



Canadian Actors'  
**EQUITY**  
Association



# THE EQUITY CENSUS

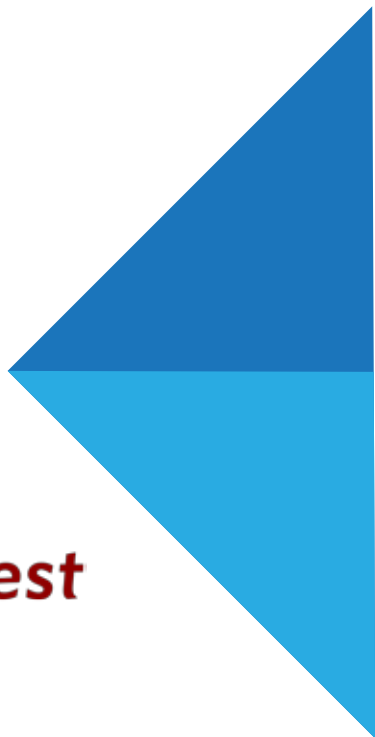
ABILITY | AGE | CULTURE & ETHNICITY | GENDER IDENTITY | SEXUAL ORIENTATION

STAGING THE FUTURE

CANADIAN ACTORS' EQUITY ASSOCIATION

# FINAL REPORT

NOVEMBER 9, 2015





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Term	Definition
<b>Caucasian/White (C/W)</b>	Persons self-identifying as the following Ethnocultural and/or Racial Identities: Caucasian/White (e.g., Canadian, Jewish, European).
<b>D/deaf and/or a person with a disability (D/deaf, Disability)</b>	Deaf and/or a person with disability or impairment (including hard of hearing; learning disability; mental health disability; physical disability; speech or language disability; and vision disability). <i>Note: "Diverse Ability" used in original survey questions.</i>
<b>Diverse Group(s)</b>	Members identifying as one or more of the following: D/deaf or a person with a disability or impairment, LGBTQ, Trans and Other Gender and Racially Diverse Member or Person of Colour or Visible Minority.
<b>Ethnoculturally and/or Racially Diverse (E/R Diverse)</b>	Self-declared non-Caucasian/White or non-Indigenous/Aboriginal Ethnocultural and/or Racial Identity.
<b>Ethnic Heritage</b>	The ethnic or cultural origin(s) in which a member's family or people have roots.
<b>Ethnocultural and/or Racial Identity</b>	Ethnocultural and/or racial group(s) with which a person identifies. Examples provided in the survey include: Arab, Black, Cambodian, French-Canadian, Filipino, Indigenous, Latin American, South Asian, Chinese, Vietnamese, Japanese, Korean and Caucasian/White.
<b>Gender</b>	Gender publicly presented or expressed in the world, even if it is different from the internal, individual experience of gender.
<b>Indigenous</b>	North American Indigenous (First Nations, Inuit, Métis) and elsewhere Indigenous/Aboriginal. <i>Note: "Aboriginal" used in original survey questions.</i>
<b>LGBTQ</b>	Lesbian, gay, bisexual, transgender and queer+.
<b>Person of Colour (POC) or Visible Minority (VM) (POC/VM)</b>	The Employment Equity Act defines Person of Colour or Visible Minority as "persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour". In <b>The Equity Census</b> , members answered "yes" or "no" when asked if they identify as a Person of Colour or Visible Minority.
<b>Racially Diverse Member (RDM)</b>	The "Racially Diverse Member" variable was developed as the most accurate way to identify Ethnoculturally and/or Racially Diverse Members based on an anonymous review of member responses to two survey questions. Racially Diverse Members are those members self-identifying as a Person of Colour and/or a Visible Minority (Q12b) <i>and</i> members who identified as one of the following when asked to indicate their Ethnocultural and/or Racial Identity (Q12a): Black/African; Asian; Indigenous; or Mixed/Biracial. In this report, six key survey questions are analyzed by a Racially Diverse Member variable.
<b>Sexual Identity (sexual orientation)</b>	The physical and/or emotional attraction felt for others.
<b>Trans and Other Gender</b>	Non-binary, trans, genderqueer, intersex, transgender, transsexual, trans FtM, trans MtF and two-spirit Gender.

*Note: Due to rounding of percentages (to the nearest quarter percent) in some cases numbers in tables and/or charts may not add up to exactly 100%.*

## EXECUTIVE SUMMARY

Canadian Actors' Equity Association (Equity) represents almost 6,000 professional artists working in live performance. Membership includes performers (i.e., actors, singers and dancers), directors, choreographers, fight directors and stage managers, engaged in theatre, opera and dance in English Canada.

Equity negotiates and administers collective agreements, provides benefit plans, information and support and acts as an advocate for its membership. The Association is committed to creating and promoting policies that ensure members work in a live performance environment that reflects the diversity of the community in which they work.

**The 2015 Equity Census** was a groundbreaking survey developed by Equity to better understand the demographic composition of its membership and to identify potential barriers to employment experienced by members in Equity's jurisdiction. Key findings from **The Equity Census** were analyzed at the total level by ability, age, ethnocultural and/or racial identity including Person of Colour and/or Visible Minority, gender identity and sexual orientation as well as by measures associated with the Equity membership (i.e., area of live performance, primary discipline, year member joined Equity and formal training).

Findings of **The Equity Census** were intended to strengthen Equity's advocacy efforts promoting live performance and aid in making recommendations for legislative change. Data collected was also intended to support the Association's collective bargaining efforts for equitable representation of diversity onstage and in related hiring.

55.9% of members invited to participate in **The Equity Census** completed a survey, reflecting a strong representative response rate. Results are highly representative of Equity's membership

## OBJECTIVES

### 1. Membership Composition

The first objective of **The Equity Census** was to provide a detailed understanding of the composition of Equity's membership.

## MEMBERSHIP COMPOSITION

### Ability:

8% of members indicated that they were D/deaf and/or had a disability, 90% of members indicated that they are able-bodied and 2% preferred not to answer.

**Age:** 44% of members who completed the Census were between the ages of 36 and 55 years, followed by 25% who were 35 years or younger, 17% between the ages of 56 and 64 years and 14% who were 65 years or older.

### Sexual Identity (Orientation):

78% of Equity's members identified as heterosexual and 16% identified as LGBTQ; gay (9%), bisexual (4%), asexual/lesbian/queer/other (2%) and 4% preferred not to answer.

**Gender:** Less than 1% (a total of 19) of Equity's members identified as a Trans or Other while the remainder identified as male (45%) or female (54%).

**Ethnocultural and/or Racial Identity:** 15% of responding members were defined as "Racially Diverse Members" (i.e., they self-identified as a Person of Colour or Visible Minority, or as Asian, Black/African, Indigenous, or Mixed/Biracial).

Among members who participated in the Census, results indicated that **34%** (1,059) have one or more “diversities” (D/deaf and/or person with a disability, LGBTQ, Racially Diverse Member, Trans and Other Gender)

## 2. Employment Experiences

The second objective of **The Equity Census** was to assess the employment experiences of Equity members in order to determine potential barriers to employment based on Ability, Ethnocultural and/or Racial Identity, Gender and Sexual Identity (Orientation) and Equity membership.

### Annual Income

The highest proportion of total annual income reported by members was \$20,000 to less than \$45,000 (40%), with an average annual income of **\$41,670**

- Lower annual incomes were reported for females, younger members, D/deaf and/or members with a disability and Racially Diverse Members.
  - ▶ **Ability:** 27% of D/deaf and members with a disability earned less than \$20,000 vs. 18% of able-bodied members.
  - ▶ **Age:** Younger members (<36) were more likely than older members (>36) to indicate a total annual income of *less than \$20,000*.
  - ▶ **Ethnocultural and/or Racial Identity:** Racially Diverse Members reported earning 8.5% lower average annual income (\$38,411) than Caucasian/White members (\$41,958).
  - ▶ **Gender:** Females were more likely than males to indicate a total annual income of *less than \$20,000* (21% female vs. 15% male) and \$20,000 to less than \$45,000 (43% vs. 37%).
- Lower annual incomes were reported for members working in theatre and opera, performers and members who joined Equity after 1999.

- ▶ **Area of Live Performance:** Members working in theatre (19%) and opera (17%) were more likely to indicate earning *less than \$20,000* compared to members working in dance (8%).
- ▶ **Primary Discipline:** Performers (21%) were much more likely to earn *less than \$20,000* compared to directors/choreographers (10%) and stage managers (9%).
- **Year Member Joined Equity:** Members who joined Equity before 1999 were more likely to earn *\$45,000+* than members who joined after 1999 (39% vs. 22%).

### Annual Income from Equity Engagements

The average annual income reported from Equity engagements was **\$16,874**; 48% of members indicated that they earned *less than \$20,000* from Equity engagements, followed by 25% indicating **zero**

Lower annual incomes from Equity engagements were reported for members who identified as D/deaf and/or members with a disability, older members (>56) and Racially Diverse Members.

- **Ability:** D/deaf and/or members with a disability (35%) were more likely to indicate earning zero from Equity engagements compared to able-bodied members (24%).
- **Age:** Members over the age of 56 were more likely to report earning zero from Equity engagements (37%).
- **Ethnocultural and/or Racial Identity:** Members identifying as Caucasian/White and Indigenous were more likely than Ethnoculturally and/or Racially Diverse Members to indicate they earned zero from Equity engagements (26% C/W and 26% Indigenous vs. 18% E/R Diverse).
  - ▶ Racially Diverse Members are more likely to earn *less than \$20,000* (54% RDM vs. 48% C/W).
  - ▶ Ethnoculturally and/or Racially Diverse Members (not including Indigenous) are more likely to earn *less than \$20,000* (56% E/R Diverse vs. 46% Indigenous and 48% C/W).

Lower annual incomes from Equity engagements were reported for members working in theatre and opera (vs. dance) and performers and directors/choreographers (vs. stage managers).

- **Area of Live Performance:** Members working in theatre and opera were more likely to indicate earning zero and *less than \$20,000* compared to members working in dance (zero: 74% theatre, 70% opera vs. 37% dance).
- **Primary Discipline:** Performers and directors/choreographers are more likely to earn zero and *less than \$20,000* compared to stage managers (zero: 76% performer, 76% director/choreographer vs. 48% stage manager).

### 3. Identity Reflections

The third objective of **The Equity Census** was to assess members' perceptions of the reflection of their identity in live performance.

#### Engager Perception

Racially Diverse Members indicated that engagers *less frequently* perceived them as belonging to the same ethnocultural and racial group(s) with which they identified

Over half of all members (66%) indicated that engagers *frequently* perceived them as belonging to the same ethnocultural or racial group with which they identified. However, Racially Diverse Members were *less likely* than Caucasian/White members to indicate that engagers *frequently* perceived them as belonging to the same ethnocultural and racial group(s) (75% C/W vs. 44% RDM). Indigenous members were *even less likely* than Ethnoculturally and/or Racially Diverse Members to indicate this (33% Indigenous vs. 47% E/R Diverse and 75% C/W).

#### Age and Gender

Members working in theatre and opera and members who joined Equity before 1999 indicated that their age is *not represented* and *is a barrier*. Female members indicated concerns related to the underrepresentation and lack of opportunities for women in live performance

70% of members *did not feel* that their age group is *represented* in live performance and 65% indicated that their age *is a barrier* to work opportunities.

Members over the age of 56, females, and D/deaf and/or disabled members *disagreed* or *strongly disagreed* that their age group was well represented and *agreed* or *strongly agreed* that their age was a barrier to work opportunities.

#### Overall Identity

Racially Diverse Members indicated that they *were not* adequately represented in Canadian live performance. Indigenous members were less even likely to indicate they were represented

- Over three-quarters of members feel that their identities are *adequately* (42%), or *somewhat* (39%), reflected in Canadian live performance.
- Racially Diverse Members were *more likely* than Caucasian/White members to indicate that they *did not* feel adequately represented in Canadian live performance (48% RDM vs. 9% C/W).
- Indigenous members were *less likely* to indicate they *did not* feel represented compared to members from other Diverse Ethnocultural/Racial Identities (29% Indigenous vs. 53% Diverse E/R Identity).

### 4. Data Retention for Ongoing Analysis

Another key objective of **The Equity Census** was to secure member commitment to retention of data for ongoing analysis via registry in a secure database. A data registry would allow Equity access to key demographic data to facilitate continuing research about how diverse identities relate to members' work opportunities and income earned and to track change or progress over time.

Participation exceeded all expectations. Almost **three-quarters (74%) of respondents** gave permission for data retention and 85% of these members agreed to participate in follow-up research.

### 5. Everybody Counts

Equity launched Everybody Counts a five-question demographic member survey June 2016. The Information collected is strictly confidential and is only ever reviewed or disseminated in the aggregate. The continued collection of information from new members (joining since May 2015) and members who did not participate in The Equity Census expands the available data pool for research and allows Equity to reliably track economic change or progress over time.

R.A. Malatest & Associates was engaged by Equity to conduct The Equity Census.

## 1.1 Methodology

A total of 3,156 survey completions were obtained between April 24, 2015 and May 25, 2015. Completions were obtained through a combination of paper, online and telephone methods. All Regular and Life Members of Equity in good standing, including those on dues remission, were contacted to participate in the Census.

The project method was designed to be highly valid; however, one limitation does exist:

- Study results were *representative* of Equity's membership, as 55.9% of members invited to participate in **The Equity Census** completed a survey, reflecting a strong response rate. However, results are *not representative* of all Canadian performers, directors, choreographers, fight directors and stage managers. **The Equity Census'** intention was to obtain information about its membership only and thus a random sample of the population was not utilized.

## 1.2 Beta-Test

Equity selected 27 members to participate in a beta-test of **The Equity Census** prior to full survey administration. The purpose of the beta-test was to give members the opportunity to provide feedback related to technical challenges and survey content to ensure the functionality and clarity of **The Equity Census** before it was sent to all members.

These members were contacted via email and invited to participate in the online survey on Friday April 17, 2015<sup>1</sup>. Members had until 9:00am EST Monday, April 20, 2015 to complete the survey. A total of 12 survey completions were obtained during this time<sup>2</sup>.

It should be noted that prior to the beta-test, the survey instrument was extensively tested internally to ensure that the survey instrument was performing as required (e.g., that skip patterns were functional). Equity also tested the survey instrument to ensure that the online programmed version of the questionnaire flowed correctly and had the appropriate visual appeal.

The quality and length of the survey were assessed through the beta-test by examining the following:

- **Partial completions:** There were zero partial completions for the beta-test;
- **Survey length:** The duration of the beta-test survey was approximately five minutes above the target length of 10 to 12 minutes; and
- **Survey question length:** Approximately half of the questions in the survey were answered in less than 30 seconds, while the other half took members over 30 seconds.

These results indicate that the survey content was sufficiently engaging for members to complete the full survey and that the length of the survey was appropriate. In addition, an open-ended question was added to the end of every survey section that provided members with the opportunity to describe their challenges/concerns. Members also had the option of indicating that they *didn't have any concerns related to the questions*, that they *didn't experience any technical challenges*, or they *could move on to the next section*.

## 1.3 Sample

Through secure transfer, Equity provided Malatest with a sample file in MS Excel format, which contained contact information for all members in good standing. The sample file included member number, member name, email address, mailing address, telephone number, region, length of membership and discipline. As members came into good standing, Equity provided Malatest with amendments to the sample file and these members were invited to participate in the survey. The total sample included 5,645 members, 382 of which were members with mailing addresses only who were mailed the survey.

The sample file provided by Equity was of high quality and required little cleaning prior to being uploaded into Malatest's database. As part of Malatest's standard cleaning process, Malatest searched for duplicates by member number, contact name and email address/ mailing address. Cleaning also involved reviewing telephone numbers for consistency and logic (e.g., all telephone numbers must have the area code prefix, etc.).

<sup>1</sup> Of the 27 members invited to participate in the beta-test, zero email invitations bounced back.

<sup>2</sup> Of the 12 members who completed the survey, 10 members also agreed to data retention.

## 1.4 Survey Administration

Shown below is the number of survey completions by age for each mode (i.e., online, telephone and paper). Almost all survey completions obtained via paper were completed by members over the age of 56 (31 of 33 paper completions). An equal number of telephone completions were obtained for members over the age of 56 (74 completions) and members aged 36 to 55 (73 completions), with fewer members under the age of 36 completing the survey via telephone (45 completions). Almost half of online completions were obtained for members between the ages of 36 and 55 (1,306 of 2,931 online completions), followed by members over the age of 56 (857 completions) and members under the age of 36 (753 completions).

### Completions by Mode

Mode	Number of Completions	Proportion of Completions	Number of Completions by Age <sup>3</sup>
Online	2,931	93%	<36: 753
			36-55: 1,306
			56+: 857
Telephone	192	6%	<36: 45
			36-55: 73
			56+: 74
Paper	33	1%	<36: 0
			36-55: 2
			56+: 31
<b>Total</b>	<b>3,156</b>	<b>100%</b>	<b>N/A</b>

All Regular and Life Members of Equity, including those on dues remission, and in good standing, were contacted to participate in the Census (n=5,645). All members with an email address were contacted via email invitation to participate in the survey, while members without an email address were mailed a paper copy of the survey. Each

member received a unique access code to enter the survey anonymously and was provided with a toll-free number and help-desk email address to contact if they experienced any challenges accessing the survey. A total of four email reminders were sent to members with an email address who had not completed the survey at that time. In addition, telephone follow-up commenced approximately two weeks after full survey administration, in which R.A. Malatest & Associates contacted members over the telephone who had not completed the survey.

## 1.5 Survey Length

The following table indicates the minimum, maximum and average survey length for both the telephone and online administration of **The Equity Census**.

### Survey Length (Minutes)

Survey Version	Telephone survey	Online survey <sup>4</sup>
<b>Max Survey Length</b>	37.48	90
<b>Min Survey Length</b>	5.67	3
<b>Average Survey Length</b>	17.83	17.11
<b>Target Survey Length</b>	12	12

## 1.6 Response Rate

The following table shows the Marketing Research and Intelligence Association (MRIA) response rate, gross response rate and flow rate for the telephone survey administration period. Also shown is the overall response rate for **The Equity Census**.

