



ONTARIO

ACTRA

CENSUS

2019



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1 DISCLAIMER

Funding for this study was provided by Ontario Creates (formerly known as the Ontario Media Development Corporation). Any opinions, findings, conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of Ontario Creates or the Government of Ontario. The Government of Ontario and its agencies are in no way bound by the recommendations contained in this document.



2 FOREWORD

“We can’t move forward until we know where we are.”

The power and popularity of the performing arts rest on the timeless human preoccupation with story-making. Through the stories that we tell, we commemorate our past, describe and define our present and express our hopes and dreams for the future. Our stories are the maps that we make to orient ourselves to the world of our experience and, like maps, they need constant updating to remain accurate, comprehensive and useful.

This need for timely revision applies equally to the story of performer earnings and representation in the Ontario screen-based industries (film, television, digital media) and radio. Without up-to-date data, we are forced to rely on anecdote or, worse, our own unverified assumptions. Without a survey of the changing landscape, the industry map that we use to inform our business and policy decisions will become less and less useful, until we’re left guessing about next steps.

Of course, we should celebrate our new favourite Canadian television series that features female leads, but we also need to ask whether female performers are making progress toward achieving gender parity overall. We should be proud of our Canadian multiculturalism, but we also need to find out whether those cultures are reflected on our screens. It is exciting that both Canadian and international productions are flourishing in Ontario, but do we know how to attract and train the performers that those productions need or whether those performers substantially benefit from participating? Without concrete data, we are stuck in a loop of conflicting assumptions and competing industry narratives, unable to plot a course forward.

This need for statistics on the demographics and earnings of Ontario performers drove the creation of the Ontario ACTRA Census. Together, ACTRA Toronto and ACTRA Ottawa represent over 12,000 performers across Ontario. Having surveyed their members and matched demographic characteristics to earnings, these two union branches are now better able to understand and serve their members and the needs of the industry.

The Ontario ACTRA Census allows us to celebrate and promote the successes of our Ontario film, TV, digital media and radio industry at home and abroad. It provides the accurate and comprehensive map to guide our efforts to make our industry and the stories that we create more representative of Canadian society which, we believe, is not only the right thing to do but also the key to growing our audience and our business overall. We hope that all Ontario industry stakeholders will make use of these statistics as we work together to create richer stories with broader appeal.

Alistair Hepburn
Director - Film, Television & Digital Media,
ACTRA Toronto

Richard Young
Treasurer
ACTRA Toronto

Paula MacPherson
President
ACTRA Ottawa

3 ACTRA TORONTO AND ACTRA OTTAWA: WHO WE ARE

ACTRA Toronto and ACTRA Ottawa are the Ontario branches of ACTRA (the Alliance of Canadian Cinema, Television and Radio Artists). Together, we represent over 12,000 professional performers in recorded and live transmitted media productions across the entire province, where ACTRA Ottawa's jurisdiction is the National Capital Region, and ACTRA Toronto's is the rest of Ontario.

A key objective identified in ACTRA's foundation documents is the promotion and protection of the economic, professional and social interests of our performer members. ACTRA's Collective Agreements determine minimum standards of pay and working conditions for performers engaged in the media content production industry which includes independent film production, commercials, radio and television drama, telephony, video games and web-based content.

In addition to the negotiation and administration of contracts, ACTRA plays an important role as an advocate for our industry and, more generally, for Canadian culture. ACTRA is nationally recognized as a leading proponent of Canadian culture. And as a founding member of Film Ontario, ACTRA Toronto plays an active role in representing the industry at home and internationally. Our union is a key contributor to discussions within the industry and with government to create and sustain a better business environment for production here in Ontario.

ACTRA Toronto: <https://www.actratoronto.com/>

ACTRA Ottawa: <http://www.actraottawa.ca/>

ACTRA National: <http://www.actra.ca/>

4 ACTRA: A HISTORY OF INCLUSION

For the past 75 years, ACTRA has made equality a priority in all aspects and at all levels of the union. ACTRA has been working to ensure that more women and physically and culturally diverse members are active in the union and that our screens are more reflective of our communities, in all their diversity.

4.1 ACTRA and Gender Equality

The Toronto ACTRA Women’s Committee (TAWC) is committed to initiatives that encourage women to succeed by working together for progressive change. Since 2008, TAWC was reconstituted and has undertaken many initiatives including the following recent examples:

- In 2013, TAWC launched the video, “[Get Women Working](#),” which challenges the film and television industry to provide realistic portrayals of women and to tell their stories.
- TAWC created the Nell Shipman Award in 2013 to annually honour a female-identifying producer, writer, showrunner, mentor or programmer who has advanced gender equality in the Canadian film and television industry both in front of and behind the camera.
- ACTRA Toronto co-sponsors the Cayle Chernin Awards (CCAs). Established in 2012, the CCAs are presented to emerging or transitioning female artists to support them in the creation, development or production of new work.

The ACTRA National Women’s Committee explores the concerns of all female members, raises awareness of these concerns, and supports women both within ACTRA and the industry. Both TAWC and the ACTRA Ottawa Woman’s Committee work with the National Women’s Committee on a variety of initiatives. Some of their achievements include:

- Since 2012, the National Women’s Committee has been working with other unions and guilds to gather data and information on the status of gender equality in the industry. One report, *Focus on Women 2013*, was released by Canadian Unions for Equality on Screen (CUES). It examined industry statistics, income and employment data of women at all levels of the film, TV and digital media production industry. It concluded that women are underrepresented at nearly all levels of production in Canada’s film, television and digital media production industry. CUES seeks to develop recommendations and tools to help increase the number of women at all levels of production.
- A nation-wide collaborative effort by the ACTRA National Women’s Committee, *Reel Women Seen* (2017) is a short film that takes a comedic look at how women are underrepresented in all areas of recorded and live transmitted media, most notably: as protagonists; behind the scenes in creative, writing and directorial roles; and in key technical roles. While telling the stories of realities faced by women in the film and television industry, the film also shows solutions for change. To date, the film has screened at over 20 festivals in Canada and around the world. It was recently honoured as the 2018 Jury Choice Award by unanimous vote at the Diversity in Cannes Short Film Showcase.

4.2 ACTRA and Diversity

The ACTRA Toronto Diversity Committee began as the *Standing Committee on Equal Opportunities*, established in 1984 to address the challenges faced by the physically and culturally diverse artistic community within the film and television industry in Canada. Today, the ACTRA Toronto Diversity Committee recommends the adoption of policies and the creation of initiatives that promote greater inclusivity within ACTRA and our industry. Some of the committee's projects include:

- Participating and partnering with diverse film festivals (e.g., Regent Park Film Festival, imagineNATIVE, Innoversity, Mosaic International South Asian Film Festival, Reel Asian, ReelWorld, Alucine Latin Film Festival, Toronto Black Film Festival, Caribbean Tales Film Festival, Abilities Arts Festival and Toronto International Deaf Film & Arts Festival).
- Since 2016, ACTRA Toronto has been hosting the Sandi Ross Award during TIFF, recognizing producers who have made great strides in working with diverse ACTRA members.
- In 2017, ACTRA Toronto partnered with the City of Toronto and Ontario Creates to host the Toronto Diversity Casting "Go-See" to showcase the diversity of Toronto's performers with casting directors and producers from Los Angeles, New York and Toronto.
- The ACTRA Toronto Diversity Committee has worked with the ODSP Coalition to develop awareness around the issue of artists living with disabilities and the Ontario Disability Support Program. Together, they succeeded in getting the Ministry of Community and Social Services to exempt arts grants for artistic activities from ODSP income.

ACTRA National's Diversity Committee, alongside the ACTRA Toronto Diversity Committee and ACTRA Ottawa Diversity Committee, promotes and realizes the principles concerning the casting of people of colour, Indigenous Peoples and performers with disabilities. A standing committee of the ACTRA National Council, the ACTRA Diversity Committee recommends policies and supports initiatives that encourage diverse artistic communities to promote accessibility, equity and inclusivity in Canada's recorded media sector. ACTRA has also created an online searchable database of diverse ACTRA professional performers: [diversity.ACTRAonline.ca](https://diversity.actraonline.ca). It is offered at no cost to Ontario ACTRA members, our partner agents, casting directors and producers.

4.3 outACTRAto

Started in 2018, the outACTRAto Committee is dedicated to raising awareness about LGBTQ+ performers, their stories and their place in the industry and society. outACTRAto also aims to educate and inform the industry about realistic LGBTQ+ representation on screen and seeks a more accurate and balanced reflection of their rich and multifaceted community. The committee is also determined to end harassment and stereotyping of any kind.

5 ACKNOWLEDGEMENTS

From conception to execution to analysis, the Ontario ACTRA Census research project has been a major undertaking which would not have been possible without the assistance of many dedicated partners. ACTRA Toronto and ACTRA Ottawa wish to thank the following:

- *The Canadian Actors' Equity Association (CAEA)*, who shared their own 2015 Equity Census questionnaire and process with us,
- *R. A. Malatest & Associates Ltd.*, the research organization that worked with ACTRA Toronto and ACTRA Ottawa to develop the census, then collected and analyzed the data presented in this report,
- the cast and crew of the Ontario ACTRA Census promotional video which was the key tool that encouraged our performers to complete the census (*Jamie Bloch, Savannah Burton, Millie Davis, Gugun Deep Singh, Sarah DesChamp, Adrian Ellis, Kristina Esposito, Kevin Hanchard, Gus Harris, Sydney Kondruss, Caroline Lesley, Rebecca Liddiard, Simu Liu, Ayla Lukic-Roman, Catherine MacKinnon, Huse Madhavji, Natasha Negovanlis, David Nguyen, Melissa O'Neil, Julian Richings, Paul Soles, Emily Stranges, Paul Sun-Hyung Lee, Dean Vargas*),
- the *ACTRA Toronto and ACTRA Ottawa Councillors, committees and staff* for their input in the development and promotion of the census,
- *Ontario Creates*, who provided the essential funding for this project and, finally,
- the *3,400+ Ontario ACTRA members* who completed the census. Without their participation, we would not have this deeper understanding of Ontario's recorded and live transmitted media production industry and the professional performers who work in it.

Ontario ACTRA Census:
Background, Methodology, Definitions

6 Background

The Ontario ACTRA Census (OAC) was commissioned by ACTRA Toronto and ACTRA Ottawa with the support of Ontario Creates.

This census was a demographic survey developed jointly by R. A. Malatest & Associates Ltd., ACTRA Toronto and ACTRA Ottawa and was designed for two main purposes:

- to better understand the demographics of the Ontario ACTRA membership, including the self-identified ages, genders, sexual identities, diverse abilities and ethnocultural/racial identities of Ontario ACTRA members, and
- to compare performer earnings from productions produced under ACTRA agreements of ACTRA members in each of the identified demographic groups and to identify any significant wage or opportunity gaps.

This member census provides insight into the inclusivity of the Ontario recorded and live transmitted media production industry and how Ontario ACTRA members compare to the Canadian and Ontarian population as a whole. The results of this census will be used:

- in collective bargaining to promote equitable representation in the casting process and on screen,
- to assist in ACTRA's outreach and advocacy efforts related to inclusion, and
- to promote Ontario performers at home and abroad.

7 Methodology

All Ontario ACTRA members in good standing were invited to participate in the census by completing an online census survey between September 5, 2017, and October 10, 2017. A total of 3,409 members (27% of eligible members) completed the survey.

Additionally, 96% of respondents consented to have their anonymized census data compared with ACTRA Toronto's and ACTRA Ottawa's existing records of member earnings. Only Ontario ACTRA Census data from these "consenting" respondents will be discussed in this report since it was determined that no significant differences existed between members who consented to share their data and those who did not. For the same reason, the analysis of the earnings of Ontario ACTRA members under ACTRA agreements for the 2016 calendar year is based on data gathered from "consenting" respondents only.

Accordingly, in this report, the terms "OAC respondents" or "respondents" will be used to denote consenting respondents of the Ontario ACTRA Census, as defined above.

8 DEFINITIONS

8.1 Demographic Terms:

Ethnically Diverse: For the purposes of this report, the term “Ethnically Diverse” includes all respondents who identify as persons of colour, Aboriginal people, visible minorities (*as defined by the Federal Employment Equity Act*¹) and/or persons of mixed race.

Non-heterosexual: Those whose sexual identity/sexual orientation is not heterosexual. This includes those who identify as asexual, bisexual, gay, lesbian, pansexual or queer.

