

DIVERSITY IN CANADIAN WRITING

A 2020-2021 SNAPSHOT

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Report leads:
Kevin Chong, Rhea Tregebov



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INTRODUCTION

About The Writers' Union of Canada

The Writers' Union of Canada (TWUC) is the national organization of professionally published writers. TWUC was founded in 1973 to work with governments, publishers, booksellers, and readers to improve the conditions of Canadian writers. Now over 2,500 members strong, TWUC advocates on behalf of writers' collective interests, and delivers value to members through advocacy, community, and information. TWUC believes in a thriving, diverse Canadian culture that values and supports writers.

Background

The Black Writers' Meeting hosted by TWUC in September 2020 produced the report [Addressing Anti-Black Racism in Canadian Writing and Publishing](#), which articulated the gap in understanding the extent of diversity, or lack thereof, in the publishing industry in Canada. At a TWUC National Council meeting in the fall of 2021, project leads Kevin Chong and Rhea Tregebov began planning a data-collection project. Access Copyright funding through a Marian Hebb Research Grant was received in spring 2021.

Methodology

Project leads Rhea Tregebov and Kevin Chong developed the survey design and wording with the assistance of Nordicity, a consulting firm with prior experience administering surveys in Canadian cultural industries. Karina Palmitesta was hired as research assistant for the project in November 2021.

The online survey was conducted in English and was open from January 28 to February 25, 2022, with a one-week extension to March 4. Links to the survey were distributed by direct email to a list of 88 English-language Canadian publishers. The email invited publishers to forward the link to eligible authors, i.e. Canadian authors who published a book or books in English in 2020—2021.

The survey was anonymous, in accordance with TWUC's privacy policy, and participation was voluntary and self-reported. In an introductory note on the survey (see

Appendix), TWUC guaranteed the protection and confidentiality of the individual data provided, and reiterated that written comments might be quoted anonymously.

According to BookNet Canada, there are approximately 3,000 authors who match the survey's eligibility criteria (Canadian authors who published a book or books in English in 2020—2021). Of the 88 publishers contacted, 46 publishers (including 23 small publishers; 22 medium publishers; and one multinational publisher) confirmed in writing that they had passed on the survey to a total of 1,316 eligible authors. Five hundred and seventy-three authors completed the survey, for a response rate of 44%.

This response rate may not include publishers who forwarded the survey to their authors, but did not notify TWUC they had done so. Only one multinational publisher consented to distribute the survey; the rest declined, citing concerns around privacy and messaging. A representative for one of the largest publishers in Canada suggested that they would conduct their own demographic survey and share their results publicly.

While we forwarded a similar survey to literary agencies to review agents, the response numbers were not high enough to include any analysis in this report.

The data, while robust, is limited in scope by many factors, including the voluntary nature of the participation both by publishers and authors, and the fact that most multinational publishers did not participate. From the beginning, the survey authors were concerned about selection bias among respondents: that authors with non-dominant backgrounds would be more inclined to complete the survey. Survey respondents noted additional limitations to the survey, commenting that the survey did not take into account income inequality as a barrier and that its parameters did not acknowledge French-speaking writers whose work was translated into English. Other Canadian authors who were published in the United States or were self-published commented that they were ineligible to receive the survey.

These factors notwithstanding, the authors hope this report will provide a useful snapshot of the sector, and a reason to continue the conversation about diversity in Canadian publishing.

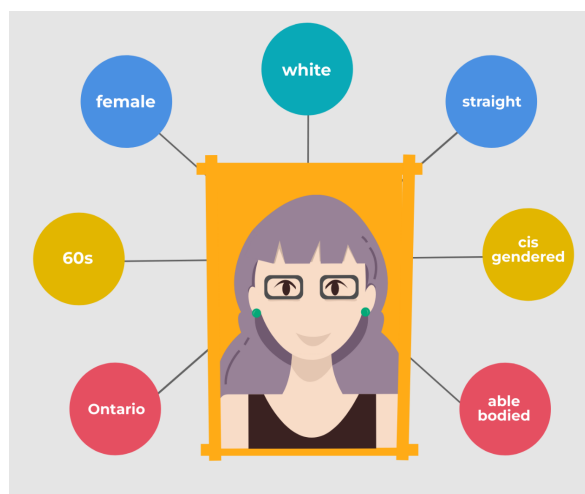
EXECUTIVE SUMMARY

“We are not the voiceless looking for a voice. We are the voices looking for a microphone.”

— Artist and journalist [Sayre Quevedo](#)

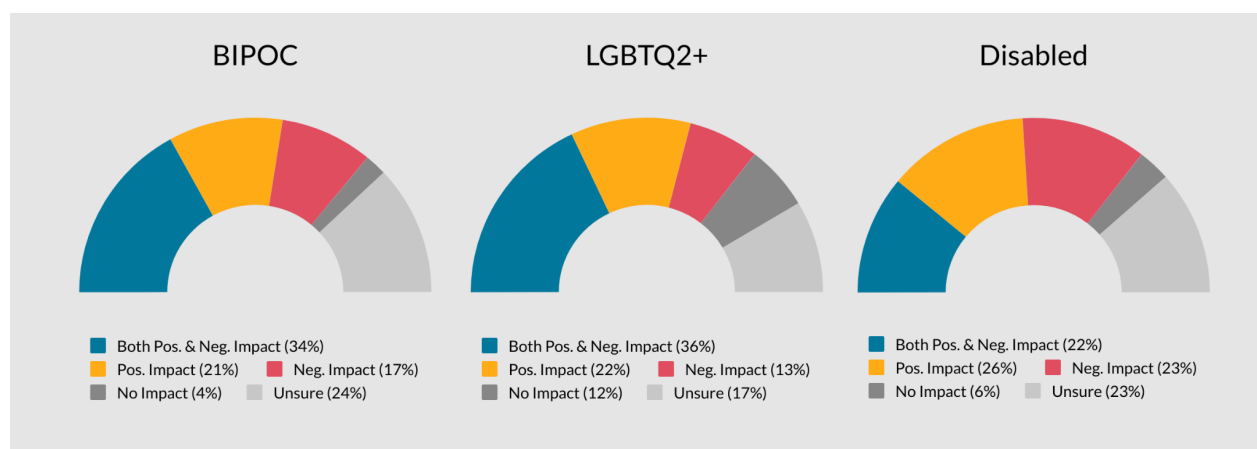
The typical respondent. Based on our survey data, the typical respondent was:

- female
- white
- in their 60s
- living in Ontario
- straight
- cis-gendered and
- able-bodied

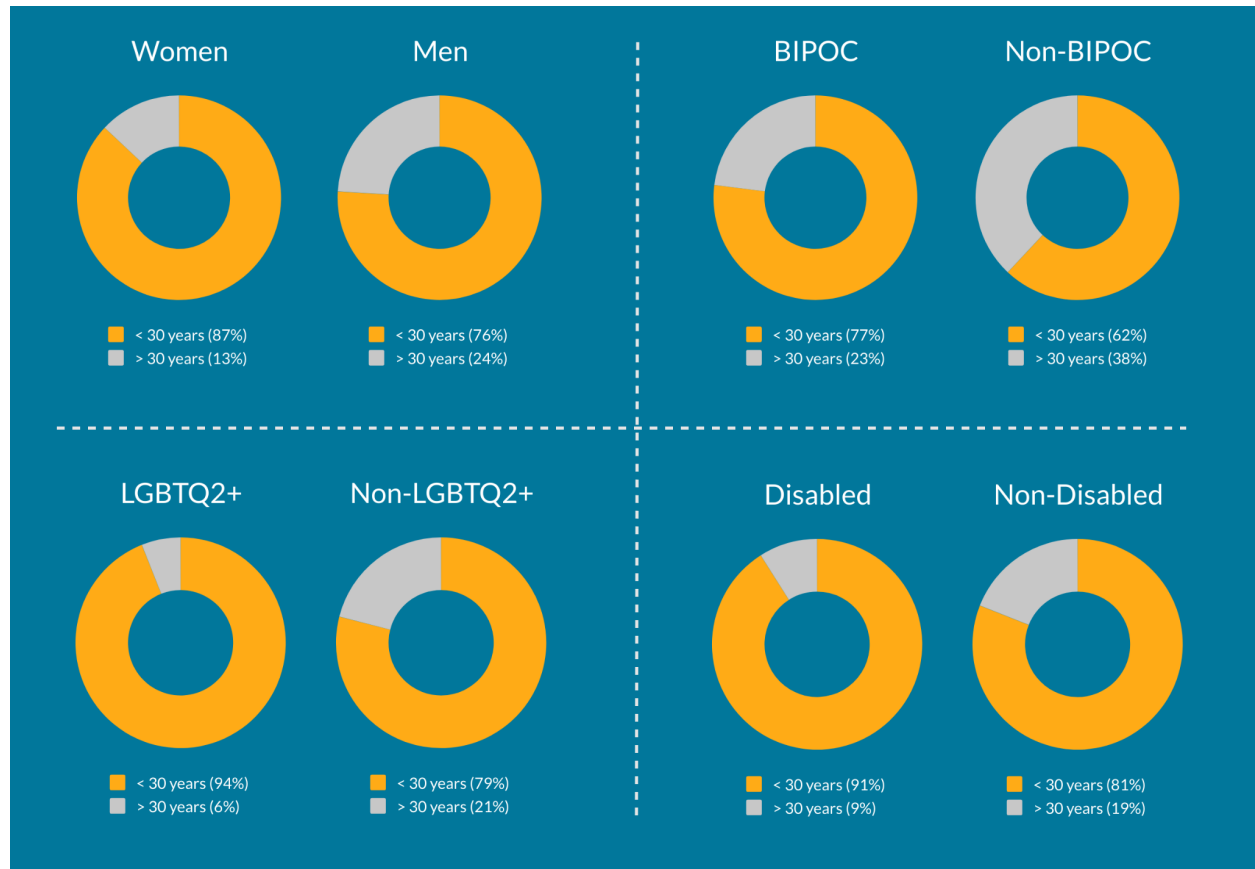


While this demographic composition may, as noted above, be in part a reflection of selection bias among respondents, it may also mirror the realities of contemporary publishing.

