



Writers Guild
of Canada

2021 Equity, Diversity and Inclusion Report

With data updated to December 31, 2020

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The Writers Guild of Canada and its Diversity Committee have prepared the 2021 WGC Equity, Diversity and Inclusion Report that now includes data up until December 31, 2020.

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 report covers 62 TV series that started production in 2020, in addition to the 280 series covered in the period from 2017 to 2019. The composition of the WGC's membership (2017-2020), diversity in writers' room configurations, and credits earned by diverse writers working on live-action and animated Canadian television series are also included. Any reference to Canadian TV in this report refers solely to scripted live-action and animated series contracted under the WGC's jurisdiction between 2017 and 2020.

The WGC collects data on writers' room configurations and credits through the WGC's internal database, and from publicly available industry data. Membership and self-identification data are also collected through the internal database. The

Guild encourages members to self-identify as diverse on a voluntary basis. Members who wish to self-identify privately with the Guild can email diversity@wgc.ca to request more information.

Throughout this report, we provide data on writers who self-identify as belonging to more than one underrepresented diverse community, and use *writers with intersectional identities* to refer to this group.

Any information gathered by the 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.

WGC membership diversity in context

The WGC provides an overview of the overall composition of Canada's population to put its specific membership data in context. Population data outlined in this update, unless otherwise specified, has been collected from the most recent Census conducted in 2016. (Results from the 2021 census will be incorporated into the report once they are published.)

WGC Diversity Categories	Percentage of Canada's Population ¹
Indigenous	4.9%
LGBTQ2S ²	2.9%
People of Colour ³	18.8%
Black People	3.5%
People Living with Disabilities ⁴	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.⁴ According to the CSD, 22% of Canadians aged 15 and over have one or more disabilities.

¹ 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).

² Canadian Community Health Survey (CCHS). Statistics Canada, Brief to the Standing Committee on Health: LGBTQ2 Health in Canada, May 2019.

³ Defined by the Census as visible minorities.

⁴ <https://www150.statcan.gc.ca/n1/pub/89-654-x/89-654-x2018002-eng.htm#shr-pg0>

⁵ The Census uses "not included elsewhere" for persons with a write-in response such as 'Guyanese,' 'West Indian,' 'Tibetan,' 'Polynesian,' 'Pacific Islander,' etc.

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 Defined as Population Centres.

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 Included Elsewhere ⁵	0.4%
Black	3.5%
Indigenous	4.9%
White ⁶	72.8%

*From Canada's most recent Census in 2016

The WGC will continue to reference population composition in urban areas⁷, where writers' rooms are often convened.

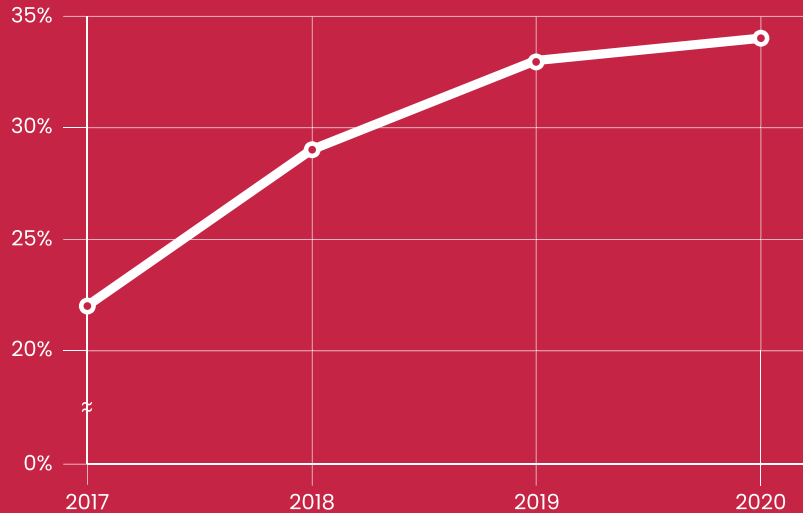
According to the 2016 Census, 54% of those living in Toronto are visible minorities. The top three visible minority groups were South Asian (17%), Chinese (12%) and Black (8%).