### Response Rate

	Response Rate
Telephone survey only	MRIA <sup>5</sup> : 9.87%
	Gross Response Rate <sup>6</sup> : 7.69%
	Flow rate <sup>7</sup> : 1.03
<b>Overall</b>	5,645 members invited 3,156 completions = 55.9% response rate

<sup>3</sup> Please note that not all members provide their age. As such, the number of completions by age for each mode may not add up to the total number of completions by mode.

<sup>4</sup> Please note that survey completion times over 90 minutes have been removed from the calculation (i.e., outliers, members keeping their web browsers open).

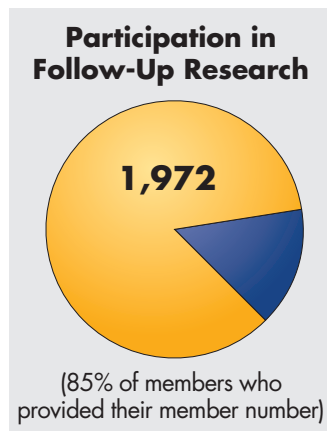
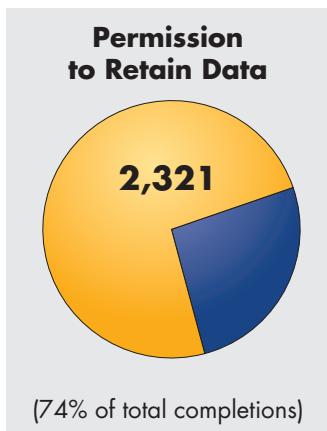
<sup>5</sup> MRIA response rate is calculated by dividing the total number of valid calls (i.e., does not include calls made to numbers that were not in service, fax/modem, or wrong number) with the total number of completions.

<sup>6</sup> Gross response rate is calculated by dividing the total number of calls made with the total number of completions.

<sup>7</sup> Flow rate is the number of completions obtained per dialling hour. This figure is calculated by dividing the total number of calling hours used by the total number of completions.

## 1.7 Participation in Additional Research

At the conclusion of **The Equity Census**, members were invited to give Equity permission to retain their key demographic data in order to contribute to continuing research about how diverse identities relate to members' work opportunities and income earned. Permitting Equity to collect and store this information in the registry secure database will aid in making advocacy recommendations to funding bodies (federal, provincial and municipal). Ongoing access to membership demographic data will also allow Equity to reliably track change or progress over time.



## 1.8 Limitations

The Equity Census had a strong response rate with 55.9% of members completing a survey

The project method was designed to be highly valid; however, one limitation does exist:

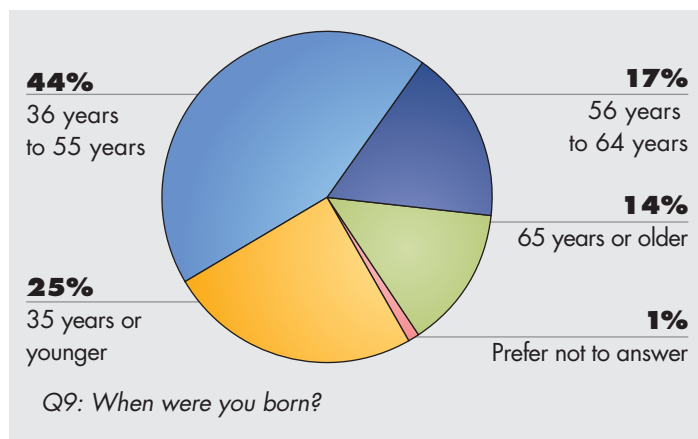
Study results are representative of Equity's membership, as 55.9% of members invited to participate in **The Equity Census** completed a survey, reflecting a strong response rate. However, results are not representative of all Canadian performers, directors, choreographers, fight directors and stage managers. **The Equity Census'** intention was to obtain information about its membership only and thus a random sample of the population was not utilized.

## 2.1 Age

44% of the members participating were between the ages of 36 and 55

Just under half (44%) of members who participated in **The Equity Census** were between the ages of 36 and 55; 25% under the age of 36, 17% between the ages of 56-64 and the remaining 14% aged over 65.

### Member Age (n=3,156)

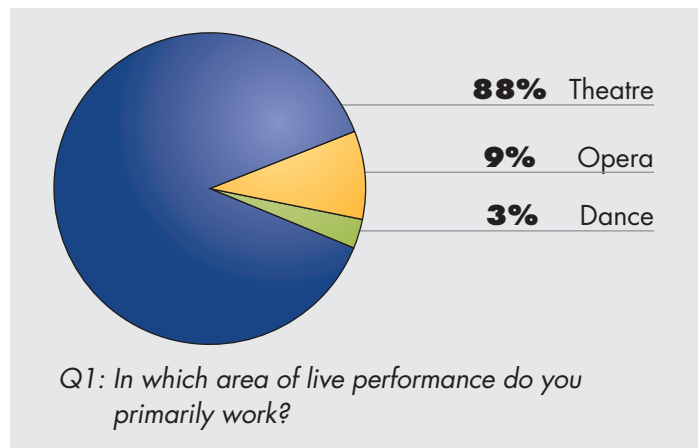


## 2.2 Area of Live Performance (genre)

Participating members were *most likely* to work in theatre as actors/performers

Members were asked to indicate their primary area of live performance. The majority (88%) of members work in *theatre*, followed by 9% working in *opera* and 3% indicating that their primary area of live performance is *dance*.

### Primary Area of Live Performance (n=3,156)



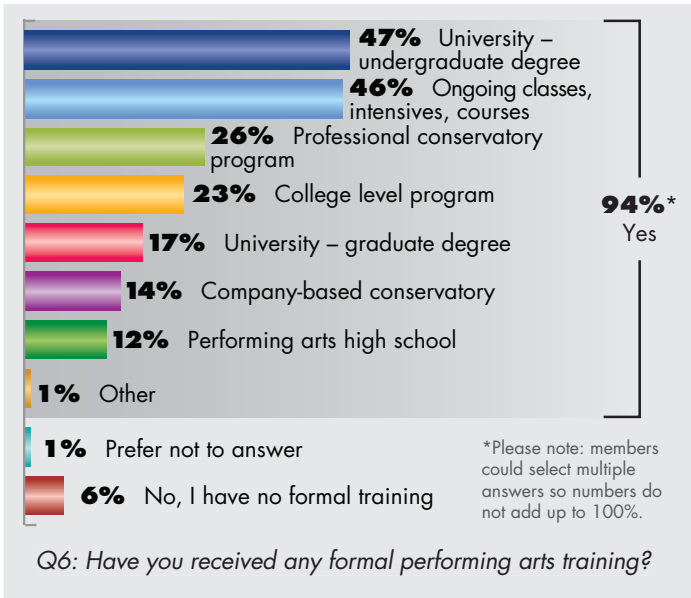
**The Equity Census** results are very representative of Equity's membership (in-house data), which breaks down by genre as 87.1% in theatre, 8.4% in opera and 4.5% in dance.

## 2.3 Formal Training

94% of participating members have received formal performing arts training

Members were asked if they had received any formal performing arts training and were able to select as many answers as applied to them. The vast majority of members indicated that they have received formal performing arts training (94%); 6% indicated that they have not and 1% preferred not to answer. Among respondents who have received training, approximately half indicated that they have an *undergraduate degree* (47%) or *ongoing private professional classes, intensives and courses* (46%). In addition, approximately one-quarter of members have completed *professional conservatory programs* (26%) and *college level programs* (23%).

## Formal Performing Arts Training (n=3,156)



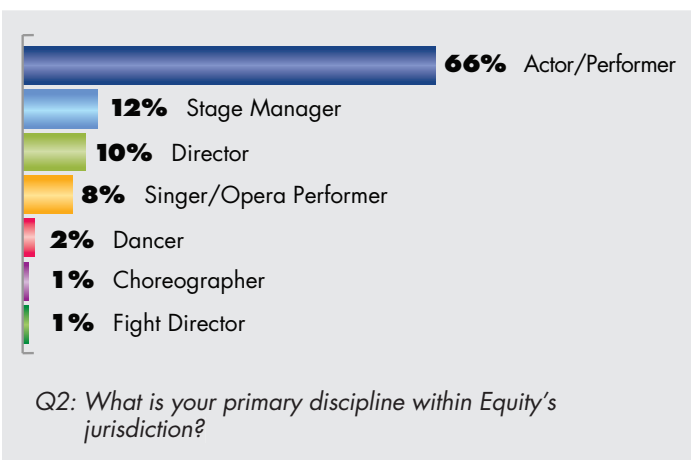
## 2.4 Discipline

66% of participating members' primary discipline was performer

Members were also asked to indicate their primary discipline within Equity's jurisdiction. Two-thirds of the members indicated that their primary discipline is *actor/performer* (68%), followed by *stage manager* (12%), *director* (10%) and *singer/opera performer* (8%).

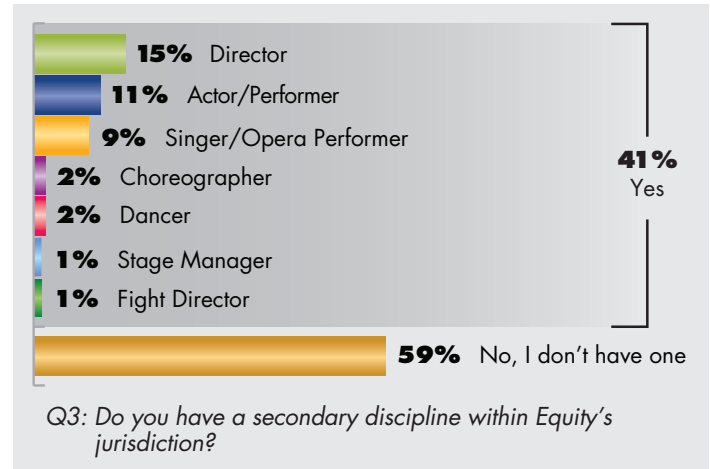
**The Equity Census** results closely mirror Equity's overall membership, which breaks down by discipline as Performer (including dancers and singers) 82%, Stage Manager 10%, Director 7, Choreographer <1%, and Fight Director <1%.

### Primary Discipline (n=3,156)



Members were also asked to indicate if they have a secondary discipline within Equity's jurisdiction. Over half of members (59%) indicated that they did not have a secondary discipline and 41% indicated that they did. Among members who did have a secondary discipline, 15% were *directors*, 11% were *actors/performers* and 9% were *singer/opera performers*.

### Secondary Discipline (n=3,156)



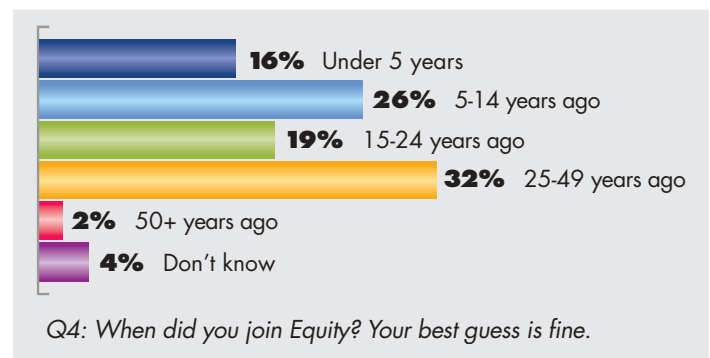
**The Equity Census** results closely mirror Equity's overall membership (in-house data), which breaks down by discipline as Performer (including dancers and singers) 82%, Director 7%, Choreographer <1%, Fight Director <1% and Stage Manager 10%.

## 2.5 Year Joined Equity

Approximately half of participating members joined Equity prior to 1999

Members responded that 32% joined Equity 25 to 49 years ago, followed by 19% joining 15 to 24 years ago, 26% joining in the last 5 to 15 years and 16% joining less than five years ago. In addition, 2% of members have been a part of Equity for over 50 years and 4% of members did not know.

### Year Joined Equity (n=3,156)

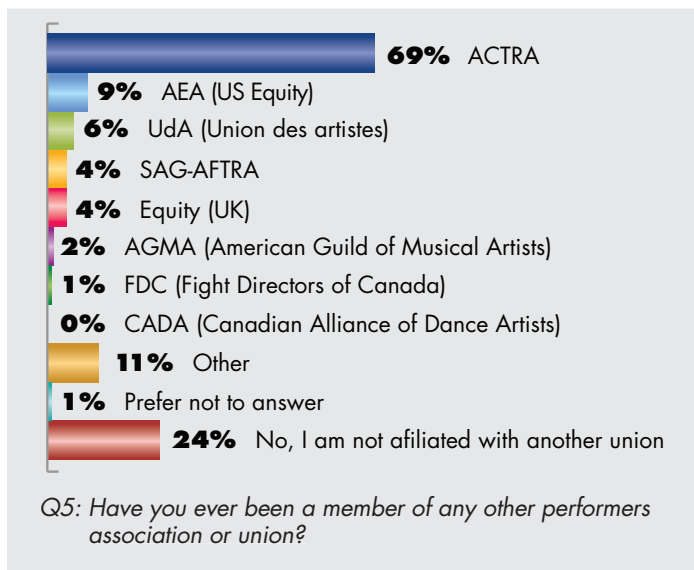


## 2.6 Membership in any other performers' associations or unions

Over three-quarters of participating members are members of another performers' association or union

Members were asked if they have ever been a member of any other performers' association or union and were able to select as many other associations or unions as applied to them. Approximately one-quarter (24%) of members indicated that they were not affiliated with another union, while the remaining 76% stated that they were; 1% preferred not to answer. Among respondents who were affiliated with another performers' association or union, the majority of respondents indicated being a member of ACTRA (69%).

### Member of Other Performers Association or Union (n=3,156)



## 2.7 Geographic Area

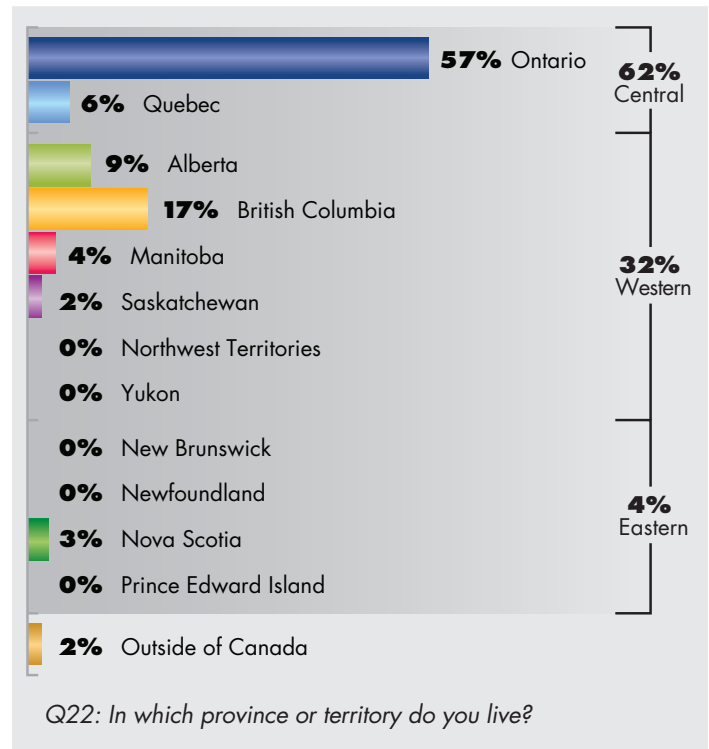
Members who identified as a Person of Colour or Visible Minority and able-bodied members, were *marginally more likely* to live in Central Canada than other groups

Over half of members (62%) lived in *Central Canada* (Ontario 57% or Quebec 6%).

One-third of members (32%) lived in *Western Canada* (Alberta 9%, British Columbia 17%, Manitoba 4%, Saskatchewan 2% and less than 1% lived in Northwest Territories and the Y.U.K.on).

The remaining 4% lived in *Eastern Canada* (Nova Scotia 3% and less than 1% in New Brunswick, Newfoundland and Prince Edward Island). In addition, 2% of members lived outside of Canada.

### Province/Territory (n=3,097)



Performers were *more likely* to live in Central Canada than directors/choreographers and stage managers, who were *more likely* to reside in Western Canada. Members with formal training were also *more likely* than members without to reside in Western Canada.

### Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

Differences were observed across **Ability** and **Person of Colour** or **Visible Minority**.

- **Ability:** D/deaf and/or members with a disability were more likely to live in Western Canada (40% D/deaf, Disability vs. 32% able-bodied).
  - ▶ Able-bodied members were more likely to live in Central Canada (63% able-bodied vs. 53% D/deaf, Disability).

- **Person of Colour or Visible Minority:** Members who identified as a Person of Colour or Visible Minority were marginally more likely to live in Central Canada (72% POC/VM vs. 61% not POC/VM).
  - ▶ Members who did not identify as a Person of Colour or Visible Minority were slightly more likely to live in Western Canada (33% not POC/VM vs. 26% POC/VM).

### Geographical Area (n=3,097)

%	Ability		Age		
	Yes (n=249)	No (n=2,848)	<36 (n=798)	36-55 (n=1,381)	56+ (n=962)
Central	53	63	63	60	64
Eastern	5	4	3	4	4
Western	40	32	33	34	29
Outside Canada	2	2	1	2	2

%	Gender		POC/VM		Sexual Identity	
	Male (n=1,422)	Female (n=1,693)	Yes (n=316)	No (n=2,752)	Hetero (n=2,457)	LGBTQ (n=557)
Central	62	62	72	61	61	65
Eastern	4	4	1	4	4	3
Western	32	32	26	33	33	29
Outside Canada	2	2	1	2	2	2

Q22: In which province or territory do you live?

### Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

The most notable differences were observed across **Formal Training** and **Primary Discipline**.

- **Formal Training:** Members with formal training more likely to reside in *Western Canada* (33% formal training vs. 25% no formal training).

- **Primary Discipline:** Performers were more likely than directors/choreographers and stage managers to work in *Central Canada* (65% performer vs. 56% director/choreographer and 53% stage manager).
  - ▶ Directors/choreographers and stage managers were more likely than performers to reside in *Western Canada* (40% stage manager and 37% director/choreographer vs. 30% performer).

Differences were observed based on **Area of Live Performance**.

- **Area of Live Performance:** Members working in dance were slightly more likely than members working in theatre and opera to reside in *Western Canada* (37% dance vs. 32% theatre and 31% opera).

