the AMPTP. The HBO lawsuits were dismissed in 1982, and four years later, the pay TV service and the Guild signed a contract that called for all dramatic programs produced by HBO to be subject to DGA minimums, residuals, and pension, health and welfare contributions. The Guild's decisive action and unwavering stance in the face of huge pressure opened the door to new creative and financial avenues on pay TV. "We view this contract as of major importance to the industry," said then-DGA President Gil Cates.

DGA.org/HBOcontract

## THE FIVE-MINUTE STRIKE

**T**he 1987 negotiations were perhaps the most difficult



in Guild history as the studios attempted to roll back DGA and industry residuals for pay TV and video-on-demand.

The slogan of the negotiations was "Protect Our Future," but as the studios were adamant on their demands, the Guild planned meticulously for a strike guided by President Gil Cates, strike captain Robert Butler, and, appropriately, Clint Eastwood as head of the enforcement committee. Separate plans were made in the DGA's New York office under local leaders.

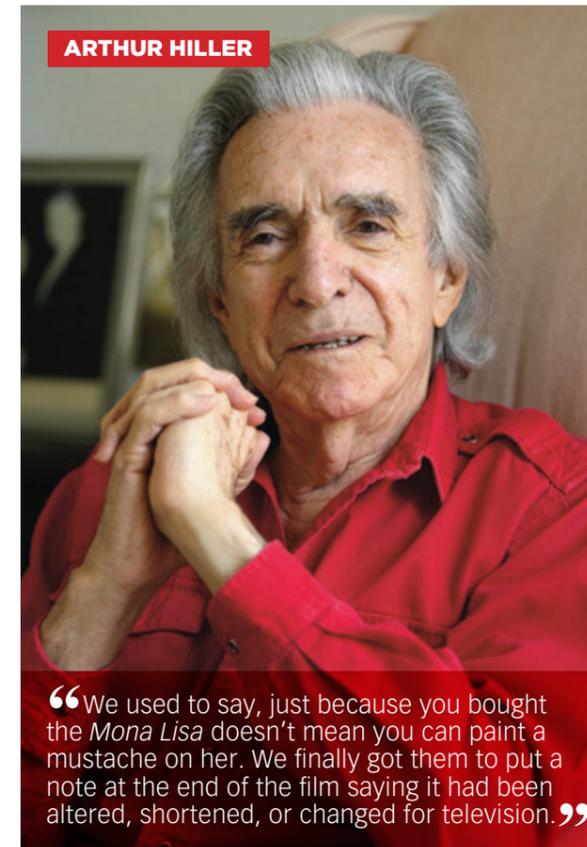
"This is what we do for a living—if anybody should be able to organize and run this kind of operation, we should," said Butler. Plans called for having nearly 5,000 members, led by 200 picket captains, taking up positions outside dozens of locations throughout Hollywood.



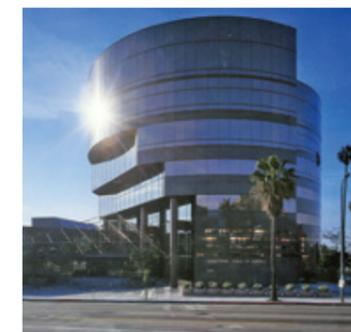
"The DGA is known for its thoughtful, well-researched and deliberate negotiations, but when pushed, like in 1987, is not afraid to apply those same skills to the organization of an impactful strike—one that affects change in minutes, not months."  
—THOMAS SCHLAMME | Third Vice President

The industry had never seen a strike like this before. "Someone called the studio heads," recalled Cates, "and I heard Lew Wasserman and a couple of them actually came over to see if the Guild was on strike. From then on, it was only about 20 minutes before calls were made to take the issue off the table and the strike was over. I would say while it's called a 'five-minute strike,' the actual strike itself, if measured from 9 o'clock in the morning when the strike started till folks were told they could leave, it was probably about 40 minutes [in Los Angeles and three hours in New York]."

## ARTHUR HILLER



"We used to say, just because you bought the *Mona Lisa* doesn't mean you can paint a mustache on her. We finally got them to put a note at the end of the film saying it had been altered, shortened, or changed for television."



"We wanted a signature building that would express the special personality of the Directors Guild. The architects designed a beautiful round structure. When you're driving down Sunset, the morning or evening sun would make it appear as if the building was turning."  
—GIL CATES

### 1986

**Dorothy Arzner Receives Posthumous Star on Hollywood Walk of Fame**



**50th Anniversary With a Golden Jubilee**

►Special Golden Jubilee Awards presented to Federico Fellini, Akira Kurosawa, and, posthumously, Oscar Micheaux.

**Residuals Total Almost \$49 Million**

**Chuck Workman's Precious Images Captures Directorial Magic**

►To celebrate the Jubilee, Workman directs an eight-minute short containing images from 458 historic American films. It goes on to win an Academy Award for best live action short and is updated later in 2011 for the 75th anniversary to include television, documentary, and commercials.

