

PGC's Annual Theatre Survey for 2013/14 – Breakdown by Budget Size

PGC's Theatre Survey for 2013/14 included 183 professional theatre companies of all shapes, sizes, and geographic regions. The companies were assessed according to budget size, but only 147 theatres (80%) were included due to availability of information. Those companies were then categorized into one of six tiers based on the size of their annual operating budgets. The results of the findings are presented below.

TABLE 1. Companies with an Annual Operating Budget of \$100,000 or Less - Tier 1

<u>Type of Show</u>	<u># of Productions</u>	<u># By Men</u>	<u># By Women</u>	<u># By Mixed Genders</u>
<i>All Productions</i>	45 (100%)	28 (62%)	13 (29%)	4 (9%)
<i>Canadian Shows</i>	29 (64%)	17 (59%)	9 (31%)	3 (10%)

Findings: A total of 30 thirty companies (almost 20.5% in all) fall under the first tier. They produced 45 shows altogether, 29 (or 64%) of which were authored by Canadians. Plays authored by men dominated this tier, hovering around the 60 percentile, while women made up about 30% of the productions' authors.

TABLE 2. Companies with an Annual Operating Budget of \$100,001 to \$250,000 - Tier 2

<u>Type of Show</u>	<u># of Productions</u>	<u># By Men</u>	<u># By Women</u>	<u># By Mixed Genders</u>
<i>All Productions</i>	61 (100%)	30 (49%)	16 (26%)	15 (25%)
<i>Canadian Shows</i>	35 (57%)	12 (34%)	12 (34%)	11 (31%)

Findings: There were a total of 24 companies (about 16% in all) in the second tier, and they produced 61 shows, 35 (or 57%) of which were written by Canadians. Plays by men dominated overall, but in a rare instance of equity, the numbers for men and women were dead even when it came to Canadian plays!

TABLE 3. Companies with an Annual Operating Budget of \$250,001 to \$500,000 - Tier 3

<u>Type of Show</u>	<u># of Productions</u>	<u># By Men</u>	<u># By Women</u>	<u># By Mixed Genders</u>
<i>All Productions</i>	122 (100%)	73 (60%)	35 (29%)	14 (11%)
<i>Canadian Shows</i>	91 (75%)	49 (54%)	32 (35%)	10 (11%)

Findings: In all, 31 companies (or 21% of the sample size) were grouped under the third tier. They produced a total of 122 shows, 91 (or 74.5%) of which were created by Canadian playwrights. Men wrote the majority of the work overall (60% of the shows), but the figures were more evenly distributed with Canadian play production (54% authored by men and 35% created by women), though still not equitable.

TABLE 4. Companies with an Annual Operating Budget of \$500,001 to \$1,000,000 - Tier 4

<u>Type of Show</u>	<u># of Productions</u>	<u># By Men</u>	<u># By Women</u>	<u># By Mixed Genders</u>
<i>All Productions</i>	138 (100%)	88 (64%)	33 (24%)	17 (12%)
<i>Canadian Shows</i>	94 (68%)	55 (58.5%)	27 (29%)	12 (12.5%)

Findings: There were 28 companies (which is 19% overall) included in this tier, and they produced 138 shows, 94 (or 68%) of which were written by Canadians. As with the other tiers, male authorship was the norm, accounting for 64% of all productions and 58.5% of the Canadian shows. Unlike the tiers that came before, women did not hit the 30% marker in either case with this particular grouping.

TABLE 5. Companies with an Annual Operating Budget of \$1,000,001 to \$2 million - Tier 5

<u>Type of Show</u>	<u># of Productions</u>	<u># By Men</u>	<u># By Women</u>	<u># By Mixed Genders</u>
<i>All Productions</i>	48 (100%)	24 (50%)	14 (29%)	10 (21%)
<i>Canadian Shows</i>	38 (79%)	18 (47%)	14 (37%)	6 (16%)

Findings: Only 8 companies (roughly 5% overall) fell under the classification of the 5th tier. These theatres produced a total of 48 shows, 38 (or a whopping 79%!) of which were Canadian authored. Once again, male authorship was the norm, accounting for 50% of the productions in all, which might seem equitable at first glance, except that women wrote only 29% of the shows. The figures improve with Canadian play production, as women were responsible for scripting 37% of the shows, making this the only tier in which women surpassed the 35% marker; a very rare feat in Canadian theatre these days!

