



Writers Guild
of Canada

2023 Equity, Diversity and Inclusion Report

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Introduction

The Writers Guild of Canada and its Inclusion, Diversity, Equity, and Accessibility (IDEA) Committee have prepared the 2023 WGC Equity, Diversity, and Inclusion Report with data up until December 31, 2022.

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 87 series (58 live action and 29 animation) that were in production in 2022, in addition to the 368 series covered in the period from 2018 to 2021. It includes WGC membership and production data. This year, the report includes earnings data for the first time. All references to Canadian TV in this report mean scripted live-action and animated series contracted under the WGC's jurisdiction between 2018 and 2022.

The WGC collects information on writers' room configurations, earnings and credits from members, productions and publicly available industry sources. Membership and demographic data are collected and maintained by the Guild. WGC members are encouraged to voluntarily self-identify to assist in data collection. Members who wish to self-identify confidentially can email diversity@wgc.ca for more information.

Throughout the report, writers who identify as belonging to more than one underrepresented community are referred to as writers with "intersectional identities." Gender data includes men, women and non-binary members.

The report also contains interviews from members who have participated in initiatives that offer training and networking opportunities for writers from underrepresented communities.

All information gathered by the IDEA Committee and the WGC from its members is confidential. The data is annualized and aggregated to preserve the anonymity of individual writers and productions.

Executive Summary

Since the WGC started publishing this report in 2018, the percentage of working members has increased steadily from 20% in 2018 to 38% in 2022. In live action, 50.2% of writers working in story rooms identified as diverse. When it comes to new members joining the Guild, the share of diverse writers has increased from 29% to 56% in 2022. This trend, in turn, has resulted in important changes to the membership and composition of working writers. At the end of 2019, just 8% of members identified as diverse, compared to 15.8% in 2022.

Gains made by diverse screenwriters have been negatively impacted by stagnant work opportunities. The percentage of writing jobs for diverse writers, for example, decreased from 41% in 2021 to 35% in 2022. Industry trends such as “mini rooms” diminish opportunities for all writers, especially mid-level screenwriters from advancing in their careers. This explains, in part, why there has been little change when it comes to story room credits. In 2022, 26% of executive producers were from underrepresented communities compared with 25% in 2019, when the WGC started tracking this statistic. The WGC has identified the barriers preventing diverse writers from obtaining senior roles in writers’ rooms as a “glass ceiling” in past reports.

For the first time, this report includes earnings data. The percentage of earnings by diverse group is similar to the percentage of diverse writers in each category. However, there are disparities when it comes to earning levels. Writers with disabilities, for example are overrepresented in the lowest income brackets. A deep dive into earnings by format shows how the lack of parity between animation and live action, affects diverse writers disproportionately. While non-diverse animation writers represent 22.9% of working writers and account for 15.4% of total earnings, diverse animation writers represent 8.6% of working writers but only account for 2.2% of total earnings.

New to this report is an analysis of industry programs that offer training and mentorship opportunities for screenwriters. Our study included interviews with members who have participated in

these programs. Members reported the value of accessing resources to write, including time, space and compensation. However, there were repeated concerns about the benefits of programs which fail to provide participants with genuine connections and job opportunities.

Writers with disabilities and Indigenous writers continue to remain the most vulnerable. The share of working writers with disabilities increased only slightly and now sits at 4.2% in animation and 3.1% in live action. It is the only diverse group where a larger percentage of members work on animation than in live action. This might explain, in part, why nearly half of writers with disabilities earned less than \$20,000 in 2022, as animation is a lower paying format.

When it comes to Indigenous writers, the percentage of writers joining the Guild is growing (7% in 2022 up from 1% in 2018), but there is no consistency in the percentage of working members or credits from year to year. This is explained by Indigenous writers being almost exclusively engaged on series with Indigenous themes. Indigenous writers were the only diverse group in which no one earned more than \$200,000 in 2022.

Women continue to build on past success and represented 59.9% of writers working in live action and 48.1% of working animation writers. When it comes to earnings, women made up a higher percentage of earnings than men in every category. Women made 54% of writer earnings in 2022, compared to 44.7% made by men.

Findings in this report must be analyzed in the context of the Canadian industry, in which Canadian screenwriters have seen a consistent earnings decline for the past five years, as registered by the WGC in previous reports. The modernization of the Canadian broadcasting system is an invaluable opportunity to create requirements for industry players to support the production of content created by diverse screenwriters. The CRTC must implement Bill C-11 to grow the industry and offer opportunities for all screenwriters to make a living and build sustainable careers.

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 pandemic commencing in 2020, production levels continue to be lower than pre-Covid levels. Earnings of WGC members working under the Independent Production Agreement declined by 22% over the past five years in inflation-adjusted terms.

The WGC continues to advocate for policy measures to protect Guild members, including requiring streamers to contribute to the Canadian system and encouraging Canadian broadcasting bodies to recognize that Canadian screenwriters are the authorial voice and core of Canadian content.

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. The number of 10 and 15-minute animation episodes grew by 57% and 60% respectively. It is worth noting that compensation in animation is much lower than in live action. Not only are scripts fees lower but in the case of 10-minutes-and-under, writers' compensation is negotiable.

Overall, there has been a steep decline in production numbers from 2017 (when the WGC began reporting on diversity) to 2022:

- The number of one-hour drama episodes decreased by 12%.
- The number of half-hour adult live-action episodes dropped by 14%.
- Episodes of half-hour children's live-action series decreased by 44%.
- The number of half-hour animation episodes fell by 85%.

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 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 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%
Latinx	1.6%
Middle Eastern (including Egyptian, Iranian, Palestinian, Syrian)	2.9%
South Asian	7.1%
South East Asian (including Cambodian, Filipino, Lao, Vietnamese)	3.7%
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.

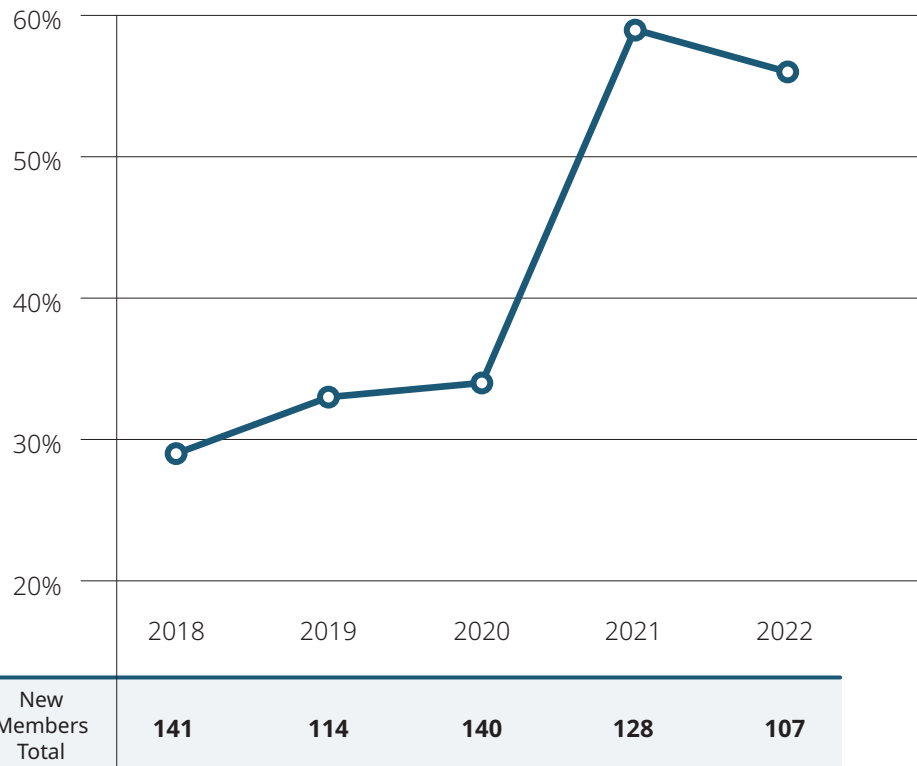
In Montreal, visible minorities make up 31% of the population with Black (9%), Middle Eastern (8%) and Latin American (4%) being the top three visible minority groups.

WGC Membership

a New Members

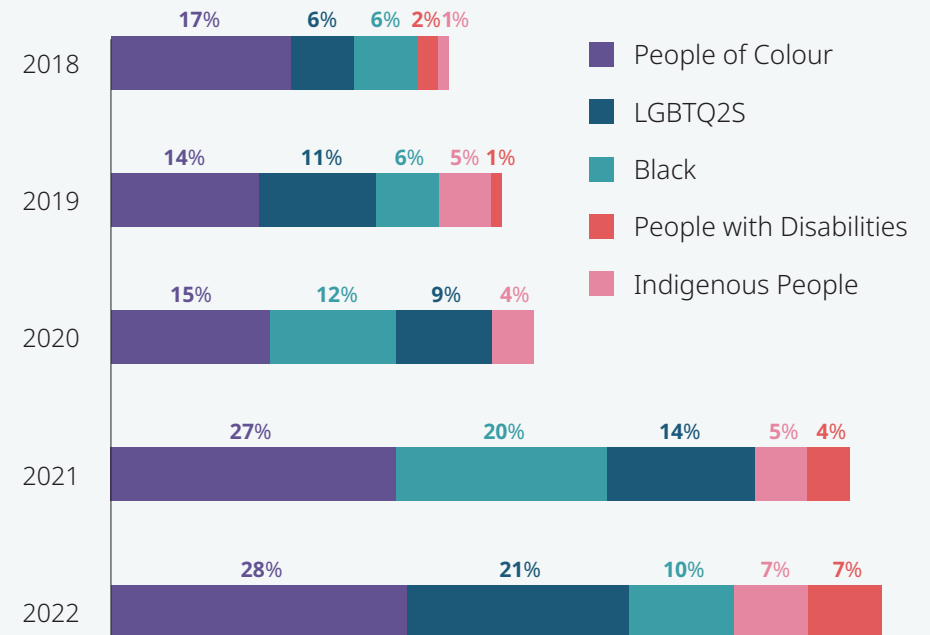
The percentage of diverse members joining the Guild is roughly the same: 59% in 2021 and 56% in 2022. The numbers remain high when compared to 29% in 2018. The WGC continues to offer its Diversity Incentive, which waives initiation fees and reduces requirements for diverse writers to join the Guild.

Percentage of New Diverse WGC Members (Aggregated Total)*



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

Breakdown of New Diverse Members



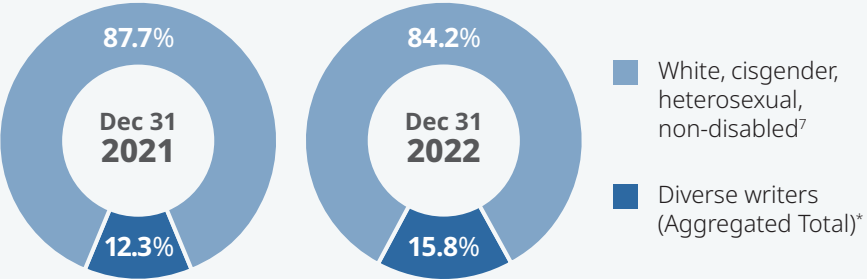
The majority of diverse writers that joined in 2022 are People of Colour and LGBTQ2S; 34% of new diverse members in 2022 identify as racialized. The percentage of Indigenous and People with Disabilities joining the Guild grew to 7% each, from 5% and 4% in 2021 respectively. The percentage of diverse members joining with intersectional identities has also grown from 12% in 2021, to 17% in 2022.

WGC Membership

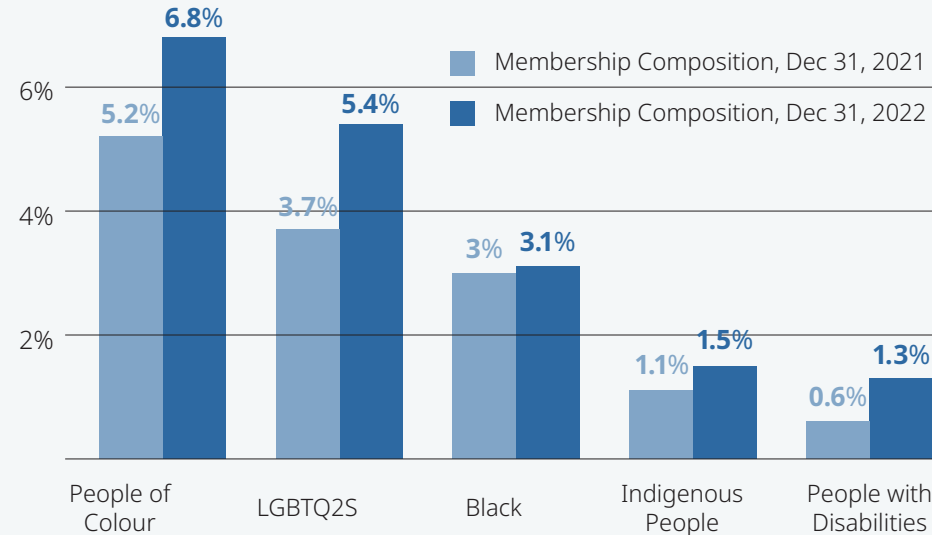
b Overall Membership

There is a gradual shift in the WGC’s membership composition as the percentage of the membership who identify as diverse increases. 2.3% of the membership has identified as having intersectional identities, up from 0.7% in 2020. The participation of women in the membership has grown steadily and now sits at 38%.