Non-dominant groups were both helped and hindered by their identities. In response to questions evaluating the impact of identity on both supports and challenges to the trajectory of their careers, respondents who identified as belonging to non-dominant demographic groups (BIPOC, LGBTQ2+, disabled) found that their identity was both a help and a hindrance to their careers.



A changing demographic. Data on length of time of involvement in the publishing sector showed that those belonging to non-dominant demographic groups — BIPOC, LGBTQ2+, disabled respondents — as well as women, had entered the sector more recently than those belonging to dominant demographic groups.



Diverse literature requires diverse staffing. Among non-dominant respondents, a consensus emerged that diversity among booklists was only one factor in promoting diversity, equity and inclusion. In order to support a diversity of subject matter and experience, rather than simply producing literary texts that cater to mainstream tastes, Canadian publishing needs to place greater attention on diversity in staffing:

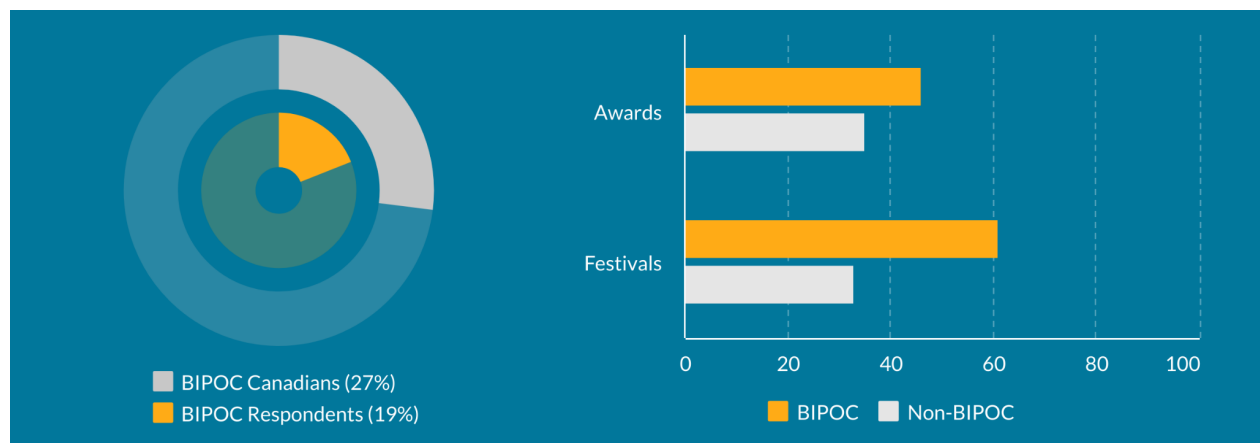
“There’s no shortage of diverse authors, but there is a shortage of diverse publishers, agents, and editors. We need better representation in those fields so that authors from all walks of life can be better supported.”

Strong community support. Non-dominant demographic groups indicated the high value and effectiveness of strong community supports.

Greater barriers. However a greater percentage of non-dominant demographic respondents indicated barriers encountered in their careers, working harder than others to get the same treatment, being excluded from work or networking events, and losing out on opportunities to those less qualified.

BIPOC writers less represented, but receiving greater recognition.

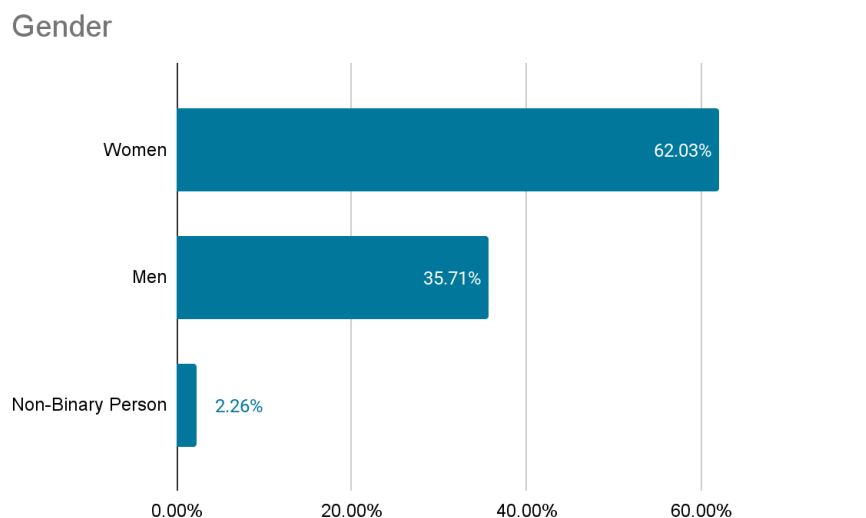
According to [Statistics Canada](#), the BIPOC population comprises approximately 27% of Canadians. Only 19% of respondents to this survey self-identified as BIPOC. The remaining 81% of respondents indicated white as an identity. This data indicates that BIPOC authors are less represented in this survey than BIPOC people in the country as a whole. This would indicate that, in terms of the authors surveyed, there is a continued lag in publishing authors that are representative of Canada's demographics as a whole. Our data does, however, show that in the two calendar years surveyed, BIPOC authors received a higher level of recognition in terms of literary prizes and book-festival appearances.



This success can be seen as a reflection both of the quality of the writing and of strong interest among readers. [Recent research](#) has highlighted the demand among readers for greater inclusivity of content: *“In 2021, the demand for books with a diversity of content and identities represented both in the content and in terms of contributor identity has only grown.”*

GENDER

According to [Statistics Canada](#), women made up 50.94% of Canada's population in 2021 over the age of 15. A significantly larger percentage of respondents to the survey than in the overall population over 15, approximately 62% (330 individuals), identified as women. **(See chart below and [Table 1](#).)** Only 36% identified as men (190 individuals). (Please note that in the text of this report, survey percentages are rounded off to the nearest whole number. Tables in Appendix show decimals in percentages.)



Additionally, 2% (12 individuals) identified as non-binary. [Recent research](#) by Statistics Canada indicates that .33% of Canadians over 15 years of age identify as non-binary or trans. This statistic indicates that non-binary individuals are well represented among respondents. With regards to the high level of representation of women in the survey, it is difficult to say whether this is a reflection of actual titles published or of selection bias — the possibility that more women were willing to complete the survey. However it is clear that there is also a strong representation of women in this sample of the community.

It is worth noting that out of 573 total respondents, a further 41, or 7%, skipped the question either by not answering or by indicating “prefer not to answer.”

With regard to disability, 14% of women (42 individuals) identified as disabled compared with 9% of men (16 individuals).

In terms of length of time of involvement in the publishing sector, 24% of men had been active for 30 years or more while only 13% women had.

In terms of critical recognition, representation of women in award nominations and wins was proportionally greater than that of men. While 30% of men (57 individuals) had been nominated for or won awards, 38% of women (125 individuals) had been nominated or won. (See [Table 2.](#)) Six out of 12 non-binary respondents or 50% were nominated for or won awards.

With regard to festivals, participation of women and men respondents was very similar: 36% of men (66 individuals) and 38% of women (121 individuals). (See [Table 3.](#)) Six out of 12 non-binary respondents or 50% participated at festivals.

Women and men were equally represented by literary agents; only about 30% in each category were agented. Since the survey included only a small sample of respondents published by multinational publishers, the small portion of representation by agents may not be applicable to the larger population of authors.

In response to the question as to whether the trajectory of their career in publishing had been positively or negatively impacted because of their background and/or identity, respondents' answers were complex but, in most cases, did not vary significantly for gender. It is worth noting that answers may have reflected multiple identities, and not exclusively gender.

