



Writers Guild
of Canada

2022 Equity, Diversity and Inclusion Report

With data updated to December 31, 2021

CONTENTS

3	Introduction + Scope and Data
4	Executive Summary
5	Context
	a. Population Data
6	b. Decline in Canadian Content
7	WGC Membership
	a. New Members
8	b. Overall Membership
9	Diverse Writers Working on Canadian TV
10	a. Historical Breakdown
11	b. Breakdown by Live Action and Animation
12	c. Breakdown by Gender
13	d. Diverse Writers Working on TV and the Canadian Population
14	e. Breakdown by Ethnic Group and the Canadian Population
15	Live Action
	a. Writers' Room Composition and Writing Credits
16	b. Past Writing Credits
	c. Breakdown by Gender
17	d. Staffing Credits
19	Animation
	a. Writers and Writing Credits
20	b. Past Writing Credits
	c. Breakdown by Gender
21	Conclusions
22	Acknowledgements

INTRODUCTION

The Writers Guild of Canada and its Inclusion, Diversity, Equity, and Accessibility (IDEA) Committee have prepared the 2022 WGC Equity, Diversity and Inclusion Report with data up until December 31, 2021.

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

SCOPE AND DATA

The report covers 88 series (52 live action and 36 animation) that were in production as of 2021, in addition to the 342 series covered in the period from 2017 to 2020. The composition of the WGC's membership (2017 - 2021), 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 2021.

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 voluntarily. 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 community and use writers with intersectional identities to refer to this group.

Any information gathered by the IDEA Committee and 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.

EXECUTIVE SUMMARY

The 2022 WGC EDI report identifies broad increases in the share of diverse writers working in Canadian television year over year. Despite these gains, however, representation of diverse writers in high-level staffing positions continued to be low when compared to population numbers. Similarly, diverse writers did not garner a share of high-paying script assignments consistent with their participation in story rooms. Representation gains also varied across diverse groups. Indigenous writers and writers with disabilities lagged significantly behind other diverse groups. Gender representation data shows that for the second year in a row, more women than men worked as writers in the Canadian television industry.

The percentage of diverse writers working in television increased significantly from 22% in 2020 to 35% in 2021. The share of TV writing jobs garnered by diverse writers also increased, from 25% in 2020 to 41% in 2021. The gains were even more marked in live action, where diverse writers comprised 39% of all working writers in 2021 and received 45% of writing jobs. The share of diverse writers working on animation also grew to 30% in 2021, while 34% of animation writing jobs went to diverse writers in the same year.

The findings in the report strongly suggest that despite broad gains, there remains a “glass ceiling” for diverse writers in obtaining senior roles in writers’ rooms, particularly at the co-executive producer and executive producer levels. Diverse writers made up 22% of executive producers. In contrast, 65% of story editors in writers’ rooms were diverse writers. The small share of diverse writers obtaining senior staffing roles might explain, in part, why they did not garner a share of script assignments proportional to their work as story editors. In live action, diverse members represented 48% of writers in writers’ rooms and earned 33% of writing credits. This statistic was consistent in animation, where diverse writers made up 30% of working writers but had 25% of writing credits.

The WGC identified specific groups where there was little to no growth. Indigenous writers were 2% of working writers and held 2.5% of jobs. They held 3.7% of live action but only 0.5% of animation jobs in 2021. In contrast, in 2019, Indigenous writers represented 4.2% of writers’ rooms and earned 5.3% of writing credits. Our analysis indicates that work for Indigenous writers increases when there is a production featuring Indigenous content. However, they remain underrepresented in writers’ rooms of non-Indigenous content.

The WGC also identified a lack of growth when it came to disabled writers, who represented 1.5% of working writers with 1.7% of live action and 1% of animation jobs. The share of animation writing credits being accorded to Indigenous writers and writers with disabilities continued to be the lowest of all diverse categories, standing at 0.4% and 0.8% respectively. Industry research, such as the [Accessible Writers Lab report](#), is necessary to identify barriers that prevent disabled writers from participating in the Canadian production industry and to create *accessible standards and policies*.

Women continued to see gains, and comprised 55% of all working writers. In live action, women made up 59% of writers’ rooms. The percentage of women writers working on animation increased to 50% and was on par with the share of male writers working on animation.

The data outlined in this report must also be analyzed within the context of Canadian production levels. The decline of Canadian content diminishes opportunities for all writers, including diverse writers entering the industry and moving through the ranks. Concurrently, industry trends like mini-rooms and the proliferation of short animation episodes limit the capacity of screenwriters to earn a living. Mini-rooms, in particular, limit opportunities for writers to gain experience in a writers’ room, earn coveted script assignments, and negotiate higher staffing responsibilities.

a. Population Data

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 specified otherwise, have been collected from the most recent Census conducted in 2021.

WGC Diversity Categories	Percentage of Canada's Population ¹ in 2021
Indigenous People	5.0%
LGBTQ2S ²	4.0%
People of Colour ³	22.3%
Black People	4.3%
People Living with Disabilities [*]	22%

*Data on People 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 difficulties. According to the CSD, the most common disabilities among Canadians aged 15 years and over are related to pain, flexibility, mobility, and mental health. According to the CSD, 22% of Canadians aged 15 and over have one or more disabilities.

