



Writers Guild
of Canada

2024 Equity, Diversity and Inclusion Report

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Introduction

The Writers Guild of Canada (WGC) and its Inclusion, Diversity, Equity, and Accessibility (IDEA) Committee have prepared the 2024 WGC Equity, Diversity, and Inclusion (EDI) Report with data up until December 31, 2023.

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 76 series (53 live-action and 23 animation) that were in production in 2023, in addition to the 372 series covered in the period from 2019 to 2022. It includes WGC membership and production data. The series covered in this year's report engaged less writers than ever before. Compared with 2016, the number of WGC members working on Canadian TV decreased by 11%. All references to Canadian TV in this report mean scripted live-action and animated series contracted under the WGC's jurisdiction between 2019 and 2023.

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.

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

For the first time since the Guild started publishing this report, the WGC data show a decline in the number of episodes across every TV format. This statistic, along with a steady decline in the number of WGC members working on Canadian TV series, are the result of the contraction of the Canadian domestic audiovisual sector and the adoption of harmful industry practices such as “mini-rooms”. The findings highlighted in this report must be analyzed within this context as declining opportunities affect writers’ ability to enter and stay in the industry. The Guild continues to advocate for Canadian screenwriters to be at the centre of the definition of Canadian content, ensuring we build a sustainable domestic industry with a strong Canadian authorial voice that represents all of us and our stories.

Women have reached and are exceeding parity. Women represent 57% of writers in live-action writers rooms and working animation writers. When it comes to earnings, women made 52.8% of writer earnings in 2023, compared to 45.5% made by men. This trend appears across every diverse and non-diverse category, with women consistently making up a higher percentage of earnings than men.

This year, we are publishing a Best Practices Guide for Producers Working with Diverse Screenwriters as a companion document to the EDI report. This document was written by WGC members and is based on their lived experiences working in the industry. The guide is intended as a tool for producers seeking to hire diverse screenwriters, build strong creative partnerships, and foster working environments that are conducive to authentic storytelling.

The membership of the WGC continues to increase in diversity. In 2023, 49% of new members self-identified as diverse, compared to 29% in 2018, when the WGC began publishing this report. When looking at total membership numbers, 17.8% of all WGC members identify as diverse in 2023, compared to just 8% in 2019. The percentage of diverse working members has also increased steadily from 20% in 2018 and now sits at 40%. Most notably, 52% of writers working on live-action writers rooms identify as diverse.

Work opportunities have increased for diverse writers but positions at the top remain elusive. While the percentage of writing jobs for diverse writers has increased from 35% in 2022 to 44% in 2023, opportunities to lead a TV series as an Executive Producer remain elusive.

The percentage of diverse writers receiving Executive Producer credits sits at 27%, up slightly from 25% in 2019. Despite gains in every other credit category, diverse writers are finding a “glass ceiling” when it comes to obtaining credits as Executive Producers.

Significant disparities remain between writers working in live-action and animation. Diverse writers represent 45.3% of writers working in live-action in 2023, up from 38.7% in 2021, when the Guild started tracking this statistic. In contrast, the percentage of diverse writers working in animation has not seen any movement since 2021 and remains at 29.8%. Disparities in compensation between animation and live-action are having a disproportionate impact on diverse writers’ earnings. While non-diverse animation writers represent 21.5% of working writers and account for 10.9% of total earnings, diverse animation writers represent 8.3% of working writers but only account for 3.4% of total earnings. As part of its efforts to improve compensation and address the unequal pay of animation writers, the Guild negotiated significant increases in animation script fees and introduced new minimums in shorter formats under the Independent Production Agreement (IPA).

Writers with disabilities experienced mixed results, despite continued calls for inclusion and access in the industry. In live-action, the percentage of writers with disabilities increased to 4% and writing credits grew from 3.3% in 2022 to 9.3% in 2023. In contrast, the percentage of writers with disabilities working in animation decreased from 4.2% to 3.7% and the percentage of credits grew only slightly to 2.8% in 2023 compared to 2.5% in 2022. The increase in work opportunities for writers with disabilities in live-action is a direct result of a Canadian live-action series centering on characters with disabilities. We have seen this trend in the past, with significant increases and decreases in opportunities for diverse writers due to a single series. In order for writers with disabilities to build sustainable careers, they must be able to secure employment generally, not only on disability-related content.

Despite the progress in other areas shown in this year’s report, Indigenous writers continue to see little to no gains. The percentage of Indigenous writers joining the Guild is growing, at 8% in 2023 compared with 1% in 2016. However, the percentage of Indigenous working writers remains low at 3.7%, and only account for 3.5% of writers’ earnings. While 5.5% of live-action writing credits were assigned to Indigenous writers, only 0.4% of animation writing credits were assigned to the same group.

Decline in Canadian Content

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

The WGC welcomes the inclusion of online streamers in the Canadian broadcasting system and continues to advocate for policy measures to protect Canadian screenwriters, including placing screenwriters at the core of the definition of Canadian and Indigenous content.

In both animation and live-action, the number of episodes produced has declined across the board. For the first time since the WGC started reporting these numbers, 15 and 10-minute animation episodes declined.

There has been a steep decline in production numbers from 2018 until 2023:

- The number of one-hour drama episodes decreased by **45%**.
- The number of half-hour adult episodes dropped by **16%**.
- Episodes of half-hour children's live-action series decreased by **48%**.
- The number of half-hour animation episodes fell by **79%**.
- The number of 15-minute animation episodes fell by **33%**.
- The number of 10-minutes-and-under animation episodes decreased by **69%**.

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 Statistics Canada Census conducted in 2021.

WGC Diversity Categories	Percentage of Canada's Population ¹ in 2021
Black People	4.3%
Indigenous People	5.0%
LGBTQ2S ²	4.0%
People of Colour ³	22.3%
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*
Black	4.3%
Latinx	1.6%
Middle Eastern (including Egyptian, Iranian, Palestinian, Syrian)	2.9%
East Asian (including Korean, Japanese, Chinese)	5.6%
Southeast Asian (including Cambodian, Filipino, Lao, Vietnamese)	3.7%
South Asian	7.1%
Not Included Elsewhere ⁴	0.5%
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.

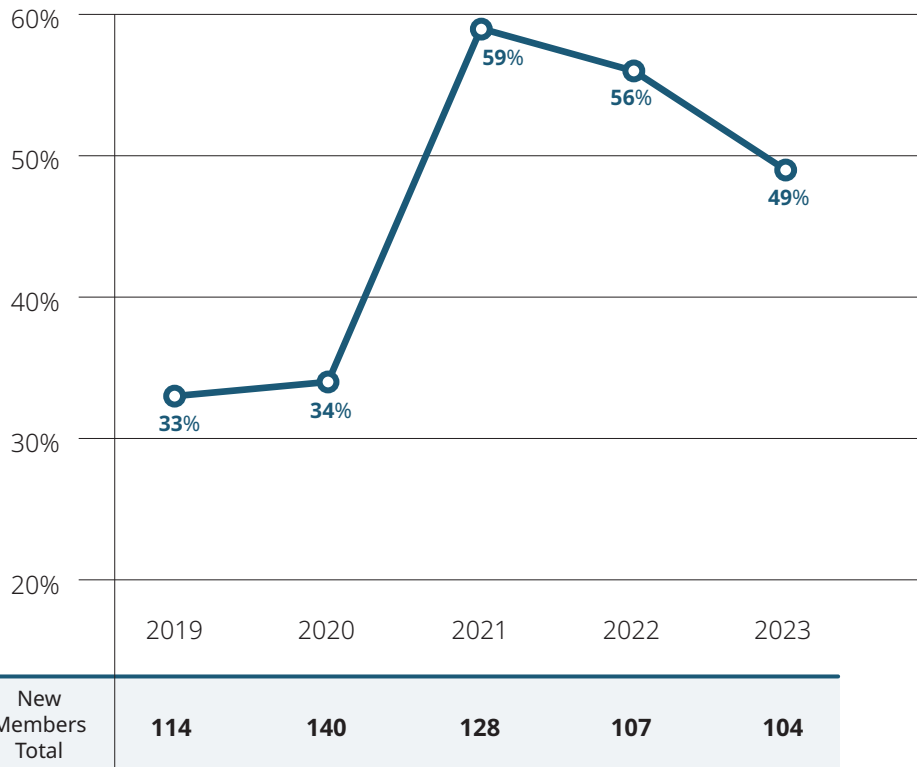
In Montreal, visible minorities make up 31% of the population with Black (9%), Middle Eastern (8%) and Latin American (4%) being the top three visible minority groups.

WGC Membership

a New Members

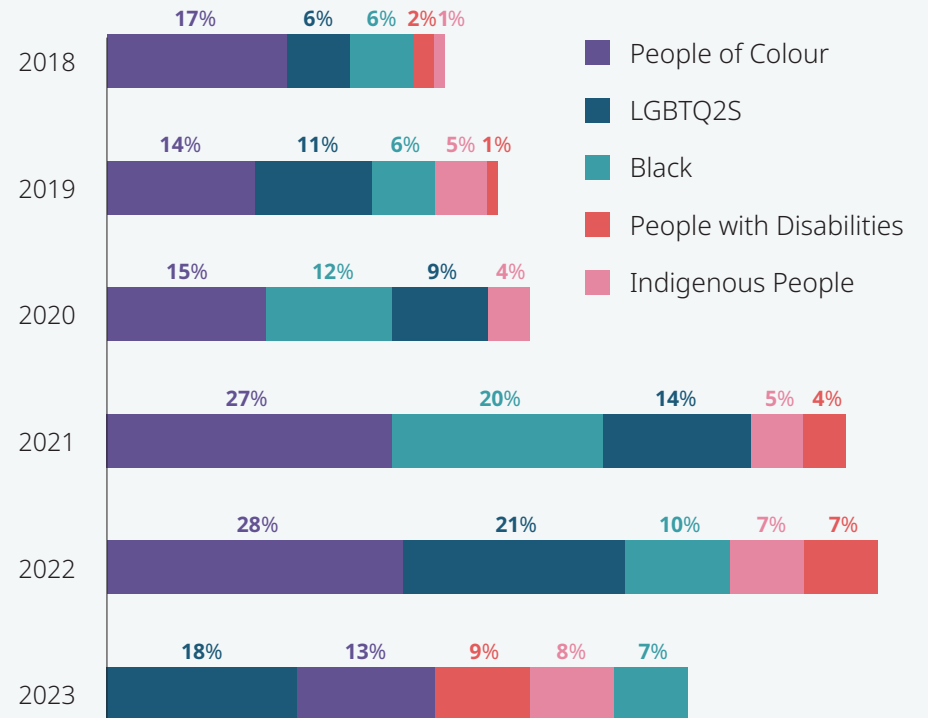
The percentage of new diverse members joining the Guild dropped to 49% in 2023 from 56% in 2022. The numbers remain high when compared to 33% in 2019. The WGC continues to offer its Diversity Incentive, which waives initiation fees and reduces requirements for diverse writers to join the Guild.

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



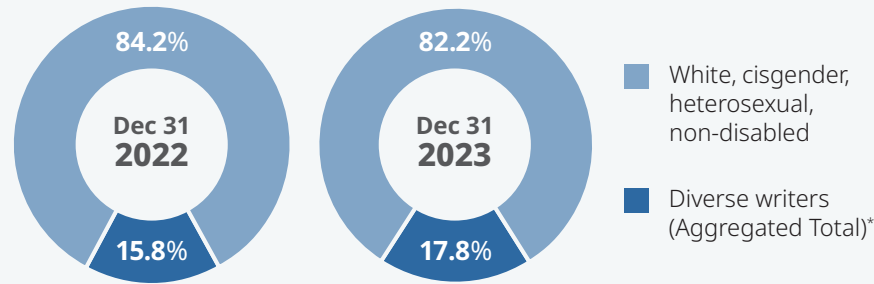
The majority of diverse writers that joined in 2023 are LGBTQ2S and People of Colour; 28% of new diverse members in 2023 identify as racialized. The percentage of Indigenous and people with disabilities joining the Guild increased slightly to 9% and 8%, from 7% each in 2022. The percentage of diverse members joining with intersectional identities decreased from 17% in 2022, to 5% in 2023.

WGC Membership

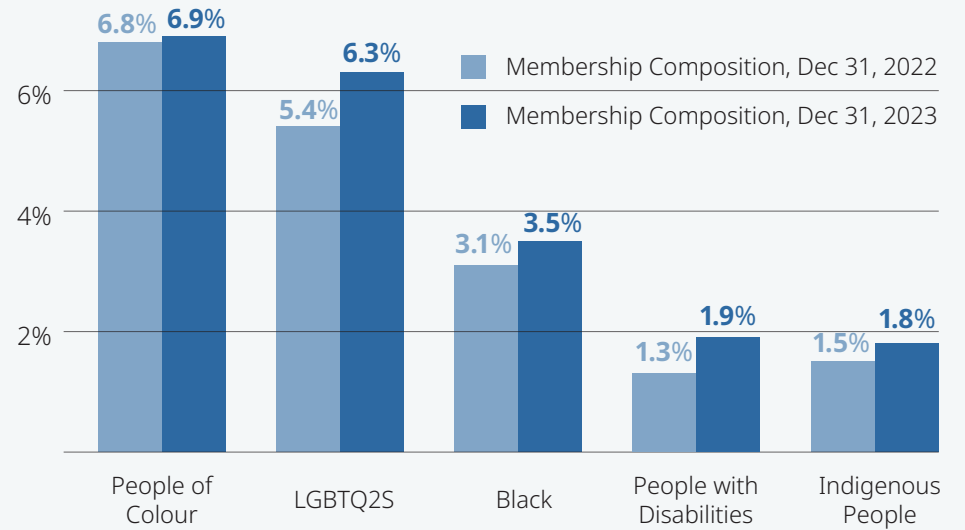
b Overall Membership

There is a gradual shift in the WGC's membership composition as the percentage of the membership who identify as diverse increases. 2.7% of the membership has identified as having intersectional identities, up from 0.7% in 2020. The number of women in the membership continues to sit at 38%.

