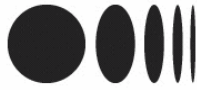


Nightwood
Theatre



pact 30
years

(English follows)

SOMMES TOUTES: LE STATUT DES FEMMES AU THÉÂTRE CANADIEN ET QUÉBÉCOIS

RAPPORT DES RÉSULTATS DE LA PREMIÈRE PHASE DE L'ENQUÊTE SUR L'ÉQUITÉ AU THÉÂTRE CANADIEN ET QUÉBÉCOIS: L'INITIATIVE DES FEMMES

Éléments saillants du rapport

Traduction faite par Louise H. Forsyth.

- Les postes-clés de créativité et d'autorité de l'industrie canadienne du théâtre sont occupés principalement par des hommes. Aujourd'hui les femmes représentent 33% des directeurs artistiques (DA), 34% des metteurs en scène actifs, et 27% des dramaturges dont les pièces sont montées.
- En particulier, les hommes sont embauchés en plus grands nombres comme DA, metteurs en scène et dramaturges aux grands théâtres institutionnalisés, tandis que les femmes figurent en plus grands nombres dans les plus petites compagnies dont les budgets sont modestes ou moyens.
- Bien que les femmes constituent un tiers des DA du pays, les personnes de couleur n'occupent que 11% de ces postes (6% féminin et 5% masculin).
- Sur les 1 945 productions créées entre 2000/01 et 2004/05 par les 113 compagnies participant à l'enquête, 68% des pièces sont écrites par des hommes, 27% par des femmes, et 4% développées comme créations collectives. Les personnes de couleur comprennent 9% des dramaturges dont les pièces ont été montées (5% masculin et 4% féminin). Pris ensemble, les dramaturges canadiens et québécois comptent pour 60% de toutes les productions.
- Tandis que les compagnies dont les DA sont des femmes produisent en moyenne l'oeuvre de dramaturges féminines 38% du temps, les compagnies dont les DA sont des hommes

ne le font que 24% du temps. Par contre, les compagnies dont les DA sont des hommes produisent l'oeuvre de dramaturges masculins 76% du temps, tandis que les compagnies dont les DA sont des femmes produisent en moyenne l'oeuvre de dramaturges masculins 62% du temps.

- Les femmes étaient responsables de 34% de toutes les mises en scène, et les hommes de 66%. Les personnes de couleur ont mis en scène un peu moins de 6% des spectacles (moins de 3% pour chaque sexe). Les compagnies dont les DA sont des hommes ont engagé des metteuses en scène 24% du temps, alors que les compagnies dont les DA sont des femmes engageaient des metteuses en scène 55% du temps.
- Les hommes prédominent globalement dans l'industrie théâtrale comme comédiens (57%), traducteurs (59%), scénographes (66%), éclairagistes (69%), et sonographes (85%).
- Les femmes prédominent globalement comme costumiers (70%), et dans les rôles secondaires derrière la scène, tels qu'assistantes au metteur en scène (59%), dramaturges ou responsables littéraires (60%), et régisseuses (77%).
- Aussi, les femmes sont nombreuses dans les postes administratifs et au service client. Elles forment 69% des administrateurs (moins de 2% sont des femmes de couleur), aussi bien que la majorité des cadres et des autres qui s'occupent du bureau ou du guichet, qui travaillent temps partiel ou à la pige.
- Les femmes sont en moyenne 56% des membres des bureaux d'administration (61% aux compagnies qui ont une DA femme et 52% aux compagnies qui ont un DA homme). Les personnes de couleur ne sont représentées qu'à 29% des compagnies participantes, bien que les compagnies dirigées par des femmes ont tendance à avoir un plus grand nombre de personnes de couleur dans leurs bureaux que celles dirigées par des hommes, mais la représentation reste maigre dans les deux cas.
- Le nombre de femmes considéré globalement dans l'industrie dépasse le nombre d'hommes. Elles sont employées dans 93% des compagnies, comparé à 84% des théâtres qui emploient des hommes. Les personnes de couleur sont employées dans 40% des théâtres, et les compagnies qui ont des DA femmes comptent plus de personnes de couleur que les compagnies dont les DA sont des hommes. Néanmoins, les deux groupes indiquent seulement une personne de couleur par compagnie.
- Les compagnies dont les DA sont des femmes ont moins souvent le statut de sociétés anonymes mais non lucratives, engagent moins souvent des personnes syndiquées, emploient moins souvent des contrats industriels, et jouissent moins souvent d'un lieu accessible aux personnes handicapées. En plus, elles louent et changent plus souvent de salles de répétition et de performance.
- Les compagnies dont les DA sont des femmes produisent des spectacles pour jeunes

publics, font des tournées, et s'adaptent des lieux non-traditionnels plus souvent que les compagnies dont les DA sont des hommes. Aussi, elles produisent plus de pièces canadiennes, de co-productions, et de créations originales.