Racialized groups in Canada are all experiencing growth. In 2021, South Asian (7.1%), East Asian (5.6%) and Black (4.3%) people together represented 17% of Canada's total population. In 2016, these groups together represented 14.5% of Canada's population.

¹ Statistics Canada. 2022. (table). Census Profile. 2021 Census of Population. Statistics Canada Catalogue no. 98-316-X2021001. Ottawa. Released October 26, 2022.

<https://www12.statcan.gc.ca/census-recensement/2021/dp-pd/prof/index.cfm?Lang=E> (accessed November 10, 2022)

² LGBTQ2+ communities in Canada: A demographic snapshot <https://www150.statcan.gc.ca/n1/pub/11-627-m/11-627-m2021062-eng.htm> (accessed February 13, 2023)

³ Defined by the Census as visible minorities.

⁴ The Census uses "not included elsewhere" for persons with a write-in response such as 'Guyanese,' 'West Indian,' 'Tibetan,' 'Polynesian,' 'Pacific Islander,' etc.

⁵ Corresponds to a segment of the population not identified as a visible minority or a person of Aboriginal identity, as defined by the Census.

⁶ Defined as Population Centres.

Ethnic Group	Percentage of Canada's Population*
East Asian (including Korean, Japanese, Chinese)	5.6%
Filipino	2.6%
Latinx	1.6%
Middle Eastern (including Egyptian, Iranian, Palestinian, Syrian)	2.9%
South Asian	7.1%
South East Asian (including Vietnamese, Cambodian, Lao)	1.1%
Not Included Elsewhere ⁴	0.5%
Black	4.3%
Indigenous People	5.0%
White ⁵	68.5%

*From Canada's most recent Census in 2021

The WGC will continue to reference population composition in urban areas⁶, where writers' rooms are often convened.

According to the 2021 Census, 60% of those living in Toronto are visible minorities. The top three visible minority groups were South Asian (20%), Chinese (12%) and Black (8%).

57% of those living in Vancouver are visible minorities. Chinese (20%), South Asian (15%) and Filipino (5.8%) are the top three visible minority groups in Vancouver.

In Montreal, visible minorities make up 31% of the population with Black (9%), Middle Eastern (8%) and Latin Americans (4%) being the top three visible minority groups.

b. Decline in Canadian Content

The decline of Canadian content production highlighted in previous WGC EDI reports continues to affect Canadian writers and diminish opportunities for screenwriters from underrepresented communities. Although the WGC has seen an increase in production since the fallout of COVID-19 in 2020, production levels continue to be lower than pre-COVID levels. According to WGC data, earnings of WGC members working under the Independent Production Agreement declined by 16% between 2018 and 2022. During the same period, the number of Canadian screenwriters working under the agreement fell by 5%.

The WGC continues to advocate for policy measures to protect Canadian screenwriters, including requiring streamers to contribute into the Canadian system and placing screenwriters at the core of what Canadian content means.

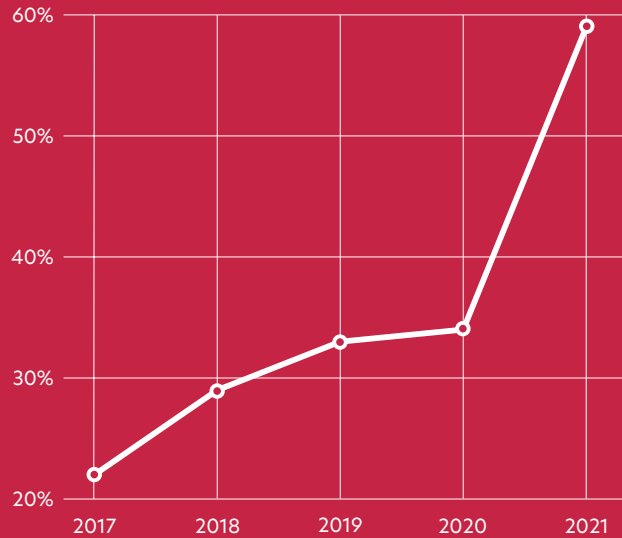
In live action, the number of episodes produced has declined across the board. In animation, the number of half-hour episodes has suffered a steep decline while the lowest-paid formats (15 and 10-minute episodes) have seen growth. In the case of 10-minutes-and-under, writers' compensation is negotiable in this category and therefore much lower.

The Writers Guild of Canada registered a steep decline of production numbers in the period between 2017, when the WGC started reporting on diversity data, and 2022, as follows:

- The number of one-hour drama episodes decreased by 11%.
- The number of half-hour adult live-action episodes dropped by 16%.
- Episodes of half-hour children's live-action series declined by 31%.
- The number of half-hour animation episodes fell by 85%.
- The number of 15-minute animation episodes grew by 60%.
- Episodes of 10-minutes-and-under animation episodes increased by 57%.

a. New Members

The percentage of diverse members joining the Guild continues to grow, with 59% of new members identifying as such in 2021—up from 34% in 2020. The WGC continues to offer its diversity incentive, under which the Guild waives initiation fees and reduces requirements to join the union for writers who have self-identified as diverse.