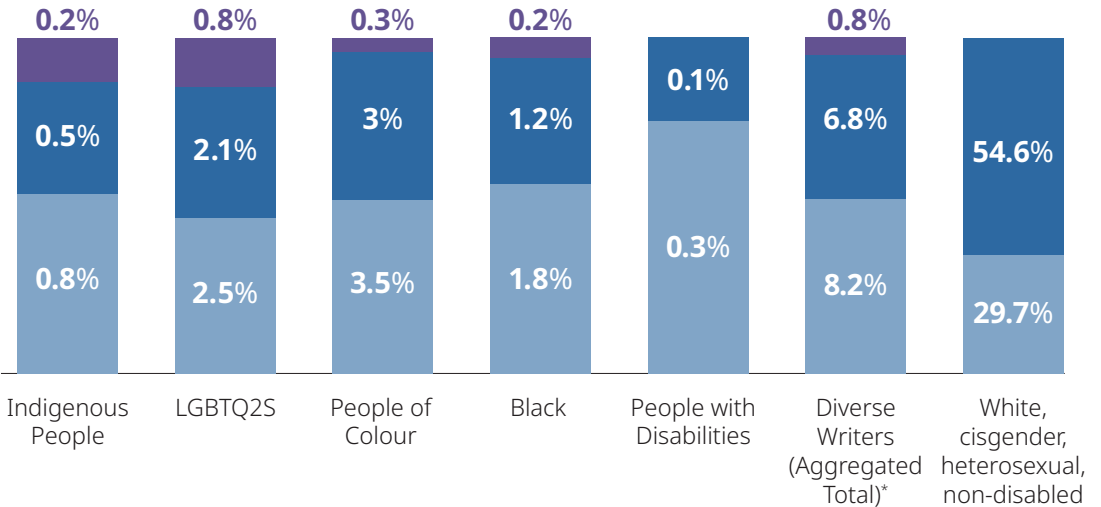
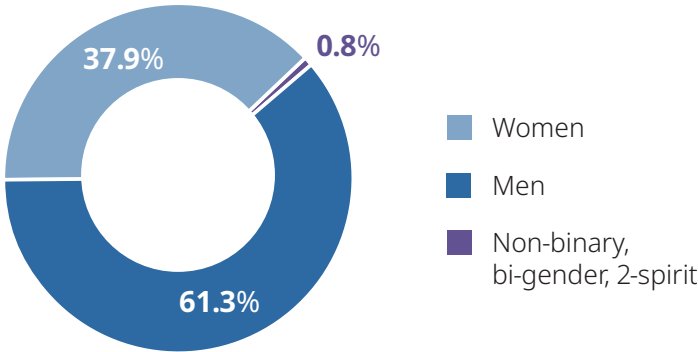
Membership Composition



Breakdown of Membership Composition



Membership Composition by Gender, 2022

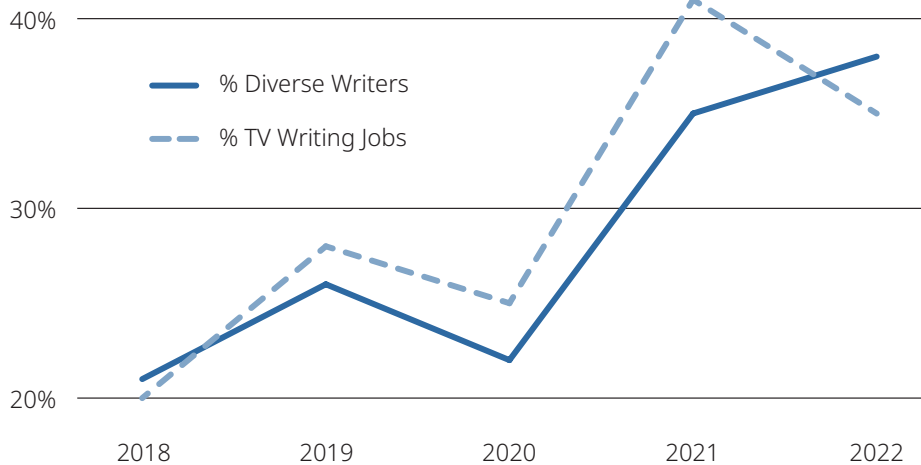


*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

⁷ Throughout this report, the term “white” refers members who have not identified as any of the diversity categories used by the WGC. The Census describes this population as “white, cisgender, heterosexual, non-disabled”.

Diverse Writers Working on Canadian TV

In this section, “Writers Working on TV” data refer to the percentage of diverse writers that was engaged in projects in 2022. However, it’s important to note that individual writers may be engaged by multiple productions in a given year, and the “Writing Jobs” data reflects this. For example, a writer may be hired to participate in a writers’ room on one series, and hired to write a pilot for another.

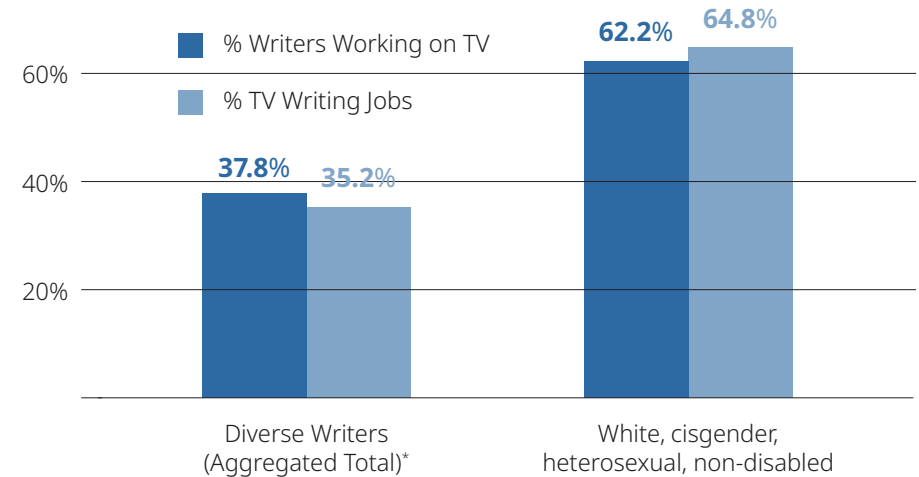


In 2022, 38% of writers working on TV were diverse, while 35% of writing jobs⁸ went to diverse writers. This percentage differential is explained by non-diverse writers who worked on more than one TV series. The percentage of jobs going to diverse writers decreased to 35% from 41% in 2021.

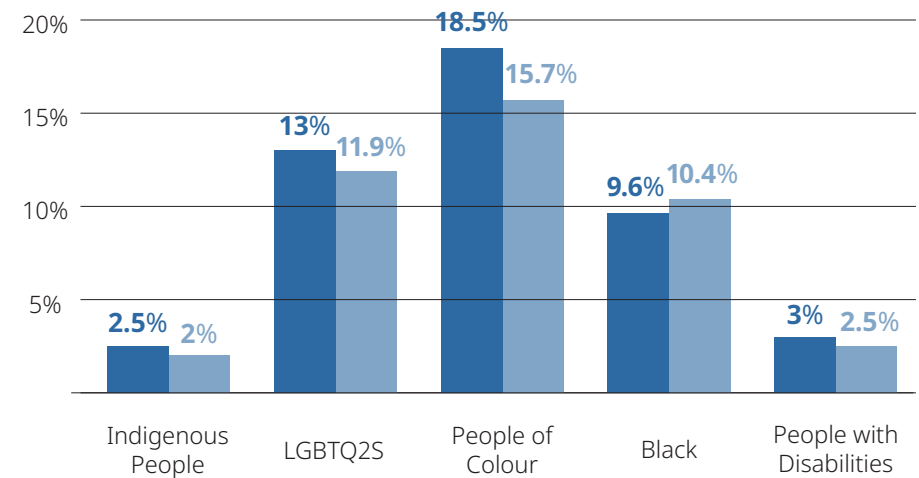
While 8.8% of writers working on TV in 2022 have intersectional identities, 7.3% of writing jobs went to this group in the same year. People of Colour who also identify as LGBTQ2S make up 5.3% of all working writers and received 4.6% of writing jobs.

⁸ In this report, “Writing Jobs” refers to writers engaged to work on a TV series with a contract under the WGC jurisdiction. Such contract may be to write an episode, or to participate in a writers’ room or a story summit.

Writers Working on TV vs. TV Writing Jobs



Breakdown of Writers Working on TV vs. TV Writing Jobs



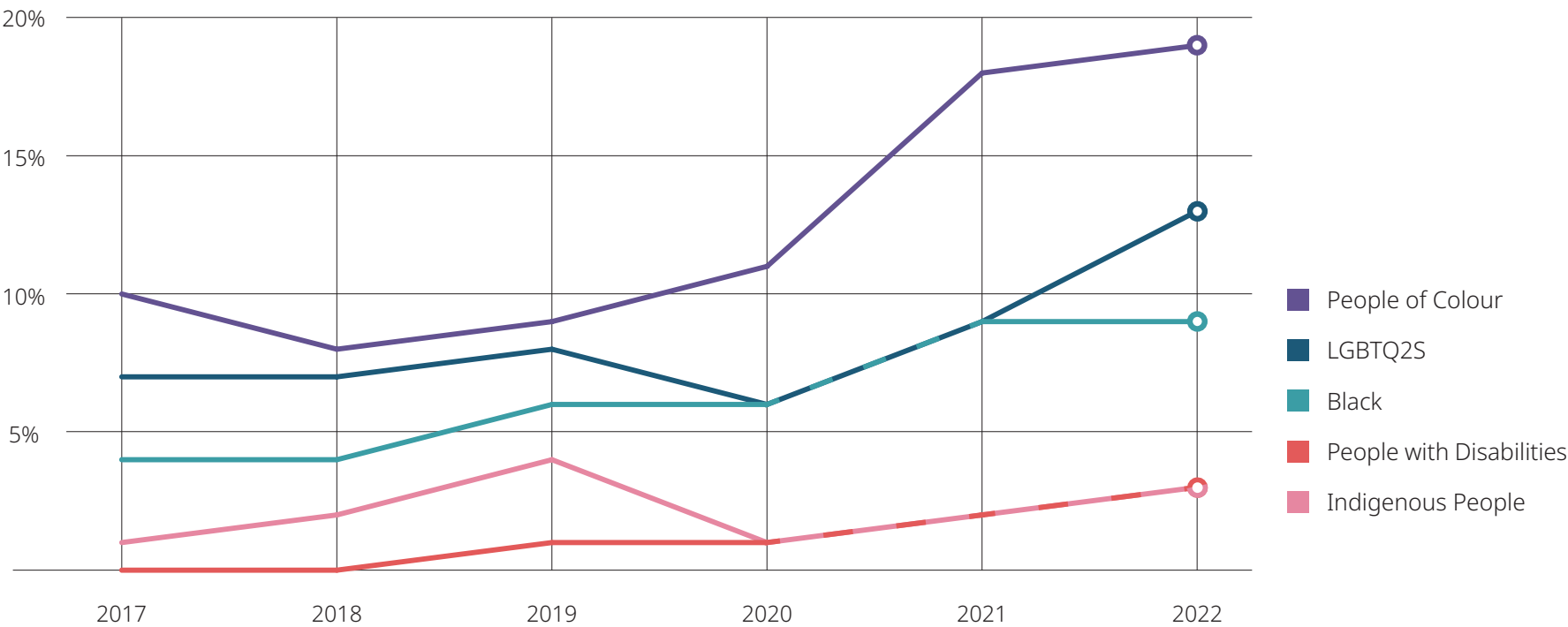
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Diverse Writers Working on Canadian TV

a Historical Breakdown

The percentage of WGC diverse writers working on TV has increased steadily from 21% in 2018 to 38% in 2022. The increase is largely explained by a higher participation of writers of colour and Black writers. The percentage of LGBTQ2S working writers increased from 9% in 2021 to 13% in 2022. Indigenous People and People with Disabilities remain the most underrepresented, with the fewest work opportunities and little year-over-year growth.

Diverse Writers Working on TV



Aggregated Total	18%	21%	26%	22%	35%	38%
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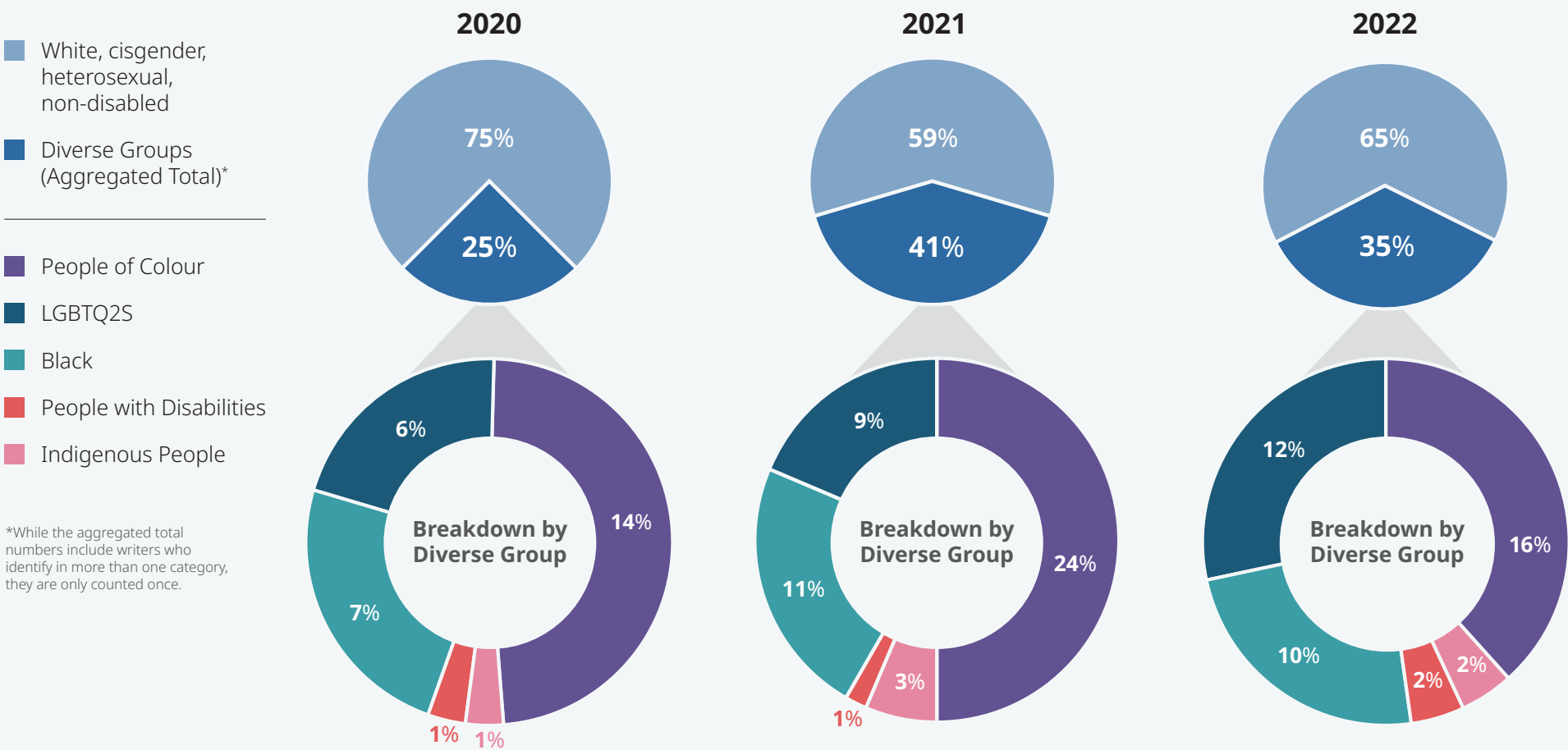
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Diverse Writers Working on Canadian TV

a Historical Breakdown - Continued

The percentage of writing jobs going to diverse writers decreased from 41% in 2021 to 35% in 2022. The decline was due to a sharp fall in the percentage of jobs going to writers of colour (from 24% in 2021 to 16% in 2022).