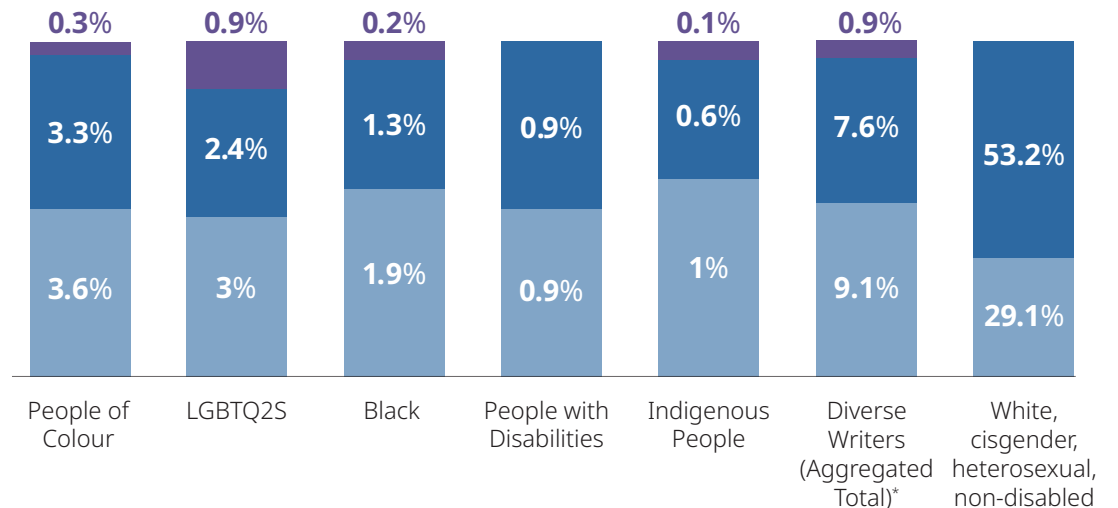
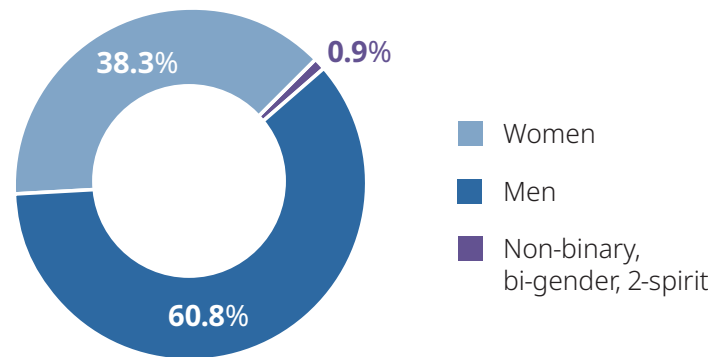
Membership Composition



Breakdown of Membership Composition



Membership Composition by Gender, 2023⁷



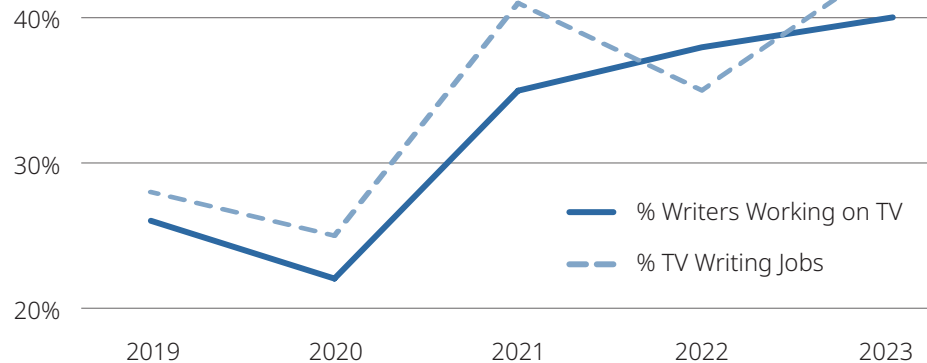
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

⁷The bar graph percentages are representative of the populations in each diversity category and gender, as a percentage of the whole WGC membership.

Diverse Writers Working on Canadian TV

In this section, “Writers Working on TV” data refer to the percentage of diverse writers that were engaged in projects in 2023. However, writers may be engaged by multiple productions in a given year; “Writing jobs” data indicate 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.

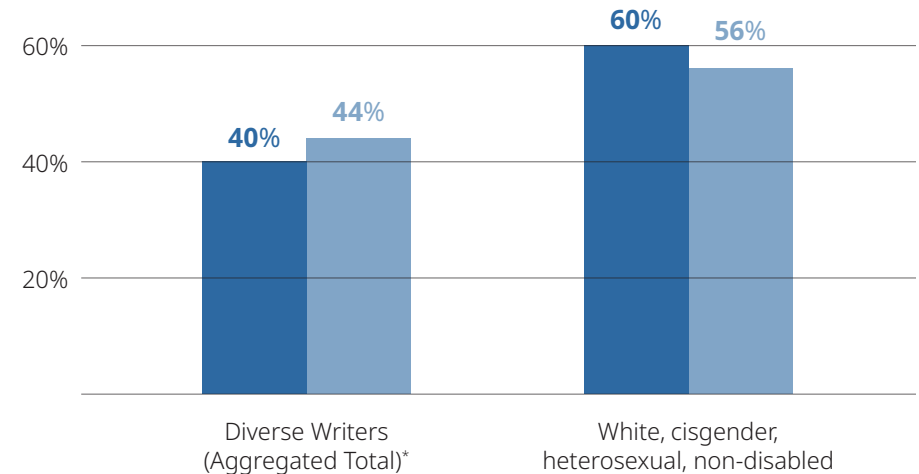
Diverse Writers Working on TV (2019-2023)



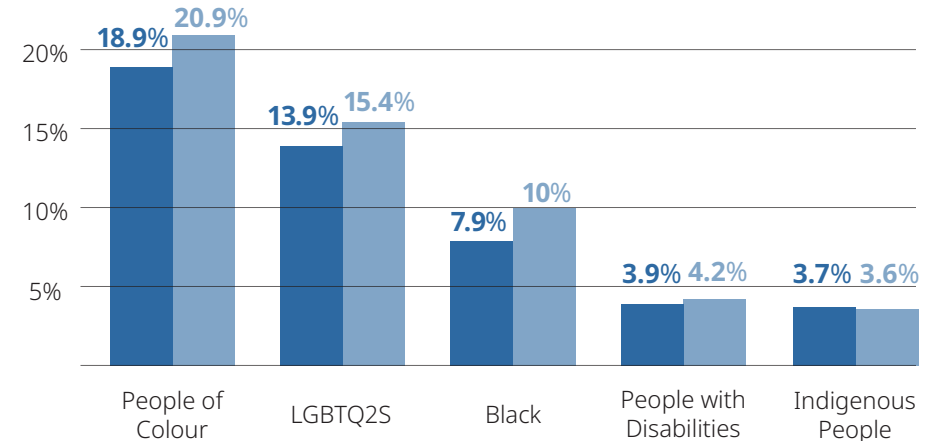
In 2023, 40% of writers working on TV were diverse, while 44% of writing jobs⁸ went to diverse writers. This percentage differential is explained by diverse writers working on more than one TV series. The percentage of jobs going to diverse writers increased to 44% up from 38% in 2021.

While 7.9% of writers working on TV in 2023 have intersectional identities, 10% of writing jobs went to this group in the same year. Racialized writers who also identify as LGBTQ2S make up 6.1% of all working writers and received 7.5% of writing jobs.

Writers Working on TV vs. TV Writing Jobs



Breakdown of Writers Working on TV vs. TV 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.

*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

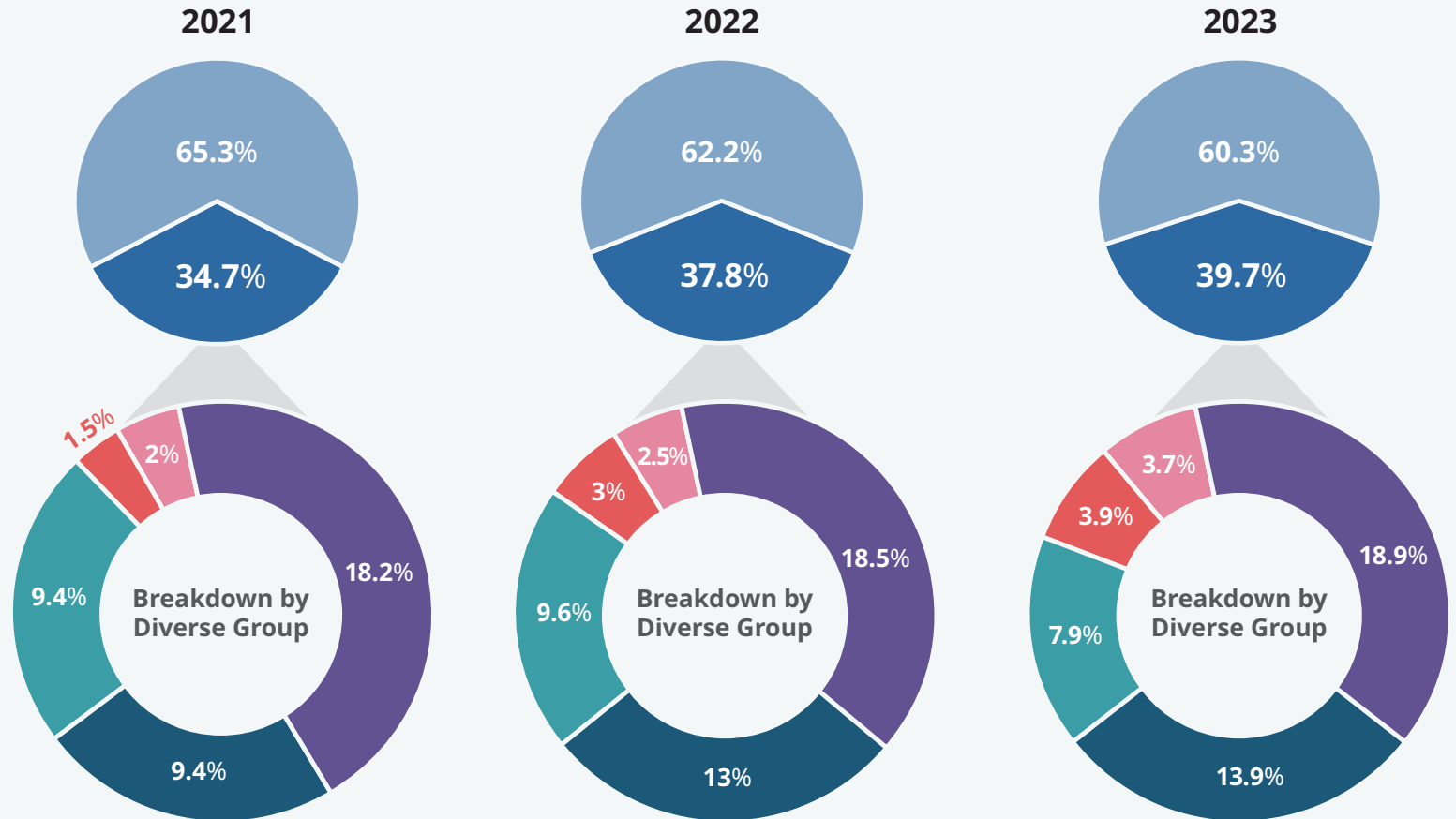
a Historical Breakdown

The percentage of WGC diverse writers working on TV has increased steadily from 26% in 2019 to 40% in 2023. The increase is largely explained by a higher participation of writers of colour and Black writers. The percentage of working writers largely stayed the same in every category when compared with 2022. Indigenous People and People with Disabilities remain the most underrepresented, with the fewest work opportunities and show little year-over-year growth.