Diverse Ability: Those who identify themselves as:

- deaf, hard of hearing, having experienced loss of hearing,
- learning challenged,
- requiring a supportive device(s) the use of a device to assist with mobility,
- having a unique speech pattern (e.g. stutter or slur),
- blind or having experienced a loss of vision, and/or
- experiencing mental health issues.

Physically Diverse: Respondents of Diverse Ability excluding those who identify as someone who experiences mental health issues.

Marginalized Groups: Includes those individuals who identify as persons of colour, **Aboriginal People, Visible Minorities, Non-heterosexual, Diverse Ability, Physically Diverse, and/or Female.**

8.2 Earnings Terms:

Performer Earnings: Before-tax performer earnings of ACTRA members in productions that fall under ACTRA’s jurisdiction. This excludes:

- outside earnings an ACTRA member may have unrelated to performing (serving job, teaching, etc.), and/or
- performing income from productions that fall outside of ACTRA’s jurisdiction (ex. live theatre, most Canadian French recorded and live transmitted media productions, film, TV and digital media productions that shoot outside of Canada).

8.3 Production Terms:

Commercial Work: All television, radio and digital commercials produced in Canada or for Canadian audiences covered under the National Commercial Agreement (NCA).

Non-Commercial Work: All non-French, non-commercial recorded media (film/television/digital) productions shot in Canada covered under the Independent Production Agreement (IPA) or the British Columbia Master Production Agreement (BCMPA).

¹The Federal Employment Equity Act defines “members of visible minorities” as, “persons, other than aboriginal peoples, who are non-Caucasian in race or non-white in colour.”

TV Productions: All IPA and BCMPPA productions whose primary exhibition destination is television. This includes television series, television mini-series, pilots, movies of the week, talk shows, lifestyle/reality shows, and variety shows. This does NOT include IPA or BCMPPA productions that are classified as Animation.

Canadian vs. Non-Canadian TV Productions

This report classifies a **Canadian TV Production** as a television production that was shot in Canada under the IPA or BCMPPA where either:

- the Producer has applied or will apply for certification by CAVCO or CanCon under the CRTC,
- Telefilm Canada or any provincial film funding agency had direct or indirect financial participation in the Production², and/or
- a Crown agency/corporation and/or a Canadian public institution participated in the Production either in the form of financial participation or by the provision of production facilities or personnel.

² Note that non-Canadian TV Productions can and do receive tax credits and access to the Northern Ontario Heritage Fund.

Ontario ACTRA Census:
Key Observations and Recommendations

9 Key Observations and Recommendations

9.1 Ontario ACTRA membership demographics

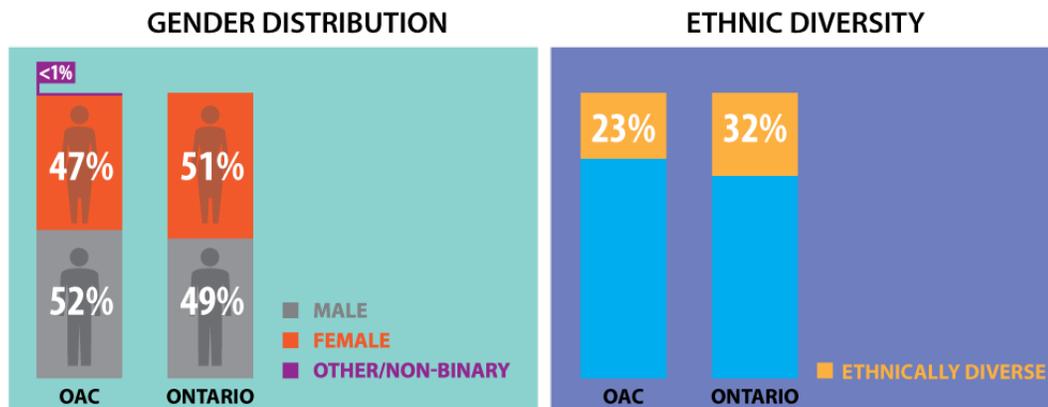
1. **Ontario ACTRA's membership has become more diverse in recent years.**

- **Ethnic Diversity**
 - 50% of respondents identifying as Ethnically Diverse joined this union after 2011 compared to 35% of respondents who did not identify as Ethnically Diverse.
- **Sexual Identity**
 - 31% of all Non-heterosexual OAC respondents joined this union between 2011-2015 compared to 22% of all heterosexuals.



2. **Ontario ACTRA's diversity generally reflects the overall diversity of Ontario reported in Statistics Canada's 2016 Census but there is room to grow.**

- **Gender**
 - OAC respondents, Male: 52%, Female: 47%, Other/non-binary: <1%
 - StatsCan profile of Ontario, Male: 49%, Female: 51%
- **Ethnic Diversity**
 - OAC respondents identifying as Ethnically Diverse: 23%
 - StatsCan profile of Ontario, Visible Minority or Aboriginal People: 32%



3. *Ontario ACTRA membership has a sizable portion of Diversely Abled members and Non-heterosexual members.*

- **Diverse Ability**
 - **OAC respondents, Physically Diverse: 6%**
 - **OAC respondents, identify as experiencing Mental Health Issues: 6%**
- **Sexual Identity**
 - **OAC respondents, Heterosexual: 77%, Non-heterosexual: 16%, Prefer Not To Answer: 7%**

RECOMMENDATIONS:

Nearly one in four OAC respondents identify themselves as Ethnically Diverse. ACTRA Toronto and ACTRA Ottawa, with other Ontario film industry stakeholders, should continue to promote the diversity of their membership to domestic and international productions, demonstrating that one can “Cast the World” in Ontario.

With the StatsCan 2016 Census revealing that 52% of Toronto’s population identify themselves as members of a visible minorities or aboriginal people, Ontario ACTRA branches should continue working to ensure that this multiculturalism is reflected in their memberships.

ACTRA Toronto and ACTRA Ottawa should continue to advocate for their diverse members and should continue to strengthen their relationships with diverse arts communities and marginalized populations.

Recognizing the increasing diversity of Canadian society and working to ensure that this diversity is reflected in ACTRA’s membership, ACTRA should continue to develop and support educational initiatives related to inclusivity, access and opportunity in the film industry.

With 6% of OAC respondents identifying as experiencing mental health issues, ACTRA should:

- continue to support the mental health of its members through communications and educational initiatives, and
- promote the mental health services available through its benefits provider of record, Actra Fraternal Benefits Society (AFBS).

9.2 Overall Earnings:

1. The average earnings of Ontario screen performers are not only substantially lower than Ontario workers in all industries, they are also significantly lower than other Ontario workers in the Arts, Entertainment and Recreation Industry:

2016 Annual Earnings of OAC respondents compared to All Ontario workers

Average Earnings	OAC respondents Performer Earnings ³	Ontario workers in Arts, Entertainment and Recreation industry	Ontario workers in all industries
	\$15,023	\$32,779	\$47,915

Source: Statistics Canada, 2016 Census of Population, Statistics Canada Catalogue no. 98-400-X2016300 and Ontario ACTRA Census.

- 21% of OAC respondents (approximately one in five) earned zero dollars for ACTRA performing work in 2016.

RECOMMENDATIONS:

- Recognizing that the existence of a diverse, experienced and internationally marketable performer pool is a key characteristic of an international production centre of excellence, our province’s film industry should continue to work with domestic and international production companies to increase Ontario production volume and encourage the engagement of Ontario performers. Additionally, the Ontario film industry should continue to work with partners and all levels of government to support film/tv production with the goal of:
 - stabilizing film/tv production tax credits,
 - building studio space, and
 - increasing government funds for productions.
- Recognizing the precarious nature of performer employment, ACTRA and producers should make monetary remuneration and work opportunities for performers a priority in the negotiation of industry collective agreements and ensure that more performers are paid a living wage so that performing remains a viable career in the Ontario production sector.
- Recognizing that Ontario performers earn substantially less than their counterparts in the Ontario Production industry and the wider Ontario economy, ACTRA Toronto should continue to partner with various financial organizations to provide financial literacy education sessions. The Ontario Film Industry should develop and promote Financial

³Note that “Performer Earnings” are defined in Section 8 as ONLY before-tax performer earnings of ACTRA members in productions that fall under ACTRA’s jurisdiction. It excludes outside earnings an ACTRA member may have unrelated to performing and performing income from productions that fall outside of ACTRA’s jurisdiction, such as live theatre.

Literacy education initiatives for its arts workers and provide other financial resources to address the needs of artists and other arts workers.

9.3 Demographics vs. Overall Earnings:

1. Average performer earnings of the non-marginalized are higher than those of the marginalized.
2. The performer earnings of the marginalized are proportionally smaller than earnings of the non-marginalized population in the Ontario ACTRA membership:
 - Females comprise 47% of OAC respondents but account for just 39.9% of earnings.
 - Performers who identify as Ethnically Diverse comprise 23% of OAC respondents but account for just 19.2% of earnings.
 - Performers with Diverse Ability (includes performers with physical diversity and performers experiencing mental health issues) are correlated with significantly lower earnings.

2016 OAC Respondent Annual Performer Earnings (All ACTRA Productions)

Average Earnings	Overall	Gender			Ethnic Diversity		
		Female	Male	Wage Gap: Female/Male	Identify as Ethnically Diverse	Do not Identify as Ethnically Diverse	Wage Gap: Ethnically Diverse/Not Ethnically Diverse
	\$15,023	\$12,790	\$17,159	25%	\$12,780	\$15,926	20%

Average Earnings	Overall	Diverse Ability				
		No Diverse Ability	Physically Diverse	Wage Gap: Physically Diverse/No Diverse Ability	Mental Health Issues	Wage Gap: Mental Health Issues/No Diverse Ability
	\$15,023	\$15,887	\$6,974	56%	\$14,091	11%

RECOMMENDATIONS:

- In addition to creating more work opportunities with higher pay for all performers, ACTRA should continue to advocate for performers from *Marginalized Groups* and to promote inclusivity, access and equal representation of Ontario’s increasingly diverse population in all areas of our film industry.

9.4 Earnings Analysis by Demographic and Production Type:

1. While the average performer earnings of Ontario ACTRA members working on Canadian TV productions are higher than the average earnings of Ontario ACTRA members working on non-Canadian TV productions that shoot in Canada, the Gender and Cultural Diversity wage gaps are larger in Canadian TV productions.
2. The average performer earnings of Ontario male and female performers working on Canadian TV productions are higher than the average performer earnings of Ontario male and female performers working on non-Canadian TV productions.
3. However, the average performer earnings of Ethnically Diverse Ontario performers working on Canadian TV productions are lower than the average performer earnings of Ethnically Diverse Ontario performers working on non-Canadian TV productions.
4. The Ethnic Diversity wage gap for Ontario performers working in Canadian TV productions is larger than the Ethnic Diversity wage gap for Ontario performers working in Commercials and non-Canadian TV productions.
5. The Gender wage gap for Ontario performers working in Commercials is larger than the Gender wage gap for Ontario performers working in Canadian and non-Canadian TV productions.

2016 OAC Respondent Annual Performer Earnings by Production Type

Average Earnings	Overall	Gender			Ethnic Diversity		
		Female	Male	Wage Gap: Female to Male	Identify as Ethnically Diverse	Do not Identify as Ethnically Diverse	Wage Gap: Ethnically Diverse/Not Ethnically Diverse
Canadian TV Productions (that shoot in Canada)							
	\$14,279	\$ 12,544	\$ 16,054	22%	\$9,351	\$16,368	43%
Non-Canadian TV Productions (that shoot in Canada)							
	\$10,369	\$9,616	\$10,844	11%	\$9,989	\$10,519	5%
Commercials							
	\$9,571	\$7,948	\$11,044	28%	\$7,408	\$10,363	29%

Additionally:

- 73% of OAC respondents made performer earnings in non-commercial screen work in 2016, compared to 33% in commercials.⁴

⁴ Total exceeds 100% because many of our performers work both in commercials and film/tv/digital/radio in the same year.

RECOMMENDATIONS (NON-COMMERCIAL PRODUCTIONS):

- While ACTRA and the Ontario Film Industry should continue to advocate for more Canadian productions, more Canadian stories and more Canadian performers in higher-profile and higher paying roles, they should also develop and support initiatives that promote inclusion and more equitable representation of marginalized performers in high-profile roles in Canadian TV productions. The Ethnic Diversity and Gender wage gaps in Canadian TV productions should not be greater than the Ethnic Diversity and Gender wage gaps in non-Canadian TV productions that shoot in Canada. We need more Canadian stories that reflect the diversity of Canadian society created by an industry that also reflects that diversity at every level.
- Recognizing the general benefit of international production shooting in our province to all Ontario performers and the specific benefit of such production to Ethnically Diverse Ontario performers, both ACTRA and the Ontario film industry should continue their efforts to incentivize international production in Ontario by promoting our industry abroad and working with government to ensure the availability of appropriate production infrastructure and a sustainable Ontario production sector.

