EQ interviews “The Artist” – representing a typical Canadian resident Equity member – to find out what the work situation is like these days and what are the issues affecting members.[1]

EQ: Describe an Equity member.
Artist: There are slightly more female Equity members (51.4%) than male (48.5%). It is interesting to note that men overtake women only in the above 50 category. (See graph 1.)

EQ: How many Equity members are working?
A: Over the course of 2011, 4,083 members worked under contract. The average number of members working per week is 1,192.

EQ: How many weeks did Equity members work last year?
A: In 2011, Equity members worked a total of 61,974 work weeks with total earnings of $67,828,712.

EQ: What is an Equity member’s average income?
A: The average annual Equity income (under negotiated agreements) is $16,612, but when broken down by gender, men make more money than women (Men – $17,323, Women – $15,849). The mean average annual Equity income is $9,410 (Men – $9,533, Women – $9,139).

EQ: How do Equity member work weeks break down by gender?
A: About 50.8% of the total work weeks were worked by men, and 49.16% were worked by women. Women tend to work more in the beginning of their career, but men surpass them in work weeks after 50 years. (See graph 2.)

EQ: Where do Equity members work?
A: 88.3% are in theatre, 8.6% in opera, and 3% are in dance.

EQ: What do members do?
A: Most are performers (81.8%), with 6.6% being directors, 8.5% stage managers, 2.7% choreographers and .3% fight directors. While there are more women in stage management and choreography, there are more male performers, directors and fight directors.
EQ: How do work weeks break down by discipline?
A: Most of the work weeks are worked by performers (79.8%). Directors, choreographers, fight directors and stage managers together comprise 20.2% of all weeks worked by Equity members. (See graph 3.)

<table>
<thead>
<tr>
<th>DISCIPLINE</th>
<th>MEN</th>
<th>WOMEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directors</td>
<td>66.5%</td>
<td>34.4%</td>
</tr>
<tr>
<td>Choreographers</td>
<td>10.9%</td>
<td>89%</td>
</tr>
<tr>
<td>Fight Directors</td>
<td>98%</td>
<td>2%</td>
</tr>
<tr>
<td>Performers</td>
<td>55.5%</td>
<td>44.4%</td>
</tr>
<tr>
<td>Stage Managers</td>
<td>21.1%</td>
<td>78.8%</td>
</tr>
</tbody>
</table>

EQ: What type of contracts do Equity members perform under?
A: The overwhelming majority (90.6%) perform under not-for-profit contracts, with 9.4% performing under commercial contracts.

EQ: Do some Equity members also belong to another union?
A: Yes, 76% of Equity members are also members of another performing association or union. Of those, 95% are with ACTRA, 10% are with AEA, 6% are with UBCP and 4% are with UDA.[2]

EQ: Do members do other types of related work besides live performance?
A: On average, 33% of Equity members report that their work is on an Equity contract. A further 24% of Equity members supplement their earnings with the following – coaching (29%), teaching (29%), writing (27%), theatre administration (14%), and technical/theatre production (5%).[2]

EQ: What kind of training and educational background do most artists have?
A: The percentage of artists with a university degree, certificate or diploma is 41%. That’s nearly double the rate in the overall Canadian labour force (22%).[3]

EQ: Do Equity members continue to take classes and workshops throughout their career?
A: An average of 38% of Equity members teach, coach or attend a conference during the year.

EQ: How much do artists contribute to the economy?
A: The cultural sector represents an economic footprint as high as 7.4% of Canada’s real GDP, with as many as 1.1 million people employed.[4]

EQ: How many Canadians attend performances by Equity members?
A: 41% of Canadians 15 years or older (approximately 10.76 million people) attend a concert or performance by professional artists of music, dance, theatre or opera each year.[5]