### Geographical Area (n=3,097)

%	Area of Live Performance			Formal Training	
	Theatre (n=2,781)	Opera (n=277)	Dance (n=98)	Yes (n=2,961)	No (n=179)
Central	62	64	60*	62	68
Eastern	4	1	-	4	5
Western	32	31	37*	33	25
Outside Canada	2	4	3	2	2

%	Primary Discipline			Year Joined Equity	
	Performer (n=2,431)	Director/Choreographer (n=351)	Stage Manager (n=374)	< '99 (n=1,587)	> '99 (n=1,450)
Central	65	56	53	63	62
Eastern	3	5	5	4	3
Western	30	37	40	31	33
Outside Canada	2	2	1	2	2

Q22: In which province or territory do you live?

\* Equity represents four ballet companies, two in Central Canada (Toronto, ON and Montreal, QC) and two in Western Canada (Winnipeg, MB and Calgary, AB).

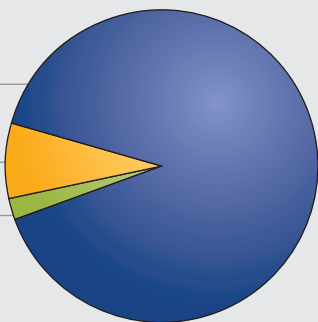
### 3.1 Overview

8% of members identified as D/deaf and/or a person with a disability and/or impairment

The majority (90%) of members identified as able-bodied; 8% of members identified as D/deaf and/or a person with a disability and/or impairment and 2% said they *preferred not to answer*.

#### Ability (n= 3,153)

**90%** No  
**8%** Yes  
**2%** Prefer not to answer



Q15: Are you a person with a disability or impairment?

Among members who indicated D/deaf and/or a person with a disability and/or impairment, there was no concentration of members with a particular type of disability or impairment.

#### D/deaf Disability/Impairment (n=3153)

Disability/Impairment Type	Percentage	Total (n=3153)
Deaf, hard of hearing	1%	8%
Learning disability	1%	
Mental health disability	1%	
Physical disability	2%	
Speech or language impairment	-	
Vision disability	1%	
Multiple disabilities or impairments	1%	
Other	1%	
No disability or impairment	90%	

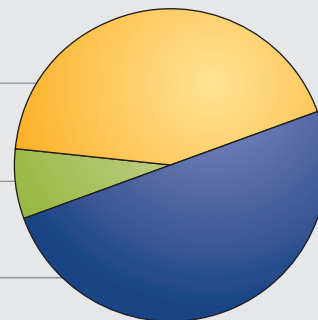
### 3.2 Change in ability status during career

Among only members who identified as D/deaf and/or a person with a disability and/or impairment (n=243), half *did experience* a change in ability status during their career, 43% said they *didn't* and 7% of members *preferred not to answer*.

Among those who experienced a change during their career (n=115), these members were then asked about the impact of this change on their work opportunities. Almost half of these members (45%) said the impact was *somewhat negative*, followed by 27% indicating that there was *no impact* and 19% saying the impact was *very negative*.

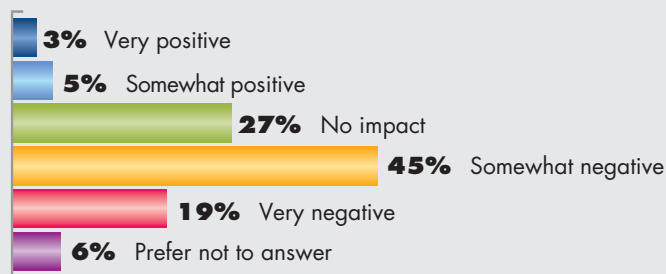
#### Change in Ability During Career (n= 243)

**43%** No  
**7%** Prefer not to answer  
**50%** Yes



#### Impact of Change on Work Opportunities (n= 115)

**3%** Very positive  
**5%** Somewhat positive  
**27%** No impact  
**45%** Somewhat negative  
**19%** Very negative  
**6%** Prefer not to answer



### 3.3 Experience in the Workplace

Members were asked open-ended questions in which they could provide stories related to positive or negative employment experiences relating to being D/deaf and/or having a disability and/or impairment. Due to great variability, member responses were coded into thematic categories.

Of the 243 members who indicated that they were D/deaf and/or a person with a disability and/or impairment, 91 members provided an open-ended comment (representing 37% of D/deaf and/or a member with a disability and/or impairment).

My physical disability requires that producing companies provide facilities (physical access, adapted washrooms etc.). It is easier and more economical for them to avoid disabled artists unless the work in question particularly requires them.

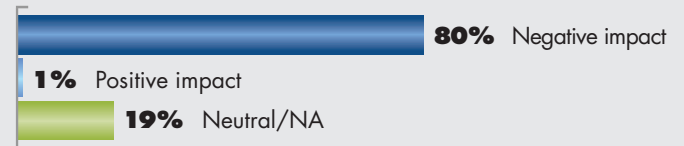
— Equity member

Over three-quarters of D/deaf and/or members with a disability and/or impairment (80%) indicated that they have had a *negative work related experience* due to their disability or impairment; 19% said they were *neutral* or it was *not applicable* and 1% indicated a *positive experience*.

Because I am dyslexic, I face a challenge with shorter rehearsal periods. I have addressed this by coming to any engagement having learned my lines in advance. I am challenged by cold reads or minimal notice for audition calls.

— Equity member

#### Deaf and/or a member with a disability (n=91)



# ETHNIC HERITAGE AND ETHNOCULTURAL AND/OR RACIAL IDENTITY

## 4.1 Overview

The majority of members identified as Caucasian/White (70%) and indicated that their ethnic heritage was from the U.K. and Republic of Ireland (67%)

Members were asked to indicate their ethnic heritage, which was defined as “the ethnic or cultural origin(s) in which your family or people have roots”. The majority of members (67%) indicated that their ethnic heritage was *U.K. and Republic of Ireland*, followed by over half (52%) of the members selecting *Europe*. Members’ responses were divided among the additional ethnic heritage categories, with no more than 5% of members selecting any of the other ethnic heritages. It is noteworthy that 4% of respondents chose to specify their Ethnic Heritage as Canadian and just under 1% identified as American.

Members were then asked with which ethnocultural and/or racial group(s) with which they identified (open-ended question). Among members who provided a response to this survey question (2,764 members of 3,156 total members completing the survey), almost three-quarters (70%) self-identified as *Caucasian/White*, followed by 17% identifying as *Canadian or North American*.

In general, the ethnic heritage selected by members aligned with their Ethnocultural and/or Racial Identity. For example, among those identifying as *Caucasian/White*, 78% indicated that their ethnic heritage was *U.K. and Republic of Ireland*. Similarly, among those identifying as *Black/African*, 69% indicated their ethnic heritage was *Caribbean*.

For comparison, in Equity’s 2007 member survey, 8% of survey respondents identified as a Person of Colour or Visible Minority and 1% of members identified as Indigenous.

## 4.2 Ethnic Heritage

Ethnic Heritage	Total (n=3,112)
U.K. and Republic of Ireland	67%
Europe	52%
Aboriginal (Indigenous)	5%
Eastern Asia	4%
Canada	4%
Caribbean	3%
Mexico, Central America	2%
Central and Western Asia	2%
Africa	2%
Southern Asia	1%
South-Eastern Asia	1%
Oceania	1%
U.S.	<1%
Other	<1%
Prefer not to answer	1%

Q11: What is your ethnic heritage? (The ethnic or cultural origin(s) in which your family or people have roots.)

Note: up to four choices were allowed.

## 4.3 Ethnocultural and/or Racial Identity

Ethnocultural and/or Racial Identity	Total (n=2,764)
Caucasian/White	70%
Canadian/North American	17%
European	8%
Asian	5%
Black/African	4%
Jewish	3%
Indigenous	2%
None (did not answer)/Unable to determine	2%
Mixed/Biracial	1%
Other	1%

Q12a: With what ethnocultural or racial group(s) do you identify?

Note: this was an open-ended question allowing for more than one answer.

Over half of the members indicated that they had one ethnic heritage (57%) and over one-quarter selected two ethnic heritages (32%).

#### 4.4 Number of Ethnic Heritage Selections (n=3,092)<sup>1</sup>

Number	Number of Members	Proportion of Members
One selection	1755	57%
Two selections	996	32%
Three selections	275	9%
Four selections	66	2%

Among members who indicated they were from two, three, or four ethnic heritage backgrounds, an analysis was conducted to determine if there were any common combinations of ethnic heritage identities among members. As shown, the most common combinations of ethnic heritage groups include the U.K./Republic of Ireland and all parts of Europe.

#### 4.5.1 Experience in the Workplace

Members were asked open-ended questions in which they could provide stories related to positive or negative employment experiences relating to Ethnocultural and/or Racial Identity. Due to great variability, member responses were coded into thematic categories. Of the 3156 members who completed the survey, 809 members provided an open-ended comment (representing 26% of total completions).

Members identifying as a Person of Colour or Visible Minority and younger members (<36), were most likely to indicate that their Ethnocultural and/or Racial Identity has had a *negative impact* on their work

#### Combinations of ethnic heritage (Selected by 10 members or more)

Combinations	Number of Members
<b>Two Ethnic Heritage Selections</b>	
Western Europe and U.K./Republic of Ireland	390
Eastern Europe and U.K./Republic of Ireland	127
Northern Europe and U.K./Republic of Ireland	83
Southern Europe and U.K./Republic of Ireland	66
Western Europe and Eastern Europe	46
Indigenous and U.K./Republic of Ireland	27
Canadian and U.K./Republic of Ireland	25
Indigenous/Aboriginal and Western Europe	14
Northern Europe and Eastern Europe	14
Northern Europe and Western Europe	13
Caribbean and U.K./Republic of Ireland	12
Eastern Asia and U.K./Republic of Ireland	11
Southern Europe and Eastern Europe	10
<b>Three Ethnic Heritage Selections</b>	
Northern Europe, Western Europe and U.K./Republic of Ireland	49
Indigenous, U.K./Republic of Ireland and Western Europe	36
Western Europe, Eastern Europe and U.K./Republic of Ireland	30
Northern Europe, Eastern Europe and U.K./Republic of Ireland	13
Southern Europe, Western Europe and U.K./Republic of Ireland	11
<b>Four Ethnic Heritage Selections</b>	
Northern Europe, Western Europe, Eastern Europe and U.K./Republic of Ireland	12
Indigenous, Northern Europe, U.K./ Republic of Ireland, Western Europe	10

<sup>1</sup> Please note that members who 'Preferred not to answer' when asked about their ethnic heritage were removed from the base size for this calculation.

My race has been both a positive and a negative. Sometimes I have been hired for it. Other times I have been clearly passed over b/c of it. Also, because I am mixed race, sometimes theatres aren't sure where to put me.

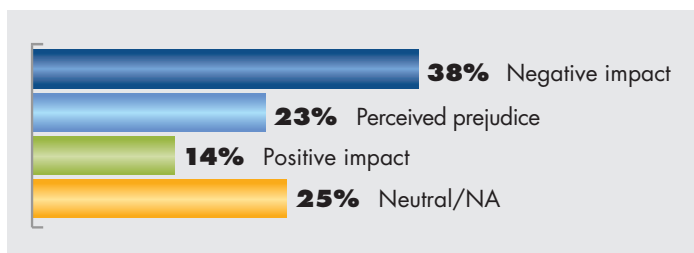
— Equity member

Over half of members who provided an open-ended response identified a *negative* work-related experience resulting from their ethnocultural and/or racial identity. 38% of members left a comment related to a *negative work-related experience*, followed by 25% of members saying that the question was *not applicable* or they were *neutral*. An additional 23% of members cited experiencing *perceived prejudice*, in that they were too mainstream or too generic and 14% of members indicated that their work opportunities were *positively impacted* by their ethnocultural and/or racial identity.

Unless scripts called for Asian actors specifically or "open to any ethnicity," no opportunities, no auditions, no roles were available for the mainstream/regional theatre productions

— Equity member

### Ethnocultural and/or Racial Identity (n=809)



### 4.5.2 Experience in the Workplace Across Diverse Groups

#### Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

The most notable differences were observed across **Age** and **Person of Colour or Visible Minority**.

- **Age:** Younger members (<56) were more likely to indicate that they have had a *negative experience* related to being Ethnoculturally and/or Racially Diverse,

compared to older members (>56) (43% for members under 36, 40% for members between the ages of 36 and 55 and 30% for members over the age of 56).

- **Person of Colour or Visible Minority:** Members who identified as a Person of Colour or Visible Minority were significantly more likely to indicate they have had a *negative experience* (61% POC/VM vs. 29% not POC/VM).

Differences were observed across **Gender** and **Sexual Identity**.

- **Gender:** Slightly more males indicated that they had a *positive experience* (18% of males vs. 11% of females).
  - More females indicated that they experienced *perceived prejudice* (27% of females vs. 18% of males).
- **Sexual Identity:** *Perceived prejudice* was cited slightly more often by members identifying as heterosexual (23%) vs. LGBTQ (15%).
  - Note: a review of verbatim comments from members related to *perceived prejudice*; there are no specific comments from LGBTQ members related to *perceived prejudice* resulting from their sexual identity. In general, comments from Heterosexual and LGBTQ members were related to *perceived prejudice* associated with age and/or gender.

### Experience in the Workplace Across Diverse Groups (n=809)

%	Ability		Age		
	Yes (n=76)	No (n=709)	<36 (n=195)	36-55 (n=365)	56+ (n=242)
Negative impact	38	37	43	40	30
Perceived prejudice	25	22	18	24	25
Positive impact	13	15	14	13	17
Neutral/NA	24	26	25	24	28

%	Gender		POC/VM		Sexual Identity	
	Male (n=352)	Female (n=447)	Yes (n=212)	No (n=577)	Hetero (n=647)	LGBTQ (n=123)
Negative impact	37	39	61	29	37	40
Perceived prejudice	18	27	19	24	23	15
Positive impact	18	11	6	17	14	17
Neutral/NA	28	24	14	30	25	28

### Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

Members working in theatre were more likely to indicate that their Ethnocultural and/or Racial Identity has had a **negative impact** on their work. Members whose primary discipline is performer or director/choreographer are more likely than stage managers to indicate that their Ethnocultural and/or Racial Identity has had a **negative impact** on their experiences at work

The most notable differences were observed are across **Area of Live Performance** and **Primary Discipline**.

- **Area of Live Performance:** A larger proportion of members working in theatre indicated they have had a *negative experience*, compared to members working in opera and dance (39% theatre vs. 23% opera and 13% dance).
  - ▶ Members working in opera and dance were more likely to feel *neutral*, compared to members working in theatre (45% opera and 53% dance vs. 24% theatre).
- **Primary Discipline:** A larger proportion of performers and directors/choreographers indicated they have had a *negative experience*, compared to stage managers (40% performer and 36% director/choreographer vs. 17% stage manager).
  - ▶ Stage managers were more likely to feel *neutral*, compared to performers and directors/choreographers (50% stage manager vs. 23% performer and 24% director/choreographer).

Differences were observed across **Formal Training** and **Year Joined Equity**.

- **Formal Training:** Members with formal training were more likely to indicate that they have experienced *perceived prejudice*, compared to members with no formal training (23% yes vs. 14% no).
  - ▶ Members with no formal training were slightly more likely to indicate a *negative experience* (42%), compared to members who have received training (37%).
- **Year Joined Equity:** Members who joined Equity after 1999 were slightly more likely to indicate that they have had a *negative experience*, compared to members who joined Equity before 1999 (42% after 1999 vs. 33% before 1999).

### Experience in the Workplace Across Diverse Groups (n=809)

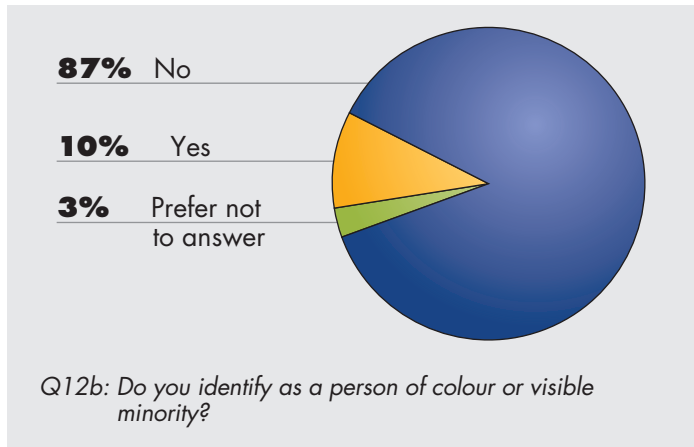
%	Area of Live Performance			Formal Training	
	Theatre (n=754)	Opera (n=40)	Dance (n=15*)	Yes (n=771)	No (n=36)
Negative impact	39	23	13	37	42
Perceived prejudice	23	20	13	23	14
Positive impact	14	13	20	14	19
Neutral/NA	24	45	53	26	25

%	Primary Discipline			Year Joined Equity	
	Performer (n=661)	Director/Choreographer (n=90)	Stage Manager (n=58)	< '99 (n=415)	> '99 (n=366)
Negative impact	40	36	17	33	42
Perceived prejudice	23	23	21	25	20
Positive impact	14	17	12	16	13
Neutral/NA	23	24	50	26	25

## 4.6 Person of Colour/Visible Minority

Members were also asked if they identified as a Person of Colour or Visible Minority, as defined by the Federal Employment Equity Act<sup>2</sup>. The majority of members (87%) said that they *did not* identify as such, 10% of members *did* identify as a Person of Colour or Visible Minority and 3% of members *preferred not to answer*.

### Person of Colour or Visible Minority (n=3,156)



## 4.7 Racially Diverse Members

15% of Equity members who participated in the census are Racially Diverse Members (i.e., they identified as a Person of Colour or Visible Minority and/or identified as Black/African, Indigenous, Asian, or Mixed/Biracial)

In order to determine a representative figure of members who identify as racially diverse, an Ethnocultural and/or Racial Identity variable was developed based on responses from two Census questions<sup>3</sup>. Based on an anonymous review of member responses to both questions, Equity determined which of the four groups best represented each member. As such, proportions reported for each ethnocultural/racial group will not align with proportions reported for similar survey questions (i.e., Ethnocultural and/or Racial Identity (Q12a) or Person of Colour or Visible Minority (Q12b)).