A higher percentage of men, 20% or almost double, did indicate that their background/identity *positively* impacted their career versus 11% women. Men and women had similar proportional responses indicating that their background/identity *negatively* impacted their careers: 10% women versus 11% men. For men, 28% indicated that their background/identity had *no* impact; for women 25%. (See [Table 4.](#))

Question 23 in the survey, with regard to career supports, allowed respondents to select multiple answers. For this question therefore, the data presented reflects the total number of responses for each category. A higher percentage of women, 60%, indicated that they'd received mentorship, support and encouragement, as opposed to 47% of men. A higher percentage of women, 35%, versus men, 28%, also indicated receiving support in the form of grant, work and award opportunities. A lower percentage of women, 28%, indicated that they'd *not* received professional support as opposed to 42% of men. (See [Table 5.](#))

Question 24 in the survey, with regard to career barriers, also allowed respondents to select multiple answers. For this question as well, therefore, the data presented reflects the total number of responses for each category. A higher percentage of men, 62%, than women, 51%, indicated that they had *not* encountered barriers. Similar percentages of women, 16%, and men, 17%, indicated that they had to work harder to get the same treatment. A somewhat lower percentage of women, 14%, than men, 17%, indicated they had been excluded from work or networking events. A somewhat lower percentage of women, 17%, than men, 20%, also indicated that they had lost out on opportunities to those less qualified. (See [Table 6.](#))

RACE AND ETHNICITY

As noted in the introduction to this report, in total 573 respondents answered some or all of the survey questions. Question 6 in the survey, “Please select the option(s) that best describe how you identify,” allowed respondents to select multiple answers. For this question, therefore, the data presented reflects the total number of responses for each category. Approximately 81% of respondents (409 individuals) indicated white as an identity. Approximately 19% (96 individuals) identified as BIPOC. It is worth noting that a further 68 respondents out of 573 skipped the question either by not answering or by indicating “prefer not to answer.” This 12% who did not answer the question may be an indicator of the complexity that such categories present to individuals.

According to Statistics Canada ([2016](#)), an estimated 4.9% of the Canadian population are Indigenous (Statistics Canada uses the term “Aboriginal”). A further 22.3% of the Canadian population are defined as “visible minorities” (another Statistics Canada term). The BIPOC general population thus comprises approximately 27% of the general Canadian population. The 19% BIPOC respondents in our survey thus represents a smaller percentage than the 27% in the general Canadian population.

In terms of representation within the publishing sector, Statistics Canada also provides separate data on [employment occupations](#). The 2016 census shows that 2% of Canadians who listed “author” as their occupation identified themselves as Indigenous; 12% identified themselves as racialized. Thus the 19% BIPOC respondents in our survey represents a larger percentage in the publishing sector than the 14% indicated in the Statistics Canada data on employment. This may be an indication of improvement in representation in this sector since 2016. It is also possible that it is a reflection of selection bias, in which BIPOC authors were more inclined to complete the survey.

Numbers for the various categories of BIPOC in our survey (Black, East Asian, Indigenous, Indigenous outside of Canada, Indo-Caribbean, Latin American, Middle Eastern, South Asian, South-east Asian) are detailed in the table provided. (See [Table 7.](#))

In terms of agenting, both BIPOC (68%) and non-BIPOC (70%) respondents were largely self-represented rather than represented by a literary agency. Again, since the survey included only a small sample of respondents published by multinational publishers, the small portion of representation by agents may not be applicable to the overall population of BIPOC authors.

In terms of length of time of involvement in the publishing sector, 38% of non-BIPOC respondents had been active for 30 years or more while only 23% BIPOC had.

Non-BIPOC respondents commented on a balance of positives and negatives in what they perceived of as the changing landscape of publishing. A spectrum of views were articulated by non-BIPOC respondents, some of which expressed both an awareness of long-standing injustices and an acknowledgement of the possible negative impacts on their own opportunities:

“The long overdue increase in publisher and reader interest in diverse voices naturally means fewer opportunities for white, middle aged cisgender female writers like me. But this ‘correction’ is long overdue, and early in my career I likely benefited from being a white, not yet middle aged, cisgender, female writer. I try to be aware of my privilege. I don’t always succeed...but I try.”

However there were also a number of comments that expressed an unease and, at times, impatience that, in what they perceive of as an environment that is now striving too hard for greater diversity, their identities work against them:

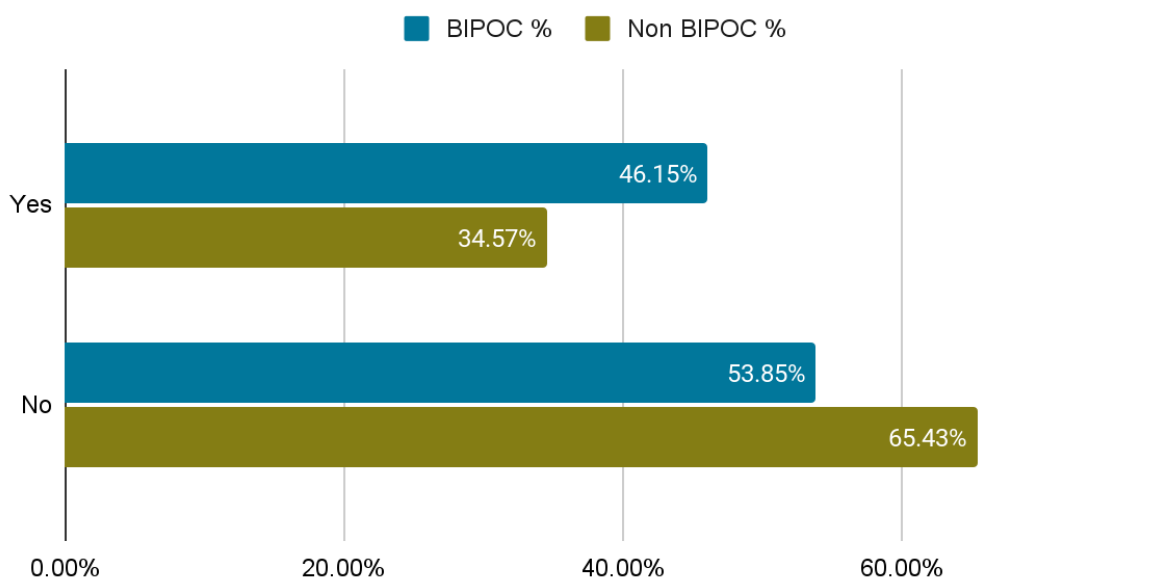
“Caucasian writers are no longer valued in this industry... I believe in ‘own voices,’ but it has been [taken too] far.”

“20 years ago I received support, but in recent years it’s the opposite. As an older woman who presents as white and cis, I have been told, directly, I am not welcome at the publishing table let alone for grants and/or awards.”

“I feel that I received more professional supports much earlier in my career. I feel less supported now as a middle-aged, mid-career, white writer, and have actually been told in some cases that this is because I haven’t ‘ticked all the boxes.’”

With regard to critical recognition, over the two calendar years surveyed, representation of BIPOC respondents in award nominations and wins was proportionally greater than that of non-BIPOC respondents. While 35% of non-BIPOC respondents (140 individuals) had been nominated for or won awards, 46% of BIPOC respondents (42 individuals) had been nominated or won. **(See chart below and [Table 8](#).)** Note that three of these awards were specifically mandated for Indigenous authors. Both BIPOC and non-BIPOC respondents who were nominated or won an award averaged two awards.

Have you won or been nominated for any literary awards in 2020 or 2021?



While our survey only included self-identified BIPOC authors published over the last two calendar years, a review of finalists and winners of the Governor General's Awards for fiction and poetry over the last 10 years shows a clear trend toward greater representation of BIPOC authors. From 2012 to 2016, there were 10 BIPOC finalists. From 2017 to 2021, there were twice that number, 20 BIPOC finalists.

With regard to literary festivals, BIPOC respondents' participation was proportionally greater than that of non-BIPOC respondents. While 33% of non-BIPOC respondents (134 individuals) participated in literary festivals, almost double, 61% of BIPOC respondents (57 individuals) participated. (See [Table 9.](#)) BIPOC respondents participated in an average of 2.8 festivals each, while non-BIPOC participated in an average of 1.6 festivals. It should be noted that 15 of the 57 individuals, 26%, participated in festivals whose mandate was specifically diversity inclusive, such as the Festival of Literary Diversity (FOLD) and the LiterAsian Festival.

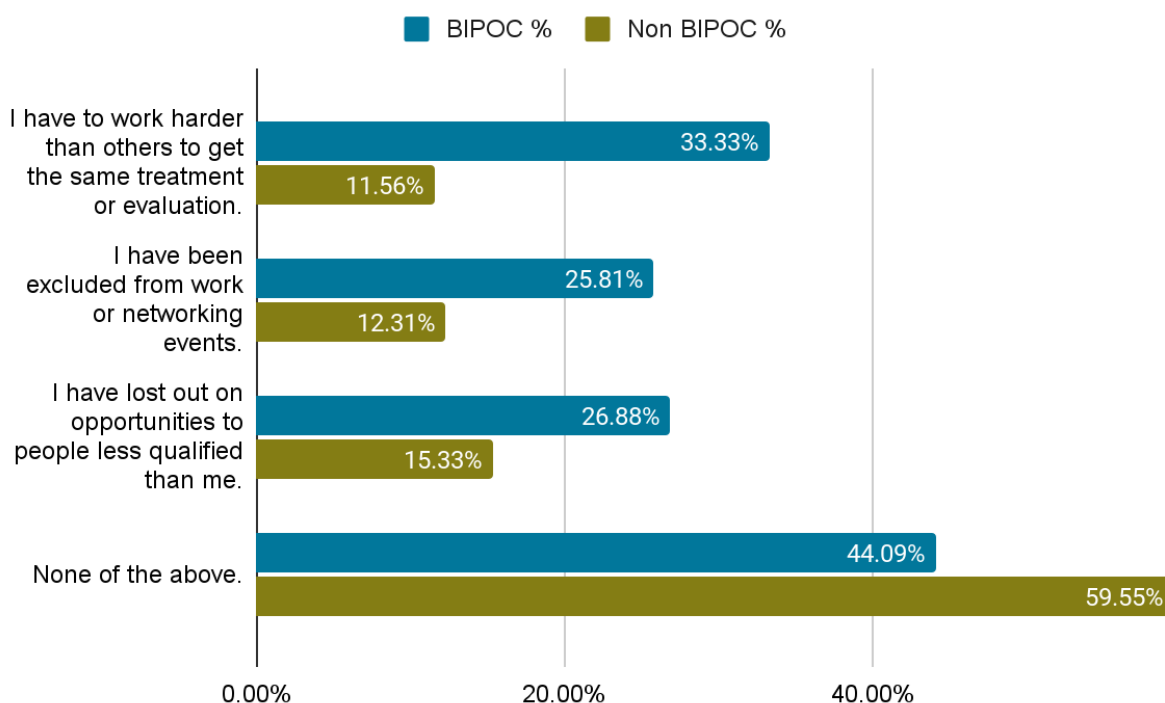
In response to the question as to whether the trajectory of their career in publishing had been positively or negatively impacted because of their background and/or identity, the answers of respondents who identified as BIPOC were complex. It should be noted that answers may have reflected multiple identities, and not exclusively an identity as BIPOC.

