

PGC Annual Theatre Production Survey, 2021/22

This survey includes 244 theatre companies who produced a combined total of 939 productions in the 2021/22 theatre season (the numbers are slightly lower than usual due to COVID cancellations). Due to the pandemic, this survey includes live and digital theatre productions.

Table 1. Gender Breakdown of Authorship for the 2021/22 Theatre Season

Number of Productions by Men	Number of Productions by Women	# of Productions by 2-Spirit, Trans & Non-Binary Folks	Number of Productions by Mixed Gender Partnerships
422	353	43	121
44%	38%	5%	13%

- Major Finding: Productions by men outnumbered all others, and except for the previous season, this is the closest we've ever come to gender parity. Mixed gender authorship decreased 3% and plays by 2STNB folks increased 3% from the previous year.

Table 2. Gender Breakdown of Productions Written by Canadians, 2021/22

Number of Productions By Men	Number of Productions By Women	# of Productions by 2-Spirit, Trans & Non-Binary Folks	Number of Productions by Mixed Gender Partnerships
320	285	43	112
43%	37%	6%	14%

- Major Finding: With Canadian productions, male authorship still dominates, but the gender gap decreased slightly further (to 5%). Mixed gender partnerships and plays by 2STNB creators increased 1% overall compared to the overall national totals.
- In total, 81% of the shows were authored by Canadians (a vast improvement!).

Table 3. A Provincial Breakdown of All Productions, 2021/22

Province or Territory	Number of Productions	Productions by Men	Productions by Women	Productions by 2-Spirit, Trans & Non-Binaries	Productions by Mixed Genders
Alberta	114 (12%)	53 (46%)	35 (31%)	3 (3%)	23 (20%)
Atlantic	80 (8.5%)	36 (45%)	25 (31%)	5 (6%)	14 (18%)
BC	199 (21%)	86 (43%)	81 (41%)	7 (13%)	25 (13%)
Manitoba	35 (4%)	9 (26%)	15 (43%)	2 (6%)	9 (26%)
Ontario	400 (42.5%)	192 (48%)	146 (37%)	19 (5%)	43 (11%)
Quebec	76 (8%)	30 (39%)	37 (49%)	5 (7%)	4 (5%)
Saskatchewan	25 (3%)	13 (52%)	10 (40%)	0 (0%)	2 (8%)
Yukon	10 (1%)	3 (30%)	4 (40%)	2 (20%)	1 (10%)

- Findings: Most regions presented more plays authored by men than women. The largest gender gaps occurred in the Maritimes: New Brunswick (25% women/50% men), Nova Scotia (28% women/41% men), and PEI (30% women/60% men), while plays by women outnumbered those by men in Manitoba, Newfoundland, Quebec, and the Yukon.
- The real success story here is an increase from the previous year(s) in the number of plays presented by 2STNB Creators in every province and territory, except Saskatchewan.

Table 4. Provincial Breakdown of Canadian-Authored Productions, 2021/22

Province or Territory	Number of Productions (Nat. %)	Productions by Men	Productions by Women	Productions by 2-Spirit, Trans & Non-Binaries	Productions by Mixed Genders
Alberta	84 (11%)	32 (38%)	30 (36%)	3 (4%)	19 (23%)
Atlantic	66 (9%)	25 (38%)	23 (35%)	5 (8%)	13 (20%)
BC	165 (22%)	59 (36%)	76 (46%)	7 (4%)	23 (14%)
Manitoba	27 (3.5%)	6 (22%)	10 (37%)	2 (7%)	9 (33%)
Ontario	316 (41.5%)	122 (39%)	134 (42%)	19 (6%)	41 (13%)
Quebec	72 (9%)	28 (39%)	35 (49%)	5 (7%)	4 (6%)
Saskatchewan	20 (3%)	10 (50%)	8 (40%)	0 (0%)	2 (10%)
Yukon	10 (1%)	3 (30%)	4 (40%)	2 (20%)	1 (10%)

- Findings: Overall, gender equity between men and women authors remained the same with Canadian productions (a 6% gap), though provincial gaps decreased in some regions, such as Alberta, Atlantic Canada, Manitoba, Ontario, and Saskatchewan
- The standout here is that the stats for BC flipped and women playwrights took the lead.
- Stats for 2STNB playwrights rose everywhere except Quebec, Saskatchewan, and YT.

Table 5. Comparison of PGC's Annual Production Surveys, 2015/16 – 2021/22

PGC Survey Year	Productions by Men	Productions by Women	Productions by 2-Spirit, Trans & Non-Binaries	Productions by Mixed Genders
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%
2020/2021	39%	43%	2%	16%
2021/2022	44%	38%	5%	13%

- Findings: The surprising flip of the usual gender norm in 2020/21 did not hold true for the 2021/22 season as live production once again overtook digital work. Though male authorship predominated as usual, with the exception of the previous anomalous season, this is the closest to gender parity between men and women playwrights we've ever had!