Of the members who participated in **The Equity Census**, 15% are Racially Diverse Members, in that they identified as a Person of Colour or Visible Minority and/or identified as Black/African, Indigenous, Asian, or Mixed/Biracial; 85% of members who answered these questions are Caucasian/White. In addition, 3% of responding members were Indigenous and 12% were Ethnocultural and/or Racially Diverse that does not include being Indigenous (i.e., Person of Colour or Visible Minority and/or Black/African, Asian, or Mixed/Biracial).

### Ethnocultural and/or Racial Identity (n=2,767)

Group	Number of Members	Proportion of Members
<b>Racial Identity</b>		
Caucasian/White	2,358	85%
Racially Diverse Member (RDM)	409	15%
<b>Breakdown of RDM</b>		
Indigenous	85	3%
Ethnoculturally and/or Racially Diverse	324	12%

<sup>2</sup> The Employment Equity Act defines Visible Minority as "persons, other than Aboriginal peoples, who were non-Caucasian in race or non-white in colour."

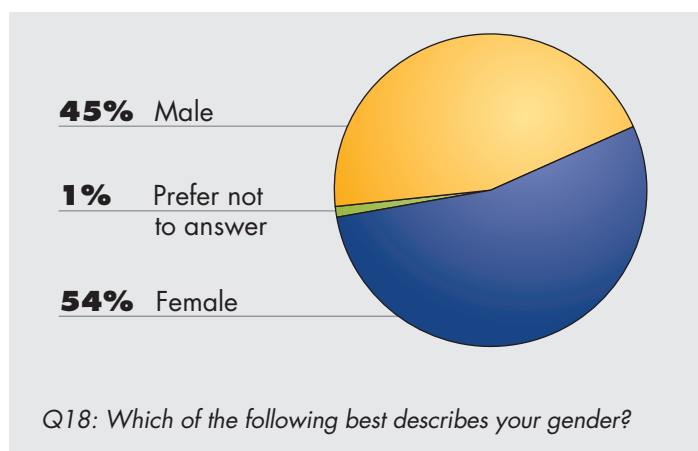
<sup>3</sup> Q12a: With what ethnocultural or racial group(s) do you identify?; and Q12b: Do you identify as a Person of Colour or Visible Minority?

## 5.1 Gender

54% of Equity's members are female and 45% are male

The majority of Equity members self-identified as either *male* (45%) or *female* (54%); 1% of members *preferred not to answer*. In addition, less than 1% of members (a total of 19 members) indicated a Trans and Other (including non-binary, genderqueer, intersex, transgender, transsexual, trans FtM, trans MtF or two-spirit) Gender.

### Gender (n=3,156)

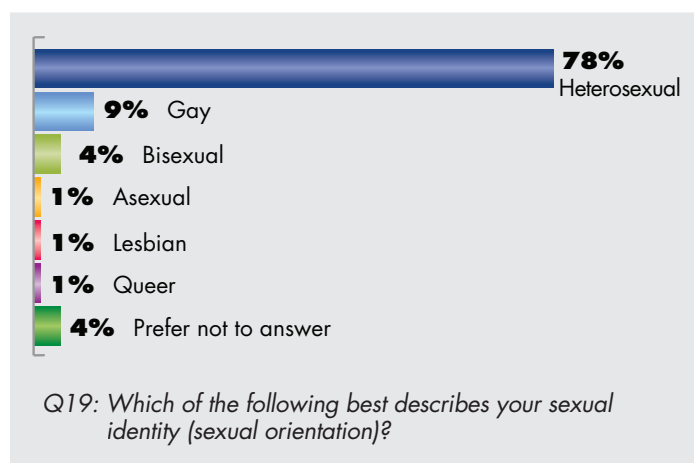


## 5.2 Sexual Identity

16% of Equity's members are LGBTQ

Members were also asked to identify which of the following best describes their sexual identity (i.e., how you define the physical and/or emotional attraction you feel for others). Less than 1% of members (a total of 35 members) indicated Pansexual, Two-Spirit or Other sexual identities.

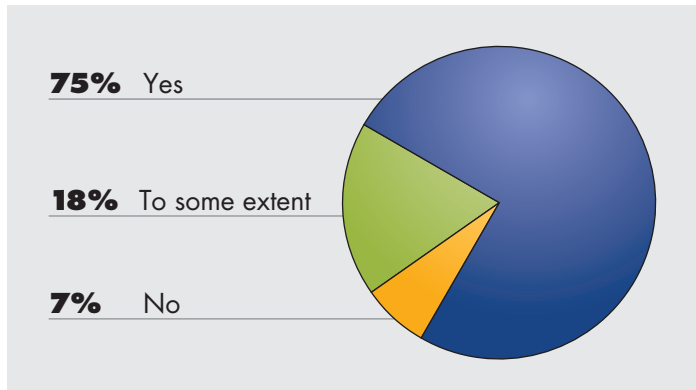
### Sexual Identity (n=3,156)



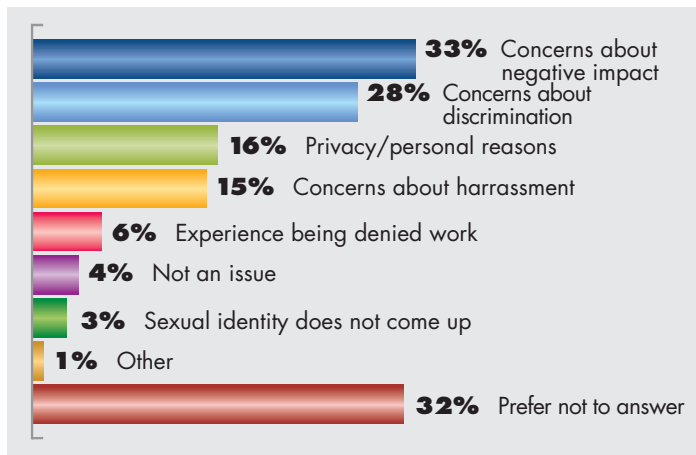
Members were also asked if they were 'out' in relation to work environments and professional relationships. As the majority of members were heterosexual, 74% indicated that the question *didn't apply* to them and 3% *preferred not to answer*. Among those providing a response (n=731, 23% of members who participated in the Census), 75% indicated that they *were out*, 18% said *to some extent* and 7% said that they *were not out* in terms of work environments and professional relationships.

Among those who said they were not out or were somewhat out (n=185, 6% of members who participated in the Census), 33% said this was due to *concerns about possible negative impact on work opportunities*; 28% said *concerns about possible discrimination*; and 32% said they *prefer not to answer*.

### Are you “Out” in Relation to Work Environments and Professional Relationships? (n=731)



### If, Not, Why Not? (n=185)



### 5.3 Differences by Ethnocultural and/or Racial Identity

No notable differences were observed based on **Sexual Identity** or being “out” in relation to work environments and professional relationships based on members’ Ethnocultural and/or Racial Identity were observed.

Differences were observed across **Caucasian/White** and **Indigenous** members.

- Caucasian/White members were marginally more likely than Racially Diverse Members to indicate they were *heterosexual*.
- Indigenous members were more likely than Ethnoculturally and/or Racially Diverse Members to indicate that they were two-spirited (6% vs. 0% C/W and 0% E/R Diverse) and less likely to indicate they were gay (5% vs. 9% C/W and 9% E/R Diverse).

### Sexual Identity by Ethnocultural and/or Racial Identity

%	Racial Identity		RDM Breakdown	
	C/W (n=2,358)	RDM (n=409)	Indigenous (n=85)	E/R Diverse (n=324)
<b>Heterosexual</b>	80	77	78	76
<b>Gay</b>	9	8	5	9
<b>Bisexual</b>	4	5	4	5
<b>Asexual</b>	1	1	-	1
<b>Lesbian</b>	1	1	1	1
<b>Queer</b>	1	1	-	2
<b>Pansexual</b>	0	1	2	1
<b>Two-Spirit</b>	0	1	6	-
<b>Other</b>	0	0	-	1
<b>Prefer not to answer</b>	3	5	5	6

Among members who indicated they were “out” in relation to work environments and professional relationships, no notable differences were observed based on Ethnocultural and/or Racial Identity. However, Indigenous members were slightly more likely to say they were “out” (19% Indigenous vs. 17% E/R Diverse and 17% C/W).

### Are you “Out”?

%	Racial Identity		RDM Breakdown	
	C/W (n=2,358)	RDM (n=409)	Indigenous (n=85)	E/R Diverse (n=324)
<b>Yes</b>	17	17	19	17
<b>To some extent</b>	4	5	6	5
<b>No</b>	2	2	-	3
<b>Does not apply</b>	75	71	71	71
<b>Prefer not to answer</b>	1	4	5	4

## 5.4 Experience in the Workplace

Members were asked open-ended questions where they could provide stories related to positive or negative employment experiences relating to their Gender and/or Sexual Identity. Due to great variability, member responses were coded into thematic categories. Of the 3,156 members who completed the survey, 637 members provide an open-ended comment (representing 20% of total completions).

Female members between the ages of 36-55 were most likely to indicate concerns related to the underrepresentation and lack of opportunities for women in live performance

Members working in theatre and members whose primary discipline is performer or director/choreographer were most likely to indicate that their gender and sexual identity has had a *negative impact* on their work experiences

Members were most likely to provide stories related to the underrepresentation and lack of opportunities for women in live performance.

As a female actor I have most definitely seen my opportunities limited by the still-pervasive domination of male characters and stories onstage.

— Equity member

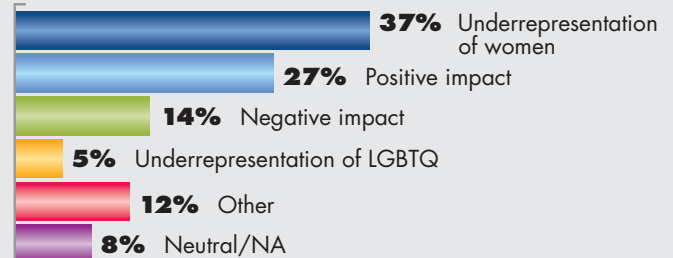
37% of members noted that women are underrepresented in live performance and that there are not enough opportunities for women; 27% of members had a positive experience due to their gender or sexual identity, followed by 14% citing a negative experience.

Strongly feel the options for & stories about women over the age of 40 are extremely limited, even though we are a very large segment of the population.

— Equity member

5% of members indicated a specific example related to the underrepresentation of LGBTQ in live performance.

### Experience in the Workplace – Gender and Sexual Identity (n=637)



### Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

The most notable difference was observed based on **Gender**.

- **Gender:** Males were much more likely than females to say they have had a *positive experience* (47% males vs. 16% females).
  - Over half of females cited concerns related to the *underrepresentation of women* (59% females vs. 2% males).

Differences were observed across **Age** and **Sexual Identity**.

- **Age:** Members between the ages of 36 and 55 were the most likely age group to indicate concerns related to the *underrepresentation of women* (43% members aged 36-55 vs. 38% of members under the age of 36 and 26% of members over the age of 56).
- **Sexual Identity:** Almost half of heterosexual members stated concerns related to the *underrepresentation of women* (47% heterosexual vs. 12% LGBTQ).
  - In order to investigate this finding further, the gender of members who answered this question and indicated they were heterosexual and LGBTQ was assessed. Among the 47% of males who indicated concerns related to the *underrepresentation of women*, 98% were heterosexual, female members (2% heterosexual, males).

## Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity (n= 637)

%	Ability		Age		
	Yes (n=62)	No (n=561)	<36 (n=149)	36-55 (n=311)	56+ (n=172)
Positive impact	31	27	30	23	34
Negative impact	11	13	9	14	15
Under rep. of LGBTQ	5	5	7	5	3
Under rep. of women	42	37	38	43	26
Neutral/NA	5	8	6	6	11
Other	11	12	11	11	15

%	Gender		POC/VM		Sexual Identity	
	Male (n=236)	Female (n=393)	Yes (n=76)	No (n=549)	Hetero (n=452)	LGBTQ (n=164)
Positive impact	47	16	36	26	25	35
Negative impact	19	10	14	13	11	18
Under rep. of LGBTQ	12	1	3	6	1	17
Under rep. of women	2	59	37	38	47	12
Neutral/NA	11	5	4	8	6	10
Other	12	11	8	12	12	11

## Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

The most notable differences were observed across **Area of Live Performance** and **Formal Training**.

- **Area of Live Performance:** A larger proportion of members working in theatre indicated concerns related to the *underrepresentation of women*, compared to members working in opera and dance (38% theatre vs. 29% opera and 27% dance). These members were also slightly more likely to indicate that their work opportunities have been negatively impacted (14% theatre vs. 11% opera and 7% dance).
  - Members working in dance were more likely to indicate that their gender and sexual identity has had a positive impact (40% dance vs. 27% theatre and 26% opera).

- **Formal Training:** A larger proportion of members with formal training indicated concerns related to the underrepresentation of women, compared to members with no formal training (38% yes vs. 13% no).

Differences were observed across **Primary Discipline** and **Year Joined Equity**.

- **Primary Discipline:** A larger proportion of directors/choreographers cited responses related to the *underrepresentation of women*, compared to performers and stage managers (42% directors/choreographers vs. 37% performer and 32% stage manager).
- **Year Joined Equity:** A larger proportion of members who joined Equity after 1999 (42%) indicated the underrepresentation of women, compared to members who joined Equity before 1999 (32%).

## Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity (n=637)

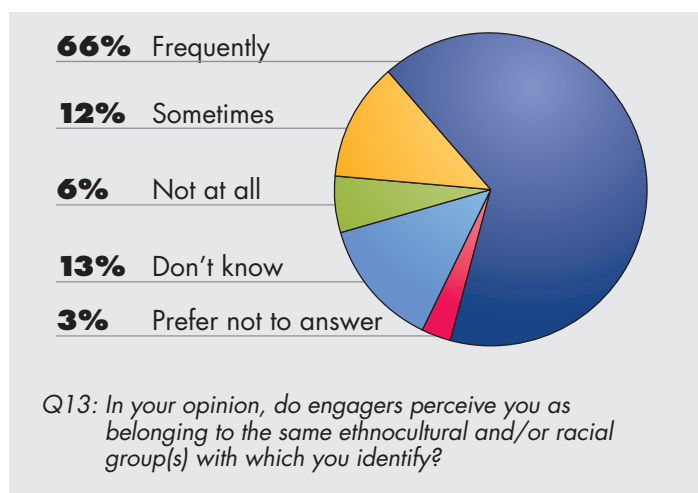
%	Area of Live Performance			Formal Training	
	Theatre (n=587)	Opera (n=35)	Dance (n=15*)	Yes (n=607)	No (n=30)
Positive impact	27	26	40	27	33
Negative impact	14	11	7	14	13
Under rep. of LGBTQ	5	3	0	5	7
Under rep. of women	38	29	27	38	13
Neutral/NA	7	14	27	7	17
Other	12	20	0	12	17

%	Primary Discipline			Year Joined Equity	
	Performer (n=489)	Director/Choreographer (n=86)	Stage Manager (n=62)	< '99 (n=338)	> '99 (n=284)
Positive impact	27	28	31	29	25
Negative impact	13	17	13	14	12
Under rep. of LGBTQ	6	5	0	5	6
Under rep. of women	37	42	32	32	42
Neutral/NA	7	8	10	9	6
Other	12	8	15	14	10

## 6.1 Overview

Members were asked if engagers perceived them as belonging to the same Ethnocultural and/or Racial group(s) with which they identified. Two-thirds of all members (66%) indicated *frequently*, followed by 12% saying *sometimes*, 6% *not at all*, 13% indicating they *didn't know* and 3% *preferring not to answer*.

### Engager Perception (n=3,156)



Racially Diverse Members were *less likely* than Caucasian/White members to indicate that engagers perceived them as belonging to the same Ethnocultural and/or Racial group(s). However, Indigenous members were *even less likely* than other Ethnoculturally and/or Racially Diverse Members to indicate this

## 6.2 Differences by Ethnocultural and/or Racial Identity

Differences were assessed by members' Ethnocultural and/or Racial Identity related to the proportion of members who indicated that engagers perceive them as belonging to the same ethnocultural and/or racial group(s) with which they identify.

The most notable differences were observed across **Racially Diverse Members**.

- Caucasian/White members were significantly more likely than Racially Diverse Members to indicate that engagers *frequently* perceived them as belonging to the same ethnocultural and/or racial group (75% C/W vs. 44% RDM).
  - Racially Diverse Members were more likely to indicate *sometimes*, compared to Caucasian/White members (38% RDM vs. 8% C/W).
- Indigenous members were less likely all other members to indicate that engagers *frequently* perceived them as belonging to the same ethnocultural and/or racial group (33% Indigenous vs. 47% E/R Diverse and 75% C/W).
  - Indigenous members were more likely to indicate *not at all*, when asked if engagers perceive them as belonging to the same ethnocultural and/or racial group (14% Indigenous vs. 6% E/R Diverse and 5% C/W).

### Engager Perception by Ethnocultural and/or Racial Identity

%	Racial Identity		Breakdown of RDM	
	C/W (n=2,358)	RDM (n=409)	Indigenous (n=85)	E/R Diverse (n=324)
<b>Frequently</b>	75	44	33	47
<b>Sometimes</b>	8	38	39	37
<b>Not at all</b>	5	7	14	6
<b>Don't know</b>	11	10	14	9
<b>Prefer not to answer</b>	1	1	-	1

## Ability, Age, Gender and Sexual Identity

No notable differences were observed.

### Engager Perception by Ability, Age, Gender and Sexual Identity (n=3,156)

%	Ability		Age		
	Yes (n=249)	No (n=2,848)	<36 (n=798)	36-55 (n=1,381)	56+ (n=962)
Frequently	59	68	64	68	66
Sometimes	14	12	17	12	9
Not at all	6	6	6	6	5
Don't know	18	13	11	13	16
Prefer not to answer	4	2	2	2	4

%	Gender		Sexual Identity	
	Male (n=1,422)	Female (n=1,693)	Hetero (n=2,457)	LGBTQ (n=557)
Frequently	68	66	67	68
Sometimes	12	12	12	12
Not at all	5	5	5	6
Don't know	12	14	13	13
Prefer not to answer	2	3	2	2

Q13: In your opinion, do engagers perceive you as belonging to the same ethnocultural and/or racial group(s) with which you identify?