A significantly higher percentage of BIPOC respondents, 21%, indicated that their background/identity *positively* impacted their career versus 13% non-BIPOC. This figure must be considered in light of the information that a significantly higher percentage of

BIPOC respondents indicated that their background/identity *negatively* impacted their careers: 17% versus approximately 8% on non-BIPOC. And much fewer BIPOC respondents, 4%, indicated that their background/identity had *no* impact versus 30% non-BIPOC. (See [Table 10.](#))

With regard to career supports, a higher percentage of BIPOC respondents, 61%, indicated they'd received mentorship, support and encouragement, as opposed to 55% non-BIPOC. A higher percentage of BIPOC respondents also indicated receiving support in the form of grant, work and award opportunities: 42% of BIPOC respondents versus 32% non-BIPOC. A lower percentage of BIPOC respondents, 26%, indicated they'd *not* received any professional support as opposed to 35% non-BIPOC. (See [Table 11.](#))

In terms of career barriers, a significantly lower percentage, 44%, of BIPOC respondents than of non-BIPOC respondents, 60%, indicated that they had *not* encountered barriers. Furthermore, 33% of BIPOC respondents indicated that they had to work harder than others to get the same treatment, in contrast to 12% non-BIPOC. A higher percentage, 26%, of BIPOC respondents indicated that they had been excluded from work or networking events, in contrast to 12% non-BIPOC. Similarly, 27% of BIPOC respondents indicated they had lost out on opportunities to those less qualified, in contrast to 15% non-BIPOC. (See chart below and [Table 12.](#))



The comments from BIPOC respondents with regard to supports and barriers they had encountered were informative. On the topic of supports, respondents acknowledged

grant and retreat opportunities, as well as positive experiences with publishers, mentoring, and professional development. Some respondents noted personal progress: *“I can honestly say that, for me, now, things have improved — my experiences and opportunities are more positive.”* Organizations such as the Canada Council for the Arts, the Canadian Children’s Book Centre, CANSCAIP, Ontario Arts Council, Storytelling Toronto, Toronto Arts Council and the Writers’ Studio at SFU, as well as The Writers’ Union of Canada, were all singled out as supportive to BIPOC respondents and for the positive experiences with networking, constructive feedback and collegiality they offered. Some respondents, however, highlighted the community support of informal writers’ groups, family and friends as more effective than institutional organizations. Respondents articulated the complex nature of the supports they experienced:

“I feel gratitude for the supports I have received; and, also, I note with self-compassion, the missed opportunities, the negation and erasure that is in-built in Can Lit and its norms: e.g. who gets reviewed; who gets asked to festivals; who gets grants.”

“I can tell you that for many, many years I lacked mentorship, guidance, even general knowledge of the industry, which might have launched me in publishing earlier. My stories were for many years considered not mainstream enough for publication. And when I did achieve success, my stories have often been shelved under ‘diverse books’ labels. However, I have also been treated with respect, kindness and camaraderie from all levels of the publishing industry. There is no one answer to this question, though I do believe a systemic lack of diversity and representation has impacted whose voices are championed, and perhaps more importantly — to what extent.”

Difficulty in finding a compatible community was also a touchpoint. One respondent commented on how challenging it was *“[t]o find a community of thinkers, of whom some or all are writers or writers in the making, who can engage in and provide cultural understanding of the materials that I wish to write about.”* The enforced limitations on community caused by the pandemic only exacerbated the challenges: *“[...]virtual events have made accessing supports trickier because of the lack of in-person-to-person mentoring.”*

Many respondents articulated a frustration with the constraints they were experiencing with regard to the content of and audience for their work:

“The assumption that any awards received are due to ‘affirmative action’; the assumption that the stories I wish to tell are only of ‘minority’ interest; the assumption that my consciousness is entirely limited by my race, gender/sex, class, etc., and I must never veer beyond these bounds.”

“I feel, as a racialized author, that I’m expected to write about trauma or other race-specific experiences in order to be given a platform as an author of colour.”

Because I try to stray away from this narrative, I often wonder whether this has hindered me in a predominantly white literary space.”

“BIPOC are not quotas. We should be represented in a multiplicity of voice and perspective — for example, instead of one Indigenous panelist, why not an entire panel of Indigenous authors? It’s also important that we should be given the opportunity to speak about craft, not just identity.”

With regard to the institutional changes that need to be made, respondents had concrete suggestions, especially regarding the need for more BIPOC people in positions of power, making decisions, guiding policy, and determining representation:

“Really push for more EDITORS of colour and with disabilities and marginalized identities. They are the ones who can give diverse authors a chance!”

This proposal was complemented by the suggestion to create “[p]olicies around the makeup of staff, boards, etc. Having the policy and decision makers reflect the populations they serve and having more diversity overall.” Another respondent wrote of the need to “[i]ncrease representation in evaluators and other groups who tend to be gatekeepers in the industry so that they can represent and appreciate diverse voices, experiences and outlook.”

Practical suggestions for change also included a healthy skepticism about how much could be done:

“Publishers are interested in book sales. Not sure you can influence the capitalist model. I think more should be done so small publishers can promote their authors.”

Many comments indicated a familiarity with the industry which provided insight into how change might happen:

“There needs to be more transparency when it comes to how books are promoted and advocated for, and sometimes this has less to do with literary merit and more to do with the PR machine behind the book. This leaves a lot of us out, especially when we already face systemic barriers. We need opportunities to feature our work in more meaningful ways, beyond conversations about our identity and deeper into craft. [...] It’s important that these questions are addressed by the publishing industry so that we can have transparency around what needs to be done.”

SEXUAL ORIENTATION

According to Statistics Canada ([2021](#)), an estimated 4% of the Canadian population aged 15 and older were lesbian, gay, or bisexual. However other research puts that proportion significantly higher, some at [13%](#). A significantly larger percentage of respondents to the survey than in either study, approximately 20% (104 individuals), identified as LGBTQ2+, an indicator of strong representation in this sample of the community. It is worth noting that in addition to these 104 respondents, out of 573 total respondents, a further 57 skipped the question either by not answering or by indicating “prefer not to answer.” The sizeable proportion of respondents, approximately 10%, who either skipped or preferred not to answer may be an indicator of the complexity that such categories present to individuals. (See [Table 13.](#))

Of those respondents who identified as LGBTQ2+, 13% (13 individuals) identified as having trans experience. For the purposes of this survey, trans experience was defined as respondents’ gender identity not aligning with sex assigned at birth. Most respondents who identified as trans (13 out of 15) also identified as LGBTQ2+.

Of those who identified as LGBTQ2+, 25% (26 individuals) identified as disabled compared with 10% (40 individuals) among non-LGBTQ2+ respondents; more than double the ratio.

Both LGBTQ2+ (64%) and non-LGBTQ2+ (69%) respondents were largely self-represented rather than represented by a literary agency. Again, since the survey included only a small sample of respondents published by multinational publishers, the small portion of representation by agents may not be applicable to the larger population of LGBTQ2+ authors.

In terms of length of time of involvement in the publishing sector, 6% of LGBTQ2+ respondents had been active for 30 years or more, while 21% of non-LGBTQ2+ respondents had.