- Une grande partie des employés de l'industrie travaillent toute l'année (en particulier les DA et les hauts administrateurs), surtout aux compagnies dont les DA sont des hommes, bien que celles et ceux qui travaillent aux compagnies dont les DA sont des femmes sont plus susceptibles de passer plus d'heures par semaine au travail. Dans les deux cas, les gens travaillent régulièrement plus que ce qu'exige leur rémunération.
- Les dramaturges femmes et les metteuses en scène sont plus aptes – et moins bien rémunérées que leurs collègues masculins, et les compagnies dont les DA sont des femmes sont plus susceptibles de payer leurs employés (cadres, dramaturgs, etc.) moins que les compagnies dont les DA sont des hommes. Ceci s'explique en partie par le fait que les femmes sont plus souvent impliquées dans de petites compagnies sous-financées.
- En 2004/05, les compagnies dont les DA sont des femmes ont remporté seulement 61% des revenus des compagnies dont les DA sont des hommes (plus spécifiquement, elles ont reçu 55% des revenus gagnés, 63% des dons, et 81% des subventions publiques).
- Les compagnies dont les DA sont des femmes ont reçu plus de subventions de projets (76%) que les compagnies dont les DA sont des hommes (65%), tandis que ces dernières ont reçu plus de subventions de soutien (80%) des conseils des arts que les compagnies dont les DA sont des femmes (67%).
- Les femmes font maintenant 47% des demandes au Service du théâtre du Conseil des Arts du Canada (augmentation de 15% depuis les années 1970). Elles représentent 44% des bénéficiaires, et elles reçoivent globalement 42% des fonds en total.
- La même disparité se manifeste aux niveaux provinciaux: les femmes représentent entre 45% et 52% des personnes qui font des demandes de fonds et elles représentent entre 32% et 63% des bénéficiaires. Néanmoins, elles ne reçoivent qu'entre 30% et 45% des fonds alloués.
- La participation des femmes sur les comités de sélection des conseils des arts est en gros entre 40% et 49%, l'exception de la Saskatchewan (39% de femmes), Toronto (67%), le Manitoba (54%), et le Conseil des Arts du Canada (53%).
- Selon les évaluations communément acceptées, les femmes représentent 59% du public canadien qui fréquente le théâtre.

ADDING IT UP: THE STATUS OF WOMEN IN CANADIAN THEATRE

A REPORT ON THE PHASE ONE FINDINGS OF EQUITY IN CANADIAN THEATRE: THE WOMEN'S INITIATIVE

Study Highlights

- In the Canadian theatre industry key positions of creativity and authority are primarily male dominated. Women currently account for 33% of the artistic directors, 34% of the working directors and 27% of the produced playwrights.
- Men are particularly hired as ADs, directors and playwrights in greater numbers than women at the larger, more established theatres, whereas women are found in greater numbers at smaller companies with modest to mid-size budgets.
- While women constitute one-third of the nation's artistic directors, people of colour comprise only 11% of these positions (6% female and 5% male).
- With 1,945 productions staged by 113 surveyed companies between 2000/01 and 2004/05, 68% of the plays were written by men, 27% by women, and 4% were developed as collective creations. People of colour comprised 9% of the produced playwrights, with 5% of the plays written by men and 4% written by women. Overall, Canadian playwrights accounted for 60% of the total productions.
- While companies with female ADs produce female playwrights 38% of the time on average, companies with male ADs do so only 24% of the time. Conversely, companies with male ADs produce work by men 76% of the time on average, while companies with female ADs stage work by men 62% of the time.
- Women directed 34% of the staged productions overall, men directed the other 66%, and people of colour directed not quite 6% of the plays (less than 3% for each gender). Companies run by men hired female directors 24% of the time, whereas companies run by women hired female directors 55% of the time.
- Men predominate in the theatre industry as actor hires (57% overall), translators (59%), set designers (66%), lighting designers (69%) and sound designers (85%).
- Women predominate as costume designers (filling 70% of the positions overall), and in behind-the-scenes production support roles, such as assistant directors (59%), dramaturgs and/or literary managers (60%) and stage managers (77%).
- Women also abound in administrative and customer service positions, forming 69% of the general managers (less than 2% are women of colour), as well as the majority of office and contract workers, part-time staff and box office employees.