DGA.org/75thFilms



"There's a family of directing that all of us in the Guild feel very strongly about. Whether their clip is in the film or not, every single member who has ever lived in the Guild is represented in it, by its spirit and subtext."  
—CHUCK WORKMAN

### 1987

**President Gil Cates Leads the Guild's First—and Only—Strike**



PHOTOS: (CLOCKWISE, TOP RIGHT) DGA ARCHIVES (3); LA TIMES; WARNER BROS./PHOTOFEST; ANNIE LEIBOVITZ

PHOTOS: (CLOCKWISE, TOP RIGHT) MARK MAINZ/GETTY IMAGES; DGA ARCHIVES (3); SCOTT COUNCIL; DGA ARCHIVES

**Franklin J. Schaffner Elected President**

►Serves 1987-1989



**Rouben Mamoulian, Last Living Founding Guild Director, Dies at 90**

### 1989

**Arthur Hiller Elected DGA President**

►Serves 1989-1993

**Pension and Health Plans Exceed \$500 Million in Assets**

**Guild Moves Into New Headquarters**

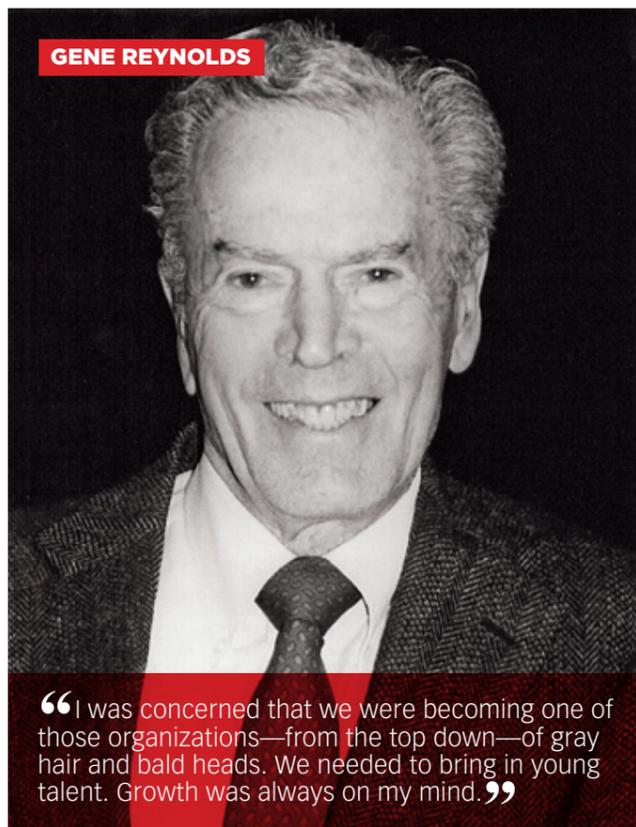
►The Guild outgrows its current building and moves across the street to its new home, a distinctive circular structure on Sunset Boulevard with three state-of-the-art theaters.

**Membership Tops 9,000**

### 1990

**New Contract**

►Basic Agreement, FLTTA, and Network Contracts negotiated. Rate increase for ADs, UPMS, associate directors, and stage managers. Workday for 2nd ADs reduced. Collection of foreign residuals improved.



GENE REYNOLDS

“I was concerned that we were becoming one of those organizations—from the top down—of gray hair and bald heads. We needed to bring in young talent. Growth was always on my mind.”



“If you look at how people get hired in the industry it’s through confidence, through working with people, and through a proven track record. We feel we’re just as good as any other directors in the Guild. We have something unique to offer because of our Latin backgrounds and our knowledge of the Latino community.”

—JESÚS TREVIÑO | Co-Founder Latino Committee

## 1990 SUPPORTING MINORITY MEMBERS

►In recent years, the Guild’s efforts toward improving diversity have continued as a collaboration between the DGA and its four minority committees. In 1990, six Latino directors—Luis Valdez, Sylvia Morales, Edward James Olmos, Frank Zúñiga, José Luis

Ruiz, and Jesús Treviño—proposed the formation of the Latino Committee. “We resolved that we were going to get our names going in the Hollywood community after years and years of not being on the radar screen,” said Treviño.

The Asian American Committee was founded by Henry Chan, Wenda Fong, and Victor Ho in 2000 with the express goal of taking an active leadership role in empowering its members to make significant contributions to the Guild and the industry. Among the directors the committee has hosted for screenings are Cary Fukunaga, Justin Lin, and James Wan.

The Ethnic Diversity Steering Committee, later renamed the Eastern Ethnic Diversity Committee, was co-founded by Esperanza “Candy” Martinez in New York in 2001 to represent the concerns of members of African, Asian, Native American, Arab-Middle Eastern, or Latino descent. The EDSC is committed to improving the employment opportunities, working conditions, and skills of ethnically diverse Guild members.

And continuing its pioneering work in achieving equal opportunities for all members, the Ethnic Diversity Committee was renamed the African American Steering Committee in 2000.



“We celebrate the accomplishments of Latino members. If you are celebrating the accomplishments of one individual, or five, hopefully it’s inspiring and gets people thinking, ‘If that person has done it, I can do it too.’”

