Writers Guild of Canada

2026 Equity, Diversity and Inclusion Report

Sound the Alarm:
Canadian Screen Industry in Decline

Since 2021, the Inclusion, Diversity, Equity, and Accessibility (IDEA) Committee of the Writers Guild of Canada (WGC) has published an annual Equity Diversity Inclusion (EDI) Report to track the working realities of our members from diverse communities. Understanding the disparities in their contracts, earnings and credits has been vital to guiding the Guild's advocacy and actions.

The 2026 EDI Report shows alarming numbers that affect not only diverse writers, but all Canadian screenwriters. This is the second year in a row in which we saw a decline in the number of episodes across **every** production format covered by the report. While we have seen decreases in Canadian production in the past, these numbers demonstrate an industry in decline.

Canadian broadcasters and cable companies have been displaced by foreign streamers. The absence of corresponding obligations on streamers to offset declining broadcaster contributions have resulted in decreased funds in the overall system. The failure to respond with urgency to the needs of a changing media landscape is hurting us all. We know the cause but we also know some of the solutions.

- We need an updated, stable and enduring funding framework to ensure that the audio-visual industry of today can continue to create Canadian content for tomorrow. To that end, the WGC, along with other industry stakeholders, have called for the implementation of the *Online Streaming Act* and streamer contributions at 15% of their Canadian revenue.

- We need increased funding for development. The entire value chain of our industry is based on ideas on a blank page generating millions in investments and intellectual property that pays royalties for years to come.

- We need financial support for Canadian screenwriters to reach foreign markets. Like every other sector in the Canadian economy pivoting from its reliance on the US market, our writers need visibility in foreign markets, in Europe and beyond.

- We need urgent investment in youth and animation programming, whose production numbers have been in free fall in recent years. Not only have our members historically excelled at creating globally successful characters and franchises, but Canadians should have access to children's content that reflects ourselves and our values.

The EDI Reports have shown us that diverse writers are not a minority, but the incoming majority and the changing face of the industry. One of the key barriers to their advancement is the depressed state of the industry and the lack of opportunities for anyone, which is compounded and made more acute by their diverse identities.

The current geopolitical climate is testing our resolve and the strength of Canadian sovereignty. Investment in Canadian culture is more important now than ever. The loss of jobs for Canadian screenwriters is the bellwether that spells the loss of our screens to foreign creators. But this time of profound change is also an opportunity to reimagine what is possible. We can do more than defend Canadian culture: we should realize its economic potential, bolster its cultural reach and export it. Investing in Canadian screenwriting and domestic production is how we start to reverse the decline and reform the industry.

Victoria Shen
Executive Director

Contents

4 **Executive Summary**

5 **Introduction, Scope and Data**

6 **Decline in Canadian Content**

7 **Context**

WGC Membership
8 a. New Members
9 b. Overall Membership

10 **Diverse Writers Working in Television**
11 a. Historical Breakdown
13 b. Live-Action and Animation
15 c. Gender
16 d. Diverse Writers Working in Television and the Canadian Population
17 e. Ethnic Group and the Canadian Population

18 **Member Earnings**
19 a. Earnings Levels
20 b. Gender
21 c. Format
23 d. Format and Gender

Live-Action
24 a. Writers Room Composition and Writing Credits
25 b. Writing Credits
26 c. Gender and Writing Credits
27 d. Staffing Credits
30 e. Gender and Staffing Credits

Animation
31 a. Writers and Writing Credits
32 b. Writing Credits
33 c. Gender

34 **Conclusions**

35 **Acknowledgements**

Executive Summary

This is the second time in a row since the WGC started publishing this report in 2021 that we are reporting an overall decline in the number of episodes produced in every category of episodic television. Throughout the years, the WGC has warned of overall industry decline and its effects on screenwriters working in television. The drop in youth and animation programs is especially pronounced, with episodes in every type of format under this category decreasing by 60% or more between 2018 and 2025. As a result, the number of writers working in animation saw a 66% decrease during the same time frame.

The sharp drop in the number of writers engaged in animation series is a warning sign for the entire industry because it highlights the profound effects that industry decline can have on the talent pool of screenwriters creating Canadian content. The CRTC advanced the implementation of the *Online Streaming Act* within this context, but the process was effectively halted indefinitely, creating serious uncertainty for an industry already under pressure. **The WGC urges the federal government to support the CRTC on the implementation of a stable and enduring framework that supports Canadian stories and creators.**

This report underscores the impact of losses in the animation industry and the devastating consequences for all writers working in this format. In the past, the WGC highlighted that the discrepancies between the percentage of earning writers and their participation in overall earnings are due to how animation is compensated. Contrary to live-action, writing fees have traditionally been lower in animation and there is no production fee. This lack of protection makes diverse animation writers particularly vulnerable to downward pressure. While 22.9% of earning writers work in animation, they represent only 7.4% of writers' earnings. In 2023, 29.8% of earning writers worked in animation and represented 14.3% of earnings. This means that in the two-year period between 2023 and 2025 the share of diverse writers working in animation dropped by almost a third, and their share of earnings was cut in half.

The WGC membership composition continues to change as more diverse screenwriters join the Guild. In 2025, 20% of WGC members self-identified in one or more diversity categories, and 3.2% of the membership identified as having intersectional identities, up from 0.7% in 2020. Most members who self-identify in more than one category do so as racialized and LGBTQ2S individuals. Overall progress in the share of diverse members is undercut by the lack of progress for Indigenous writers and writers with disabilities. Indigenous members and writers with disabilities represent 1.9% and 2.2% of the WGC membership, respectively. This stagnant trend is consistent with the lack of job opportunities for both groups highlighted throughout this report.

In the case of Indigenous writers, work opportunities and earnings parity remain elusive compared to other groups. The percentage of Indigenous writers working in television was 5.2% in 2025 and they received 3.1% of writing jobs[1], compared to 2023 when both percentages were 3.7% and 3.6%, respectively. In live-action, Indigenous writers punch above their weight, making up 3.9% of writers in writers rooms and earning 4.3% of writing credits. This makes Indigenous writers the diverse group with the most writing credits in proportion to their participation in writers rooms. Advancements in writing credits, however, have not resulted in tangible benefits for Indigenous writers when it comes to earnings. About 40% of Indigenous writers make CA$50,000 or less from contracts under WGC jurisdiction.

Writers with disabilities are also facing stagnant work opportunities and reduced earnings compared to their peers. The share of writers with disabilities working in television was 4.5% in 2025, up from 3.9% in 2023. The share of writing jobs going to this group was 3.1% in 2025, down from 4.2% in 2023. This underscores the barriers faced by writers with disabilities in finding work opportunities. Moreover, around 70% of writers with disabilities make CA$50,000 or less from contracts under WGC jurisdiction. Stagnant earnings for Indigenous members and writers with disabilities denote the systemic barriers that continue to undermine their efforts to enter the industry, join the Guild, and earn a living.

The staffing credits (producing and story editor credits) given in live-action reflect both the progress made by diverse writers and the barriers they still face. After several years of effort from diverse writers to join and grow in the industry, the participation of diverse writers in mid-level positions[2] is high, between 85% and 88%. However, diverse writers have seen setbacks when it comes to high-level positions[3], and their participation fluctuates between 22% and 33%. In all cases, the share of diverse writers working in writers rooms with high-level staffing credits is lower than the share of working diverse writers in writers rooms (44.1%).

This year, we are publishing more detailed data on the intersection of gender and format (live-action and animation). This includes granular data on earnings, writing, and staffing credits broken down by format. Women continue to advance in the industry. In 2025, 55.2% of working members were women, up slightly from 53.4% in 2024. This trend is reflected in earnings, where women make up 50.2% of writers' earnings. In live-action, women make up 56% of writers rooms. Similarly, there are more women than men in writers rooms across most diversity categories. The way in which animation is compensated (i.e., lower script fees and no production fee) also seems to impact diverse women disproportionately, with diverse women making up 28.9% of animation working writers but representing 11.8% of earnings in the format.

[1] In this report, "writing jobs" refer to writers engaged to work in a television series with a contract under WGC jurisdiction. It may be a contract to write an episode, or participate in a writers room or a story summit.

[2] Mid-level positions include: Executive Story Editor, Co-producer, and Supervising Producer.

[3] High-level positions include: Consulting Producer, Co-Executive Producer, and Executive Producer.

Introduction

The Writers Guild of Canada (WGC) and its Inclusion, Diversity, Equity, and Accessibility (IDEA) Committee have prepared the 2026 Equity, Diversity, and Inclusion (EDI) Report with data through December 31, 2025.

The definition of diversity used in this 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 141 series (112 live-action and 29 animation) that were in production in 2024 and 2025, in addition to the 448 series covered from 2019 to 2023. Comparisons are to 2023, the most recent data available before this edition, unless noted. It includes WGC membership and production data. All references to "television" in this report mean scripted live-action and animated series distributed via linear and digital channels and contracted under WGC jurisdiction between 2019 and 2025.

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 self-identify to assist in data collection. Members who wish to self-identify confidentially can email Natalia Escobar Bohorquez at **n.escobarb@wgc.ca** for more information.

Throughout this 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 individuals.

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.

Decline in Canadian Content

The decline of Canadian content production highlighted in previous EDI reports continues to affect Canadian writers, and diminishes opportunities for screenwriters from underrepresented communities.

Of particular concern is that episodes in every category of children's and youth programs have dropped by 60% or more. This worrying trend has a domino effect on earnings and the number of writers working in children's content, especially in animation. Between 2018 and 2025, the number of writers engaged through animation contracts declined by a substantial 66%. Most of this decline occurred during the last few years. As a result, writers have been forced to seek employment in other formats, or leave the industry entirely.

The WGC has argued that the implementation of the *Online Streaming Act* is necessary because the consequences of industry decline are already taking effect. We call on the federal government to support the thousands of Canadians working in this industry, including screenwriters. It is urgent for the federal government to outline a path forward, including the implementation of a stable and enduring framework that addresses the forces affecting the industry.

Overall, there has been a steep decline in production numbers from 2018 to 2025:

- The number of one-hour drama episodes decreased by **29%.**
- The number of half-hour adult episodes dropped by **28%.**
- Half-hour episodes of children's live-action series decreased by **60%.**
- The number of half-hour animation episodes fell to **zero.**
- The number of 15-minute animation episodes fell by **82%.**
- The number of 10-minute or under animation episodes decreased by **60%.**

Context

The WGC provides an overview of the overall composition of Canada's population to put its specific membership data into context. Population data outlined in this report, unless specified otherwise, has been collected from the most recent Canadian Census conducted in 2021.

WGC Diversity Categories	Percentage of Canada's Population[4] in 2021
Black People	4.3%
Indigenous People	5.0%
LGBTQ2S[5]	4.0%
People of Colour[6]	22.3%
People with Disabilities*	27%

*Data on People with Disabilities comes from the 2022 Canadian Survey on Disability (CSD). The CSD covers persons aged 15 and over whose daily activities are limited due to a long-term condition or health related problem. 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, 27% 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.

[4] 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)

[5] 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)

[6] Defined by the Census as visible minorities.

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

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

[9] 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%
Southeast Asian (including Cambodian, Filipino, Lao, Vietnamese)	3.7%
Not Included Elsewhere[7]	0.5%
Black	4.3%
Indigenous People	5.0%
White[8]	68.5%

*From Canada's most recent Census in 2021

The WGC will continue to reference population composition in urban areas[9], 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 are South Asian (20%), Chinese (12%), and Black (8%).

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

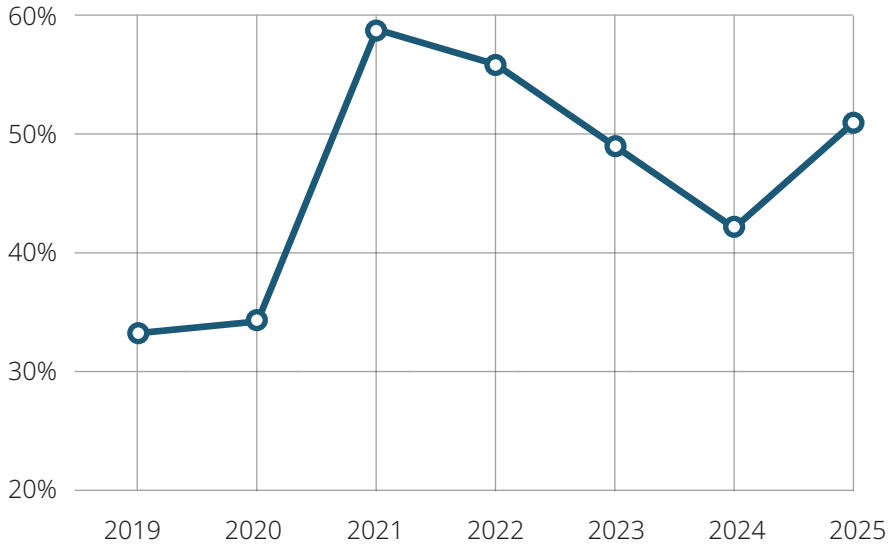
In Montreal, visible minorities make up 31% of the population, with Black (9%), Middle Eastern (8%), and Latin American (4%) being the top three visible minority groups.

WGC Membership

a New Members

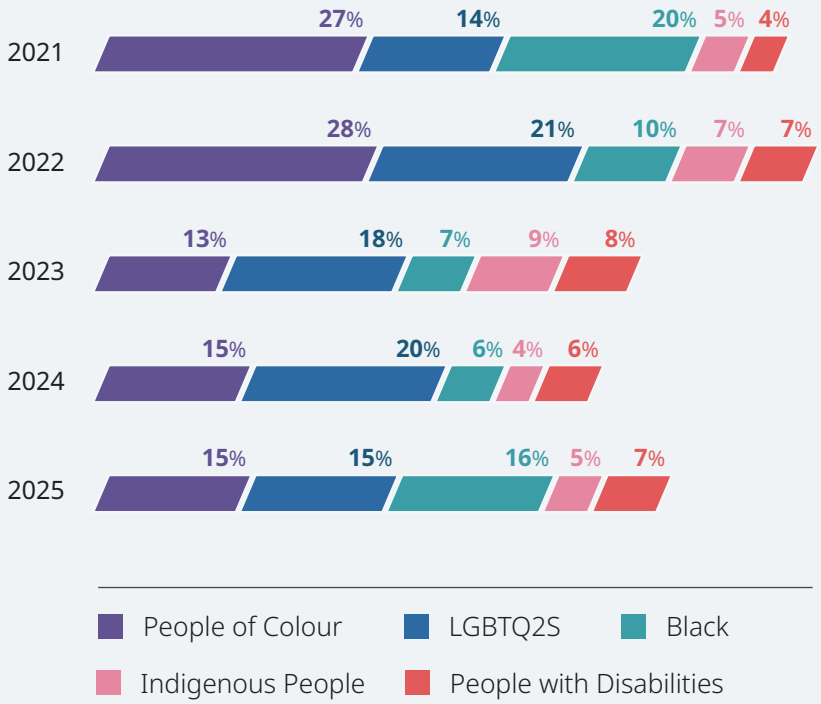
The percentage of diverse members joining the Guild rose to 51% in 2025, up from 42% in 2024. Despite variation in recent years, the numbers remain high compared to 33% in 2019. The WGC continues to offer its Diversity Incentive, which waives initiation fees and reduces requirements for diverse writers 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



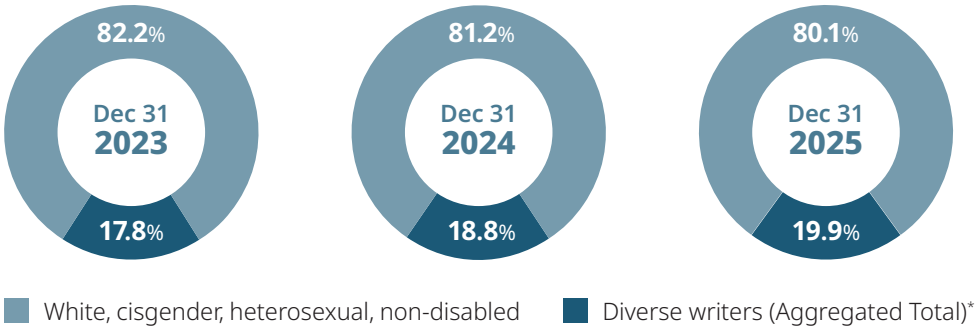
The majority of diverse writers who joined in 2025 are racialized and LGBTQ2S; 31% of new diverse members in 2025 identify as racialized. The percentage of Indigenous People joining the Guild decreased to 5% from its peak of 9% in 2023. The percentage of diverse members joining with intersectional identities decreased from 9% in 2024 to 7% in 2025.

