



A Gender-Based Analysis of Theatre Awards in Canada from 1992 to 2015

Prepared by
Ainslee Beer
on behalf of
Equity in Theatre

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INTRODUCTION

This report outlines the results of a study that examines a gendered breakdown of theatre award recipients across Canada. Conducted for Equity in Theatre, the study aims to raise awareness about current gender inequities in theatre.

Included here is an overview of methodology, findings, and a brief conclusion, followed by an appendix with some of the data addressed in the report.

METHODOLOGY

This study compiles data with over 2300 recipients from nineteen theatre awards granted in Canada between 1992 and 2015. The following awards are included:

- Betty Mitchell Awards (*Calgary*)
- CEAD Prix Gratiem-Gelinas (*National*)
- CEAD Prix Michel Tremblay (*Quebec*)
- Dora Mavour Moore Awards (*Toronto*)
- Elizabeth Sterling Haynes Awards (*Edmonton*)
- Enbridge Playwriting Awards (*National*)
- Governor General's Literary Drama Awards (*National*)
- Governor General's Performing Arts Lifetime Achievement Awards (*National*)
- Harry S. Rintoul Award (*Manitoba*)
- Jessie Richardson Awards (*Vancouver*)
- KM Hunter Artist Theatre Awards (*Ontario*)
- Mallory Gilbert Leadership Award (*National*)
- Montreal English Theatre Awards (*Montreal*)
- Playwrights Guild of Canada Tome Hendry Awards (*National*)
- Prix Rideau Awards (*Ottawa/Gatineau*)
- Robert Merritt Awards (*Nova Scotia*)
- Saskatoon and Area Theatre Awards (*Saskatoon*)
- Siminovitch Prize (*National*)
- Theatre Ontario Awards (*Ontario*)

These awards were selected based on relevance to theatre, profile, and availability of data. Where possible, the accounting of recipients starts in 1992, as this was the inaugural year of the Governor General’s Performing Arts Lifetime Achievement Awards. Ethno-cultural identity is also considered, however, that information was not readily available for most award recipients.

This study also examines recipients of the Order of Canada for Theatre in the Performing Arts between 1992 and 2015, although these findings are not included in the award data.

Terminologies

In this study, “Mixed Partnerships” refers to awards given to multiple recipients of both genders.

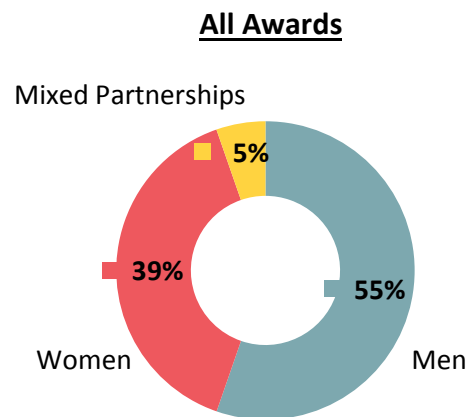
This report examines gender representation based on the designation of men and women, as information regarding other gender identities is not readily available.

FINDINGS

Overview

Over 2300 individual awards are included in this study. The results reveal that overall:

- 55% of the theatre awards went to men
- 39% to women
- 5% to mixed partnerships



While data on ethno-cultural identity is incomplete, the study’s findings suggest that the vast majority of award recipients are white (over 85%).

The study also reveals that recipients of the Order of Canada for Performing Arts in Theatre are predominantly men:

- 72% of Order of Canada recipients were men
- 28% of Order of Canada recipients were women

Professions

Most of the awards are granted based on the profession of the recipient. Specifically, profession-based awards are given to administrators, actors, composers, designers, directors, playwrights, stage managers, and technicians.

Other awards are given based on general achievement, innovation, and/or volunteerism; these awards, as well as a small number of awards for choreography and translation, are included in the category of “other.”

The results show significant gender divisions based on profession (see Table 1 in the Appendix):

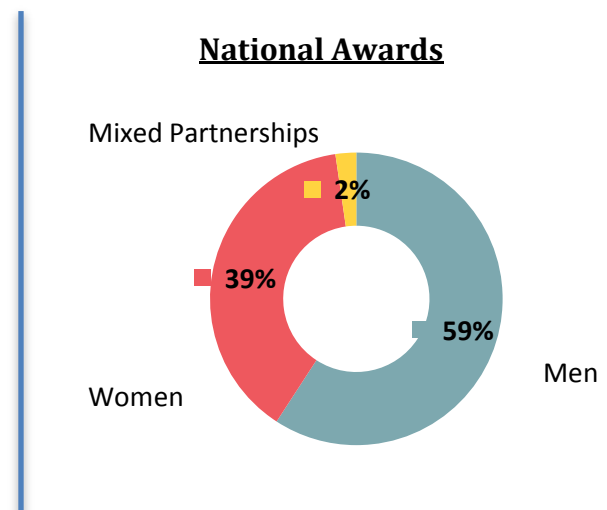
- 72% of awards for **directing** were given to men
- 62% of awards for **playwriting** were given to men
- 62% of awards for **administration** were given to women
- Awards for **lighting, set, sound, and general design** were predominantly given to men (on average, 69% men, 25% women, and 6% mixed partnerships), while awards for **costume design** mainly went to women (75% women, 20% men, and 4% mixed partnerships)
- **Acting** awards were evenly granted to women and men (49% each), since most awards have separate gender categories for men and women.