% Writers Working on TV

- 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

a Historical Breakdown - Continued

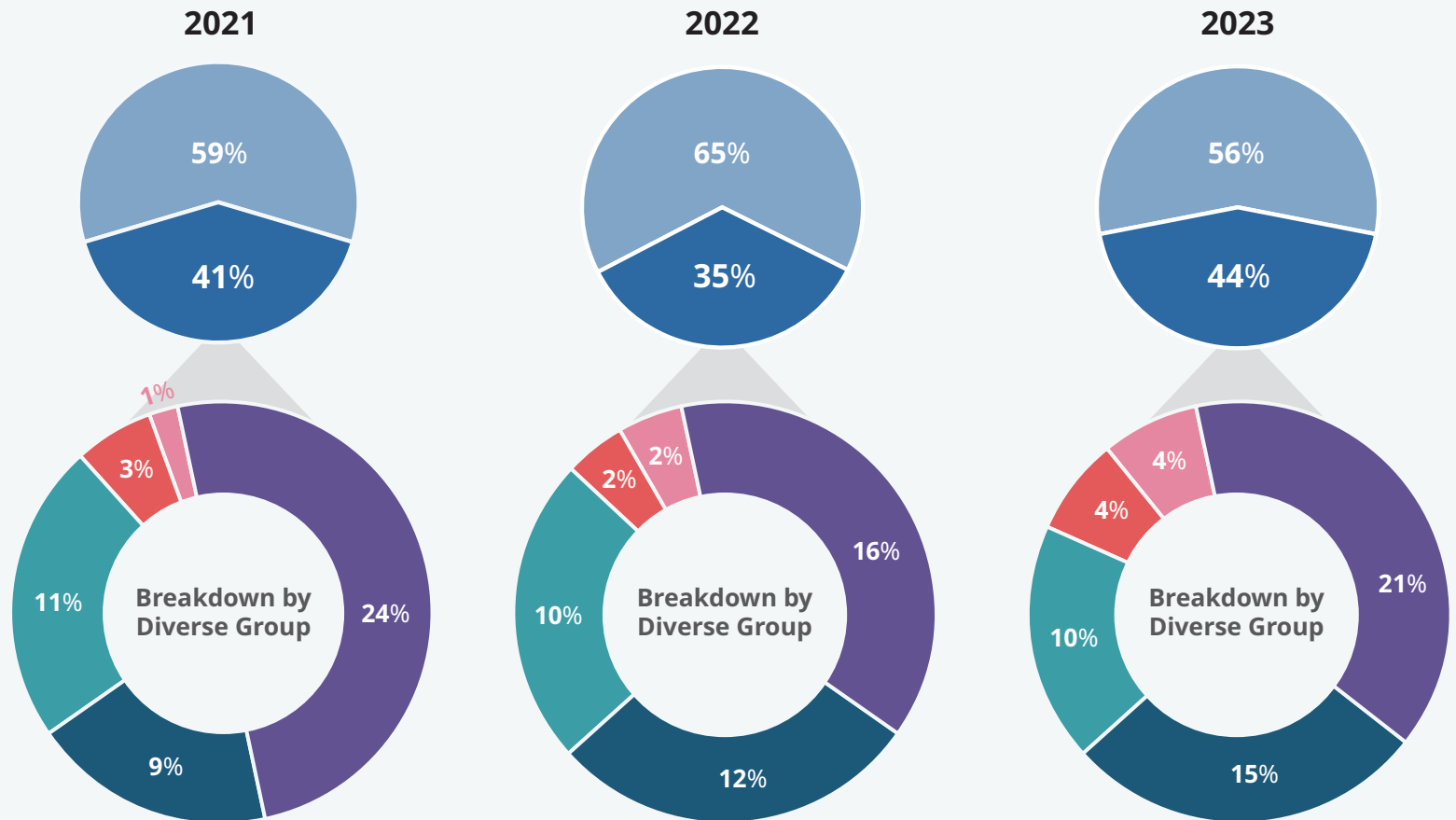
The percentage of writing jobs going to diverse writers increased from 35% in 2022 to 44% in 2023. The increase was due to a larger percentage of jobs going to writers of colour (from 16% in 2022 to 21% in 2023) and Indigenous writers and writers with disabilities* (both sit at 4% in 2023 compared to 2% in 2022).

TV Writing Jobs

- 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

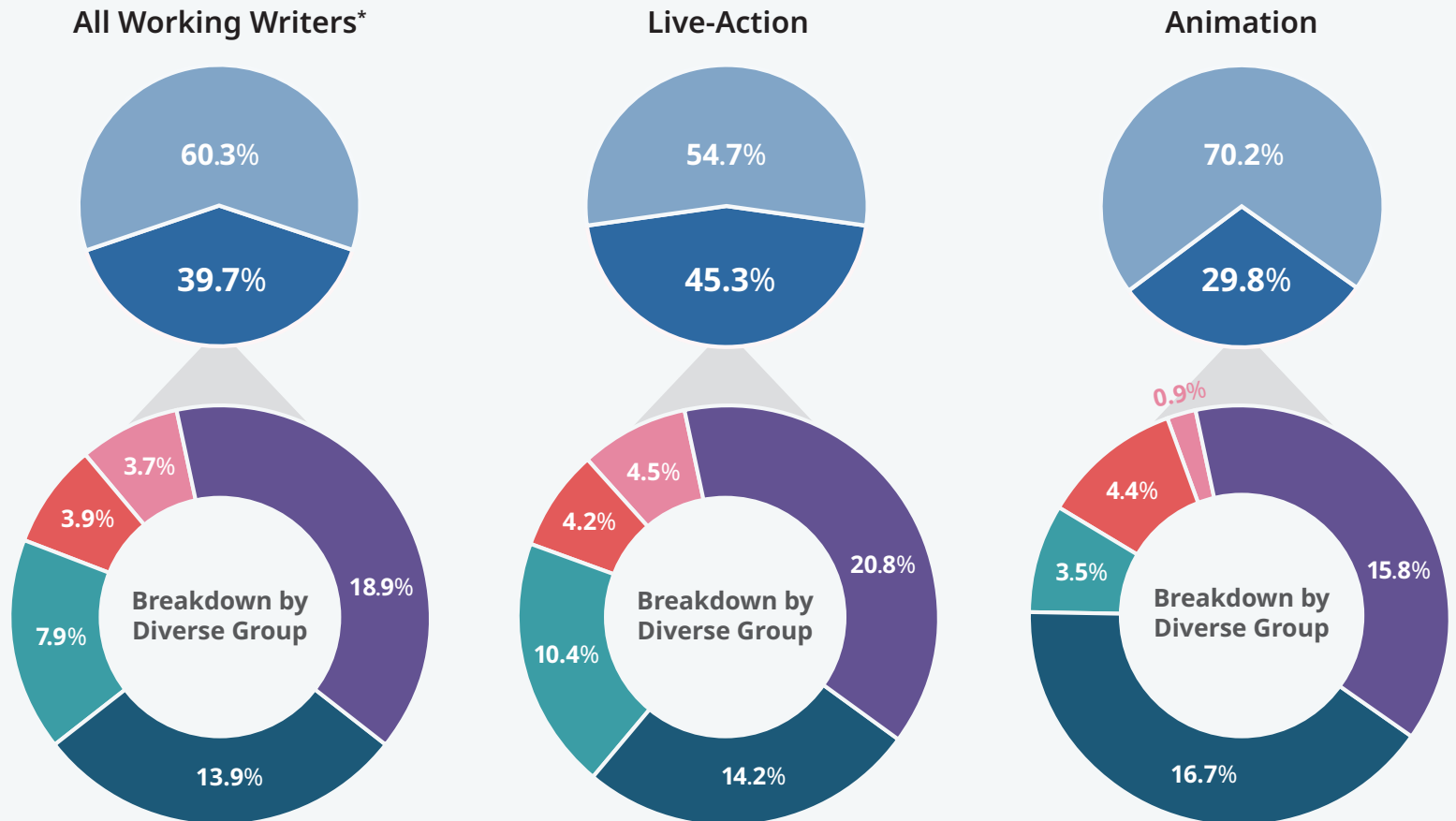
b Breakdown by Live-Action and Animation

In 2023, 45.3% of writers who worked in live-action identified as diverse, compared to 29.8% 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 (76%) than in animation (30%). In the case of writers who worked in both live-action and in animation, 61% 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

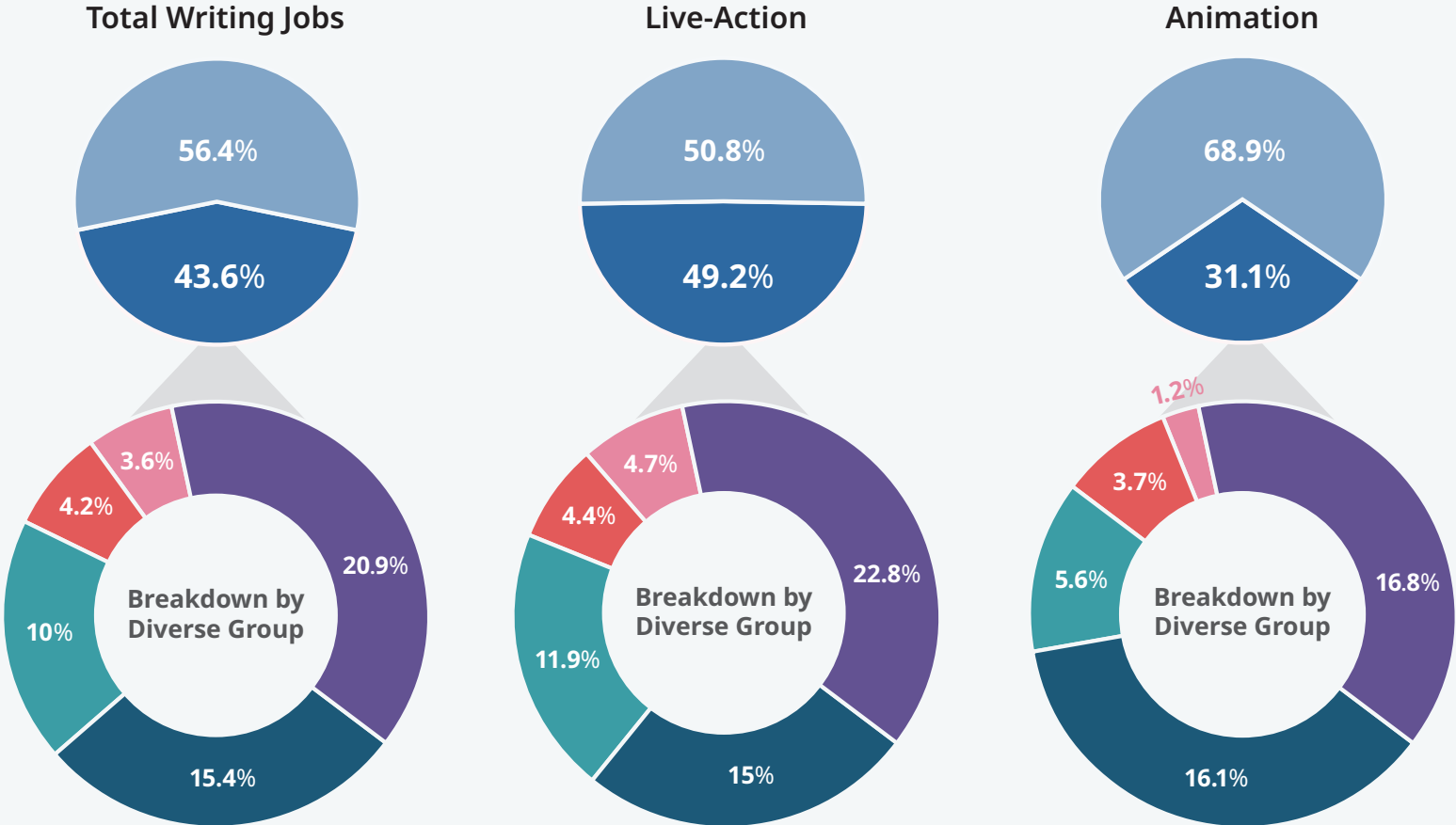
In 2023, 49.2% of live-action writing jobs went to writers who identified as diverse, compared with 40% in 2022. When it comes to animation, 31.1% of animation jobs went to diverse writers, slightly more than in the prior year (30.8%).

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

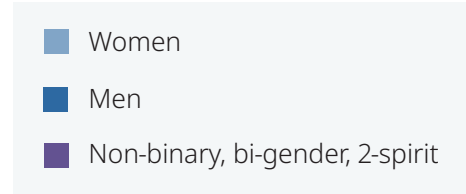
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.