WGC Membership

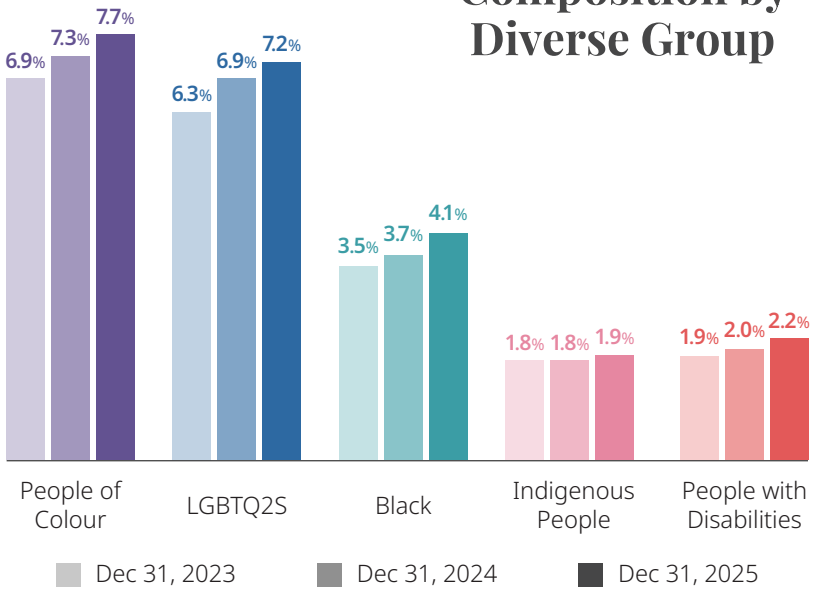
b Overall Membership

There has been a gradual shift in the WGC's membership composition in recent years as the percentage of members joining the Guild who identify as diverse increases. Members identifying with intersectional identities now make up 3.2% of the membership, up from 0.7% in 2020. The percentage of women in the membership is 39.1%, in line with previous years.

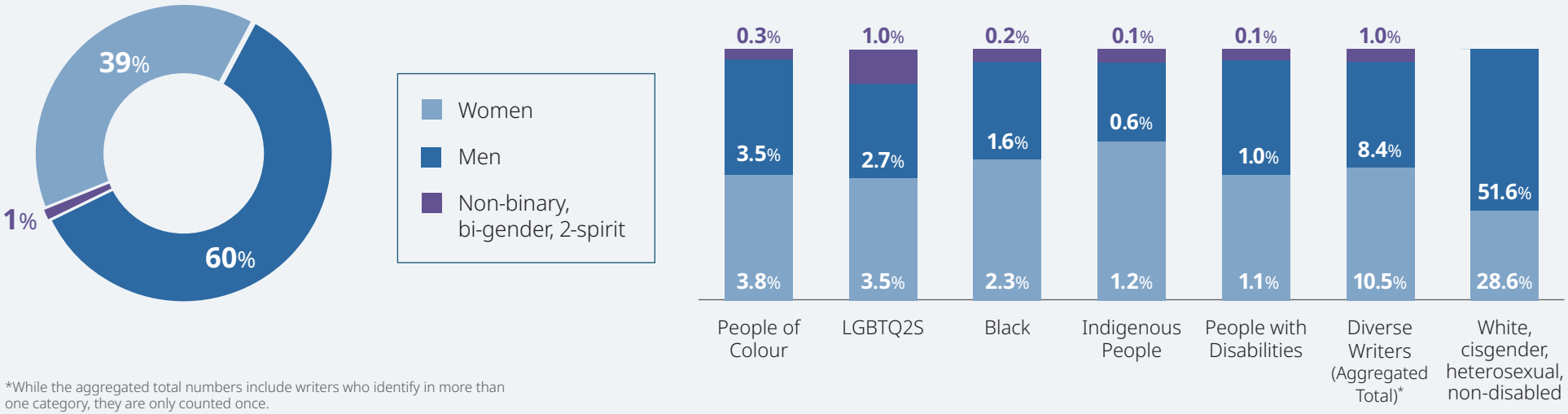
Membership Composition



Membership Composition by Diverse Group



Membership Composition by Gender, 2025

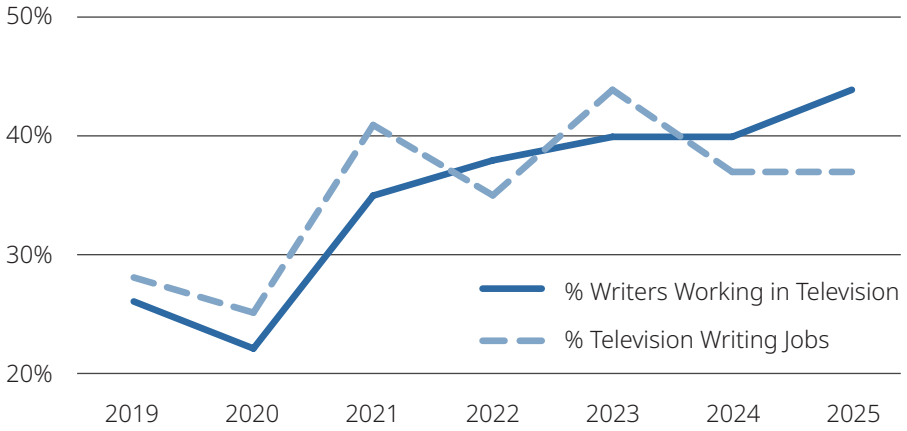


*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Diverse Writers Working in Television

In this section, "Writers Working in Television" data refers to the percentage of diverse writers who were engaged in projects in 2024 and 2025. Writers may be engaged by multiple productions in a given year; "Writing jobs" data indicates the percentage of projects diverse writers worked on during the same year. For example, the same writer may be engaged to participate in a writers room and write a pilot for a different series.

Diverse Writers Working in Television (2019-2025)

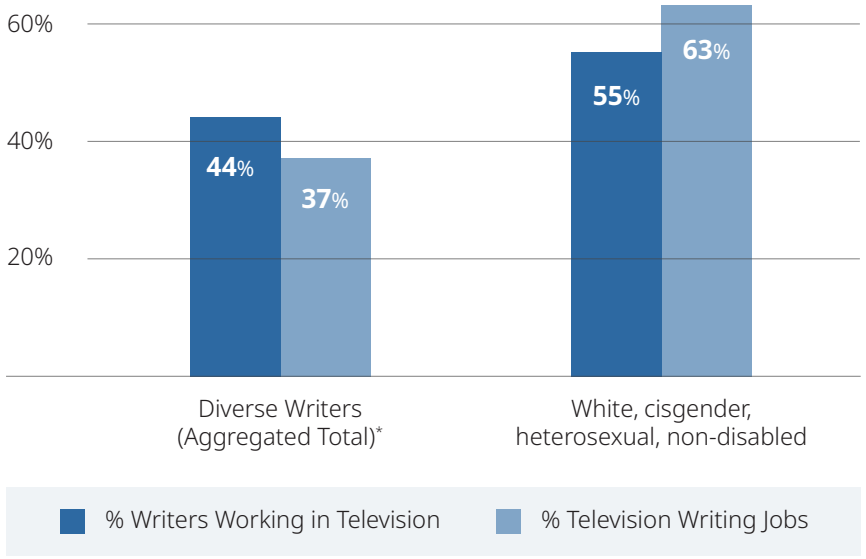


In 2025, 44% of writers working in television were diverse, while 37% of writing jobs[10] went to diverse writers. This percentage differential is explained by white, cisgender, heterosexual, and non-disabled writers working on more than one television series. The percentage of jobs going to diverse writers was 37% in both 2025 and 2024, down from 44% in 2023.

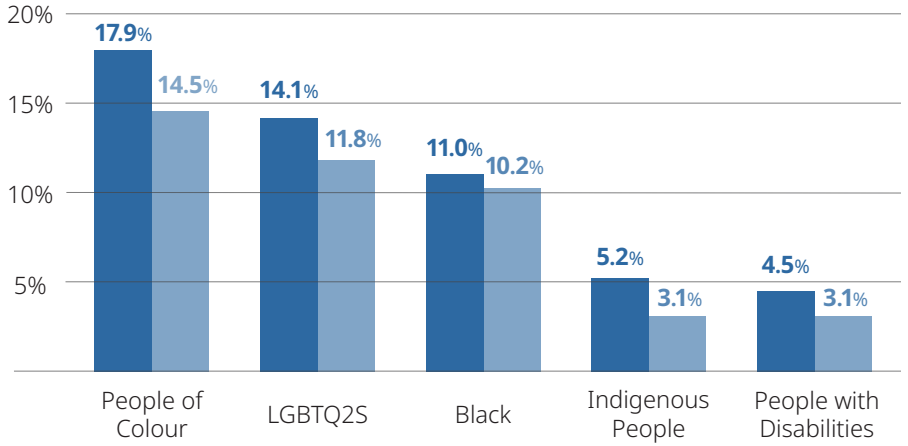
While 8.7% of writers working in television in 2025 have intersectional identities, 5.7% of writing jobs went to this group in the same year. Racialized writers who also identify as LGBTQ2S made up 5.2% of all working writers and received 3.8% of writing jobs.

[10] In this report, "writing jobs" refers to writers engaged to work in a television series with a contract under WGC jurisdiction. It may be a contract to write an episode, or participate in a writers room or a story summit.

Writers Working in Television vs. Television Writing Jobs



Writers Working in Television vs. Television Writing Jobs by Diverse Group



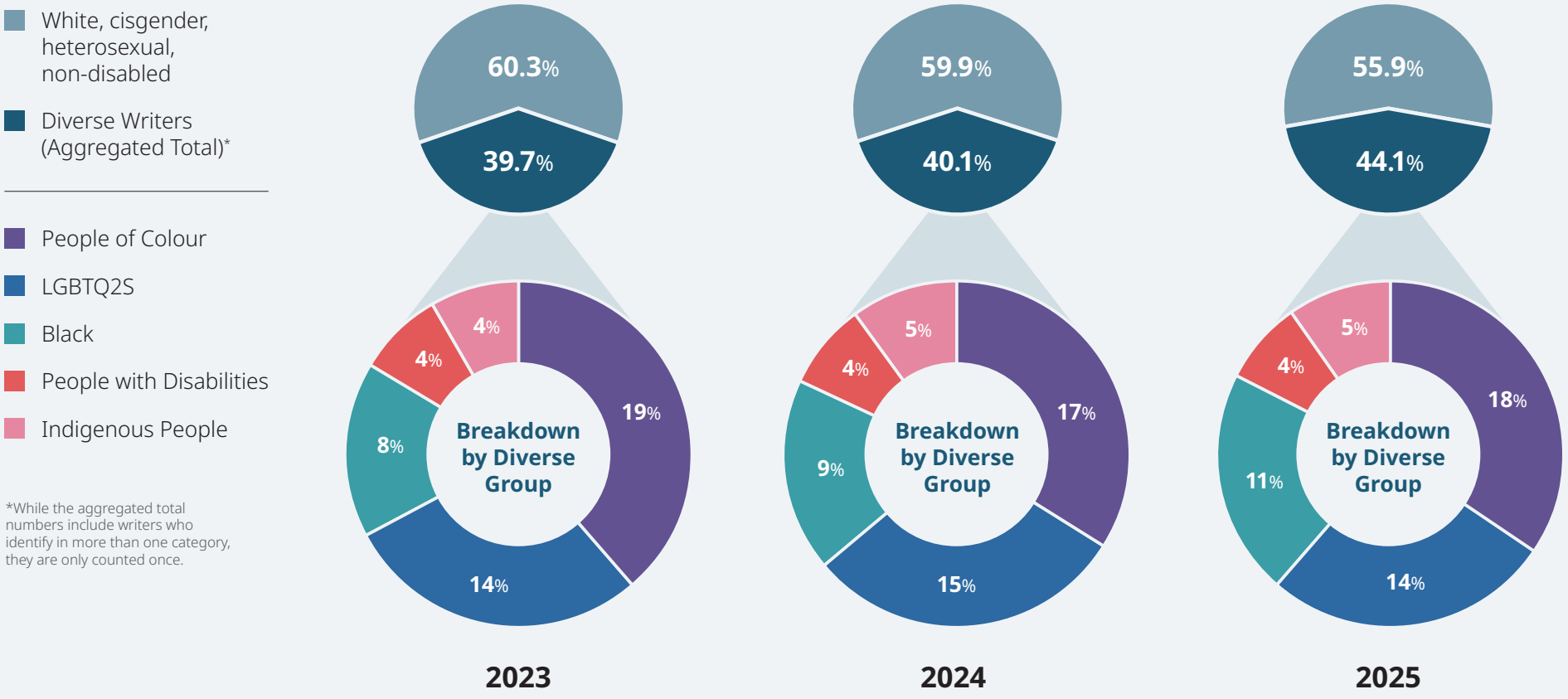
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Diverse Writers Working in Television

a Historical Breakdown

The percentage of diverse WGC writers working in television has increased steadily from 26% in 2019 to 44% in 2025. The increase is largely explained by a higher participation by writers of colour and Black writers. The percentage of working writers largely stayed the same in every category compared to 2023, with the participation of Black writers showing the most growth. Indigenous People and People with Disabilities remain the most underrepresented, with the fewest work opportunities and little change year-over-year.