### Area of Live Performance, Primary Discipline, Year Joined Equity, Formal Training

Most notable differences were observed across **Area of Live Performance** and **Primary Discipline**.

- **Area of Live Performance:** Members who worked in dance were less likely than members in theatre and opera to indicate *frequently* (53% dance vs. 64% opera and 67% theatre).

- **Primary Discipline:** Performers were more likely than directors/choreographers and stage managers to indicate *frequently* or *sometimes* (Frequently: 68% for performer vs. 61% for director/choreographer and 60% for stage manager; Sometimes: 13% for performer vs. 10% for director/choreographer and 6% for stage manager).

### Engager Perception by Equity Membership (n=3,156)

%	Area of Live Performance			Formal Training	
	Theatre (n=2,781)	Opera (n=277)	Dance (n=98)	Yes (n=2,961)	No (n=179)
Frequently	67	64	53	67	62
Sometimes	12	7	18	12	9
Not at all	5	6	4	6	6
Don't know	13	17	17	13	18
Prefer not to answer	2	6	7	2	4

%	Primary Discipline			Year Joined Equity	
	Performer (n=2,431)	Director/Choreographer (n=351)	Stage Manager (n=374)	< '99 (n=1,587)	> '99 (n=1,450)
Frequently	68	61	60	68	66
Sometimes	13	10	6	9	15
Not at all	5	7	6	5	6
Don't know	11	15	25	14	12
Prefer not to answer	2	6	3	3	2

Q13: In your opinion, do engagers perceive you as belonging to the same ethnocultural and/or racial group(s) with which you identify?

# PERCEPTION OF REPRESENTATION IN LIVE PERFORMANCE

## 7.1 Overview

Members were asked to rate their agreement with three statements related to the representation of *Canadian content* (stories about Canada and Canadians are well represented in live performance), *culturally specific content* (stories about Canada's ethnocultural communities are well represented on stage in live performance) and *diverse representation* (Canada's diverse communities (including ability, culture and ethnicity, gender and sexual identity) are well represented in live performance).

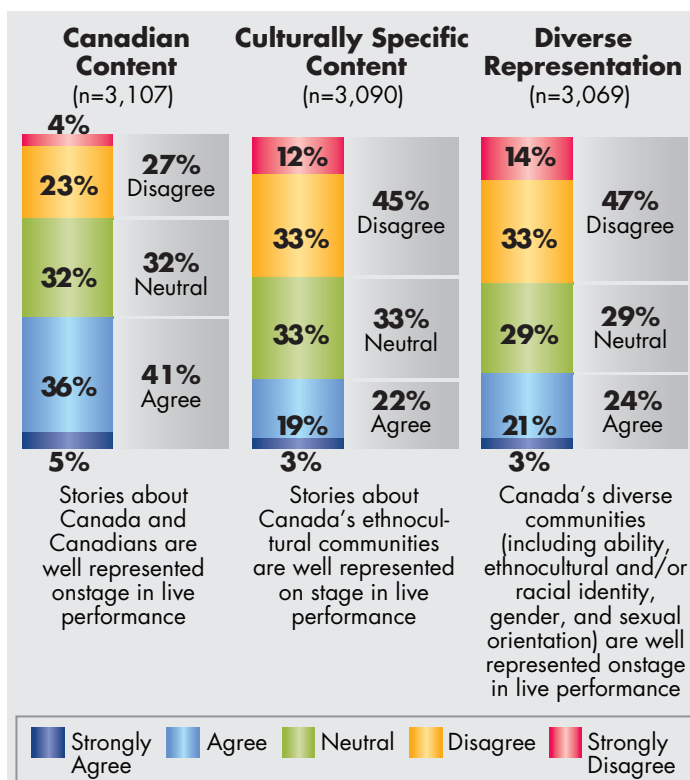
Across all statements, the most notable differences were observed based on members who identified as a Person of Colour or Visible Minority who were much more likely to **disagree** with each statement

Across all statements, members who work in theatre were more likely than members who work in opera and dance to **disagree** with each statement (with the exception of the Canadian Content question)

Members who indicated that their primary discipline is director/choreographer were also more likely to **disagree** with each statement compared to performers and stage managers (with the exception of the Canadian Content question)

Approximately half of members **did not agree** that stories about Canada's ethnocultural communities (45%) and Canada's diverse identities (47%) were well represented in live performance

### Perception of Representation in Live Performance



Q7: In your opinion, please rate the extent to which you agree or disagree with the following statements, using the scale provided.

Just under half of the members agreed that stories about Canada and Canadians were well represented in live performance (42%)

## 7.2 Representation of Diverse Groups

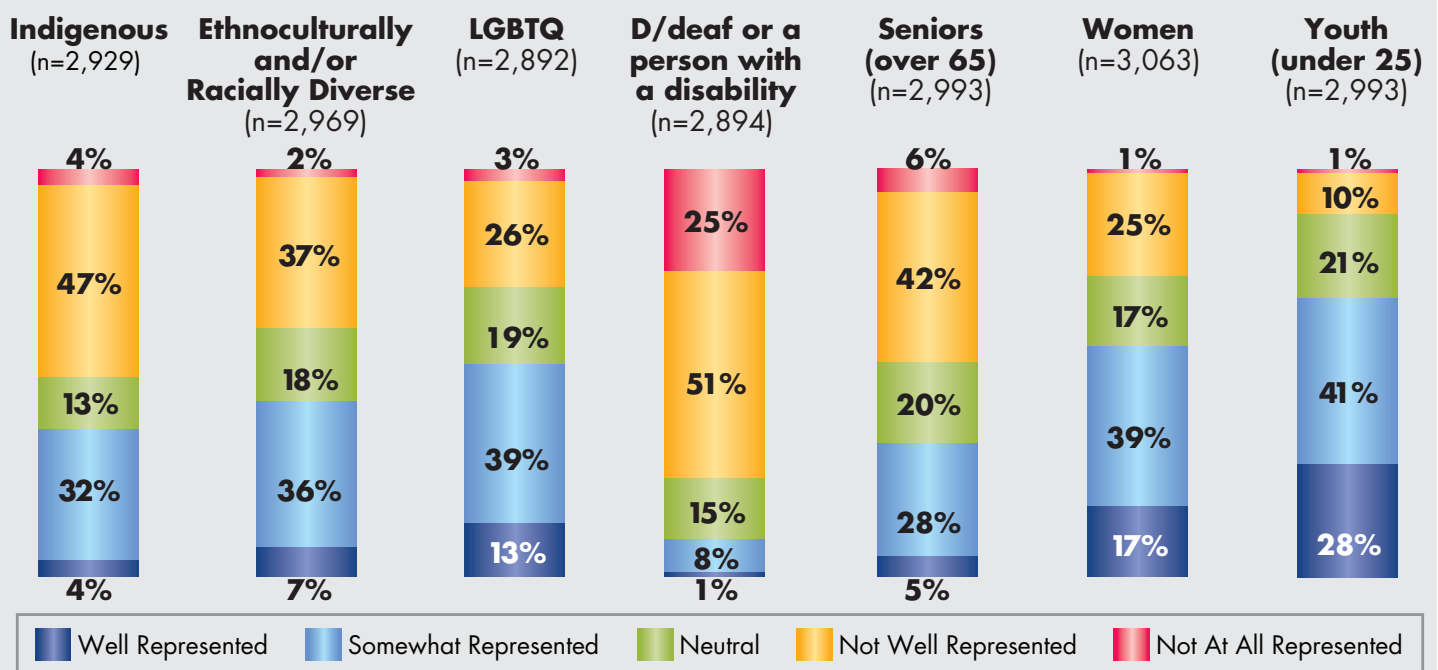
Members indicated that D/deaf and/or members with a disability are the *least represented* group on Canadian stages. Youth are the *most represented* group

Members were asked to indicate how well they felt the following groups are represented on Canadian stages on a scale of 1 (well represented) to 5 (not at all represented): D/deaf and persons with a disability, Ethnoculturally and/or Racially Diverse Identity, Indigenous, LGBTQ, Seniors, Women and Youth.

Members indicated that the least represented group on Canadian stages is people who are D/deaf or a person with a disability (25% *not at all represented* and 51% *not well represented*), followed by Indigenous (4% *not at all represented* and 47% *not well represented*) and seniors (6% *not at all represented* and 42% *not well represented*).

Members were more likely to indicate that youth (28% *well represented* and 41% *somewhat represented*), women (17% *well represented* and 39% *somewhat represented*) and LGBTQ (13% *well represented* and 39% *somewhat represented*) were *somewhat represented*.

### Representation of Diverse Groups



Q8: In your opinion, how well are the following groups represented on Canadian stages?

Females were much more likely than males to feel that women are *not represented* on Canadian stages (35% female vs. 15% male).

*Seniors (over 65)*: Members who were over the age of 65 were more likely than members under the age of 65 to feel that seniors are *not represented* (58% 65+ vs. 46% under 65).

*Youth (under 25)*: Members under the age of 25 were more likely than members over the age of 25 to feel that youth are *not represented* (27% under 25 vs. 10% 25+).

## 7.3 Representation of Diverse Groups Across Diverse Groups

Females were much more likely than males to feel that women are not represented on Canadian stages

Differences between each diverse group were assessed to determine if survey findings varied based on members who identified as each of these diverse groups versus those who did not (e.g., were members who identified as Indigenous more likely than members who did not identify as Indigenous to feel Notable differences were observed across **Ethnocultural and/or Racially Identity, Seniors, Women and Youth**.

- **Ethnocultural and/or Racial Identity:** Members who identified as Indigenous or Caucasian/White reported similar proportions when asked about the representation of Indigenous on Canadian stages. 55% of members who identified as Indigenous and 50% of members who identified as Caucasian/White felt that Indigenous are *not represented*. Members who identified as Ethnoculturally and/or Racially Diverse (not including Indigenous) were more likely than both Indigenous and Caucasian/White members to indicate that Indigenous are *not represented* (71%).
- **Seniors (over 65):** Members over the age of 65 were more likely than members under the age of 65 to feel that seniors are *not represented* (58% 65+ vs. 46% under 65).
- **Women:** Females were much more likely than males to feel that women are *not represented* on Canadian stages (35% female vs. 15% male).
- **Youth (under 25):** Members under the age of 25 were more likely than members over the age of 25 to feel that youth are *not represented* (27% under for 25 vs. 10% for 25+).

No notable differences in opinion were observed relating to the representation of LGBTQ between members who identified as heterosexual and members who identified as LGBTQ.

No notable differences in opinion in terms of the representation of D/deaf and persons with a disability were observed between D/deaf and members with a disability and able-bodied members.

### 7.4.1 Representation of Canadian Content Across Diverse Groups

Members were asked to rate their agreement with the following statement related to the representation of *Canadian content*: **stories about Canada and Canadians are well represented in live performance.**

A larger proportion of Racially Diverse Members compared to Caucasian/White members *disagree* or *strongly disagree* that stories about Canada and Canadians are well represented (39% RDM vs. 25% C/W).

### Representation of Diverse Groups across Diverse Groups\*

How well are the following identities represented?	Proportion Stating Represented		Proportion Stating Not Represented	
	Indigenous	Not Indigenous	Indigenous	Not Indigenous
<b>Indigenous</b>	38%	C/W: 38% E/R Diverse: 22%	55%	C/W: 50% E/R Diverse: 71%
<b>Ethnoculturally or Racially Diverse</b>	C/W	RDM	C/W	RDM
	45%	26%	35%	66%
<b>LGBTQ</b>	Heterosexual	LGBTQ	Heterosexual	LGBTQ
	52%	55%	28%	29%
<b>Ability</b>	Deaf and person with a disability	Able-bodied	Deaf and person with a disability	Able-bodied
	10%	9%	79%	75%
<b>Seniors (over 65)</b>	<65	65+	<65	65+
	34%	27%	46%	58%
<b>Women</b>	Male	Female	Male	Female
	66%	49%	15%	35%
<b>Youth (under 25)</b>	<25	25+	<25	25+
	58%	69%	27%	10%

Q8: In your opinion, how well are the following groups represented on Canadian stages?

## Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

D/deaf and/or members with a disability, female and Racially Diverse Members *do not believe* that they are well represented in stories about Canada and Canadians

Notable differences were observed across **Age** and **Person of Colour or Visible Minority**.

- **Ability:** A larger proportion of D/deaf and/or members with a disability *disagreed* with this statement (29% D/deaf, Disability vs. 22% able-bodied).
- **Age:** A larger proportion of older members (aged 56 or older) *agreed* with this statement (41% aged 56+ vs. 37% aged 36-55 and 30% of those aged 35 or younger).
- **Gender:** A larger proportion of males *agreed* with this statement (40% male vs. 34% female *agree*).
- **Person of Colour or Visible Minority:** A larger proportion of members who identified as a Person of Colour or Visible Minority *disagreed and strongly disagreed* with this statement (9% POC/VM vs. 3% not POC/VM *strongly disagree* and 30% POC/VM vs. 22% not POC/VM *disagree*).

## Canadian Content (n=3,107)

%	Ability		Age		
	Yes (n=244)	No (n=2,714)	<36 (n=783)	36-55 (n=1,362)	56+ (n=948)
Strongly Agree	3	5	5	4	5
Agree	38	38	30	37	41
Neutral	25	32	36	33	28
Disagree	29	22	25	21	23
Strongly Disagree	5	5	4	4	3

%	Gender		POC/VM		Sexual Identity	
	Male (n=1,401)	Female (n=1,669)	Yes (n=313)	No (n=2,714)	Hetero (n=2,424)	LGBTQ (n=550)
Strongly Agree	5	4	3	5	5	5
Agree	40	34	27	38	37	35
Neutral	30	34	31	32	32	31
Disagree	21	24	30	22	22	25
Strongly Disagree	4	4	9	3	4	4

Q7a: Please rate the extent to which you agree or disagree with the following statement: stories about Canada and Canadians are well represented in live performance.

## Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

Notable differences were observed across **Area of Live Performance** and **Primary Discipline**.

**Area of Live Performance:** Members working in theatre were more likely to *agree* with this statement than members in opera and dance (38% theatre vs. 28% opera and 31% dance).

Members in opera and dance were more likely to feel *neutral* (31% theatre vs. 43% opera and 44% dance).

**Primary Discipline:** Directors/choreographers were more likely to *agree* (46%) with this statement, compared to performers (35%) and stage managers (38%).

Performers and stage managers were more likely to feel *neutral* (33% performer and 36% stage manager vs. 23% director/choreographer).

## Canadian Content (n=3,107)

%	Area of Live Performance			Formal Training	
	Theatre	Opera (n=40)	Dance (n=15*)	Yes (n=771)	No (n=36)
Strongly Agree	5	3	6	5	5
Agree	38	28	31	36	40
Neutral	31	43	44	32	30
Disagree	23	22	17	23	23
Strongly Disagree	4	3	1	4	2

%	Primary Discipline			Year Joined Equity	
	Performer (n=2,399)	Director/Choreographer (n=343)	Stage Manager (n=365)	<'99 (n=1,570)	>'99 (n=1,422)
Strongly Agree	5	7	2	5	5
Agree	35	46	38	39	34
Neutral	33	23	36	31	33
Disagree	23	21	21	22	24
Strongly Disagree	4	3	2	3	4

Q7a: Please rate the extent to which you agree or disagree with the following statement: stories about Canada and Canadians are well represented in live performance.

### 7.4.2 Culturally Specific Content Across Diverse Groups

Approximately 40% of members *do not believe* that Canada's diverse communities and stories about Canada's ethnocultural communities are well represented in live performance

Members were asked to rate their agreement with the following statement related to the representation of *culturally specific content*: **stories about Canada's ethnocultural communities are well represented on stage in live performance.**

## Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

32% of Racially Diverse Members *strongly disagree* Canada's ethnocultural communities are well represented on stage

Most notable differences were observed across **Racially Diverse Members**.

- **Racially Diverse Members:** A larger proportion of members who identified as RDM *strongly disagreed* with this statement, however Racially Diverse Members and Caucasian/White members almost equally disagreed with this statement (33% RDM vs. 34% C/W).

Notable differences were observed across **Age** and **Gender**.

- **Age:** A larger proportion of younger members (<56) *strongly disagreed* with this statement (14% of those aged 35 or younger and 13% of those aged 36-55 vs. 8% of those aged 56+).
- **Gender:** A larger proportion of females *strongly disagreed* with this statement (13% of females vs. 10% of males) and more males agreed with this statement.

### Culturally Specific Content (n=3,090)

%	Ability		Age		
	Yes (n=244)	No (n=2,792)	< 36 (n=778)	36-55 (n=1,355)	56+ (n=943)
Strongly Agree	2	3	3	3	3
Agree	18	20	17	19	23
Neutral	30	33	35	32	33
Disagree	35	33	31	34	33
Strongly Disagree	15	11	14	13	8

%	Gender		RDM		Sexual Identity	
	Male (n=1,395)	Female (n=1,658)	C/W (n=2,132)	RDM (n=348)	Hetero (n=2,408)	LGBTQ (n=550)
Strongly Agree	3	2	2	2	3	2
Agree	22	17	21	11	19	21
Neutral	33	33	35	21	33	31
Disagree	32	34	33	34	33	33
Strongly Disagree	10	13	9	32	11	13

Q7b: Please rate the extent to which you agree or disagree with the following statement: stories about Canada's ethnocultural communities are well represented on stage in live performance.

### Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

Notable differences were observed across **Area of Live Performance** and **Primary Discipline**.

- **Area of Live Performance:** Members working in theatre were much more likely to *disagree/strongly disagree* with this statement, compared to members working in opera and dance (46% theatre vs. 31% opera and 24% dance).
  - ▶ Members working in opera and dance were more likely than members in theatre to feel *neutral* when asked this statement (48% opera and 51% dance vs. 31% theatre).
- **Primary Discipline:** Directors/choreographers were more likely to *disagree* (39%) with this statement, compared to performers (32%) and stage managers (33%).
  - ▶ Performers and stage managers were more likely to feel *neutral* (33% performer and 39% stage manager vs. 28% director/choreographer).