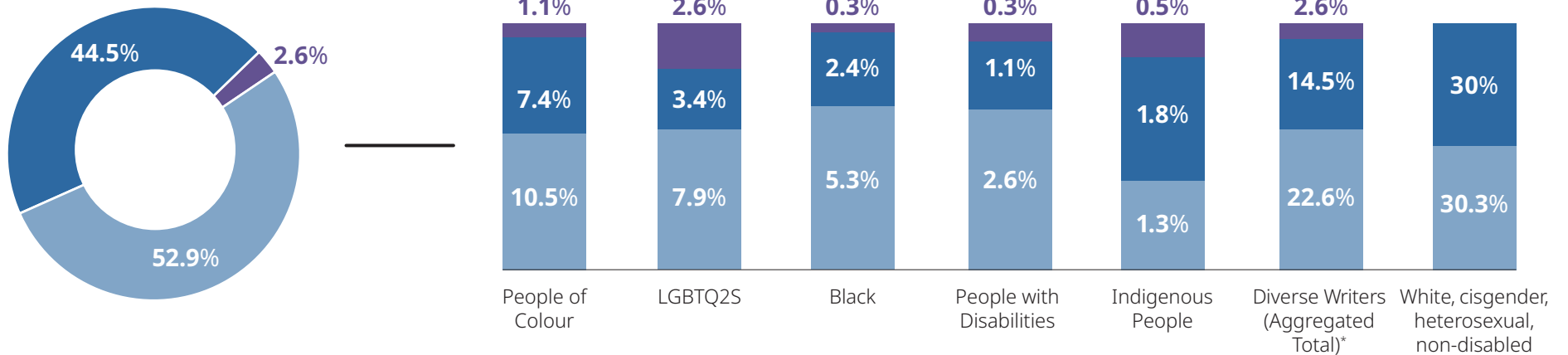
Diverse Writers Working on Canadian TV

Breakdown by Gender

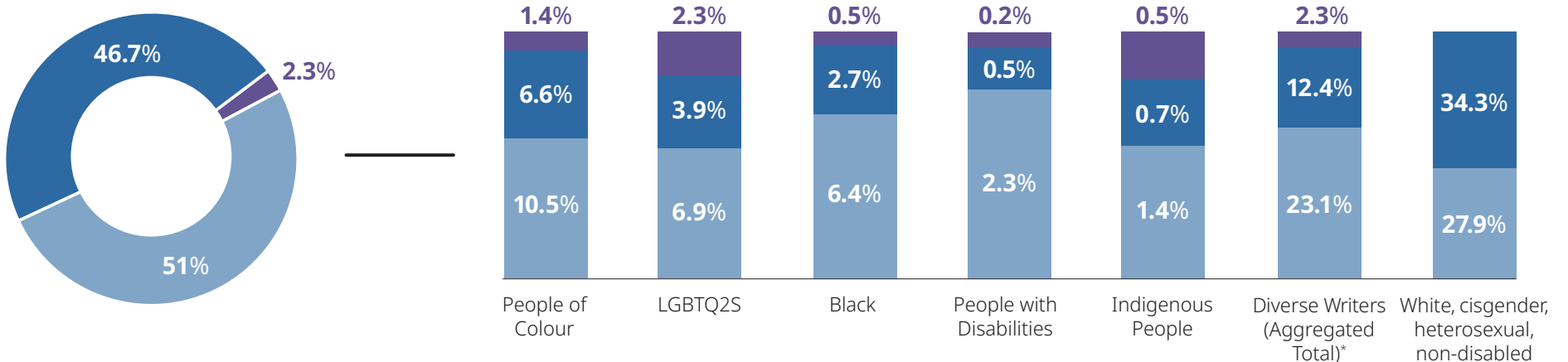
Women represented 53% of working writers in 2023, compared to 51% in 2022. The share of diverse and non-diverse women stayed roughly the same when compared to 2022 percentages.



Writers Working on TV by Gender, 2023



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

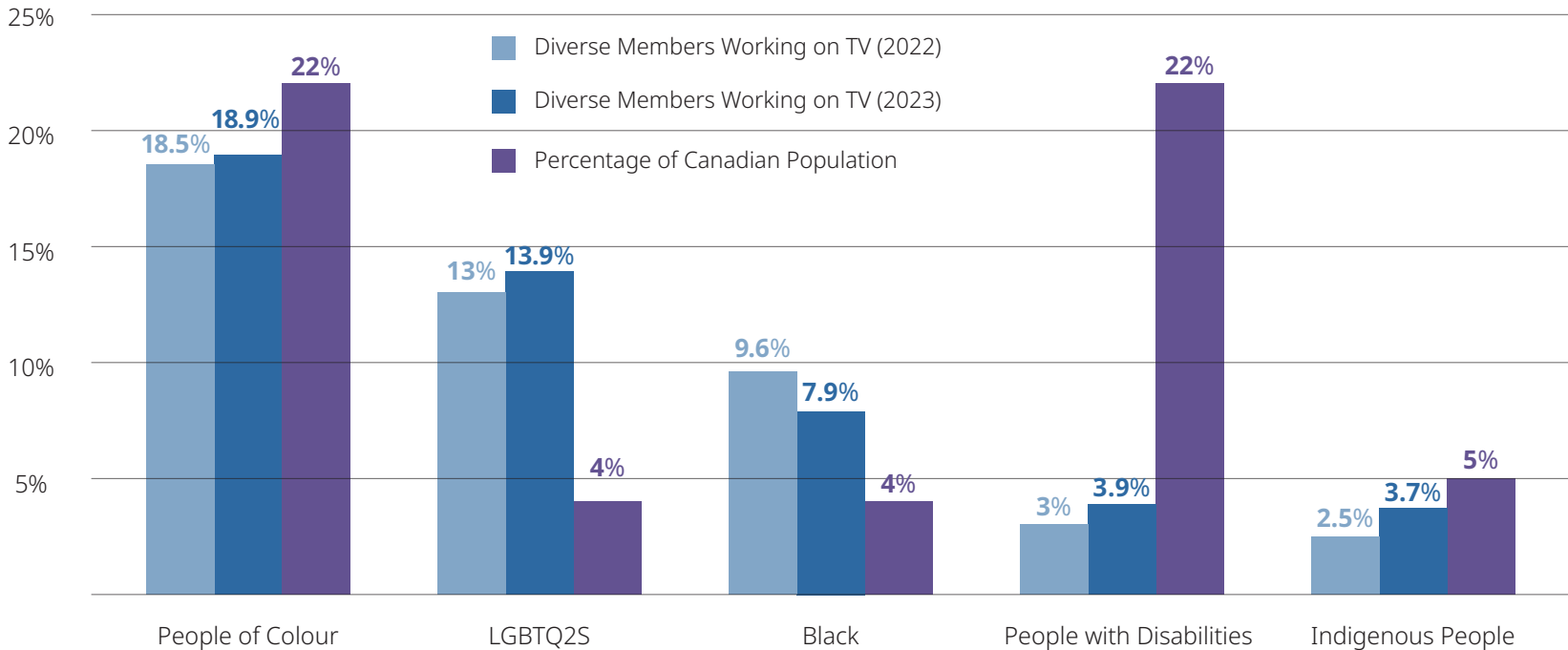
Work opportunities for Indigenous writers and writers with disabilities remain low compared to their overall population numbers. Work for Indigenous writers increased by one percentage point to 3.7% in 2023. Similarly, the percentage of writers with disabilities continues to be markedly low at 3.9%.

The share of writers of colour and LGBTQ2S writers is stagnant and sit at 18.9% and 13.9% 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 LGBTQ2S writers engaged in Canadian TV in 2023 (13.9%) was higher than the percentage of the LGBTQ2S population in Canada but lagging when compared to population centres like Toronto (18%). Over half of LGBTQ2S working writers have intersectional identities.

The representation of Black writers decreased in 2023 to 7.9%. The share of Black writers is above Canada's population numbers and slightly below Toronto's population (8.4%).

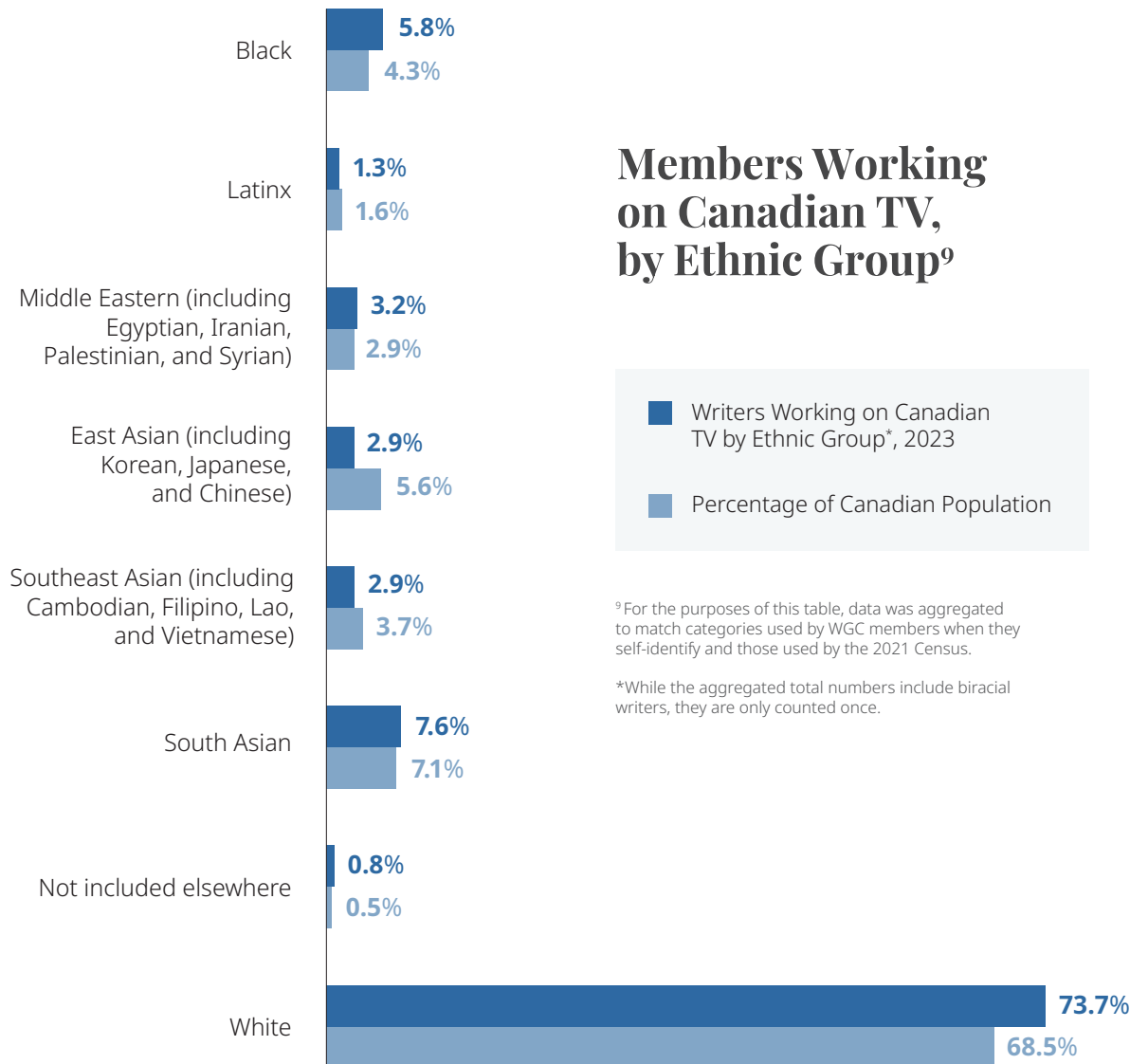
Canadian Population vs. WGC Members Working on TV



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 shows mixed results but their participation continues to be low when compared to the general Canadian population. For example, East Asian writers working on Canadian TV decreased from 4.1% to 2.9% in 2023, while South Asian writers increased to 7.6% in the same year. 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.

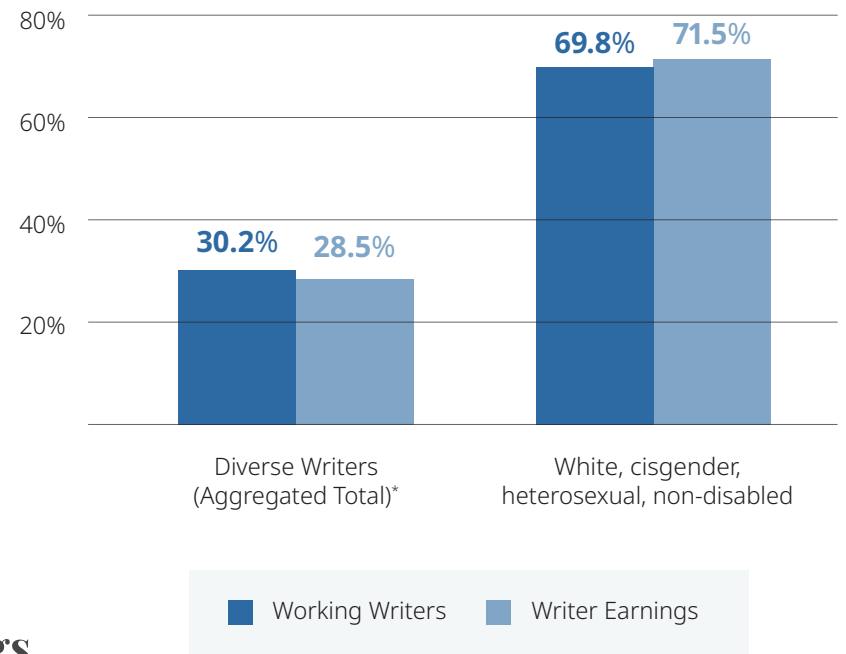


Member Earnings

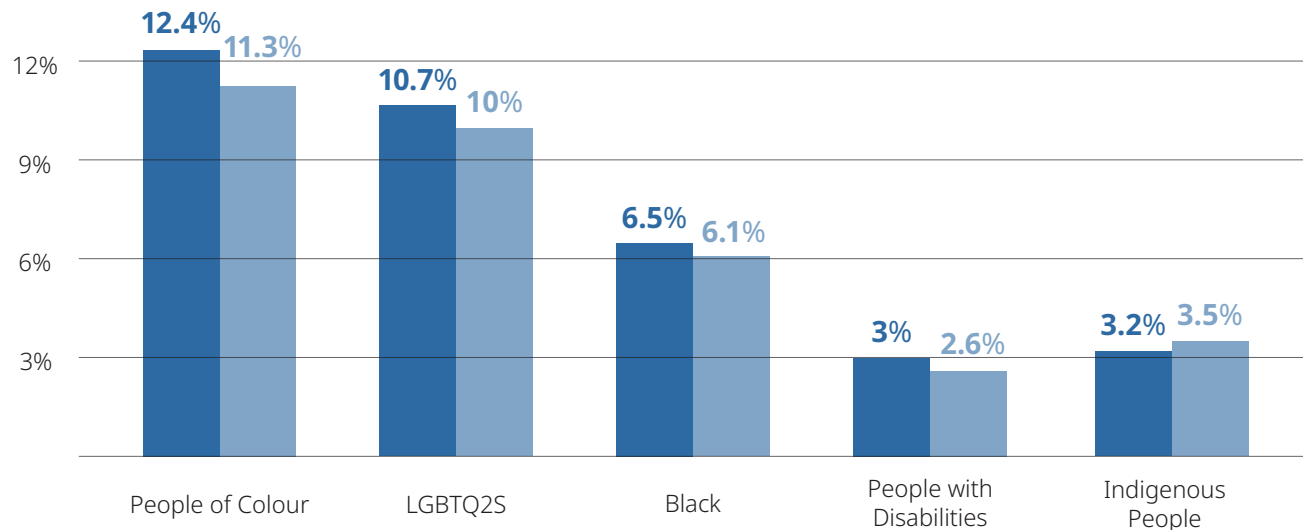
This section includes data on writers' earnings. The WGC collects this data through its internal database. Earnings indicate volume and type of work writers are engaged to work on and might be derived from story editor or writing contracts and other sources such as Distributors' Gross Revenues and retirement and insurance contributions (fringes). This data is especially important as it indicates if 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 refer to moneys paid to members derived from writing contracts in 2023 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