Percentage of New Diverse WGC Members

The growth was largely driven by People of Colour, LGBTQ2S, and Black people joining the Guild; 47% of new diverse members in 2021 identify as racialized. The percentage of new members with disabilities grew from 0% in 2020 to 4% in 2021. The percentage of new diverse members joining that have intersectional identities has also grown from 6% in 2020 to 11% in 2021.

New Diverse Members

Year	Indigenous People	LGBTQ2S	People of Colour	Black	People 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
2021	5%	14%	27%	20%	4%	59%	128

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

b. Overall Membership

The data shows a gradual shift in the WGC's membership composition as the percentage of the membership who self-identify as diverse increases. Only 1.3% of the membership has self-identified as having intersectional identities.

Total Membership Composition

Date	December 31, 2020	December 31, 2021
Indigenous People	0.9%	1.1%
LGBTQ2S	3.1%	3.7%
People of Colour	4.2%	5.2%
Black	2.1%	3.0%
People with Disabilities	0.4%	0.6%
Diverse Writers (Aggregated Total)*	9.8%	12.3%
White, cisgender, heterosexual, non-disabled ⁷	90.2%	87.7%

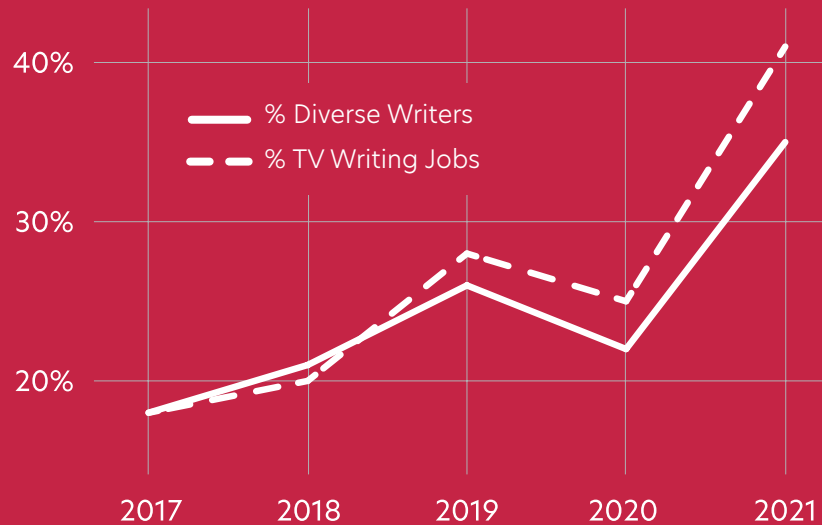
Total Membership Composition by Gender, December, 2021

Group	Women	Men	Non-binary, bigender, 2S
Indigenous People	0.5%	0.4%	0.1%
LGBTQ2S	1.8%	1.5%	0.5%
People of Colour	2.3%	2.7%	0.2%
Black	1.9%	1.1%	0%
People with Disabilities	0.2%	0.4%	0%
Diverse Writers (Aggregated Total)*	6.3%	5.5%	0.5%
White, cisgender, heterosexual, non-disabled ⁷	30.6%	57.1%	0%
Total	36.8%	62.6%	0.5%

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

⁷Throughout this report we refer to "white" to refer to a segment of the population not identified as a visible minority or a person of Indigenous identity, as defined by the Census and to "white, cisgender, heterosexual, non-disabled" to identify a segment of our membership that has not self-identified under any of the diversity categories used by the WGC.

DIVERSE WRITERS WORKING ON TV



Diverse Writers Working on TV, 2017-2021

In 2021, 35% of writers working on TV were diverse, while 41% of writing jobs⁸ went to diverse writers. This percentage differential is explained by diverse writers who worked on more than one TV series. Both percentages increased when compared to 2020.

While 5.8% of writers working on TV in 2021 have intersectional identities, 6.7% of writing jobs went to this group in the same year. People of Colour who also identify as LGBTQ2S make up 4.3% of all working writers and received 5% of writing jobs.

Writers Working on TV vs. TV Writing Jobs (2021)

	Indigenous People	LGBTQ2S	People of Colour	Black	People with Disabilities	Aggregated Total*	White, cisgender, heterosexual, non-disabled
% Working Writers	2%	9.4%	18.2%	9.4%	1.5%	34.7%	65.3%
% TV Writing Jobs	2.5%	9.1%	23.6%	10.7%	1.5%	40.7%	59.3%

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

⁸ In this report, "writing jobs" refers to the engagement of a writer in a TV series with a contract under the WGC jurisdiction. Such contract may be to write an episode, participate in a writers' room or a story summit.

a. Historical Breakdown

The percentage of WGC diverse writers working on TV has increased steadily from 18% in 2017 to 35% in 2021. The increase is largely explained by a higher participation of Black writers and writers of colour. The percentage of LGBTQ2S working writers increased from 6% in 2020 to 9% in 2021 but continues to show erratic growth when looking at the five-year period covered by the report. Indigenous people and people with disabilities continue to be the most underrepresented groups in terms of working writers.

Diverse Writers Working on TV

Year	Indigenous People	LGBTQ2S	People of Colour	Black	People 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%
2021	2%	9%	18%	9%	2%	35%

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

b. Breakdown by Live Action and Animation

In 2021, 39% of writers who worked in live action self-identified as diverse, compared to 30% of writers who worked in animation and self-identified as diverse. Percentages of working writers across categories tend to follow live-action numbers closely as more writers were engaged in live-action series (69%) than in animation (34%). In the case of writers who worked in both live action and in animation, 44% are People of Colour.

