

## PGC Annual Theatre Production Survey, 2019/2020

\*The number of shows is lower than usual due to COVID cancellations in spring/summer 2020.

\*\*NB: Figures have been rounded up or down as needed, so they do not always add up to 100%.

**Table 1. Gender Breakdown of Authorship for the 2019/20 Theatre Season**

| Number of Productions by Men | Number of Productions by Women | # of Productions by Trans & Non-Binary Folks | Number of Productions by Mixed Gender Partnerships |
|------------------------------|--------------------------------|--|--|
| 430                          | 289                            | 7  | 119  |
| 51%                          | 34%                            | 1%   | 14%  |

- The survey included 234 theatre companies of all shapes, sizes, and geographic regions.
- They produced a combined total of 845 productions in the 2019/20 theatre season.
- Major Finding: Productions by men dropped 5%; women were up 3%; trans and non-binary folks were up .5%; and mixed partnerships were up 1% from last year's findings.

**Table 2. Gender Breakdown of Productions Written by Canadians, 2019/20**

| Number of Productions By Men | Number of Productions By Women | # of Productions by Trans & Non-Binary Folks | Number of Productions by Mixed Gender Partnerships |
|------------------------------|--------------------------------|--|--|
| 229                          | 212                            | 7  | 95   |
| 42%                          | 39%                            | 1%   | 18%  |

- Overall, 543 of the productions were written by Canadians, which is 64% of all the shows; the exact same as last season, so things are holding steady on that front.
- Major Finding: Productions by men decreased 3%, shows by women increased 1%, mixed gender partnerships were up 2%, and plays by trans and non-binary people went up .5%.

**Table 3. A Provincial Breakdown of All Productions, 2019/20**

| Province or Territory | Number of Productions | Productions by Men | Productions by Women | Productions by Trans & Non-Binaries | Productions by Mixed Genders |
|-----------------------|-----------------------|--------------------|----------------------|-------------------------------------|------------------------------|
| Alberta               | 100 (12%)             | 60 (60%)           | 26 (26%)             | 1 (1%)                              | 13 (13%)                     |
| Atlantic              | 71 (8%)               | 40 (56%)           | 22 (31%)             | 0 (0%)                              | 9 (13%)                      |
| BC                    | 199 (24%<)            | 104 (52%)          | 62 (31%)             | 1 (1%)                              | 32 (16%)                     |
| Manitoba              | 41 (5%<)              | 16 (39%)           | 17 (41%)             | 0 (0%)                              | 8 (20%)                      |
| Ontario               | 355 (42%)             | 177 (50%)          | 125 (35%)            | 4 (1%)                              | 49 (14%)                     |
| Quebec                | 52 (6%)               | 21 (40%)           | 24 (46%)             | 1 (2%)                              | 6 (12%)                      |
| Saskatchewan          | 24 (3%<)              | 12 (50%)           | 10 (42%)             | 0 (0%)                              | 2 (8%)                       |
| Yukon & NWT           | 3 (1%<)               | 0 (0%)             | 3 (100%)             | 0 (0%)                              | 0 (0%)                       |

- Findings: Plays by women increased from last year in all regions, with only two exceptions: AB (plays by women down 3%) and ATL (plays by women down 1.5%).
- The largest changes occurred in QC (women up 11%) and SK (women up 12%).
- However, plays by men still dominated, except in the Territories, MB, and QC.
- The worst stats were found in NL this season (with 68% of the plays written by men).

**Table 4. Provincial Breakdown of Canadian Authored Productions, 2019/20**

| Province or Territory | Number of Productions | Productions by Men | Productions by Women | Productions by Trans & Non-Binaries | Productions by Mixed Genders |
|-----------------------|-----------------------|--------------------|----------------------|-------------------------------------|------------------------------|
| Alberta               | 52 (10%)              | 29 (56%)           | 14 (27%)             | 1 (2%)                              | 8 (15%)                      |
| Atlantic              | 51 (9%)               | 22 (43%)           | 20 (39%)             | 0 (0%)                              | 9 (18%)                      |
| BC                    | 130 (24%)             | 59 (45%)           | 45 (35%)             | 1 (1%)                              | 25 (19%)                     |
| Manitoba              | 28 (5%)               | 9 (32%)            | 14 (50%)             | 0 (0%)                              | 5 (18%)                      |
| Ontario               | 225 (41%)             | 93 (41%)           | 88 (39%)             | 4 (2%)                              | 40 (18%)                     |
| Quebec                | 40 (7%)               | 13 (32.5%)         | 20 (50%)             | 1 (2.5%)                            | 6 (15%)                      |
| Saskatchewan          | 14 (3%)               | 4 (29%)            | 8 (57%)              | 0 (0%)                              | 2 (14%)                      |
| Yukon & NWT           | 3 (1%)                | 0 (0%)             | 3 (100%)             | 0 (0%)                              | 0 (0%)                       |

- Findings: Overall, the gender distribution is more equitable with plays by Canadians.
- The biggest discrepancies are found in NL, which has the highest number for plays by men at 62%, and in AB, which has the lowest concentration of plays by women at 27%.
- On the flip side, YT & NWT have the highest concentration of plays by women at 100%, followed by NB with 60% of the produced plays written by women, and then SK at 57%.
- The largest overall changes occurred in QC (women up 17%) and SK (women up 14%).

**Table 5. Comparison of PGC's Annual Production Surveys, 2012/13 – 2019/20**

| PGC Survey Year | Productions by Men | Productions by Women | Productions by Trans & Non-Binaries | Productions by Mixed Genders |
|-----------------|--------------------|----------------------|-------------------------------------|------------------------------|
| 2013/2014       | 63%                | 22%                  | N/A                                 | 15%                          |
| 2014/2015       | 64.5%              | 23%                  | N/A                                 | 12.5%                        |
| 2015/2016       | 64% <              | 26% <                | N/A                                 | 11% <                        |
| 2016/2017       | 64%                | 26%                  | N/A                                 | 10%                          |
| 2017/2018       | 60% >              | 30% >                | .5% <                               | 9%                           |
| 2018/2019       | 56%                | 31%                  | .5% <                               | 13%                          |
| 2019/2020       | 51%                | 34%                  | 1%                                  | 14%                          |

- Findings: Plays by men decreased; plays by women increased; trans and non-binary authorship rose, as did mixed partnerships. Gendered representation is not yet equal (and there are major regional variances), but this is the **smallest gender gap recorded to date!**