TV Writing Jobs



Diverse Writers Working on Canadian TV

b Breakdown by Live Action and Animation

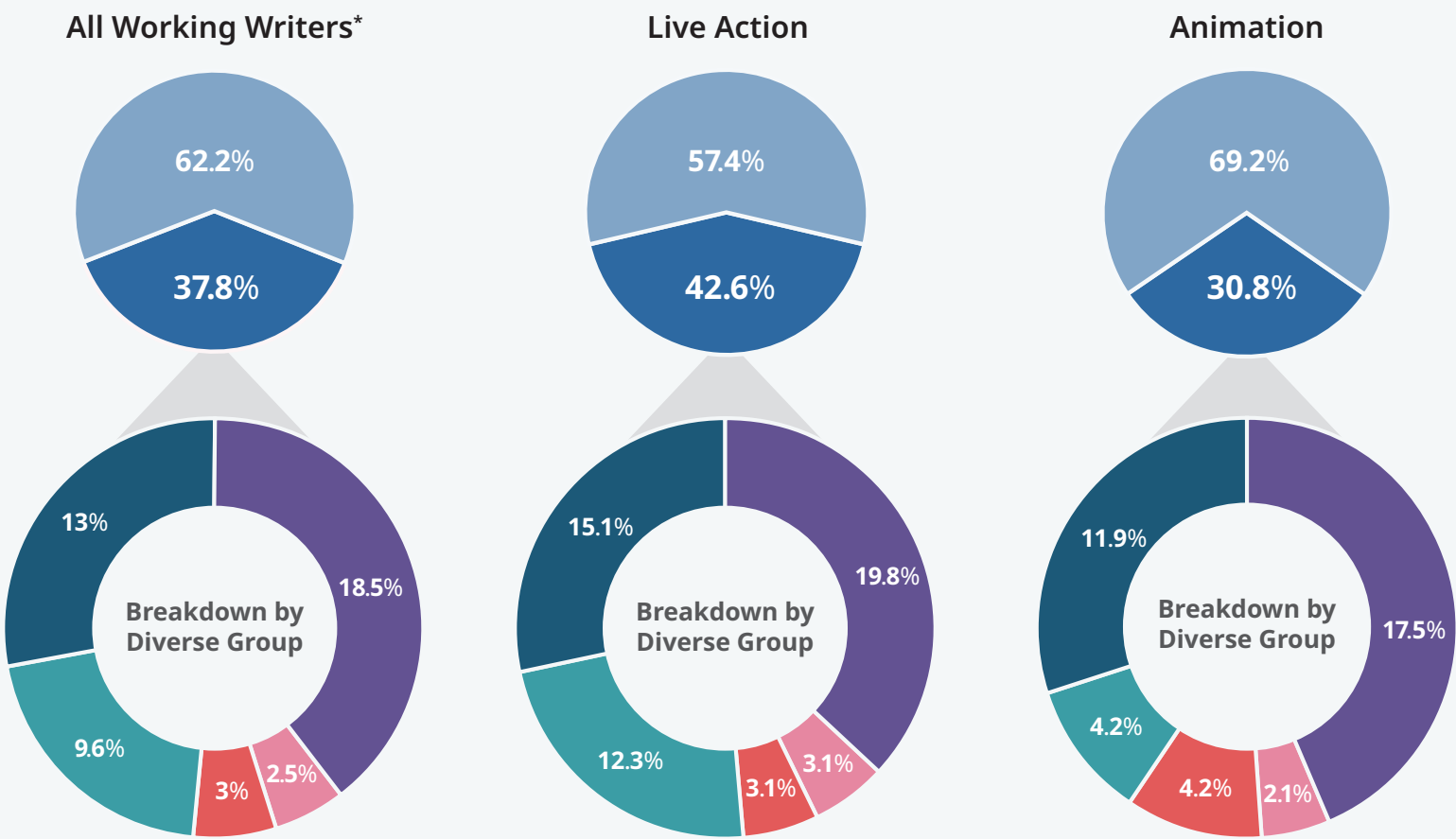
In 2022, 42.6% of writers who worked in live action identified as diverse, compared to 30.8% of writers who worked in animation and identified as diverse. Percentages of working writers across categories tend to follow live-action numbers closely as more writers were engaged in live-action series (74%) than in animation (33%). In the case of writers who worked in both live action and animation, 57% identify as diverse.

Members Working on TV: Live Action vs. Animation

- White, cisgender, heterosexual, non-disabled
- Diverse Groups (Aggregated Total)**
- People of Colour
- LGBTQ2S
- Black
- People with Disabilities
- Indigenous People

*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.

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



Diverse Writers Working on Canadian TV

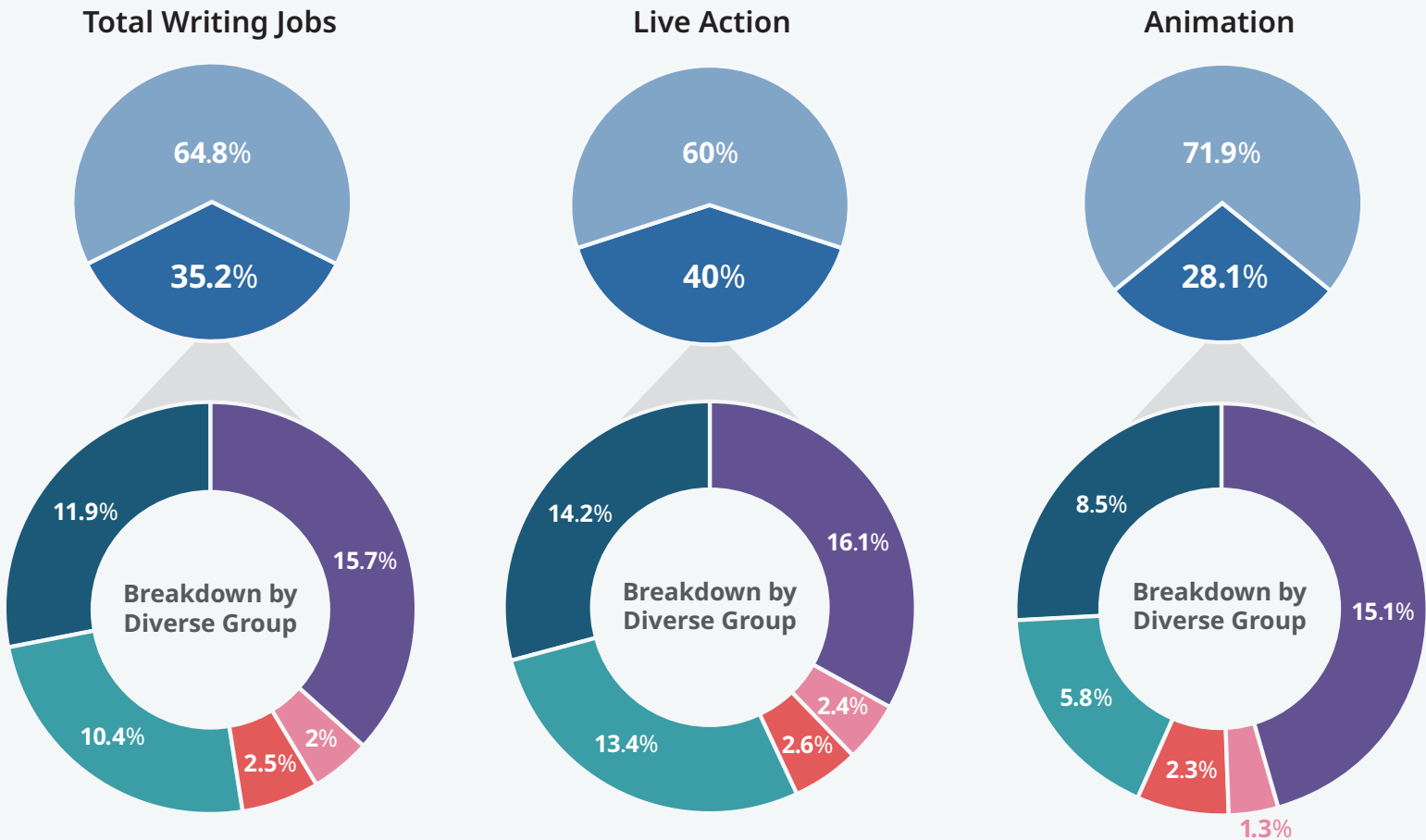
b Breakdown by Live Action and Animation - Continued

In 2022, 40% of live-action writing jobs went to writers who identified as diverse, compared to 28% of animation jobs that went to diverse writers. Notably, both percentages decreased from 44.8% and 33.5% in 2022 respectively.

Writing Jobs: Live Action vs. Animation

- White, cisgender, heterosexual, non-disabled
- Diverse Groups (Aggregated Total)*
- People of Colour
- LGBTQ2S
- Black
- People with Disabilities
- Indigenous People

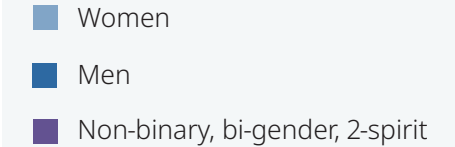
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.



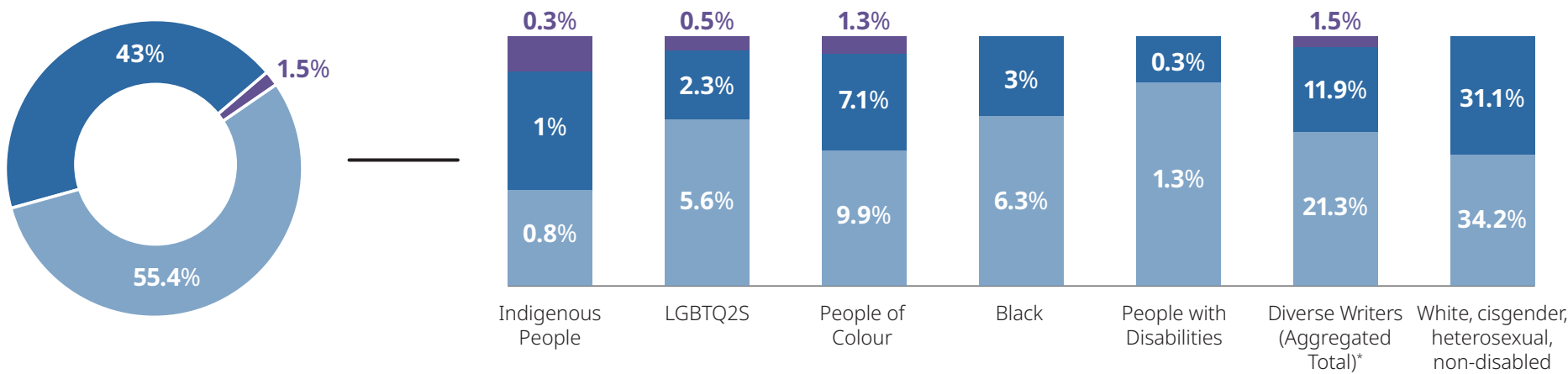
Diverse Writers Working on Canadian TV

Breakdown by Gender

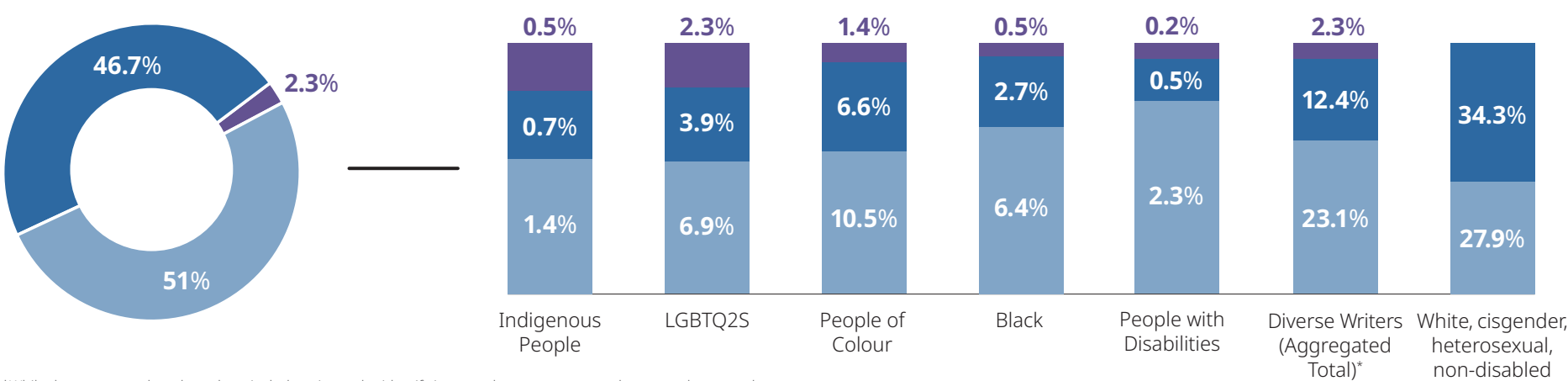
Women represented 51% of working writers in 2022, compared to 55% in 2021. The decrease is explained by the uptick of both men and non-binary writers working on Canadian TV (46.7% and 2.3% respectively). The share of diverse women and men increased in 2022.