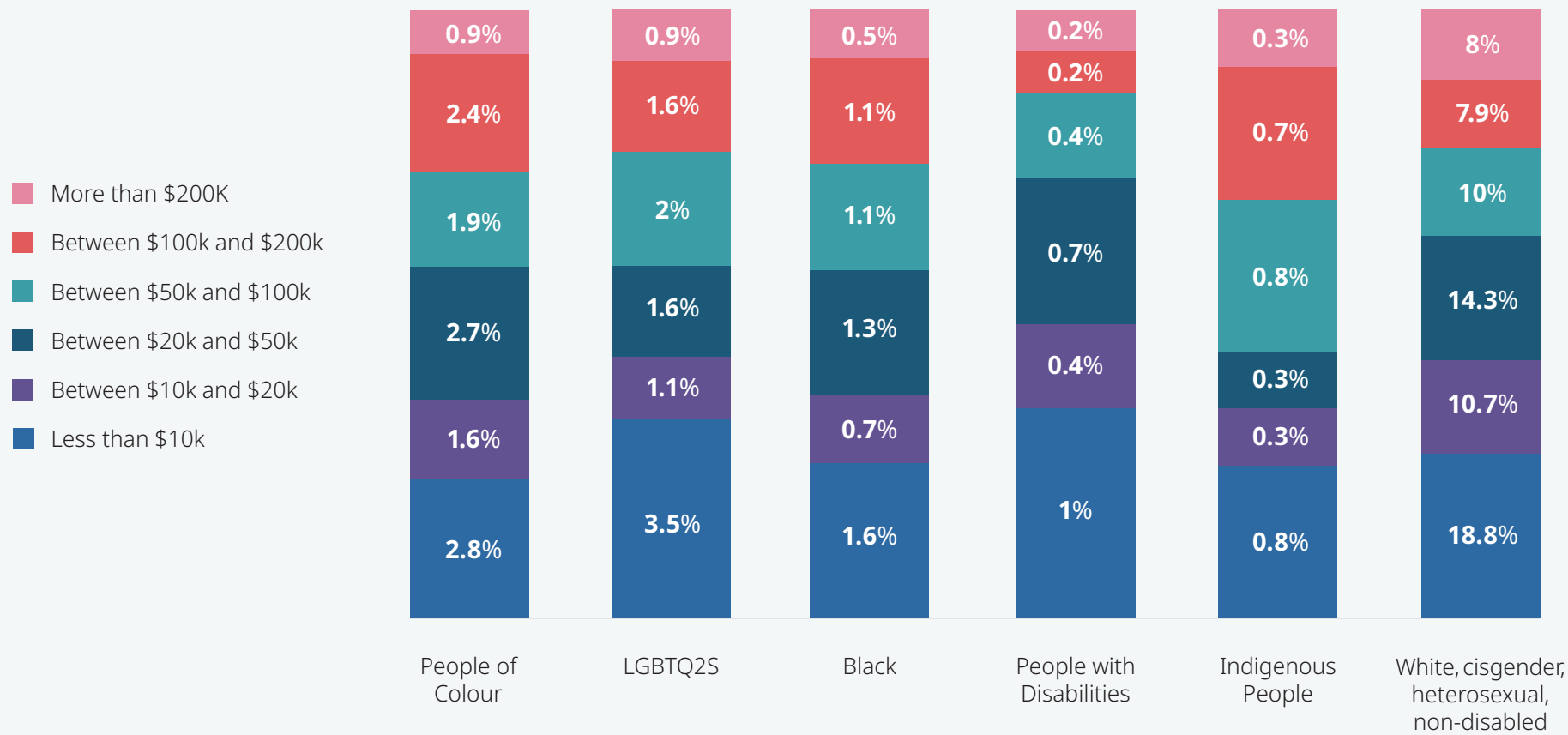
The percentage of Writer Earnings by diverse writers is, in general, similar to the percentage of writers in each category. Diverse writers represented 30.2% of earning writers and received 28.5% of earnings in 2023. Of note, People of Colour represented 12.4% of earning members in 2023, and received 11.3% of earnings in the same year. LGBTQ2S writers who are racialized made 3.5% of writers' earnings in 2023, while representing 3.1% of earning 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

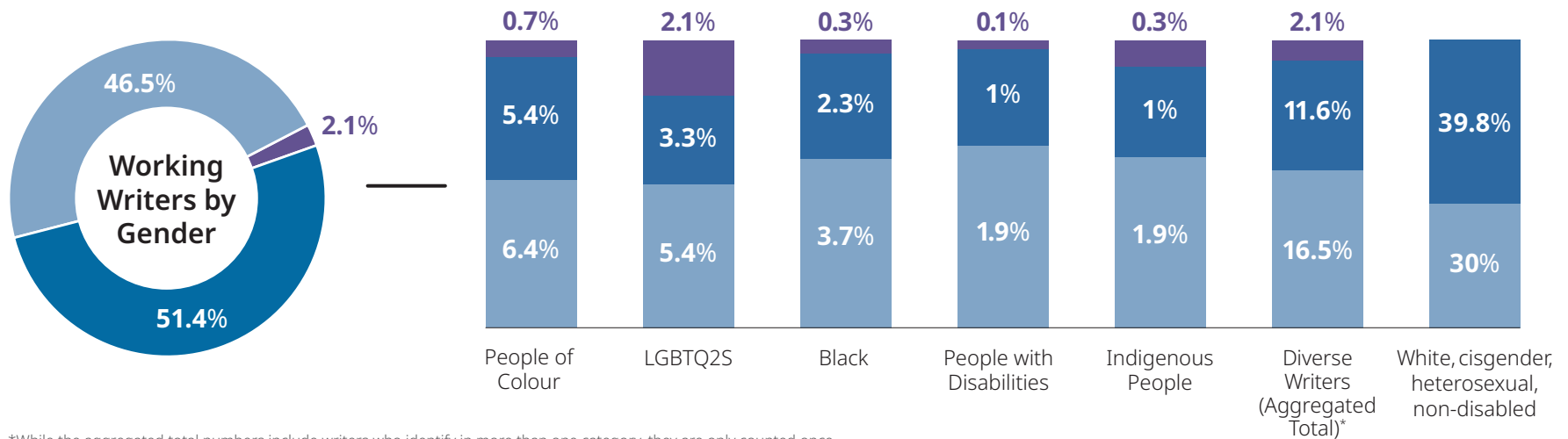
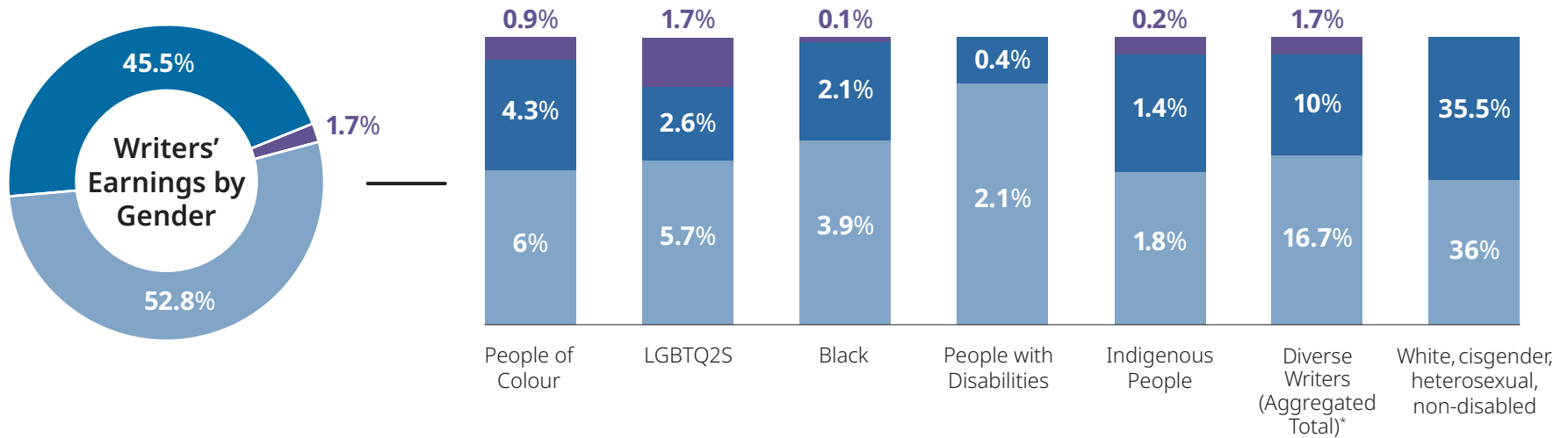
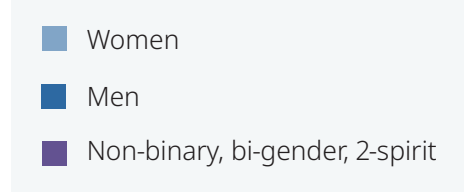
The share of writers earning more than \$200,000 across every other diversity category is well below the 8% of white, cisgender, heterosexual and non-disabled writers in that category. More than half of Writers with Disabilities earned less than \$20,000 the same year.



Member Earnings

b Breakdown of Writer Earnings by Gender

Women collected a higher percentage of earnings than men in every diversity category, coinciding with a larger number of earning women when compared to men. Although non-diverse women are 30% of working writers, they represent 36% of writers' earnings in 2023. Women made 52.8% of writer earnings in 2023, compared to 45.5% made by men.



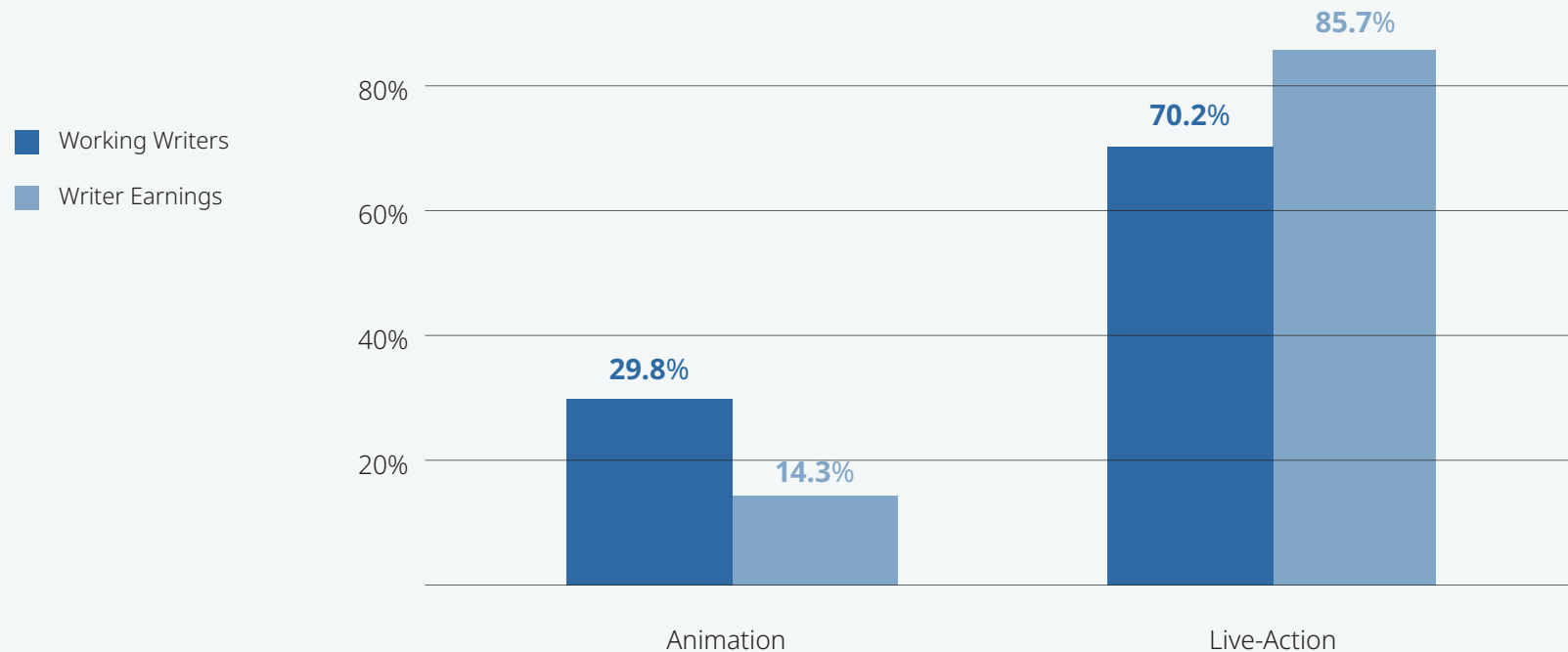
*While the aggregated total numbers include writers who identify in more than one category, they are only counted once.