51% of those living in Vancouver are visible minorities. Chinese (21%), South Asian (13%) and Filipino (5%) are the top three visible minority groups in Vancouver.

In Montreal, 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 continues to grow, with 48 (34%) of 140 new members in 2020 self-identifying as diverse. The WGC offers a diversity incentive, under which the Guild waives initiation fees and reduces requirements to join the union to writers who have self-identified as diverse.



Percentage of New Diverse WGC Members

The growth was largely driven by Black and People of Colour joining the Guild (27% of new members in 2020). The percentage of new members joining that have intersectional identities has grown from 0% in 2017 to 6% in 2020. Two thirds of LGBTQ2S writers who joined the WGC in 2020 have intersectional identities (also self-identify as Indigenous, Black or People of Colour).

New Diverse Members

Year	Indigenous	LGBTQ2S	People of Colour	Black	People Living with Disabilities	Aggregated Total*	New Members Total
2017	1%	9%	9%	3%	0%	22%	98
2018	1%	6%	17%	6%	2%	29%	141
2019	5%	11%	14%	6%	1%	33%	114
2020	4%	9%	15%	12%	0%	34%	140

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

Overall Membership

The percentage of members who self-identify as diverse grew by 1.8% between 2019 and 2020. Only 0.7% of the WGC membership has self-identified as having intersectional identities.

Total Membership Composition

Date	December 31, 2019	December 31, 2020
Indigenous	0.6%	0.9%
LGBTQ2S	2.7%	3.1%
People of Colour	3.5%	4.2%
Black	1.3%	2.1%
People Living with Disabilities	0.3%	0.4%
Diverse Writers (Aggregated Total)*	8.0%	9.8%
White, cisgender, straight, not living with disabilities ⁸	92.0%	90.2%

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

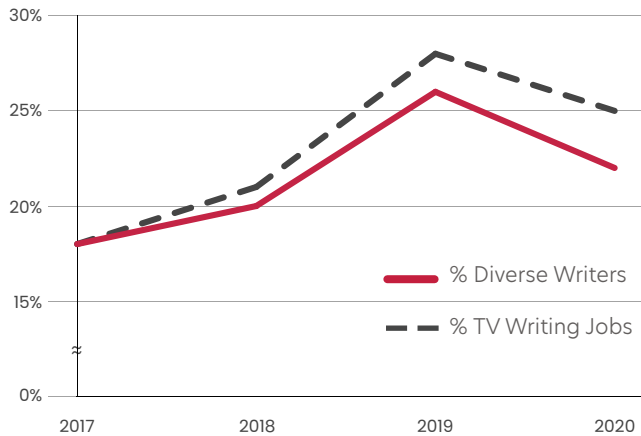
⁸Throughout this report we refer to "White" to refer to a segment of the population not identified as a visible minority or a person of aboriginal identity, as defined by the Census and to "White, cisgender, straight, not living with disabilities" to identify a segment of our membership that hasn't self-identified under any of the diversity categories used by the WGC.

Total Membership Composition by Gender, December, 2020

Group	Women	Men	Non-binary, bigender, 2S
Indigenous	0.4%	0.4%	0.0%
LGBTQ2S	1.5%	1.4%	0.2%
People of Colour	1.9%	2.2%	0.1%
Black	1.2%	0.8%	0.0%
People Living with Disabilities	0.0%	0.3%	0.0%
Diverse Writers (Aggregated Total)*	4.9%	4.8%	0.2%
White, cisgender, straight, not living with disabilities	31.3%	58.9%	0.0%
Total	36.2%	63.7%	0.2%

DIVERSE WRITERS WORKING ON TV

Diverse Writers Working on TV



In 2020, 22% of writers working on TV were diverse, while 25% of writing jobs went to diverse writers. The percentage differential is explained by individual diverse writers who worked on more than one TV series. Both numbers decreased from 2019.

While 2% of writers working on TV in 2020 have intersectional identities, 3% of writing jobs went to this group in the same year. A third of LGBTQ2S working writers are Black or People of Colour.