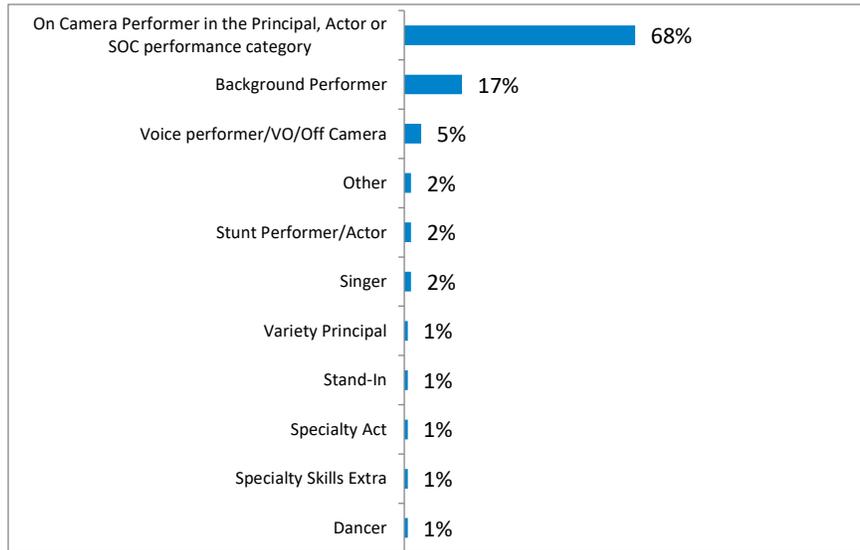
RECOMMENDATIONS (COMMERCIAL PRODUCTIONS):

- As an advocate for inclusivity, access and equal representation, ACTRA should work with other Ontario film industry stakeholders to strengthen our commercial production industry, organizing new commercial producers through industry relations initiatives and the streamlining and simplification of ACTRA/producer interactions.
- ACTRA should work with other Ontario commercial film industry stakeholders to eliminate the wage and opportunity gaps experienced by female and Ethnically Diverse performers.

9.5 Performance Category, Formal Arts Training and Demographics

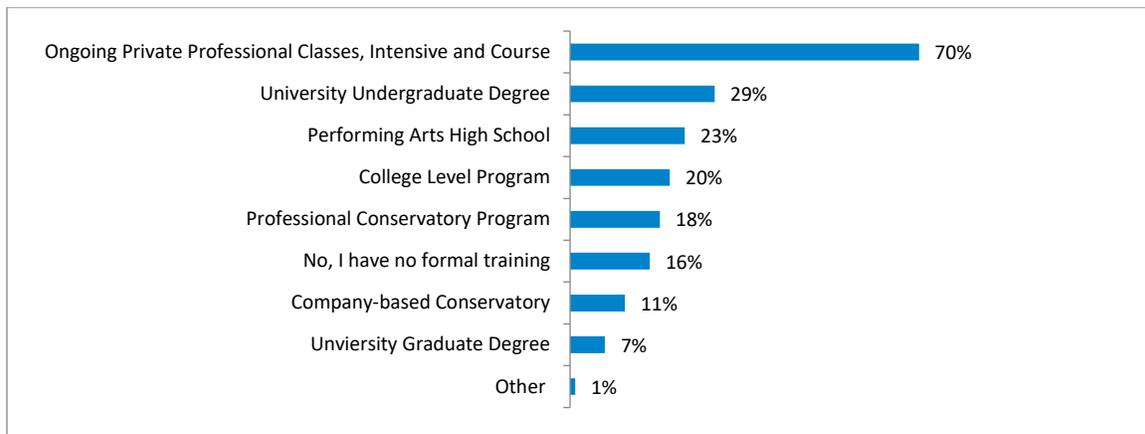
1. The largest primary performance category for Ontario ACTRA members is *On Camera Performer in the Principal, Actor or Silent-On-Camera (SOC) performance category*.

OAC Respondents: Primary Performance Category



2. 85% of ACTRA members have received some form of formal performance arts training.

OAC Respondents: Formal Arts Training (check all that apply)



3. Both OAC respondents with formal training and members receiving training on an ongoing basis are more likely to be *On Camera Performers in the Principal, Actor or SOC performance category* (75% and 70% respectively) compared to respondents with no formal training (35%).
4. A significantly larger proportion of OAC respondents who identify as Ethnically Diverse (72%) indicated that they are *On Camera Performers in the Principal, Actor or SOC performance category*, compared to respondents who do not identify as Ethnically Diverse (67%).

5. There are differences in training amongst demographic groups:

- A slightly larger proportion of female OAC respondents have received formal training compared to male respondents (87% vs. 84%).
- A significantly larger proportion of OAC respondents who do not identify as Ethnically Diverse have obtained an undergraduate university degree (30%), a graduate degree (8%) or attended a professional conservatory program (20%), compared to respondents who do identify as Ethnically Diverse (23%, 4% and 14% respectively).
- However, a slightly (but significantly) larger proportion of Ethnically Diverse OAC respondents are enrolled in ongoing private professional classes (74%) compared to respondents who do not identify as Ethnically Diverse (69%).

RECOMMENDATIONS:

- ACTRA and the Ontario film industry should continue to advocate for relevant, accessible and practical arts training for performers, especially for those performers who strive for prominent roles on-camera. Such advocacy includes:
 - Reaching out to university/college acting programs, acting conservatories and private acting programs to educate those students about ACTRA and the screen industry
 - Communicating the importance of arts training to ACTRA members
 - Working with partners to ensure that secondary and post-secondary arts education programs are available and accessible to all Ontarians
- ACTRA should continue its efforts to Ontario productions more inclusive, especially in prominent on-camera roles, by:
 - Advocating for and working with university/college acting programs and acting conservatories to make them more inclusive. This can include:
 - encouraging marginalized populations to apply for such programs
 - sharing best practices for an inclusive application process and
 - sharing best practices for an inclusive program delivery environment (e.g., include Ethnically Diverse working performers to mentor Ethnically Diverse students)
 - ACTRA should reinforce its connections with ongoing private education programs since these programs/classes attract a larger proportion of visible minority members.

Ontario ACTRA Census:

In-Depth Findings

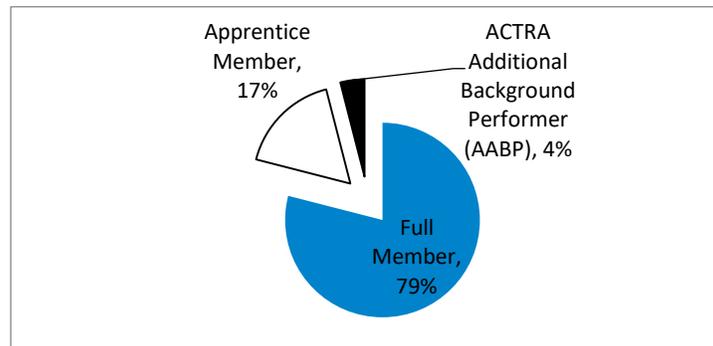
10 IN-DEPTH FINDINGS

The following subsections detail findings of the Ontario ACTRA Census. Key differences by gender, age, ethnocultural or racial identity, sexual orientation, mental health and Diverse Ability are presented where applicable.

10.1 ACTRA Membership

Members were asked to report their membership status within ACTRA’s jurisdiction. The majority of OAC respondents, 79%, are Full members, 17% are ACTRA Apprentice members and 4% are ACTRA Additional Background Performer (AABP) members (Chart 1). This breakdown was found to be similar to the entire Ontario ACTRA population.

Chart 1: Membership Status (n=3268)



Q1: What is your membership category within ACTRA’s jurisdiction? One answer only

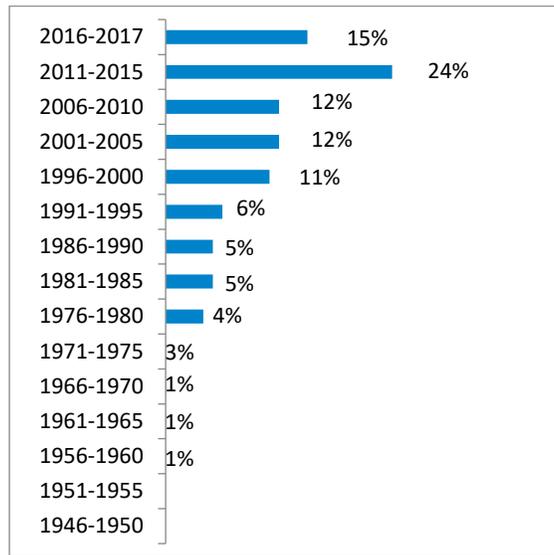
Overall, a significantly larger proportion of respondents do not identify as Ethnically Diverse are Full members compared to respondents who do identify as Ethnically Diverse (80% vs. 74%), and a significantly larger proportion of respondents who identify as heterosexual are Full members (80%) than respondents who do not (75%). In addition, significantly more respondents with formal performance training⁵ (83%) are Full members compared to respondents without formal performance training (59%), and respondents receiving ongoing training (78%).

When comparing membership by branch, a significantly larger proportion of ACTRA Toronto respondents are full members (79%) than ACTRA Ottawa respondents (68%).

Respondents were asked to report the year they joined ACTRA. Over 50% of respondents who provided a valid response joined ACTRA within the past 11 years, with 24% of respondents joining between 2011 and 2015 (Chart 2).

⁵ Throughout the report, “respondents with formal training” will refer to respondents who received formal arts training by attending a performing arts high school, a college level program, a university program at the undergraduate or graduate level, a professional conservatory program or a company-based conservatory. This term does not refer to respondents who are receiving ongoing training through private professional classes or courses.

Chart 2: Year Joined ACTRA (n=2999)



Q4: When did you first join ACTRA? Your best guess is fine.

The number of respondents who identify as Ethnically Diverse has grown significantly in recent years. Over 50% of Ethnically Diverse respondents joined ACTRA in 2011 or more recently - significantly greater growth than among respondents do not identify as Ethnically Diverse (35%).

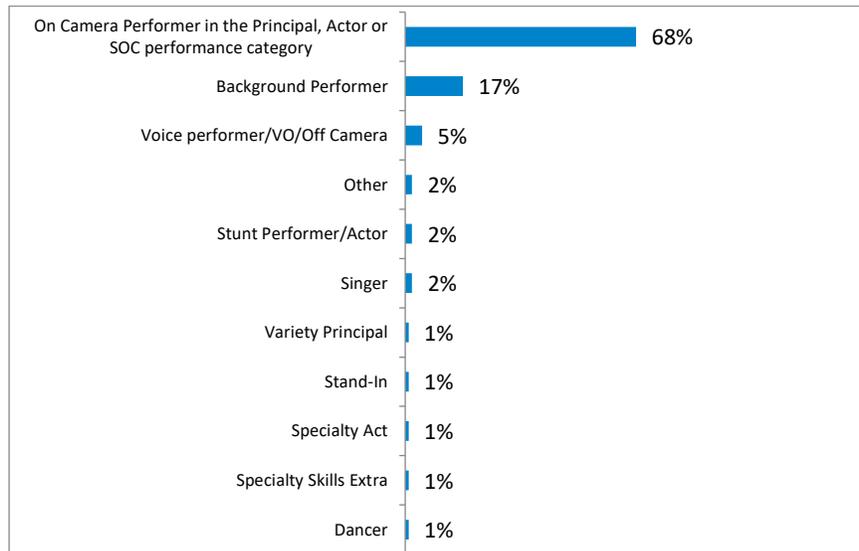
Between 2011 and 2015 a larger proportion of respondents who do not identify as heterosexual became ACTRA members (31% of Non-heterosexual respondents compared to 22% of heterosexual respondents). In addition, a larger proportion of respondents who have no formal training (50%) and are completing ongoing training (42%) became members over the last six years compared to respondents who do have formal training (36%).

Less than 1% of respondents reported joining ACTRA between 1946 and 1955.