### Culturally Specific Content (n=3,090)

%	Area of Live Performance			Formal Training	
	Theatre (n=2,736)	Opera (n=263)	Dance (n=91)	Yes (n=2,902)	No (n=174)
Strongly Agree	3	3	4	3	3
Agree	20	18	21	20	18
Neutral	31	48	51	33	36
Disagree	34	25	20	33	33
Strongly Disagree	12	6	4	12	9

%	Primary Discipline			Year Joined Equity	
	Performer (n=2,386)	Director/Choreographer (n=341)	Stage Manager (n=363)	< '99 (n=1,559)	> '99 (n=1,416)
Strongly Agree	3	3	2	3	3
Agree	20	17	16	21	18
Neutral	33	28	39	33	33
Disagree	32	39	33	34	33
Strongly Disagree	11	13	10	10	13

Q7b: Please rate the extent to which you agree or disagree with the following statement: stories about Canada's ethnocultural communities are well represented on stage in live performance.

### 7.4.3 Diverse Representation Across Diverse Groups

Members were asked to rate their agreement with the following statement related to *diverse representation*: **Canada's diverse communities (including ability, culture and ethnicity, gender and sexual identity) are well represented in live performance.**

#### Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

66% of Racially Diverse Members disagree or strongly disagree that Canada's ethnocultural communities are well represented on stage

Most notable differences were observed across **Racially Diverse Members**.

- **Racially Diverse Members:** A larger proportion of Racially Diverse Members *strongly disagreed* with this statement (36% RDM vs. 10% C/W).

Notable differences were observed across **Age** and **Gender**.

- **Ability:** A larger proportion of D/deaf and/or members with a disability *strongly disagreed* with this statement, (18% D/deaf, Disability vs. 13% able-bodied).
- **Age:** A larger proportion of younger (<56) members *strongly disagreed* with this statement (9% aged 56+ vs. 16% aged 36-55 and 16% aged 35 or younger).
- **Gender:** A larger proportion of females *disagreed/strongly disagreed* with this statement (51% of females vs. 42% of males).

## Diverse Representation (n=3,069)

%	Ability		Age		
	Yes (n=228)	No (n=2,787)	< 36 (n=779)	36-55 (n=1,353)	56+ (n=937)
Strongly Agree	2	3	4	3	3
Agree	22	21	23	21	20
Neutral	26	29	27	26	35
Disagree	32	33	30	34	33
Strongly Disagree	18	13	16	16	9

%	Gender		RDM		Sexual Identity	
	Male (n=1,384)	Female (n=1,648)	C/W (n=2,123)	RDM (n=345)	Hetero (n=2,394)	LGBTQ (n=546)
Strongly Agree	4	3	3	3	4	2
Agree	24	19	22	12	21	23
Neutral	30	28	31	20	29	29
Disagree	31	35	33	30	33	33
Strongly Disagree	11	16	10	36	14	14

Q7c: Please rate the extent to which you agree or disagree with the following statement: Canada's diverse communities (including culture and ethnicity, diverse ability, gender and sexual identity) are well represented in live performance.

### Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

Most notable differences were observed across **Area of Live Performance** and **Primary Discipline**.

- **Area of Live Performance:** Members working in dance were much more likely than members in theatre and opera to *agree/strongly agree* with this statement (40% dance vs. 28% opera and 24% theatre).
  - ▶ Members working in theatre were much more likely to *disagree/strongly disagree* with this statement (49% theatre vs. 29% opera and 26% dance).
- **Primary Discipline:** Directors/choreographers were more likely to *disagree/strongly disagree* (54%) with this statement, compared to performers (45%) and stage managers (50%).

## Diverse Representation (n=3,069)

%	Area of Live Performance			Formal Training	
	Theatre (n=2,715)	Opera (n=260)	Dance (n=94)	Yes (n=2,882)	No (n=173)
Strongly Agree	3	5	10	3	2
Agree	21	23	30	21	23
Neutral	27	43	34	29	28
Disagree	34	23	20	33	36
Strongly Disagree	15	6	6	14	12

%	Primary Discipline			Year Joined Equity	
	Performer (n=2,372)	Director/Choreographer (n=337)	Stage Manager (n=360)	< '99 (n=1,542)	> '99 (n=1,412)
Strongly Agree	4	2	2	3	4
Agree	22	18	19	21	22
Neutral	29	26	30	31	26
Disagree	31	39	38	34	33
Strongly Disagree	14	15	12	12	15

Q7c: Please rate the extent to which you agree or disagree with the following statement: Canada's diverse communities (including culture and ethnicity, diverse ability, gender and sexual identity) are well represented in live performance.

## 7.5 Representation of Age

Members were asked to rate their agreement with two statements related to the representation of their age: **my age group is well represented on stage in live performance; and my age is a barrier to work opportunities.**

Among participating Equity members, 30% *do not feel* that their age group is represented in live performance and 35% indicated that their *age is a barrier* to work opportunities

Approximately four in ten members indicated that their age group is represented (49% agree vs. 30% disagree) and is not a barrier to employment (42% disagree vs. 35% agree).

Members who were more likely to indicate that their age is *not represented* and *is a barrier*, include: females, members over the age of 56, and D/deaf and/or members with a disability

Members who were more likely to indicate that their age is *not represented* and *is a barrier*, include: members working in theatre and opera (vs. dance), performers and directors/choreographers (vs. stage managers) and members who joined Equity before 1999 (vs. members who joined after 1999)

### 7.5.1 Representation of Age Group on Stage

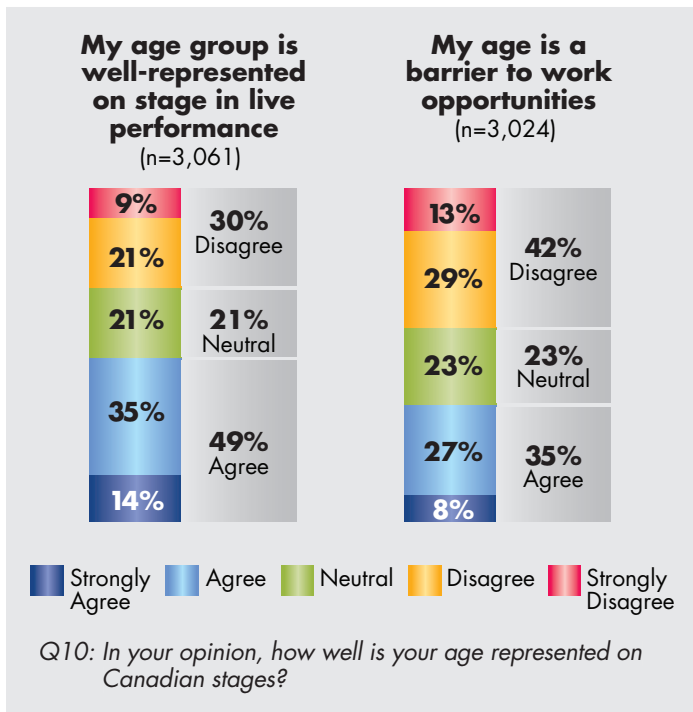
Members were asked to rate their agreement with the following statement: **my age group is well represented on stage in live performance.**

#### Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

Most notable differences were observed across **Ability, Age and Gender**

- **Ability:** A larger proportion of D/deaf and/or members with a disability *disagreed/strongly disagreed* with this statement (40% D/deaf, Disability vs. 29% able-bodied).
- **Age:** A larger proportion of members aged 56+ *disagreed/strongly disagreed* with this statement, compared to younger members (52% for 56+ vs. 22% for 36-55 and 19% for under 36).
- **Gender:** A larger proportion of females *disagreed/strongly disagreed* with this statement (40% of females vs. 18% of males).
- **Person of Colour or Visible Minority:** A larger proportion of members who did not identify as a Person of Colour or Visible Minority *disagreed/strongly disagreed* with this statement, (31% not POC/VM vs. 22% POC/VM).

#### Representation of Age



## Representation of Age Group (n=3,061)

%	Ability		Age		
	Yes (n=226)	No (n=2,781)	< 36 (n=786)	36-55 (n=1,353)	56+ (n=922)
Strongly Agree	8	14	20	17	3
Agree	27	35	40	41	20
Neutral	26	21	20	20	25
Disagree	24	21	15	16	34
Strongly Disagree	16	8	4	6	18

%	Gender		POC/VM		Sexual Identity	
	Male (n=1,365)	Female (n=1,659)	Yes (n=300)	No (n=2,678)	Hetero (n=2,387)	LGBTQ (n=541)
Strongly Agree	21	7	13	14	13	16
Agree	41	30	39	34	35	37
Neutral	20	23	26	21	22	21
Disagree	14	27	18	22	21	19
Strongly Disagree	4	13	4	9	9	7

Q10a: Please rate the extent to which you agree or disagree with the following statement: my age group is well represented on stage in live performance.

### Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

Most notable differences were observed across **Area of Live Performance, Primary Discipline** and **Year Joined Equity**.

- **Area of Live Performance:** Members working in theatre and opera were more likely to *disagree/strongly disagree* with this statement, compared to members working in dance (32% theatre and 21% opera vs. 11% dance).
- **Primary Discipline:** Performers and directors/choreographers were more likely to *disagree/strongly disagree* with this statement, compared to stage managers (32% for performers and 33% for directors/choreographers vs. 18% for stage managers).
- **Year Joined Equity:** A larger proportion of members who joined Equity after 1999 *agreed/strongly agreed* with this statement (60% vs. 38% who joined before 1999).

## Representation of Age Group (n=3,061)

%	Area of Live Performance			Formal Training	
	Theatre (n=2,702)	Opera (n=263)	Dance (n=96)	Yes (n=2,881)	No (n=167)
Strongly Agree	13	16	19	14	9
Agree	34	41	44	35	32
Neutral	21	22	26	21	32
Disagree	22	16	8	21	19
Strongly Disagree	10	5	3	9	8

%	Primary Discipline			Year Joined Equity	
	Performer (n=2,362)	Director/Choreographer (n=339)	Stage Manager (n=360)	< '99 (n=1,524)	> '99 (n=1,421)
Strongly Agree	14	11	14	8	20
Agree	34	34	43	30	40
Neutral	21	22	26	22	20
Disagree	22	24	14	26	16
Strongly Disagree	10	9	4	13	5

Q10a: Please rate the extent to which you agree or disagree with the following statement: my age group is well represented on stage in live performance.

### 7.5.2 Age as a Barrier

Members were asked to rate their agreement with the following statement: my age is a barrier to employment opportunities. Differences by diverse group are shown below.

#### Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

Most notable differences were observed across **Ability, Age** and **Gender**.

- **Ability:** A larger proportion of D/deaf and/or members with a disability *agreed/strongly agreed* with this statement (50% D/deaf, Disability members vs. 34% able-bodied).
- **Age:** A larger proportion of members aged 56+ *agreed/strongly agreed* with this statement, compared to younger members (<56) (49% for 56+ vs. 29% for 36-55 and 28% for under 36).
- **Gender:** A larger proportion of females *agreed/strongly agreed* with this statement (42% females vs. 26% males).

- **Person of Colour or Visible Minority:** A larger proportion of members who did not identify as a Person of Colour or Visible Minority *agreed/strongly agreed* with this statement, (36% No POC/VM vs. 26% Yes POC/VM).

### Age is a Barrier (n=3,024)

%	Ability		Age		
	Yes (n=220)	No (n=2,752)	< 36 (n=770)	36-55 (n=1,337)	56+ (n=917)
Strongly Agree	13	8	6	6	14
Agree	37	26	22	23	35
Neutral	20	23	22	21	24
Disagree	21	30	34	32	20
Strongly Disagree	9	14	14	17	7

%	Gender		POC/VM		Sexual Identity	
	Male (n=1,357)	Female (n=1,632)	Yes (n=294)	No (n=2,648)	Hetero (n=2,360)	LGBTQ (n=537)
Strongly Agree	5	11	5	9	8	7
Agree	21	31	21	27	27	25
Neutral	21	24	30	22	22	24
Disagree	34	25	35	29	28	32
Strongly Disagree	19	9	10	14	14	11

Q10b: Please rate the extent to which you agree or disagree with the following statement: my age is a barrier to work opportunities.

### Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity,

Most notable differences were observed across **Area of Live Performance, Primary Discipline** and **Year Joined Equity**.

- **Area of Live Performance:** Members working in theatre and opera were more likely to *agree/strongly agree* with this statement, compared to members working in dance (36% theatre and 37% opera vs. 23% dance).
- **Primary Discipline:** Performers and directors/choreographers were more likely to *agree/strongly agree* with this statement, compared to stage managers (37% for performers and 32% for directors/choreographers vs. 21% for stage managers).

- **Year Joined Equity:** A larger proportion of members who joined Equity before 1999 *agreed/strongly agreed* with this statement (40% vs. 29% of members who joined after 1999).

### Age is a Barrier (n=3,024)

%	Area of Live Performance			Formal Training	
	Theatre (n=2,669)	Opera (n=260)	Dance (n=95)	Yes (n=2,839)	No (n=173)
Strongly Agree	9	8	6	8	9
Agree	27	29	17	27	24
Neutral	23	19	22	22	26
Disagree	28	32	37	29	27
Strongly Disagree	13	12	18	13	15

%	Primary Discipline			Year Joined Equity	
	Performer (n=2,340)	Director/Choreographer (n=336)	Stage Manager (n=348)	< '99 (n=1,516)	> '99 (n=1,395)
Strongly Agree	9	7	5	10	6
Agree	28	25	16	30	23
Neutral	23	26	18	23	22
Disagree	28	26	38	26	33
Strongly Disagree	11	16	23	11	16

Q10b: Please rate the extent to which you agree or disagree with the following statement: my age is a barrier to work opportunities.

### 7.5.3 Age Across Gender

Females were more likely to indicate that their age is a barrier to work opportunities at a younger age when compared to males. In particular, females between the ages 36 and 55 years were much more likely than males of the same age to indicate that their *age is a barrier to work opportunities* (43% female vs. 24% male). Males over the age of 56 were more likely than females of the same age to indicate that their *age is a barrier to work opportunities* (52% male vs. 37% female).

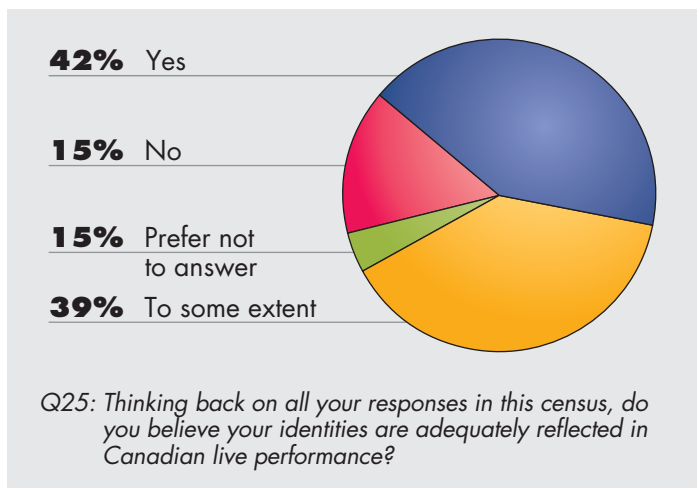
### Proportion of Males and Females Who Agreed That Age is a Barrier

% Top Two (Agree/Strongly Agree)	Gender	
	Male (n=352)	Female (n=694)
Less than 36 years	24	19
36-55 years	24	43
56+ years	52	37

# PERCEPTION OF INDIVIDUAL IDENTITIES REFLECTION – OVERALL

## 8.1 Overview

Members were asked to think back on all of their responses in **The Equity Census** and indicate if they believed their individual identities were adequately reflected in Canadian live performance.



Members who identified as a Person of Colour or Visible Minority or female were more likely to indicate that they **do not** feel adequately represented in Canadian live performance

Members who work in theatre and performers were more likely to indicate that they **do not** feel adequately represented in Canadian live performance

### Ability, Age, Ethnocultural and/or Racial Identity, Gender and Sexual Identity

Most notable differences were observed based on **Gender**.

- **Gender:** A larger proportion of males (56%) vs. females (31%) answered yes, that their identities were adequately reflected in Canadian live performance.

Notable differences were observed across **Ability** and **Sexual Identity**.

- **Ability:** Able-bodied members were more likely than D/deaf and/or members with a disability to feel represented in live performance (44% able-bodied vs. 31% D/deaf, Disability).
- **Sexual Identity:** Heterosexual members felt more represented in live performance than LGBTQ members (46% heterosexual vs. 33% LGBTQ).

### Member Identity Reflection (n=3,156)

%	Ability		Age		
	Yes (n=249)	No (n=2,848)	< 36 (n=798)	36-55 (n=1,381)	56+ (n=962)
Yes	31	44	42	43	43
To some extent	43	39	40	38	39
No	21	14	15	15	14
Prefer not to answer	5	3	4	3	5

%	Gender		Sexual Identity	
	Male (n=1,422)	Female (n=1,693)	Hetero (n=2,457)	LGBTQ (n=557)
Yes	56	31	46	33
To some extent	31	46	36	50
No	10	19	14	15
Prefer not to answer	4	4	4	2

### Area of Live Performance, Formal Training, Primary Discipline and Year Joined Equity

Most notable differences observed across **Area of Live Performance** and **Primary Discipline**.

- **Area of Live Performance:** Members working in theatre were more likely than members working in opera and dance to say *no*, they do not feel that their identity is adequately reflected (16% for theatre vs. 6% for opera and 7% for dance).
- **Primary Discipline:** Performers were more likely than directors/choreographers and stage managers to say *no* to this statement (17% for performers vs. 6% for stage managers and 12% for directors/choreographers).