The Breakdown

Indigenous and People Living with Disabilities continue to be the most underrepresented groups in terms of working writers. Indigenous and writers living with disabilities each accounted for 1% of working writers in 2020.

Diverse Writers Working on TV

Year	Indigenous	LGBTQ2S	People of Colour	Black	People Living with Disabilities	Aggregated Total*
2017	1%	7%	10%	4%	0%	18%
2018	2%	7%	8%	4%	0%	20%
2019	4%	8%	9%	6%	1%	26%
2020	1%	6%	11%	6%	1%	22%

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

Writers Working on TV vs. TV Writing Jobs (2020)

	Indigenous	LGBTQ2S	People of Colour	Black	People Living with Disabilities	Aggregated Total*	White, cisgender, straight, not living with disabilities
% Working Writers	1%	6%	11%	6%	1%	22%	78%
% TV Writing Jobs	1%	6%	14%	7%	1%	25%	75%

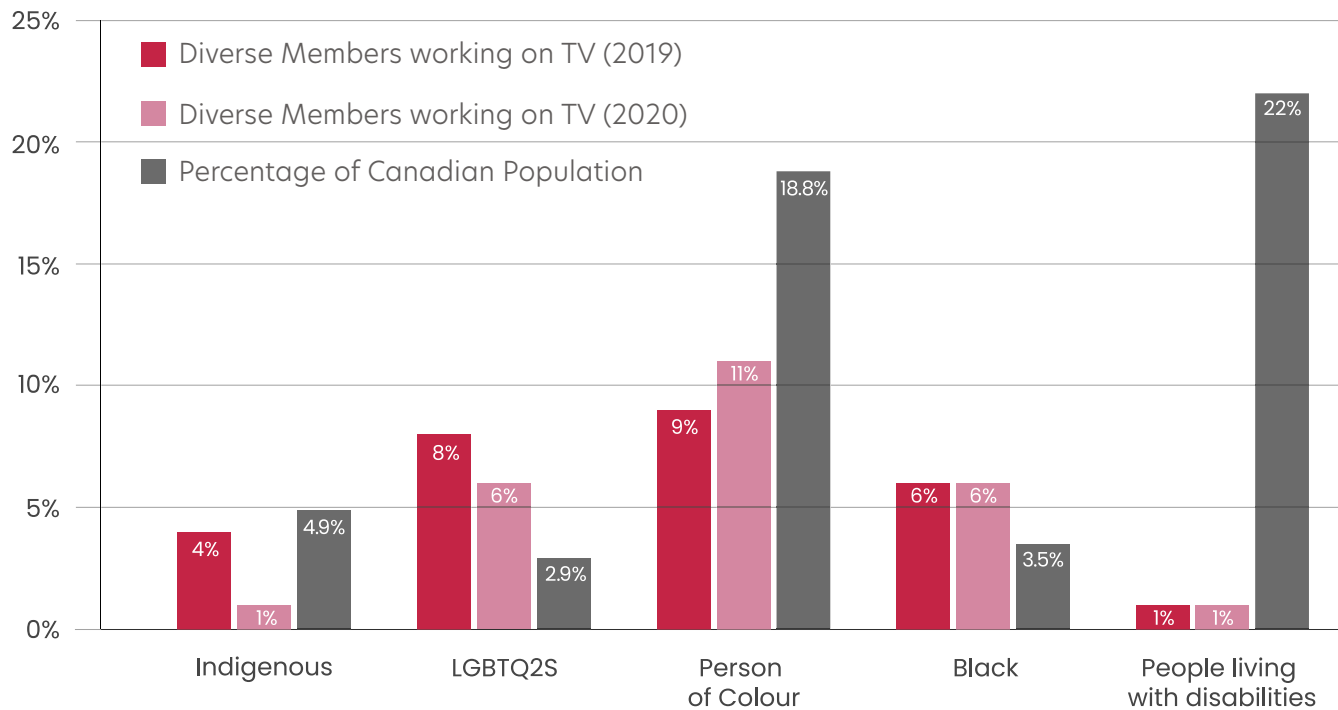
*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

Diverse Writers Working on TV and the Canadian Population

The percentage of Indigenous and LGBTQ2S writers working on Canadian TV decreased in 2020 from 2019. While 4% of writers working in 2019 self-identified as Indigenous, only 1% of working writers in 2020 were Indigenous. Similarly, the percentage of LGBTQ2S writers decreased from 8% in 2019 to 6% in 2020.