10.1.1 Performance Category

Members were also asked to identify their primary performance category within ACTRA’s jurisdiction. Note that members can work in several different performance categories, either serially or simultaneously, over the course of their careers. Over two-thirds of respondents, 68%, reported that they are *On Camera Performers in the Principal, Actor or SOC performance category*. A total of 17% indicated that their primary performance category is *Background Performer* and 5% selected *Voice Performer/VO/Off Camera* as their primary category. Each of the following performance categories represented less than 1% of the total sample: *Demonstrator, Model, Performance or Motion Capture Performer in video games, Puppeteer, Sportscaster and Stunt Coordinator*.

Chart 3: Primary Performance Category (n=3268)



Q2: What is your primary performance category within ACTRA’s jurisdiction?

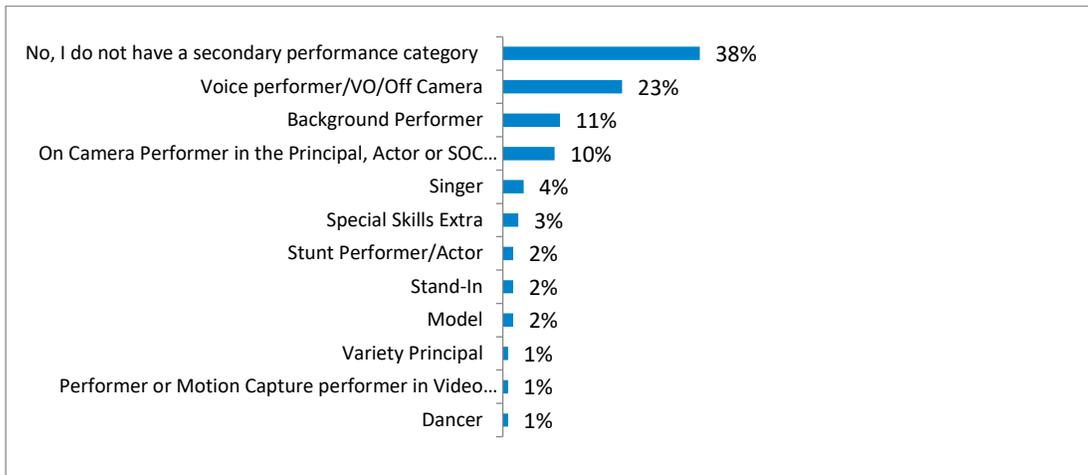
A significantly larger proportion of respondents who identify as Ethnically Diverse (72%) indicated that they are *On Camera Performers in the Principal, Actor or SOC performance category*, compared to members who do not identify as Ethnically Diverse (67%). Almost three quarters (72%) of respondents with more than one ethnocultural or racial identity are *On Camera Performers in the Principal, Actor or SOC performance category* compared to members with one ethnocultural or racial identity (68%). Respondents who do not identify as Physically Diverse are slightly more likely to be performers in this primary performance category than respondents who do identify as Physically Diverse (69% vs. 64%).

Both respondents with formal training and respondents receiving training on an ongoing basis are more likely to be *On Camera Performers in the Principal, Actor or SOC performance category* (75% and 70% respectively) compared to respondents with no formal training (35%). Child respondents are also significantly more likely to select this as their primary performance category compared to respondents aged 18 to 64 (83% vs. 69%). Significantly fewer respondents over age 65 (57%) selected this performance category.

A slight, but significant difference was observed between respondents who identify as Ethnically Diverse and respondents who do not identify as Ethnically Diverse. Respondents who do not identify as Ethnically Diverse (6%) were significantly more likely to report that their primary performance category was *Voice Performer/VO/Off Camera* than respondents who do identify as Ethnically Diverse (2%).

Respondents were asked to indicate their secondary performance category within ACTRA’s jurisdiction, if applicable (Chart 4). In total, 62% indicated that they have a secondary performance category. Among this group, 23% are *Voice Performers/VO/Off Camera*, 11% are *Background Performers* and 10% are *On Camera Performers in the Principal, Actor or SOC performance category*. Again, a slight but significant difference exists between respondents who identify as Ethnically Diverse and respondents who do not identify as Ethnically Diverse. Approximately one in five (24%) respondents who do not identify as Ethnically Diverse indicated that *Voice Performer/VO/Off Camera* was their secondary performance category compared to 20% of respondents who do identify as Ethnically Diverse.

Chart 4: Secondary Performance Category (n=3268)

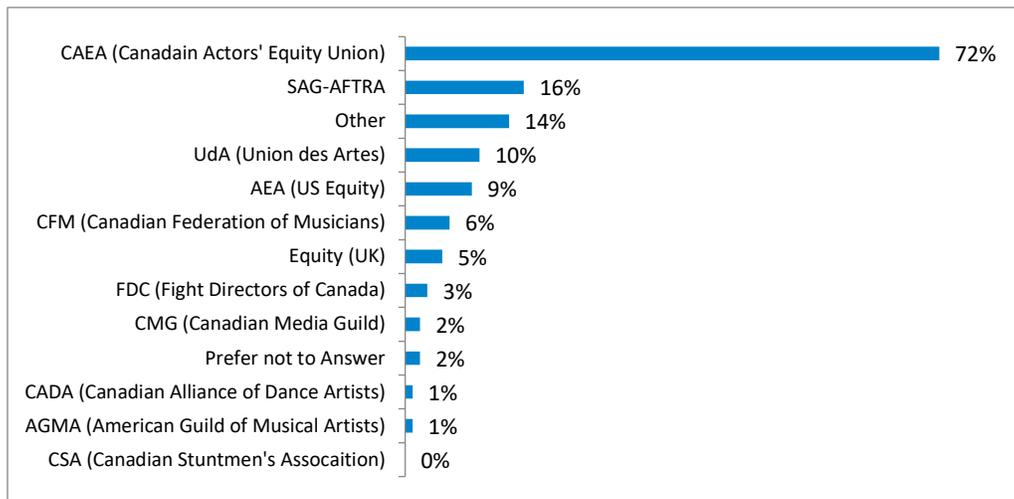


Q3: Do you have a secondary performance category within ACTRA's jurisdiction?

10.1.2 Affiliation with other performers' Associations or Unions

Respondents were asked if they had ever been a member of any performers' association or union other than ACTRA. Just under half (47%) indicated that they had been affiliated with another performers association or union. Of respondents who selected 'yes,' almost three quarters (72%) have, at some point, been members of *Canadian Actors' Equity Association (CAEA)*, 16% have been members of *SAG-AFTRA*, and 14% reported other memberships.⁶

Chart 5: Member of any other Performers Association or Union? (n=1536)



Q5: Have you ever been a member of any other performers association or union?

Half of respondents who do not identify as Ethnically Diverse have been a member of another association or union; a significantly larger proportion when compared with 39% of respondents who do identify as Ethnically Diverse. A significantly larger percentage of respondents with multiple affiliations

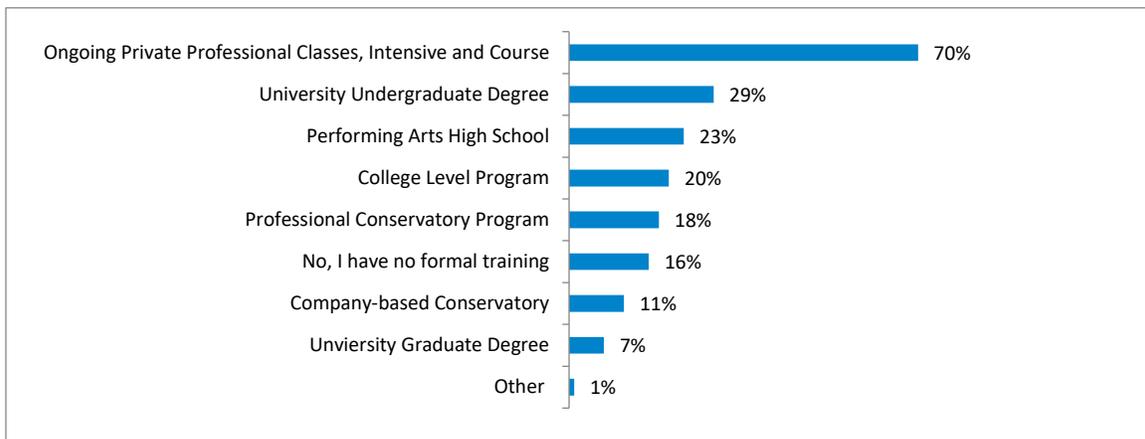
⁶ Of respondents who selected 'other', 16% belong to UBCP, 14% belong to the Writers Guild of Canada and 17% are in a union unrelated to the industry.

reported that they have formal training (57%) compared to respondents who are completing ongoing training (35%) and respondents with no formal training (22%).

10.1.3 Formal Arts Training

Members were then asked if they had received any formal performance arts training, and if they responded affirmatively, they were asked to select all the types of training they had received. The large majority of respondents, 85%, have received some type of formal performance arts training, 14% have not received any training and 1% preferred not to answer. 70% of respondents who have received training are involved in ongoing private professional classes and/or courses. Additionally, 29% of respondents have received a university undergraduate degree and 23% have attended a performing arts high school.

Chart 6: Have you received any formal arts training (n=2781)



Q6: Have you received any formal performance arts training? If yes, check all that apply.

A slightly larger proportion of female respondents have received formal training compared to male respondents (87% vs. 84%). A significantly larger proportion of respondents who do not identify as Ethnically Diverse has obtained an undergraduate university degree (30%), a graduate degree (8%) or attended a professional conservatory program (20%), compared to respondents who do identify as Ethnically Diverse (23%, 4% and 14% respectively). However, a slightly (but significantly) larger proportion of respondents who do identify as Ethnically Diverse are enrolled in ongoing private professional classes (74%) compared to respondents who do not identify as Ethnically Diverse (69%).

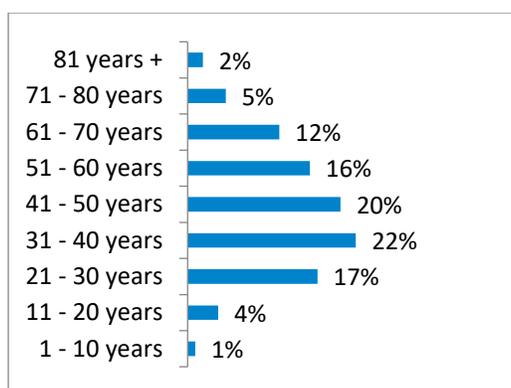
10.2 Demographics and Overall Earnings

The following sections show the demographic profile of OAC respondents including age and total annual income from ACTRA engagements.

10.2.1 Age of Members

Members were asked to report the year they were born. The age of respondents is reported in ten-year increments in Chart 7. Overall, 91% of respondents provided a valid response.

Chart 7: Age of ACTRA Membership (n=2974)⁷



Q 17 When were you born?

55% of respondents were older than 40 years of age (with 20% aged 41 to 50) and 44% were younger (with 22% aged 31 to 40). The average age across all survey respondents was 44.5. Responses were calculated based on the year members were born. Fewer than 1% of respondents were 0 to 1 years old.

21% of female respondents were 21 to 30 years old (21%) while only 13% of male respondents (13%) were in that age group. 38% of male respondents were aged 51 to 80 compared to 27% of female respondents in the same age group.

Respondents aged 51 and older reported identifying with fewer ethnocultural or racial identities; 37% identified with one ethnicity compared with 22% having two or more ethnocultural or racial identities. More respondents with multiple ethnocultural or racial identities were between 11 and 30 years of age (32%) compared to respondents belonging to one ethnocultural or racial group of the same age (20%).

10.2.2 Total 2016 Annual ACTRA Performer Earnings

The following section details the 2016 annual performer earnings of OAC respondents from performer contracts under ACTRA's jurisdictions. These performer earnings should not be considered as the sole source of income for all Ontario ACTRA members, since many members supplement their performer income with income from other employment.

Ontario ACTRA members who completed the census were given the option to consent to the comparison of their anonymized census data with existing branch member records for deeper analysis.

⁷ Numbers in the chart sum to 99%. This is due to a combination of excluding respondents aged 0-1 years old (as they comprise less than 1% of respondents) and rounding.

With this data, member earnings from ACTRA engagements were used to calculate earnings based on payment and agreement type and production location.

The table below outlines average total earnings, residual, and session fees by branch affiliation.

Table 2: OAC Respondent Average Total Performer Earnings (including those who had zero earnings)

	Ontario ACTRA	ACTRA Toronto	ACTRA Ottawa
Average n= ⁸	\$15,023.34 3 268	\$15,317.20 3 151	\$6035.36 112

ACTRA Toronto respondents mean earnings were significantly higher than the earnings of ACTRA Ottawa respondents. Earnings in the above table reflect all member-recorded earnings, including those of members who had zero earnings for 2016.