- The mean average of women sitting on boards of directors is 56% (61% at companies with female ADs and 52% at companies with male ADs). People of colour are represented at only 29% of the surveyed companies, although companies run by women tend to have a greater number of people of colour on their boards than those run by men, but representation is meagre in both cases.
- Women outnumber men in the industry overall and are employed at 93% of the companies compared to 84% of the theatres that employ men. People of colour are employed at 40% of the theatres, and companies with female ADs have a higher incidence of people of colour than companies run by male ADs, although both groups generally report only one staff member of colour per company.
- Companies run by women have a lower incidence of incorporation, not-for-profit and charitable status, union hires, use of industry contracts, and wheelchair accessible venues than companies run by men. They also rent and change both rehearsal and performance venues more often than companies run by men.
- Companies with female ADs have a higher incidence of TYA activities, production tours, and use of non-traditional venues than companies with male ADs. They also produce more Canadian plays, play premieres, and co-pros.
- A large portion of the industry's employees work year-round (particularly ADs and GMs), especially at companies with male ADs, though workers tend to put in a greater number of hours per week at companies with female ADs. In both cases, people usually work a greater number of hours than that for which they are paid.
- Female playwrights and directors tend to receive lower rates of pay than their male counterparts, and companies with female ADs tend to pay their workers (GMs, dramaturgs, etc.) less than companies run by male ADs. This is partly due to the fact that women are usually involved in smaller, under-funded companies.
- In 2004/05, companies with female ADs generated only 61% of the total-revenues that companies with male ADs did (specifically, they received 55% of the earned revenues, 63% of the fundraising monies and 81% of the government grants).
- Companies with female ADs received more project grants (76%) than companies with male ADs (65%), while companies with male ADs received more operating grants (80%) from the arts councils than companies with female ADs (67%).
- Women now account for 47% of the applications made to the Theatre Section of the Canada Council (up 15% since the 1970s), they comprise 44% of the successful grant recipients, and they generally receive 42% of the total funds.

- Similar disparity exists at provincial levels: women comprise 45% to 52% of the theatre applicants, they account for 32% to 63% of the successful award recipients, but they only receive between 30% and 45% of the distributed funds.
- Female representation on the arts councils' jury selection committees generally falls in the 40-percentile range, with the exception of Saskatchewan (39% female), Toronto (67%), Manitoba (54%) and the Canada Council (53%).
- An estimated 59% of Canada's theatre-going audience is female.



Adding it Up: The Status of Women in Canadian Theatre

Executive Summary

Prepared by Kate Weiss

“It is no single closed door, but a series of diverse and deeply systemic obstructions which define the exclusion of women from the Canadian theatre,” and apparently, the situation has not changed much with time. (Fraticeilli qtd. Burton 106)

The Fraticelli legacy:

For many years, the Rina Fraticelli report (“The Status of Women in the Canadian Theatre”) has loomed large in our consciousness as the arbitrator of the status of women in the Canadian theatre. Rina Fraticelli’s report revealed that women comprised only **10% of the total number of produced playwrights, a mere 13% of the productions’ directors, and a paltry 11% of the companies’ artistic directors.** The worst offenders” for employing women were “The Group of 18” theatres that received “the highest level of Canada Council subsidization.” The low numbers were particularly hard to comprehend due to the fact that women formed “the vast majority of theatre school graduates as well as the vast majority of amateur (unpaid), volunteer and community theatre workers” in addition to the majority of theatre-going audiences. As Fraticelli illustrated, the lack of gender balance was not the result of women avoiding the theatre profession, but an indication that only a small number of women theatre artists were employed by, and visibly active in, professional Canadian theatres. Describing the “relative absence of women from the power structure of the profession” as “**the invisibility factor,**” “The Status of Women in the Canadian Theatre” proved beyond a shadow of a doubt that women in Canadian theatre faced discrimination, and that the problem was symptomatic of a larger systemic condition.

Still invisible after all these years:

Fraticelli’s investigation was conducted in the late 1970s and early 1980s. It is the general consensus of many who work in the theatre that things are better now. Highly visible women head a number of the country’s regional theatres and there is an increased presence of women working as directors and playwrights. However, an actual analysis of the situation of women in Canada today reveals that women are far from achieving gender equality. Women currently account for **28% of the produced playwrights, 34% of the working directors and 33% of the country’s artistic directors** (see Report Table 1.20).