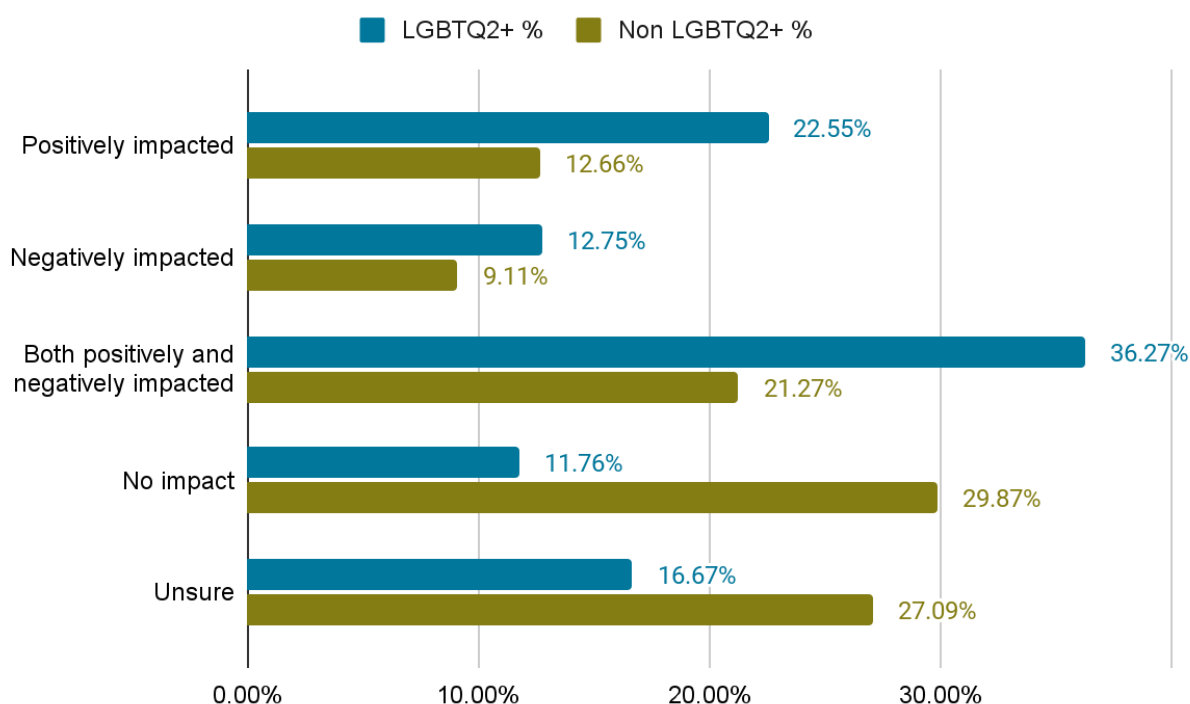
With regard to critical recognition, representation of LGBTQ2+ respondents in award nominations and wins was proportionally greater than that of non-LGBTQ2+ respondents. While 35% of non-LGBTQ2+ respondents (140 individuals) had been nominated for or won awards, 41% of LGBTQ2+ respondents (43 individuals) had been nominated or won. (See [Table 14.](#)) The average number of award nominations or wins, just under two per individual, for both LGBTQ2+ and non-LGBTQ2+ respondents, were not significantly different.

With regard to festivals, participation of LGBTQ2+ respondents was proportionally greater than non-LGBTQ2+ respondents. While 37% of non-LGBTQ2+ respondents

(147 individuals) had participated in literary festivals, 44% of LGBTQ2+ respondents (46 individuals) participated. (See [Table 15.](#)) Of the LGBTQ2+ people who attended festivals, each individual attended an average of 2.5 festivals, slightly more than non-LGBTQ2+, who attended just under two festivals.

In response to the question as to whether the trajectory of their career in publishing had been positively or negatively impacted because of their background and/or identity, the answers of respondents who identified as LGBTQ2+ were complex. It is important to note that answers may have reflected multiple identities, and not exclusively the identity as LGBTQ2+. The insights offered by respondents on intersectional issues were informative (see below).

A significantly higher percentage of LGBTQ2+ respondents, 23% or almost double, indicated that their background/identity *positively* impacted their career versus 13% non-LGBTQ2+. This figure must be taken in light of the information that a higher percentage of LGBTQ2+ respondents indicated that their background/identity *negatively* impacted their careers: 13% versus 9% non-LGBTQ2+. And much fewer, 12%, indicated that their background/identity had *no* impact versus 30% non-LGBTQ2+. (See [chart below](#) and [Table 16.](#))



Question 23 in the survey, with regard to career supports, allowed respondents to select multiple answers. For this question therefore, the data presented reflects the total number of responses for each category. A higher percentage of LGBTQ2+ respondents, 62%, indicated that they'd received mentorship, support and encouragement as

opposed to 54% non-LGBTQ2+. A higher percentage of LGBTQ2+ respondents, 50%, also indicated receiving support in the form of grant, work and award opportunities versus 30% non-LGBTQ2+. A lower percentage of LGBTQ2+ respondents, 25%, indicated that they'd *not* received professional support as opposed to 34% non-LGBTQ2+. (See [Table 17.](#))

Question 24 in the survey, with regard to career barriers, also allowed respondents to select multiple answers. For this question as well, therefore, the data presented reflects the total number of responses for each category. A lower percentage of LGBTQ2+ respondents, 49%, than non-LGBTQ2+ respondents, 58%, indicated that they had *not* encountered barriers. A higher percentage of LGBTQ2+ respondents, 22%, than non-LGBTQ2+ respondents, 15%, indicated that they had to work harder to get the same treatment. Similarly, a higher percentage of LGBTQ2+ respondents, 20%, than non-LGBTQ2+ respondents, 14%, indicated they had been excluded from work or networking events. And a higher percentage of LGBTQ2+ respondents, 22%, than non-LGBTQ2+ respondents, 18%, indicated that they had lost out on opportunities to those less qualified. (See [Table 18.](#))

The comments from LGBTQ2+ respondents with regard to supports and barriers they had encountered were informative. Respondents did acknowledge grant opportunities as well as positive experiences with mentoring, professional development and retreat opportunities. They also mentioned positive institutional changes, among them backing from publishers:

"I have received support from my publisher and been able to leverage my book dealing with LGBTQ issues [... in a way] that has allowed me to network and talk on these issues and help construct and instruct programs that support people in my community."

With regard to the challenges of intersectionality, one respondent wrote:

"Class and race certainly intersect, but they are not mutually exclusive, and one is NOT a catchall or synonym for the other. I have absolutely lost out on employment opportunities set aside for 'diverse' writers because despite being a queer, first-generation, working class person whose first language was not English, I do not fit the definition of diversity dominant in the industry today. I would like to see opportunities expanded to meaningfully address these gaps in defining 'identity' and 'diversity.'"

Others wrote:

"As a woman and a queer person, I have faced exclusion and discounting. As I added age to the mix, the problem of marginalisation became worse. (I have to note that as a white person, there has also been privilege. Sometimes it is paradoxical.)"

“While many opportunities set aside funds or placements for writers identifying with specific racial and ethnic groups or ask about factors like disability, few granting or financial opportunities consider socioeconomic factors such as age, class, and financial need [...] Even funding set aside for LGBTQ+ authors doesn’t normally consider marginalized sexual identities like asexuality. I will say that networking and community support has been significantly easier to access after putting a novel out, but before that it was very, very rough. It is lonely and competitive out there.”

With regard to institutional changes that need to be made, respondents had concrete suggestions, especially regarding the need for more marginalized people in leadership roles:

“I feel as if the industry can only be more inclusive if the gatekeepers were more diverse. The editorial and executive boards of most publishers are very white (presenting) and (straight) female. This needs to improve.”

One respondent specifically commented on specifics of an LGBTQ2+ mandated prize, noting that until recently, it was the jury’s responsibility to determine which books from LGBTQ2+ authors to assess, a process that excluded many eligible titles jury members weren’t aware of. This respondent recommended that the creation of new prizes, their mandates and their selection processes be carefully reviewed to ensure better inclusivity. Another recommended mandated EDI training for acquisitions editors and publicists, appropriately diverse editorial staff, sensitivity readers, as well as concrete transparent goals for EDI. Support for publishing houses and small presses with LGBTQ2+ owners and mandates were also considered essential.

DISABILITY

According to Statistics Canada ([2017](#)), 22% of the Canadian population aged 15 years and over had one or more disabilities. A smaller percentage of respondents to the survey than the overall population, approximately 13% (69 individuals), identified as disabled. This discrepancy of almost 10% may indicate barriers to participation. It is worth noting that these 69 respondents were almost equalled by a further 59 respondents out of 573 who skipped the question either by not answering or by indicating “prefer not to answer.” This 10% who skipped the question may be an indicator of the complexity that such categories present to individuals. (See [Table 19.](#))

[Research](#) has shown that stigma can make individuals reluctant to identify as disabled: “just a fraction of [disabled] people actually identify themselves as people with disabilities. Disability identity is a critical step in accepting a disability and helps to reduce the stigma surrounding the label.”

Of those who identified as disabled, almost half (33 respondents) indicated mental health disabilities; a further 30% (21 respondents) had mobility issues and an almost equal amount (22 respondents) had chronic pain issues. Note that, while many in the deaf community do not categorize themselves as disabled, an additional 6 respondents identified as deaf.

Both disabled (71%) and non-disabled (68%) respondents were largely self-represented rather than represented by a literary agency. Again, since the survey included only a small sample of respondents published by multinational publishers, the small portion of representation by agents may not be applicable to the larger population of disabled authors.

In terms of length of time of involvement in the publishing sector, 19% of non-disabled respondents had been active for 30 years or more, while only 9% of disabled respondents had.