21% of Ontario ACTRA and ACTRA Toronto member respondents had zero performer earnings in 2016, whereas 23% of ACTRA Ottawa member respondents had zero performer earnings in the same year. When the zero earners were removed from average total earnings, ACTRA Toronto earnings were still significantly higher than ACTRA Ottawa (Table 3).

Table 3: OAC Respondent Average Total Performer Earnings of non-zero dollar earners and proportion of zero dollar earners

	Ontario ACTRA	ACTRA Toronto	ACTRA Ottawa
Not including members with zero earnings			
Average n=	\$19,088.75 2 572	\$19,453.65 2 481	\$7,860.00 86
Proportion of members earning zero dollars			
n=	21%	21%	23%

Table 4 below provides an overview of earnings by commercials vs. non-commercial.

Table 4: OAC Respondent Average Total Performer Earnings by Agreement Type

	Ontario ACTRA	ACTRA Toronto	ACTRA Ottawa
Commercial Earnings			
Average n=	\$9,570.74 1 091	\$9,485.57 1 072	\$15,654.54 16
Non-Commercial Earnings			
Average n=	\$16,187.02 2 388	\$16,570.67 2 299	\$5,005.73 85

Non-commercial engagements in 2016 were more financially rewarding for OAC respondents. The majority of respondents (73%) reported non-commercial agreement performer earnings compared to

⁸ n refers to the number of respondents who are represented in average earnings calculations.

33% of respondents who had commercial agreement earnings. On average, total performer earnings among ACTRA Toronto respondents with non-commercial agreements were significantly higher than ACTRA Ottawa respondents with non-commercial agreements (\$16,570.67 vs. \$5,005.73). ACTRA Ottawa respondents with commercial agreements reported higher total performer earnings than ACTRA Toronto respondents (\$15,654.54 vs. \$9,488.57). This result should be interpreted with caution, however, as very few ACTRA Ottawa respondents had commercial earnings (n=16).

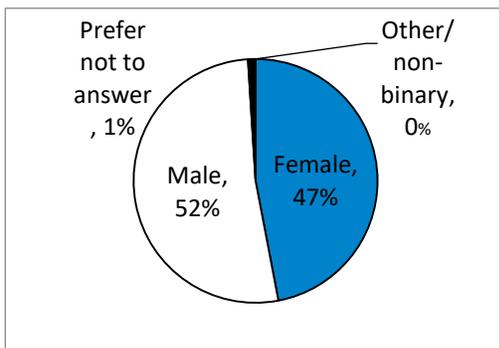
10.3 Gender

The following section provides an overview of OAC respondents' genders.

10.3.1 Breakdown by Gender

The majority of respondents identified as male (52%) or female (47%). Less than 1% identified as other/non-binary. Only 1% of respondents did not answer (Chart 8). Table 5 provides respondents' ages in 10-year groupings by gender.

Chart 8: Gender of OAC Respondents (n=3268)



Q 13 Which of the following best describes your gender? One answer only

Age in 10-year groups	Female (n=1367)	Male (n=1580)
1-10 years	1%	1%

Table 5: Age of OAC Respondent in 10-Year Groupings

Age Group	Female (%)	Male (%)
11-20 years	5%	4%
21-30 years	21%	13%
31-40 years	24%	21%
41-50 years	20%	21%
51-60 years	14%	18%
61-70 years	10%	14%
71-80 years	3%	6%
81+ years	1%	2%
No Answer	166	115

10.3.2 Member Earnings by Gender

On average, male respondents who completed the census out-earned their female counterparts, reporting significantly higher total earnings in 2016.

Table 6: OAC Respondent Average Total Performer Earnings by Gender⁹

	Female	Male
Average n= ¹⁰	\$12,790.46 1 533	\$17,159.26 1 695

On average, male respondents earned more than female respondents for both commercial and non-commercial agreements. For both types of agreements, a larger proportion of male respondents reported earnings than did female respondents.

Table 7: OAC Respondent Agreement Average Total Performer Earnings based on Gender

	OAC respondents	Female	Male
Commercial Earnings			
Average n= ¹¹	\$9,570.74 1 091	\$7,947.80 499	\$11,043.63 580
Non-Commercial Earnings			
Average n=	\$16,187.02 2 388	\$14,297.83 1 094	\$17,971.18 1 262

Male OAC respondents earned more than female OAC respondents on Canadian TV productions and on Non-Canadian TV productions shot in Canada.

Table 8: OAC Respondent Average Performer Earnings in Canadian and Non-Canadian productions based on Gender

	OAC respondents	Female	Male
Canadian Television Earnings			
Average n=	\$14,278.56 1 293	\$ 12,543.97 614	\$ 16,053.66 667
Non-Canadian Television Earnings			
Average n=	\$10,369.23 1 052	\$9,615.86 435	\$10,843.62 605

Male respondents receive a disproportionately larger share of earnings than female respondents in all performance categories. 47% of OAC respondents identifying as female receive only 39.9% of OAC

⁹ Due to small sample size, earnings for respondents who identify as other/non-binary were not included as average earnings could not be reported reliably.

¹⁰ n refers to the number of OAC respondents who are represented in average earnings calculations.

¹¹ n refers to the number of OAC respondents who are represented in average earnings calculations.

respondent total earnings. Male respondents comprise 52% of OAC respondents but receive 59.2% of OAC respondent total earnings.

Table 9: Proportion of ACTRA Performer Earnings by Performance Category

Gender	Proportion of OAC respondents	Proportion of Earnings				
		Overall	Performer	Background	Stunt	Other
Female (n=1,533)	47%	39.9%	40.6%	43.5%	32.8%	34.7%
Male (n=1,695)	52%	59.2%	58.8%	55.1%	65.5%	64.2%

10.4 Ethnocultural or Racial Identity

The following section provides information on OAC respondents' Ethnocultural or Racial identity.

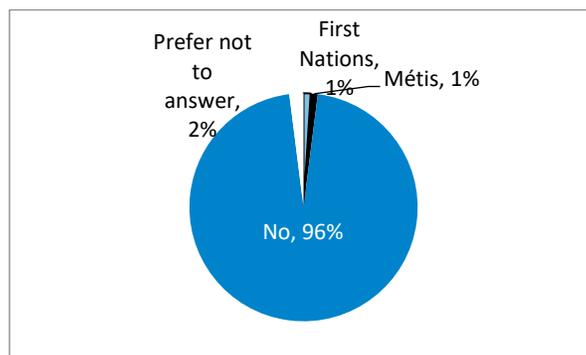
10.4.1 Breakdown of Ethnic Diversity

Members were asked to indicate their Ethnocultural or Racial identity. The choices were adopted from the Canadian National Census Program. Members were first asked if they identified as Aboriginal (First Nations, Métis, or Inuk (Inuit)) and then asked if they identified with any other ethnocultural or racial groups. Members could select up to four answers.

As shown in Chart 9, 2% of respondents identified as Aboriginal (i.e., First Nations, Métis, or Inuk (Inuit)).

Members were then asked to select up to four selections for ethnocultural or racial identity. Members who identified as Aboriginal were given three choices. Ethnocultural or racial identity is displayed Table 10 (next page). The majority of respondents, 69%, identify as Caucasian.

Chart 9: Aboriginal Identity (n=3268)



Q 8A) Do you identify as an Aboriginal person, that is, First Nations, Métis or Inuk (Inuit)?

Table 10: Ethnocultural or Racial Identity (n=3688)¹²

Ethnocultural or Racial Identity	Proportion of Members
Arab	1%
Black	9%
Caucasian (White)	69%
Chinese	4%
Filipino	1%
Japanese	1%
Korean	1%
Latin American	3%
South Asian	3%
Southeast Asian	1%
West Asian	1%
Other	1%
Don't know/no response	2%
Western European	1%
Jewish	1%
West Indian/Caribbean	1%
Mixed Race	1%

Q 8 B) With what ethnocultural or racial groups(s) do you identify? Check up to four answers.

¹² Because respondents were able to make multiple responses, the base is expanded.

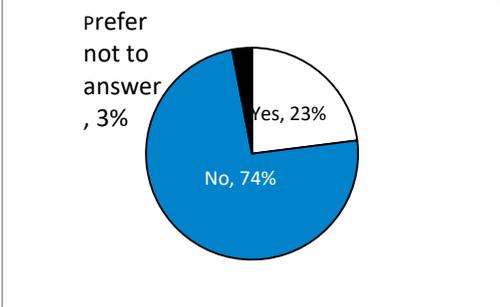
Table 11 details the number of ethnocultural or racial groups with which respondents identify. Overall, the majority of respondents, 85%, identify with one ethnocultural or racial group, and 14% identify with multiple ethnocultural or racial groups. A small percentage, 2%, did not provide a valid answer.

Members were asked if they “identify as a person of colour, Aboriginal person or a visible minority as defined by the Federal Employment Equity Act.” The majority of members, 74%, said “no,” 23% answered “yes,” and 3% preferred not to answer (Chart 10).

Table 11: Number of Ethnocultural or Racial Group Selections (n=3268)

Number	Number of Members	Proportion of Members
Zero selections	81	2%
One selection	2740	84%
Two selections	352	11%
Three selections	67	2%
Four selections	28	1%

Chart 10: Person of Colour or Aboriginal Person or Visible Minority (n=3268)



Q 9 Do you identify as a person of colour or an Aboriginal person or a visible minority (as defined by the Federal Employment Equity Act)?

10.4.2 Member Earnings by Ethnocultural or Racial Identity

OAC respondents' earnings were also compared by Ethnocultural or Racial Identity. The chart below outlines total earnings for respondents. 2016 average total performer earnings of respondents who do not identify as Ethnically Diverse were higher than total performer earnings of respondents who do identify as Ethnically Diverse.

Table 12: OAC Respondent Total Average Performer Earnings based on Minority Status

	Ethnically Diverse	Not Ethnically Diverse
Average n= ¹³	\$12,779.94 739	\$15,925.70 2 417

Table 13 offers a comparison between agreement earnings based on Ethnocultural or Racial Identity. Overall, respondents who do not identify as Ethnically Diverse had greater earnings for both commercial and non-commercial agreements compared to respondents who do identify as Ethnically Diverse. Though representation was fairly equal, with 35% of respondents who identify as Ethnically Diverse and 33% of respondents who do not identify as Ethnically Diverse reporting commercial earnings, respondents who do not identify as Ethnically Diverse had significantly greater commercial earnings than respondents who do identify as Ethnically Diverse, \$10,362.98 and \$7,407.84 respectively. There are no significant differences to note when comparing non-commercial earnings by Ethnocultural or Racial Identity.

Table 13: OAC Respondent Agreement Average Performer Earnings based on Ethnocultural or Racial Identity

	OAC respondents	Ethnically Diverse	Not Ethnically Diverse
Commercial Earnings			
Average n=	\$9,570.74 1 091	\$7,407.84 258	\$10,362.98 798
Non-Commercial Earnings			
Average n=	\$16,187.02 2 388	\$14,160.07 532	\$16,979.08 1 780

¹³ n refers to the number of respondents who are represented in average earnings calculations.

Table 14 details earnings for Canadian and non-Canadian television productions. As indicated, earnings are significantly higher for respondents who do not identify as Ethnically Diverse and worked in non-Canadian television productions. A slightly (but significantly) greater proportion of respondents who identify as Ethnically Diverse (55%) had earnings for these productions compared to respondents who do not identify as Ethnically Diverse (49%).

Table 14: OAC Respondent Canadian and Non-Canadian TV production Average Performer Earnings based on Ethnocultural or Racial Identity

	OAC respondents	Ethnically Diverse	Not Ethnically Diverse
Canadian Television Earnings			
Average n= ¹⁴	\$14,278.56 1 293	\$9,351.07 232	\$16,367.90 931
Non-Canadian Television Earnings			
Average n=	\$10,369.23 1 052	\$9,988.93 255	\$10,519.48 760

¹⁴ n refers to the number of respondents who are represented in average earnings calculations.

Table 15 below details how respondent performer earnings are divided by Ethnocultural or Racial identity. Earnings are reported for the 11 Ethnocultural or Racial groups that align with Statistics Canada. Respondents identifying as Western European, Jewish, West Indian/Caribbean and Mixed Race were excluded from the following tables.

Respondents identifying as Caucasian comprise 73% of total respondents and earn 85.6% of total performer earnings, 87.6% of total residual earnings, and 85.6% of total session earnings.