Writers Working on TV by Gender, 2021



Writers Working on TV by Gender, 2022



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

Diverse Writers Working on Canadian TV

d Diverse Writers Working on TV and the Canadian Population

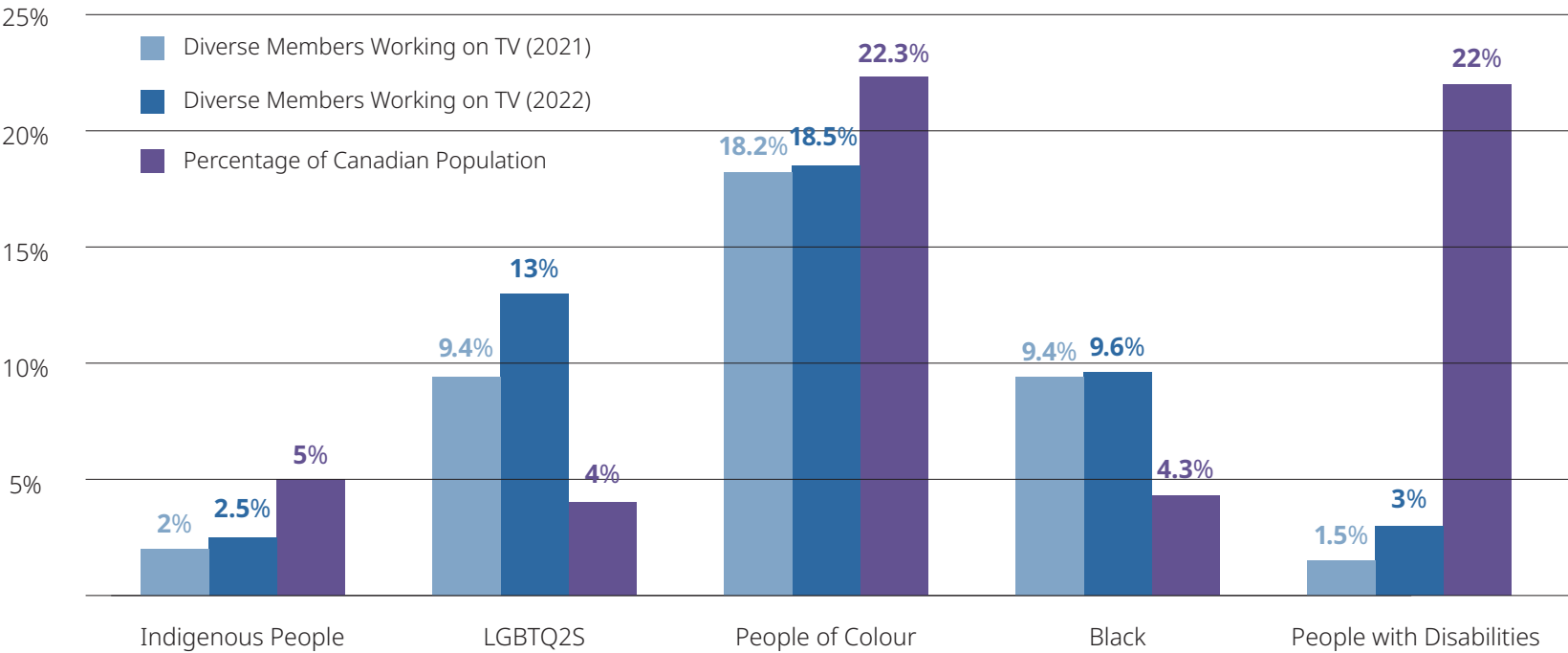
Work opportunities for Indigenous writers and writers with disabilities remain low compared to their overall population numbers. Work for Indigenous writers increased by half a percentage only, to 2.5% in 2022. Similarly, the percentage of writers with disabilities continues to be markedly low at 3%.

The representation of LGBTQ2S writers grew significantly in 2022 to 13%. Over half of LGBTQ2S working writers have intersectional identities. The share of LGBTQ2S writers is above Canada population numbers but still

lagging when compared to population centres like Toronto (18%).

The share of writers of colour and Black writers is stagnant and sits at 18.5% and 9.6% respectively. The percentage of People of Colour 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 2022 (9.4%) was higher than the percentage of Black people in Canada and on par with Toronto's population (8.4%).

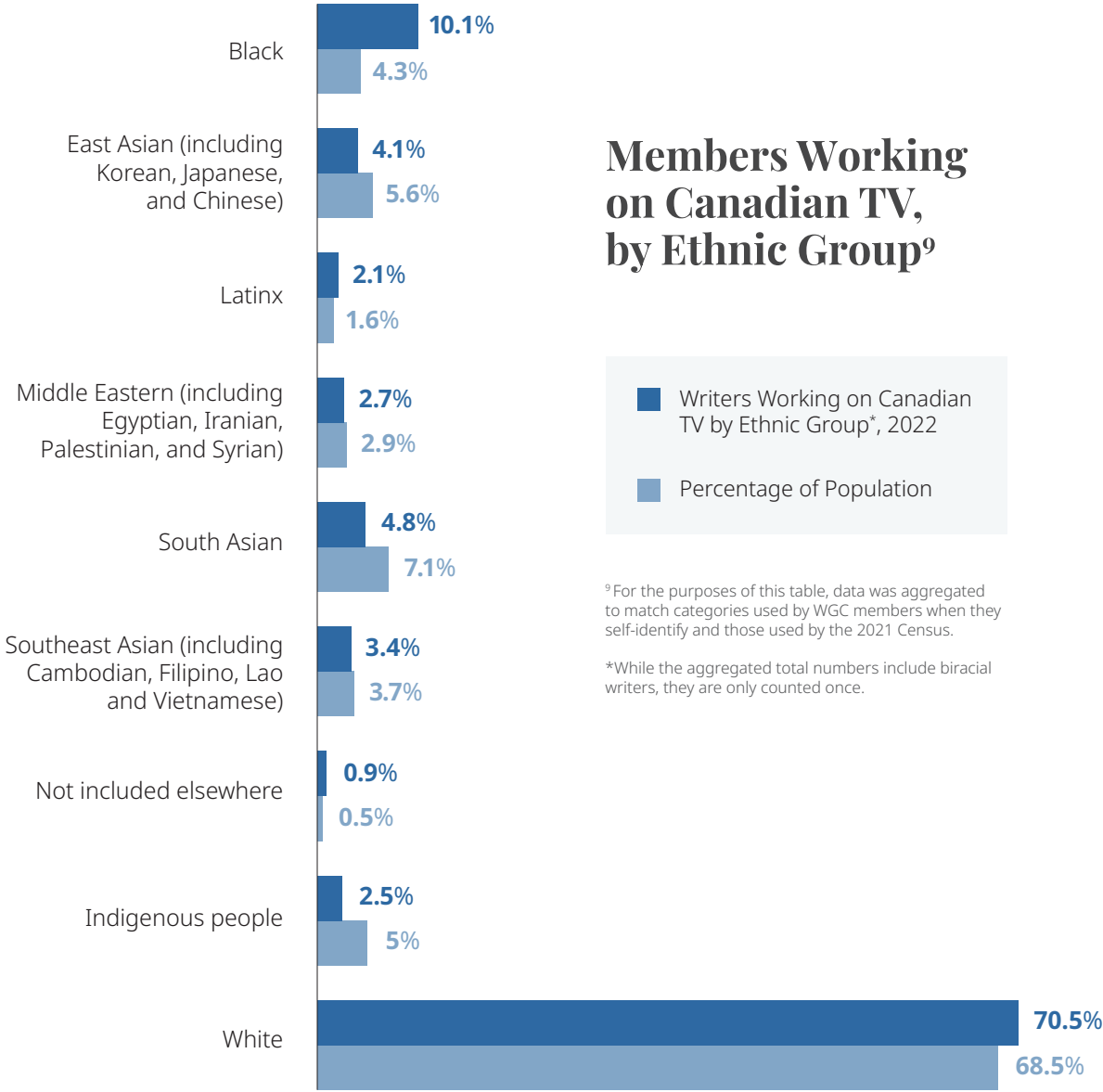
Canadian Population vs. WGC Members Working on TV



Diverse Writers Working on Canadian TV

e Breakdown by Ethnic Group and the Canadian Population

Similar to other figures in the report, work for writers from different ethnicities is stagnant and has not increased despite their presence in the general population. For example, East Asian writers working on Canadian TV increased from 3.8% in 2021 to 4.1% in 2022, while South Asian writers decreased to 4.8% in 2022 from 5.6% in 2021. Both numbers are low when compared to the general population. The numbers are even more striking when looking at urban population centres where, for example, South Asian (20%) and Chinese (12%) are the top two visible minority groups in Toronto.

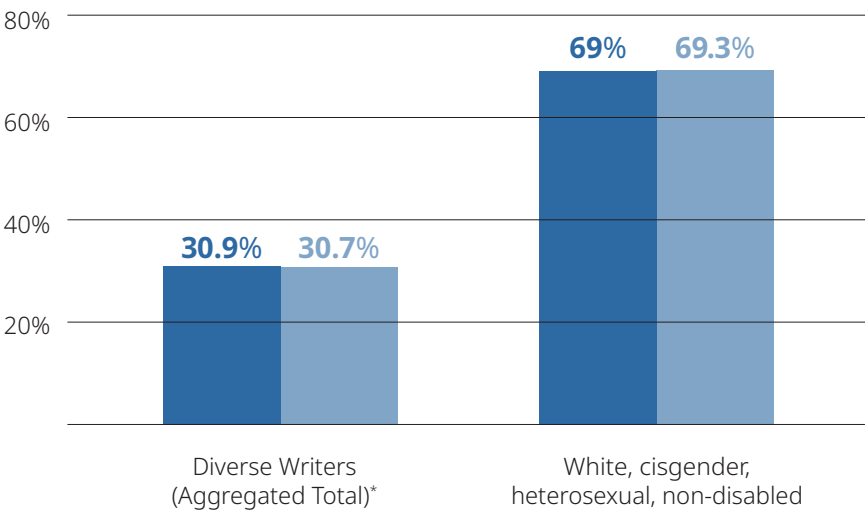


Member Earnings

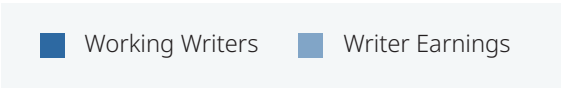
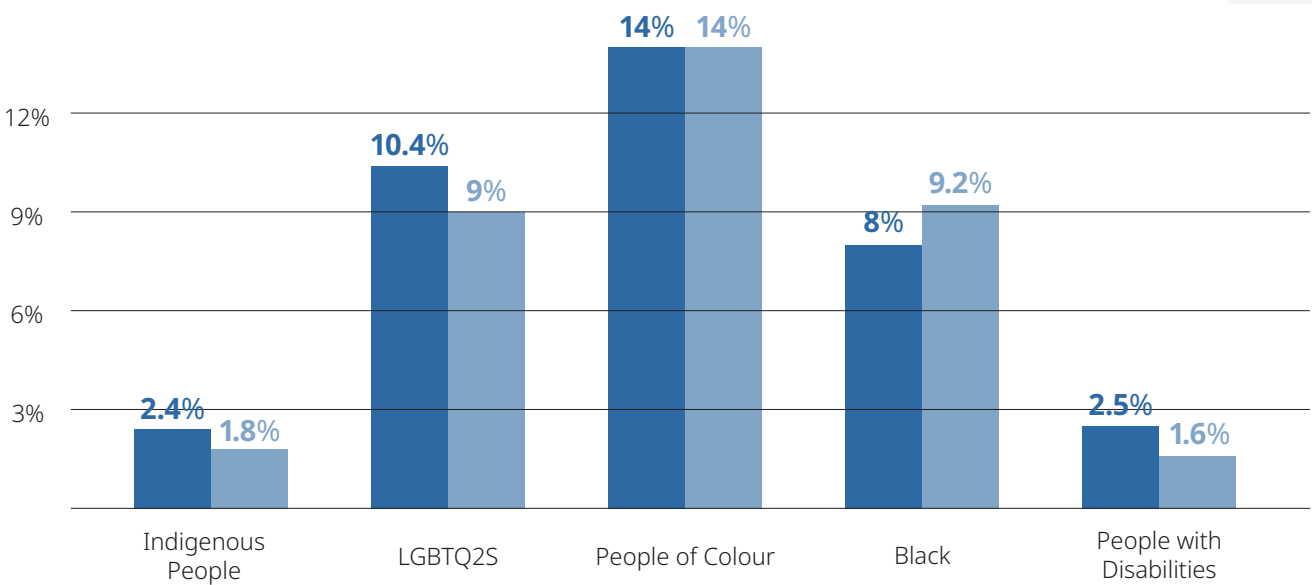
This year, the report includes data on writers' earnings. The WGC collects this data through its internal database. Earnings indicate volume and type of work writers are engaged to work on and might be derived from story editor or writing contracts. This data is especially important as it indicates if writers from different communities are able to make a living wage from screenwriting. Earnings collected in a given year may be derived from contracts executed in past years.

Writer Earnings data refer to moneys paid to members derived from writing contracts in 2022 and it includes writing and story room fees, fringes, distributors gross revenues and arbitrations. **Working Writers'** data in this section refer to the share of members that recorded earnings with the WGC during the same year.