The share of writers living with disabilities continues to be markedly low, especially when compared with what's stated in the Canadian Survey on Disability. This may 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. Despite the fact that we might not have a clear picture of how many people living with disabilities are working writers, the low numbers continue to be a concern.

Canadian Population vs. WGC Members Working on TV (2019 and 2020)



DIVERSE WRITERS WORKING ON TV

People of Colour

The representation of different racialized groups varies when it comes to working writers. The share of East Asian (1.4% in 2019 to 2.8% in 2020) and South Asian (3.2% in 2019 to 3.6% in 2020) writers increased in 2020, but the percentages continue to be low when compared to general population numbers, and it's 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 Group⁹, 2020

Ethnic Group	Writers working on Canadian TV	Percentage of Population
Black	6.4%	3.5%
East Asian (including Korean, Japanese, Chinese)	2.8%	5.4%
Filipino	1.4%	2.3%
Latinx	0.9%	1.3%
Middle Eastern (including Egyptian, Iranian, Palestinian, Syrian)	0.9%	2.3%
South Asian	3.6%	5.6%
South East Asian (including Vietnamese, Cambodian, Lao)	0.7%	0.9%
Not Identified Elsewhere	0.0%	0.4%
Aggregated Total People of Colour and Black*	16.6%	22.3%
Indigenous	1.4%	4.9%
White	82.0%	72.8% ¹⁰

*While the aggregated total numbers include writers who are biracial, they are only counted once.

Gender Breakdown

Writers Working on TV, by gender, 2020

Group	Women	Men	Non-binary, bigender, 2S
Indigenous	0.5%	0.9%	0.0%
LGBTQ2S	1.9%	2.6%	0.9%
People of Colour	5.5%	4.7%	0.2%
Black	3.8%	2.6%	0.0%
Persons Living with Disabilities	0.3%	0.3%	0.0%
Diverse Writers (Aggregated Total)*	11.4%	9.7%	0.9%
White, cisgender, straight, not living with disabilities	34.4%	43.6%	0.0%
Total	45.8%	53.3%	0.9%

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

⁹ For the purposes of this graph, data was aggregated to match categories used by WGC members when they self-identify and the 2016 Census.

¹⁰ 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 ACTION¹¹

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 credits.

Writers' Room Composition and Writing Credits

In most cases, the share of writing credits earned by each diverse group was similar and often less than the percentage of diverse writers in the writers' rooms. Discrepancies are 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 11% of writing credits, while they represented 16.6% of writers in writers' rooms in 2020. Although Black people represented 9.2% of working writers in the same year, they earned 5.5% of writing credits.

The share of writing credits going to Indigenous writers (3.1%) continues to be higher than the percentage of Indigenous writers in writers' rooms (2.2%). Both indicators were lower in 2020 than 2019 (4.2% and 5.3%, respectively). The share of writers who self-identify as both People of Colour (including Black people) and LGBTQ2S represent 2% of writers working on live action.

¹¹ 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 drama series writers room and receive multiple credits during a single year.

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

Writers' Room Composition & Writing Credits – Live Action, 2019*

Group	Writers' Room Composition	Writing Credits
Indigenous	4.2%	5.3%
LGBTQ2S	9.4%	8.6%
People of Colour	11.1%	9.0%
Black	8%	5.0%
Persons Living with Disabilities	1%	0.7%
White, cisgender, straight, not living with disabilities	67.2%	72.3%

Writers' Room Composition & Writing Credits – Live Action, 2020*

Group	Writers' Room Composition	Writing Credits
Indigenous	2.2%	3.1%
LGBTQ2S	7.4%	6.9%
People of Colour	16.6%	11.0%
Black	9.2%	5.5%
Persons Living with Disabilities	0.7%	0.6%
White, cisgender, straight, not living with disabilities	67.2%	74.7%

Historical Writing Credits

Looking at writing credits by group during the four-year period between 2017 and 2020, our data shows mixed results for writers from different underrepresented communities. Writing credits for People of Colour have increased consistently from 4.7% to 11% between 2017 and 2020. Similarly, the share of writing credits for Black writers increased from 2.6% to 5.5% during the same period. In the case of LGBTQ2S screenwriters, writing credits dropped from 9.6% in 2017 to 6.9% in 2020.