Table 15: Proportion of OAC Respondent Performer Earnings (n=3493)¹⁵

Ethnocultural or Racial Identity	Proportion of OAC respondents	Total % of Earnings
Arab	2%	0.8%
Black	9%	7.9%
Chinese	4%	3.5%
Filipino	2%	1.7%
Japanese	1%	0.5%
Korean	1%	1.1%
Latin American	4%	3.2%
South Asian	3%	2.8%
Southeast Asian	1%	0.9%
West Asian	1%	1.2%
Caucasian (White)	73%	85.6%

¹⁵ Proportion of OAC respondents was calculated with the number of responses as the base, rather than the number of respondents. Hence, the number of responses is greater than the number of census respondents. Proportion of respondents was rounded to the nearest decimal place.

Table 16 outlines the proportion of respondent performer earnings by performance category and ethnocultural or racial identity. Performance categories are grouped into Performer (Demonstrator, Voice Performer/VO/Off Camera, Demonstrator, Puppeteer, On-Camera Performer, Dancer, Singer, and On-Camera Performer), Background (Background Performer, Model, Special Skills Extra, and Stand-In), Stunts (Stunt Performer, Stunt Coordinator, and Stunt Rigger) and Other. A total of 3% of respondents did not share their ethnocultural or racial identity and are not represented in the table below. Overall, respondents who do not identify as Ethnically Diverse represent 74% of total OAC respondents but earn 76% or more of the total earnings in each performance category.

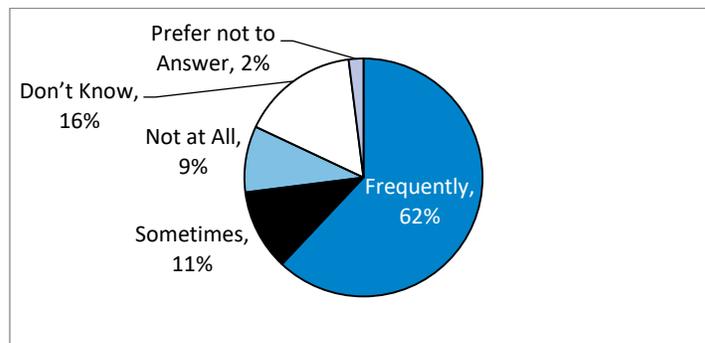
Table 16: Proportion of OAC respondent Performer Earnings by Performance Category

Ethnocultural or Racial Identity	Proportion of OAC respondents	Proportion of Earnings			
		Performer	Background	Stunt	Other
Ethnically Diverse (n=739)	23.0%	19.8%	20.3%	15.0%	16.0%
Not Ethnically Diverse (n=2,417)	74.0%	78.0%	76.4%	83.2%	81.1%

10.4.3 Engager Perception by Cultural Diversity

Members were then asked how frequently engagers (producers, casting directors, etc.) perceive them as belonging to the ethnocultural or racial group(s) with which they identify. The majority of respondents, 62%, believed that engagers frequently perceive them as belonging to the same ethnocultural or racial group with which they identify.

Chart 11: Engager Perception (n=3268)



Q10: In your opinion, how frequently do Engagers (producers, casting directors, etc.) perceive you as belonging to the same ethnocultural or racial group(s) with which you identify?

Respondents who identify with one ethnocultural or racial identity are significantly more likely to agree that engagers frequently perceive them as belonging to this ethnocultural or racial group than members who had two or more ethnocultural or racial identities (67% and 36% respectively). Respondents who do not identify as Ethnically Diverse were also more likely to report that engagers frequently perceive them as belonging to the ethnocultural or racial group with which they identify than respondents who do identify as Ethnically Diverse (65% vs. 57%). Slightly (but significantly) more heterosexual respondents than Non-heterosexual respondents agreed that engagers frequently perceive them as belonging to the ethnocultural or racial group with which they identify (64% vs. 58%).

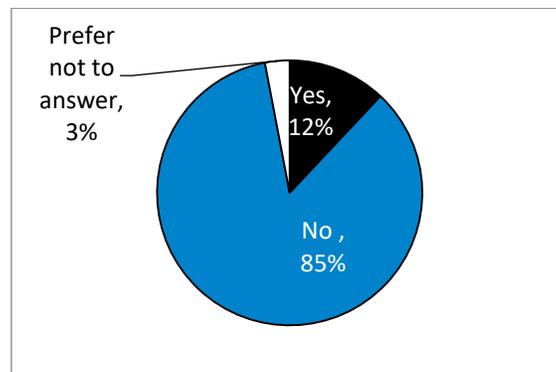
10.5 Diverse Ability

The next section focuses on the diverse abilities of OAC respondents, which includes respondents who are physically diverse and/or identify as someone who has a mental health issue.

10.5.1 Breakdown by Diverse Ability

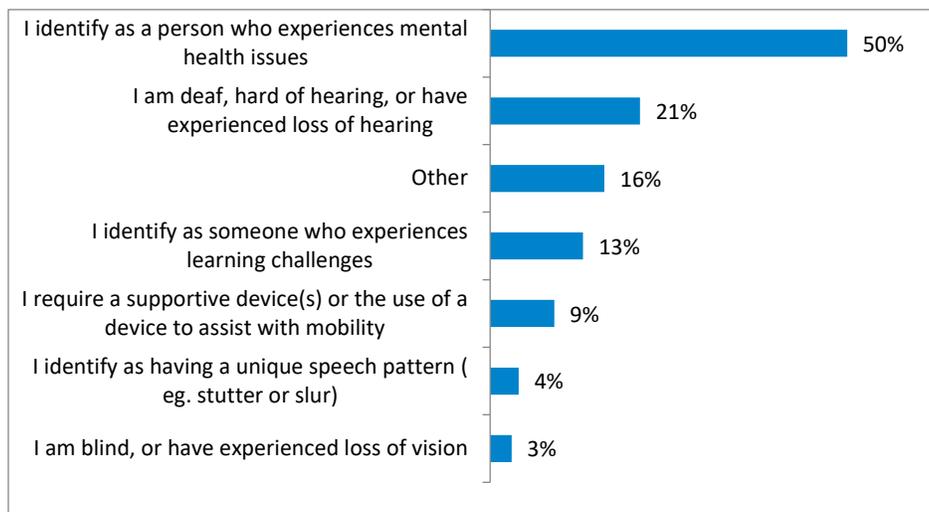
Overall, 12% of respondents identified as Diversely Abled. There were no significant differences by branch or gender. A greater proportion of respondents aged 65 and older reported Diverse Ability (17%) compared to respondents aged 18 to 64 (12%), and respondents under 18 (10%). A significantly larger proportion of Non-heterosexual respondents identified as physically diverse than did heterosexual respondents (19% vs. 11%). In addition, more respondents who do not identify as Ethnically Diverse (13%) identified as physically diverse than respondents who do identify as Ethnically Diverse (10%).

Chart 12: Diverse Ability (n=3268)



Of the respondents with Diverse Ability (403 of 3268), 50% reported experiencing mental health issues. Nearly one in five, 21%, reported that they are deaf, hard of hearing or have experienced loss of hearing.

Chart 13: Diverse Ability (n=403)



Q 11 Do any of the points above describe you? If yes, select all that apply.

Among respondents experiencing mental health issues, a significantly larger proportion was female (55% vs. 44% male). Additionally, Non-heterosexual respondents were significantly more likely to experience mental health issues (64%) than heterosexual respondents (44%). In addition, a significantly larger proportion of male respondents identified as deaf, hard of hearing or having experienced hearing loss compared to female respondents (29% vs. 13%). Among those who selected 'other,' 52% stated that they were experiencing chronic health problems, illness or injury, 27% reported physical impairment and 20% said they were overweight or obese.

10.5.2 Member Earnings by Diverse Ability

The table below outlines average total performer earnings of respondents with and without diverse abilities. Respondents with Diverse Ability (physically diverse or identifying as having a mental health issue) had total average earnings that were significantly lower than respondents who have no Diverse Ability.

Table 17: 2016 OAC Respondent Average Total Performer Earnings by Diverse Ability

	Physically Diverse	Mental Health Issues	No Diverse Ability
Average n= ¹⁶	\$6,973.65 203	\$14,091.17 200	\$15,886.66 2 766

Table 18 below highlights overall performer earnings of Diverse Ability respondents by agreement type. Respondents without Diverse Ability earned more than respondents who have Diverse Ability. Average non-commercial earnings were significantly higher among respondents who have no Diverse Ability (\$17,136.29 and \$10,774.14 respectively).

Table 19 below demonstrates that respondents without Diverse Ability and respondents with mental illness had significantly greater average non-commercial earnings than physically diverse respondents (\$17,136.29, \$14,609.00 and \$7,174.07 respectively).

Table 18: OAC Respondent Agreement Average Total Performer Earnings of Diversely Abled Respondents

	OAC respondents	Diverse Ability	No Diverse Ability
Commercial Earnings			
Average n=	\$9,570.74 1 091	\$9,306.02 125	\$9,711.09 934
Non-Commercial Earnings			
Average n=	\$16,187.02 2 388	\$10,774.14 285	\$17,136.29 2 035

Table 19: OAC Respondent Agreement Average Total Performer Earnings of Diversely Abled Respondents by Type

	Physically Diverse	Mental Health Issues	No Diverse Ability
Commercial Earnings			
Average n=	\$6,943.49 52	\$10,988.91 73	\$9,711.09 934
Non-Commercial Earnings			
Average n=	\$7,174.07 147	\$14,609.00 138	\$17,136.29 2 035

¹⁶ n refers to the number of respondents who are represented in average earnings calculations.

On average, respondents who have no Diverse Ability and respondents with mental health issues had significantly higher performer earnings than respondents with physical diversities. Average earnings among respondents with no Diverse Ability was \$15,125.72 compared to \$12,618.85 among respondents with mental health issues, and \$4,958.89 among respondents who are physically diverse.

In addition, a larger proportion of respondents with mental health issues had Canadian television earnings when compared to members with physical diversities (53% and 37% respectively).

Table 20: Average Total Performer Earnings in Canadian and Non-Canadian productions based on Diverse Ability¹⁷

	OAC respondents	Diverse Ability	No Diverse Ability
Canadian Television Earnings			
Average n= ¹⁸	\$14,278.56 1 293	\$9,399.45 138	\$15,125.72 1 116
Non-Canadian Television Earnings			
Average n=	\$10,369.23 1 052	\$9,032.60 110	\$10,744.67 908

As detailed in Table 21, respondents who have no Diverse Ability represent 85% of all OAC respondents and earn 89.5% of total respondents performer earnings. Respondents with mental health issues represent 6% of the overall respondents.

Table 21: Proportion of OAC respondent performer earnings by Performance Category

Diverse Ability	Proportion of OAC respondents	Proportion of Earnings			
		Performer	Background	Stunt	Other
Physically Diverse (n=203)	6%	2.1%	5.7%	5.2%	4.3%
Mental Health Issues (n=200)	6%	5.9%	4.9%	5.9%	5.2%
No Diverse Ability (n=2,766)	85%	90.0%	87.5%	87.8%	89.7%

¹⁷ All earnings reported for Canadian and Non-Canadian television productions are session earnings.

¹⁸ n refers to the number of respondents who are represented in average earnings calculations.

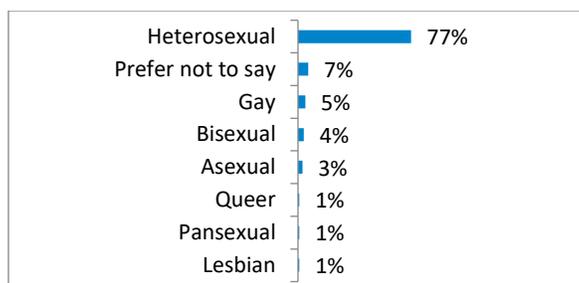
10.6 Sexual Identity

The following section outlines the sexual identities of OAC respondents and their work opportunities.

10.6.1 Breakdown by Sexual Identity

Members were asked to identify their sexual identity (sexual orientation). The majority of respondents (77%) self-identified as heterosexual and 16% self-identified as having another sexual orientation. Less than 1 in 10, 7%, preferred not to answer.

Chart 14: Sexual Orientation (n=3268)



Q 14 A) Which of the following best describes your sexual identity (sexual orientation)?