Writers Working in Television

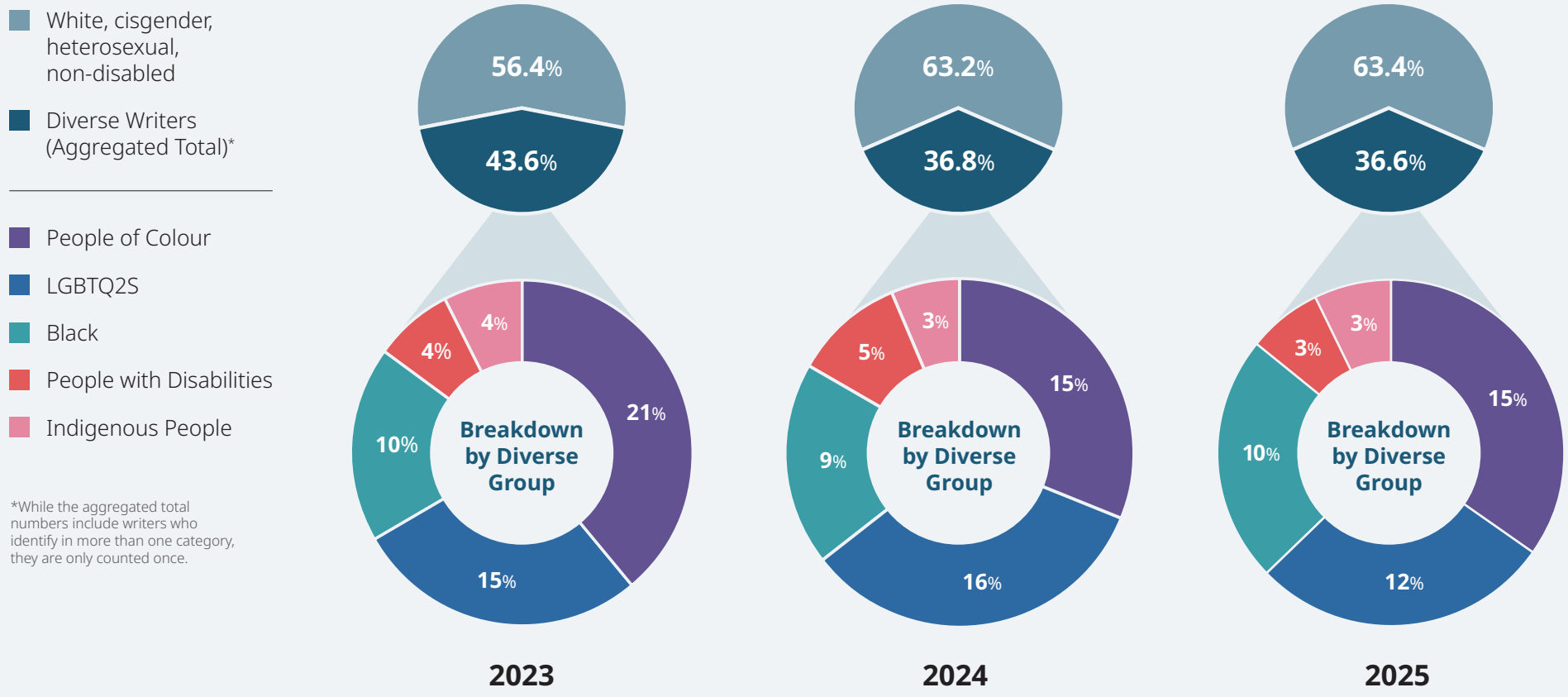


Diverse Writers Working in Television

a Historical Breakdown - Continued

The percentage of writing jobs going to diverse writers decreased from 43.6% in 2023 to 36.6% in 2025. The drop was due to a decline in the percentage of jobs going to writers of colour (from 21% in 2023 to 15% in 2025) and LGBTQ2S writers (from 15% in 2023 to 12% in 2025).

Television Writing Jobs



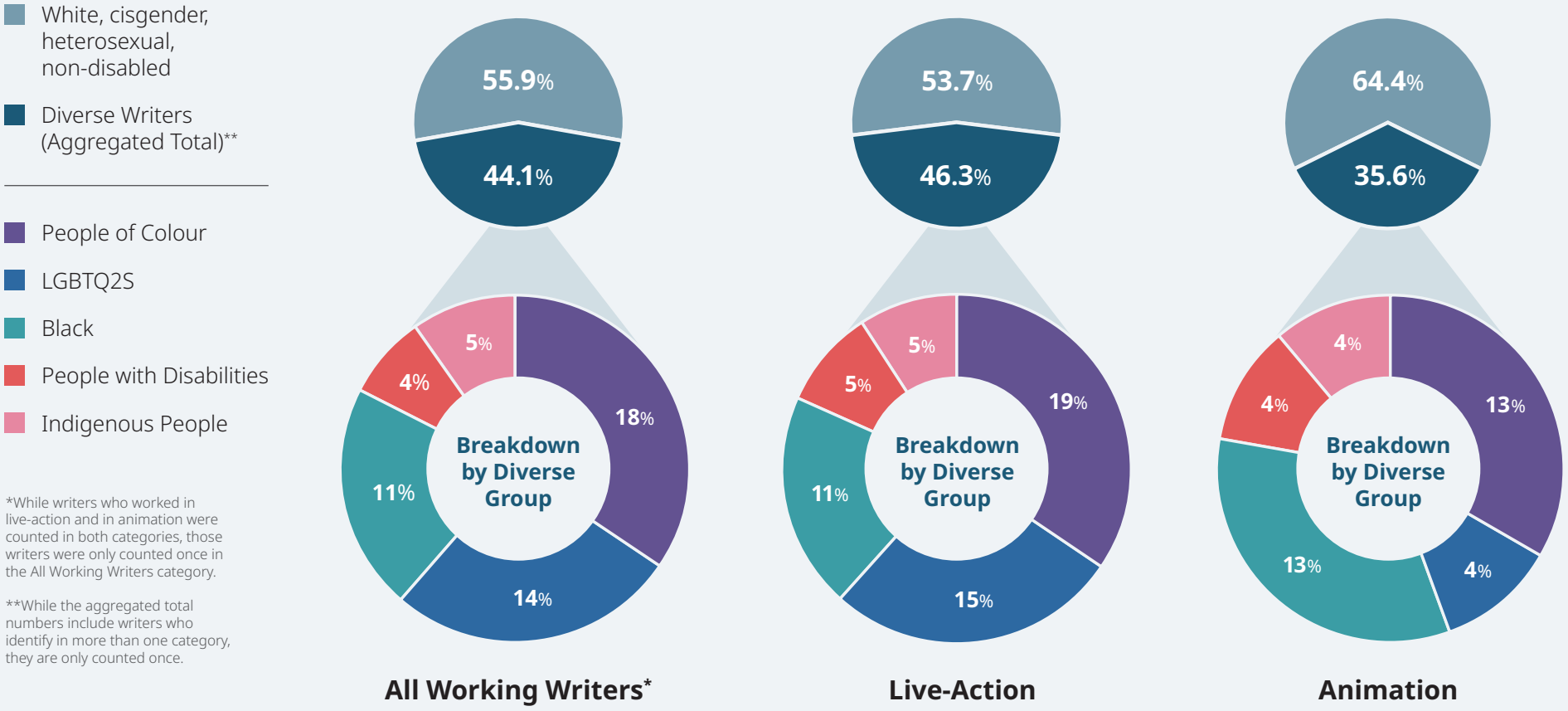
Diverse Writers Working in Television

b Live-Action and Animation

In 2025, 46.3% of writers who worked in live-action identified as diverse, compared to 35.6% 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 (88%) than in animation (16%). In the case of writers who worked in both live-action and in animation, 67% identified as diverse.

While the percentage of diverse writers working in live-action remained stable since 2023, the percentage of diverse writers working in animation increased from 29.8% in 2023, to 35.6% in 2025. The increase in the percentage must be evaluated in the context of the actual number of writers working in this format, which dropped by 61% between 2023 and 2025.

Writers Working in Television: Live-action vs. Animation



*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 in Television

b Live-Action and Animation - Continued

In 2025, 39.5% of live-action writing jobs went to writers who identified as diverse, compared to 49.2% in 2023. When it comes to animation, 21.5% of animation writing jobs went to diverse writers in 2025, almost 10 percentage points lower than in 2023 (31.1%).

Writing Jobs: Live Action vs. Animation

White, cisgender, heterosexual, non-disabled

Diverse Writers (Aggregated Total)*

People of Colour

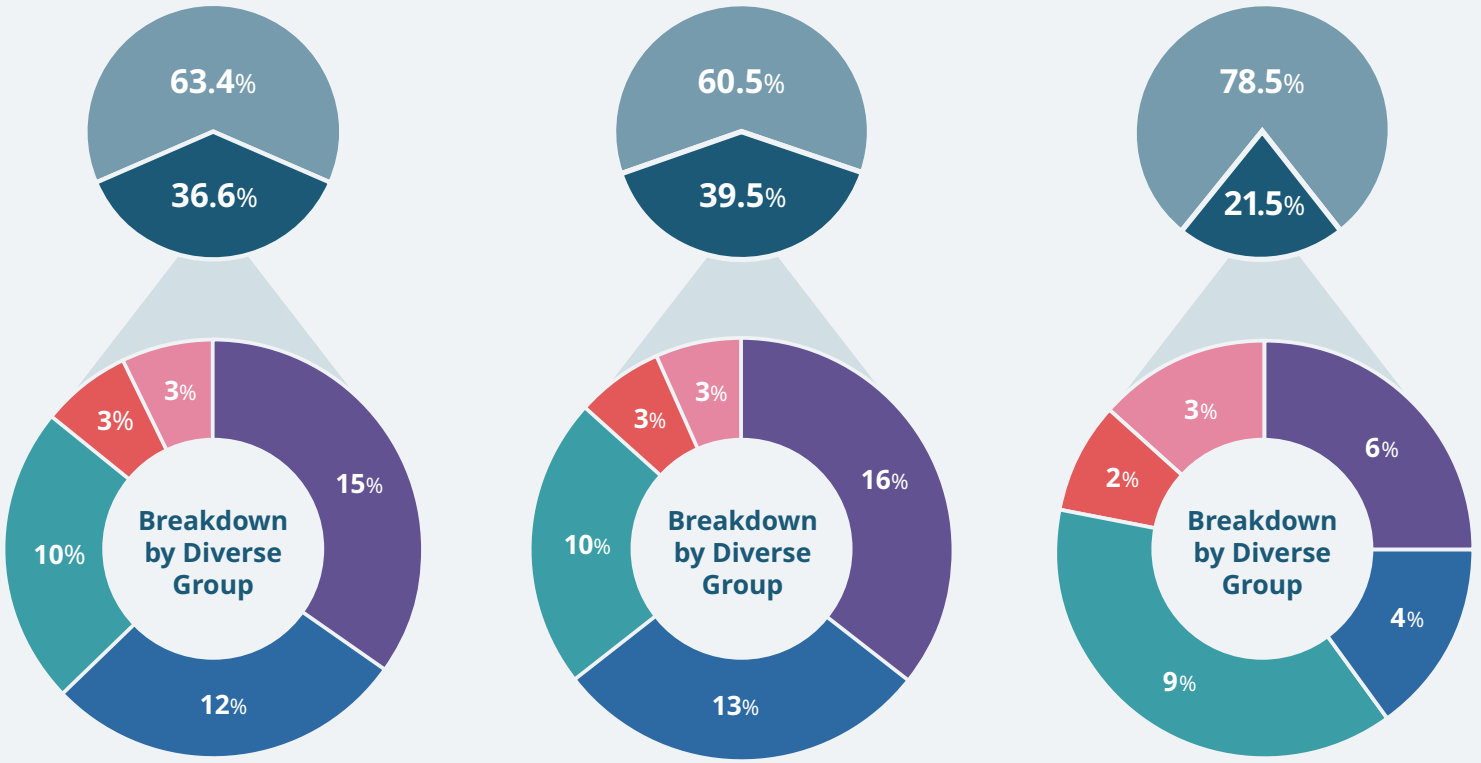
LGBTQ2S

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.



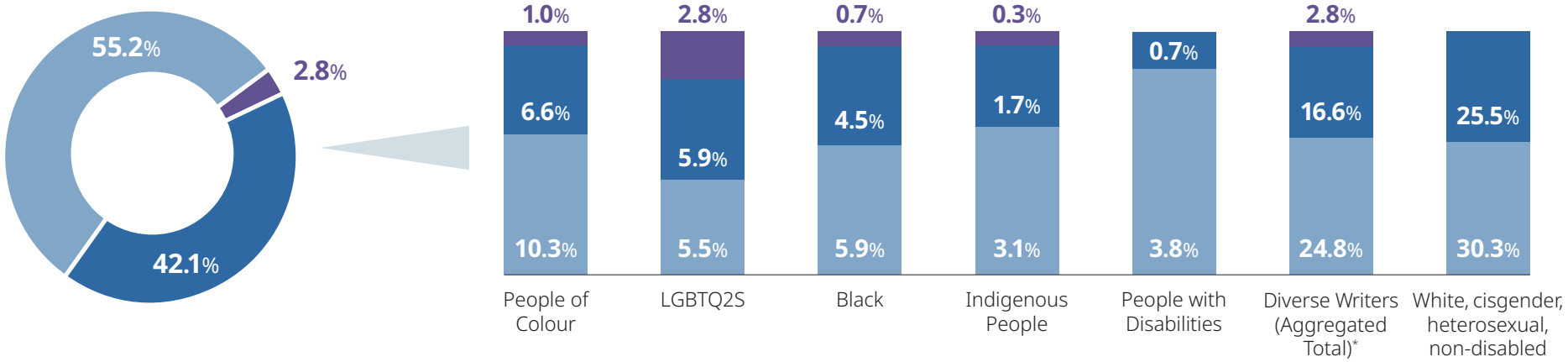
Diverse Writers Working in Television

C Gender

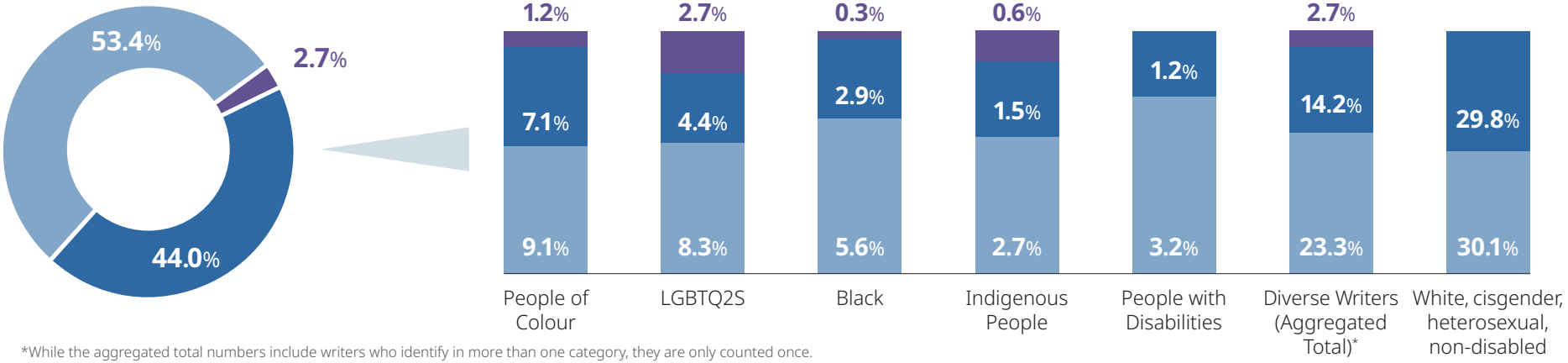
Women represented 55.2% of working writers in 2025, compared to 53.4% in 2024. The share of LGBTQ2S women decreased from 8.3% in 2024 to 5.5% in 2025. In contrast, Black men saw an increase in writing jobs, from 2.9% in 2024 to 4.5% in 2025. Overall, there was a small increase in the share of diverse women and men working in television. The share of non-binary, bi-gender, and two-spirit writers working in television stayed roughly the same in 2025 compared to 2024.