Working Writers vs. Writer Earnings



Breakdown of Working Writers vs. Writer Earnings



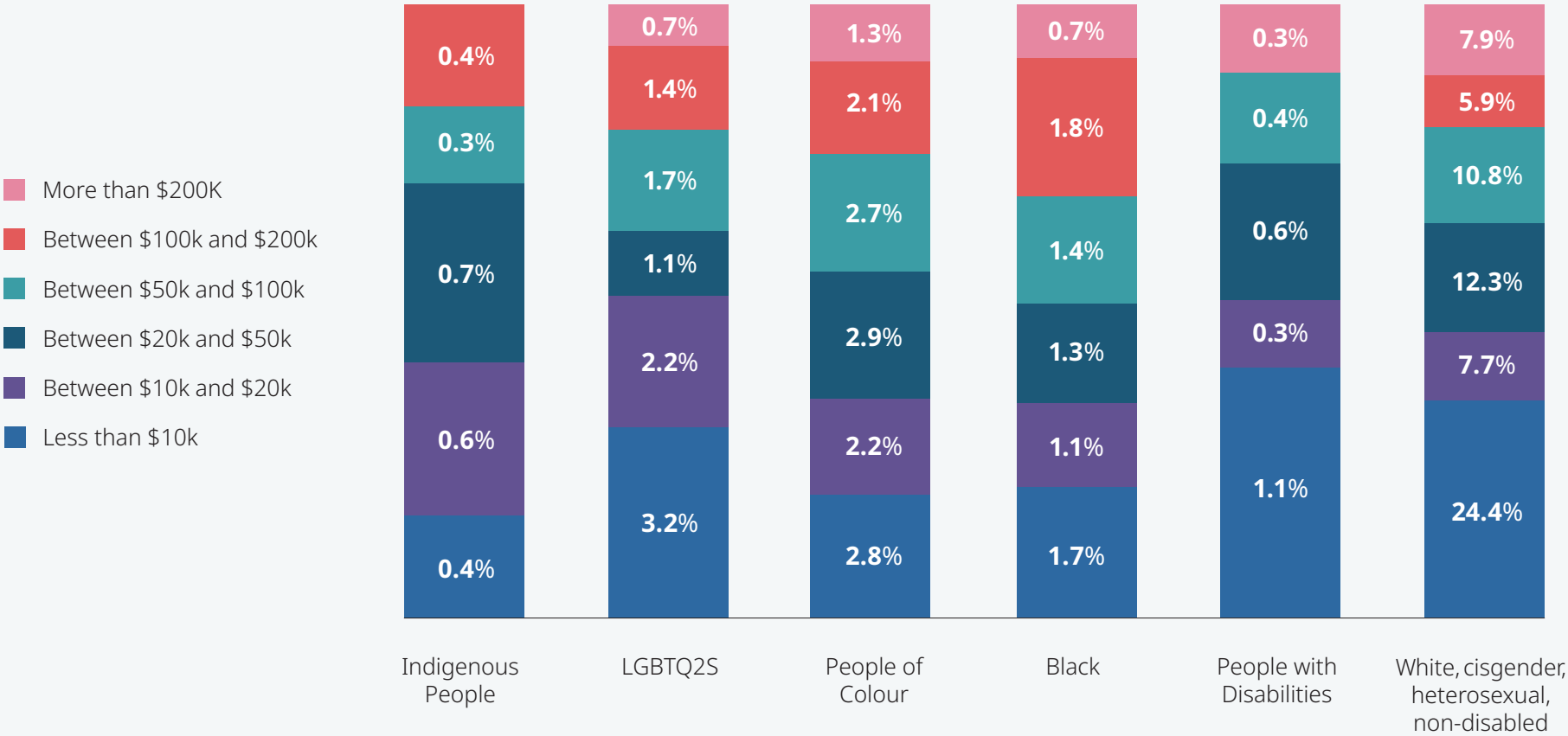
The percentage of Writer Earnings is, in general, similar to the percentage of working writers in each category. Of note, Black writers represented 8% of earning members in 2022, and received 9.2% of earnings in the same year. LGBTQ2S writers who are racialized made 3.4% of writers' earnings in 2022, while representing 4.1% of working writers.

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

Member Earnings

a Breakdown of Writer Earnings Levels

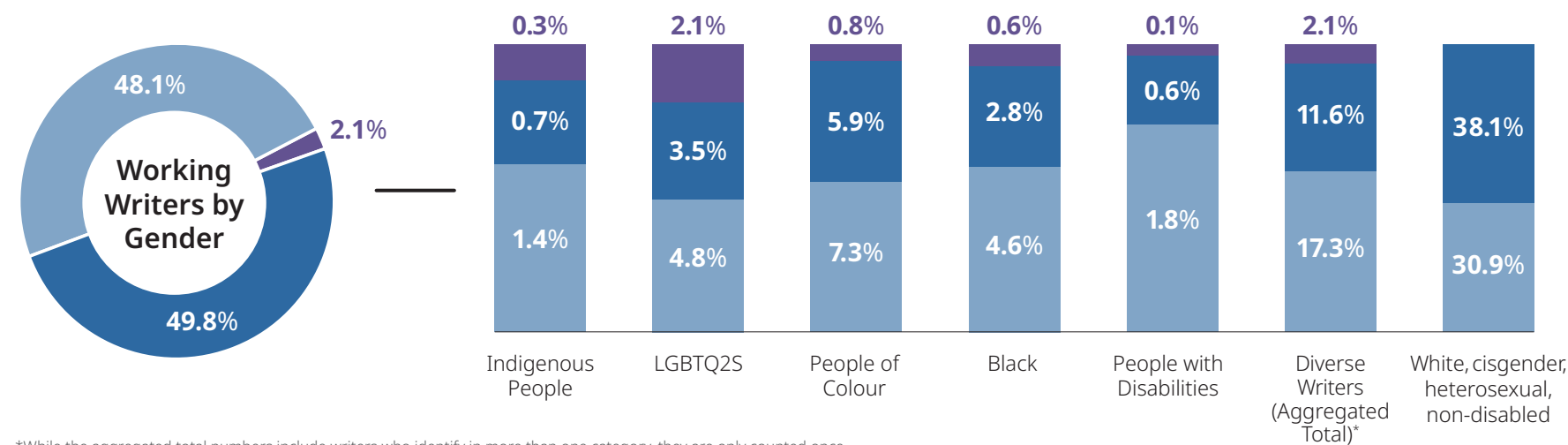
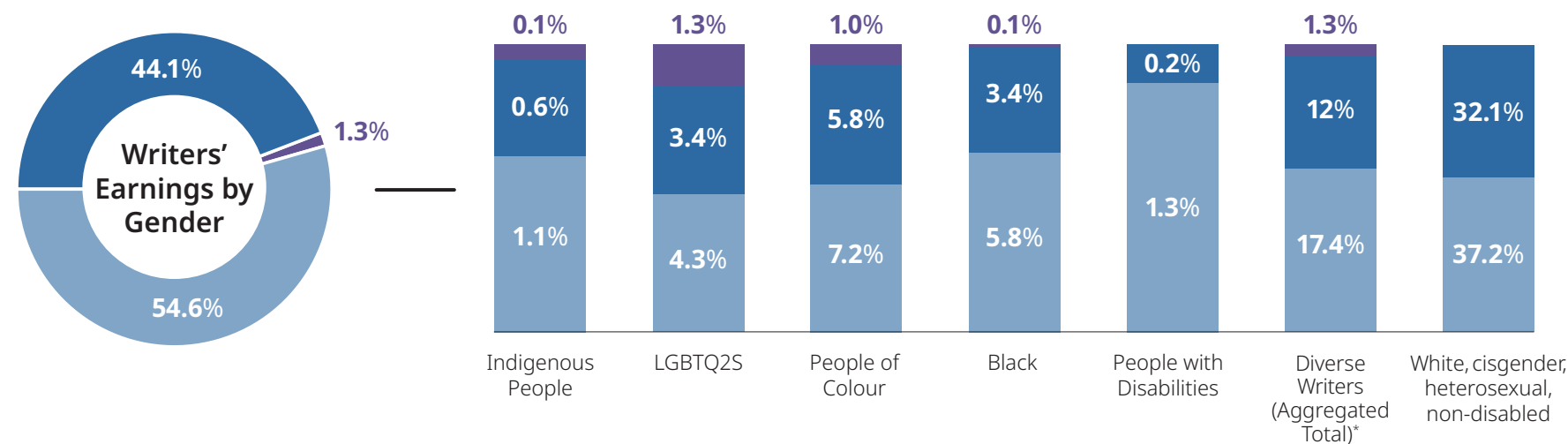
A closer look at the data reveals areas of interest for various groups. For example, no Indigenous members earned more than \$200,000 derived from WGC contracts in 2022. Furthermore, the share of writers earning more than \$200,000 across every other diversity category is well below the 7.9% of white, cisgender, heterosexual and non-disabled writers in that category.



Member Earnings

b Breakdown of Writer Earnings by Gender

Women made up a higher percentage of earnings than men in every diversity category, coinciding with a bigger number of earning women when compared to men. Although Black women are 4.6% of working writers, they represent 5.8% of writers' earnings in 2022. Non-diverse women are 30.9% of working writers but represent 37.2% of writers' earnings. Women made 54.6% of writer earnings in 2022, compared to 44.1% made by men.



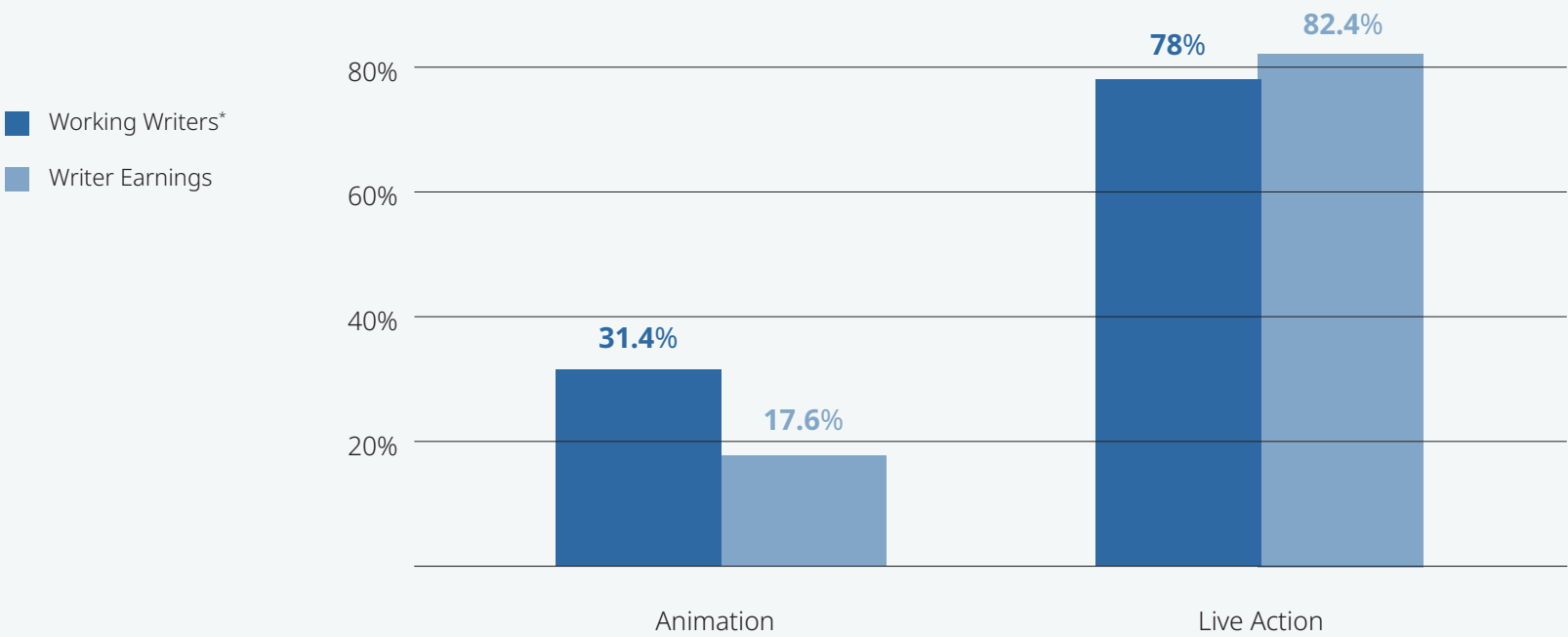
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Member Earnings

Ⓒ Breakdown of Writer Earnings by Format

In this section, **Writer Earnings** data refer to moneys paid to members derived from writing contracts in 2022 and it includes writing and story room fees, fringes, distributors' gross revenues and arbitrations. **Working Writers** data in this section refer to the share of writers that recorded earnings with the WGC during the same year.

The tables show the composition of writers' earnings in Canadian TV, split into animation and live action. While 31.4% of working writers work on animation, they represent only 17.6% of writers' earnings. This is due to how animation is compensated: contrary to live action, writing fees are lower in animation and there is no production fee.



*Writers working on both live action and animation represent 9.4% of working writers.

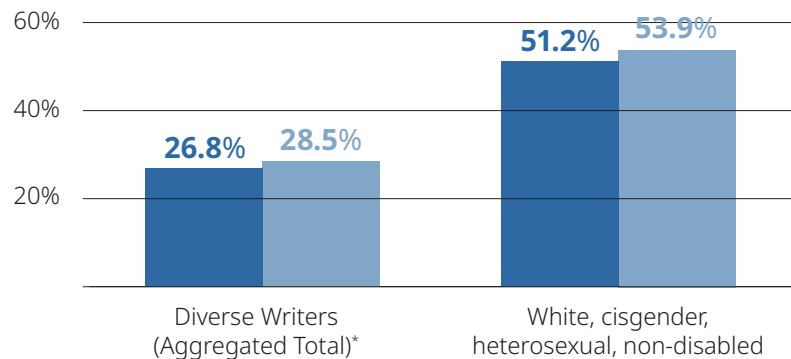
Member Earnings

🕒 Breakdown of Writer Earnings by Format - Continued

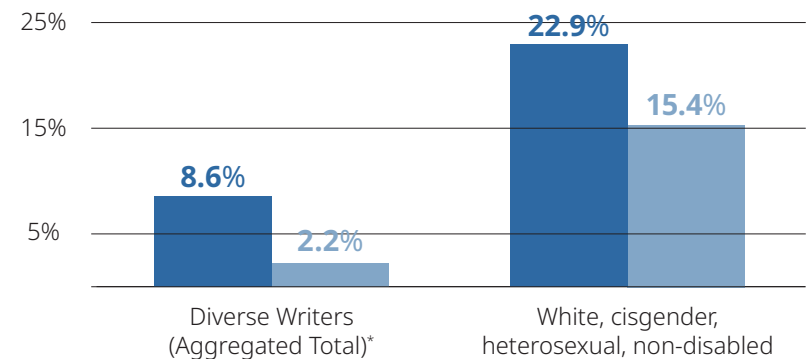
Disparities between how animation and live action are compensated seem to impact diverse writers disproportionately. While non-diverse animation writers represent 22.9% of working writers and account for 15.4% of total earnings, diverse animation writers represent 8.6% of working writers but only account for 2.2% of total earnings. This might be explained by the lack of minimums and a production fee in animation, which could prevent diverse writers from being engaged at lower fees than their peers.