Writing Credits, Live Action (2017-2020)*

Group	2017	2018	2019	2020
Indigenous	0.4%	0.7%	5.3%	3.1%
LGBTQ2S	9.6%	10.9%	8.6%	6.9%
People of Colour	4.7%	7%	9%	11.0%
Black	2.6%	3%	5%	5.5%
Persons Living with Disabilities	0%	0.2%	0.7%	0.6%
White, cisgender, straight, not living with disabilities	83.4%	79.4%	72.3%	74.7%

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

Writers' Room Composition: Gender Breakdown

In live action, women (diverse and non-diverse) make up 54.3% of writers' rooms. While the percentages of non-diverse women and men are fairly similar, diverse women make up 19.6% of writers' rooms, significantly more than diverse men (12.5%). This trend is driven by a higher participation of Black women and Women of Colour.

Breakdown of Live-Action writers' rooms, by gender, 2020

Group	Women	Men	Non-binary, bigender, 2S
Indigenous	1.1%	1.1%	0.0%
LGBTQ2S	2.6%	4.1%	0.7%
People of Colour	10.0%	5.9%	0.7%
Black	6.3%	3.0%	0.0%
Persons Living with Disabilities	0.4%	0.4%	0.0%
Diverse Writers (Aggregated Total)*	19.6%	12.5%	0.7%
White, cisgender, straight, not living with disabilities	34.7%	32.5%	0.0%
Total	54.3%	45%	0.7%

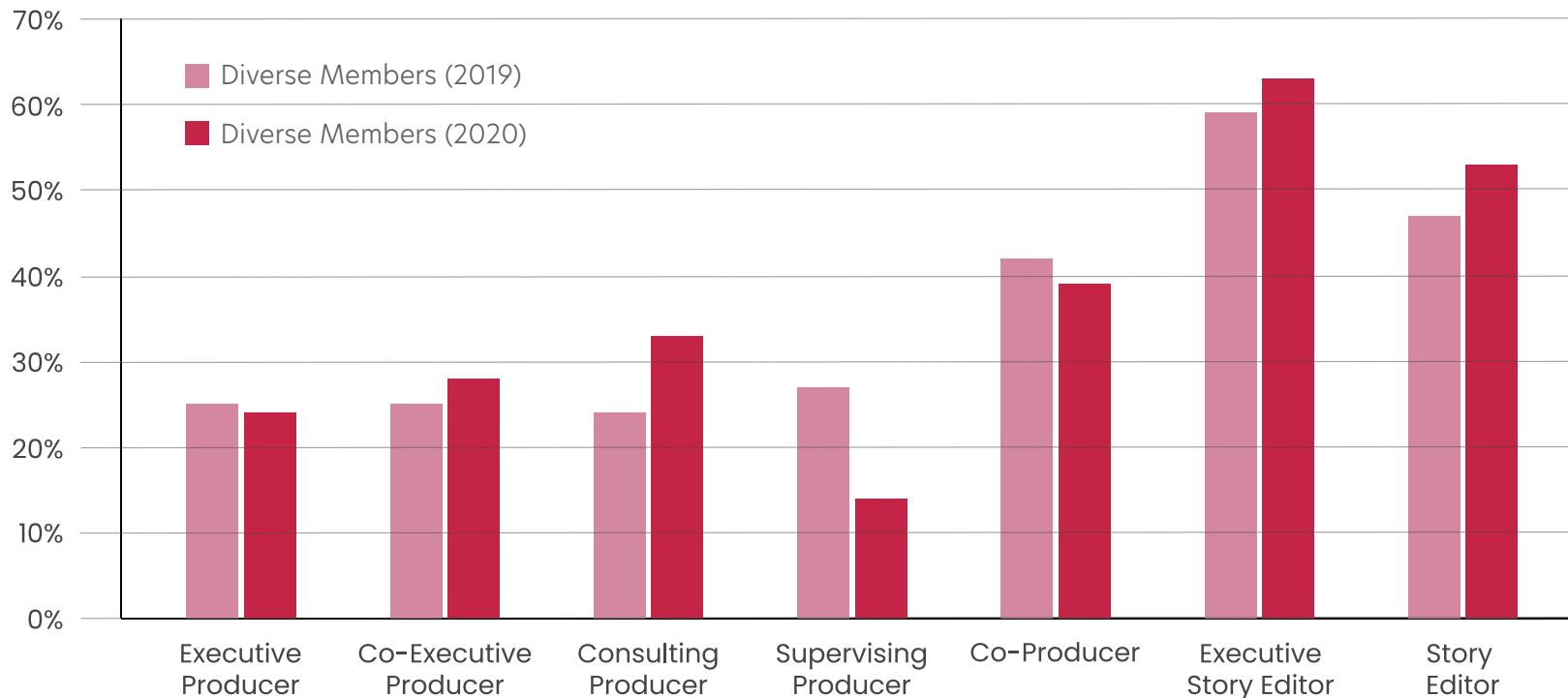
*While the aggregated total numbers include writers, who self-identify in more than one category, they are only counted once.