—ZETNA FUENTES | Former Chair Latino Committee

## FEATURE NOMINEES FORUM

The Meet the Nominees Symposium, which happens the morning of the DGA Awards, is one of the most popular Guild events of the year. The five nominees for outstanding achievement in feature

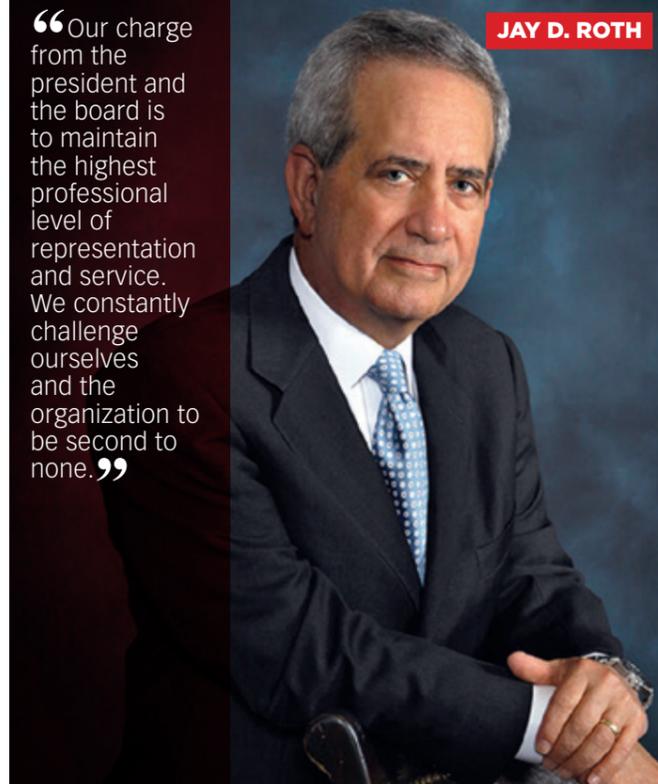


“It’s a chance to get together in an informal way. [At the symposium] when you’re answering questions, you realize everybody in that room knows exactly what you’re talking about.”

—DANNY BOYLE | Winner of DGA Award for *Slumdog Millionaire* in 2008

film take part, sharing secrets of their craft. The event was founded in 1992 by then-President Arthur Hiller with Special Projects Committee Chair Jeremy Kagan, who has moderated ever since. The candid forum covers all stages of the filmmaking process—preproduction, production, and postproduction. Among the more than 70 directors who have taken part over the years are Steven Spielberg, Kathryn Bigelow, Martin Scorsese, Barbra Streisand, Christopher Nolan, and Peter Jackson. Their comments have been published in two volumes of *Directors Close Up*, edited by Kagan. The

popularity of the symposium has led to four other nominee craft discussions for directors of documentaries, movies for TV, commercials, and reality.



JAY D. ROTH

“Our charge from the president and the board is to maintain the highest professional level of representation and service. We constantly challenge ourselves and the organization to be second to none.”



(from left) DGA Student Film Awards Committee Chair Gil Cates Jr., directors Carl Weathers, James Wong, (2nd from right) Zetna Fuentes, and (right) Reginald D. Brown present the 21st annual awards in 2015.

### 1990

#### Settlement Over Foreign Levies

►Beginning in the 1980s, some European countries adopted laws imposing levies on blank videocassettes, recording equipment, home video rentals, and some cable retransmission. Members will now share in this revenue collected from foreign territories.



### 1991

#### DGA Latino Committee Approved by National Board

**Residuals Reach \$76 Million; Pension Assets Exceed \$600 Million**

### 1992

#### Guild Collects First Foreign Levies Payments

►Since the inception of the program, the DGA has disbursed over \$173 million in foreign levies, including over \$20 million to more than 5,000 nonmembers.

#### DGA Initiates Campaign to Rejuvenate Production in New York

### 1993

#### Gene Reynolds Elected DGA President

►Serves 1993-1997

#### Guild Successfully Negotiates Increased Ceilings for Health Fund Contributions

#### DGA Holds First Meet the Nominees Symposium

►Moderated by Jeremy Kagan, who wanted to increase communication among feature directors, the Meet the Nominees Symposium forum has become a popular annual event. Barry Levinson, Oliver Stone, and Barbra Streisand participate in inaugural program.

DGA.org/MTN

### 1994

#### DGA Reaches Out to Independent Filmmaking Community

►The DGA meets with prospective members among the independent filmmaking community at the Sundance, Toronto, and Hampton film festivals and Independent Feature Film Market.

### 1995

#### Jay D. Roth Named National Executive Director

►He begins the process of developing new staff departments leading to creation of the present-day Credits, Communications, Government Affairs, and Research departments.

#### Residuals Reach \$109 Million

#### Membership Exceeds 10,000

#### Launches First Website

►www.DGA.org

#### Student Film Awards Founded

►Founded by Gene Reynolds in his second term as president, the Student Film Awards are presented to women and minority student directors from nearly 150 schools around the country. Among the past winners, selected by representatives from each of the Guild’s four diversity committees, are directors Ryan Coogler (*Creed*), Patricia Riggen (*The 33*), John M. Chu (*G.I. Joe: Retaliation*), Nicole Kassell (*The Killing*), and Sylvain White (*Stomp the Yard*).



DGA President Gene Reynolds presents first Directors Guild Student Award to David Riker for his film *La Ciudad*.

