



Writers Guild
of Canada

**Equity, Diversity
and Inclusion Report
2021**

CONTENTS

3	Introduction
	Overview
4	WGC Membership
	WGC membership diversity in context
5	New Members
	Overall Membership
6	Diverse Writers Working on Canadian TV
	The Breakdown
	vs the Canadian Population
7	People of Colour
	Gender
8	Live Action
10	Animation
11	Data by Broadcaster
	Overall Decline in 10-point Canadian Content
12	Conclusions
13	Acknowledgements

INTRODUCTION

The Writers Guild of Canada and its Diversity Committee have prepared the first WGC Equity, Diversity and Inclusion Report. We hope that decision-makers in Canadian television — showrunners, producers, broadcasting and SVOD executives — will use this information to examine the composition of writers' rooms across Canada. This is part of the WGC's efforts to work towards addressing issues of historic underrepresentation.

The definition of diversity used in the report was established by the WGC's Council and Diversity Committee and includes the following groups: Indigenous, Black, People of Colour, LGBTQ2S, and People Living with Disabilities.

Some notes on the scope and data

The data presented provides an overview of the composition of the WGC's membership (2013–2019), diversity in writers' room configurations, and writing credits earned by diverse writers working on live-action and animated Canadian television series. **We examined an average of 70 series per year and 280 series overall. Any reference to Canadian TV in this report refers solely to scripted live-action and animated series contracted under the WGC's jurisdiction between 2016 and 2019.**

The WGC collected data on writers' rooms configurations and credits through interviews with Canadian showrunners, the WGC's internal database, and from publicly available industry data. Membership and self-identification data were collected by WGC staff directly from members. The Guild encourages members to self-identify as diverse on a voluntary basis. A low self-identification rate may affect the accuracy of the data outlined in this report.¹

Any information gathered by the Diversity Committee and WGC from its members is confidential; the data has been analyzed and presented as annualized aggregated data only, to preserve the anonymity of individual writers.

¹ Members who wish to self-identify with the guild can email diversity@wgc.ca to request more information.

OVERVIEW

We are encouraged to see that steady progress is being made both in terms of the composition of the WGC's own membership and the engagement of diverse writers, with 33% of new members self-identifying as diverse in 2019, and 26% of working writers in Canadian television identifying as diverse in the same year. We also acknowledge that there is work to be done when it comes to achieving equity, diversity and inclusion in Canadian television. To that purpose, we have identified significant gaps uncovered by the data:

- In 2019, Indigenous screenwriters only represented 4% of working writers, with very few occupying senior-level writing positions. Welcoming Indigenous creators in both live action and animation should be made a priority by broadcast/streaming commissioners and producers in Canada.
- Although the percentage of writing credits earned by diverse writers in live-action productions is nearly on par with the percentage of diverse writers working in live action, there is work to be done when it comes to Black writers, who earned 5% of writing credits, despite representing 8% of writers in writers' rooms in 2019.
- As the industry moves to shorter episode orders written by smaller writers' rooms, which convene over shorter periods of time, there are fewer opportunities for screenwriters in general. The WGC has made the reduction of Canadian content its primary focus because as it stands, there is considerably less work for Canadian resident screenwriters. This development affects the entire screenwriting community in Canada, but particularly new and diverse writers who face systemic barriers.

WGC membership diversity in context

To help put our specific data in some context, it's worth looking at the overall composition of Canada's population. Population data outlined in the report has been collected from the most recent Census conducted in 2016.

WGC Diversity Categories	Percentage of Canada's Population ²
Indigenous	4.9%
LGBTQ2S	2.9% ³
People of Colour ⁴	18.8%
Black	3.5%
People Living with Disabilities	22%*

*Data of People Living with Disabilities comes from the 2017 *Canadian Survey on Disability* (CSD). The CSD covers persons aged 15 and over, who reported being "sometimes," "often" or "always" limited in their daily activities, as well as anyone who reported being "rarely" limited, if they were also unable to do certain tasks or could only do them with a lot of difficulty. According to the CSD, the most common disabilities among Canadians aged 15 years and over are related to pain, flexibility, mobility and mental health.⁵ According to the CSD, 22% of Canadians aged 15 and over have one or more disabilities.