Members Working on TV: Live Action vs. Animation, 2021

	Live Action	Animation	All Working Writers*
Indigenous People	2.6%	0.7%	2.0%
LGBTQ2S	9.5%	8.8%	9.4%
People of Colour	19.7%	18.2%	18.2%
Black	11.3%	6.6%	9.4%
People with Disabilities	1.5%	1.5%	1.5%
Aggregated Total*	38.7%	29.9%	34.7%
White, cisgender, heterosexual, non-disabled	61.3%	70.1%	65.3%

*While writers who worked in live action and in animation were counted in both categories, those writers were only counted once in the All Working Writers category.

Writing Jobs: Live Action vs. Animation, 2021

	Live Action	Animation	Total Writing Jobs
Indigenous People	3.7%	0.5%	2.5%
LGBTQ2S	8.5%	10.2%	9.1%
People of Colour	24.1%	22.8%	23.6%
Black	12.5%	7.6%	10.7%
People with Disabilities	1.7%	1.0%	1.5%
Aggregated Total*	44.8%	33.5%	40.7%
White, cisgender, heterosexual, non-disabled	55.2%	66.5%	59.3%

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

In 2021, 45% of live-action writing jobs went to writers who self-identified as diverse, compared to 34% of animation jobs that went to diverse writers. Notably, while Indigenous writers got 3.7% of live-action writing jobs in 2021, this group got 0.5% of animation jobs during the same period.

DIVERSE WRITERS WORKING ON TV

c. Breakdown by Gender

Women represented 55% of working writers in 2021, compared to 46% in 2020. The increase is explained by the uptick of diverse women working on Canadian TV (from 11% in 2020 to 21% in 2021). The share of diverse men increased from 10% in 2020 to 12% in 2021.

Breakdown of Writers Working on TV, by Gender, 2021

Group	Women	Men	Non-binary
Indigenous People	0.8%	1.0%	0.3%
LGBTQ2S	5.6%	2.3%	0.5%
People of Colour	9.9%	7.1%	1.3%
Black	6.3%	3.0%	0%
People with Disabilities	1.3%	0.3%	0%
Diverse Writers (Aggregated Total)*	21.3%	11.9%	1.5%
White, cisgender, heterosexual, non-disabled	34.2%	31.1%	0%
Total	55.4%	43.0%	1.5%

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

Breakdown of Writers Working on TV, by Gender, 2020

Group	Women	Men	Non-binary
Indigenous People	0.5%	0.9%	0%
LGBTQ2S	1.9%	2.6%	0.9%
People of Colour	5.5%	4.7%	0.2%
Black	3.8%	2.6%	0%
People with Disabilities	0.3%	0.3%	0%
Diverse Writers (Aggregated Total)*	11.4%	9.7%	0.9%
White, cisgender, heterosexual, non-disabled	34.4%	43.6%	0%
Total	45.8%	53.3%	0.9%

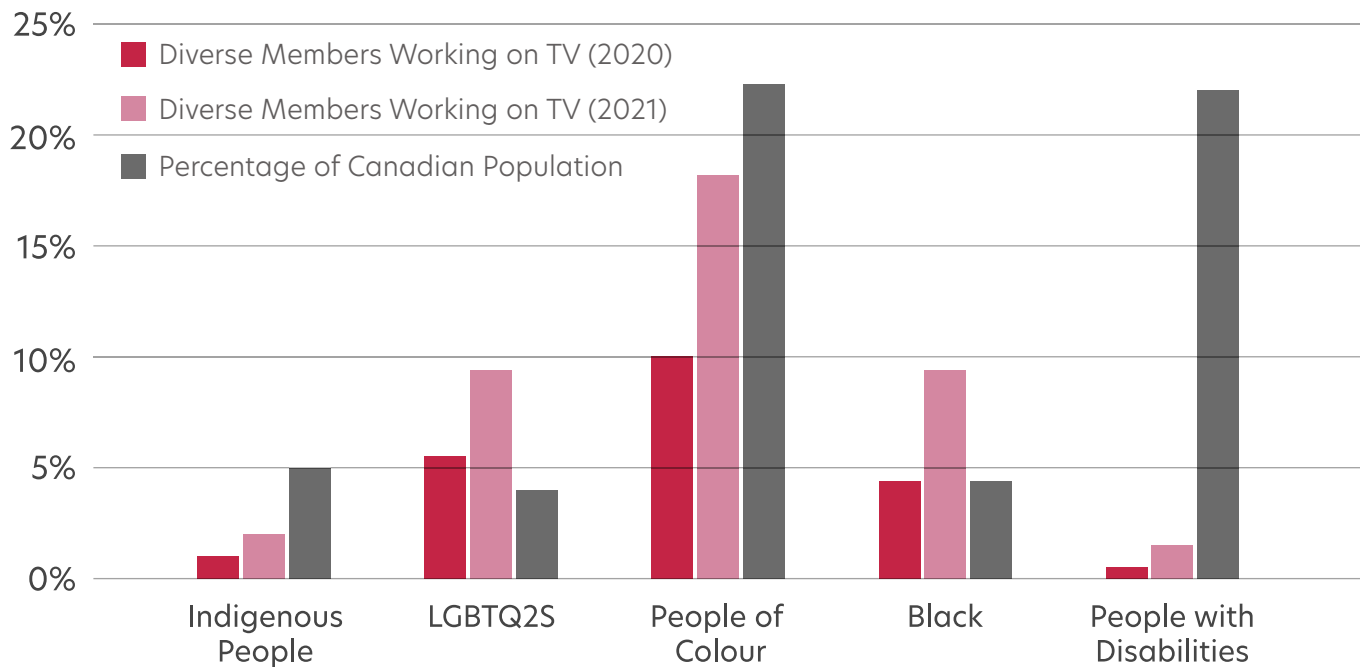
*While the aggregated total numbers include writers who self-identify in more than one category, they are only counted once.