Less than 1% of respondents identified as MSM, Two-Spirit, WSW or Other. Slightly, but significantly more respondents who do not identify as Ethnically Diverse identified as heterosexual (79%) than respondents who do identify as Ethnically Diverse (75%). Additionally, more respondents who identified as being physically diverse identified as bisexual compared to respondents who do not identify as physically diverse (8% vs. 4%).

10.6.2 Member Earnings by Sexual Identity

In the table below, total respondent performer earnings are reported as averages for respondents identifying as heterosexual, and Non-heterosexual. Comparisons are made where applicable.

Table 22: Average Total Performer Earnings of Heterosexual and Non-Heterosexual Respondents

	Heterosexual	Non-heterosexual
Average $n=^{19}$	\$15,381.94 2 518	\$13,852.91 496

Heterosexual respondents have a greater average income from ACTRA engagements than non-heterosexual respondents. When earnings are compared by agreement type, Non-heterosexual respondents have greater average commercial earnings and heterosexual respondents have greater average non-commercial earnings.

¹⁹ n refers to the number of respondents who are represented in average earnings calculations.

Table 23: Average Total Agreement Performer Earnings based on Sexual Orientation

	OAC respondents	Heterosexual	Non-heterosexual
Commercial Earnings			
Average n= ²⁰	\$9,570.74 1 091	\$9,372.42 848	\$10,487.89 150
Non-Commercial Earnings			
Average n=	\$16,187.02 2 388	\$16,532.71 1 862	\$14,923.55 355

The table below highlights the earnings of heterosexual and Non-heterosexual respondents in Canadian and non-Canadian television productions. Although differences are not significant, earnings among heterosexual respondents were consistently higher for both Canadian and non-Canadian television productions.

Table 24: Average Total Performer Earnings in Canadian and Non-Canadian Television productions based on Sexual Orientation

	OAC respondents	Heterosexual	Non-heterosexual
Canadian Television Earnings			
Average n= ²¹	\$14,278.56 1 293	\$ 15,001.42 1000	\$ 13,234.18 199
Non-Canadian Television Earnings			
Average n=	\$10,369.23 1 052	\$10,852.97 811	\$8,763.70 158

Non-heterosexual respondents represent 16% of overall respondents and earned 14.0% of total OAC respondent performer earnings. When analyzed by performance category, Non-heterosexual respondents in the stunt performers, coordinators and riggers category had a higher proportion of earnings relative to their heterosexual respondent counterparts (at 20.9%) than in other performance categories.

Table 25: Proportion of OAC respondent performer earnings by Performance Category

Gender	Proportion of OAC respondents	Proportion of Earnings			
		Performer	Background	Stunt	Other
Heterosexual Members (n=2,518)	77%	80.5%	77.9%	68.2%	75.0%
Non-Heterosexual Members (n=469)	16%	13.1%	14.7%	20.9%	14.5%

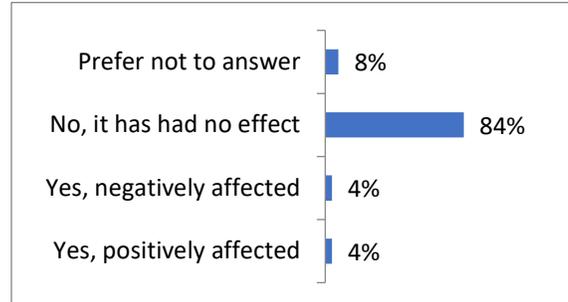
²⁰ n refers to the number of respondents who are represented in average earnings calculations.

²¹ n refers to the number of respondents who are represented in average earnings calculations.

10.6.3 Experience in the Workplace by Sexual Identity

Members were asked to report if their sexual identity has affected their work opportunities.

Chart 15: Experience in the Workplace (n=3268)



Q 14 B Has your sexual identity affected your work opportunities?

84% of OAC respondents reported that their sexual identity had not affected their work opportunities. Among respondents who felt that their sexual identity had not had an effect on their work opportunities, a significantly larger proportion was female (86% vs. 84% of male respondents). A significantly larger proportion of Non-heterosexual respondents reported that their sexual orientation has negatively affected workplace opportunities compared to heterosexual respondents (14% vs. 2%).

10.7 Ontario ACTRA Census compared to Statistics Canada 2016 National Census Program

The following section outlines the findings of the Ontario ACTRA Census and provides a comparison between OAC results and Statistics Canada 2016 National Census Program (StatsCan).

Here, the OAC respondent pool is broken down by:

- All OAC respondents
- those who are members of ACTRA Ottawa (ACTRA Ottawa respondents). ACTRA Ottawa's jurisdiction is the National Capital Region of Canada (Ottawa-Gatineau).
- those who are members of ACTRA Toronto (ACTRA Toronto respondents).. ACTRA Toronto's jurisdiction is the rest of Ontario..

Additionally, the StatsCan population is broken down by:

- Ontario
- The Ottawa-Gatineau Census Metropolitan Area (CMA), which is similar to ACTRA Ottawa's jurisdiction and includes Ottawa and Gatineau, but also reaches to Arnprior, Metcalfe, Clarence-Rockland and Bowman²²
- Ontario excluding the Ontario part of the Ottawa-Gatineau CMA, since this region is similar to the jurisdiction of ACTRA Toronto. Otherwise known as Ontario Excluding Ottawa.

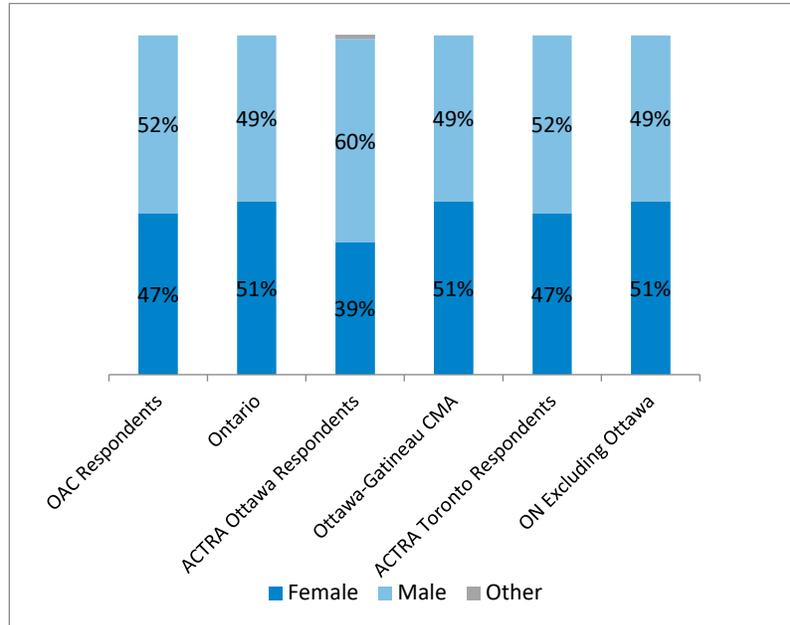
²² See Appendix 1

10.7.1 Comparison of Gender

In the chart below, the gender of OAC respondents is compared to the gender data of residents of Ontario, Ottawa-Gatineau and Ontario excluding Ottawa collected in the StatsCan National Census. The main difference to note is that there is a lower proportion of females within ACTRA Ottawa's OAC respondents (at 39%) compared to the population of Ontario (at 51%).

Note: The sample size of the 'other' gender category is too small to report results reliably.

Chart 16: Gender of Canadians (StatsCan) and OAC Respondents



Sources: Statistics Canada, Age and Sex Highlight Tables, 2016 Census and Ontario ACTRA Census

10.7.2 Comparison of Ethnocultural or Racial Identity

Members were asked to identify their ethnocultural or racial identity; using choices that were adapted from the Statistics Canada 2016 National Census Program (see Table 14). Respondents' selections were compared to the populations of Canada, Ontario, Ottawa CMA and Ontario Excluding Ottawa, where applicable, to assess the extent to which the diversity of ACTRA membership reflects that of the national, provincial and municipal populations.

Table 26 compares the proportion of Canadian, Ontario, Ottawa-Gatineau CMA and Ontario Excluding Ottawa residents who identify as Aboriginal to the proportion of OAC respondents who identify as Aboriginal. In Canada, Ottawa CMA and to a lesser extent in Ontario, the proportion of Aboriginal people is greater than it is among OAC respondents.

Table 26: Aboriginal population of Canada (StatsCan) and Aboriginal OAC respondents

Aboriginal Peoples	OAC respondents	Canada	Ontario	Ottawa-Gatineau CMA	Ontario Excluding Ottawa
First Nations	1.0%	2.8%	1.8%	1.4%	1.8%
Métis	1.0%	1.7%	0.9%	1.4%	0.9%
Inuit (Inuk)	0.0%	0.2%	0.0%	0.0%	0.0%

Source: Statistics Canada, Aboriginal peoples in Canada: Key results from the 2016 Census and Aboriginal Peoples Highlight Tables, 2016 Census and Ontario ACTRA Census.

Table 27 compares the proportions of Aboriginal peoples within Ontario, Ottawa-Gatineau CMA and Ontario Excluding Ottawa to the proportion of Aboriginal members within the respondents of each ACTRA branch. The proportion of First Nations and Métis OAC respondents from ACTRA Ottawa is smaller than the proportion of First Nations and Métis people in Ottawa-Gatineau CMA. The proportions of First Nations and Métis people within ACTRA Toronto's OAC respondents is smaller than the proportions of these groups in Ontario Excluding Ottawa. Across the StatsCan regions and OAC respondents overall and broken down by branch, the proportions of Inuit people are the same.

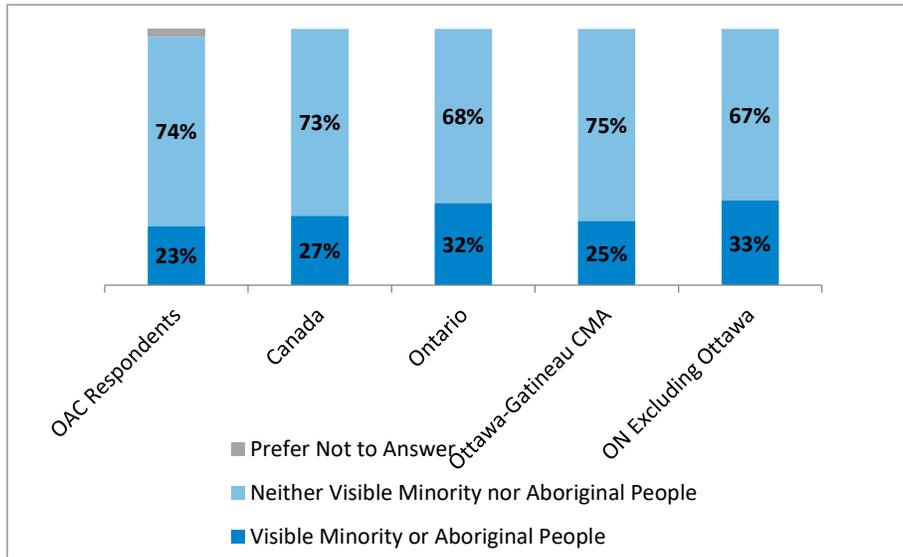
Table 27: Aboriginal population of Ontario (StatsCan) and Aboriginal OAC Respondents

Aboriginal Peoples	OAC respondents	Ontario	ACTRA Ottawa respondents	Ottawa-Gatineau CMA	ACTRA Toronto respondents	Ontario Excluding Ottawa
First Nations	1.0%	1.8%	0.0%	1.4%	1.0%	1.8%
Métis	1.0%	0.9%	0.0%	1.4%	1.0%	0.9%
Inuit (Inuk)	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

Source: Statistics Canada, Aboriginal peoples in Canada: Key results from the 2016 Census and Aboriginal Peoples Highlight Tables, 2016 Census and Ontario ACTRA Census.

Chart 17 provides a comparison of respondents identifying as Ethnically Diverse (persons of colour, Aboriginal people, visible minorities *(as defined by the Federal Employment Equity Act²³)* and/or persons of mixed race) to residents of Canada and Ontario. The proportion of Ethnically Diverse OAC respondents is smaller than in the national and provincial populations.