² Statistics Canada. 2017. Canada [Country] and Ontario [Province] (table). Census Profile. 2016 Census. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017. <https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/index.cfm?Lang=E> (accessed February 18, 2021).

³ Statistics Canada, Brief to the Standing Committee on Health: LGBTQ2 Health in Canada, May 2019.

⁴ Defined by the Census as visible minorities.

⁵ <https://www150.statcan.gc.ca/n1/pub/89-654-x/89-654-x2018002-eng.htm#shr-pg0> (accessed February 18, 2021).

⁶ Corresponds to a segment of the population not identified as a visible minority or a person of aboriginal identity, as defined by the Census.

⁷ Population centre.

⁸ Population centre.

⁹ Population centre.

Ethnicity in Canada

Ethnic Group	Percentage of Canada's Population*
East Asian (including Korean, Japanese, Chinese)	5.4%
Filipino	2.3%
Latinx	1.3%
Middle Eastern (including Egyptian, Iranian, Palestinian, Syrian)	2.3%
South Asian	5.6%
South East Asian (including Vietnamese, Cambodian, Lao)	0.9%
Not Identified Elsewhere	0.4%
Black	3.5%
Indigenous	4.9%
White	72.8% ⁶

*From Canada's most recent Census in 2016

We must also consider that writers' rooms in Canada are often convened in urban areas where demographic composition is significantly different from areas with less dense populations.

According to the 2016 Census, 54% of those living in Toronto⁷ are visible minorities. The top three visible minority groups were South Asian (17%), Chinese (12%) and Black (8%).

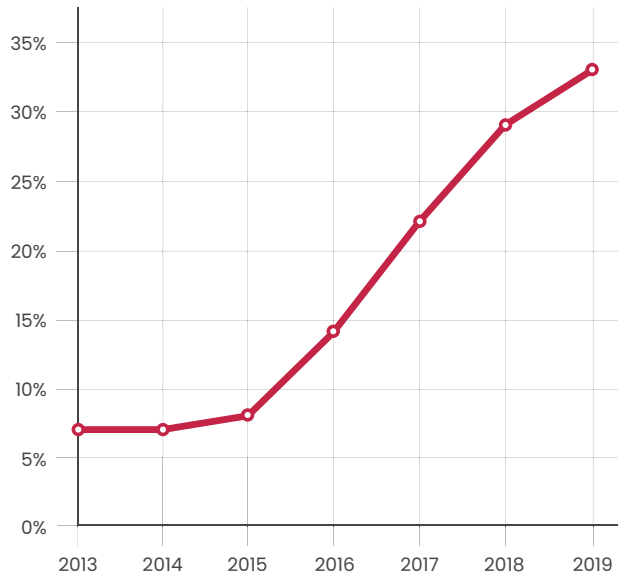
In Vancouver⁸, 51% of the population belongs to at least one visible minority group. Chinese (21%), South Asian (13%) and Filipino (5%) are the top three visible minority groups in Vancouver.

In Montreal⁹, visible minorities make up 26% of the population with Black (8%), Arab (6%) and Latin Americans (3%) being the top three visible minority groups.

New Members

The percentage of diverse members joining the Guild has steadily increased since 2017, when the Diversity Committee was founded. In 2019, 33% of the 113 new members joining the Guild were diverse. To further encourage the growth of our diverse membership, the WGC's Council created the diversity incentive at the beginning of 2019, under which the Guild waives initiation fees and reduces requirements to join the union.

Percentage of New Diverse WGC Members



The growth has been driven by People of Colour and members of the LGBTQ2S community (25% of new members in 2019). In 2019, the percentage of new members who identify as Indigenous was in line with Canadian population numbers.