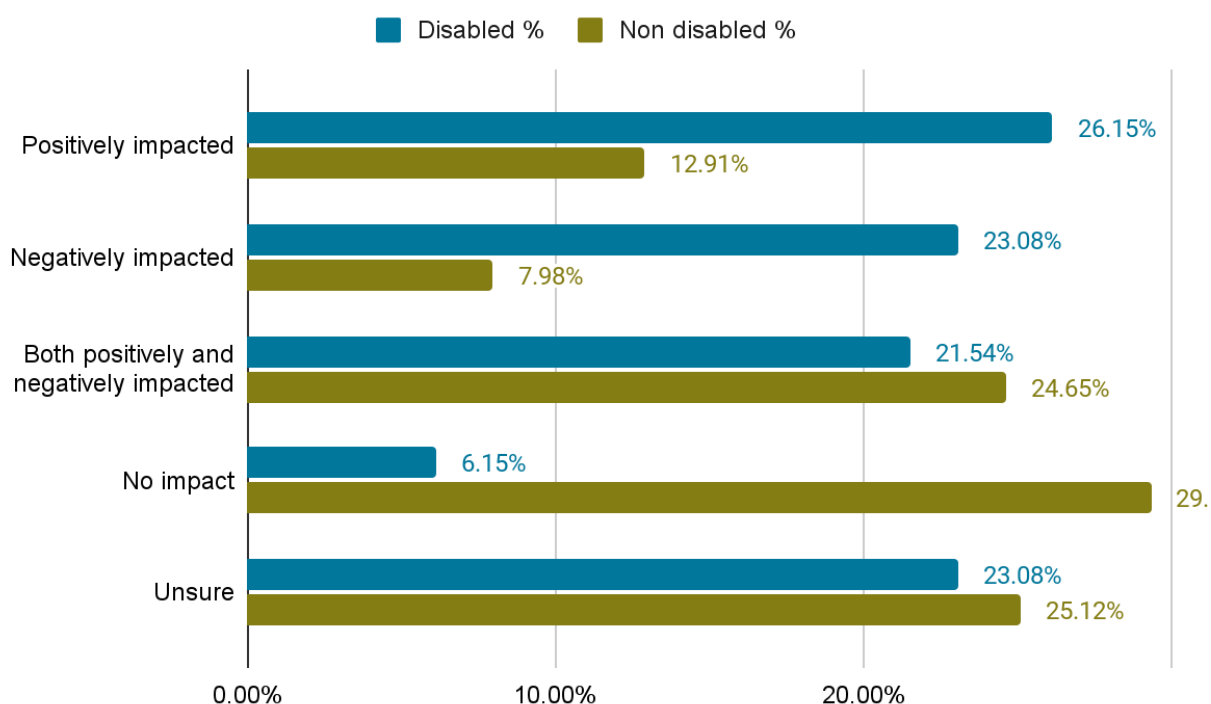
There was no discernable difference in representation of disabled and non-disabled respondents with regard to critical recognition via award nominations and wins, with 37% of disabled respondents and 36% non-disabled indicating this recognition. (See [Table 20.](#)) However, non-disabled respondents who were nominated for or won an award averaged three awards while disabled respondents averaged only two.

With regard to recognition at festivals, disabled respondents were better represented than non-disabled respondents. While only 36% of non-disabled respondents had participated in any literary festivals, 46% of disabled respondents had their work

represented at festivals. (See [Table 21.](#)) Both disabled and non-disabled respondents who attended a festival attended an average of two festivals.

In response to the question as to whether the trajectory of their career in publishing had been positively or negatively impacted because of their background and/or identity, the answers of respondents who identified as disabled were complex. It is interesting to note that answers may have reflected multiple identities, and not exclusively the identity as disabled.

However, a significantly higher percentage of disabled respondents, 26% or double, indicated that their background/identity *positively* impacted their career versus 13% non-disabled. This figure must be taken in light of the information that a much higher percentage of disabled respondents indicated that their background/identity *negatively* impacted their careers: 23% versus approximately 8% of non-disabled. And much fewer indicated that their background/identity had *no* impact, 6%, versus not disabled, 29%. (See chart below and [Table 22.](#))



Question 23 in the survey, with regard to career supports, allowed respondents to select multiple answers. For this question therefore, the data presented reflects the total number of responses for each category. A higher percentage of disabled respondents, 60%, indicated they'd received mentorship, support and encouragement as opposed to 54% non-disabled. The situation was the same regarding support in the form of grant, work and award opportunities: 41% of disabled respondents versus 33% non-disabled. (See [Table 23.](#))

Question 24 in the survey, with regard to career barriers, also allowed respondents to select multiple answers. For this question as well, therefore, the data presented reflects the total number of responses for each category. A higher percentage of disabled respondents, 24%, than non-disabled respondents, 15%, indicated that they had to work harder to get the same treatment. A higher percentage of disabled respondents, 19%, than non-disabled respondents, 15%, indicated that they had been excluded from work or networking events. (See comments below on accessibility of venues.) A higher percentage of disabled respondents, 24%, than non-disabled respondents, 17%, indicated that they had lost out on opportunities to those less qualified. (See [Table 24.](#))

The comments from disabled respondents with regard to supports and barriers they had encountered were revealing. Many respondents made a point of recognizing the supports they received in terms of mentorship, grants, and community support. They also articulated a high level of frustration with the continued barriers they encountered as a result of their disability — the stigma, lack of recognition of limitations they encountered as a result of lack of stamina, financial as well as physical barriers:

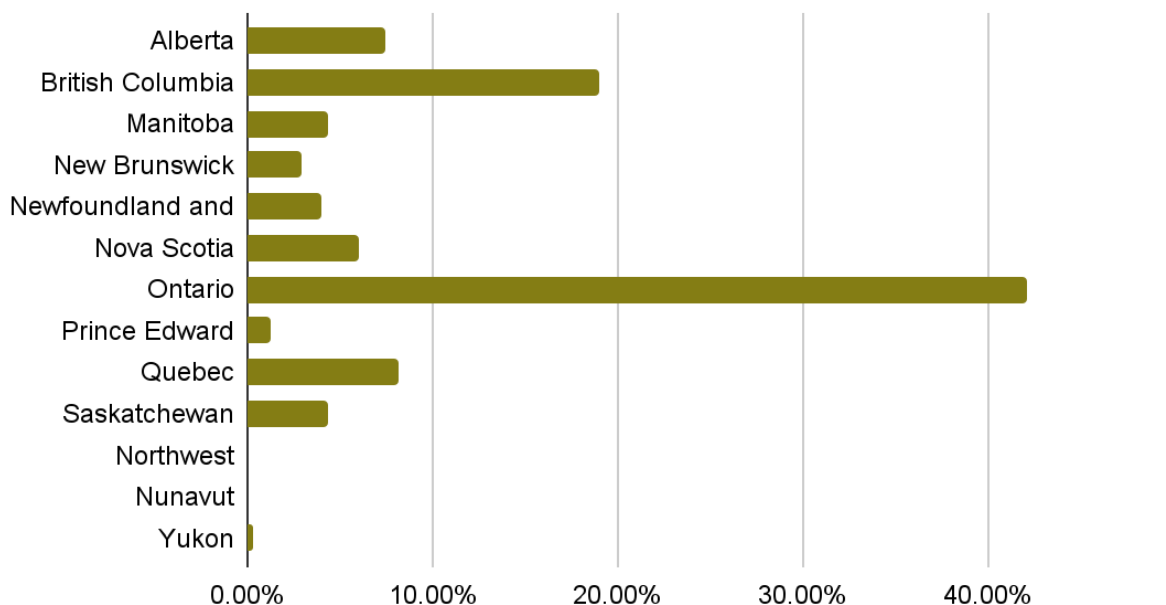
“Most events are less accessible to disabled writers not only because of venue considerations but because disabled people can’t afford to pay up front for the extra supports we need to participate, including rental of electric mobility equipment, fares and wages for abled assistants, extra nights in hotels to rest up from travel to conferences or before traveling home.”

“... more resources are needed at venues to ensure mobility accessibility under the same conditions as everyone else (i.e. not through some back door past a heap of dirty mops, through the front door!), but also deaf and low vision/blind accessibility too...”

OVERVIEW QUESTIONS

With regard to province or territory of residence, the bulk of respondents lived in Ontario, 42%, and British Columbia, 19%. Proportionally much fewer lived in Quebec, 8%, than in the general Canadian population, 23%, which is predictable given the English-language scope of the survey. Respondents had a number of comments regarding the difficulty of finding community and resources for those who lived in remote areas, a difficulty echoed by those living outside of major urban publishing centres such as Toronto and Vancouver.

Province/territory



With regard to age group, respondents skewed towards the older ranges, an indicator perhaps of the length of apprenticeship time required to become published. Many respondents commented on age as an impediment to recognition:

“AGE is another huge barrier. Many prize/granting systems, as well as other juried opportunities such as residencies, etc., continue to set/uphold arbitrary age cut-offs for eligibility, part and parcel of an inaccurate definition for an ‘emerging’ writer. These important opportunities are thus unavailable to older writers, especially for women, who as a group are more likely than men to begin a writing career at a later stage of their lives, as a result of child rearing.”

Age in combination with other identity factors was also noted:

“I do feel that my age and gender have at times worked against me. I have been patronized on multiple occasions, but my publishing experience has been positive overall and I recognize my privilege.”