Hard facts from a new gender equity study:

The figures above come from the recently released comprehensive report prepared by Rebecca Burton and instigated by Equity in Canadian Theatre: The Women's Initiative, an ad hoc group of activists who officially launched the initiative in November 2004. The Equity Initiative has a national advisory committee, headed by Hope McIntyre and Kelly Thornton, and a two-fold mandate: 1) to formally investigate and assess the current status of women in Canadian theatre, and 2) to develop social action plans to help redress existing barriers. A third goal, not directly incorporated into the mandate, is the creation of a network of theatre workers for support, community generation and dissemination of the study's information. With the support of the Canada Council, the first phase of the Initiative's work was designated as a follow-up to and expansion of Fraticelli's 1982 report. The results of this comprehensive study are presented here. The study is carefully researched and detailed. Reading the entire report is recommended; this summary merely provides an overview of the main points and most relevant statistics.

Mandate of the Women's Equity Initiative:

With the release of this report, the Women's Initiative will continue to hold public events to disseminate the study's results, it will collectively generate appropriate social action plans, and it will establish a network of theatre artists with a keen interest in redressing inequities in the Canadian theatre industry. In addition to these objectives, this report has been prepared and offered up to the public with the express purpose of encouraging the equitable participation of all in a civil society in accordance with The Canadian Charter of Rights and Freedoms which guarantees equality "without discrimination based on race, national or ethnic origin, colour, religion, sex, age or mental and physical disability." As columnist Kate Taylor noted, "Canadian theatre... simply cannot afford to ignore half of the available talent." The "invisibility factor" of women in Canadian theatre, their partial inclusion in the creation of the nation's theatrical culture, means that an unbalanced, biased (usually white, middleclass, heterosexual, male) view of Canada and Canadian culture has been perpetuated; one that fails to represent the diversity of the nation. The dissemination of this report is intended to raise awareness around gender and racialized issues as they pertain to the theatre sector in the 21st century. With widespread awareness and societal consciousness-raising comes the potential to transform society, and to subvert entrenched patterns of systemic discrimination. It is our sincerest hope that the work of the Initiative will do just that, and that it might, by extension, also offer a working model of redress that can eventually be applied as a corrective to other fields and industries. For these reasons, it is fitting that the release of the Equity in Canadian Theatre report coincides with the 25th anniversary of Canada's ratification of the Elimination of All Forms of Discrimination Against Women. The nation, and the nation's stages, must take heed and work with renewed effort to live up to the United Nation's agreement, so that gender and racialized discrimination fade into the past.

Conclusions of the Report

Big business; the allocation of money and power:

The Women's Initiative Report examines a wide range of employment patterns in the Canadian theatre industry. It begins with an examination of "the triumvirate of power," the central nexus of control in professional theatre – the triangle of artistic director, director, and playwright. The statistics reveal that sexist theatre practice is alive and well in the new century, as men still run the majority of the "big business" theatres, taking full advantage of a large portion of public funds. Women are clearly not well represented in the triumvirate of power – the roles of artistic director, director, and playwright – particularly at the most established theatres (see Report Table 6.1). The majority of female ADs head-up smaller, under-resourced and financially unstable companies, and they are often stigmatized and labeled "special interest groups" as a result of their decision to stage plays by women, an appellation that male-driven companies (programming mostly male playwrights) do not have to contend with. This bias is not only unfair; it also hinders experimentation and creative innovation. The low numbers of female playwrights produced overall attest to the fact that women's creative work is still viewed as inferior or risky, and this perception results in exclusion and under-representation, particularly in the mainstream. Cultural production must cease to be elitist, recognizing the value of women's lives and creative endeavours. Unexamined assumptions regarding criteria for interest, aesthetics and artistic excellence must be brought to light in order to expose and eradicate the biases that they frequently convey and perpetuate in the theatre.

Highlights from *The Triumvirate of Power*:

- In the Canadian theatre industry key positions of creativity and authority are primarily male dominated. Women currently account for **33% of the artistic directors, 34% of the working directors and 28% of the produced playwrights**.
- Men are particularly hired in greater numbers than women at the larger, more established companies (for instance, as ADs), whereas women are found in greater numbers at smaller companies with modest to mid-size budgets.
- While women constitute one-third of the nation's artistic directors, people of colour comprise only 11% (6% female and 5% male) of the overall AD positions.
- With 1,945 productions staged by 113 surveyed companies between 2000/01 and 2004/05, **68% of the plays were written by men, 27% by women**, and 4% were developed as collective creations. **People of colour comprised 9% of the produced playwrights**, with 5% of the plays written by men and 4% written by women. Canadian playwrights accounted for 60% of the total productions.
- While companies with female ADs produce female playwrights 38% of the time on average, companies with male ADs do so only 24% of the time.