New Diverse Members

Year	Indigenous	LGBTQ2S	People of Colour	Black	People Living with Disabilities	Aggregated Total*
2016	1%	6%	6%	1%	0%	14%
2017	1%	9%	9%	3%	0%	22%
2018	1%	6%	17%	6%	2%	29%
2019	5%	11%	14%	6%	1%	33%

*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

Group	Women	Men	Non-Binary
Indigenous	0.4%	0.2%	0.0%
LGBTQ2S	1.3%	1.4%	0.04%
People of Colour	2.0%	2.3%	0.0%
Black	0.2%	0.2%	0.0%
People Living with Disabilities	0.0%	0.2%	0.0%
Diverse Writers (aggregated total)*	3.9%	4.1%	0.04%
White, cisgender, straight, able-bodied ¹⁰	31.5%	60.5%	0.0%

Overall Membership

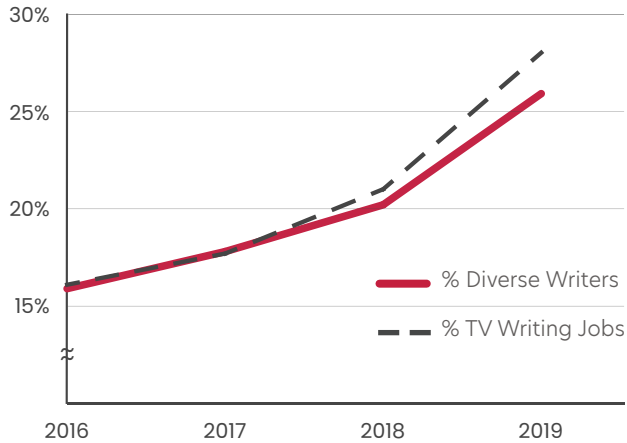
In comparison, at the end of 2019, just 8% of our membership self-identified as diverse.

*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

¹⁰ Throughout this report we refer to "White" to refer to a segment of the population not identified as a visible minority or a person of aboriginal identity, as defined by the Census and to "White, cisgender, straight, able-bodied" to identify a segment of our membership that hasn't self-identified under any of the diversity categories used by the WGC.

DIVERSE WRITERS WORKING ON TV

Diverse Writers Working on TV



The share of writers from underrepresented communities working on Canadian television series contracted under the WGC's jurisdiction has also increased steadily from 16% in 2016 to 26% in 2019. In 2019, 26% of writers working on TV were diverse, while 28% of writing jobs went to diverse writers. The percentage differential is explained by writers working on more than one TV series.

The Breakdown

We have broken down the overall figure of working writers who are diverse. Indigenous people and People Living with Disabilities are the most underrepresented groups in terms of working writers. Indigenous people accounted for 4% of writers working on the Canadian TV series we tracked in 2019, while they make up 4.9% of Canada's population.

Diverse Writers Working on TV

Year	Indigenous	LGBTQ2S	People of Colour	Black	People Living with Disabilities	Aggregated Total*
2016	1%	6%	6%	3%	0.0%	16%
2017	1%	7%	10%	4%	0%	18%
2018	2%	7%	8%	4%	0.2%	20%
2019	4%	8%	9%	6%	1%	26%

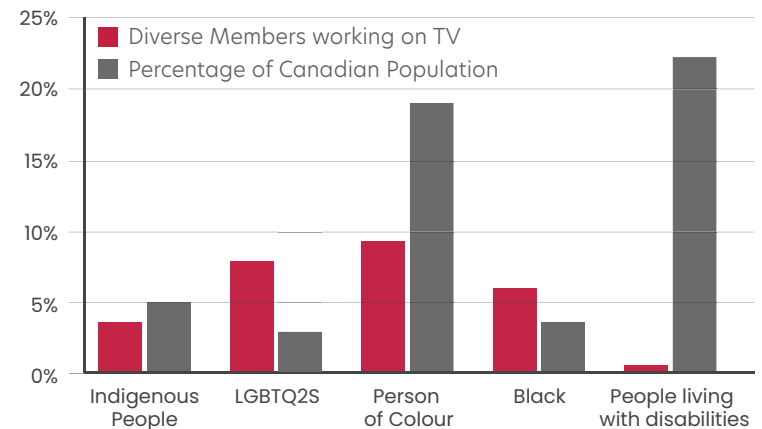
*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

vs the Canadian Population

The percentage of Black writers working on Canadian television in 2019 (6%) was greater than the percentage of the Black population in Canada (3.5%), according to the census. However, television writing jobs are often located in urban population centres, which have significantly larger Black populations (8% in Toronto and Montreal).