Member Earnings

🕒 Breakdown of Writer Earnings by Format

The tables show the composition of writers' earnings in Canadian TV, split into animation and live-action. While 29.8% of earning writers work on animation, they represent only 14.3% of writers' earnings. This 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 first step in bringing animation rates up to par with live-action.

In this section, **Writer Earnings** data refer to moneys paid to members derived from writing contracts in 2023 and it includes writing and story room fees, fringes, Distributors Gross Revenues and arbitrations. **Working Writers** data refer to the share of writers that recorded earnings with the WGC during the same year.



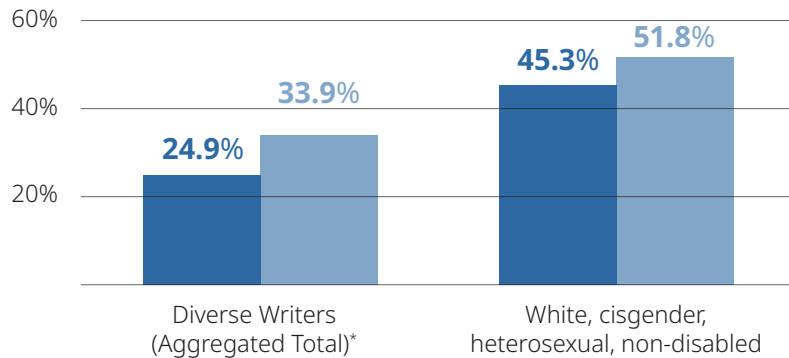
Member Earnings

🕒 Breakdown of Writer Earnings by Format - Continued

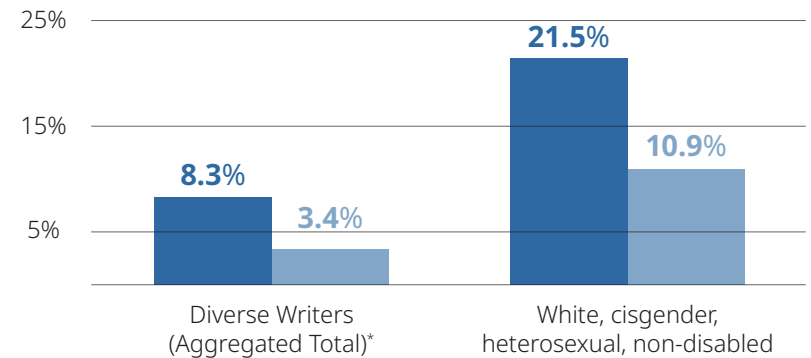
Disparities between how animation and live-action are compensated seem to impact diverse writers disproportionately. While non-diverse animation writers represent 21.5% of working writers and account for 10.9% of total earnings, diverse animation writers represent 8.3% of working writers but only account for 3.4% of total earnings.

■ Working Writers
■ Writer Earnings

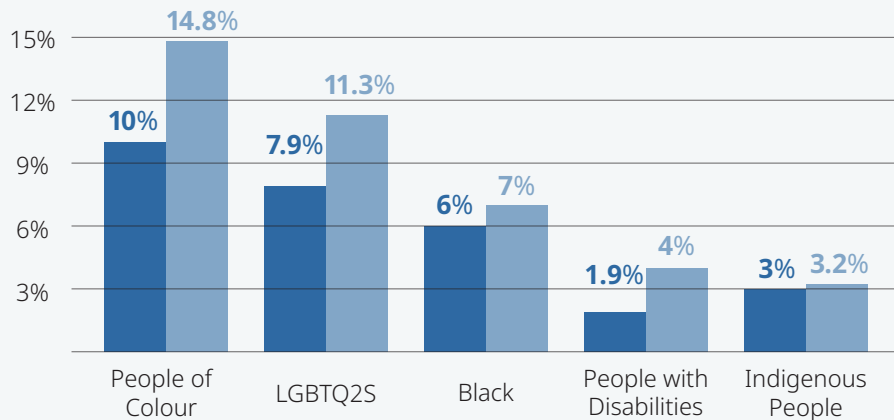
Live-Action



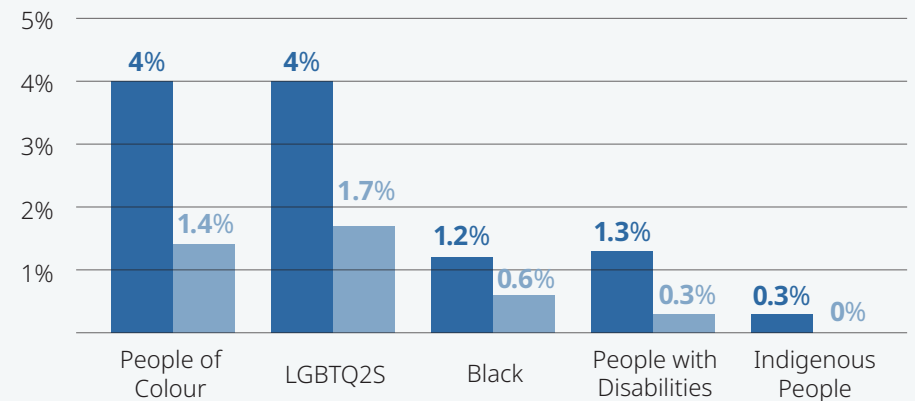
Animation



Breakdown by Diverse Group



Breakdown by Diverse Group



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

a Writers Room Composition and Writing Credits

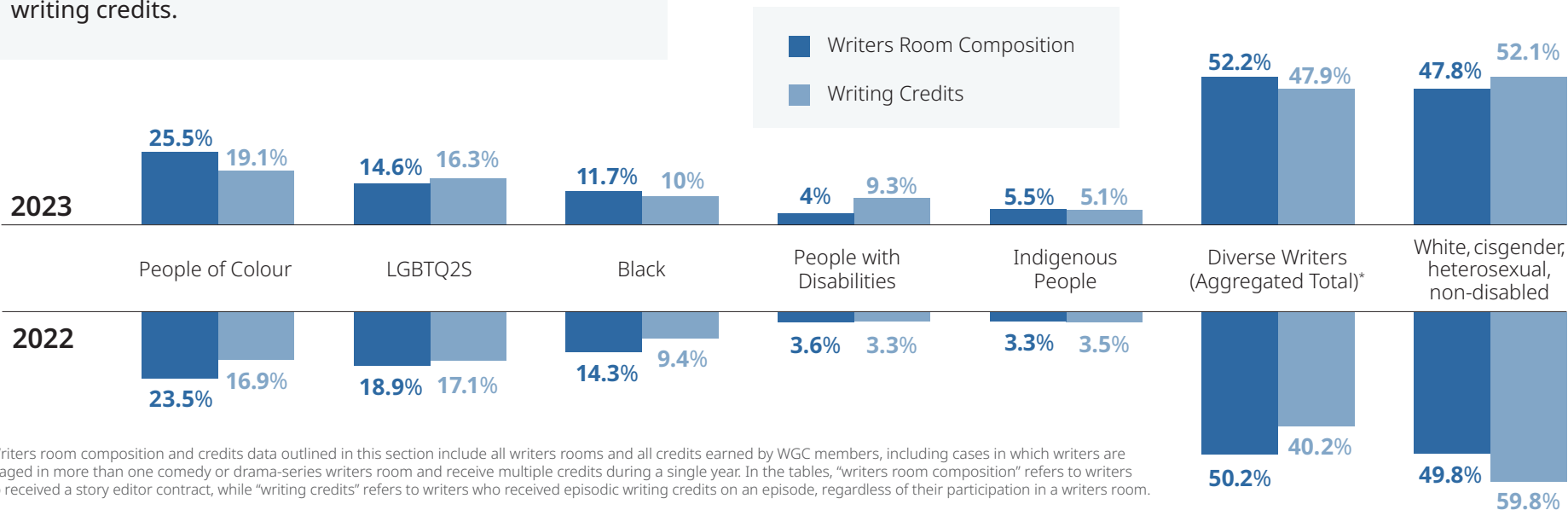
Before we examine diversity in live-action series, it's important to first outline how staffing works and how writing credits are earned, since this is helpful when interpreting the data. In live-action series, writers are engaged by producers to participate in writers rooms, where they develop a season 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 more than one writing credit, and writers not receiving any writing credits.

The share of diverse writers in writers rooms saw changes in 2023 across most categories. The participation of LGBTQ2S writers decreased after an important increase in 2022 and now sits at 14.6%, following losses by writers with intersectional identities. Racialized writers who also identify as LGBTQ2S represent 6.6% of writers in writers rooms and received 5.6% of writing credits. Both percentages decreased when compared to 2022. In the case of Black people, writers earned 10% of writing credits, while they represented 11.7% of writers in writers rooms.

Indigenous writers increased their participation in writers rooms to 5.5% and earned 5.1% of writing credits. Writers with disabilities' participation increased slightly to 4% in 2023, but

earned 9.3% of writing credits in 2023 compared with 3.3% in 2022. Although writers of colour represented 25.5% of writers rooms in the same year, they earned 19.1% of writing credits.

Although the share of writing credits (47.9%) diverse writers earn continues to be lower than the percentage of diverse writers in writing rooms (52.2%), the gap decreased by more than five percentage points. The discrepancy 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.



¹⁰Writers 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 comedy or 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.

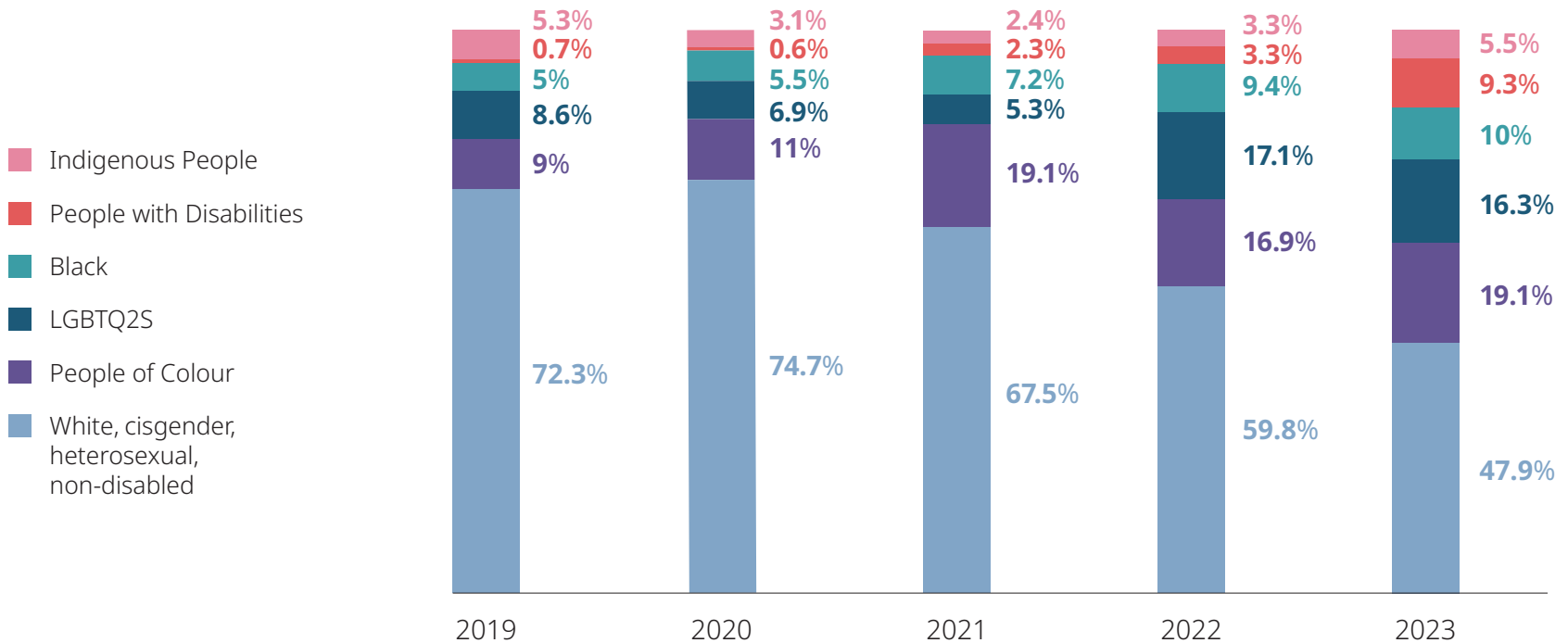
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Live-Action

b Past Writing Credits

The table below shows a five-year snapshot of writing credits earned from 2019 until 2023. 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 9% to 19% between 2019 and 2023. Similarly, the share of writing credits for Black writers increased from 5% to 10% during the same period. In the case of LGBTQ2S screenwriters, writing credits decreased slightly when compared to 2022 and now sit at 16%.

