

## Writers Guild of Canada Releases New Report on Equity, Diversity and Inclusion in Canadian Television

The report – which contains earnings data for the first time – covers the gains made by diverse screenwriters, and outlines the “glass ceiling” that prevents them from attaining higher paying jobs.

**For immediate release**

October 25, 2023 – Toronto, ON – The Writers Guild of Canada (WGC) has released a new Equity, Diversity and Inclusion Report with 2022 data. The initiative is part of the WGC and its Inclusion, Diversity, Equity, and Accessibility (IDEA) Committee’s efforts to work towards addressing issues of historic underrepresentation in Canadian television. (Diversity groups are defined by the WGC as Indigenous, Black, LGBTQ2S, People of Colour, People with Disabilities.)

The new report provides membership data from 2017 to 2022 and includes contract data from 58 live-action and 29 animated series that started production in 2022.

For the first time, this report includes earnings data, and also features interviews with members who have participated in training and networking opportunities for diverse writers.

The data shows some marked increases in 2022, including:

- 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 who are 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.
- 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%.

Other observations on the 2022 data include:

- Across every diversity category, the share of writers earning more than \$200,000 is well below the 7.9% of “white, cisgender, heterosexual and non-disabled” (non-diverse) writers in that category.
- In animation, there is a significant gap between the compensation of non-diverse and diverse writers. 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.
- The share of Indigenous writers and writers with disabilities working on TV remains 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%).

The full report is now available on the WGC’s website [HERE](#). For more info, contact the WGC’s Manager of Communications Emily Saso at 416-721-5705 or [e.saso@wgc.ca](mailto:e.saso@wgc.ca).



**ABOUT THE WRITERS GUILD OF CANADA**

The Writers Guild of Canada represents 2,500 professional English-language screenwriters across Canada—the creators of Canadian entertainment enjoyed on all screens. [wgc.ca](http://wgc.ca) @WGCTweet