Women
Men
Non-binary, bi-gender, 2-spirit

Writers Working in Television by Gender, 2025



Writers Working in Television by Gender, 2024



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

Diverse Writers Working in Television

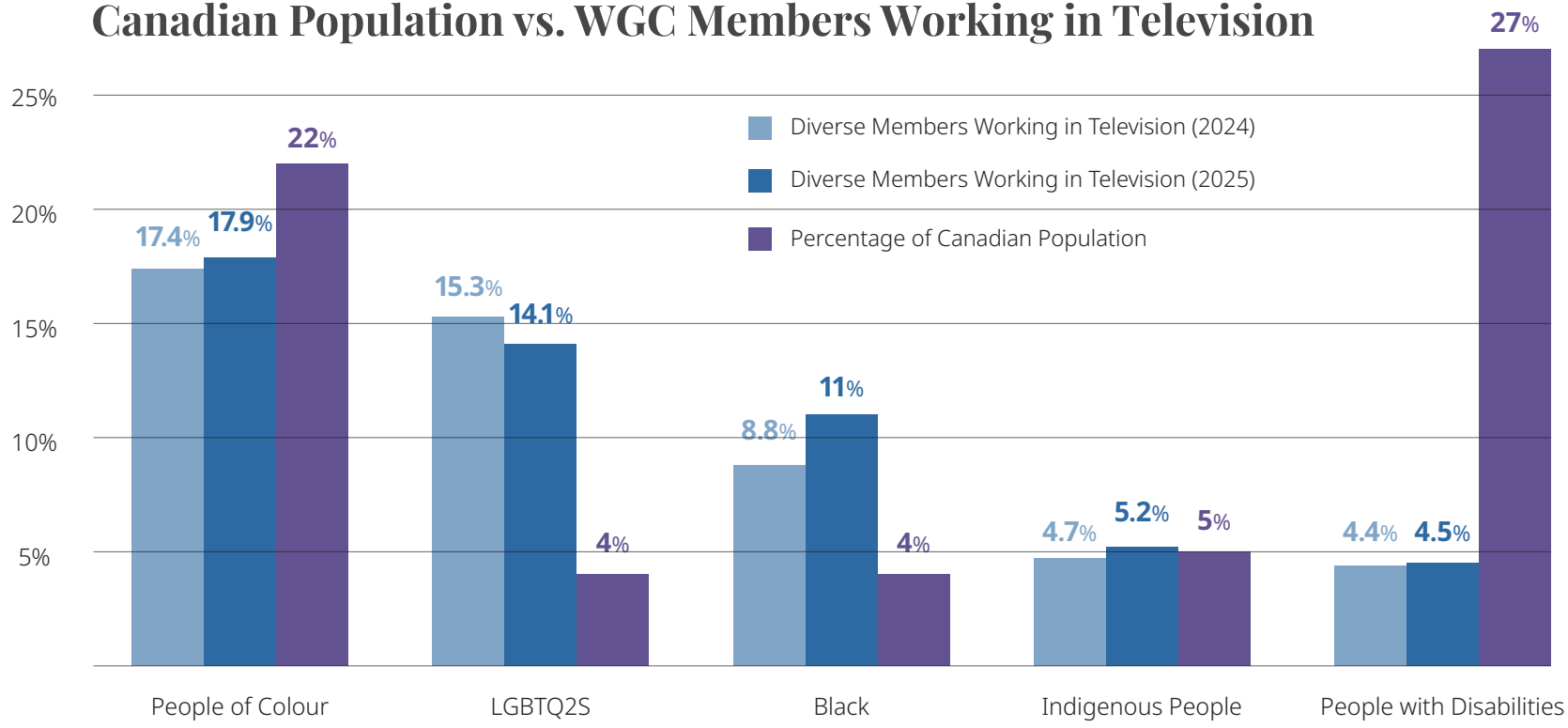
Diverse Writers Working in Television and the Canadian Population

Work opportunities for writers with disabilities remain markedly low compared to the overall population numbers and sat at 4.5% in 2025. Work for Indigenous writers increased from 3.7% in 2023 to 5.2% in 2025.

The share of writers of colour and LGBTQ2S writers stayed largely the same, at 17.9% and 14.1%, respectively. The percentage of People of Colour is below the overall Canadian population numbers (22.3%) and large population centres like Toronto (51%) and Vancouver (55%), according to the latest Census. The percentage of LGBTQ2S writers working in television in 2025 (14.1%) was higher than the percentage of the LGBTQ2S population in Canada, but lagged compared to population centres like Toronto (18%). Over half of LGBTQ2S working writers have intersectional identities.

The representation of Black writers increased in 2025 to 11%. The share of Black writers is above the share of Canada's and Toronto's populations (4.3% and 8.4%, respectively).

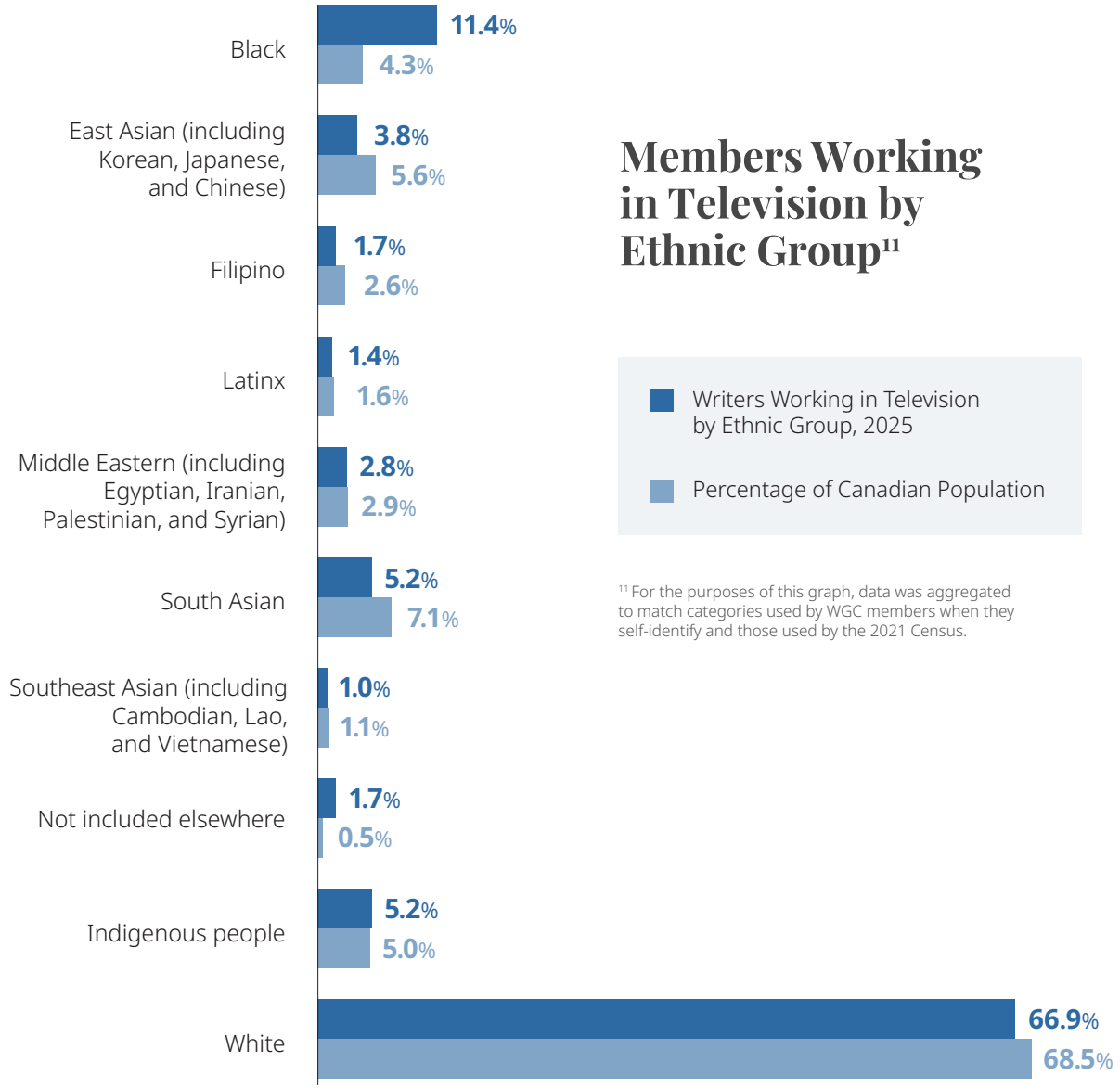
Canadian Population vs. WGC Members Working in Television



Diverse Writers Working in Television

Ethnic Group and the Canadian Population

Like other figures in this report, work for writers from different ethnicities shows mixed results, but their participation continues to be low compared to the general population. For example, the share of East Asian writers working in television increased to 3.8% in 2025, while the participation of Southeast Asian writers decreased to 1% in 2025 from 2.9% in 2023. Of note, South Asian writers represent 5.2% of working writers in 2025, up from 2.9% in 2023. The numbers are even more striking when we look at urban population centres where, for example, South Asian (20%) and Chinese (12%) are the top two visible minority groups in Toronto.



Members Working in Television by Ethnic Group[11]

Writers Working in Television by Ethnic Group, 2025

Percentage of Canadian Population

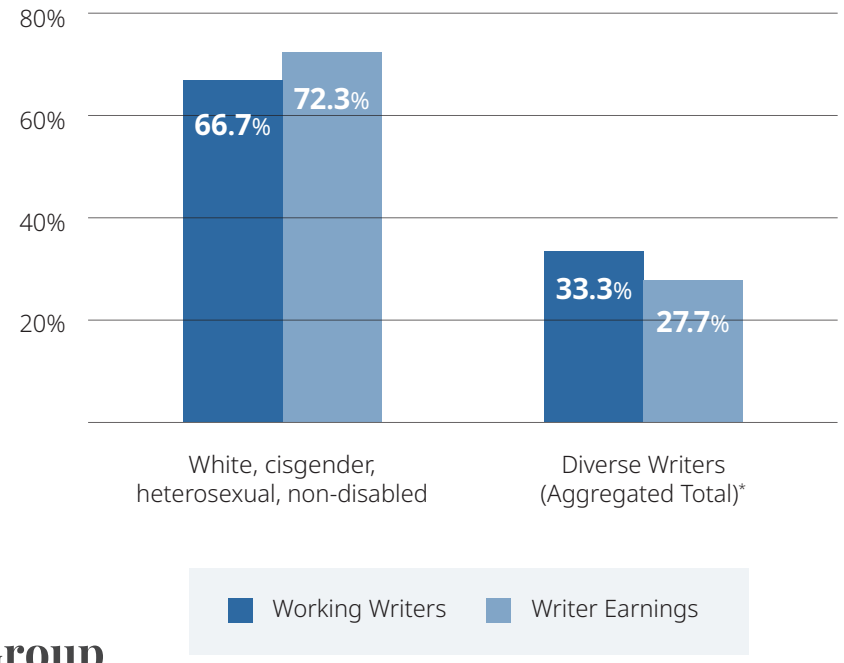
[11] For the purposes of this graph, data was aggregated to match categories used by WGC members when they self-identify and those used by the 2021 Census.

Member Earnings

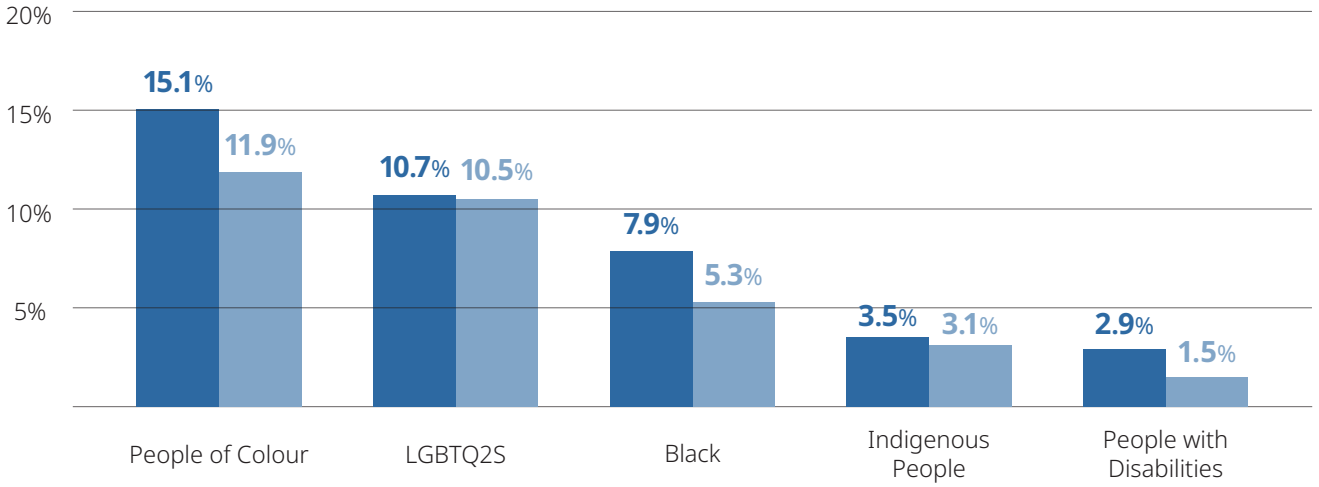
This section includes data on writers' earnings. The WGC collects this data through its internal database. Earnings indicate the volume and type of work writers are engaged to do and might be derived from story editor or writing contracts and other sources such as Distributors' Gross Revenues (DGR) and fringes[12]. This data is especially important because it indicates whether writers from different communities are able to make a living wage from screenwriting. Earnings data in this report includes moneys derived from other formats such as feature films and documentaries. Earnings collected in a given year may be derived from contracts executed in past years.

Writer Earnings data refers to moneys paid to members derived from writing contracts in 2025, and it includes writing and story room fees, fringes, Distributors' Gross Revenues, and arbitrations.
Working Writers' data in this section refers to the share of members that recorded earnings with the WGC during the same year.

Working Writers vs. Writer Earnings



Working Writers vs. Writer Earnings by Diverse Group



In general, the percentage of Writer Earnings for diverse writers is similar to the percentage of writers in each category. Diverse writers represented 33.3% of earning writers and received 27.7% of earnings in 2025. Of note, writers with disabilities represented 2.9% of earning members in 2025 but only received 1.5% of earnings in the same year. LGBTQ2S writers who are racialized accounted for 3% of writers' earnings in 2025, while representing 4.6% of earning writers.

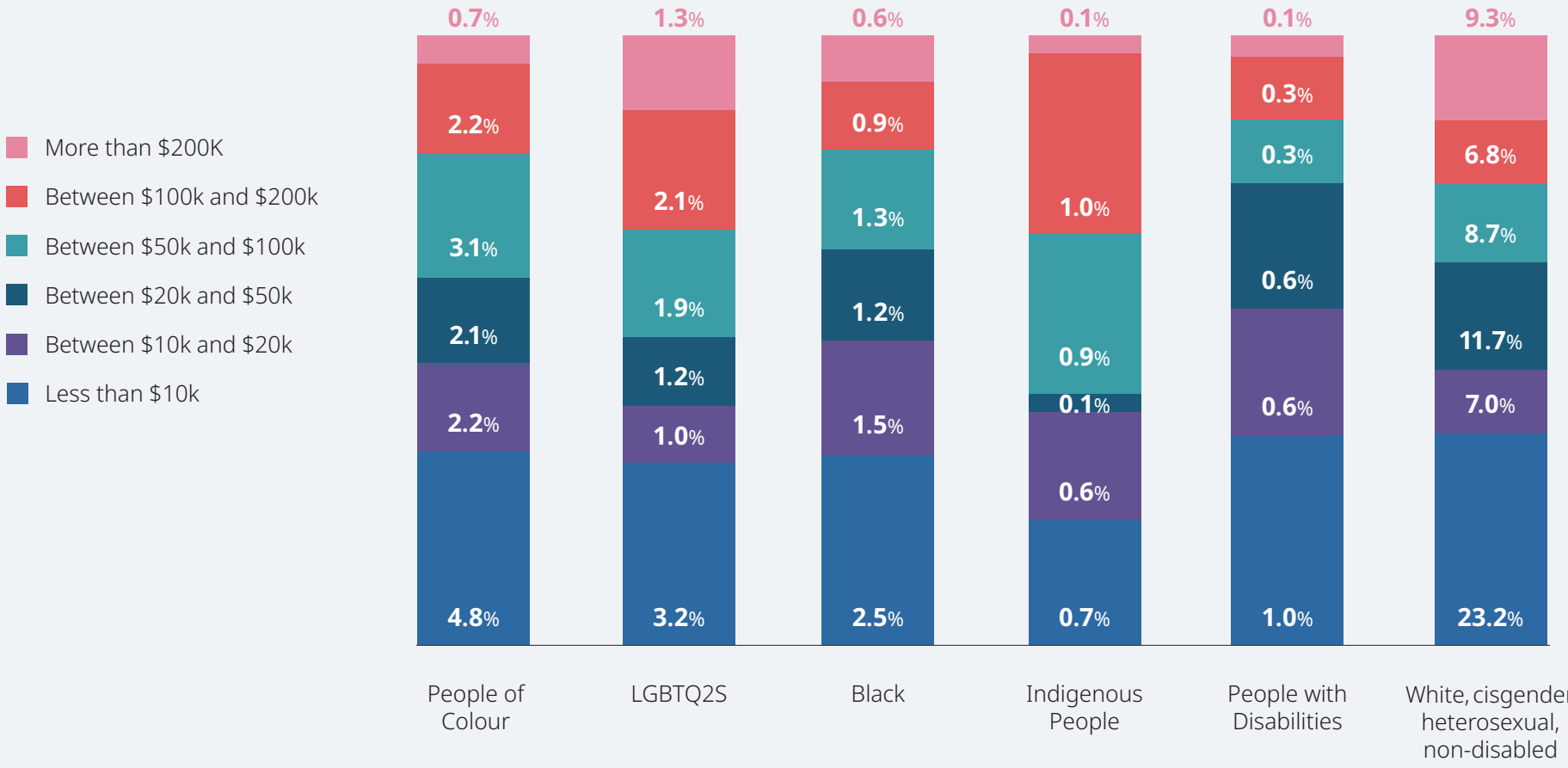
[12] Fringes are insurance and retirement contributions made by writers and producers, as set out in the Independent Production Agreement (IPA) negotiated between the WGC and the Canadian Media Producers Association (CMPA).