Respondents were fairly evenly distributed in terms of length of time of involvement in the publishing sector: 42% had been involved 0-9 years, 22% 10-19 and 36% 20 or more years.

The great majority of respondents, 78%, were born in Canada, 22% outside of Canada. These numbers closely reflect the overall population of Canada. Only one respondent indicated that they had moved to Canada within the last three years, which may be an indicator of the difficulty of gaining entrance into the publishing world as a recent immigrant.

With regard to language, 88% of respondents considered English their mother tongue, while 11% listed another language. This is a sharp contrast to statistics for the general population, in which only 56% of Canadians had English as their mother tongue. It is however perhaps predictable, given the English-language scope of the survey. This survey did not include the many French-language authors working in Canada. Also predictably, 97% of respondents wrote in English. However almost 8% also wrote in a wide variety of other languages.

While 67% of respondents were self-represented rather than represented by a literary agency, our data is skewed by the lack of participation of the larger publishers, for whom representation by an agency is more likely a necessary requirement for consideration.

Many respondents gave detailed feedback regarding barriers and supports to their careers, as well as suggestions for what could be done to create a more equitable publishing industry. There was a recognition of difficulty of the profession generally:

“The barriers I have experienced as a writer are the same as those experienced by most writers: the difficulties in becoming published, in earning an income, and in attracting readers.”

RECOMMENDATIONS

- **Ensure that gatekeepers and those in positions of power in the sector are more diverse**, both within publishing houses and in affiliated organizations such as reviewing outlets, festival and prize administration, literary agencies and funding institutions, by creating concrete, transparent and measurable goals around their makeup.
- **Create greater systemic support for small presses**, which often are key in recognizing and promoting non-dominant demographic authors.
- **Mandate EDI training for staff**, as well as create a budget and established procedure for employment of sensitivity readers among publishers.
- **Have titles promoted, evaluated and featured in more nuanced, complex and meaningful ways beyond simple identity labels.** Organizations, reviewers and readers should recognize that non-dominant culture content is not of limited interest and that publications are not limited by simple identity labels. Content should not have to be trauma-generated or otherwise identity-specific in order for authors to be given a platform.
- **Create funding structures for disabled writers** to pay up front for the supports needed to fully participate in events.
- **Carefully review the creation of new prizes**, their mandates and their selection processes to ensure better inclusivity.
- **Re-evaluate prize, residency and grant opportunities that set an arbitrary age limit for eligibility** in recognition of the barriers that authors encounter that delay recognition and publication.

APPENDIX

Data tables

Table 1

Do you identify as:

Answer Choices	%	#
Woman	62.03%	330
Man	35.71%	190
Non-Binary Person	2.26%	12
	Answered	532
	Skipped	41

Table 2

Have you won or been nominated for any literary awards in 2020 or 2021?

Answer Choices	Women %	Women #	Men %	Men #
Yes	38.23%	125	30.48%	57
No	61.16%	200	66.84%	125
	Answered	325		182
	Skipped	5		8

Table 3

Have you participated as a speaker/reader/presenter in any literary festivals in 2020 or 2021?

Answer Choices	Women %	Women #	Men %	Men #
Yes	37.69%	121	36.07%	66
No	62.31%	200	63.93%	117
	Answered	321		183
	Skipped	9		7

Table 4

Do you feel the trajectory of your career in publishing has been positively or negatively impacted because of your background and/or identity?

Answer Choices	Female %	Female #	Male %	Male #
Positively impacted	10.76%	34	19.55%	35
Negatively impacted	9.81%	31	10.61%	19
Both positively and negatively impacted	24.05%	76	22.91%	41
No impact	25.32%	80	28.49%	51
Unsure	30.06%	95	18.44%	33
	Answered	316		179
	Skipped	14		11

Table 5

What professional supports have you received as a writer?

Answer Choices	Female %	Female #	Male %	Male #
Mentorship, support, and encouragement	59.63%	192	47.06%	88
Grant, work and award opportunities	35.40%	114	28.34%	53
None of the above	27.64%	89	41.71%	78
	Answered	322		187
	Skipped	8		3

Table 6

What barriers have you encountered as a writer?

Answer Choices	Female %	Female #	Male %	Male #
I have to work harder than others to get the same treatment or evaluation.	15.77%	50	17.20%	32
I have been excluded from work or networking events.	13.88%	44	16.67%	31
I have lost out on opportunities to people less qualified than me.	16.72%	53	19.89%	37
None of the above.	51.42%	163	62.37%	116
	Answered	317		186
	Skipped	13		4

Table 7

Please select the option(s) that best describe how you identify.

Answer Choices	%	#
Black	3.76%	19
East Asian	3.37%	17
Indigenous	4.75%	24
Indigenous outside of Canada	0.20%	1
Indo-Caribbean	0.79%	4
Latin American	0.40%	2
Middle Eastern	1.98%	10
South Asian	3.37%	17
South-east Asian	1.19%	6
White	80.99%	409
	Answered	505
	Skipped	68

Table 8

Have you won or been nominated for any literary awards in 2020 or 2021?

Answer Choices	BIPOC %	BIPOC #	Non BIPOC %	Non BIPOC #
Yes	46.15%	42	34.57%	140
No	53.85%	49	65.43%	265
	Answered	91		405
	Skipped	5		4

Table 9

Have you participated as a speaker/ reader/presenter in any literary festivals in 2020 or 2021?

Answer Choices	BIPOC %	BIPOC #	Non BIPOC %	Non BIPOC #
Yes	60.64%	57	33.42%	134
No	39.36%	37	66.58%	267
	Answered	94		401
	Skipped	2		8

Table 10

Do you feel the trajectory of your career in publishing has been positively or negatively impacted because of your background and/or identity?

Answer Choices	BIPOC %	BIPOC #	Non BIPOC %	Non BIPOC #
Positively impacted	20.65%	19	13.45%	53
Negatively impacted	17.39%	16	7.61%	30
Both positively and negatively impacted	33.70%	31	22.59%	89
No impact	4.35%	4	30.20%	119
Unsure	23.91%	22	26.14%	103
	Answered	92		394
	Skipped	4		15

Table 11

What professional supports have you received as a writer?

Answer Choices	BIPOC %	BIPOC #	Non BIPOC %	Non BIPOC #
Mentorship, support, and encouragement	61.29%	57	54.73%	220
Grant, work and award opportunities	41.94%	39	32.34%	130
None of the above	25.81%	24	34.58%	139
	Answered	93		402
	Skipped	3		7

Table 12

What barriers have you encountered as a writer?

Answer Choices	BIPOC %	BIPOC #	Non BIPOC %	Non BIPOC #
I have to work harder than others to get the same treatment or evaluation.	33.33%	31	11.56%	46
I have been excluded from work or networking events.	25.81%	24	12.31%	49
I have lost out on opportunities to people less qualified than me.	26.88%	25	15.33%	61
None of the above.	44.09%	41	59.55%	237
	Answered	93		398
	Skipped	3		11

Table 13

Do you identify as someone who is lesbian, gay, bisexual, queer, Two-spirit, or an analogous term?

Answer Choices	%	#
LGBTQ2+	20.16%	104
Non-LGBTQ2+	79.84%	412
	Answered	516
	Skipped	57

Table 14

Have you won or been nominated for any literary awards in 2020 or 2021?

Answer Choices	LGBTQ2+ %	LGBTQ2+ #	Non LGBTQ2+ %	Non LGBTQ2+ #
Yes	41.35%	43	34.83%	140
No	58.65%	61	65.17%	262
	Answered	104		409
	Skipped	0		3

Table 15

Have you participated as a speaker/ reader/presenter in any literary festivals in 2020 or 2021?

Answer Choices	LGBTQ2+ %	LGBTQ2+ #	Non LGBTQ2+ %	Non LGBTQ2+ #
Yes	44.23%	46	36.66%	147
No	55.77%	58	63.34%	254
	Answered	104		409
	Skipped	0		3

Table 16

Do you feel the trajectory of your career in publishing has been positively or negatively impacted because of your background and/or identity?

Answer Choices	LGBTQ2+ %	LGBTQ2+ #	Non LGBTQ2+ %	Non LGBTQ2+ #
Positively impacted	22.55%	23	12.66%	50
Negatively impacted	12.75%	13	9.11%	36
Both positively and negatively impacted	36.27%	37	21.27%	84
No impact	11.76%	12	29.87%	118
Unsure	16.67%	17	27.09%	107
	Answered	102		407
	Skipped	2		5

Table 17

What professional supports have you received as a writer?

Answer Choices	LGBTQ2+ %	LGBTQ2+ #	Non LGBTQ2+ %	Non LGBTQ2+ #
Mentorship, support, and encouragement	61.76%	63	54.32%	220
Grant, work and award opportunities	50.00%	51	30.37%	123
None of the above	25.49%	26	33.83%	137
	Answered	102		405
	Skipped	2		7

Table 18

What barriers have you encountered as a writer?

Answer Choices	LGBTQ2+ %	LGBTQ2+ #	Non LGBTQ2+ %	Non LGBTQ2+ #
I have to work harder than others to get the same treatment or evaluation.	21.78%	22	14.50%	58
I have been excluded from work or networking events.	19.80%	20	14.00%	56
I have lost out on opportunities to people less qualified than me.	21.78%	22	17.75%	71
None of the above.	48.51%	49	57.50%	230
	Answered	101		400
	Skipped	3		12

Table 19

Do you identify as a disabled person or a person with a disability?