### Member Identity Reflection (n=3,156)

%	Area of Live Performance			Formal Training	
	Theatre (n= 2,781)	Opera (n= 277)	Dance (n= 98)	Yes (n= 2,961)	No (n= 179)
Yes	41	57	47	42	47
To some extent	40	31	35	39	39
No	16	6	7	15	10
Prefer not to answer	3	6	11	4	4

%	Primary Discipline			Year Joined Equity	
	Performer (n= 2,431)	Director/ Choreographer (n= 351)	Stage Manager (n= 374)	< '99 (n= 1,587)	> '99 (n= 1,450)
Yes	42	42	45	44	42
To some extent	38	41	43	38	39
No	17	12	6	14	16
Prefer not to answer	3	5	6	4	4

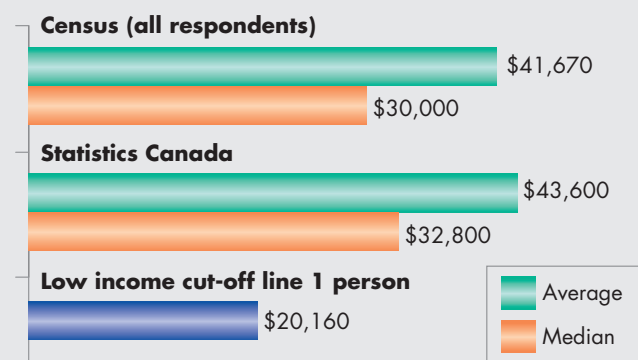
## 9.1 Total Annual Income from All Sources Overview

40% of participating members reported a total income of **\$20,000 to less than \$45,000** and relatively equal proportions reporting earning *less than \$20,000* or *\$45,000 to less than \$75,000* (19% vs. 20% respectively)

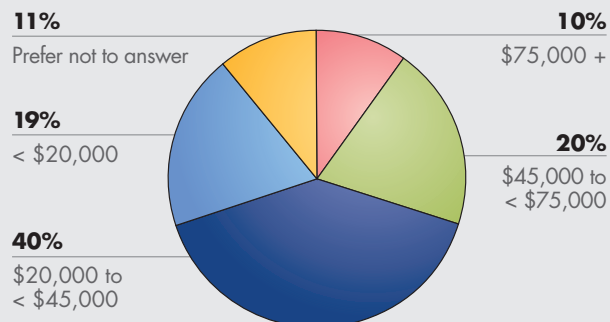
Members were asked to specify their individual gross annual income – before deducting agent fees, taxes or any other deductions – for the 2014 tax year.

On average, Census respondents' gross average incomes compare favourably to those of other Canadians (4 to 5% less).

### All Sources



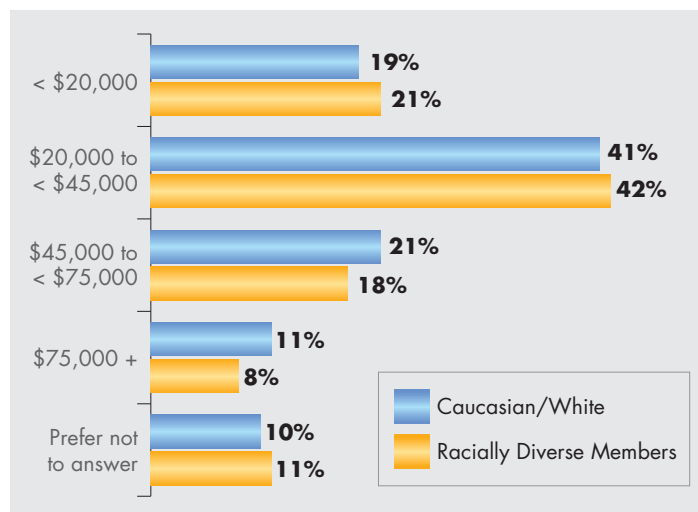
### Income Ranges Reported



Q23: What was your personal Gross Annual Income from all sources in the 2014 tax year?

## 9.2 Total Annual Income by Self-declared Ethnocultural and/or Racial Identity

### Income Ranges



While total income ranges across self-declared identities are relatively similar, a greater proportion of Caucasian/White members report incomes at levels over \$45,000.

Overall, Racially Diverse Members reported total earnings 8.5% less than the income levels of members who identified as Caucasian/White (\$38,411 vs. \$41,958 respectively).

Members working in theatre overwhelmingly reported earnings of *less than \$20,000* (89%) compared to members working in dance (10%) and opera (1%).

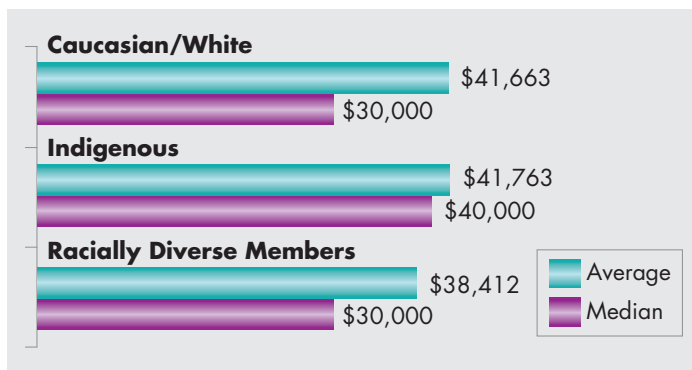
### 9.3 Total Annual Income (Grouped) by Ethnocultural and/or Racial Identity

%	Racial Identity		Breakdown of RDM	
	C/W (n=2,358)	RDM (n=409)	Indigenous (n=85)	E/R Diverse (n=324)
Less than \$20,000	19	21	18	22
\$20,000 to less than \$45,000	41	42	46	40
\$45,000 to less than \$75,000	21	18	16	19
\$75,000 and more	11	8	12	7
Prefer not to answer	10	11	8	12

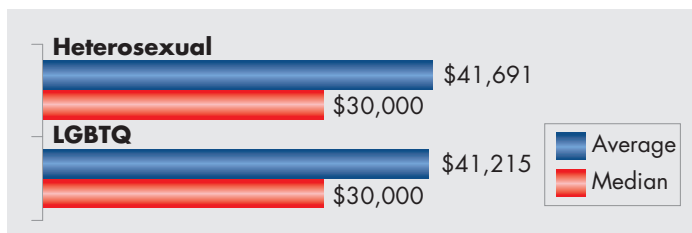
### 9.4 Total Annual Income Across Diverse Groups

Total incomes analyzed across Diverse Groups compare decidedly less satisfactorily for members with a D/deaf and/or members with a disability, female and Racially Diverse Members (14.5%, 16% and 12% respectively).

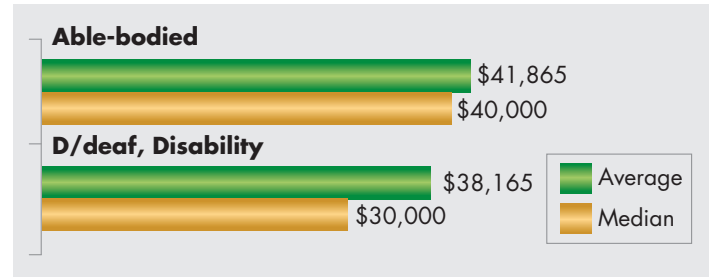
#### Ethnocultural and/or racial identities



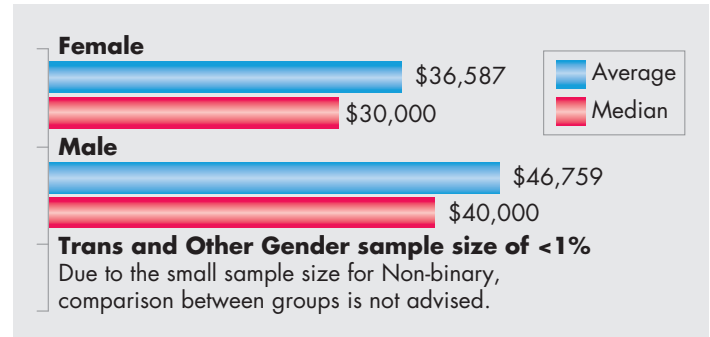
#### Sexual Identity



#### Ability



#### Gender Identity



Notable differences were observed across **Ability, Age and Gender**.

- Ability:** D/deaf and/or members with a disability reported the lowest total earnings across all identities (9% less than able-bodied members) and reported a total annual average income of \$38,732 compared to able-bodied members who earned an average of \$42,084.
  - D/deaf and members with a disability earned *less than \$20,000* (27% vs. 18% able-bodied) and earned *\$20,000 to less than \$45,000* (34% vs. 41% able-bodied).
- Age:** Members under the age of 36 indicated that they earned lower annual incomes (*less than \$20,000*: 28% under 36 vs. 15% for 36-55 and for 56+; *\$20,000 to less than \$45,000*: 49% under 36 vs. 39% for 36-55 and 33% for 56+).
- Gender:** In 2014, males earned the highest average total income across all identities, 12.25% higher than the average income and 27.75% higher than for female members. Females earned an average of \$36,808 compared to males who reported an annual income of \$47,052.
  - Larger proportions of females indicated they earned *less than \$20,000* (21% female vs. 15% male) and *\$20,000 to less than \$45,000* (43% female vs. 37% male).

## Breakdown of Less than \$20,000 Total Annual Income

Members Earning Less than \$20,000 Total Annual Income %		Racial Identity		Breakdown of RDM	
		C/W	RDM	Indigenous*	E/R Diverse
		%	%	%	%
Age	<36	37	46	27	50
	36-55	38	42	53	40
	56+	25	12	20	10
	<b>Total</b>	<b>n=436</b>	<b>n=83</b>	<b>n=15</b>	<b>n=68</b>
Area of Live Performance	Theatre	90	95	100	94
	Opera	10	2	-	3
	Dance	1	2	-	3
	<b>Total</b>	<b>n=437</b>	<b>n=85</b>	<b>n=15</b>	<b>n=70</b>
Year Joined Equity	Before 1999	41	21	40	17
	After 1999	55	75	60	79
	Don't know	4	4	-	4
	<b>Total</b>	<b>n=437</b>	<b>n=85</b>	<b>n=15</b>	<b>n=70</b>

\* The base size for Indigenous (Aboriginal) members who indicated a total annual income of less than \$20,000 was 15 members. Due to the small base size, results should be interpreted with caution.

### 9.5 Total Annual Income by Area of Live Performance, Primary Discipline and Year Joined Equity

Notable differences were observed across Area of Live Performance, Primary Discipline and Year Joined Equity.

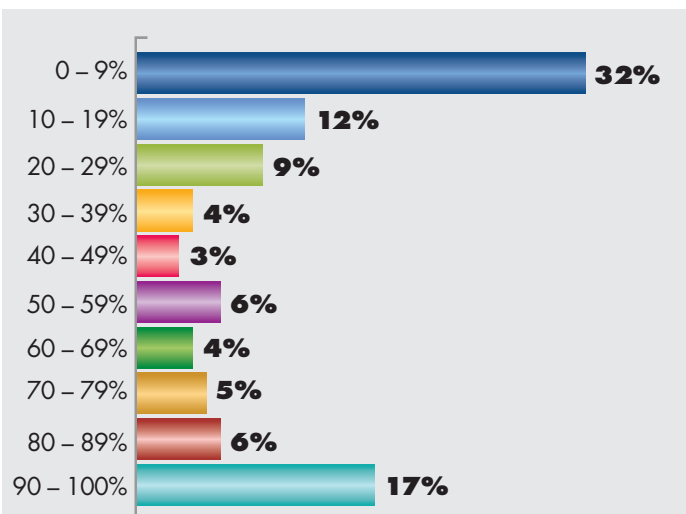
- Area of Live Performance:** Members working in theatre and opera were more likely to indicate earning *less than \$20,000*, compared to members working in dance (19% for theatre and 17% for opera vs. 8% for dance).
  - Members working in dance were more likely to report a total annual income between *\$20,000 to less than \$45,000* (51% for dance vs. 40% for theatre and 37% for opera).
- Primary Discipline:** Performers were much more likely to earn *less than \$20,000*, compared to directors/choreographers and stage managers (21% for performer vs. 10% for director/choreographer and 9% for stage manager).
  - Directors/choreographers more likely than performers and stage managers to earn a total annual income of *\$75,000 or more* (22% for director/choreographer vs. 9% for performer and 8% for stage manager).
- Year Joined Equity:** Members who joined Equity before 1999 were more likely to earn *\$45,000 +* and members who joined after 1999, who were more likely to earn less than *\$45,000* (*Less than \$20,000*: 14% vs. 23%; *\$20,000 to less than \$45,000*: 35% vs. 45%; *\$45,000 to less than \$75,000*: 25% vs. 16%; *\$75,000 +*: 14% vs. 6%).

Note that no notable total income annual differences were observed based on **Formal Training**.

### 9.6 Annual Income from Other Sources

Respondents were also asked to indicate the proportion of their total annual income that was derived from other performance industry or arts-related contracts for 2014. Almost one-third of members (32%) indicated that between 0-9% of their annual income was from arts-related contracts and 17% stating that 90-100% came from other contracts.

#### Proportion of Annual Income from Other Sources (n=2,559)



Q24b: For the same period, approximately what percentage of that income was derived from other performance industry or arts-related contracts (e.g., recorded media, teaching in your artistic field)? Your best guess is fine.

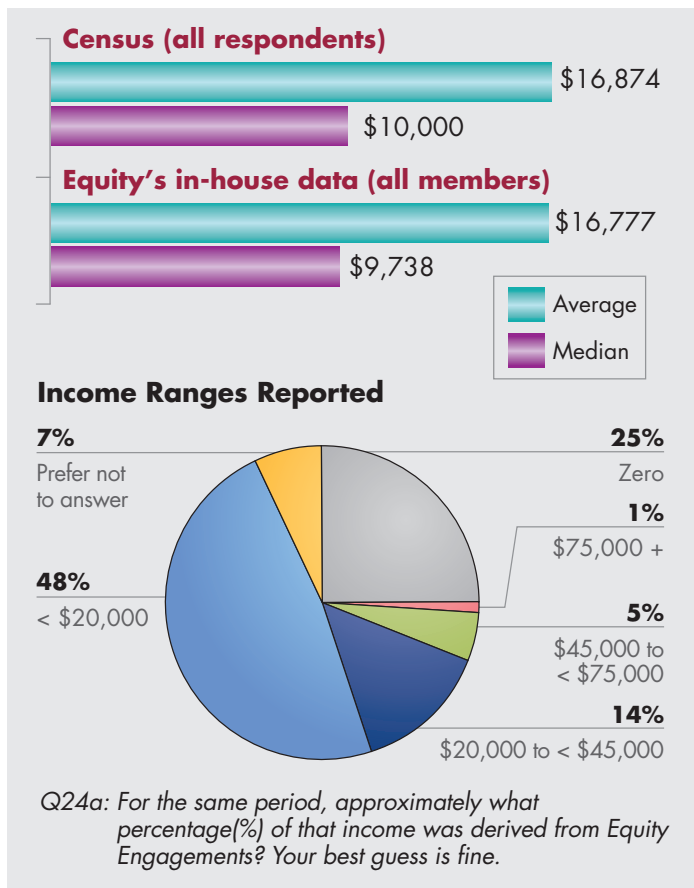
## 9.7. Equity Engagement (only) Annual Income Overview

Almost half (48%) of members indicated that **\$20,000 to < \$45,000** was earned from Equity engagements in the 2014 tax year, while 25% of members said they earned **zero** from Equity engagements

Members asked to indicate the proportion of their income derived from Equity engagements (only) for the 2014 tax year.

Members reported the average annual income from Equity engagements was \$16,874 and the median annual income from Equity engagements was \$10,000.00. Equity's in-house data based on all member contracts received in the same timeframe closely mirrors these amounts

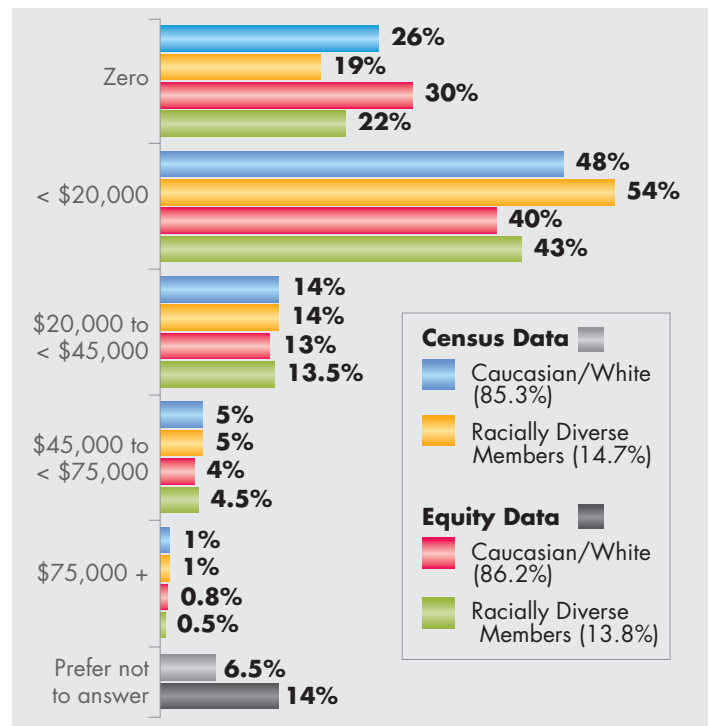
### Equity Contracts in 2014



## 9.8 Equity Engagement (only) Annual Income by Self-declared Ethnocultural and/or Racial Identity

Over 2,300 Equity members permitted the Association to retain demographic information to facilitate detailed economic analysis. Using this Racially Diverse Member variable, reported annual income for Equity engagements (only) for the 2014 tax year have been compared to income based on in-house contract data.

Caucasian/White and Aboriginal members were **more likely** than Racially Diverse Members to indicate that they earned zero from Equity engagements



Differences in annual income from Equity engagements in 2014 was assessed by members' income ranges. Income reported at the <\$20,000 level and above reflects Equity's in-house data based on member contracts received in the same timeframe.

However, when compared to Equity's in-house data, members appear to have under-reported Zero income. Research firm R.A. Malatest & Associates advises that earnings are challenging to interpret. It is not unusual for respondents to misreport for a variety of reasons including "response bias," an unintentional but natural tendency to exert influence on self-reported financial questions.