d. Diverse Writers Working on TV and the Canadian Population

The share of Indigenous writers and writers with disabilities remain low when compared to population numbers. The percentage of Indigenous writers increased to 2% in 2021 from 1% in 2020. Similarly, the share of writers with disabilities continues to be markedly low. This might be due, in part, to a low self-identification rate among WGC members; or, as suggested in the Accessible Writers Lab Report, “the attitudinal, physical, and structural barriers to engagement due to inaccessible standards within the industry.”

The representation of Black, LGBTQ2S and writers of colour significantly increased in 2021. Writers of colour recorded the highest percentage of diverse members working on TV—18% in 2021 compared to 10% in 2020. The percentage is below overall Canadian population numbers (22.3%) and large population centres like Toronto (51%) and Vancouver (55%), according to the latest census. The percentage of Black writers engaged in Canadian TV in 2021 (9.4%) was higher than the percentage of Black people in Canada and on par with Toronto’s population (8.4%). The share of LGBTQ2S writers is above Canada population numbers but still lagging when compared to population centres like Toronto (18%).

Canadian Population vs. WGC Members Working on TV



e. Breakdown by Ethnic Group and the Canadian Population

Members Working on TV by Ethnic Group⁹, 2021

Ethnic Group*	Writers working on TV by Ethnic Group, 2021	Percentage of Population
Black	9.4%	4.3%
East Asian (including Korean, Japanese, and Chinese)	3.8%	5.6%
Filipino	2.5%	2.6%
Latinx	1.3%	1.6%
Middle Eastern (including Egyptian, Iranian, Palestinian, and Syrian)	2.5%	2.9%
South Asian	5.6%	7.1%
Southeast Asian (including Vietnamese, Cambodian, and Lao)	1.3%	1.1%
Not included elsewhere	1.5%	0.5%
Indigenous People	2.0%	5%
White	70.9%	68.5%

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

The share of East Asian writers working on Canadian TV increased from 2.8% in 2020 to 3.8% in 2021. Similarly, the percentage of South Asian writers increased to 5.6% in 2021 from 3.6% in 2020. Both numbers continue to be low when compared to general population numbers. The numbers are even more striking when looking at urban population centres — South Asian (20%) and Chinese (12%) are the top two visible minority groups in Toronto, for example.

⁹ For the purposes of this table, data was aggregated to match categories used by WGC members when they self-identify and those used by the 2021 Census.

Before we examine diversity in live-action series, it's important to first outline how staffing works and how writing credits are earned, since this is helpful when interpreting the data. In live-action series, writers are engaged by producers to participate in writers' rooms, where they develop a season of television. Showrunners, producers and networks determine who gets hired into a writers' room. Screenwriters in writers' rooms are also given staffing credits (e.g., executive producer) that indicate seniority within the room, and these staffing credits influence compensation, responsibilities, and writing assignments. Episodic writing assignments may be given to the writers engaged in the writers' room or to freelancers, and episodic writers will receive writing credits on the assigned episode. The difference between writers' room composition and share of writing credits is often explained by episodic assignments given to freelancers, writers receiving more than one writing credit, and writers not receiving any writing credits.

a. Writers' Room Composition and Writing Credits

The number of diverse writers in writers' rooms increased in 2021 across all categories. However, in most cases, the share of writing credits was less than the percentage of diverse writers. Discrepancies may be explained by a number of practices. For example, showrunners often receive more than one writing credit, usually for the first and last episodes; showrunners may write all the episodes before a limited series is greenlit; or alternately, diverse writers are predominantly engaged as story editors, an entry-level position, which may not result in a script assignment.

In the case of People of Colour, writers earned 19% of writing credits, while they represented 24% of writers in writers' rooms. Although Black writers represented 14.5% of writers' rooms in the same year, they earned 7.2% of writing credits. People of Colour who also identify as LGBTQ2S represent 5% of writers in writers' rooms and received 3% of writing credits.

¹⁰ Writers' room composition and credits data outlined in this section include all writers' rooms and all credits earned by WGC members, including cases in which writers are engaged in more than one drama series writers' room and receive multiple credits during a single year. In the tables, "writers' room composition" refers to writers who received a story editor contract, while "writing credits" refers to writers who received episodic writing credits on an episode, regardless of their participation in a writers' room.