Staffing Credits

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

The share of diverse showrunners (Executive Producers) decreased slightly from 25% in 2019 to 24% in 2020 and continues to be higher than the percentage of diverse writers in the Guild (9.9%) and on par with the percentage of diverse working writers (22%). The share of diverse writers receiving lower level staffing credits (Story Editor and Executive Story Editor) continues to increase, followed by a similar percentage increase in upper-level credits (Co-Executive Producer and Consulting Producer). Credits for Indigenous writers and writers living with disabilities are sparse at every level.

TV Staffing Credits, Drama Series (2019 & 2020)



DIVERSE WRITERS WORKING ON TV

TV Staffing Credits, Drama Series (2019)

Writers' Room Credit	Indigenous	LGBTQ2S	People of Colour	Black	Persons Living with Disabilities	Aggregated Total Diverse Members*	White, cisgender, straight, not living with disabilities
Executive Producer	5%	10%	5%	5%	0%	25%	75%
Co-Executive Producer	8.3%	12.5%	2.1%	2.1%	0.0%	25%	75%
Consulting Producer	0.0%	4%	8%	12%	0.0%	24%	76%
Supervising Producer	0.0%	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	0.0%	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%

TV Staffing Credits, Drama Series (2020)

Writers' Room Credit	Indigenous	LGBTQ2S	People of Colour	Black	Persons Living with Disabilities	Aggregated Total Diverse Members*	White, cisgender, straight, not living with disabilities
Executive Producer	2.9%	8.8%	8.8%	5.9%	0.0%	23.5%	76.5%
Co-Executive Producer	0.0%	7.7%	15.4%	5.1%	0.0%	28.2%	71.8%
Consulting Producer	0.0%	8.3%	8.3%	16.7%	0.0%	33.3%	66.7%
Supervising Producer	0.0%	0.0%	0.0%	14.3%	0.0%	14.3%	85.7%
Co-Producer	23.1%	0.0%	7.7%	7.7%	0.0%	38.5%	61.5%
Executive Story Editor	0.0%	0.0%	36.8%	15.8%	10.5%	63.2%	36.8%
Story Editor	6.3%	12.5%	25.0%	21.9%	0.0%	53.1%	46.9%

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

ANIMATION¹²

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, who often receives an Executive Story Editor credit. Animation producers host story summits, where writers pitch episodic stories. Episodic writing assignments are usually 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

People of Colour comprised 9% of all writers working on animation under WGC jurisdiction in 2020, but only earned 5.7% of the resulting writing credits. LGBTQ2S and Black writers working on animation each represent 3.9% of writers working in the format, while 1.7% and 1.1% of writing credits went to these two groups. No Indigenous writers were engaged in animation productions in 2020, down from 1.8% in 2019.