Breakdown of Writing Credits, Live-Action* (2019-2023)



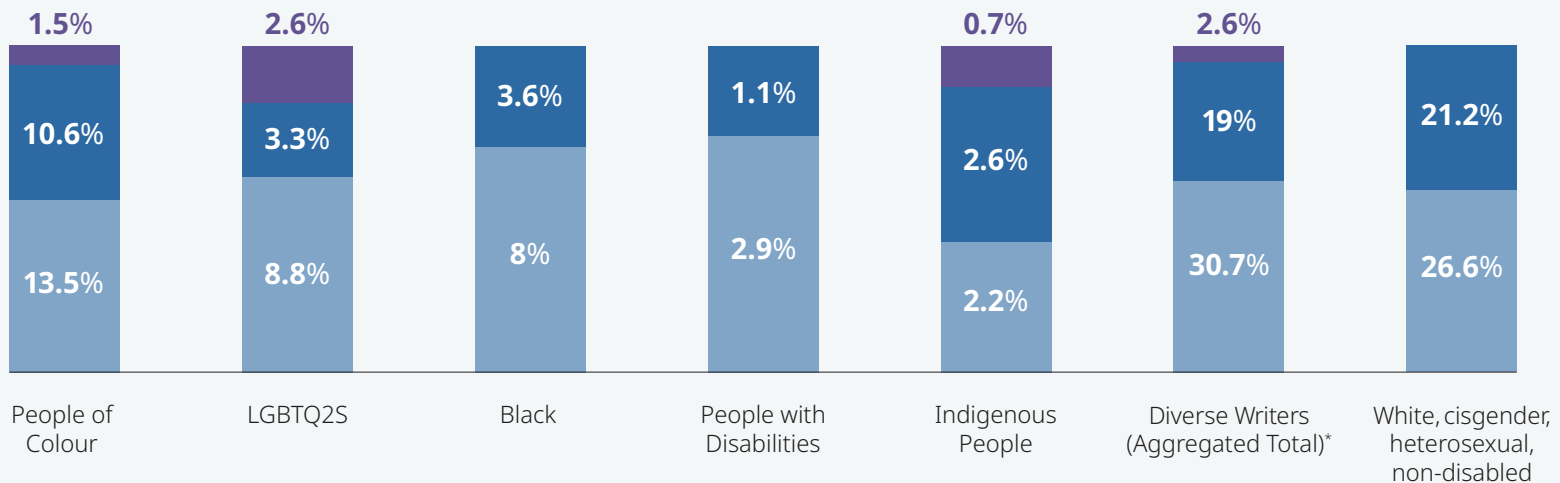
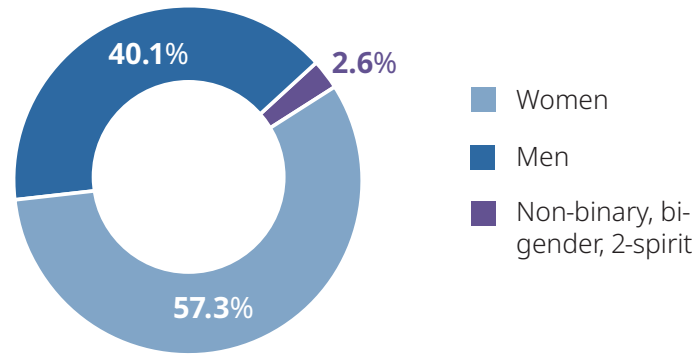
*Total numbers present a slight overestimation due to writers identifying under more than one diversity category.

Live-Action

🕒 Breakdown by Gender

In live-action, women make up 57% of writers rooms. Similarly, there are more women in writers rooms compared to men, across most diverse categories. The share of non-binary writers in rooms decreased to 2.6% in 2023.

Composition of Live-Action Writers' Rooms by Gender, 2023



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

Live-Action

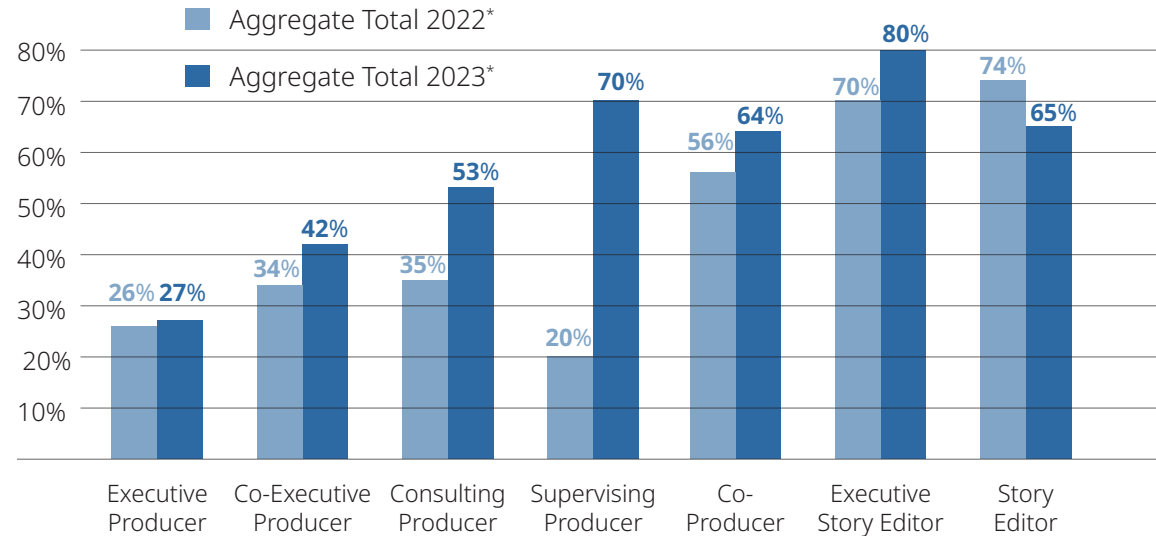
d Staffing Credits

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.

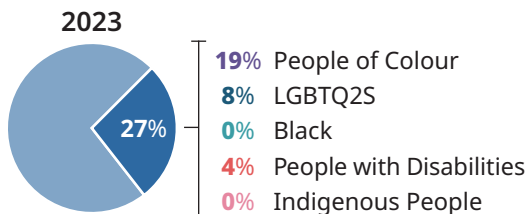
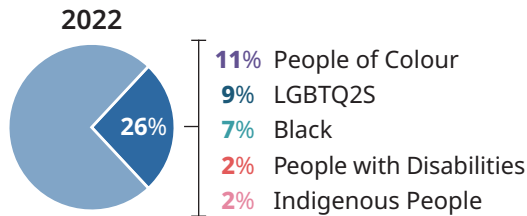
The share of diverse Executive Producers increased slightly from 26% in 2022 to 27% in 2023, and continues to be lower than the share of working diverse writers (40%). A higher share of diverse writers received Consulting Producer (53%) and Supervising Producer (42%) credits, compared to 35% and 34% in 2022 respectively.

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

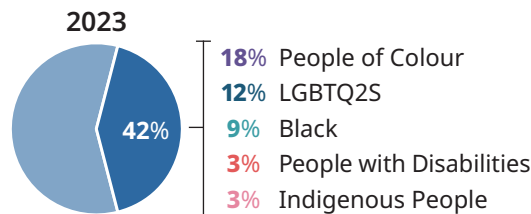
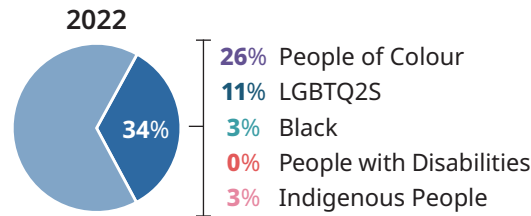
Diverse Writers TV Staffing Credits, Drama Series (2022 & 2023)



Executive Producer Credit**



Co-Executive Producer Credit**



■ White, cisgender, heterosexual, non-disabled

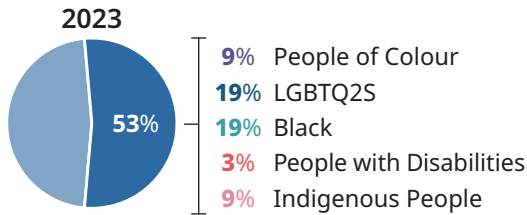
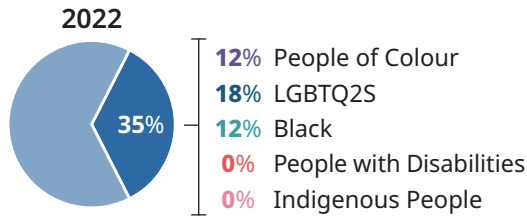
■ Diverse Groups

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

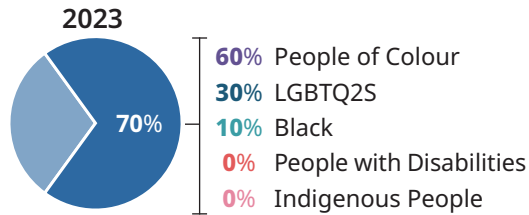
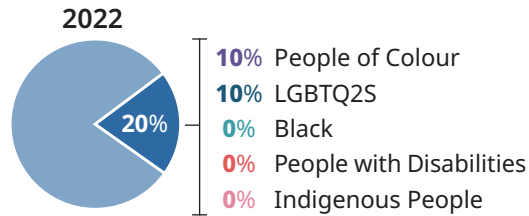
**Total numbers present a slight overestimation due to writers identifying under more than one diversity category.

Live-Action

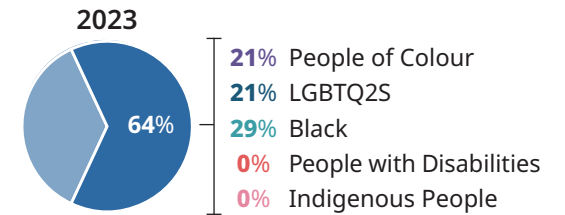
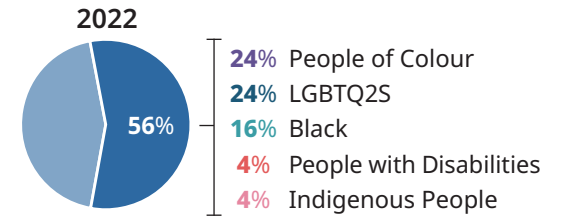
Consulting Producer Credit*



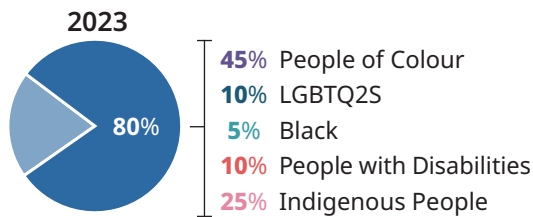
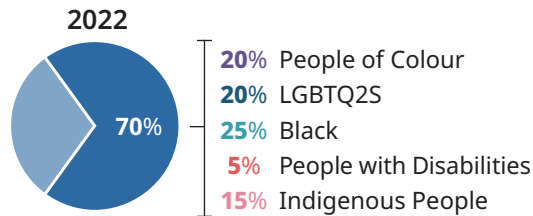
Supervising Producer Credit*



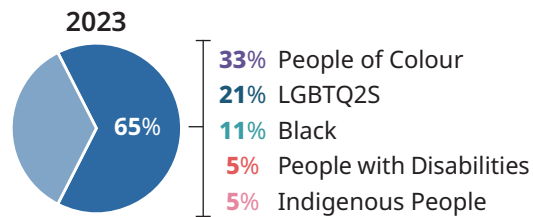
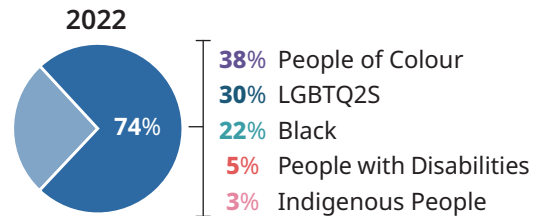
Co-Producer Credit*



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.