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

Member Earnings

a Earnings Levels

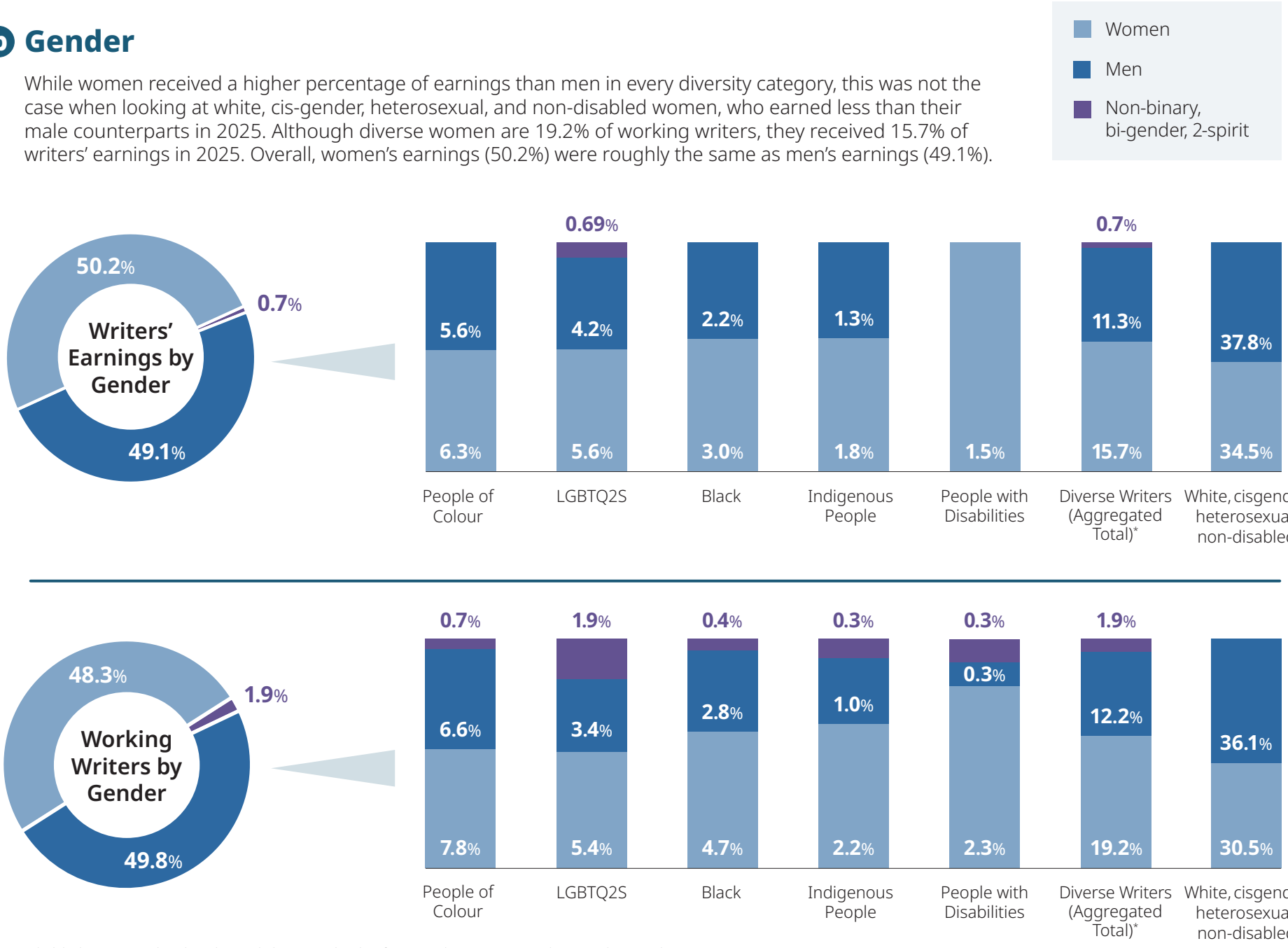
In 2025 the percentage of writers earning more than CA$200,000 across every diversity category is well below the 9.3% of white, cisgender, heterosexual, and non-disabled writers at that earnings level. About half of Black writers and writers with disabilities earned less than CA$20,000 in the same year.



Member Earnings

b Gender

While women received a higher percentage of earnings than men in every diversity category, this was not the case when looking at white, cis-gender, heterosexual, and non-disabled women, who earned less than their male counterparts in 2025. Although diverse women are 19.2% of working writers, they received 15.7% of writers' earnings in 2025. Overall, women's earnings (50.2%) were roughly the same as men's earnings (49.1%).



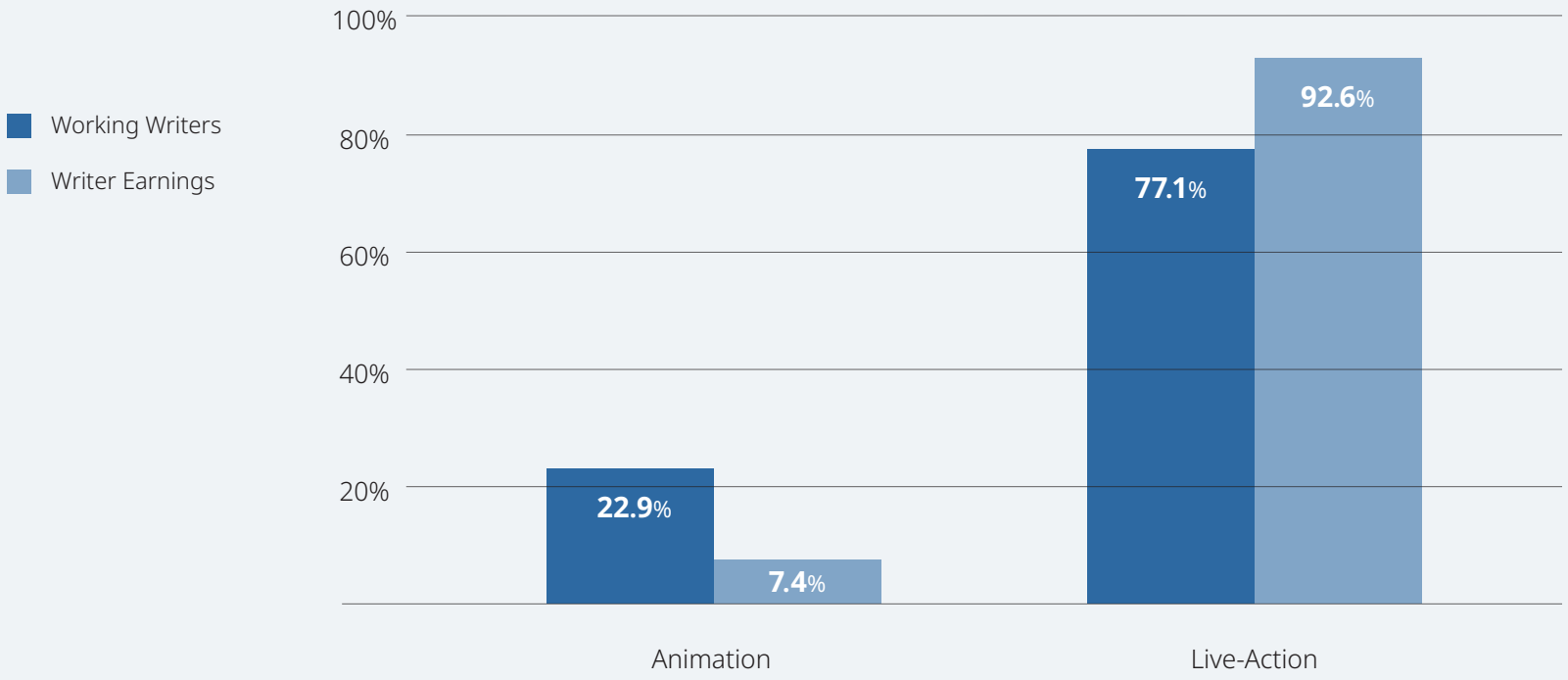
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Member Earnings

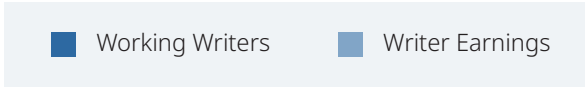
C Format

In this section, **Writer Earnings** data refers to moneys paid to members derived from writing contracts in 2025, and includes writing and story room fees, fringes, Distributors' Gross Revenues, and arbitrations. **Working Writers** data refers to the share of writers that recorded earnings with the WGC during the same year.

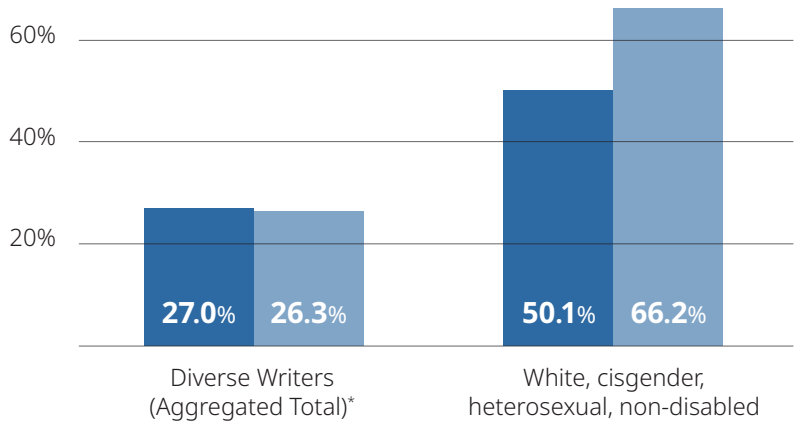
The tables show the composition of writers' earnings in television, split between animation and live-action. Diverse writers earn less than their counterparts in both live-action and animation. However, disparities between how animation and live-action are compensated seem to impact diverse writers disproportionately. While 22.9% of earning writers work in animation, they represent only 7.4% of writers' earnings, compared to 2023 when 29.8% of earning writers worked in animation and represented 14.3% of earnings. Beyond the steep drop in the number of writers working in this format, the discrepancy between the percentage of earning writers and their share of overall earnings is due to how animation is compensated. Contrary to live-action, writing fees have traditionally been lower in animation and there is no production fee. In 2024, the Guild negotiated script fee parity for animation writers and minimums in shorter formats where compensation used to be negotiable. This is an important step in bringing animation rates up to par with live-action rates.