The share of writers working on animation series who have intersectional identities is 2.8% (1.6% are LGBTQ2S and People of Colour), while the credits earned by the same group represent 1.8% of animation writing credits.

¹² 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.

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

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%
Persons Living with Disabilities	0.0%	0.0%
White, cisgender, straight, not living with disabilities	84.2%	91.4%

Animation Writers & Writing Credits, 2020*

Group	Animation Writers	Writing Credits
Indigenous	0.0%	0.0%
LGBTQ2S	3.9%	1.7%
Black	3.9%	1.1%
People of Colour	9.0%	5.7%
Persons Living with Disabilities	0.6%	0.7%
White, cisgender, straight, not living with disabilities	85.4%	91.5%

Historical Writing Credits

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. In 2020, People of Colour were the only group for which representation improved (from 4.7% to 5.7%). LGBTQ2S writers, who had a high share of writing credits in 2019 when compared to other groups, dropped to 1.7% in 2020.

Writing Credits, Animation (2017-2020)

Year	2017	2018	2019	2020
Indigenous	0.0%	0.2%	0.6%	0.0%
LGBTQ2S	0.9%	1.7%	4.1%	1.7%
Black	0.3%	0.7%	0.5%	1.1%
People of Colour	4.7%	8.6%	4.5%	5.7%
Persons Living with Disabilities	0.0%	0.0%	0.0%	0.7%
White, cisgender, straight, not living with disabilities	94.4%	88.7%	91.4%	91.5%

Animation Writers: Gender Breakdown

Women make up 41% of animation writers. The percentage of diverse women and men working in animation is fairly similar (6.7% and 6.2%, respectively).

Breakdown of Writers Working on Animation by Gender, 2020

Group	Female	Male	Non-binary, bigender, 2S
Indigenous	0.0%	0.0%	0.0%
LGBTQ2S	0.6%	1.7%	1.7%
Black	1.1%	2.8%	0.0%
People of Colour	4.5%	4.5%	0.0%
Persons Living with Disabilities	0.6%	0.0%	0.0%
Diverse Writers (Aggregated Total)*	6.7%	6.2%	1.7%
White, cisgender, straight, not living with disabilities	34.3%	51.1%	0.0%
Total	41%	57.3%	1.7%

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

DATA BY BROADCASTER

Looking at writers engaged by broadcaster and SVOD-commissioned productions made under WGC jurisdiction, we find that the percentage of diverse writers engaged by broadcasters appears to be stable or increasing in most cases. However, while percentages have increased, broadcasters and SVOD services are engaging fewer writers across the board, including diverse writers.

% Diverse Writers on Broadcaster/ SVOD-commissioned Productions

Broadcaster	2017	2018	2019	2020
Bell Media	19%	22%	20%	33%
CBC	19%	20%	33%	26%
Corus	12%	19%	24%	26%
Netflix ¹³	19%	30%	14%	19%
TVO	21%	17%	26%	26%
Other ¹⁴	13%	15%	22%	26%

Representation levels of writers with intersectional identities varies across broadcasters. While 1% of writers engaged by Netflix-commissioned productions are both People of Colour and LGBTQ2S, 4% of TVO writers belong to the same groups. Individuals with intersectional identities represent 3% of writers in other Broadcaster-commissioned productions.

Broadcaster Breakdown (2020)

Broadcaster	Indigenous	LGBTQ2S	People of Colour	Black	Persons Living with Disabilities	Aggregated total*
Bell Media	0.0%	7.5%	12.5%	12.5%	2.5%	32.5%
CBC	2.9%	7.0%	8.8%	9.9%	0.6%	26.3%
Corus	0.0%	4.5%	16.7%	9.1%	0.0%	25.8%
Netflix ¹³	0.0%	6.8%	12.2%	1.4%	0.0%	18.9%
TVO	0.0%	4.3%	21.7%	0.0%	4.3%	26.1%
Others ¹⁴	1.6%	5.4%	14.0%	7.8%	0.8%	26.4%

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

¹³ 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.