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

Writers' Room Composition and Writing Credits – Live Action, 2021¹⁰

	Writers' Room Composition	Writing Credits
Indigenous People	3.9%	2.4%
LGBTQ2S	9.2%	5.3%
People of Colour	24.1%	19.1%
Black	14.5%	7.2%
People with Disabilities	1.8%	2.3%
Diverse Writers (Aggregated Total)*	47.5%	32.5%
White, cisgender, heterosexual, non-disabled	52.5%	67.5%

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

	Writers' Room Composition	Writing Credits
Indigenous People	2.2%	3.1%
LGBTQ2S	7.4%	6.9%
People of Colour	16.6%	11.0%
Black	9.2%	5.5%
People with Disabilities	0.7%	0.6%
Diverse Writers (Aggregated Total)*	32.8%	25.3%
White, cisgender, heterosexual, non-disabled	67.2%	74.7%

b. Past Writing Credits

The table below shows a five-year snapshot of writing credits earned from 2017 until 2021. The data shows an increasing representation of diverse writers in live action, along with a corresponding decreasing representation of white, cisgender, heterosexual, non-disabled writers. Writing credits for People of Colour have increased consistently from 4.7% to 19.1% between 2017 and 2021. Similarly, the share of writing credits for Black writers increased from 2.6% to 7.2% during the same period. In the case of LGBTQ2S screenwriters, writing credits have steadily decreased from 9.6% in 2017 to 5.3% in 2021.

Writing Credits, Live Action (2017-2021)*

Group	2017	2018	2019	2020	2021
Indigenous People	0.4%	0.7%	5.3%	3.1%	2.4%
LGBTQ2S	9.6%	10.9%	8.6%	6.9%	5.3%
People of Colour	4.7%	7%	9%	11.0%	19.1%
Black	2.6%	3%	5%	5.5%	7.2%
People with Disabilities	0%	0.2%	0.7%	0.6%	2.3%
White, cisgender, heterosexual, non-disabled	83.4%	79.4%	72.3%	74.7%	67.5%

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

c. Breakdown by Gender

Women make up 59% of writers' rooms. Similarly, there are more women in writers' rooms compared to men, across all diverse categories.

Breakdown of Live-Action Writers' Rooms, by Gender, 2021

Group	Women	Men	Non-binary
Indigenous People	2.1%	1.4%	0.4%
LGBTQ2S	3.9%	2.5%	2.8%
People of Colour	14.9%	6.7%	2.5%
Black	10.3%	4.3%	0%
People with Disabilities	1.1%	0.7%	0%
Diverse Writers (Aggregated Total)*	30.9%	14.5%	2.8%
White, cisgender, heterosexual, non-disabled	29.1%	23.4%	0%
Total	59.2%	37.9%	2.8%