PHOTOS: (CLOCKWISE, TOP RIGHT) BRIAN DAVIS; DGA ARCHIVES; HOWARD WISE; DGA ARCHIVES

PHOTOS: (CLOCKWISE, TOP LEFT) DGA ARCHIVES (2); BYRON GAMARRO; DGA ARCHIVES; JAY BROOKS

## 1996 CREATIVE RIGHTS CODIFIED

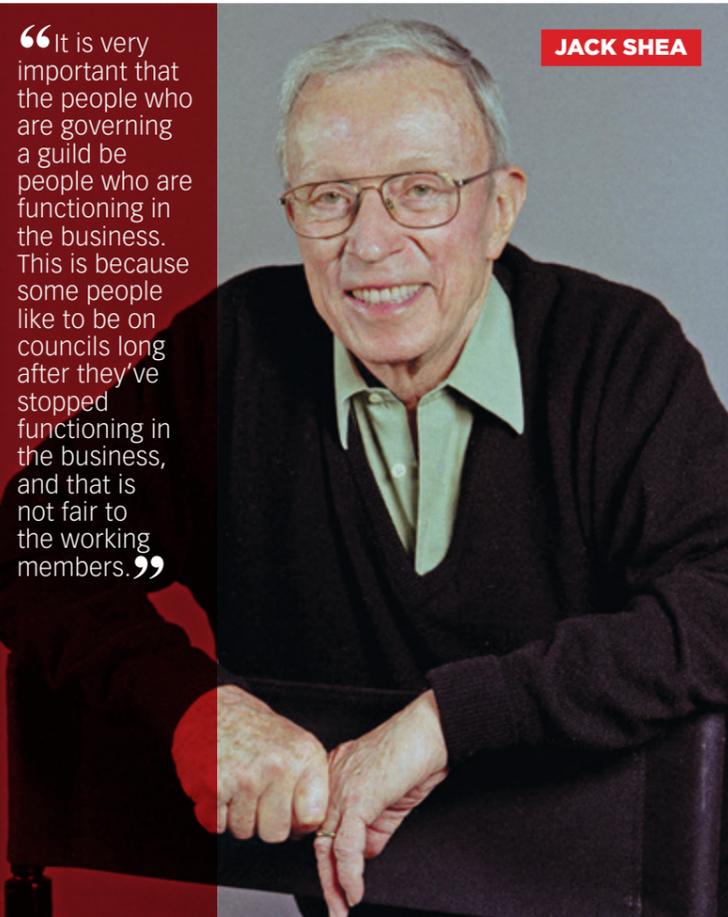
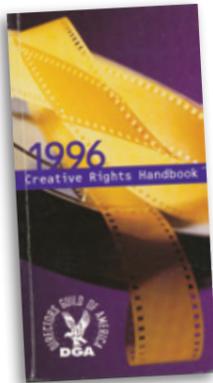
**D**uring negotiations, the Creative Rights Committee met for several months with studio CEOs, as well as network executives, grappling with many issues that confront directors in their work. The results were the historic creation of a Code of Preferred Practices detailing the basic creative rights guidelines for directors. Also established was the right of directors to edit their films for post-theatrical release. The overall creative rights of directors



“Every member should understand that these [Creative Rights] are ‘use them or lose them’ rights; each time we choose not to exercise them, we further their chances of erosion.”  
—**JONATHAN MOSTOW** | Co-Chair Creative Rights Committee

were published for members in the first *Creative Rights Handbook*, which is continually revised. The introduction to the *Handbook* states, “This Code is a set of guidelines that the studios and networks have agreed is the way the directing process ought to work.”

DGA.org/CreativeRights



JACK SHEA

“It is very important that the people who are governing a guild be people who are functioning in the business. This is because some people like to be on councils long after they’ve stopped functioning in the business, and that is not fair to the working members.”



“In the ever-changing landscape of both film and television, it’s more important than ever for indie directors to have opportunities to get together and share experiences.”  
—**JONATHAN DAYTON AND VALERIE FARIS** | Co-Chairs Independent Directors Committee

## 1999 DGA HONORS ESTABLISHED IN NEW YORK

**N**ational Vice President Ed Sherin came up with the idea for DGA Honors in 1999 as a New York event recognizing the individuals and organizations that have made lasting contributions to American culture through their commitment



to the film and television industry. More than anyone, Sherin recognized the complex and interconnected nature of being a director or a team member, and how it is influenced and enabled by the larger forces around us. He believed the DGA was the perfect nexus for art, commerce, labor, academia, and government to meet and to celebrate the concept of collaboration. Directors, senators, teamsters, editors, actors, professors, producers, and union leaders have had the opportunity to gather under one roof to celebrate what DGA members do on sets every day. Since its inception, Honors have been presented

to a wide range of diverse individuals and organizations, most recently in 2015 to director/producer Ron Howard, Teamsters Local 817 President Thomas J. O’Donnell, director/writer/producer Tyler Perry, U.S. Sen. Chuck Schumer (D-NY), and film editor Thelma Schoonmaker, at a star studded ceremony with a VIP after-party at Nobu 57.

DGA.org/Honors



(left to right) Asian American Committee Co-Chairs Ron Dempsey, Steven J. Kung, director Cary Joji Fukunaga, moderator Jason Reitman, Co-Chair Kevin Berlandi at a screening of Fukunaga’s *Beasts of No Nation*.



“This is one of the main goals of the Asian American Committee. We should not be marginalized in any way. All Asian-American directors are Americans, after all.”  
—**HENRY CHAN** | Co-Founder Asian American Committee

### 1996

**New Contract**  
► Economic highlights include increase of 51 percent for Fox residuals; increase for directors of tape shows outside network primetime; increase for first stage manager on primetime dramas.