Regions

National Awards

Seven awards included in the study are open to all Canadians (See Table 2 in the Appendix). Overall, 59% of national awards were granted to men, 39% to women, and 2% to mixed partnerships.

Within the national category, the awards with the most public recognition and prestige – the Governor General’s Literary and Performing Arts Awards – were the least gender equitable: 70% of these went to men, and 30% to women.

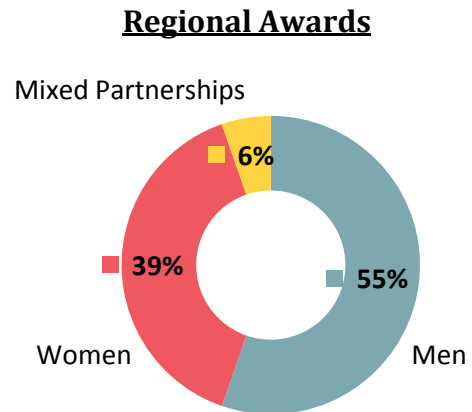


Regional Awards

Twelve regional awards were included in the study, covering seven cities and four provinces (see Table 2 in the Appendix).

Regional awards are generally more equitable than national awards: 55% went to men, 39% to women, and 6% to mixed partnerships. However, all regions granted more awards to men than to women.

Some regional awards differentiate between large, small, and independent theatres, as well as theatres for young audiences. In such cases, the gender distribution is more equitable in the small, independent, and theatre for young audiences' categories than it is in the large or general theatre categories.



Reward Level

While most award winners receive a statue or certificate to recognize their achievement, some awards include financial compensation. The largest monetary prizes are the Siminovitch prize, worth \$100,000, and the Governor General's Awards, worth \$25,000.

- 47% of Siminovitch Prize recipients were men and 53% women
- 70% of Governor General award recipients were men and 30% women

Conclusions

This study reveals that theatre awards in Canada are highly gendered by profession, prestige, and type of theatre. This is especially so with respect to directors, playwrights, and designers. Furthermore, the largest and highest profile awards (with the exception of the Siminovitch Prize) are most often given to men, while awards for small, independent theatres tend to be more equitable.

In most cases, the gendered distribution of Canada's theatre awards between 1992 and 2015 closely mirrors that of the gendered employment patterns characterizing the sector. Overall, the results show that women are generally underrepresented when it comes to Canadian theatre awards. The largest discrepancy lies with the prestigious Order of Canada and Governor General Awards, and the majority of the awards have gone to men, with the exception of the Siminovitch Prize and the "Other" awards category. These findings demonstrate that there is still much work to be done to achieve improved gender equity in Canadian theatre, so that it is likewise reflected in the country's award-granting programs and institutions.

Appendix

Table 1. Gender Breakdown of All Theatre Awards by Profession

	Men	Women	Mixed	Total
Directors	188	69	3	260
	72%	27%	1%	
Playwrights	213	102	27	342
	62%	30%	8%	
Lighting Designers	83	35	4	122
	68%	29%	3%	
Set Designers)	83	46	3	132
	63%	35%	2%	
Sound Designers/Composers	113	9	9	131
	86%	7%	7%	
Designers (general)	21	21	10	52
	40%	40%	19%	
Costume Designers)	25	92	5	122
	20%	75%	4%	
Stage Managers/Techs	19	20	2	41
	46%	49%	5%	
Administrators	13	21	0	34
	38%	62%	0%	
Actors	296	294	8	598
	49%	49%	1%	
Other	253	221	55	529
	48%	42%	10%	
TOTAL	1307	930	126	2363
	55%	39%	5%	

Table 2. Gender Breakdown of Theatre Awards, National and Regional

	Award	Men	Women	Mixed	Total	
National	GGs	57	25	0	82	218
		70%	30%	0%		
	Siminovitch	7	8	0	15	
		47%	53%	0%		
	PGC	30	21	3	54	
		56%	39%	6%		
	Other	35	30	2	67	
		52%	45%	3%		
	National Totals	129	84	5		
		59%	39%	2%		
	Award	Men	Women	Mixed	Total	
Regional	Bettys (Calgary)	160	104	17	281	2145
		57%	37%	6%		
	Doras (Toronto)	169	129	8	306	
		55%	42%	3%		
	Jessies (Vancouver)	358	248	63	669	
		54%	37%	9%		
	Merritt (Nova Scotia)	113	85	6	204	
		55%	42%	3%		
	METAs (Montreal)	26	20	3	49	
		53%	41%	6%		
	Rideau (Ottawa/Gat)	29	22	3	54	
		54%	41%	6%		
	SATs (Saskatoon)	36	27	6	69	
		52%	39%	9%		
Sterling (Edmonton)	263	176	11	450		
	58%	39%	2%			
Other	24	35	4	63		
	38%	56%	6%			
Regional Totals	1178	846	121			
	55%	39%	6%			
		Men	Women	Mixed	Total	
TOTAL		1307	930	126		2363
		55%	39%	5%		