- Women directed 34% of the overall staged productions, men directed the other 66%, and people of colour directed not quite 6% of the plays (< 3% for each gender). **Companies run by men hired female directors 24% of the time, whereas companies run by women hired female directors for 55% of their productions.**

Women abound as support figures :

While women are not found in great numbers in the triumvirate of power, they abound in industry support occupations that serve the (usually male) creative figures – for example, as assistant directors, dramaturgs, administrative staff and box office workers (see Report Tables and Charts 1.21-1.28). The distribution and division of labour that characterizes the theatre profession demonstrates that traditional conceptions of conventional gender roles are holding firm: women are still relegated to areas associated with domesticity and so-called feminine abilities in the organizational realm, as costume designers, stage managers and general managers. The Equity Survey results further reveal that like attracts like: women tend to hire greater numbers of women and men tend to hire greater numbers of men, and this influences the nature of the content and representation that is found on the nation’s stages. The same observations can likely be applied to the hiring of people of colour, and while this study does not even begin to grapple with the intricacies of the industry situation for women and men of colour, it is apparent that systemic discrimination is still a major factor to contend with in the theatre sector. The same entrenched patterns of gender and racialized discrimination continue to manifest themselves again and again.

Highlights from “*Outside the Triumvirate:*”

- Men predominate in the industry as actor hires (57% overall), translators (59%), set designers (66%), lighting designers (69%) and sound designers (85%).
- Women predominate as costume designers (70% overall), and in secondary and/or behind-the-scenes support type roles, forming 59% of the assistant directors, 60% of the dramaturgs and/or literary managers and 77% of the stage managers.
- Women abound in administrative and customer service positions, forming 69% of the general managers (< 2% being women of colour), as well as the majority of office and contract workers, part-time staff and box office employees.
- The mean average of women sitting on boards of directors is 56% (61% at companies with female ADs and 52% at companies with male ADs). People of colour are represented at only 29% of the surveyed companies, although companies run by women tend to have a greater number of people of colour on their boards than those run by men.

Remuneration woes:

One of the most persistent and harmful inequities experienced by women in Canadian society and the theatre industry is the disparity experienced in terms of

financial remuneration, first as individuals (for example, as ADs, directors, playwrights and actors), and second, as gendered representatives of formal theatre organizations (that is, companies with female ADs), both of which point to the country's feminization of poverty. Women find themselves working for less money and putting in more unpaid time on a week-to-week basis than their male counterparts. Companies with female ADs tend to generate significantly lower revenues, and they receive a proportionately smaller amount of arts council funding in comparison to companies run by male ADs. With gender impacting on financial standing, companies with female ADs have a more difficult time with the material aspects of production: they are far more likely to rent and change rehearsal and performance venues, they are less apt to employ CAEA and/or UDA actors, and they are less likely to obtain registered charitable status. These factors undermine the companies' stability and profile in the larger community. It is clear that the financial disadvantages of companies with female ADs have a trickle-down effect, impacting on the conditions of production, and on their ability to pay their employees well: with the exception of artists- and playwrights-in-residence, female ADs reimbursed their workers with lower wages than male ADs. Surprisingly, despite such disadvantages, companies with female ADs manage to outperform companies with male ADs in a few crucial areas, such as TYA activities, Canadian content, play premieres, and frequency of touring. Women outnumber men in the industry overall and are employed at 93% of the companies compared to 84% of the companies that employ men. People of colour are employed at 40% of the theatres, and companies with female ADs have a higher incidence of people of colour on staff than companies run by male ADs, although both groups generally report only one person of colour per company.

Highlights from “*Labour and Remuneration:*”

- Companies run by women have a lower incidence of incorporation, not-for-profit and charitable status, union hires, industry contract usage and wheelchair accessible venues than companies run by men. They also rent and change both rehearsal and performance venues more often than companies run by men.
- Companies with female ADs have a higher incidence of TYA activities, production tours, and use of non-traditional venues than companies with male ADs. They also produce more Canadian plays, play premieres, and co-pros.
- An estimated 59% of Canada's theatre-going audience is female.
- A large portion of the industry's workers work year-round (particularly ADs and GMs); especially at companies with male ADs, whereas employees at companies run by women tend to put in a greater number of hours per week. In both cases, people usually work a greater number of hours than that for which they are paid.
- Female playwrights and directors tend to receive lower rates of remuneration than their male counterparts, and companies with female ADs tend to pay their workers less than companies run by male ADs. This is likely reflective of the fact that women most often run smaller artist-led companies.