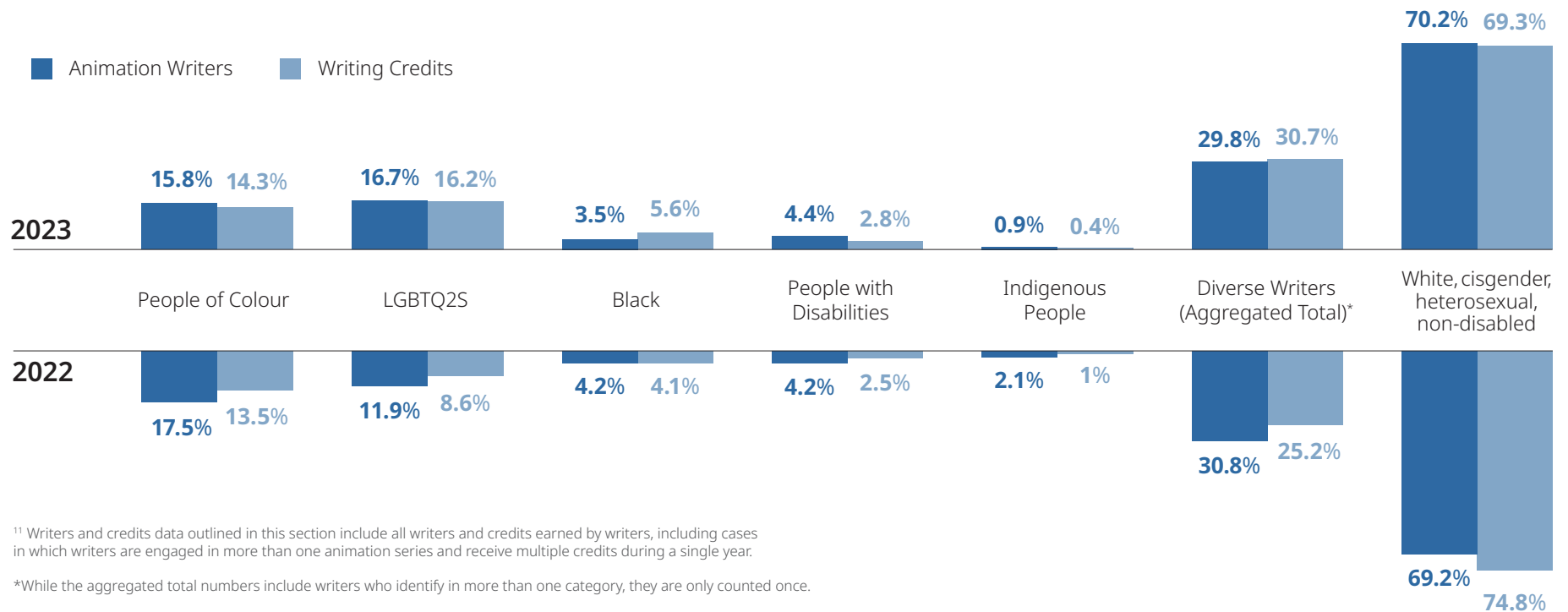
Animation¹¹

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 2022, 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 decreased slightly from 30.8% in 2022 to 29.8% in 2023. Of note, LGBTQ2S writers made significant gains, from 11.6% in 2022 to 16.7% in 2023. Although the share of writers with disabilities increased slightly to 3.7% in 2023, the share of writing credits going to the same group decreased to 2.8% in the same year.

The representation of Indigenous writers continues to be marginal in animation, as both the percentage of writers working and writing credits sit around 1% or lower.



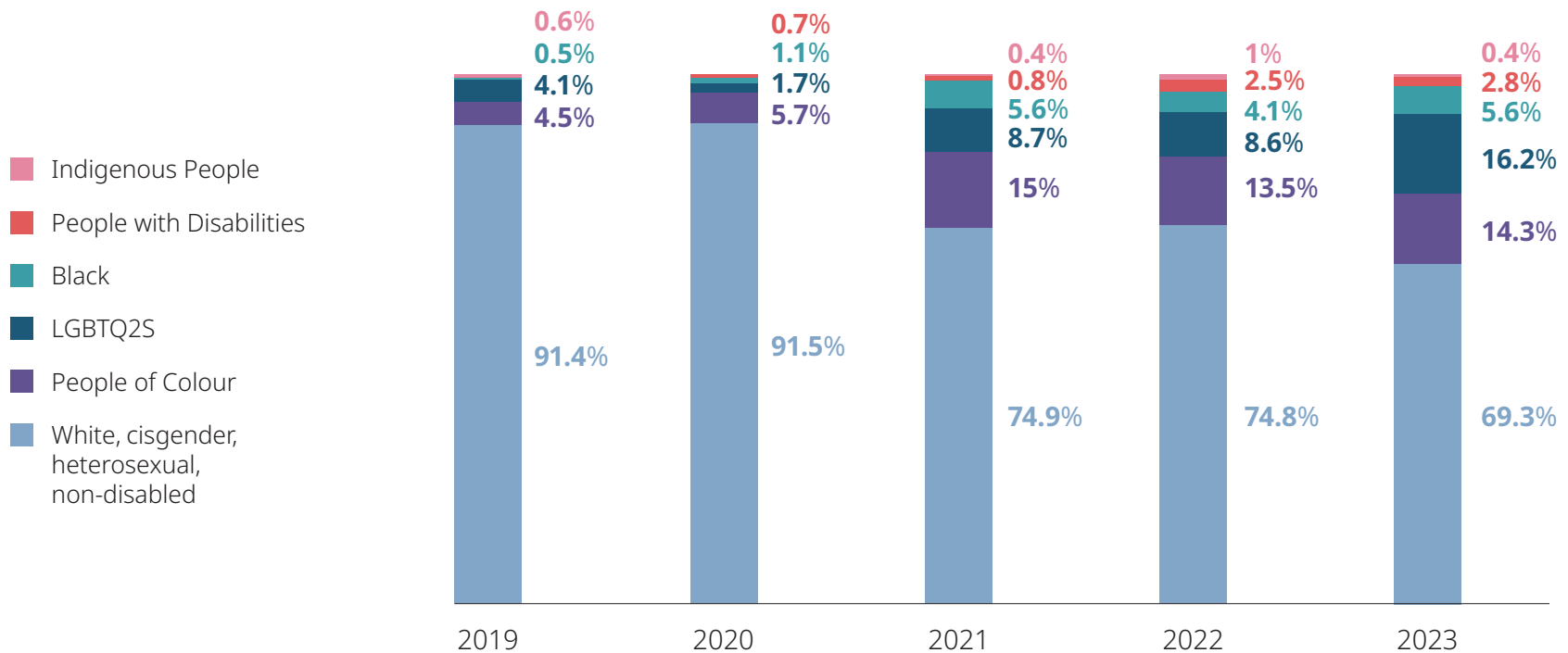
Animation

b Past Writing Credits

Representation levels decreased or remained stagnant across multiple diverse groups during 2022. People of Colour saw a slight increase in representation from 13.5% in 2022 to 14.29% in 2023. The share of credits going to Black writers increased slightly from 4.1% in 2022 to 5.63% in 2023.

Although the participation of writers with disabilities has seen a higher increase than that of Indigenous writers, their representation continues to be low and now sits at 2.81%

Breakdown of Animation Writing Credits* (2019-2023)



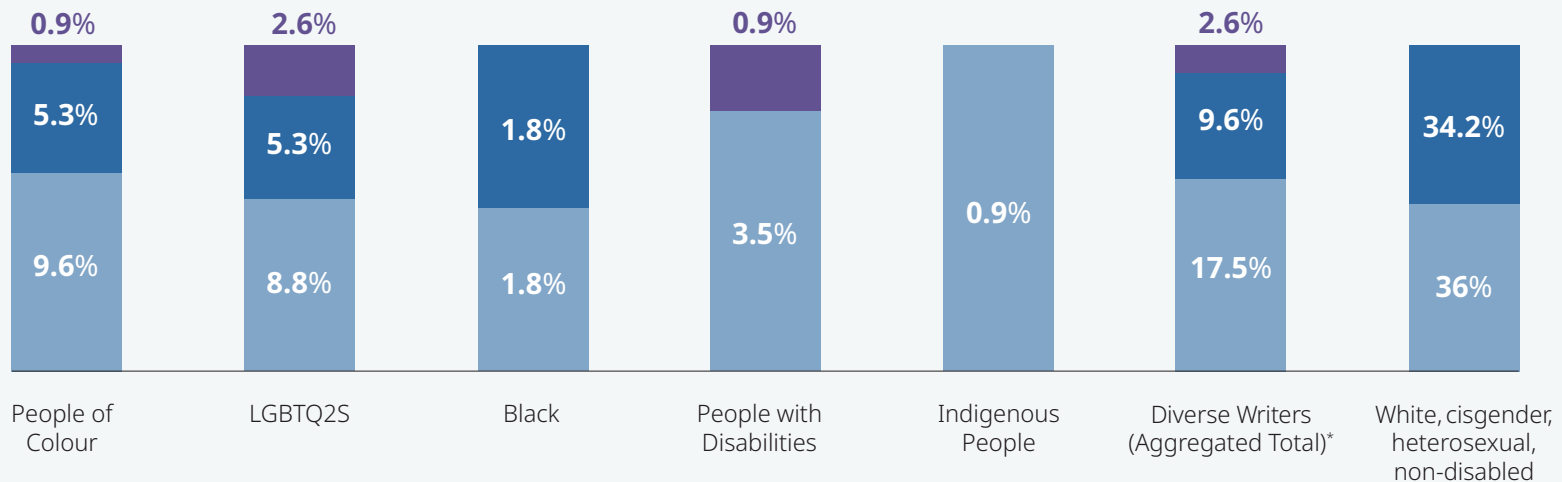
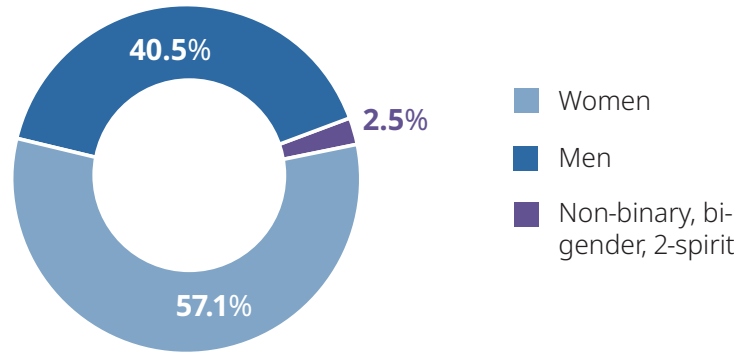
*Total numbers present a slight overestimation due to writers identifying under more than one diversity category.

Animation

© Breakdown by Gender

The percentage of women writers working on animation increased to 57.1% and is now higher than the share of male writers working on animation at 40.5%. However, the percentage of diverse women writers in animation decreased from 23% in 2022 to 19.3% in 2023. The participation of male diverse animation writers decreased to 8.6% in 2023 from 10.2% in 2022.

Composition of Writers Working on Animation by Gender, 2023



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

Conclusions

The WGC has identified important gains for diverse writers throughout this report as well as 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 WGC diverse writers working has increased steadily from 26% in 2019 to 40% in 2023. The percentage of writing jobs¹² going to diverse writers has also increased and now sits at 44%. This percentage differential is explained by diverse writers working on more than one TV series.
- While 7.9% of writers working on TV in 2023 have intersectional identities, 10% of writing jobs went to this group in the same year. Racialized writers who also identify as LGBTQ2S make up 6.1% of all working writers and received 7.5% of writing jobs.
- While the percentage of Indigenous writers and writers with disabilities working on Canadian TV remains low, both percentages doubled and now sit at 4%, up from 2% in 2022.
- Writers with disabilities and Indigenous writers saw gains in their participation in live-action writers rooms and writing credits. Indigenous writers increased their participation in writers rooms to 5.5% and earned 5.1% of writing credits. The participation of writers with disabilities increased slightly to 4% in 2023. They also earned 9.3% of writing credits in 2023 compared with 3.3% in 2022.
- In live-action, women make up 57% of writers rooms. Similarly, there are more women in writers rooms compared to men, across all diverse categories. Women made 52.8% of writer earnings in 2023, compared to 45.5% made by men.

¹² 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, participate in a writers room or a story summit.

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

- Diverse writers working in animation continue to face barriers to access work opportunities and receive proper compensation. While the percentage of writers working in live-action increased from 42.6% in 2022 to 45.3% in 2023, the share of writers working in animation has not seen any movement since 2021 and remains at 29.8%. While 29.8% of earning writers' work in animation, they represent only 14.3% of writers' earnings.
- The representation of Indigenous writers continues to be marginal in animation, as both the percentage of writers working and writing credits sit around 1% or lower. Although the participation of writers with disabilities has seen a higher increase than that of Indigenous writers, their representation continues to be low and now sits at 2.8%.
- The representation of Black writers working on Canadian TV decreased in 2023 to 7.9%. The share of Black writers is above Canada population numbers (4.3%) and slightly below Toronto's population (8.4%).
- The participation of writers from different ethnicities continues to show mixed results. For example, East Asian writers working on Canadian TV decreased from 4.1% in 2022 to 2.9% in 2023, while South Asian writers increased to 7.6% in 2023 from 4.8% in 2022. Both numbers are low when compared to the general population and urban population centres (see page 6 for numbers).
- The share of writers that earned more than \$200,000 (which indicates their level of seniority and number of scripts they receive) in 2023 across every other diversity category is under 1% and well below the 8% of white, cisgender, heterosexual and non-disabled writers in that category.
- The share of diverse Executive Producers sits at 27% in 2023, up slightly from 25% in 2019, and continues to be lower than the share of working diverse writers (40%).

Acknowledgements

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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.

For more information, visit wgc.ca.

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