Chart 17: Ethnic Diversity in Canada compared to OAC respondents

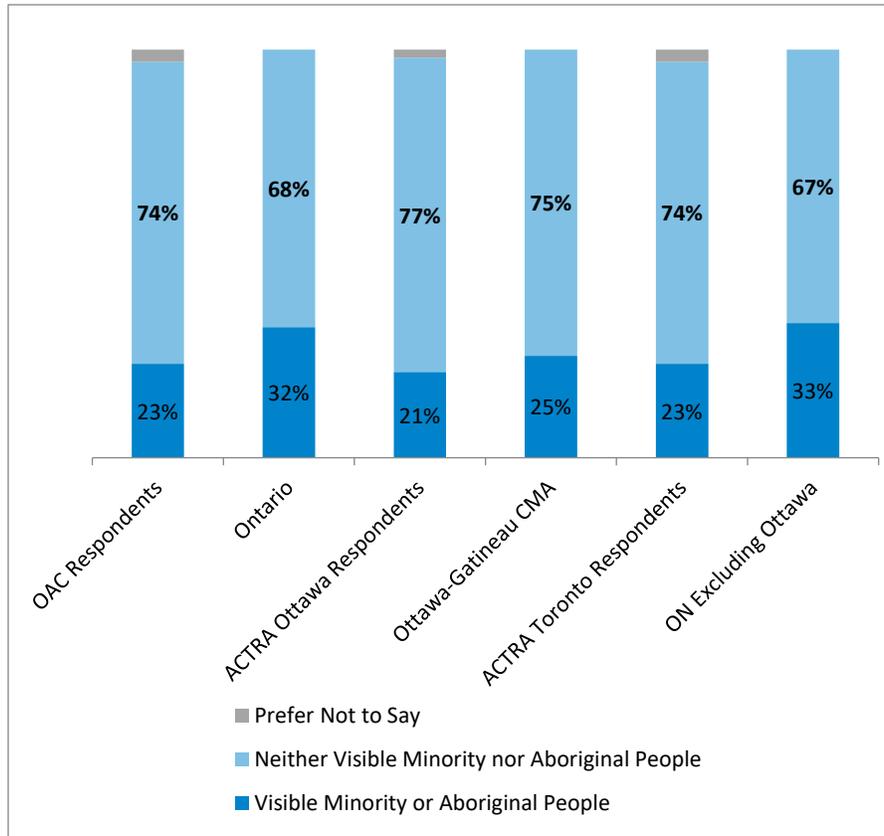


Source: Stats Canada, Immigration and Ethnocultural Diversity Highlight Tables, 2016 Census and Ontario ACTRA Census.

²³The Federal Employment Equity Act defines "members of visible minorities" as, "persons, other than aboriginal peoples, who are non-Caucasian in race or non-white in colour."

There are no major differences between Ottawa ACTRA respondents and residents of Ottawa –Gatineau CMA, detailed in Chart 18. However, there is a difference between ACTRA Toronto respondents, among whom 23% identify as Ethnically Diverse and residents of Ontario Excluding Ottawa, among whom 33% identify as Ethnically Diverse.

Chart 18: Visible Minorities or Aboriginal People in Ontario compared to OAC Respondents



Source: Stats Canada, Immigration and Ethnocultural Diversity Highlight Tables, 2016 Census and Ontario ACTRA Census.

Detailed in the Table 28 are the self-identified ethnocultural or racial identities of OAC respondents, compared to results from the federal census data for Ontario, Ottawa-Gatineau CMA and Ontario Excluding Ottawa. There are few differences, the most notable being the size of the South Asian population (e.g., East Indian, Pakistani, Sri Lankan, etc.). The proportion of South Asian people in Canada (at 6%), Ontario (at 9%) and Ontario Excluding Ottawa (at 9%) is greater than within the OAC respondents (3%). The OAC respondent pool also has a larger proportion of black performers (at 9%) when compared to the size of the black population within Canada (at 3%).

Table 28: Ethnocultural and Racial identities of Canadians and OAC Respondents²⁴

Ethnocultural or Racial Identity	OAC respondents n=3493	Canada	Ontario	Ottawa-Gatineau CMA	Ontario Excluding Ottawa
Arab	2%	2%	2%	4%	1%
Black	9%	3%	5%	6%	5%
Chinese	4%	5%	6%	3%	6%
Filipino	2%	2%	2%	1%	2%
Japanese	1%	0%	0%	0%	0%
Korean	1%	1%	1%	0%	1%
Latin American	4%	1%	1%	1%	2%
South Asian	3%	6%	9%	3%	9%
Southeast Asian	1%	1%	1%	1%	1%
West Asian	1%	1%	1%	1%	1%
Caucasian	73%	78%	71%	78%	70%

Source: Statistics Canada, Data Tables, 2016 Census, 98-400-X2016190 and Ontario ACTRA Census.

²⁴ For this comparison, only members with ethnicities selected that match national census selections were compared, so members who selected Western European, Jewish, West Indian/Caribbean and Mixed Race weren't reported. It is also important to note that to match Statistics Canada, ethnocultural or racial identities were reported as a proportion of responses, not respondents.

As detailed in Table 29, the ACTRA Ottawa respondent pool currently has a smaller proportion of Arab (0%) and South Asian (1%) people when compared to Ottawa-Gatineau CMA (4% and 3% respectively). Conversely, the ACTRA Ottawa respondent pool has a larger proportion of Black (11%) and Latin American (5%) members when compared to Ottawa-Gatineau CMA, at 6% and 1% respectively.

The ACTRA Toronto respondent pool has fewer Chinese and South Asian members (4% and 3% of ACTRA Toronto’s membership respectively) compared to the Chinese (6%) and South Asian (9%) populations of Ontario Excluding Ottawa. As well, the ACTRA Toronto respondent pool has more Black and Latin American members (9% and 4% of ACTRA Toronto’s membership respectively) compared to the Black (5%) and Latin American (2%) populations of Ontario Excluding Ottawa.

Table 29: Ethnocultural and Racial Identities of Ontarians and OAC Respondents

Ethnocultural or Racial Identity	OAC Respondents n=3493	ACTRA Ottawa respondents n=114	Ottawa-Gatineau CMA	ACTRA Toronto respondents n=3027	Ontario Excluding Ottawa
Arab	2%	0%	4%	2%	1%
Black	9%	11%	6%	9%	5%
Chinese	4%	3%	3%	4%	6%
Filipino	2%	0%	1%	2%	2%
Japanese	1%	0%	0%	1%	0%
Korean	1%	0%	0%	1%	1%
Latin American	4%	5%	1%	4%	2%
South Asian	3%	1%	3%	3%	9%
Southeast Asian	1%	0%	1%	1%	1%
West Asian	1%	0%	1%	1%	1%
Caucasian	73%	80%	78%	73%	70%

Source: Statistics Canada, Data Tables, 2016 Census, 98-400-X2016190 and Ontario ACTRA Census.

10.7.3 Comparison of Annual Earnings

The table below compares the total OAC respondent performer earnings data gleaned from the Ontario ACTRA census with the Statistics Canada 2016 National Census Program’s earnings data of all Ontario workers and Ontario workers in the Arts, Entertainment and Recreation industry. As the table illustrates, the average Ontario ACTRA performer earnings are lower than earnings in the other two groups.

Table 30: 2016 Annual Average Earnings of OAC Respondents compared to other Ontario workers

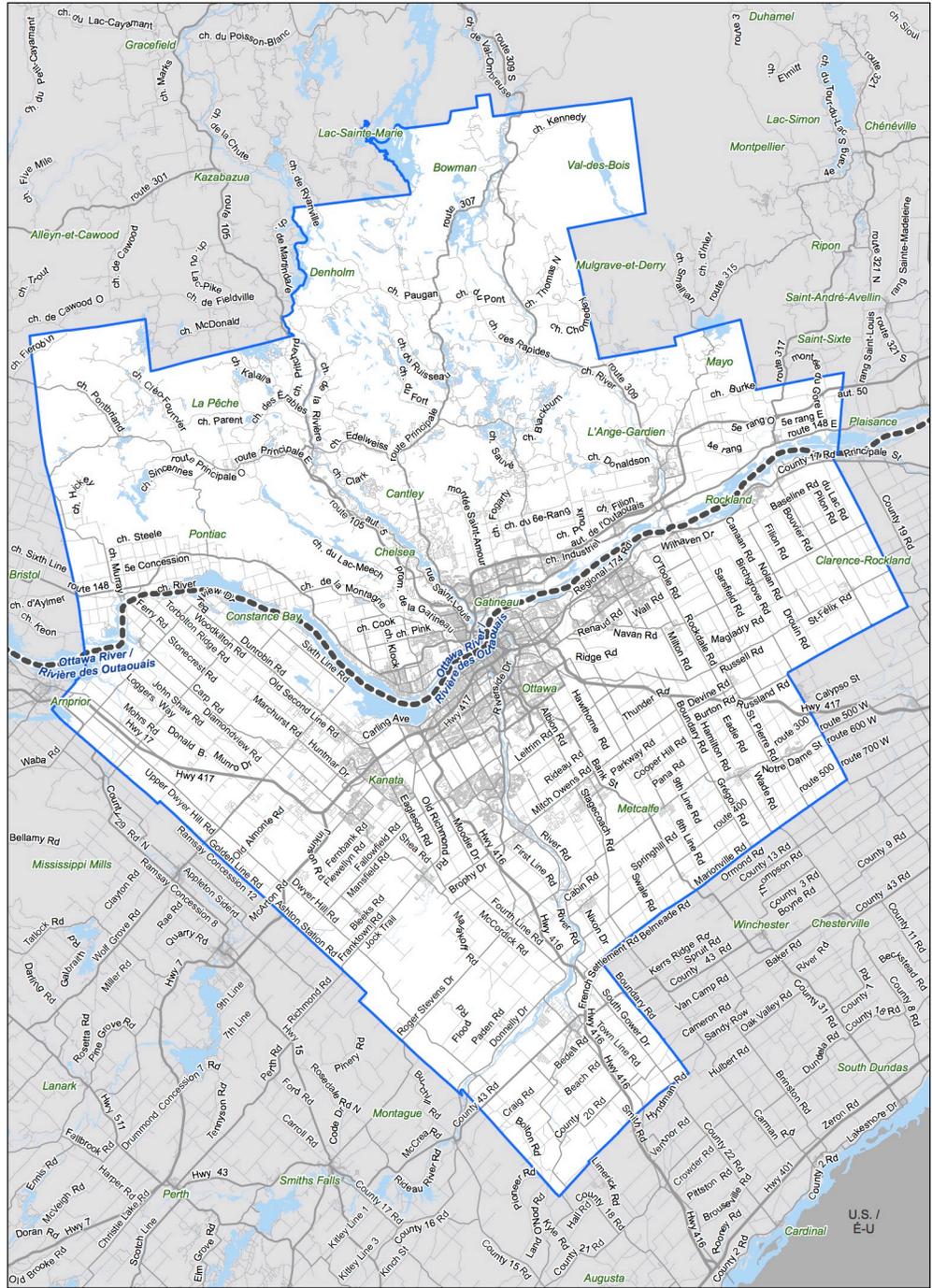
	OAC respondents Performer Earnings ²⁵	Ontario workers in Arts, Entertainment and Recreation industry	Ontario workers in all industries
Average	\$15,023	\$32,779	\$47,915

²⁵Note that “Performer Earnings” are defined in Section 8 as ONLY before-tax performer earnings of ACTRA members in productions that fall under ACTRA’s jurisdiction. It excludes outside earnings an ACTRA member may have unrelated to performing and performing income from productions that fall outside of ACTRA’s jurisdiction, such as live theatre.

Source: Statistics Canada, 2016 Census of Population, Statistics Canada Catalogue no. 98-400-X2016300 and Ontario ACTRA Census.

11 APPENDICES

11.1 Appendix 1: Map of StatsCan Ottawa-Gatineau CMA



Census Metropolitan Area / Région métropolitaine de recensement
505
Ontario
CMA Name / Nom de la RMR: Ottawa - Gatineau

— 505 Census metropolitan area / Région métropolitaine de recensement
--- Province / Territory
--- Province / Territory
--- Road / Highway / Route / Autoroute
--- Hydrography / Hydrographie
--- Place name / Nom de localité

1 : 406 523
 0 5 10 km

Sources: Statistics Canada, Census of Population, 2016; Hydrography from National Geographic Database, 2016.
 Sources: Statistique Canada, Recensement de la population, 2016; Hydrographie de la Base nationale de données géographiques, 2016.

Lambert Conformal Conic Projection
 Standard parallels: 44° 24' 40" N et 46° 18' 48" N
 Central meridian: 84° 44' 58" W
 Latitude range: 44° 16' 12" N
 Projection conique conforme de Lambert
 Parallèles standards: 44° 24' 40" N et 46° 18' 48" N
 Méridien central: 84° 44' 58" O
 Latitude origine: 44° 16' 12" N