¹⁴ This category includes broadcasters that engaged less than 100 writers during the period covered by the report, including Rogers, APTN, and Apple TV.

Decline in Canadian Content

The WGC highlighted the steep decline of Canadian content production in the first 2021 EDI report. It's a concerning trend that affects all Canadian screenwriters, and decreases opportunities for screenwriters from underrepresented groups. In 2020, the decline was further exacerbated by the effects of COVID-19. In addition, the dissolution of Bill C-10 significantly delayed much needed legislation to bring streamer contributions into the Canadian industry, while traditional Canadian Broadcasters continue to exit the business of making Canadian content.

Animation, in particular, is in a severe decline. Not only has the total number of hours produced decreased, but the only category where the number of produced episodes grew in 2020 was 10-minutes-and-under. Writers' compensation is negotiable in this category and therefore much lower.

When we look at production numbers from 2019 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 48%.
- Episodes of half-hour children's live-action series declined by 76%.
- The number of half-hour animation episodes fell by 86%.
- The number of 15-minute animation episodes dropped by 53%.
- Episodes of 10-minutes-and-under animation episodes grew by 10%.

This report shows encouraging improvement in terms of equity, diversity and inclusion in Canadian TV:

- In 2020, 48 (34%) of 140 new members joining the Guild were diverse. The growth was largely driven by People of Colour and Black writers – 27% of new members in 2020. As a result, the share of diverse members increased from 8% in 2019 to 9.8% in 2020. Only 4% of new members in 2020 were Indigenous.
- The share of women working as writers on Canadian television decreased slightly (45.8%), but it is still near the share of men (53.6%). This statistic is consistent when we look at diverse women (11.4%) and men (10%).
- Black writers have made strides to achieve representation in live action that is on par with population numbers. The percentage of Black writers in live-action writers' rooms increased from 8% in 2019 to 9.2% in 2020. It is now slightly higher than population numbers in highly dense urban centres like Toronto and Montreal. Other indicators, such as writing credits, show that there is still room for improvement.
- The share of diverse showrunners decreased slightly from 25% in 2019 to 24% in 2020, but it continues to be higher than the percentage of diverse writers in the Guild (9.9%) and on par with the percentage of diverse working writers (22%).
- The share of Black and writers of colour who received credits for the entry-level positions of Story Editor and Executive Story Editor in 2020 was 46.9% and 52.6%, respectively. Both roles have reached a parity zone, when we consider population numbers in urban centres where writers' rooms are often located (visible minorities make up 54% of the population in Toronto and 51% in Vancouver).

We also found areas where numbers have not improved or there have been setbacks:

- The share of writers from underrepresented communities working on Canadian television series decreased from 26% in 2019 to 22% in 2020. Similarly, the share of TV writing jobs going to diverse writers decreased from 28% to 25.5% in the same period.
- The share of East Asian (1.4% in 2019 to 2.8% in 2020) and South Asian (3.2% in 2019 to 3.6% in 2020) writers increased somewhat, but there's still work to do to achieve representation that is on par with population numbers.
- Participation of Indigenous writers decreased across the board in 2020. The share of working Indigenous writers decreased to 1% in 2020 from 4% the year prior. No Indigenous writers were engaged in animation productions during the same period.
- The share of writing credits received by LGBTQ2S writers decreased across different formats. In live action, credits dropped from 8.6% in 2019 to 6.9% in 2020. When it comes to animation, writing credits going to LGBTQ2S writers decreased from 4.1% to 1.7% during the same period.
- The number of People Living with Disabilities continues to be low across all categories. In 2020, none of the new members joining the Guild self-identified as a Person Living with Disabilities.

The WGC and its Diversity Committee continue to advocate for equity, diversity and inclusion in writers' rooms across Canada. We encourage the use of this data to help realize this goal in the Canadian television industry.

ACKNOWLEDGEMENTS

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, 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.

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