- Companies run by female ADs generated only 61% of the total-revenues that companies with male ADs did in 2004/05 (specifically, 55% of the earned revenues, 63% of the fundraising monies and 81% of the government grants).
- A greater percentage of companies with female ADs (76%) received government subsidy in the form of project grants than companies with male ADs (65%), while a greater percentage of companies with male ADs (80%) received operating grants from the various arts councils than companies with female ADs (67%).
- Women now account for 47% of the applications made to the Theatre Section of the Canada Council (up 15% since the 1970s), they comprise 44% of the successful grant recipients, and they generally receive 42% of the total funds.
- At the provincial arts councils, women comprise between 45% and 52% of the theatre applicants, they form between 32% and 63% of the successful award recipients, and they receive between 30% and 45% of the distributed funds.
- Female representation on the arts councils' jury selection committees generally falls in the 40-percentile range, with the exception of Saskatchewan (39% female), Toronto (67%), Manitoba (54%) and the Canada Council (53%).

Training Disparities:

Unfortunately, given the larger societal context, the often-disadvantaged position of women appears before they even enter the industry proper. In spite of their large numbers in the training institutions, women have fewer opportunities, fewer role models, fewer mentors, and fewer examples of the performance history of their own gender. These disadvantages impact on women's skill-sets, as well as on their ability to enter the profession, given the existence of the "old boys" network and the interconnected nature of theatrical employment and production, often resulting in a significant gap between aspiration and realization. If women do access the profession, the poor wages, long hours, inflexible business models and lifestyle demands often prove to be incompatible with family responsibilities and the desire to "have a life" outside of work. The segregation of the private and public spheres, and the double-duty of balancing career with family obligations, further interrupts and impacts on the participation of women in the theatre sector. The combined effect of all the above circumstances is a cultural sub-sector that excludes, marginalizes and discriminates against more than half of the industry's workers.

Highlights from "*Barriers That Remain:*"

- In the performing arts and communication and technologies fields, women comprise 68% of student enrollment. This percentage is not borne out by employment in the industry.
- The Women's Initiative has not yet generated comparable figures to assess Canadian theatre departments as a group, but there are general statistics related to

women working in higher education that are likely applicable. In 2002/03, women accounted for only 30% of all full-time academics.

Report methodology:

The information presented in this study was gathered from a variety of sources: primary and secondary research materials concerning the status of women in Canada, Canadian theatre and theatre abroad; informal production polls; forum discussions; conference presentations; arts council statistics; and most significantly, a 2005 national survey of Canadian theatre companies. The survey component of the study was devised specifically for the purpose of the Equity in Canadian Theatre Initiative, and it was modeled, in part, on Rina Fraticelli's 1982 report, "The Status of Women in the Canadian Theatre." The Initiative decided that a comprehensive questionnaire addressed to theatre companies all across Canada would provide the most effective means for gathering the information required. The survey's format offered the additional advantage of allowing the follow-up study to expand beyond the parameters of Fraticelli's original report, which focused primarily on the "triangle" of artistic director, director and playwright. The current study collected information on these and other industry positions, such as actors, designers, stage managers, dramaturgs, general managers and administrative staff. The Equity Survey also posed a series of questions related to company characteristics and operational practices not previously addressed by Fraticelli's study, and it additionally inquired about the numbers of first peoples and people of colour currently working in the Canadian theatre sector.

The survey instrument was developed by Hill Strategies Research Incorporated in consultation with the main researcher, the Equity in Canadian Theatre National Advisory Committee, the project's Survey Methodology Sub-Committee and the Diversity Committee of the Professional Association of Canadian Theatres (PACT). The questionnaire was originally sent out in the summer of 2005 to 333 theatre companies of all shapes and sizes situated in various geographic regions; 126 were drawn from PACT's membership base and the other 207 were suggested by the theatre community at large in response to a public appeal. Smaller companies were specifically targeted as they likely form the majority of Canada's theatre population, they are less likely to have been considered in past studies, and they quite possibly have a higher ratio of women to men. The original mailing list was eventually reduced to 273 companies, as many of the non-PACT theatres did not fit the intended parameters of the study. Excluded from the target population are amateur and semi-professional troupes, roadhouses, civic theatres and theatre festivals (such as the Fringe), as well as inactive, defunct or sporadically active companies presenting less than one production per year. Of those 273 theatres, 128 companies returned the Equity Survey; 84 of these were PACT members and/or affiliates, while the remaining 44 companies were not. With a total population of 273 theatres, and a random sample of 128 questionnaires, the overall return rate for the Equity Survey was 47%, which is a fair and reasonable representation of the target population.