■ Working Writers
■ Writer Earnings

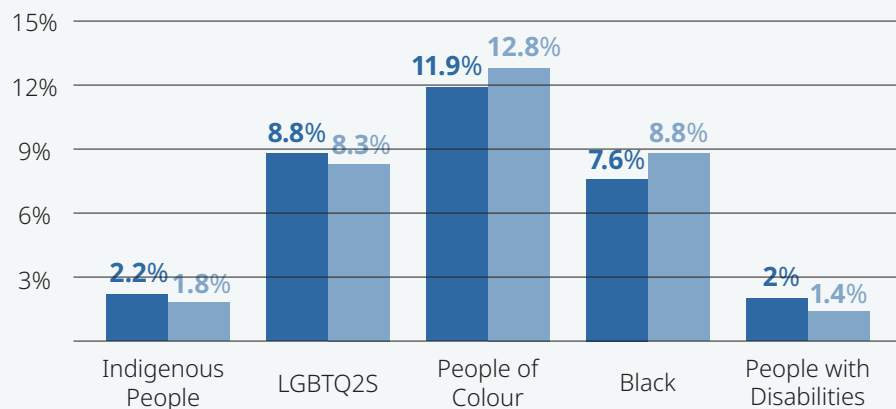
Live Action



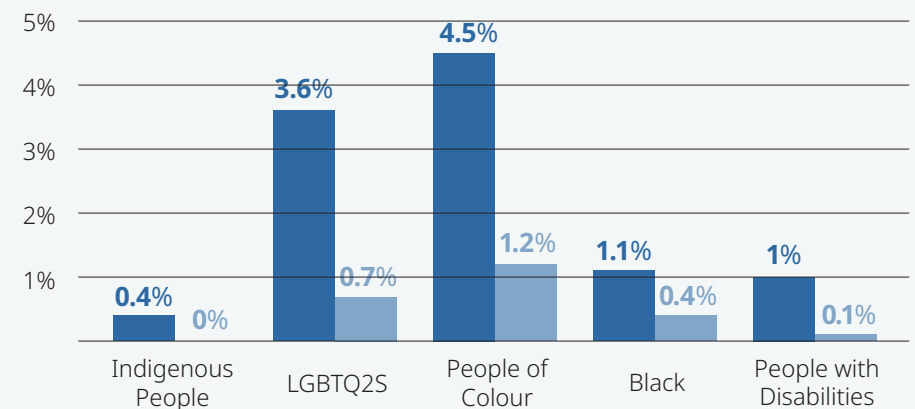
Animation



Breakdown



Breakdown



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

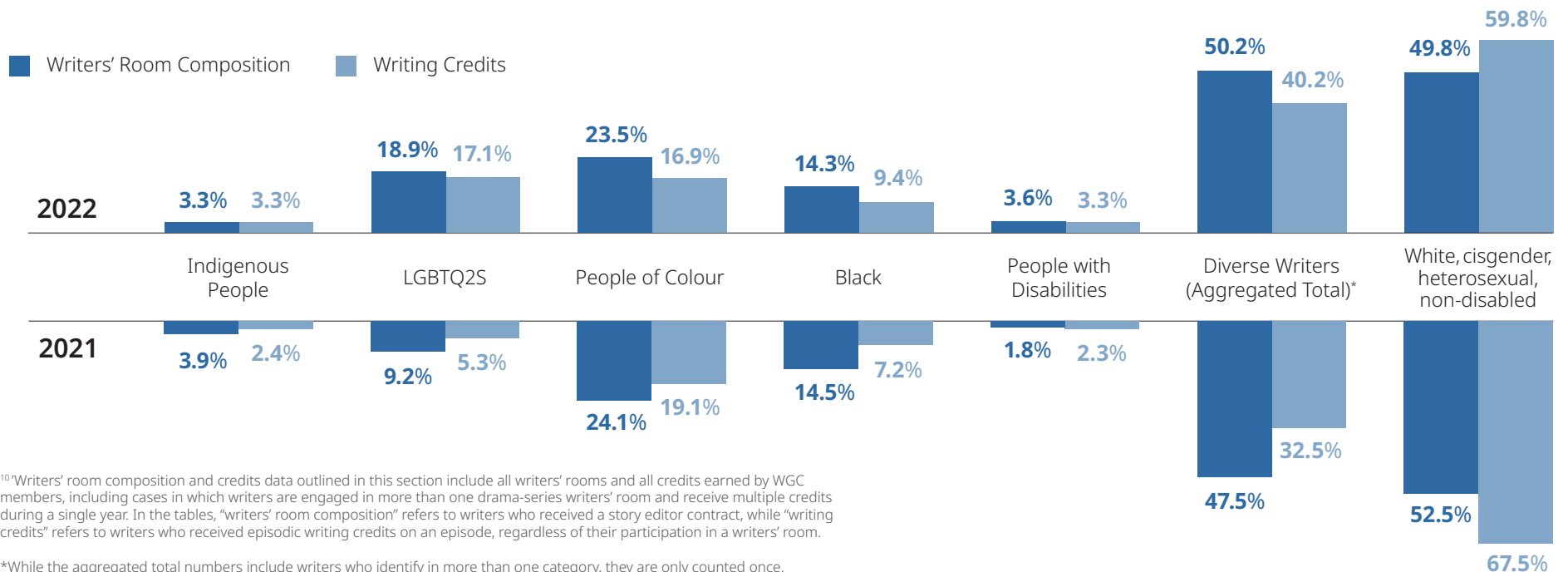
Before we examine diversity in live-action series, it's important to first outline how staffing works and how writing credits are earned, since this is helpful when interpreting the data.

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 (e.g., Written by). 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 episode to write (and therefore writing credits) and writers not receiving any writing credits.

a Writers' Room Composition and Writing Credits

The share of diverse writers in writers' rooms saw little change in 2022 across most categories. However, the participation of LGBTQ2S writers doubled from 9.2% in 2021 to 18.9% in 2022, following gains by writers with intersectional identities. 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 episode to write, 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.

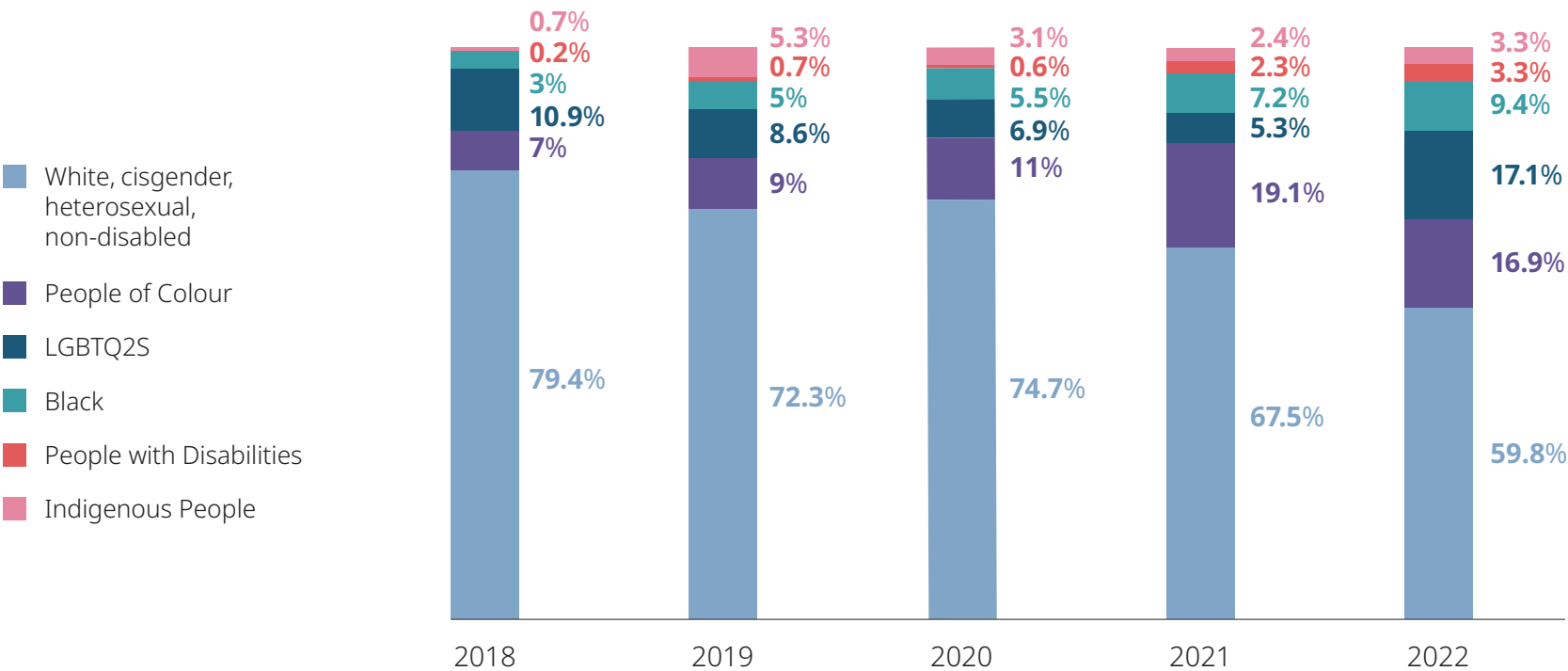
In the case of People of Colour, writers earned 16.9% of writing credits, while they represented 23.5% of writers in writers' rooms. Although Black writers represented 14.3% of writers' rooms in the same year, they earned 9.4% of writing credits. Racialized writers who also identify as LGBTQ2S represent 9.4% of writers in writers' rooms and received 6.6% of writing credits.



b Past Writing Credits

The table below shows a five-year snapshot of writing credits earned from 2018 until 2022. The data shows an increasing representation of diverse writers in live action, along with a corresponding decrease in representation of white, cisgender, heterosexual, non-disabled writers. Writing credits for People of Colour have increased consistently from 7% to 16.9% between 2018 and 2022. Similarly, the share of writing credits for Black writers increased from 3% to 9.4% during the same period. In the case of LGBTQ2S screenwriters, writing credits recovered from a steady decrease and now sit at 17%.

Breakdown of Writing Credits, Live Action* (2018-2022)

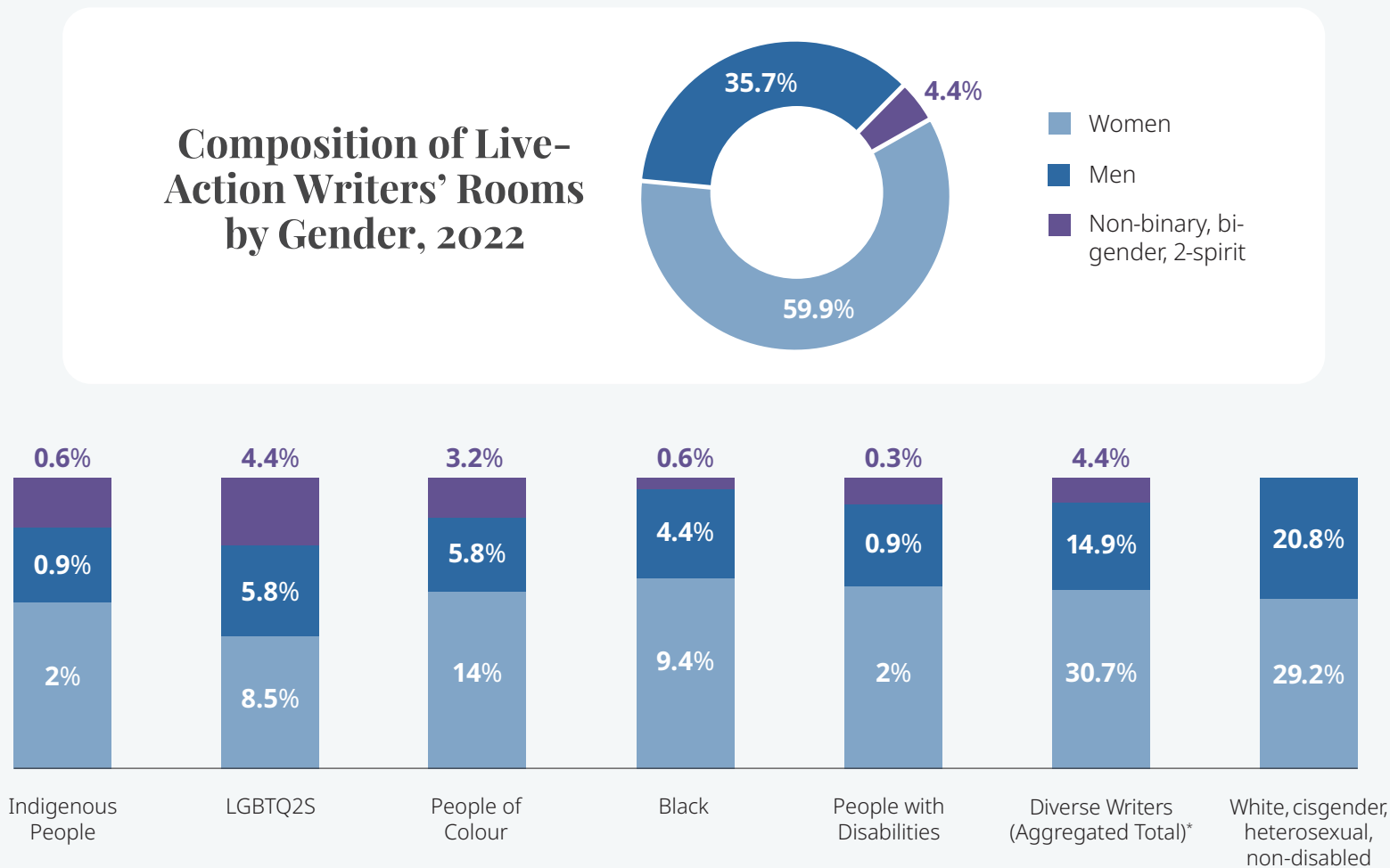


*Total numbers present a slight overestimation due to writers identifying under more than one diversity category.

Live Action

Breakdown by Gender

In live action, women make up 60% of writers' rooms. Similarly, there are more women in writers' rooms compared to men, across all diverse categories. The share of non-binary writers in rooms has grown to 4.4% in 2022.