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

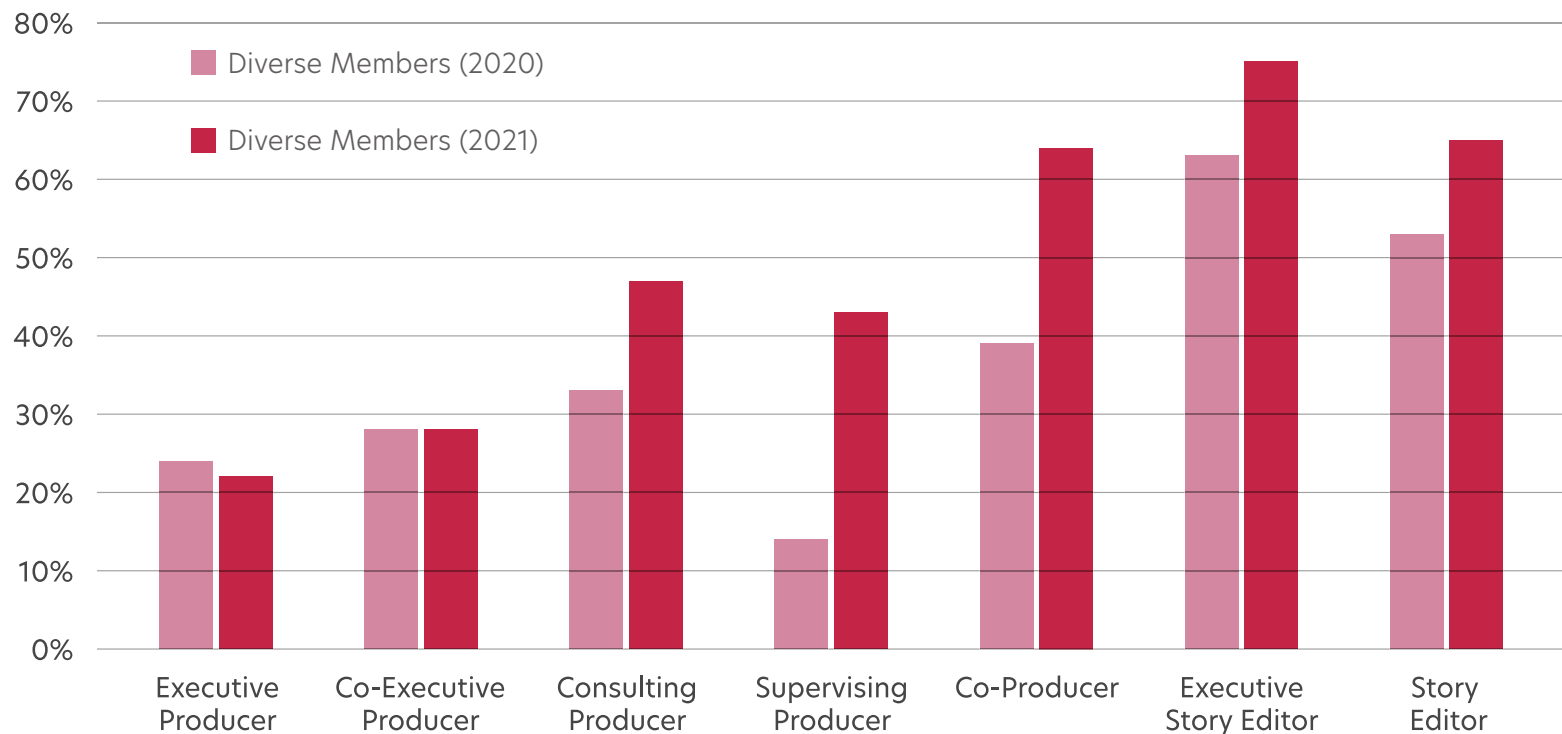
d. Staffing Credits

The tables below describe how story editor and producing credits (e.g., executive producer) are accorded within writers' rooms. The credits indicate seniority and influence compensation, responsibilities, and writing assignments.

The share of diverse writers receiving low and mid-level staffing credits continues to increase, while the share of writers receiving upper-level credits is either stagnant or decreased. The share of diverse executive producers decreased slightly from 24% in 2020 to 22% in 2021 and is now lower than the share of working diverse writers (35%). A higher share of diverse writers received consulting producer (47%) and supervising producer (43%) credits, compared to 2020 figures of 33% and 14% respectively.

Credits for writers with disabilities are sparse at every level and concentrated in low-level staff credits. Although participation of Indigenous writers continues to be low in 2021, there is progress across multiple staffing credits when compared to 2020.

TV Staffing Credits, Drama Series (2020 & 2021)



TV Staffing Credits, Drama Series (2021)

Writers' Room Credit	Indigenous People	LGBTQ2S	People of Colour	Black	Perople with Disabilities	Aggregated Total Diverse Members*	White, cisgender, heterosexual, non-disabled
Executive Producer	0%	2%	14%	6%	0%	22%	78%
Co-Executive Producer	2%	8%	14%	4%	0%	28%	72%
Consulting Producer	5%	5%	32%	11%	0%	47%	53%
Supervising Producer	7%	0%	21%	14%	0%	43%	57%
Co-Producer	7%	21%	43%	7%	7%	64%	36%
Executive Story Editor	13%	21%	29%	25%	0%	75%	25%
Story Editor	5%	11%	33%	21%	5%	65%	35%

TV Staffing Credits, Drama Series (2020)

Writers' Room Credit	Indigenous People	LGBTQ2S	People of Colour	Black	People with Disabilities	Aggregated Total Diverse Members*	White, cisgender, heterosexual, non-disabled
Executive Producer	2.9%	8.8%	8.8%	5.9%	0%	23.5%	76.5%
Co-Executive Producer	0%	7.7%	15.4%	5.1%	0%	28.2%	71.8%
Consulting Producer	0%	8.3%	8.3%	16.7%	0%	33.3%	66.7%
Supervising Producer	0%	0%	0%	14.3%	0%	14.3%	85.7%
Co-Producer	23.1%	0%	7.7%	7.7%	0%	38.5%	61.5%
Executive Story Editor	0%	0%	36.8%	15.8%	10.5%	63.2%	36.8%
Story Editor	6.3%	12.5%	25.0%	21.9%	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.

ANIMATION¹¹

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 (credits are not given for story summit participation). The difference between the makeup of writers in animation and the share of writing credits is often explained by some writers receiving more than one writing credit and other writers not receiving any.

Animation Writers and Writing Credits, 2021*

Group	Animation Writers	Writing Credits
Indigenous People	0.7%	0.4%
LGBTQ2S	8.8%	8.7%
Black	6.6%	5.6%
People of Colour	18.2%	15.0%
People with Disabilities	1.5%	0.8%
Diverse Writers (Aggregated Total)*	29.9%	25.1%
White, cisgender, heterosexual, non-disabled	70.1%	74.9%

a. Writers and Writing Credits

Similar to data reported in 2020, white, cisgender, heterosexual, non-disabled writers still represent most animation writers and writing credits, although both percentages decreased significantly in 2021. The percentage of diverse writers working on animation doubled from 14.6% in 2020 to 29.9% in 2021. Of note, People of Colour have made the most significant gains, from 9.0% in 2020 to 18.2% in 2021. A small percentage of Indigenous writers (0.7%) and writers with disabilities (1.5%) were engaged in animation in 2021.

People of Colour who also identify as LGBTQ2S represent 4.4% of writers in writers' rooms and received 4.5% of writing credits.

Animation Writers and Writing Credits, 2020*

Group	Animation Writers	Writing Credits
Indigenous People	0%	0%
LGBTQ2S	3.9%	1.7%
Black	3.9%	1.1%
People of Colour	9.0%	5.7%
People with Disabilities	0.6%	0.7%
Diverse Writers (Aggregated Total)*	14.6%	8.5%
White, cisgender, heterosexual, non-disabled	85.4%	91.5%

¹¹ 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.