Answer Choices	%	#
Disabled	13.42%	69
Not disabled	86.58%	445
	Answered	514
	Skipped	59

Table 20

Have you won or been nominated for any literary awards in 2020 or 2021?

Answer Choices	Disabled %	Disabled #	Non disabled %	Non disabled #
Yes	36.76%	25	36.07%	158
No	63.24%	43	63.93%	280
	Answered	68		438
	Skipped	1		7

Table 21

Have you participated as a speaker/reader/presenter in any literary festivals in 2020 or 2021?

Answer Choices	Disabled %	Disabled #	Non disabled %	Non disabled #
Yes	45.59%	31	36.38%	159
No	54.41%	37	63.62%	278
	Answered	68		437
	Skipped	1		8

Table 22

Do you feel the trajectory of your career in publishing has been positively or negatively impacted because of your background and/or identity?

Answer Choices	Disabled %	Disabled #	Non disabled %	Non disabled #
Positively impacted	26.15%	17	12.91%	55
Negatively impacted	23.08%	15	7.98%	34
Both positively and negatively impacted	21.54%	14	24.65%	105
No impact	6.15%	4	29.34%	125
Unsure	23.08%	15	25.12%	107
	Answered	65		426
	Skipped	4		19

Table 23

What professional supports have you received as a writer?

Answer Choices	Disabled %	Disabled #	Non disabled %	Non disabled #
Mentorship, support, and encouragement	60.29%	41	53.88%	236
Grant, work and award opportunities	41.18%	28	32.42%	142
None of the above.	29.41%	20	33.33%	146
	Answered	68		438
	Skipped	1		7

Table 24

What barriers have you encountered as a writer?

Answer Choices	Disabled %	Disabled #	Non Disabled %	Non Disabled #
I have to work harder than others to get the same treatment or evaluation.	23.53%	16	15.05%	65
I have been excluded from work or networking events.	19.12%	13	14.81%	64
I have lost out on opportunities to people less qualified than me.	23.53%	16	17.13%	74
None of the above.	52.94%	36	55.56%	240
	Answered	68		432
	Skipped	1		13

The Writers' Union of Canada Author Survey 2022

Welcome!

The Writers' Union of Canada is conducting a community survey that will provide a snapshot of the demographics of the Canadian publishing industry. We are surveying Canadian authors who published book(s) in 2020 and 2021. The survey will culminate in a research report that is due to be released by TWUC in spring 2022.

Privacy policy

TWUC guarantees the protection and confidentiality of the data provided. Your responses to this survey will be combined with those of other respondents for aggregate analysis; qualitative comments may be quoted anonymously.

Questions?

If you have any questions or feedback, please reach out to our research assistant, Karina Palmitesta, at kpalmitesta@writersunion.ca.

* 1. I understand that by participating in this survey I am authorizing TWUC to collect, use and retain the information provided herein and I consent to its use by TWUC in the furtherance of its business or purposes. TWUC undertakes to protect this information in accordance with its [privacy policy](#) and all privacy legislation that may be applicable.

☐ Yes, I consent

The Writers' Union of Canada Author Survey 2022

* 2. Have you published a book or books in 2020 or 2021?

☐ Yes

☐ No

The Writers' Union of Canada Author Survey 2022

* 3. In which province or territory do you live?

The Writers' Union of Canada Author Survey 2022

* 4. Please indicate your age range.

The Writers' Union of Canada Author Survey 2022

* 5. How long have you been involved in the publishing sector?

The Writers' Union of Canada Author Survey 2022

* 6. Please select the option(s) that best describe how you identify.

- ☐ Black
- ☐ East Asian
- ☐ Indigenous
- ☐ Indigenous outside of Canada
- ☐ Indo-Caribbean
- ☐ Latin American
- ☐ Middle Eastern
- ☐ South Asian
- ☐ South-east Asian
- ☐ White
- ☐ Prefer not to answer

Not listed above (please specify):

The Writers' Union of Canada Author Survey 2022

* 7. Were you born in Canada?

- ☐ Yes
- ☐ No
- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 8. Did you move to Canada within the last 3 years?

- ☐ Yes
- ☐ No
- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 9. What language would you consider your mother tongue?

- ☐ English
- ☐ Prefer not to answer
- ☐ Other (please specify):

* 10. What language(s) do you write in?

- ☐ English
- ☐ Prefer not to answer
- ☐ Other (please specify):

The Writers' Union of Canada Author Survey 2022

* 11. Do you identify as:

- ☐ Woman
- ☐ Man
- ☐ Non-Binary Person
- ☐ Prefer not to answer
- ☐ Not listed above (please specify):

The Writers' Union of Canada Author Survey 2022

* 12. Do you identify as someone with trans experience?

For the purposes of this survey, trans experience means that your gender identity does not align with your sex assigned at birth.

- ☐ Yes
- ☐ No
- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 13. Do you identify as someone who is lesbian, gay, bisexual, queer, Two-spirit, or an analogous term?

- ☐ Yes
- ☐ No
- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 14. Do you identify as d/Deaf?

☐

Yes

☐

No

☐

Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 15. Do you identify as a disabled person or a person with a disability?

The UN Convention on the Rights of Persons with Disabilities describes persons with disabilities as those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.

☐

Yes

☐

No

☐

Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 16. What type(s) of disability(ies) do you have?

Please select all that apply.

- ☐ Seeing
- ☐ Hearing
- ☐ Mobility
- ☐ Flexibility
- ☐ Dexterity
- ☐ Pain
- ☐ Learning
- ☐ Developmental
- ☐ Memory
- ☐ Mental Health Related
- ☐ Not listed above (please specify):

- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 17. Have you won or been nominated for any literary awards **in 2020 or 2021?**

- ☐ Yes
- ☐ No
- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 18. Please list the award(s) you have won or been nominated for in 2020 and 2021.

- ☐ Alberta Literary Awards
- ☐ Amazon.ca First Novel Award
- ☐ Atlantic Book Awards
- ☐ BC and Yukon Book Prizes
- ☐ Burt Award for First Nations, Inuit and Métis Literature
- ☐ Governor General's Literary Awards
- ☐ Griffin Poetry Prize
- ☐ Indigenous Voices Awards
- ☐ League of Canadian Poets Awards
- ☐ Manitoba Book Awards
- ☐ PMC Indigenous Literature Award
- ☐ Saskatchewan Book Awards
- ☐ Scotiabank Giller Prize
- ☐ Trillium Book Award
- ☐ Writers' Trust Awards
- ☐ Quebec Writers' Federation Awards
- ☐ Not listed above (please specify):

The Writers' Union of Canada Author Survey 2022

* 19. Have you participated as a speaker/reader/presenter in any of the following literary festivals **in 2020 or 2021?**

- ☐ Yes
- ☐ No
- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 20. Please list the festival(s) you have participated in during 2020 or 2021.

- ☐ Ânskohk Indigenous Literature Festival
- ☐ Edmonton Poetry Festival
- ☐ Festival of Literary Diversity (FOLD)
- ☐ gritLIT Hamilton
- ☐ Cherie Smith Vancouver Jewish Book Festival
- ☐ Kingston WritersFest
- ☐ LiterAsian
- ☐ Litfest Alberta
- ☐ NorthWords NWT Writers Festival
- ☐ Ottawa International Writers Festival
- ☐ Saskatchewan Festival of Words
- ☐ Toronto International Festival of Authors
- ☐ Vancouver Writers Fest
- ☐ Whistler Writers Festival
- ☐ Wild Writers Literary Festival
- ☐ Thin Air: Winnipeg International Writers Fest
- ☐ Word Vancouver
- ☐ The Word on the Street Toronto
- ☐ Not listed above (please specify):

The Writers' Union of Canada Author Survey 2022

* 21. Are you:

- ☐ Self-represented
- ☐ Represented by a literary agency
- ☐ Prefer not to answer

The Writers' Union of Canada Author Survey 2022

* 22. Do you feel the trajectory of your career in publishing has been positively or negatively impacted because of your background and/or identity?

- | | |
|---|--|
| <input type="radio"/> Positively impacted | <input type="radio"/> No impact |
| <input type="radio"/> Negatively impacted | <input type="radio"/> Unsure |
| <input type="radio"/> Both positively and negatively impacted | <input type="radio"/> Prefer not to answer |

The Writers' Union of Canada Author Survey 2022

* 23. What professional supports have you received as a writer?

Please select all that apply.

- ☐ I have received mentorship, support, and encouragement from the writing community.
- ☐ Networking with community members has provided me with tangible benefits such as grant, work and award opportunities.
- ☐ None of the above.
- ☐ If you wish, please comment on professional supports you have received:

The Writers' Union of Canada Author Survey 2022

* 24. What barriers have you encountered as a writer?

Please select all that apply.

- ☐ I have to work harder than others to get the same treatment or evaluation.
- ☐ I have been excluded from work or networking events.
- ☐ I have lost out on opportunities to people less qualified than me.
- ☐ None of the above.
- ☐ If you wish, please comment on other barriers you've encountered:

25. Do you have any suggestions for initiatives or policies to support more inclusive representation in the publishing industry?