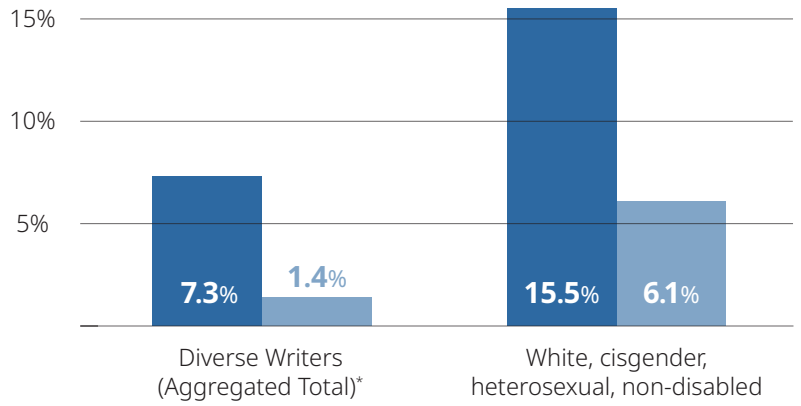
Member Earnings



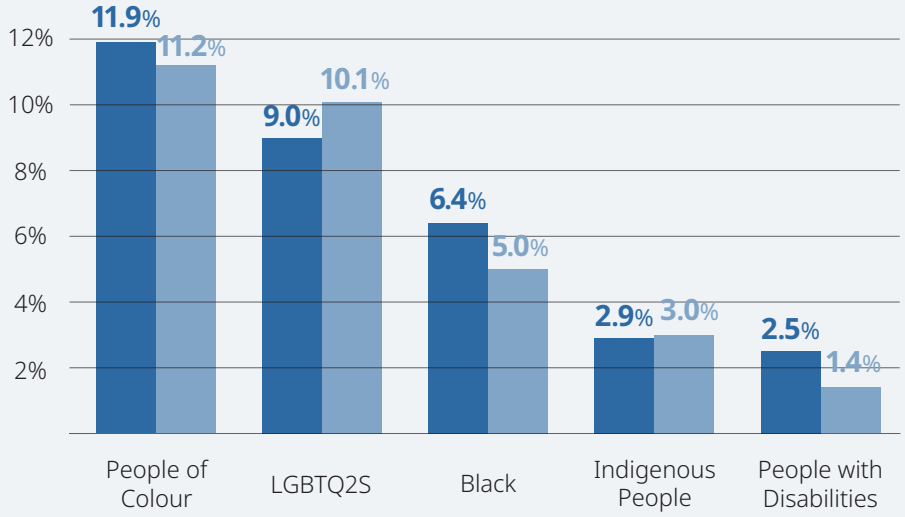
Live-Action



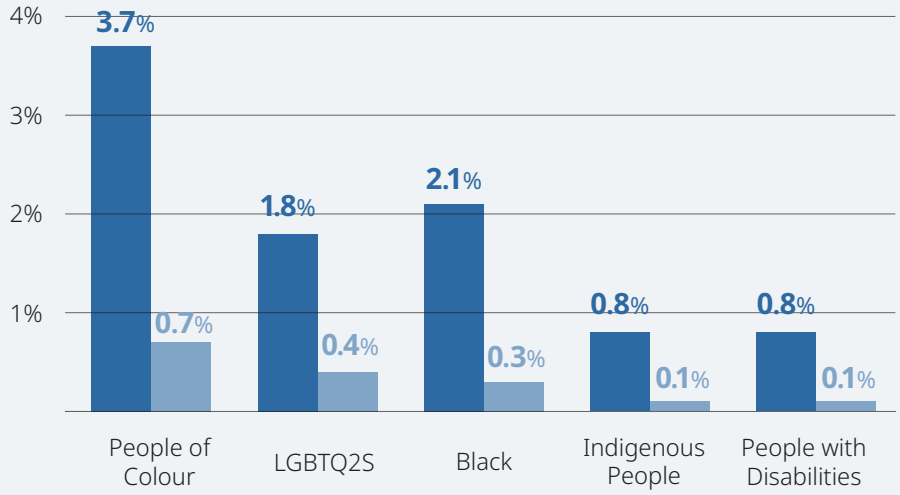
Animation



Live-Action by Diverse Group



Animation by Diverse Group

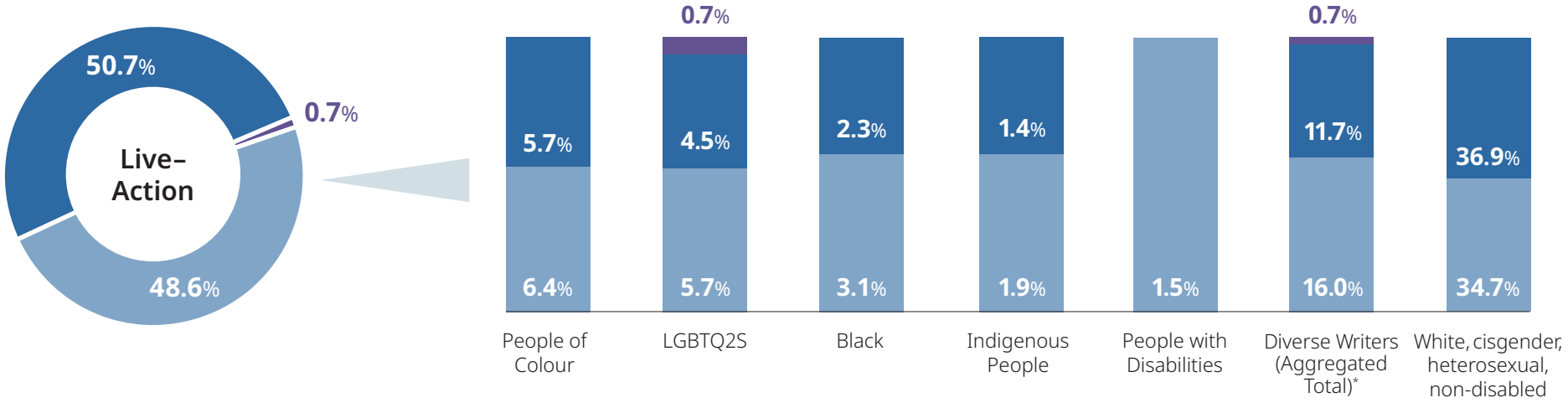


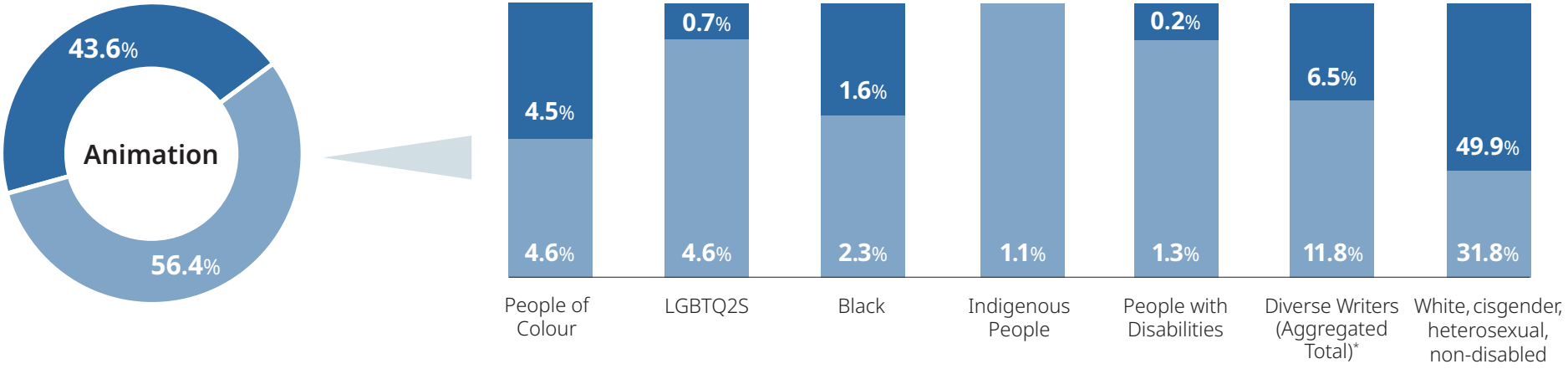
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Member Earnings

d Format and Gender

This year's report presents more detailed gender data, including earnings by format and gender. The split of writers' earnings by gender in live-action follows the general earnings split of writers' earnings, with 92.6% of earnings coming from live-action contracts. In the case of animation, women receive 43.6% of animation earnings although they represent 49.8% of working writers. No non-binary, bi-gender, or two-spirit writers derived earnings from animation contracts in 2025.





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

Live-Action[13]

Before we examine diversity in live-action, it's helpful to understand how staffing works and how writing credits are earned before interpreting the data. In live-action, writers are engaged by producers to participate in writers rooms where they develop a season of a television series. Showrunners, producers, and broadcasting networks determine who will be 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 influence compensation, responsibilities, and writing assignments. Episodic writing assignments may be given to the writers engaged in the writers room or to freelancers. Episodic writers 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 writers not receiving any writing credits.

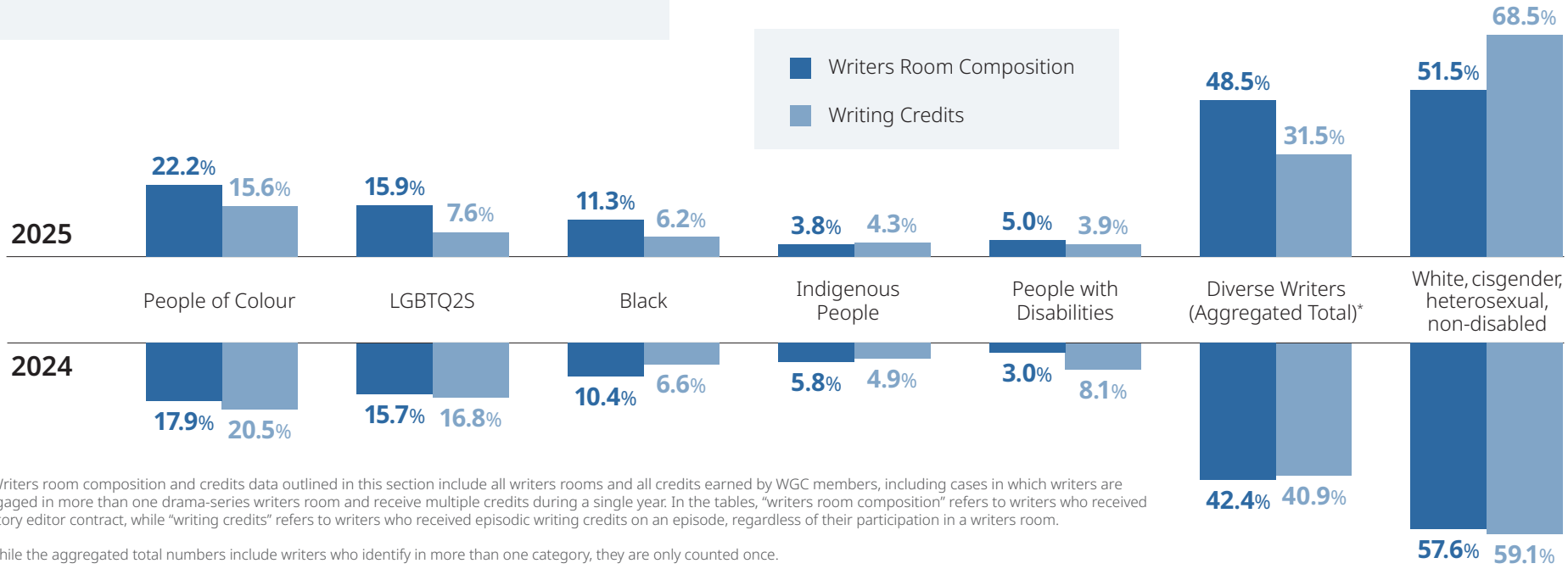
a Writers Room Composition and Writing Credits

The share of diverse writers in writers rooms changed in 2025 across most categories. Although the participation of LGBTQ2S writers remained stable at 15.9%, their share of writing credits decreased sharply from 16.8% in 2024 to 7.6% in 2025.

Racialized writers who also identify as LGBTQ2S represented 5.4% of writers in writers rooms and received 2.9% of writing credits. In 2024, the same group represented 8.6% of writers in writers rooms and received 6.9% of writing credits.

The share of writing credits going to writers with disabilities also fell from 8.1% in 2024 to 3.9% in 2025. Although writers of colour represented 22.2% of writers rooms in the same year, they earned 15.6% of writing credits.

In 2025, the share of writing credits for diverse writers declined to 31.5% from 40.9% in 2024. In past reports, we have highlighted practices that explain this difference. For example, showrunners often receive more than one episode to write, usually the first and last episodes, or they may write all the episodes before a limited series is greenlit. In contrast, diverse writers are predominantly engaged as story editors, which are entry-level positions, and may not result in a script assignment. In addition, the decline of live-action episodes described in this report is one symptom of an industry where fewer writers are engaged to write fewer episodes, and work in smaller and shorter writers rooms.



[13] 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.

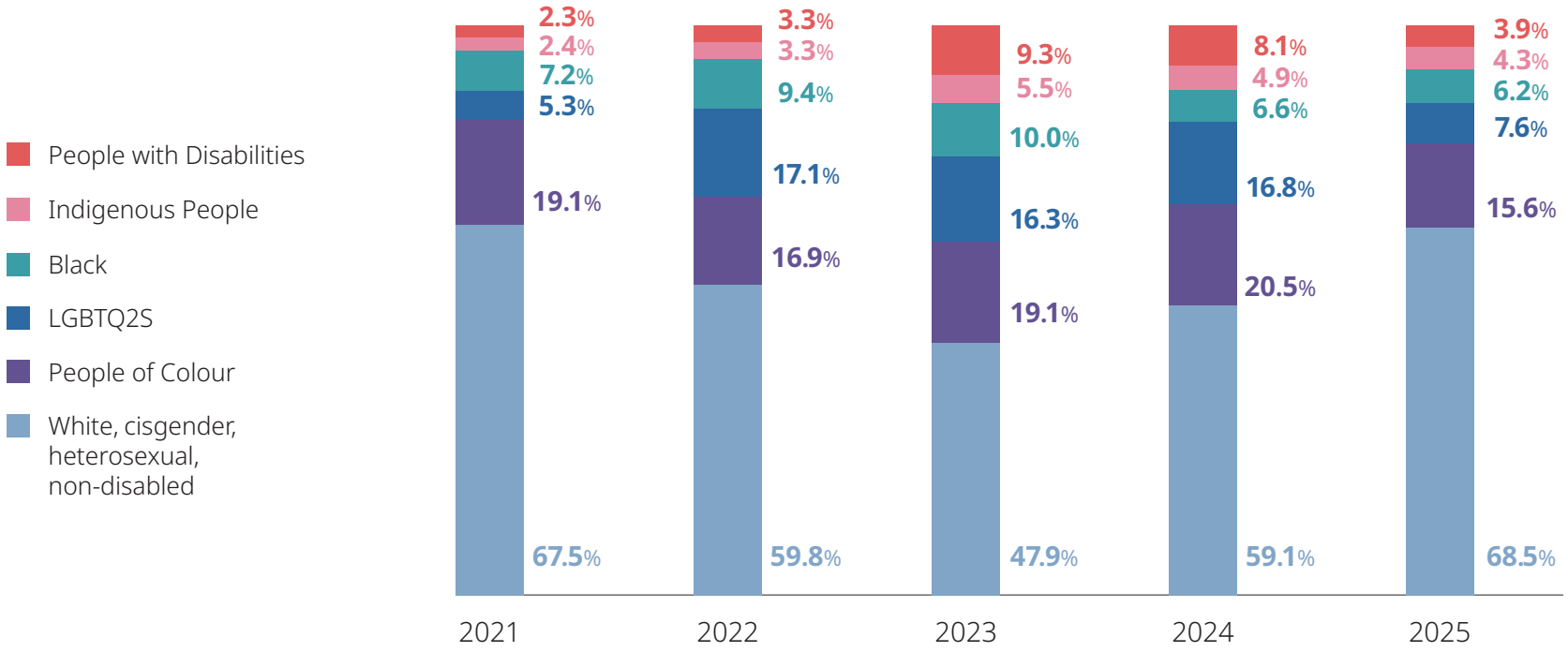
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Live-Action

b Past Writing Credits

The table below shows a five-year snapshot of writing credits earned from 2021 to 2025. The data shows a recent decline in the representation of diverse writers in live-action. This setback has affected diverse writers across every category, with LGBTQ2S writers seeing a 50% decline in representation, as highlighted earlier. Writers with disabilities also saw a sharp decline, from 8.1% in 2024 to 3.9% in 2025.

Writing Credits, Live-Action* (2021-2025)



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

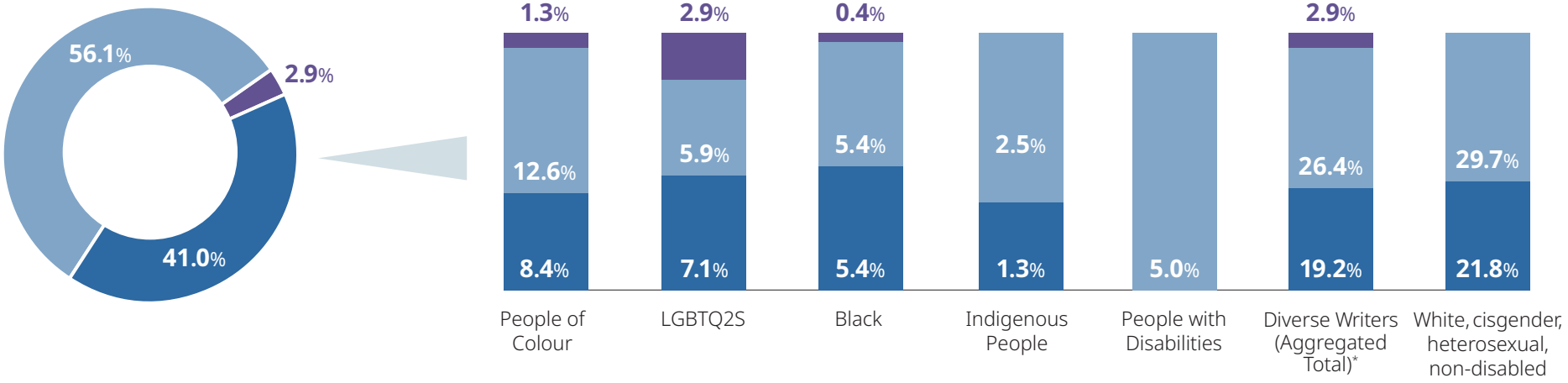
Live-Action

C Gender

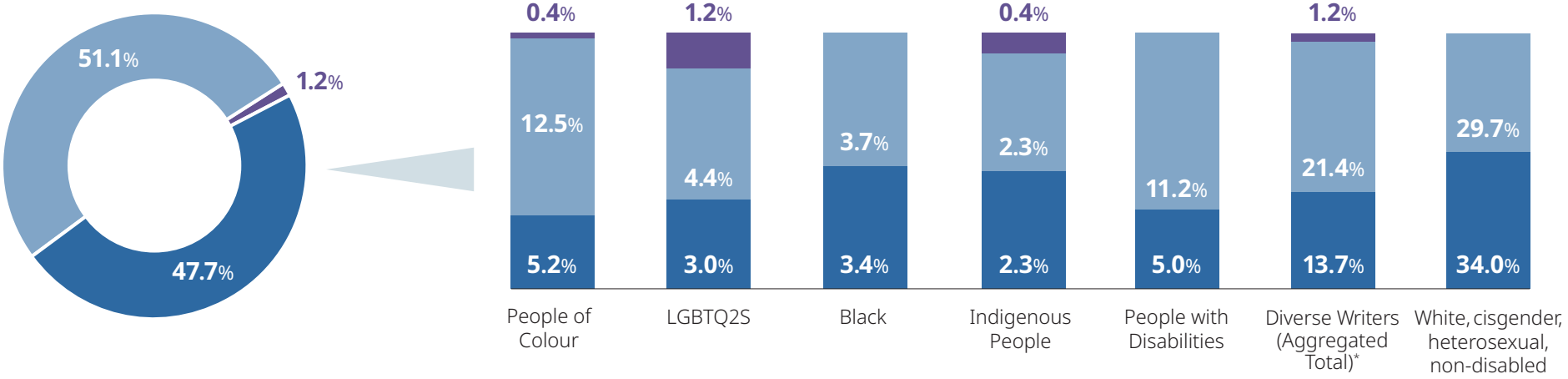
In live-action, women make up 56.1% of writers rooms and earn 51.1% of writing credits. This discrepancy is explained, in part, by diverse women making up 26.4% of writers in writers rooms but only receiving 21.4% of writing credits. The share of non-binary writers in rooms increased slightly to 2.9% in 2025.