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

b. Past Writing Credits

Representation levels increased across multiple diverse groups during 2021. People of Colour saw a significant increase in representation from 5.7% in 2020 to 15% in 2021. The share of credits going to LGBTQ2S writers also increased significantly from 1.7% in 2020 to 8.7% in 2021.

However, the share of writing credits being accorded to Indigenous writers and writers with disabilities continues to be very low, standing at 0.4% and 0.8% respectively.

Writing Credits, Animation (2017-2021)

Year	2017	2018	2019	2020	2021
Indigenous People	0%	0.2%	0.6%	0%	0.4%
LGBTQ2S	0.9%	1.7%	4.1%	1.7%	8.7%
Black	0.3%	0.7%	0.5%	1.1%	5.6%
People of Colour	4.7%	8.6%	4.5%	5.7%	15.0%
People with Disabilities	0%	0%	0%	0.7%	0.8%
White, cisgender, heterosexual, non-disabled	94.4%	88.7%	91.4%	91.5%	74.9%

c. Breakdown by Gender

The percentage of women writers working on animation increased to 49.6% and is now on par with the share of male writers working on animation. The percentage of women diverse writers in animation in 2021 almost tripled (17.5%) compared to 2020 (6.7%). A similar trend is observed in male diverse animation writers where the 2021 percentage nearly doubled (11.7%) compared to 2020 (6.2%).

Breakdown of Writers Working on Animation by Gender, 2021

Group	Female	Male	Non-binary
Indigenous People	0%	0.7%	0%
LGBTQ2S	5.1%	2.9%	0.7%
Black	4.4%	2.2%	0%
People of Colour	8.0%	9.5%	0.7%
People with Disabilities	1.5%	0%	0%
Diverse Writers (Aggregated Total)*	17.5%	11.7%	0.7%
White, cisgender, heterosexual, non-disabled	32.1%	38.0%	0%
Total	49.6%	49.6%	0.7%

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

Industry-wide issues of equity and representation are increasingly gathering attention from policymakers and regulators like the Canadian Radio-television and Telecommunications Commission (CRTC). Proposed changes to the *Canadian Broadcasting Act* (Bill C-11), if passed, could provide the CRTC with the mandate to serve the needs and interests of Canadians from diverse backgrounds and provide opportunities to Indigenous persons.

Beyond potential changes brought about by Bill C-11, the WGC has identified observations of interest highlighted throughout this report and areas for improvement. The gaps identified in this report will serve as input for the WGC to address issues of inclusion, diversity, equity, and accessibility.

The report shows broad gains across different equity, diversity, and inclusion measures:

- The percentage of diverse members joining the Guild continues to grow, with 59% of new members identifying as diverse in 2021.
- The percentage of WGC diverse writers working on TV has increased steadily from 18% in 2017 to 35% in 2021. The increase is largely explained by a higher participation of Black writers and writers of colour.
- In live action, 39% of writers identified as diverse and held 45% of the jobs in 2021.
- In animation, 30% of writers identified as diverse and held 34% of jobs in 2021.
- The live-action writing credits accorded to People of Colour have grown steadily from 4.7% in 2017 to 19.1% in 2021. In the case of Black writers, writing credits grew from 2.6% in 2017 to 7.2% in 2021.
- A higher share of diverse writers received consulting producer (47%) and supervising producer (43%) credits, compared to 2020 figures (33% and 14%, respectively).

The WGC also identified areas where there has been little growth or setbacks for diverse writers:

- The percentage of writers with disabilities joining the WGC remains low (4%), when compared to overall population numbers (22%). People with disabilities held only 1.7% of live action and 1% of animation jobs in 2021.
- Indigenous writers represent 2% of working writers and held 3.7% of live action and 0.5% of animation jobs in 2021.
- The share of East Asian writers working on Canadian TV increased from 2.8% in 2020 to 3.8% in 2021. Similarly, the percentage of South Asian writers increased to 5.6% in 2021 from 3.6% in 2020. However, both numbers continue to be low when compared to population numbers.
- The percentage of LGBTQ2S working writers showed little growth between 2017 (7%) to 2021 (9%). During the same period, writing credits accorded to LGBTQ2S writers steadily decreased from 9.6% in 2017 to 5.3% in 2021.
- In live action, the share of writing credits earned by each diverse group was less than the percentage of diverse writers in the writers' rooms, across most diversity categories. Black writers, for example, represented 14.5% of writers' rooms in 2021, but only earned 7.2% of writing credits.
- The share of diverse executive producers decreased slightly from 24% in 2020 to 22% in 2021 and is now lower than the share of working diverse writers (35%).

ACKNOWLEDGEMENTS

Report prepared by:

Natalia Escobar Bohorquez,
WGC Director of Strategy and Research

Omolara Isiolatan,
Manager of Diversity, Strategy and Research

Design by: Julia Esmeralda

WGC Council

Alex Levine, President
Marsha Greene, VP
Michael Amo, Treasurer
Jeremy Boxen, Councillor
Sarah Dodd, Councillor
Jason Filiatrault, Councillor
Anne-Marie Perrotta, Councillor

WGC Executive Director

Victoria Shen

WGC IDEA Committee

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

About the WGC IDEA Committee

The Writers Guild of Canada first convened its IDEA 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 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 2,500 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.