Recommendations for change:

Women are not only disadvantaged in the theatre industry, but in the culture as a whole, manifesting in educational, familial, financial and labour inequities that compound and contribute to the disadvantages experienced in the theatre sector. Theatre

practitioners engage in the same educational practices, social relations and labour activities as workers in other fields, but often without the same benefits or checks and balances to ensure gender and employment equity. In order to relieve some of the unique problems and stresses associated with women's social standing and gendered obligations, alterations need to be made not just in the theatre industry but in the society as a whole. The particularities of the female experience mean that women often require different kinds of support mechanisms than men in order to effectively and efficiently carry out their work. At school, they require improved learning opportunities, greater instances of mentorship, and formalized introductions to artists and networks that will help smooth the transition from student to professional theatre worker. As mothers and eldercare providers, women need greater assistance from men and society in general, particularly in relation to maternity and childcare demands. In the labour market, women would benefit greatly from improved employment equity, particularly in relation to earned wages and levels of access to positions of authority. Any and all improvements in these areas are first contingent on a complete dismantling of the stereotypes and traditional conceptions of gender roles that currently hinder women and bestow second-class status. Only when this occurs can the remaining barriers that prevent women's full access to and participation in the theatre industry be removed. Clearly changes need to be implemented not only in the theatre sector, but also in the educational institutions, the larger workforce, the government apparatus, and most particularly, in the consciousness and activities of the overarching culture.

If nothing else, the Initiative hopes that this study will raise awareness about equity issues as they pertain to women and people of colour in the theatre and arts funding communities (as well as beyond). The intent is to reactivate people's consciousnesses, to place gender and racialized concerns centre stage, so that entrenched patterns of discrimination can be eliminated once and for all. There is much that can be done to improve the experiences of women in the Canadian theatre industry, and while the Equity Initiative has not yet completed the additional phases of its study, it is possible to offer some suggestions for action, realignment and redress given the information generated thus far. The following recommendations have been derived primarily from Rina Fraticelli's 1982 report, "The Status of Women in the Canadian Theatre," the first phase findings of the Equity in Canadian Theatre study (most particularly the Equity Survey results), as well as outside research, personal anecdote, and plain old common sense and extrapolation. Following Fraticelli's example, recommendations and potential actions are described below for educational institutions, theatres and arts councils. We have also included potential actions to be undertaken by the Women's Initiative in order to provide examples of activities that can be implemented by groups of concerned citizens banding together to work for societal change.

A. Educational and Training Institutions

Since many of the problems encountered by women training for the theatre profession identified by Fraticelli in 1982 are still with us in the present day, the Initiative endorses many of the same suggestions put forth almost 25 years ago. These are preliminary suggestions, however, seeing as the Initiative has not yet completed a detailed gender-based analysis of the educational sector:

- 1) Departments should establish equal opportunity committees comprised of faculty and students to address inequities within and outside of the programs, to contribute to department planning, particularly in relation to such areas as curriculum, main-stage production selections and community liaisons.
- 2) Departments should create career development programs to help female students recognize the symptoms and effects of their disadvantaged status, and to provide appropriate support and counsel to help overcome existent obstacles.
- 3) Departments should specifically assess and revise curricula to reflect the contributions of women to the history of theatre in Canada and the world, including improving the number of plays by female dramatists that are studied and performed. This will provide female students with greater opportunities for study and roles in production, thus improving their knowledge and experience.
- 4) Departments should develop “a more codified system for training directors” to help counter the tendency toward gender imbalance in this area (Taylor).
- 5) University and college programs should be required to abide by the same equity regulations as other government-assisted bodies, particularly in relation to programming, curricula and summer programs/contracts with outside theatres.