**Guild Celebrates 60th Anniversary**  
► National Board designates “year of diversity” as theme for 60th anniversary.

**Political Action Committee Founded**  
► PAC created to ensure that the Guild is heard on political issues.

**Guild Sponsors First Sundance Film Festival Directing Award and First Los Angeles Independent Film Festival Directing Award**

**DGA News Relaunches as DGA Magazine, a Bimonthly Publication**



### 1997

**Jack Shea Elected DGA President**  
► Serves from 1997-2002

**DGA Holds First Diversity Summit**

**National Board Adopts Revisions to Low Budget Agreement**

**DGA Issues Annual Report on Women and Minority Hiring**

### 1998

**Guild Creates Independent Directors Committee**  
► Independent Directors Committee created in Los Angeles to address the needs of Guild members who work in the independent arena. Michael Apted becomes the first committee chair. In 2002, a New York committee is created with the same mission with Steven Soderbergh as chair.

### 1999

**DGA Honors Started in New York**

**Historic Agreement**  
► Minimums established for dramatic programming on basic cable. In addition, for multi-camera sitcoms, separate UPMs and 1st ADs must be hired without combining the two positions.

**Residuals Reach \$155 Million**  
**Jack Shea Elected DGA President for Second Term**

### 2000

**Guild Task Force on Violence and Social Responsibility Calls for Overhaul of Ratings System**

**National Board Approves New Four-Year Commercials Contract**

**National Board Approves Formation of Asian American Committee**

**Membership Exceeds 12,000**

PHOTOS: (CLOCKWISE, TOP RIGHT) DGA ARCHIVES; HOWARD WISE; DGA ARCHIVES (3)

PHOTOS: (CLOCKWISE, TOP RIGHT) EVAN AGOSTINI/GETTY IMAGES; BYRON GAMBARO; TONYA WISE; HOWARD WISE

**2002**  
**BLENDED CONTRACT NEGOTIATED**

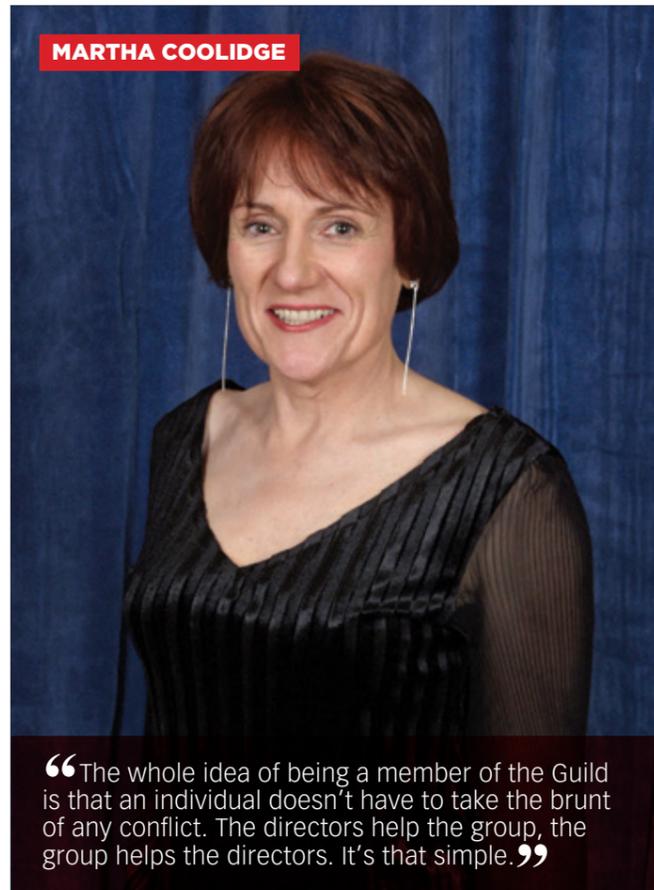
►As digital camera technology was evolving in the '90s, directorial teams were being paid differently for primetime dramatic programming depending on whether the series was shot on film, tape, or new digital formats. "Why should

there be different rates based on what medium you're recording on if you're basically doing the same work?" asked then-President Jack Shea. In 1999, Shea convened a special Bi-Council Committee of members working on both film and tape to make recommendations that resulted in the 2002 historic "blended contract."

The agreement extended the more advantageous terms of the Basic Agreement to all primetime videotape and digital productions including TV movies and one-hour dramas. Shows could now be staffed the way they need to be regardless of what was running through the camera.

Because the agreement was seen as such a vital step forward, the DGA and the AMPTP agreed that this portion of the new contract, called the Interim Settlement Agreement, would be effective immediately upon ratification by members in time for the upcoming pilot season. The rest of the agreement went into place on July 1, 2002.

As National Executive Director Jay D. Roth stated upon approval of the agreement, "This was a difficult and complex issue that was resolved with what history will show will be a true 'win-win' result for the DGA and the producers."



MARTHA COOLIDGE

"The whole idea of being a member of the Guild is that an individual doesn't have to take the brunt of any conflict. The directors help the group, the group helps the directors. It's that simple."