The share of writers living with disabilities is significantly lower than the one provided by the Canadian Survey on Disability. This might be due, in part, to a low self-identification rate among WGC members, and misconceptions and discrepancies between the definition used by the CSD and what is commonly believed to be a disability.

Diverse Working Writers (2019) vs Canada's Population



DIVERSE WRITERS WORKING ON TV

People of Colour

The representation of different racialized groups varies when it comes to working writers, but in general, it remains lower than what's reflected in the overall population of Canada and urban population centres. Representation of East Asian and South Asian writers is particularly low when compared to general population numbers, and is even more noticeable when we focus on urban population centres – South Asian (17%) and Chinese (12%) are the top two visible minority groups in Toronto, for example.

Members Working on TV by Ethnic Group 2019¹¹

Ethnic Group	WGC Members Working on Canadian TV	Percentage of Population
Black	6.3%	3.5%
East Asian (including Korean, Japanese, Chinese)	1.4%	5.4%
Filipino	0.5%	2.3%
Latinx	1.4%	1.3%
Middle Eastern (including Egyptian, Iranian, Palestinian, Syrian)	1.9%	2.3%
South Asian	3.2%	5.6%
South East Asian (including Vietnamese, Cambodian, Lao)	0.5%	0.9%
Not Identified Elsewhere	0.8%	0.4%
Aggregated Total People of Colour (incl. Black)*	15.4%	22.3%
Indigenous People	3.5%	4.9%
White	81.1%	72.8% ¹²

*While the aggregated total People of Colour also includes writers who are biracial, they are only counted once.

Gender

When the data is broken down by gender, we see that the percentage of diverse women working under the WGC jurisdiction in 2019 is slightly higher than the percentage of men.

Writers Working on TV by gender 2019

Group	Women	Men	Non-Binary
Indigenous	2.2%	1.4%	0.0%
LGBTQ2S	4.1%	3.3%	0.3%
People of Colour	4.1%	4.7%	0.0%
Black	3.0%	3.3%	0.0%
People Living with Disabilities	0.3%	0.3%	0.0%
Diverse Writers (aggregated total)*	13.5%	12.4%	0.3%
White, cisgender, straight, able-bodied	36.6%	37.2%	0.0%

*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

¹¹ For the purposes of this graph, data was aggregated to match categories used by WGC members when they self-identify and the 2016 Census.

¹² Corresponds to a segment of the population not identified as a visible minority or a person of aboriginal identity, as defined by the Census.

Live Action¹³

Writers, including showrunners, are engaged by producers to participate in writers' rooms where the writers develop a season of television. Showrunners determine who gets hired into a writers' room. Episodic writing assignments may also be given to the writers working as story editors in the writers' room. The episodic writer will receive a writing credit on the assigned episode. The difference between writers' rooms composition and share of writing credits is often explained by writers receiving more than one writing credit as opposed to writers not receiving any.

Writers' Room Composition and Writing Credits

In most cases, the share of writing credits earned by each diverse group was similar to the percentage of diverse writers in the writers' rooms. The discrepancy is explained, in part, by the fact that showrunners often receive more than one writing credit, usually for the first and last episodes. Additionally, showrunners may write all of the episodes before a limited series is greenlit. In the case of People of Colour, writers earned 9% of writing credits, while they represented 11.1% of writers in writers' rooms. Although Black people represented 8% of working writers in 2019, they earned 5% of writing credits.

Writing Credits – Historical

Looking at writing credits by group during the three-year period from 2017 to 2019, our data shows a steady increase in the number of writing credits earned by writers from underrepresented communities, with the exception of credits for members of the LGBTQ2S community (from 9.6% in 2017 to 8.6% in 2019) and Persons Living with Disabilities (where they increase to just 0.7%, up from 0% in 2017).

¹³ Writers room composition and credits data outlined in this section include all writers' rooms and all credits earned by writers, including cases in which writers are engaged in more than one writers' room and receive multiple credits during a single year.