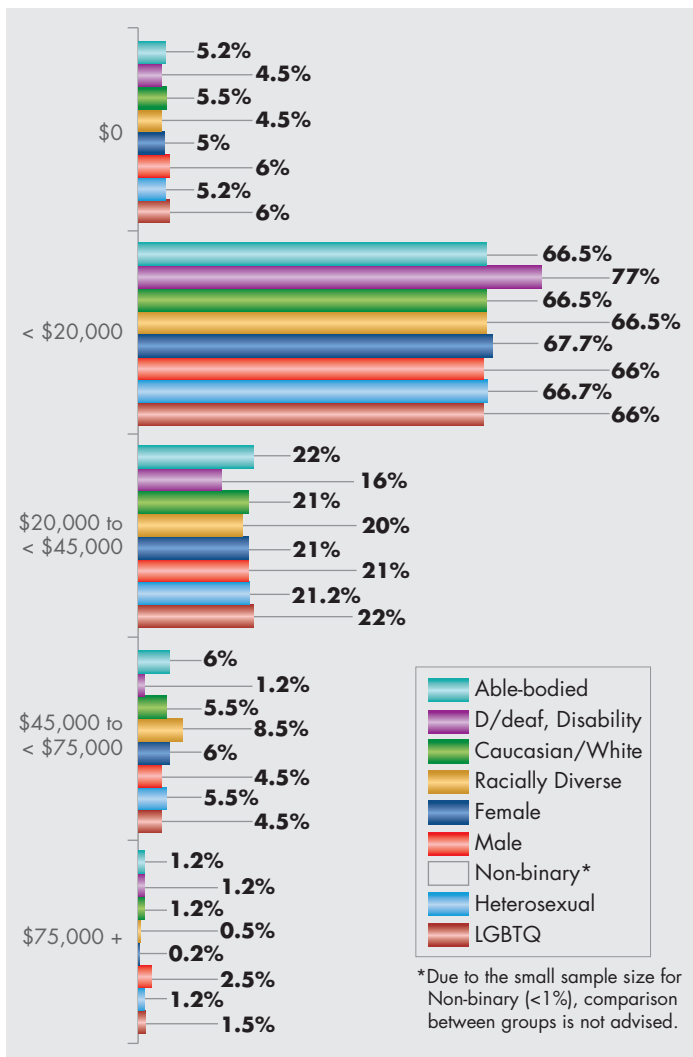
The *Prefer not to answer* responses increase significantly for members who permitted Equity to store demographic information.

### 9.9 Equity Engagement (only) Annual Income Ranges Across Diverse Groups

In order to facilitate comparisons across identities, the data reported here excludes *Prefer not to answer* responses to the ***With what ethnocultural or racial group(s) do you identify?*** Equity’s in-house data used herein is based on member contracts received in 2014.

#### Income Ranges

Equity’s in-house data is based on member contracts received in the same time frame.

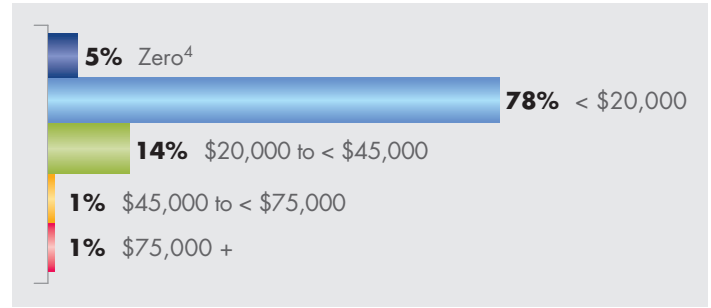


\*In 2014, 10.8% of members worked under an Equity contract and earned zero income (the Collective and Festival engagement policies do not stipulate guaranteed fees).

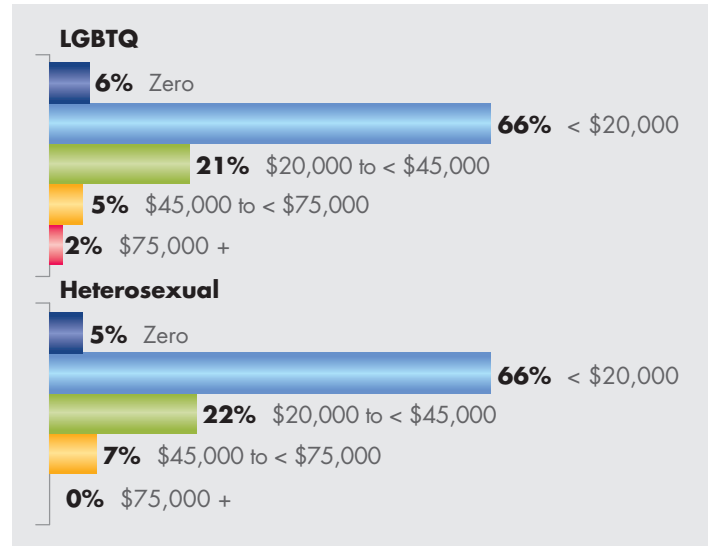
Note: a significant proportion of members who declined to provide an Ethnocultural and/or Racial Identity earned zero income when working under an Equity contract\*.

#### Income Breakdown

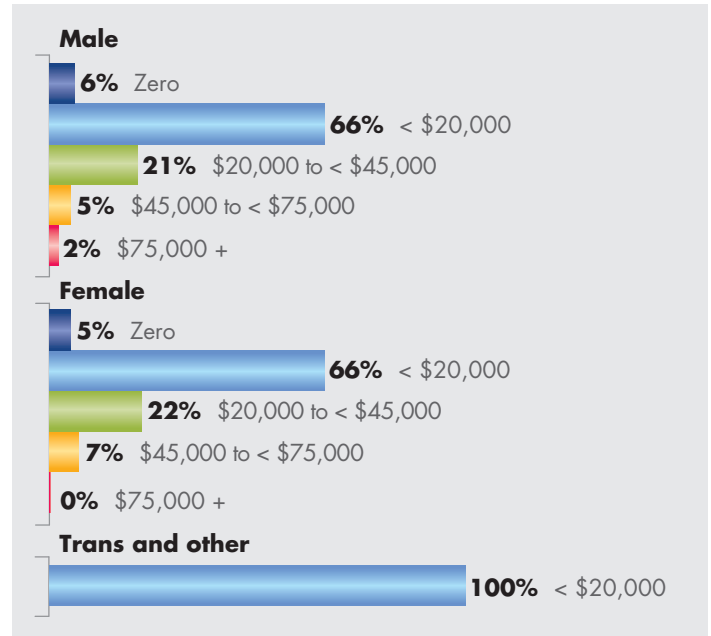
##### Ability



##### Sexual Identity

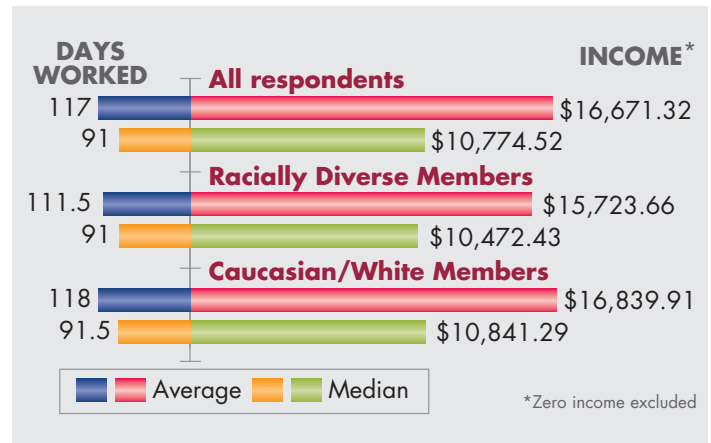
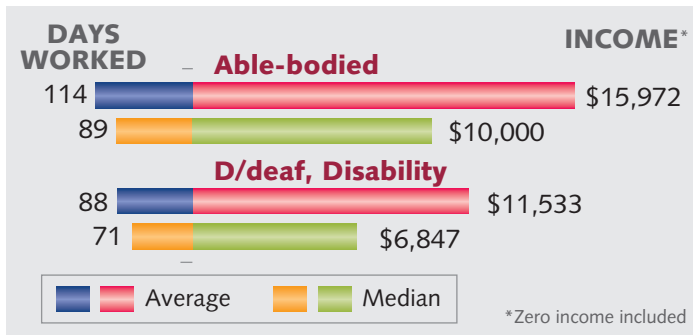


##### Gender Identity

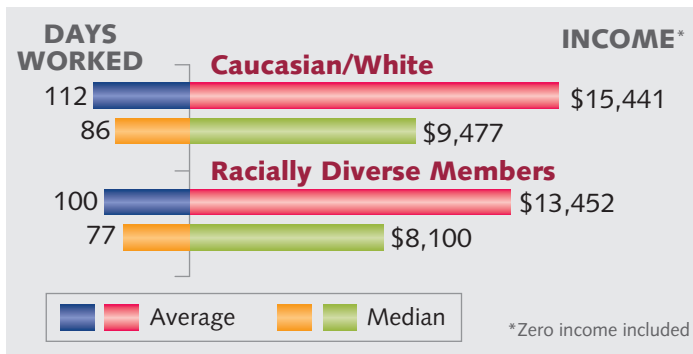


## Days worked and Equity Income

### Ability

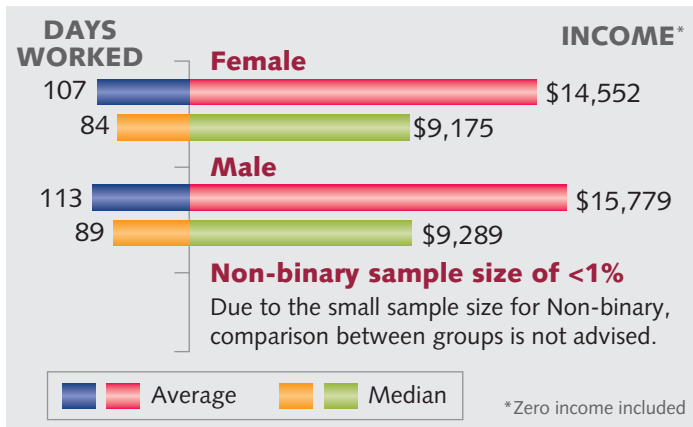


### Ethnocultural and/or Racial Identity

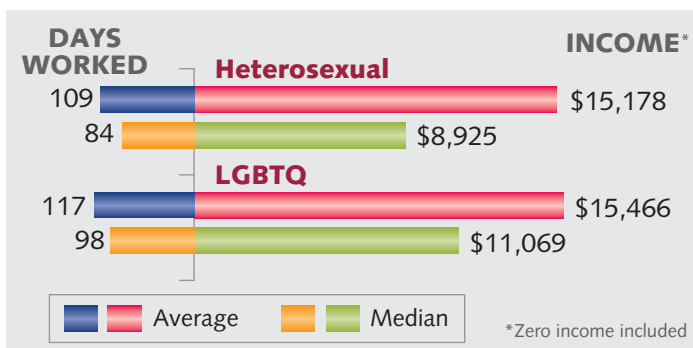


Male and able-bodied members earned the highest-average Equity (only) incomes across all identities. Female, D/deaf and/or members with a disability and Racially Diverse Members earned the lowest

### Gender Identity



### Sexual Identity



Notable differences were observed across all groups.

- **Ability:** D/deaf and/or members with a disability earned an average of 27.75% less than able-bodied members and worked an average of 23% fewer days. D/deaf and/or members with a disability also reported a disproportionately higher <\$20,000 income range than all other identities (77%).
- **Age:** Members over the age of 56 were more likely than younger members (<56) to report earning zero from Equity engagements (37% for 56+ vs. 23% for 36-55 years; and 14% for <36).
- **Ethnocultural and/or Racial Identity:** Racially Diverse Members (zero income included) earned an average income of 13% less and worked an average of 10.5% fewer days than did Caucasian/White members. A similar trend is found in a comparison of median income (3.4% lower); however, days worked are virtually identical.
- **Gender:** Males earned an average income of 8.5% higher than females.
- **Sexual Identity:** Heterosexual and LGBTQ members had almost identical average Equity incomes; however the LGBTQ median income point was 24% higher and days worked were 16.5% more.

## Proportion of Males and Females who Earned "Zero" by Age Group

% Members Earning Zero from Equity Engagements	Gender	
	Male (n= 333)	Female (n= 348)
Less than 36 years	12%	18%
36-55 years	39%	44%
56+ years	49%	38%

## 9.10 Equity Engagement (only) Annual Income by Area of Live Performance, Primary Discipline and Year Joined Equity

Lower annual incomes from Equity engagements were reported for members *working in theatre and opera* and for performers and directors/choreographers

Notable differences were observed across **Area of Live Performance** and **Primary Discipline**.

- **Area of Live Performance:** Members working in theatre and opera were more likely to indicate earning zero and *less than \$20,000*, compared to members working in dance (zero: 25% theatre, 26% opera vs. 13% dance; *less than \$20,000*: 49% theatre, 44% opera vs. 24% dance).
- **Primary Discipline:** Performers and directors/choreographers more likely to earn zero and *less than \$20,000*, compared to stage managers (zero: 26% for performer, 23% for director/choreographer vs. 19% for stage manager; *less than \$20,000*: 50% for performer, 53% for director/choreographer vs. 29% for stage manager).

Differences were observed across **Formal Training** and **Year Joined Equity**.

- **Formal Training:** Members with no formal training were more likely to indicate zero (34%), compared to members with formal training (24%).
- **Year Joined Equity:** Members who joined Equity before 1999 were more likely to earn zero from Equity engagements, compared to members who joined after 1999 (29% before 1999 vs. 20% after 1999).

## Annual Income from Equity Engagements (n=2,782)

%	Area of Live Performance			Formal Training		Primary Discipline			Year Joined Equity	
	Theatre (n=2,459)	Opera (n=236)	Dance (n=87)	Yes (n=2,618)	No (n=154)	Performer (n=2,138)	Director/Choreographer (n=310)	Stage Manager (n=334)	<'99 (n=1,380)	>'99 (n=1,307)
Zero	25	26	13	24	34	26	23	19	29	20
Less than \$20,000	49	44	24	48	36	50	53	29	45	51
\$20,000 to less than \$45,000	13	20	23	14	17	12	11	33	12	17
\$45,000 to less than \$75,000	5	4	10	5	5	4	4	13	6	4
\$75,000 and more	1	-	5	1	2	1	2	2	2	0
Prefer not to answer	6	7	25	7	6	7	8	4	6	7

Q24a: For the same period, approximately what percentage (%) of that Income was derived from Equity engagements? Your best guess is fine.

## 10.1 Overview

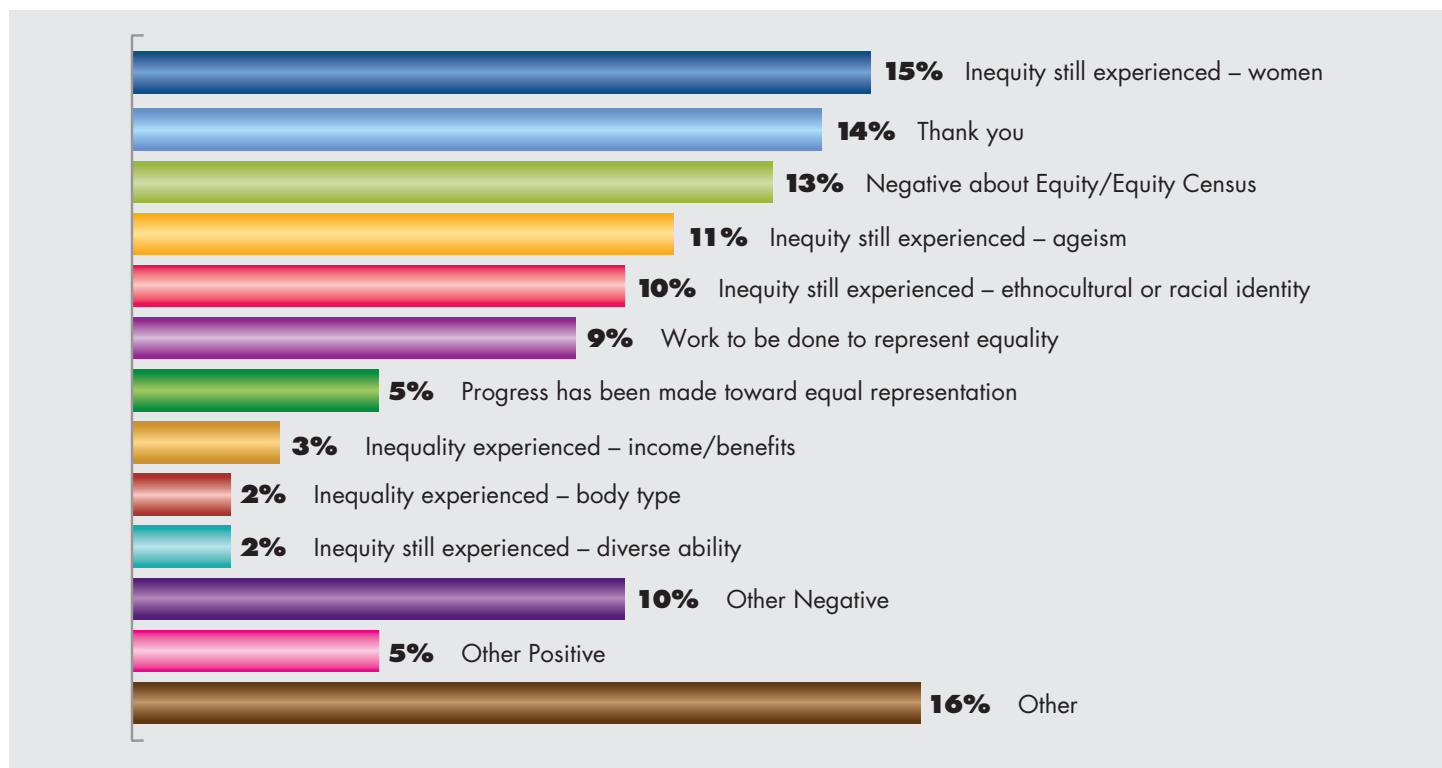
The final question of **The Equity Census** provided members with the opportunity to leave any additional feedback related to the representation of diverse groups in Canadian live performance.

15% of members left a comment related to the continued *inequality experienced by women* in live performance, followed by 14% of members *thanking Equity* for completing **The Equity Census**.

Members also provided *negative comments related to Equity and/or The Equity Census* (13%). Members also spoke to *inequality experienced due to ageism* (11%) and resulting from their *Ethnocultural and/or Racial Identity* (10%).

9% of members said that *work still needs to be done to represent equality on Canadian stages*, while 5% of members felt that *progress has been made*. A lesser proportion of members made a comment related to experiencing inequality due to *income/benefits* (3%), *body type* (2%) and *disability* (2%).

### Final Comments (n= 632)









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