"Late script delivery significantly affects a director's ability to deliver a high-quality episode, not to mention the increased financial impact on the production. It took some arm-twisting, but the DGA's Late Scripts campaign has made an ongoing difference these past 12 years to improve the percentage of scripts delivered on time—allowing directors the preparatory time necessary to create well-crafted episodes."

—MICHAEL ZINBERG | Chair Television Creative Rights Committee

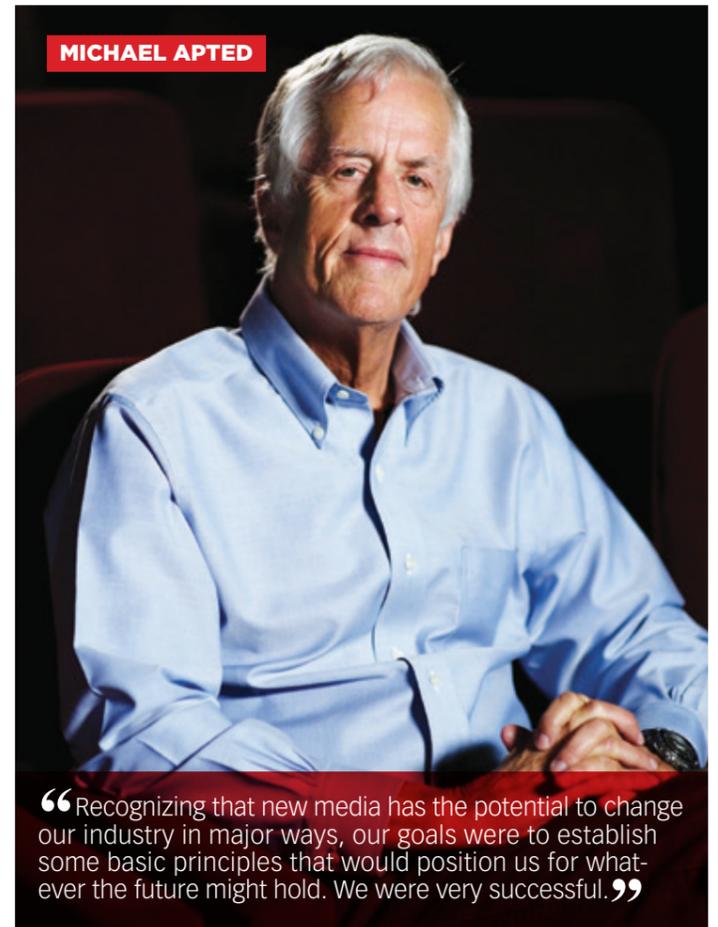
**2008**  
**FIRST NEW MEDIA CONTRACT**

Creating what is a new media template for the rest of the industry, the DGA negotiates a landmark contract that establishes jurisdiction of present and future new media programming. The new agreement ensures that programming produced for the Internet (both original and derivative) will be directed by DGA members and their teams. In addition, for the first time, residuals for ad-supported streaming content is included as part of the agreement. Furthermore, the



contract more than doubles the residual formula for electronic sell-through (EST) of TV programming, and increases sell-through residuals for feature films by 80 percent. Overall, the contract leaves room for experimentation and flexibility for growth, both of which have been vital factors in the explosive expansion of new media over the past seven years. "We managed to produce an agreement that enshrines the two fundamental principles we regard as

absolutely critical to any employment and compensation agreement in this digital age," said then-DGA President Michael Apted. "First, jurisdiction is essential. ... Second, we must receive fair compensation for the use and reuse of our work on the Internet." The Guild was successful on both counts.



MICHAEL APTE

"Recognizing that new media has the potential to change our industry in major ways, our goals were to establish some basic principles that would position us for whatever the future might hold. We were very successful."



Negotiations Committee Chair Gil Cates (standing, right) and National Executive Director Jay D. Roth (behind Cates) conclude successful negotiations in 2008.

**2001**

**Guild Fights Runaway Production**

►DGA and other affected guilds and unions meet with AMPTP on runaway production; Department of Commerce report says runaway production threatens economy.

**2002**

**Film and Digital "Blended" in New Contract**

**Film Foundation and The Artists Rights Foundation Consolidate**

►The Film Foundation, Inc. is founded with Martin Scorsese serving as chair.

**2003**

**Martha Coolidge Elected First Female President of the Guild**

►Serves 2002-2003

**DGA Issues Report on the Employment of Women and Minority Directors in Prime-time Television**

**Michael Apted Elected DGA President**

►Serves three terms, from 2003-2009, the second longest tenure in Guild history.

**Late Script Initiative**

►Addressing an ongoing issue for episodic television directors, the Guild's Late Script Initiative reduces the number of scripts delivered late.

**2004**

**Health Care Gains**

►New contract successfully funds health care plan with reserve of over \$40 million as benefits are protected for members, retirees, and their families.

**Steven Soderbergh Elected National Vice President**

►Serves in that role 2004-2013

**Residuals Reach \$238 Million**

**2005**

**American Jobs Creation Act Passed by Congress**

►The Guild's five-year legislative campaign to reduce runaway production culminates with the first federal tax incentive legislation to stimulate film and TV production in the U.S.