Live Action—Writers' Room Composition & Writing Credit 2019*

Group	Writers' Room Composition	Writing Credits
Indigenous	4.2%	5.3%
LGBTQ2S	9.4%	8.6%
People of Colour	11.1%	9%
Black	8%	5%
People Living with Disabilities	1%	0.7%
White, cisgender, straight, able-bodied	67.2%	72.3%

Live Action—Writing Credits*

Group	2017	2018	2019
Indigenous	0.4%	0.7%	5.3%
LGBTQ2S	9.6%	10.9%	8.6%
People of Colour	4.7%	7%	9%
Black	2.6%	3%	5%
People Living with Disabilities	0%	0.2%	0.7%
White, cisgender, straight, able-bodied	83.4%	79.4%	72.3%

*Total numbers present a slight overestimation due to writers self-identifying under more than one diversity category.

Staffing Credits

Screenwriters in writers' rooms are also given story editor and producing credits (e.g. Executive Producer) that indicate seniority within the room. The credits influence writers' compensation, responsibilities, and writing assignments.

Our data shows that writers from underrepresented communities are more likely to receive mid- and low-level credits within writers' rooms. Credits for Indigenous writers and writers living with disabilities are sparse at every level.

TV Staffing Credits, Drama Series 2019

Writer Rooms Credit	Indigenous	LGBTQ2S	People of Colour	Black	People Living with Disabilities	Aggregated Total Diverse Members*	White, cisgender, straight, able-bodied
Executive Producer (Showrunner)	5%	10%	5%	5%	0%	25%	75%
Executive Producer (Not Showrunner)	0%	0%	0%	7.1%	0%	7.1%	92.9%
Co-Executive Producer	8.3%	12.5%	2.1%	2.1%	0%	25%	75%
Consulting Producer	0%	4%	8%	12%	0%	24%	76%
Supervising Producer	0%	18.2%	9.1%	0%	0%	27.3%	72.7%
Co-Producer	8.3%	0.0%	16.7%	16.7%	0%	41.7%	58.3%
Executive Story Editor	0%	11.8%	35.3%	11.8%	5.9%	58.8%	41.2%
Story Editor	5.5%	10.9%	23.6%	9.1%	1.8%	47.3%	52.7%

*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

Animation¹⁴

In animation, producers do not always engage showrunners or give writers producing responsibilities. Most series engage writers as freelancers instead of assembling formal writers' rooms, and assign "head writer" duties to an experienced writer. Animation producers host story summits, where writers pitch episodic stories. Episodic writing assignments are often given by head writers through the process of story summits. The difference between the make up of writers in animation and share of writing credits is often explained by writers receiving more than one writing credit as opposed to writers not receiving any.

Animation Writers and Writing Credits

Underrepresented groups make up a small percentage of animation writers. People of Colour comprised 7.9% of all writers working on animation under WGC jurisdiction in 2019, but only earned 4.5% of the resulting writing credits. Members of the LGBTQ2S community working on animation represent 6.1% of writers working in the format, while 4.1% of writing credits went to this group.

Writing Credits – Historical

Representation levels continue to be very low in animation. One of the underlying determining factors may be that animation writers' fees are very low compared to those earned by live-action writers, and seniority, in turn, is compensated by assigning a high volume of low-fee scripts to more senior individual writers.

¹⁴ Writers and credits data outlined in this section include all writers and credits earned by writers, including cases in which writers are engaged in more than one animation series and receive multiple credits during a single year.

Animation—Writers & Writing Credits 2019*

Group	Animation Writers	Writing Credits
Indigenous	1.8%	0.6%
LGBTQ2S	6.1%	4.1%
Black	1.8%	0.5%
People of Colour	7.9%	4.5%
People Living with Disabilities	0.0%	0.0%
White, cisgender, straight, able-bodied	84.2%	91.4%

Animation—Writing Credits*

Group	2017	2018	2019
Indigenous	0.0%	0.2%	0.6%
LGBTQ2S	0.9%	1.7%	4.1%
Black	0.3%	0.7%	0.5%
People of Colour	4.7%	8.6%	4.5%
People Living with Disabilities	0.0%	0.0%	0.0%
White, cisgender, straight, able-bodied	94.4%	88.8%	91.4%

*Total numbers present a slight overestimation due to writers self-identifying under more than one diversity category.