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

Live Action

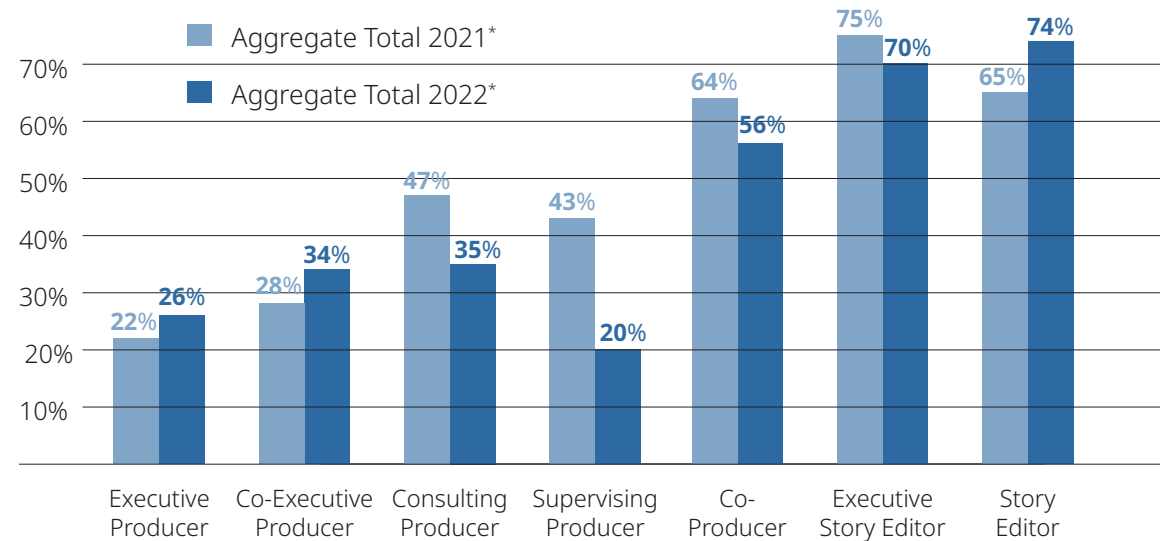
d Staffing Credits

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.

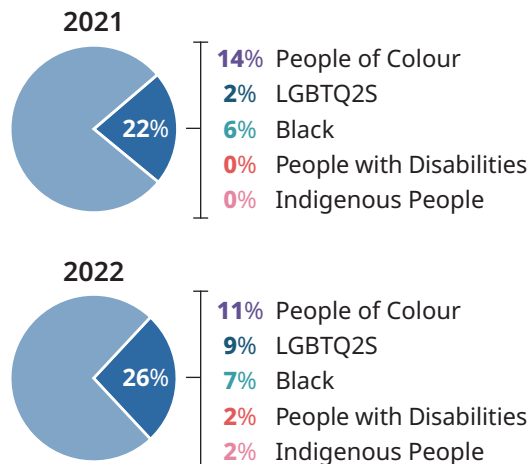
The share of diverse executive producers increased from 22% in 2021 to 26% in 2022, but continues to be lower than the share of working diverse writers (38%). A lower share of diverse writers received consulting producer (35%) and supervising producer (20%) credits, compared to 47% and 43% in 2021 respectively.

Credits for writers with disabilities are sparse at every level and concentrated in low-level staff credits. Participation of Indigenous writers continues to be low in 2022; the share of Indigenous writers receiving mid and upper-level staffing credits decreased when compared to 2021.

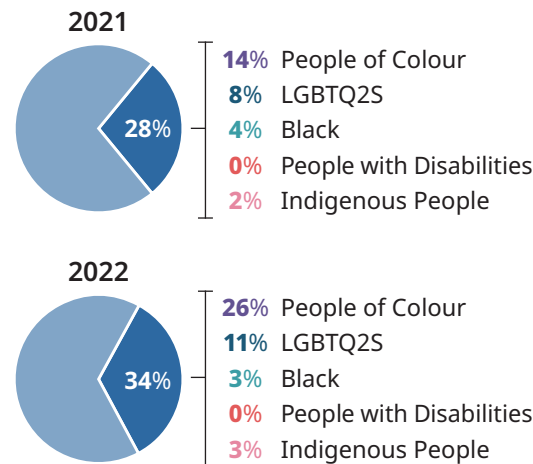
Diverse Writers TV Staffing Credits, Drama Series (2021 & 2022)



Executive Producer Credit**



Co-Executive Producer Credit**



White, cisgender, heterosexual, non-disabled

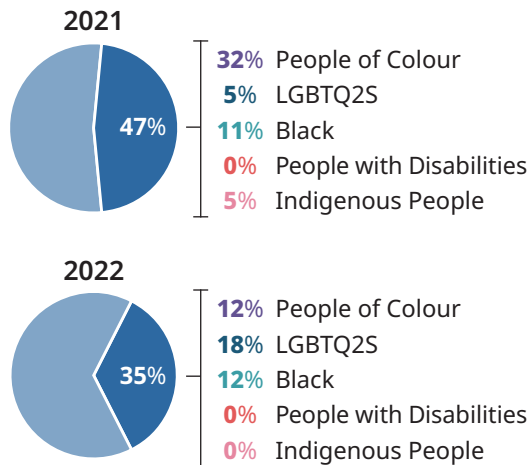
Diverse Groups

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

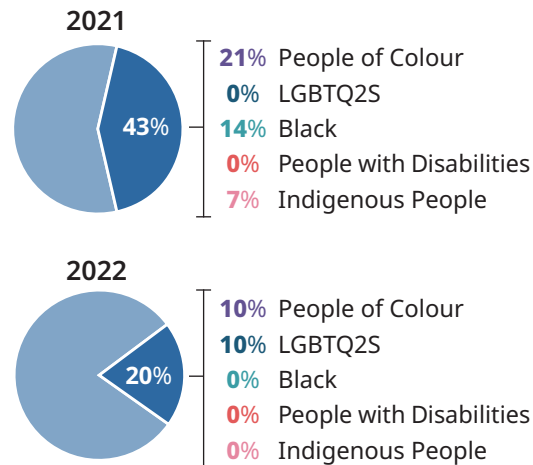
**Total numbers present a slight overestimation due to writers identifying under more than one diversity category.

Live Action

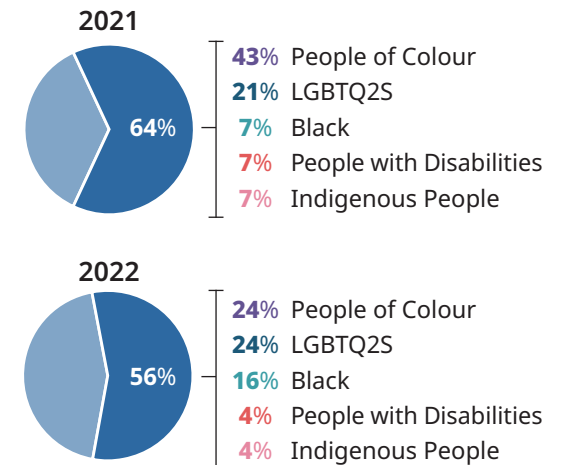
Consulting Producer Credit*



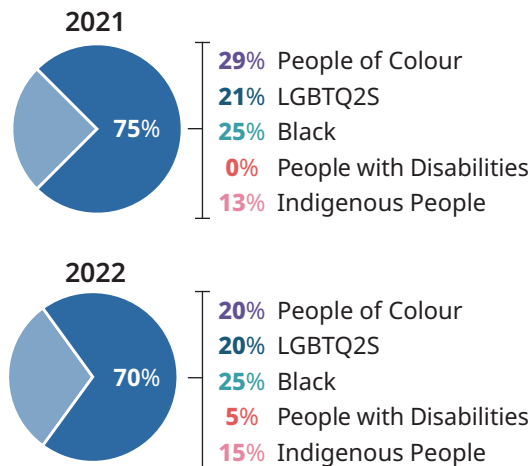
Supervising Producer Credit*



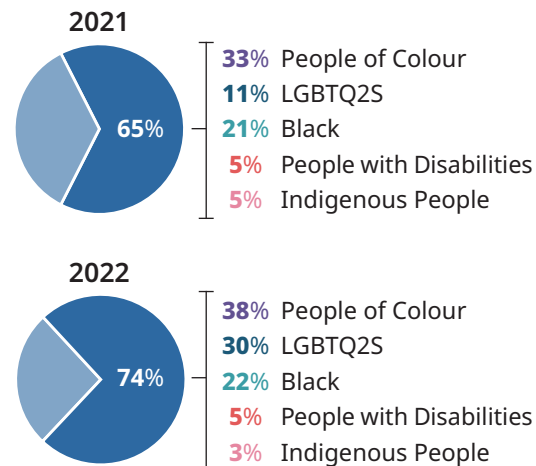
Co-Producer Credit*



Executive Story Editor Credit*



Story Editor Credit*



White, cisgender, heterosexual, non-disabled

Diverse Groups

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

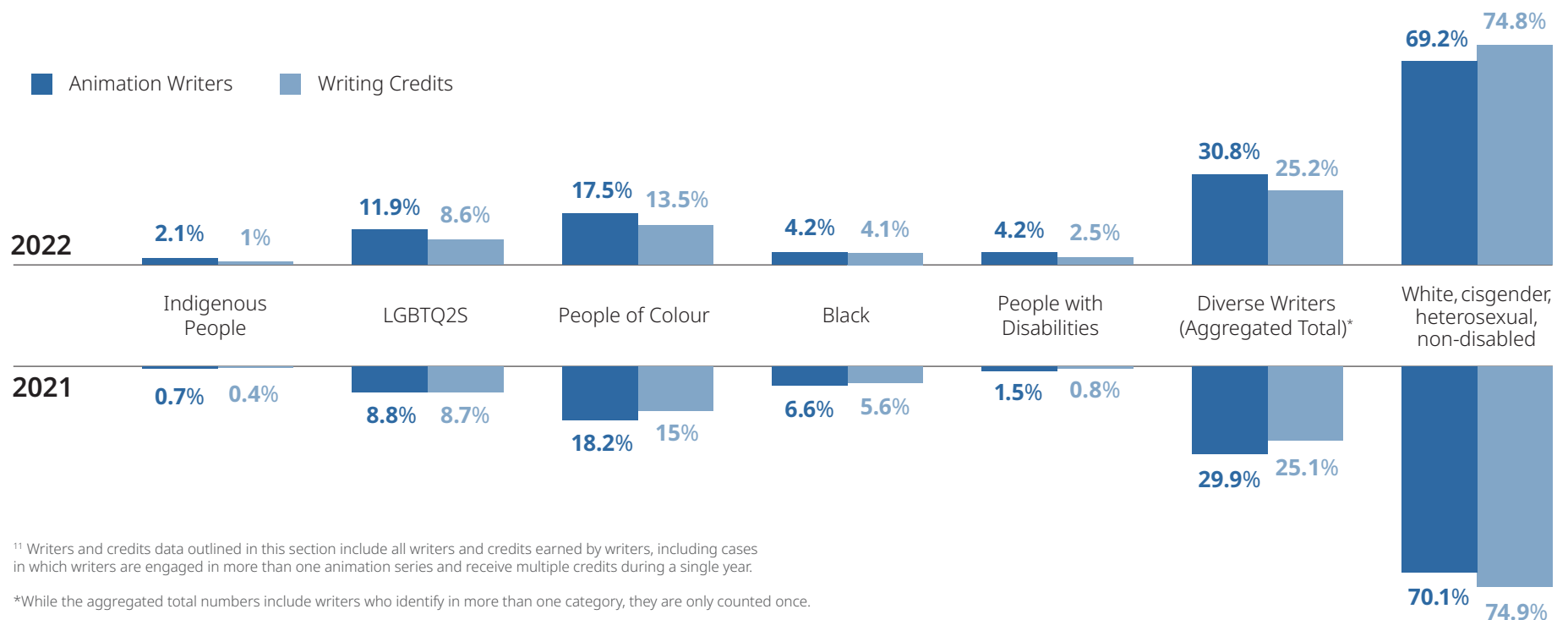
Animation¹¹

In animation, producers do not always engage showrunners or give writers producer credits. 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, which is usually a day or two). The difference between the makeup of writers in animation and the share of writing credits is often explained by some writers receiving multiple episodes to write and other writers not receiving any.

a Writers and Writing Credits

Similar to data reported in 2021, white, cisgender, heterosexual and non-disabled writers still represent most animation writers and writing credits. The aggregate total percentage of diverse writers working on animation increased slightly from 29.9% in 2021 to 30.8% in 2022. Of note, writers with disabilities made the most significant gains, from 1.5% in 2021 to 4.2% in 2022. Animation continues to engage a very small percentage of Indigenous writers at 2.1% and they receive an even smaller share of writing credits at 1%.

People of Colour who also identify as LGBTQ2S represent 4.2% of writers in writers' rooms and received 2.4% of writing credits.