**Michael Apted Re-Elected DGA President**

**Commercials Gains**  
►Substantial rate increase negotiated for assistant directors.

**The DGA Quarterly, the Guild's New Craft Journal, Publishes Its First Issue**

**2006**

**40th Anniversary of the Movie for Television**

►Celebration culminates with an evening event featuring many of the genre's most distinguished directors.

**2007**

**Michael Apted Re-Elected DGA President for a Third Term**

**Preparations for 2008 Contract**

►Gil Cates appointed to lead the Negotiations Committee. Consultants hired to conduct research and develop forecasts on the potential of new media.

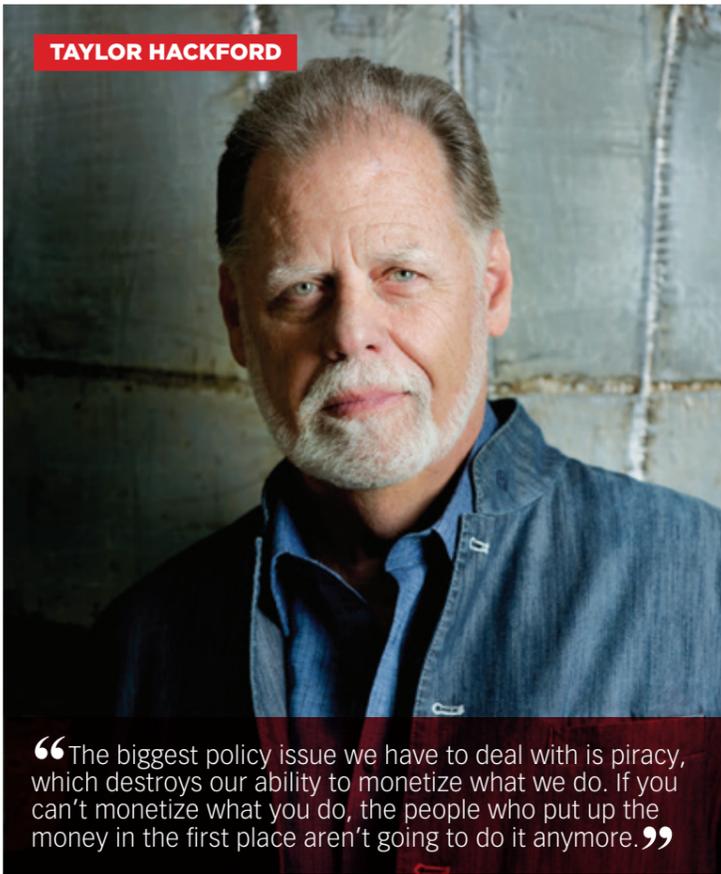
**2008**

**First New Media Contract**

►Jurisdiction established for present and future new media programming.  
►Residuals for ad-supported streaming content is included as part of the agreement for the first time.  
►Contract more than doubles residual formula for electronic sell-through of TV programming, and increases electronic sell-through residuals for feature films by 80 percent.

PHOTOS: (TOP) DGA ARCHIVES; (BOTTOM) HOWARD WISE

PHOTOS: (CLOCKWISE, TOP RIGHT) CHARLIE GRAY/CAMERA PRESS; DGA ARCHIVES (2)



TAYLOR HACKFORD

“The biggest policy issue we have to deal with is piracy, which destroys our ability to monetize what we do. If you can’t monetize what you do, the people who put up the money in the first place aren’t going to do it anymore.”



“The videos of the 26 rich and varied panels with game-changing directors and their teams in all genres, sharing insights and memories, is a treasure-box worth exploring. Combined with the elegant *DGA Moments in Time* films, chronicling key events in DGA history, and the extensive articles written for *DGA Quarterly*—the 75th Anniversary leaves a wealth of history online at one’s fingertips.” —MICHAEL APTE



Tribute to director Steven Spielberg.

## 2011 GUILD CELEBRATES 75TH ANNIVERSARY

A yearlong celebration, chaired by Michael Apted, kicks off at the DGA Awards with specially commissioned films highlighting game-changing moments in Guild history and a *Director’s Cut* montage of 75 years of members’ work in all genres. The anniversary year includes 26 special events in Los Angeles, New York, and London honoring game-changers. The *DGA Quarterly* publishes four special issues covering the events, accomplishments, and leadership of the Guild over its 75-year history.