DATA BY BROADCASTER

While broadcasters and SVOD services don't typically engage writers directly, they are the ones that commission/greenlight productions, and they are often involved directly in the hiring decisions that go into assembling the writing team that works under a showrunner. In fact, broadcasters/streaming services sit at the very top of the decision-making pyramid in Canada, so it's worth looking at the writers' rooms of broadcaster-commissioned productions made under WGC jurisdiction. The data provided in this section was compiled using our internal database.

% Diverse Writers on Broadcaster/SVOD-commissioned Productions

Broadcaster	2017	2018	2019
Bell Media	19%	22%	20%
CBC	19%	20%	33%
Corus	12%	19%	24%
Netflix ¹⁵	19%	30%	14%
TVO	21%	17%	26%
Other ¹⁶	13%	15%	22%

No. of Diverse Writers on Broadcaster/SVOD-commissioned Productions

Broadcaster	2017	2018	2019
Bell Media	16	17	11
CBC	37	53	66
Corus	14	19	20
Netflix	6	21	5
TVO	11	8	9
Other	5	27	17

Broadcaster Breakdown According to Writer Diversity—2017 to 2019

Broadcaster	Indigenous	LGBTQ2S	People of Colour	Black	People Living with Disabilities	Aggregated total*
Bell Media	2.3%	7.7%	6.4%	3.6%	0.5%	20%
CBC	2%	8.4%	7.7%	5.8%	0.3%	23.9%
Corus	0.7%	8.1%	7.1%	2.4%	0.3%	17.8%
Netflix	2.1%	8.3%	11.7%	2.8%	0%	23.4%
TVO	0.7%	5.2%	11.9%	3.0%	0.7%	20.9%
Others	2.7%	5.8%	7.8%	1.2%	0.3%	16.7%

*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

¹⁵ Unlike other broadcasters, Netflix commissions a substantial number of foreign-service productions that are shot in Canada. These productions fall outside the WGC's jurisdiction and aren't part of this report.

¹⁶ This category includes broadcasters that engaged less than 100 writers during the period covered by the table, including Rogers, APTN, and Apple TV.

Overall Decline in 10-point Canadian Content

The biggest challenge facing Writers Guild of Canada members is the overall decline in volume of Canadian-written shows. From 2014 through 2019, hours of scripted productions under WGC jurisdiction commissioned by Bell Media plummeted from 146.5 to 25.5 (-82.6%); by Corus Entertainment they fell from 346.5 to 120.8 (-65.1%); and by Rogers Media, they dropped from 46.2 to 18 (-61%).

The steep decline of Canadian content production has affected all Canadian screenwriters, and subsequently decreased opportunities for diverse screenwriters.

When we look at production numbers from 2017 to 2020, we find the following:

- The number of one-hour drama episodes decreased by 19%.
- The number of half-hour adult episodes dropped by 59%.
- Episodes of half-hour children's live-action series declined by 77%.
- The number of half-hour animation episodes fell by 92%.
- The number of 15-minute animation episodes grew by 13%, along with 10-minute-and-under animation episodes, which grew in number by 46%. This increase in 15-minute and 10-minute-or-less animation categories doesn't offset the loss of work for writers in the other areas — these are significantly lower-paying forms of work.

Canadian screenwriters are facing much uncertainty over the next several years while we wait for the outcome of Bill C-10, which is aiming to reform the Broadcasting Act and legislate bringing streamer contributions into the Canadian industry. There is also a debate underway as to whether Canadian productions will be required to engage Canadian screenwriters, as demands for more flexibility are flooding our industry.

CONCLUSIONS

Screenwriters are the creative force behind television. They write the shows we love; everything from full character breakdowns to story arcs – and of course, dialogue. Everything we watch is in the script. The composition and structure of writers' rooms shape the stories that get told and how they represent (or don't) their potential audiences.