TABLE 6. Companies with an Annual Operating Budget of \$2,000,001 and over - Tier 6

<u>Type of Show</u>	<u># of Productions</u>	<u># By Men</u>	<u># By Women</u>	<u># By Mixed Genders</u>
<i>All Productions</i>	211 (100%)	148 (70%)	41 (19.5%)	22 (10.5%)
<i>Canadian Shows</i>	91 (43%)	53 (58%)	30 (33%)	8 (9%)

Findings: A total of 26 companies (almost 18% of the sample size overall) can be categorized under the sixth tier. They produced 211 shows in total, 91 (or 43%) of which were Canadian, making this the only tier that didn't produce more Canadian plays than foreign work. This tier also had the greatest gender imbalance with men authoring 70% of the plays and women writing not even 20%. The figures improved with Canadian play productions, as men wrote 58% of the shows, while women crafted 33% of the work.

TABLE 7. Comparison of All Tiers and All Shows

	Tier 1	Tier 2	Tier 3	Tier 4	Tier 5	Tier 6
# of Shows	45	61	122	138	48	211
# By Men	28 (62%)	30 (49%)	73 (60%)	88 (64%)	24 (50%)	148 (70%)
# By Women	13 (29%)	16 (26%)	35 (29%)	33 (24%)	14 (29%)	41 (19.5%)
# By Mixed Coll.	4 (9%)	15 (25%)	14 (11%)	17 (12%)	10 (21%)	22 (10.5%)

Findings: The sixth tier companies with the largest budgets produced the greatest number of shows, but they had the worst track record for gender imbalances, as men accounted for 70% of the playwrights and women for 20% overall. The first tier with the lowest budgets, and the third tier in the mid-range, had the best representation of female playwrights, although women did not quite account for 30% of the shows.

TABLE 8. Comparison of All Tiers and Canadian Shows Only

	Tier 1	Tier 2	Tier 3	Tier 4	Tier 5	Tier 6
# of Shows/Cdn %	29 (64%)	35 (57%)	91 (75%)	94 (68%)	38 (79%)	91 (43%)
# By Men	17 (59%)	12 (34%)	49 (54%)	55 (58.5%)	18 (47%)	53 (58%)
# By Women	9 (31%)	12 (34%)	32 (35%)	27 (29%)	14 (37%)	30 (33%)
# By Mixed Coll.	3 (10%)	11 (31%)	10 (11%)	12 (12.5%)	6 (16%)	8 (9%)

Findings: When it came to Canadian play production, the companies with the largest budgets in the sixth tier produced more foreign work than Canadian (only 43% of their shows). All of the other tiers produced more Canadian shows than foreign, with the fifth tier producing the most Canadian content, followed by the third tier. Men dominated as playwrights in all tiers, except the second, where the numbers were equally distributed between genders, and mixed gender partnerships were not far behind. The first, fourth, and sixth tiers had the highest representations of male playwrights, while only the fifth tier had women surpassing the 35% marker (a rarity!), although the second and third tiers followed close on their heels.

Overall Summary:

A breakdown of PGC's 2013/14 Theatre Survey findings according to the various companies' annual operating budgets revealed that the theatres with the most money (tier 6) exhibited the greatest gender imbalances in play production. These same companies also had the lowest rates of Canadian play production, though they likely received the lion's share of funding from the arts councils. Representation rates for women playwrights fell between 20% (tier 6) and 29% (tiers 1, 3, and 5) for all shows, and improved somewhat with Canadian content, ranging from 29% (tier 4) up to 37% (tier 5). These statistics indicate regression rather than improvement in production rates for women over the past two years.