Women
Men
Non-binary, bi-gender, 2-spirit

Live-Action Writers Rooms by Gender, 2025



Live-Action Writing Credits by Gender, 2025



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

Live-Action

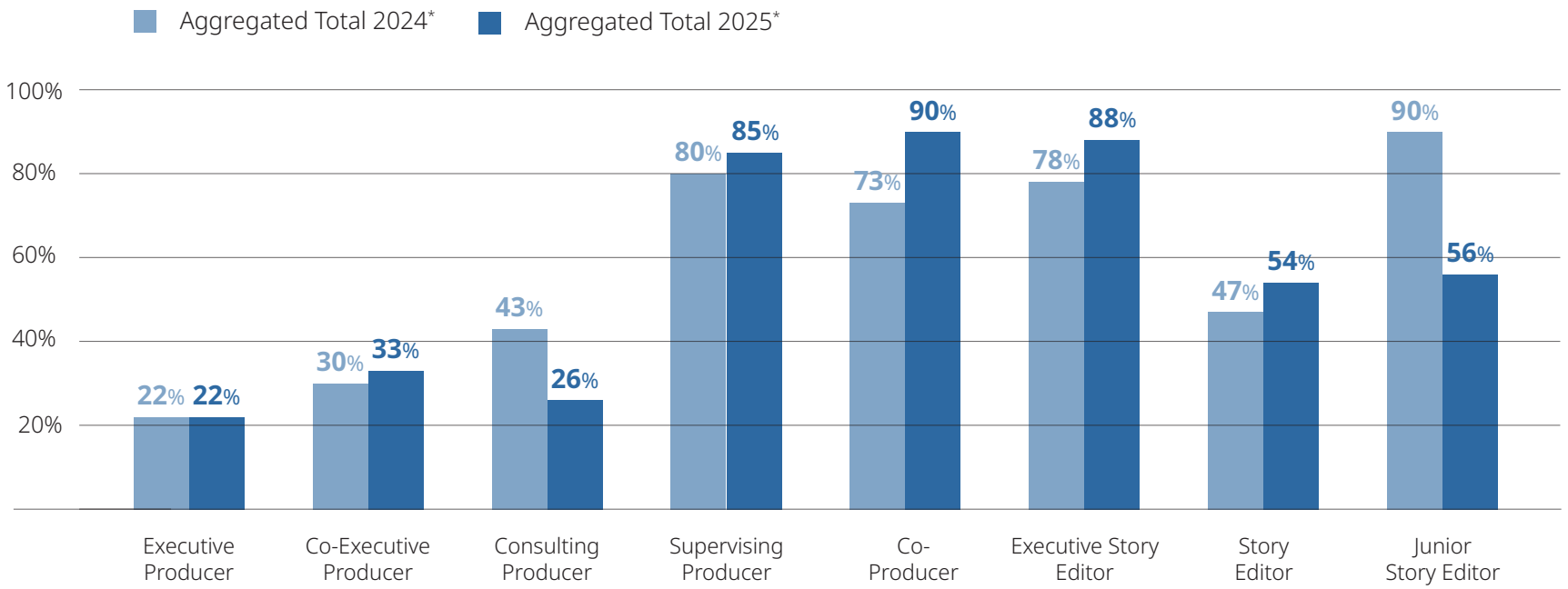
d Staffing Credits

The tables below describe how story editor and producing credits (e.g., Executive Producer) are given within writers rooms. The credits indicate seniority and influence compensation, responsibilities, and writing assignments.

The share of diverse Executive Producers decreased from 27% in 2023 to 22% in 2024 and 2025. This marker continues to be lower than the share of working diverse writers in writers rooms (48.5%). In general, the participation of diverse writers in the top three staffing credit categories is low when compared to the composition of writers rooms, and high in mid-level positions (between 85% and 88%). Historically, the participation of diverse writers in entry-level positions has been high and was around 55% in 2025. This percentage is still higher than the participation of diverse writers in writers rooms referenced earlier (48.5%).

Credits for writers with disabilities and Indigenous writers are sparse at every level, and remain concentrated in low-level staff credits such as Executive Story Editor.

TV Staffing Credits, Drama Series (2024 & 2025)

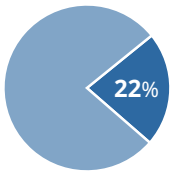


*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Live-Action

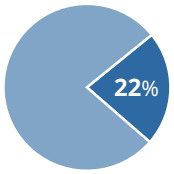
Executive Producer Credit*

2025



- 12% People of Colour
- 5% LGBTQ2S
- 2% Black
- 3% Indigenous People
- 2% People with Disabilities

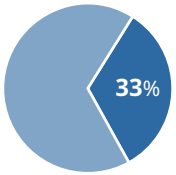
2024



- 9% People of Colour
- 10% LGBTQ2S
- 2% Black
- 3% Indigenous People
- 0% People with Disabilities

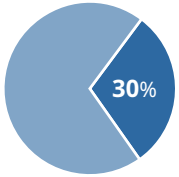
Co-Executive Producer Credit*

2025



- 14% People of Colour
- 10% LGBTQ2S
- 10% Black
- 2% Indigenous People
- 2% People with Disabilities

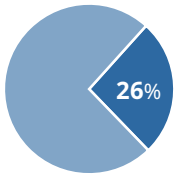
2024



- 9% People of Colour
- 15% LGBTQ2S
- 4% Black
- 7% Indigenous People
- 2% People with Disabilities

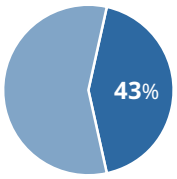
Consulting Producer Credit*

2025



- 9% People of Colour
- 13% LGBTQ2S
- 4% Black
- 4% Indigenous People
- 0% People with Disabilities

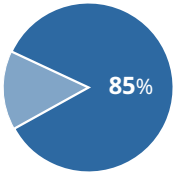
2024



- 14% People of Colour
- 10% LGBTQ2S
- 19% Black
- 5% Indigenous People
- 0% People with Disabilities

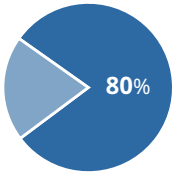
Supervising Producer Credit*

2025



- 23% People of Colour
- 31% LGBTQ2S
- 23% Black
- 15% Indigenous People
- 0% People with Disabilities

2024



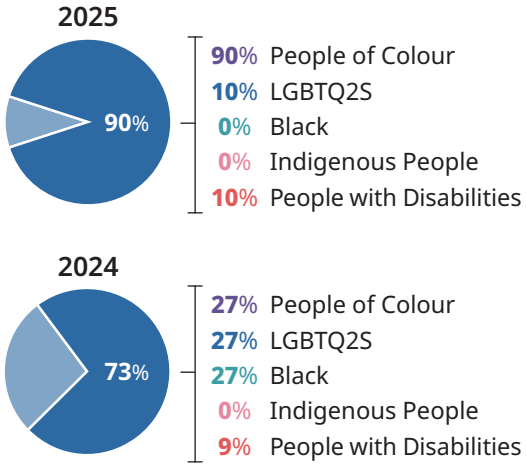
- 40% People of Colour
- 40% LGBTQ2S
- 20% Black
- 10% Indigenous People
- 0% People with Disabilities

- White, cisgender, heterosexual, non-disabled
- Diverse Groups

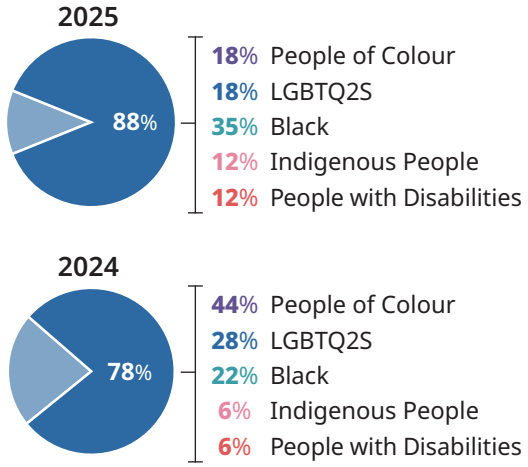
*Total numbers present a slight overestimation due to writers identifying under more than one diversity category.

Live-Action

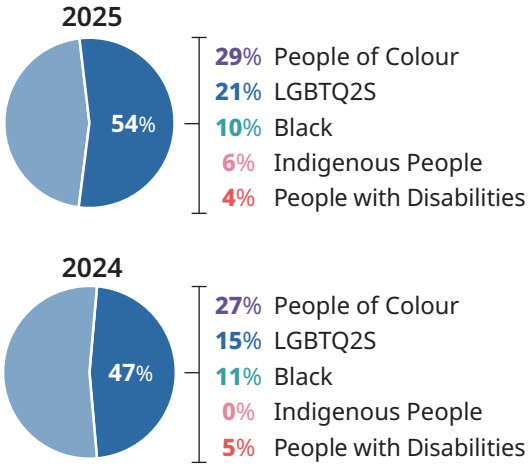
Co-Producer Credit*



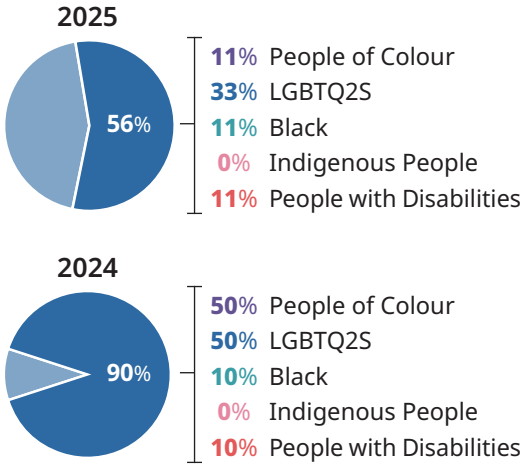
Executive Story Editor Credit*



Story Editor Credit*



Junior Story Editor Credit*



White, cisgender, heterosexual, non-disabled

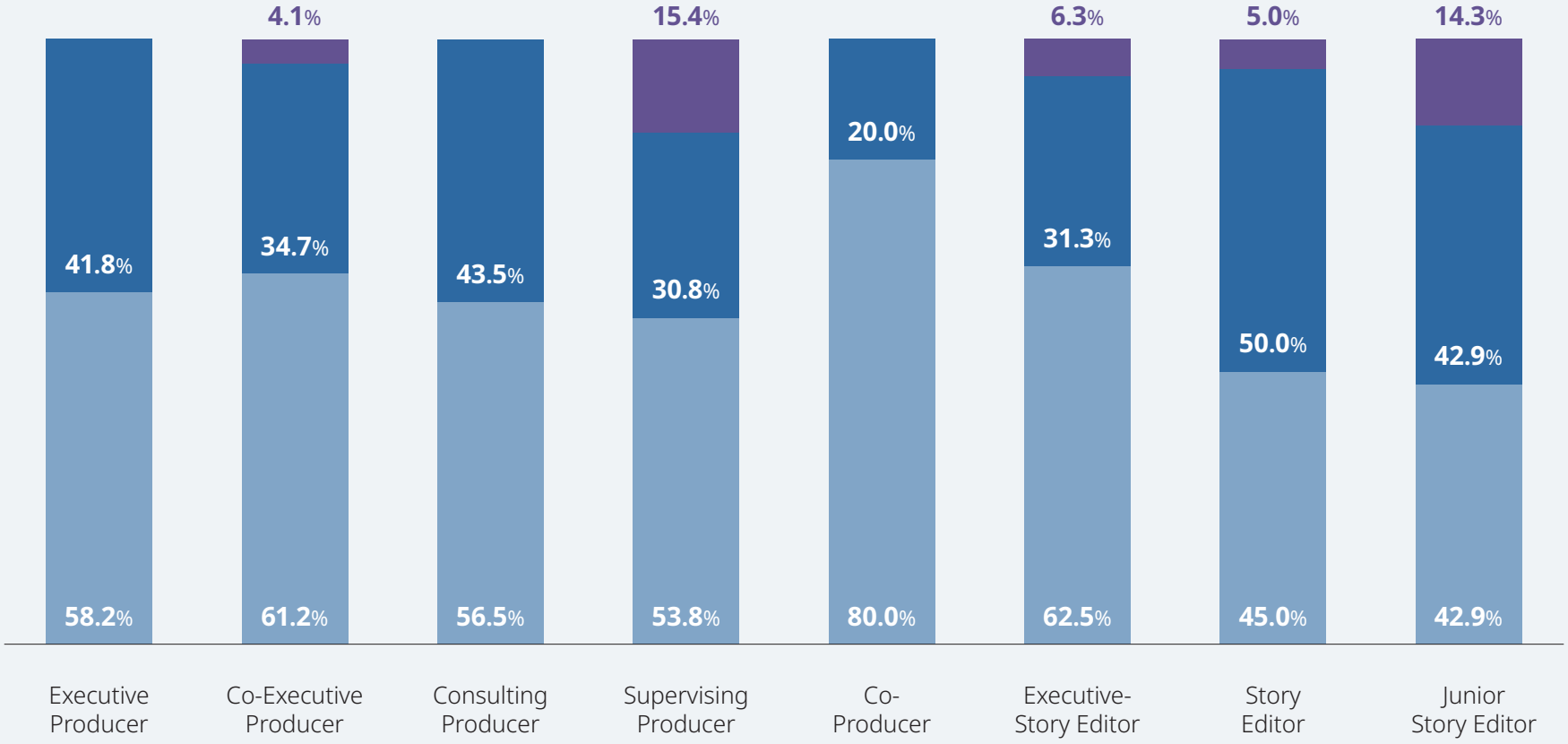
Diverse Groups

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

Live-Action

e Gender and Staffing Credits

The share of women given an Executive Producer credit (58.2%) is in line with their participation in writers rooms (56.1%). Story Editor and Junior Story Editor credits are the only credits where women represent less than their overall participation in writers rooms (45% and 43%, respectively).