In terms of equity, diversity and inclusion in Canadian TV, we are encouraged to see the following:

- In 2019, 33% of the 113 new members joining the Guild were diverse.
- The percentage of new members who are Black, People of Colour and LGBTQ2S has progressively increased from 13% in 2016 to 31% in 2019.
- The share of writers from underrepresented communities working on Canadian television series has increased from 16% in 2016 to 26% in 2019.
- The share of women working on Canadian television (50.1%) is on par with the share of men (49.6%). This statistic is consistent when we look at diverse women (13.5%) and men (12.4%).
- The percentage of Black writers in live-action writers' rooms is on par with population numbers in highly dense population centres like Toronto and Montreal.
- The share of credits received by Indigenous writers (5.3%) in live action is slightly higher than the share of writers in this group (4.2%) in 2019.
- The share of live-action writing credits received by writers of colour has consistently increased from 4.7% in 2017 to 9% in 2019. The trend is also positive when we look at Black (from 2.6% to 5%) and Indigenous writers (from 0.4% to 5.3%).

We also found things we want to keep talking about:

- At the end of 2019, only 8% of our membership self-identified as diverse.
- East Asian writers are 1.4% of writers working on Canadian TV, despite representing 5.4% of the population.
- South Asian writers are 3% of writers working on Canadian TV, despite representing 5.6% of the population.
- Although Black people represented 8% of working writers in 2019, they earned 5% of writing credits in live action.
- Writers from underrepresented communities are more likely to receive lower-level staffing credits, including Story Editor (47.3%), Executive Story Editor (58.8%) and Co-Producer (41.7%).
- Underrepresented groups make up a small percentage of animation writers.
- People of Colour comprised 7.9% of all writers working on animation under WGC jurisdiction in 2019, but only earned 4.5% of the resulting writing credits.
- The share of writing credits received by diverse writers in animation didn't significantly increase from 2017 to 2019, except for LGBTQ2S writers where, despite the increase, the share of writing credits continues to be low when compared to writers' room composition.
- The number of People Living with Disabilities is low across all categories. Most concerning, the share of WGC members living with disabilities is noticeably low (0.3%) and new membership numbers haven't significantly improved, moving from 0% in 2016 to just 1% in 2019.

As the WGC and its Diversity Committee continue to advocate for equity, diversity and inclusion in writers' rooms across Canada, we call on broadcasters, streaming services, producers and funding agencies – the entities that have the power to get Canadian TV made – to use these findings to examine writers' room composition.

ACKNOWLEDGEMENTS

We'd like to thank members of the WGC Diversity Committee from 2017 to 2020 who spearheaded this initiative and spent many hours collecting the data, and member Jinder Oujla-Chalmers for initiating this study.



Report prepared by: Natalia Escobar Bohorquez,
WGC Director of Strategy & Research

Design by: Julia Esmeralda

WGC Council

Alex Levine, President
Marsha Greene, VP
Andrew Wreggitt, Treasurer
Michael Amo, Councillor
Dennis Heaton, Councillor
Anne-Marie Perrotta, Councillor
Lienne Sawatsky, Councillor

Maureen Parker, WGC Executive Director

WGC Diversity Committee

Marsha Greene, Chair
Noelle Carbone
Amber-Sekowan Daniels
Anthony Farrell
Todd Ireland
JP Larocque
Jiro C. Okada
Jinder Oujla-Chalmers
Nile Séguin

About the WGC Diversity Committee

The Writers Guild of Canada first convened its Diversity Committee in 2017 in an effort to communicate with our membership, and develop and implement initiatives supporting screenwriters from the following underrepresented communities: Indigenous, Black, People of Colour, LGBTQ2S, and People Living with Disabilities.

Since its inception the committee, along with WGC Council and staff, has created new qualifications for diverse screenwriters to encourage their membership in our Guild. The WGC has also waived initiation fees for new members that meet these eligibility requirements; created a search function in our Member Directory to find diverse screenwriters; and instituted the Script of the Month initiative and network gatherings with showrunners and producers.

About the WGC

The Writers Guild of Canada (WGC) is a professional association of more than 2,400 English-language screenwriters. WGC members are the creative force behind Canada's successful TV shows, movies and digital series, and their work brings Canadian life and culture to the world's screens. The WGC supports Canadian screenwriters through negotiating and administering collective agreements with producers to ensure that screenwriters earn fair pay and benefits. It also advocates for policies that foster Canadian programming and production and boosts the profile of WGC members in the industry.

For more information, visit wgc.ca.

Follow [@WGCTweet](https://twitter.com/WGCTweet) on Twitter.