B. Theatre Companies

Given the low rates of representation for women, particularly in key industry positions, and the common problems that they frequently encounter, the Initiative suggests that the theatre sector in general and individual theatre companies in particular consider the following implementations:

- 1) Companies should educate their executives and board members about equity issues and the need to actively seek out and facilitate contracts with women and men of colour, particularly when hiring at the larger mainstream companies.
- 2) Companies should especially increase female representation at the level of artistic directorship by actively soliciting applications from qualified women.
- 3) Companies should make a conscious effort to produce the work of Canadian women dramatists; contact the PGC’s Women’s Caucus to obtain information on plays by women and opportunities for commissioning new works.
- 4) Companies should pro-actively search for female directors and designers for both extra space and main-stage productions.
- 5) Companies should develop training programs and apprenticeships (as well as mentorship and sponsorship) for young female theatre artists to prepare them for various industry positions, such as artistic direction and general management.
- 6) Companies should introduce initiatives to meet daycare needs of permanent and temporary employees, as well as audience members attending performances.
- 7) Companies should create equity action plans with both male and female employees to proactively address difficulties experienced by women.
- 8) Companies should establish networks and opportunities for collaboration that allow women to share their concerns, their work and their strategies for survival.
- 9) Companies should lobby funding agencies to introduce gender equity issues and incentives for employment equity as factors in grant applications and awards.

C. Arts Councils

The federal, provincial and municipal arts councils have both a responsibility and the ability to support improvements related to the status of women in Canadian theatre. To this end, the Initiative suggests the following recommendations be pursued by the councils:

- 1) Councils should become actively involved in and supportive of improving the status of women in professional theatre and educational training programs.
- 2) Councils should create standing committees with women from every area of the industry to make recommendations about the agencies' policies and programs.
- 3) Councils should establish gender equity policies and/or special incentives for employment equity for theatre companies receiving government subsidy.¹
- 4) Councils should recognize and implement childcare costs as legitimate professional expenses covered by grants made to individual artists.
- 5) Councils should provide incentives as well as support to individual companies that provide employees and patrons with childcare services and/or subsidy.
- 6) Councils should develop methods to familiarize women with available funding opportunities and actively encourage them to apply for all levels of funding, for instance, with workshops on tips for completing grant applications.
- 7) Councils should create incentives for the publication of plays and anthologies that highlight the contributions of women in Canadian theatre.
- 8) Councils should support future research, documentation and publications that augment the current imbalance in the scholarship on women in Canadian theatre.
- 9) Councils should establish special funds of considerable value to subsidize special programs aimed at assisting women in the production of theatre (e.g. training, apprenticeship and mentorship programs, artists' colonies for women, showcases or festivals of women's work, newsletters and/or arts advocacy organizations).
- 10) As government agencies, arts councils should require theatre companies to comply with the international and national human rights and employment equity agreements set forth, for instance, by the Federal Contractors Program for all government funded entities. This legislation applies in all areas of federal jurisdiction, and that should include the Canada Council and its award recipients.

D. The Women's Initiative

As an on-going project for research and redress, Equity in Canadian Theatre: The Women's Initiative will continue to research the status of women in Canadian theatre (dependent on funding) and it will spearhead the development and implementation of concrete, practical action plans. The following list offers examples of activities that can be undertaken by any committed group of individuals:

¹ Efforts to increase Canadian content with Canada Council policies in previous decades clearly had an impact, as homegrown productions are now in the majority. If the arts councils similarly and officially supported gender equity then we could perhaps see substantial improvements within a generation. While affirmative action is perhaps too extreme a response, the introduction of special incentives on the part of the arts councils would certainly be beneficial.

- 1) Publicize and distribute information related to the status of women in Canadian theatre in theatre journals, newsletters and other media sources.
- 2) Conduct media campaigns and interviews to educate the population about the situation of women in Canadian theatre, both at home and abroad.
- 3) Stage regional events to disseminate the information far and wide.
- 4) Hold community meetings to assess the reception of women's theatre work, communicate with theatre publics to nurture demands for theatre in Canada to renew itself, rectify inequities, and reflect the experiences of all Canadian people.
- 5) Create a network of organizations, associations, educators and practitioners who can share resources, implement action plans and monitor the resultant actions. Ensure that these networks are inclusive of women of colour and actively work to decrease alienation and industry exclusion for women and people of colour.
- 6) Establish working relationships with service providers, industry unions and grassroots organizations to assist in the development of policies, legislation and social actions designed to improve gender and racialized equity.
- 7) Meet with representatives from educational and training institutes, theatres and arts councils to work towards the implementation of equity recommendations.
- 8) Develop mentorship programs for women with established theatre artists who will work with and support female emerging artists.
- 9) Update and report on the status of women in Canadian theatre at designated intervals in order to track progress and changes over time.
- 10) Create a database of plays by Canadian women to encourage the selection, study and production of work by women in schools and the industry at large.
- 11) Pursue additional research topics related to the status of women in Canadian theatre, such as those suggested in the pages of this report, to improve upon our collective knowledge, histories and responses to the situation at hand.