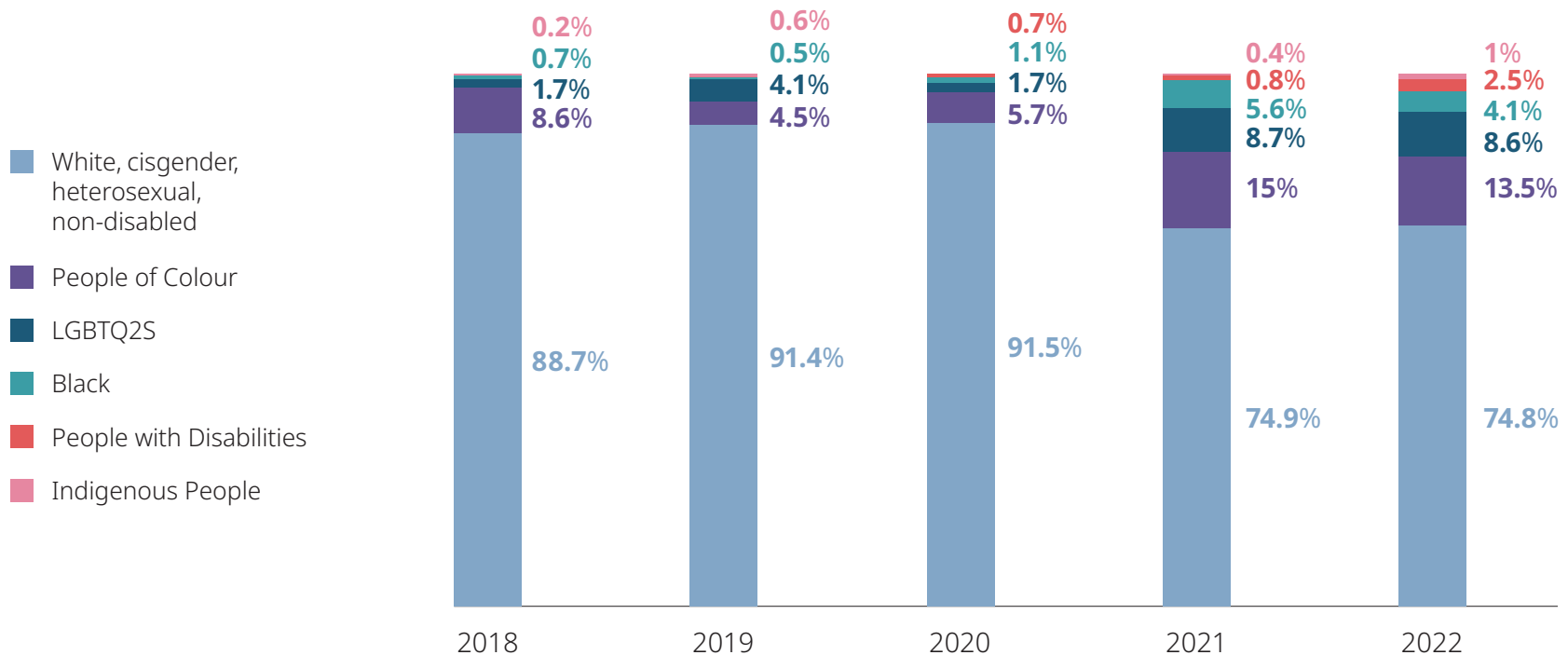


b Past Writing Credits

Representation levels decreased or remained stagnant across multiple diverse groups during 2022. People of Colour saw a decrease in representation from 15% in 2021 to 13.5% in 2022. The share of credits going to Black writers also decreased from 5.6% in 2021 to 4.1% in 2022.

The share of writing credits being accorded to Indigenous writers and writers with disabilities continues to be very low, standing at 1% and 2.5% respectively.

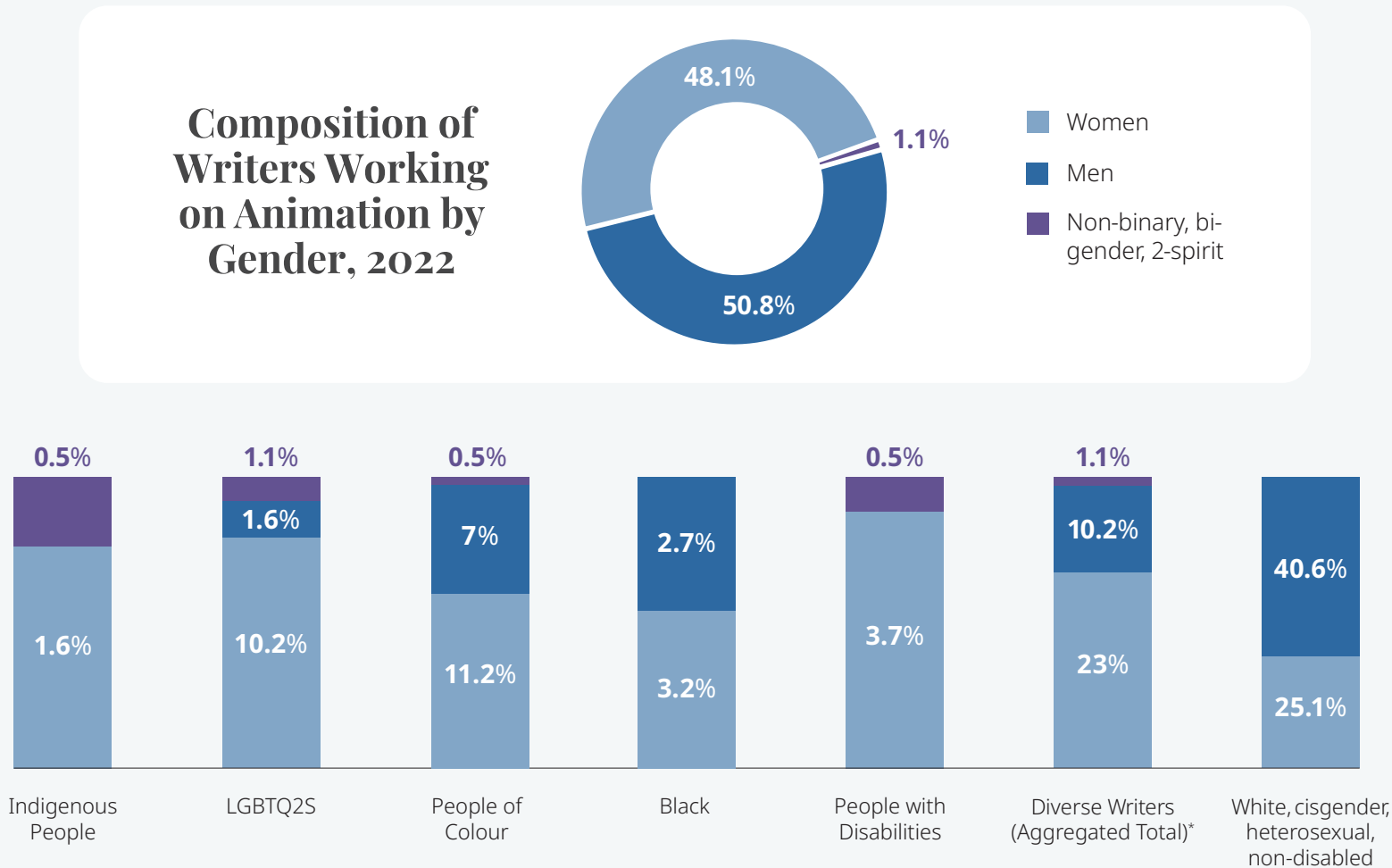
Breakdown of Animation Writing Credits* (2018-2022)



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

Ⓒ Breakdown by Gender

The percentage of women writers working on animation decreased to 48% and is now slightly below the share of male writers working on animation at 50.8%. The percentage of diverse women writers in animation continued to increase from 17.5% in 2021 to 23% in 2022. The participation of diverse male animation writers decreased to 10.2 % from 11.7% in 2021.



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

Beyond the Numbers – A Look at Industry Initiatives

As part of this report, the WGC also studied training and networking programs offered to Canadian screenwriters from underrepresented communities.

The initiatives usually offer at least one of four components:

- 1 Networking with industry professionals, including agents, broadcast executives, producers and showrunners. Opportunities range from panels, general networking events, pitching and one-on-one meetings.
- 2 Dedicated mentorship, usually by experienced screenwriters and showrunners, but also by other industry professionals, with the intention to provide feedback on participants' projects and train future showrunners. The scope of mentorship opportunities ranges from one-off meetings to ongoing relationships over months.
- 3 Participation in writers' rooms, often directed by an experienced showrunner, giving participants the opportunity to experience what it is like to collaborate in a writers' room setting, including breaking story and room etiquette.
- 4 Dedicated resources to write, including time, monetary compensation and even space for writers to work on original projects.

Beyond the Numbers – A Look at Industry Initiatives

The WGC interviewed members who have participated in various industry programs over the last three years.

The interview results have been aggregated into the following key findings.

The success of many of these programs is tied to the commitment of partner companies.

Many programs have at least partial financial backing from industry companies. However, writers find that there's little investment in the participants' success, with one respondent stating, *"If the name of the company wasn't in the title of the program I was in, I wouldn't have known they were involved."* More meaningful involvement — including availability for one-on-one meetings with executives and feedback on projects developed through the program — make a difference and demonstrate a genuine commitment by the sponsoring company to engage with diverse talent.

Organizers can help writers take their scripts to the next level, and have an opportunity to help each writer where they are at.

Writers value the benefits of being able to tailor programs to their specific needs and appreciate having input from program organizers to do so. As one writer pointed out, *"When you enter a program with a script, you have taken it as far as you could on your own. Most of these organizations have capable people that can offer concrete ways to take the script and/or the project forward."* In addition organizations should connect writers with industry leaders who have the ability and access to assist the writer and help move their project forward.

Most programs are still failing to launch careers and help writers to get a better standing in the industry.

When asked what type of programs they would be interested in applying to, all participants highlighted the need to create a bridge between industry programs and jobs. This can be accomplished through shadowing opportunities, internships or support to apply for funding or getting projects optioned. According to one participant, *"It feels like getting into a program just leads to getting into another program. It doesn't feel like a good use of my time."*

Setting clear expectations allows writers to take advantage of the right opportunities and set themselves up for success.

Writers value clarity about programs' offerings and what is required from them. Organizers should be able to articulate the expected outcomes, time commitment, available resources and limitations of the program. For example, knowing if a program includes project deliverables, or if attendance to all scheduled sessions is mandatory allows writers to consider if the offering is the right fit.

Beyond the Numbers – A Look at Industry Initiatives

Transparency is key when programs involve networking and mentorship opportunities.

Organizers must clearly communicate the format used to organize pitching meetings and the scope of mentorship that writers will receive during the program. This includes, but is not limited to, communicating what kind of industry professionals they will meet, their time commitment, and if they will be available for follow up, etc. As one participant noted, *“The diversity hire mentality tends to extend to the type of programs where you are not seen as valuable talent, but someone they’re doing a favor for.”* Setting clear expectations with the writers and other industry professionals adds transparency to the connections made through the program.

Participants value the network they build when they are a part of a cohort, and will stay in touch with the writers from the program.

Online programs can increase access to participants across Canada and lower accessibility barriers, but when developing online programs, organizers should consider how to promote and strengthen connections between participants. One possible avenue to mitigate the loss of networking opportunities when organizing an online program is partnering with organizations that have a strong in-person event offering that can be made available to participants.

A program’s administration is as important as its programming.

Members identified high turnover and administration hiccups as main factors impacting the success of programs. Dedicated staff can greatly improve the experience of writers. Participants also pointed out that programs organized by members of their own communities tend to provide outstanding support. *“They understand the barriers we face, especially when it comes to money and access, and therefore seem more willing to tackle them,”* says one participant. *“Even the setup of a room changes when someone understands how important it is to be able to genuinely connect with guest speakers.”*

Participants face monetary and non-monetary barriers to participate in industry programs.

Writers are often juggling different projects and work commitments. That is the life of a writer. Asking to commit to strict schedules and ongoing commitments during work hours limits the participation of writers from underrepresented communities. Monetary barriers such as application fees, travel and accommodation expenses also play a role in who can access these opportunities.

There’s room for tailored initiatives that tackle the specific needs of writers.

Respondents expressed interest in learning about how to break into live action from animation, write specific formats such as half-hour dramedies, connect with agents, gain financial and Actra Fraternal Benefits Society literacy, hear about pitching from broadcast executives and showrunners, and learning about different roles in the writers’ room and how to get to them, including work as story coordinators and opportunities for career advancement.

Conclusions

The WGC has identified important gains for diverse writers throughout this report and areas for improvement. The gaps identified will serve as input for the WGC as we continue to address issues of inclusion, diversity, equity, and accessibility.

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

- The percentage of Indigenous writers and writers with disabilities joining the Guild grew to 7% each, from 5% and 4% in 2021 respectively. The percentage of diverse members joining with intersectional identities has also grown from 12% in 2021 to 17% in 2022.
- The percentage of WGC diverse writers working has increased steadily from 21% in 2018 to 38% in 2022. The increase is largely explained by a higher participation of writers of colour and Black writers.
- The representation of LGBTQ2S working writers grew significantly in 2022 to 13%. Over half of LGBTQ2S working writers have intersectional identities. The participation of LGBTQ2S writers in writers' rooms also grew, doubling from 9.2% in 2021 to 18.9% in 2022. This increase is due, in part, by a higher participation of writers with intersectional identities.
- Writing credits for People of Colour have increased consistently from 7% to 17% between 2018 and 2022. Similarly, the share of writing credits for Black writers increased from 3% to 9.4% during the same period. In the case of LGBTQ2S screenwriters, writing credits recovered from a steady decrease and now sit at 17%.
- In live action, women make up 60% of writers' rooms. Similarly, there are more women in writers' rooms compared to men, across all diverse categories. The share of non-binary writers in rooms has grown to 4.4% in 2022.
- When it comes to animation, writers with disabilities made the most significant gains and represented 4.2% of writers working in 2022, up from 1.5% in 2021.

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

- The percentage of writing jobs going to diverse writers decreased from 41% in 2021 to 35% in 2022. The decline was due to a sharp fall in the percentage of jobs going to writers of colour (from 24% in 2021 to 16% in 2022).
- The share of Indigenous writers and writers with disabilities working on TV remain low when compared to population numbers. The percentage of Indigenous writers increased by half a percentage only to 2.5% in 2022. Similarly, the share of writers with disabilities continues to be markedly low (3%).
- No Indigenous members earned more than \$200,000 derived from WGC contracts in 2022. The share of writers earning more than \$200,000 across every other diversity category is well below the 7.9% of white, cisgender, heterosexual and non-disabled writers in that category.
- In the case of People of Colour, writers earned 16.9% of writing credits, while they represented 23.5% of writers in rooms. Although Black writers represented 14.3% of writers' rooms in the same year, they earned 9.4% of writing credits. Racialized writers who also identify as LGBTQ2S represent 9.4% of writers in writers' rooms and received 6.6% of writing credits.
- The share of diverse executive producers increased from 22% in 2021 to 26% in 2022, but continues to be lower than the share of working diverse writers (38%). A lower share of diverse writers received consulting producer (35%) and supervising producer (20%) credits, compared to 47% and 43% in 2021 respectively.
- When it comes to animation writing credits, representation levels decreased or remained stagnant across multiple diverse groups during 2022. People of Colour saw a decrease in representation from 15% in 2021 to 13.5% in 2022. The share of writing credits going to Black writers also decreased from 5.6% in 2021 to 4.1% in 2022.

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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, and 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 networking 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.

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