Animation[14]

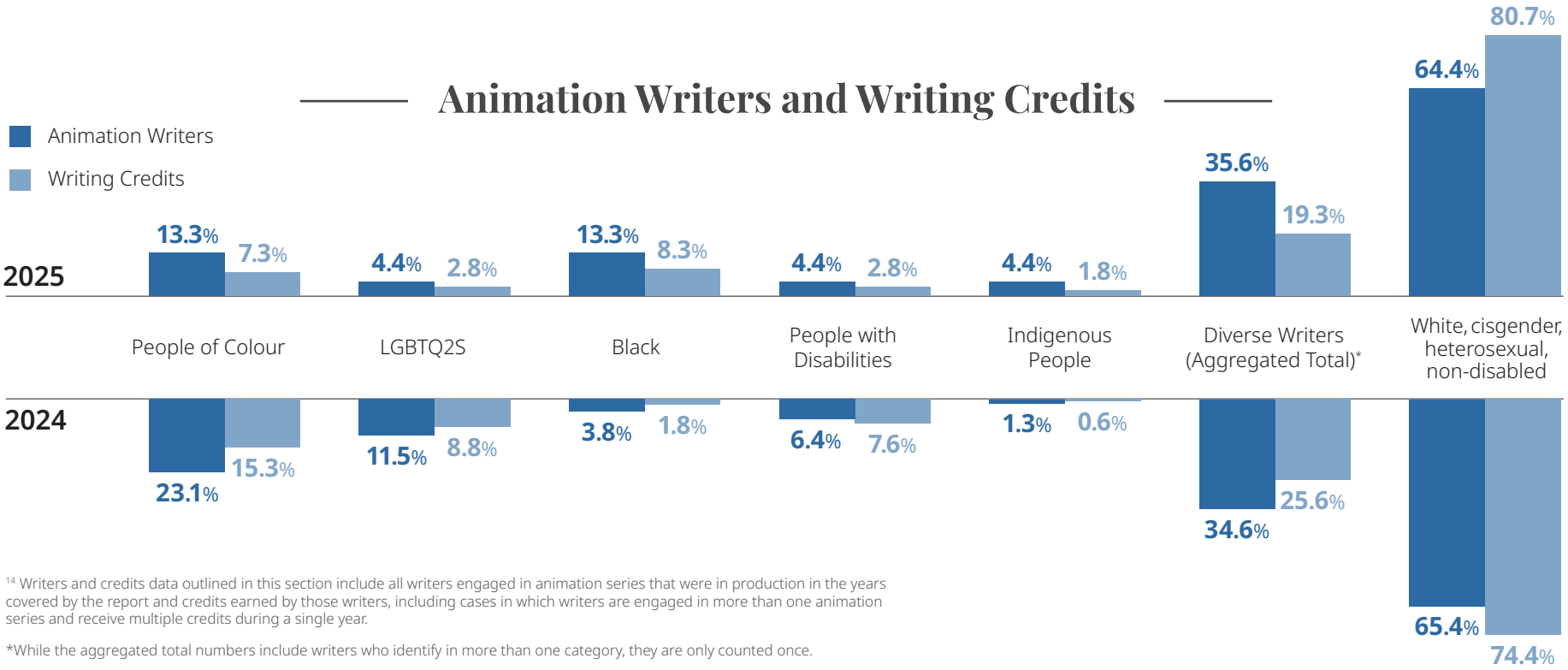
In animation, producers do not always engage showrunners or give producer credits to writers. Most animation series engage writers as freelancers instead of assembling formal writers rooms, and assign "head writer" duties to an experienced writer who often receives an Executive Story Editor credit. Animation producers host story summits, where writers pitch episodic stories. Episodic writing assignments are usually given by head writers through 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, while other writers do not receive any writing assignments.

a Writers and Writing Credits

As in prior years, this report found white, cisgender, heterosexual, and non-disabled writers still represent most animation writers and writing credits. The percentage of diverse writers working in animation remained stable at 35.6% in 2025. Most categories saw declines. Of note, writers of colour faced a significant decline, from 23.1% in 2024 to 13.3% in 2025. The share of LGBTQ2S writers also saw a decline and was 4.4% in 2025, down from 11.5% in 2024.

The representation of Indigenous writers has historically been marginal in animation, as both the percentage of writers working and writing credits have been about 1% or lower in the past. In 2025, a slight increase took their participation to 4.4%, but writing credits remained low at 1.8%.

Animation Writers and Writing Credits



[14] Writers and credits data outlined in this section include all writers engaged in animation series that were in production in the years covered by the report and credits earned by those 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 identify in more than one category, they are only counted once.

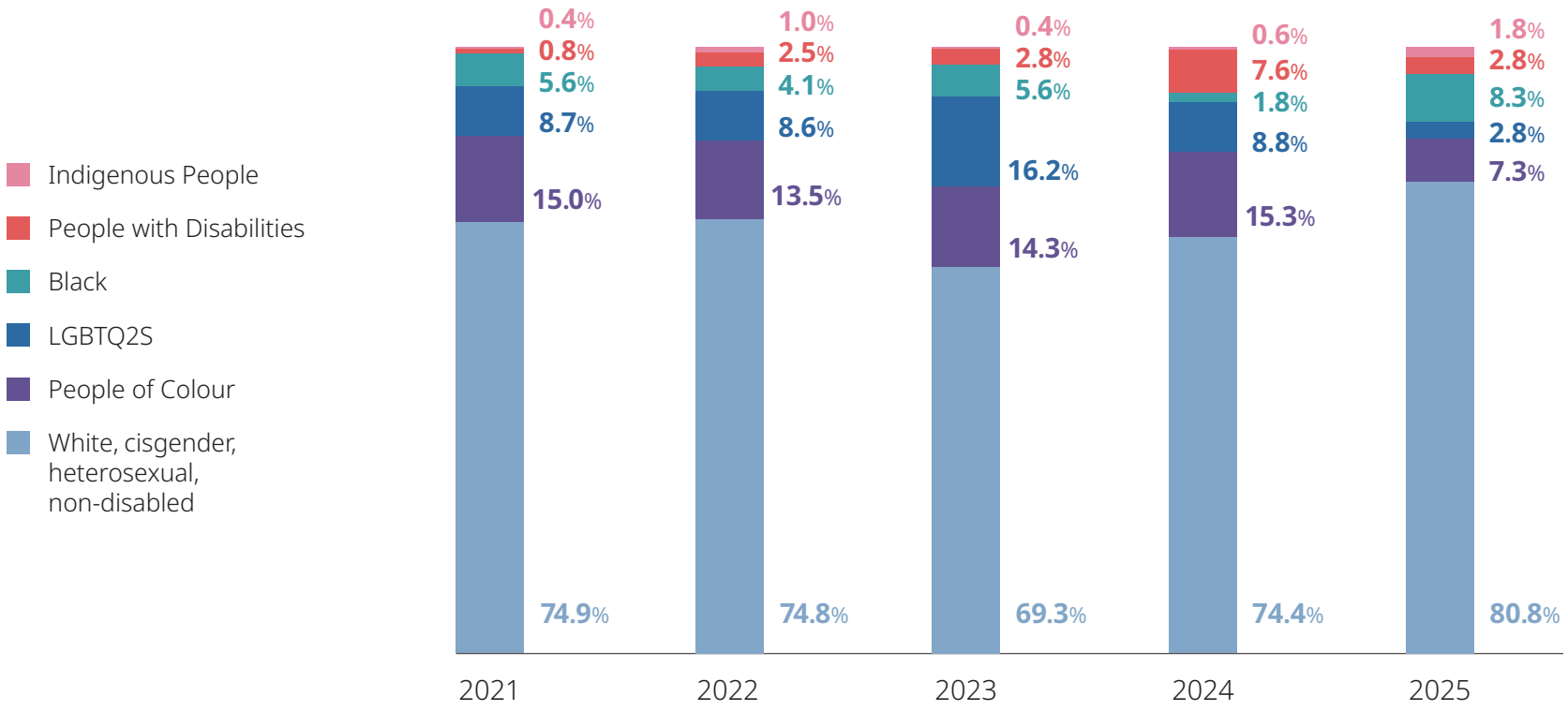
Animation

b Past Writing Credits

Representation levels in animation writing credits decreased across multiple diverse groups in 2025. One exception is the share of credits going to Black writers, which increased from 1.8% in 2024 to 8.3% in 2025.

Although the participation of Indigenous writers increased, their share of credits is still low, at 1.8%.

Animation Writing Credits* (2021-2025)



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

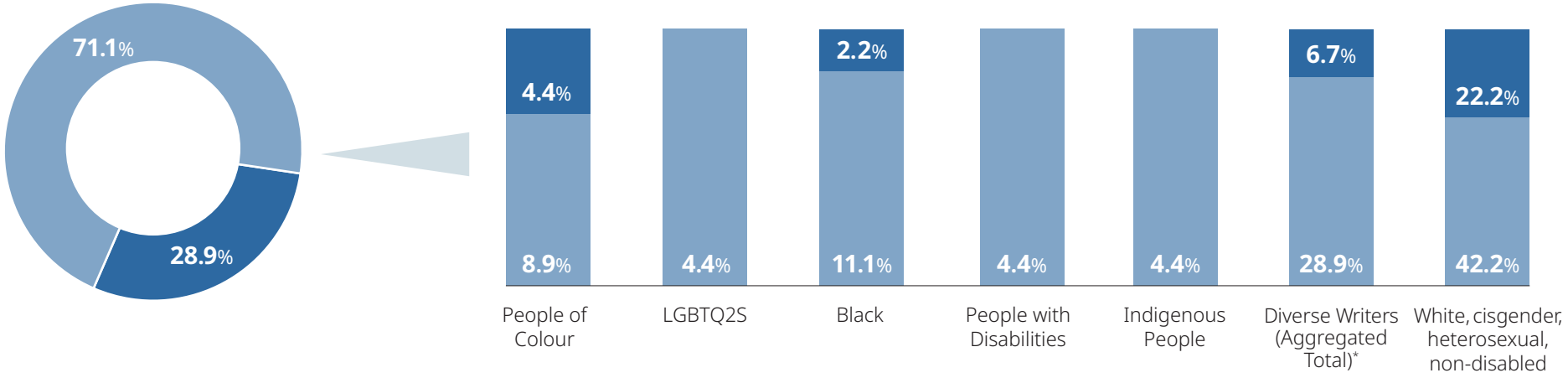
Animation

C Gender

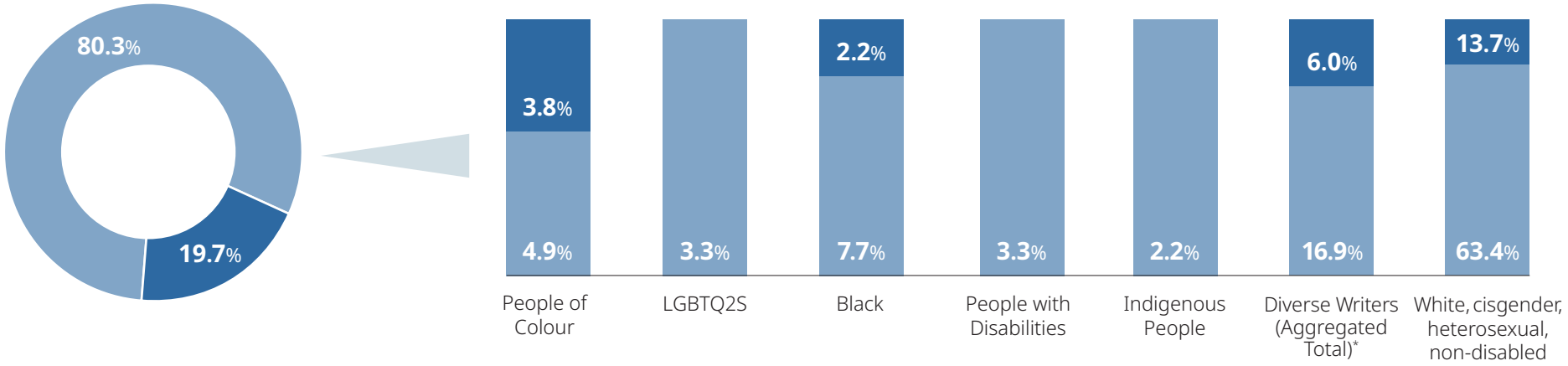
The percentage of women writers working in animation increased to 71.1%, significantly higher than the share of men working in animation (28.9%). Similarly, the percentage of diverse women writers in animation increased from 19.3% in 2023 to 28.9% in 2025. The participation of diverse men decreased to 6.7% in 2025 from 8.6% in 2023.

This report presents a breakdown of writing credits in animation by gender. In 2025, 80.3% of credits were given to women. No LGBTQ2S, Indigenous, or men with disabilities worked in animation in 2025, and therefore no earnings were reported for these three groups.

Writers Working on Animation by Gender, 2025



Writing Credits on Animation by Gender, 2025



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

Conclusions

Every year the WGC highlights important gains for diverse writers through the EDI report, and identifies areas for improvement. The gaps identified serve as input for the WGC as we continue to address issues of inclusion, diversity, equity, and accessibility.

Broad gains identified in this report across different equity, diversity, and inclusion measures include:

- The percentage of diverse writers working in television has increased steadily from 26% in 2019 to 44% in 2025. Despite recent variations, the percentage of writing jobs[15] going to diverse writers saw an overall increase from 28% in 2019 to 37% in 2025. This percentage differential is explained by white, cisgender, heterosexual, and non-disabled writers receiving more contracts throughout the year compared to diverse writers.

- The share of Black writers working in television increased from 7.9% in 2023 to 11% in 2025. The percentage of Black writers is above Canada's population numbers and major population centres like Toronto (8.4%). This change is led by Black men, who saw an increase in writing jobs from 2.9% in 2024 to 4.5% in 2025.

- Overall, women's earnings (50.2%) were roughly the same as men's earnings (49.1%), and aligned with their participation as working writers (roughly 50%). In live-action, women made up 56% of writers rooms and 58.2% of Executive Producers. Similarly, there were more women than men in writers rooms across most diverse categories.

- In 2025, a higher percentage of diverse writers received Co-Executive Producer (33%) and Supervising Producer (85%) credits, compared to 30% and 80% in 2024, respectively.

- The presence of writers with intersectional identities has grown over the years. In 2025, 3.2% of the membership identified as having intersectional identities, up from 0.7% in 2020. LGBTQ2S writers who are racialized accounted for 3% of writers' earnings in 2025, while representing 4.6% of earning writers.

[15] In this report, "writing jobs" refers to writers engaged to work in a television series with a contract under WGC jurisdiction. A contract may be to write an episode, or participate in a writers room or a story summit.

The report also underlines areas of concern where diverse writers have faced setbacks or have seen little growth:

- The overall number of writers engaged through animation contracts dropped by 66% between 2018 and 2025, affecting all writers working in this format. However, diverse animation writers continue to be disproportionately affected by industry trends, with 21.5% of animation writing jobs going to diverse writers in 2025, almost 10 percentage points lower than in 2023 (31.1%). While 22.9% of earning writers work in animation, they represent only 7.4% of writers' earnings. Diverse earning writers account for only 1.4% of animation earnings.

- Although the share of credits diverse writers earn has always been low compared to their participation in live-action writers rooms, there was a sharp decline in writing credits, from 40.9% in 2024 to 31.5% in 2025. In line with this trend, the participation of LGBTQ2S writers remained stable at 15.9%, but their share of writing credits decreased sharply from 16.8% in 2024 to 7.6% in 2025. Although writers of colour represented 22.2% of writers rooms in 2025, they only earned 15.6% of writing credits.

- As in prior years, the participation of writers from different ethnicities continues to be low compared to the general population. The share of work for different groups shows little progress and declines in some areas. For example, the share of East Asian writers working in television increased to 3.8% in 2025, up from 2.9% in 2023, while the participation of Southeast Asian writers decreased to 1% in 2025 from 2.9% in 2023. Of note, South Asian writers represent 5.2% of working writers in 2025, up from 2.9% in 2023.

- Work opportunities for writers with disabilities remain markedly low compared to their share of the overall population. Of note, writers with disabilities represented 2.9% of earning members in 2025, but only received 1.5% of earnings in the same year. The share of live-action writing credits going to writers with disabilities also fell from 8.1% in 2024 to 3.9% in 2025.

- Despite progress in the number of Indigenous writers joining the Guild, they remain one of the most underrepresented groups when it comes to work opportunities, which has shown little year-over-year growth. Indigenous members represented 5% of working members in 2025, up from 4% in 2023. Indigenous writers have always had a marginal participation in animation, as both the percentage of writers working and writing credits have traditionally been around 1% or lower. In 2025, a slight increase took their participation to 4.4%, but writing credits remained low at 1.8%.

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About the 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) represents more than 2,500 professional English-language screenwriters across Canada. 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 negotiates and administers industry-leading collective agreements, advocates for Canadian screenwriters on public policy, educates through research and professional development programs, and hosts events and initiatives that promote and celebrate our member screenwriting community. Working together with industry partners, we aim to build a vibrant and inclusive Canadian production industry.

For more information, visit **wgc.ca**.

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