DGA.org/75

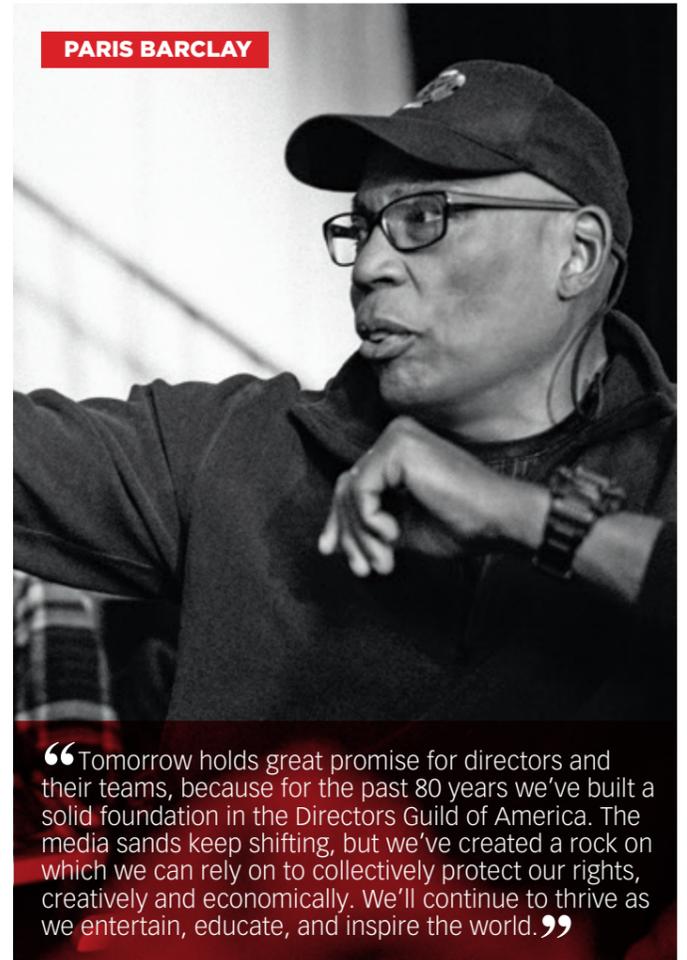


Sesame Street directors at 75th anniversary event

## 2015 AND BEYOND PROTECTING THE FUTURE

At the close of 2015, the DGA stands well positioned to represent our rapidly growing membership into the next 80 years.

- **Membership:** As of Dec. 1, 2015, the Guild stands 16,279 members strong.
- **Earnings and Residuals:** Earnings are at an all-time high and by the end of 2015, it is estimated that the Guild will have collected and distributed more than \$400 million in residuals for members working in all genres.
- **Pension and Health:** The DGA-Producer Pension and Health Plans ended the year with more than \$3 billion in combined assets, providing support for 21,000 participants and their families.
- **Diversity:** This year, the DGA turned up the pressure on industry employers with an expanded portfolio of diversity reports covering both film and television. In addition to the annual Episodic Television Director Diversity Report released in September, the DGA also issued a five-year diversity analysis of first-time television director hires. In December, the DGA released its inaugural Feature Film Director Diversity Report, which analyzed nearly 350 films released in 2013 and 2014. And the Guild will be advancing new programs through the Emerging Directors Initiative which will come out in January 2016.
- **Reversing Runaway Production:** 2015 marked the launch of California’s expanded film and TV tax incentive program, which allocates \$330 million annually to local productions. Through a coalition chaired by the DGA, the Guild seeks to ensure that the 57 percent of our members who live in California have more opportunities to work where they live. The DGA also helped achieve the renewal of the successful New York State tax incentive, which affects the 20 percent of members living in the Tri-State area, allocating \$420 million annually through 2019.
- **Globalization:** As the film and television industries globalize, so too does the DGA. Every year our international member-



PARIS BARCLAY

“Tomorrow holds great promise for directors and their teams, because for the past 80 years we’ve built a solid foundation in the Directors Guild of America. The media sands keep shifting, but we’ve created a rock on which we can rely on to collectively protect our rights, creatively and economically. We’ll continue to thrive as we entertain, educate, and inspire the world.”

ship increases and the Guild has expanded its outreach and service to our more than 900 members outside the U.S.

- **Expanded Support:** The DGA strengthened its staff leadership and infrastructure to focus on the growing challenges of representing directors and their teams. The Guild now has more than 160 staff across 11 departments and an expanded Field Rep program to provide greater access and oversight on sets.

### 2009

#### Taylor Hackford Elected DGA President

► Serves 2009-2013

#### Guild Negotiates New National Commercial Agreement With Economic and Creative Advances

### 2010

#### New Contract Advances

► Gil Cates successfully chairs negotiations committee for the fourth time and with National Executive Director Jay D. Roth gains largest increase in health and pension contributions from employers since plan was founded.

#### Guild Works Actively to Fight Against Internet Theft, Its Top Policy Priority

DGA.org/Piracy

#### Membership Surpasses 14,500

#### Kathryn Bigelow Becomes First Woman to Win the DGA Award for Outstanding Achievement in Feature Film Direction for *The Hurt Locker*



### 2011

#### Taylor Hackford Elected DGA President for Second Term

#### New DGA Website

► Website launches with new functionalities, including streaming video, and online dues payment.

DGA.org

### 2013

#### Paris Barclay Elected DGA President, the First African-American to Hold the Position

#### Landmark Gains in New Media

► First SVOD agreement for original content establishes template for the industry.  
► B.A. rates applied to high budget made for Internet content.

### 2014

#### DGA Helps Pass California Film and Television Job Retention and Promotion Act

► Expands, improves, and extends California production incentive program for five years and more than triples its funding.

#### Residuals Reach \$360 Million

#### Lifetime Achievement Award in Television Direction Established

► Initial recipients are James Burrows and Robert Butler.

#### Guild Launches Official DGA Facebook Page

#### Guild Supports Directors’ Option to Shoot on Film



“I don’t want anyone telling any filmmaker they can’t shoot on film any more than telling David Fincher or Steven Soderbergh that they can’t shoot digital. It’s the director’s right. It’s their choice.”  
—CHRISTOPHER NOLAN

### 2015

#### Paris Barclay Elected DGA President for Second Term

#### Membership Exceeds 16,000