

## CATR Call For Roundtable Participants

### Staging Equity: Actualization or Appropriation?

A 2013/14 Theatre Production Survey conducted by Playwrights Guild of Canada revealed a distressing regression in gender parity in Canadian theatre. Although women comprise more than half of PGC's membership, the survey found that they did not account for even 25% of the professional productions staged in Canada last year. While these statistics demonstrate a need for more equitable practices in the arts, prioritizing equity is by no means a simplistic endeavor. As Sarah Ahmed notes in *On Being Included: Racism and Diversity in Institutional Life* (2012), equity and diversity can also be deployed as cultural capital. Challenging the ways in which we use the terminologies of equity and diversity, Ahmed asserts that institutions such as universities frequently employ diversity practices as a means of superficial aestheticization. Introducing the language of equity, they change how the institution is perceived, but without enacting significant changes to policy or organizational practices. Thus, although equity is undeniably valuable, it suffers from enervation when utilized as capital for economic and institutional benefit.

In keeping with this year's theme of Capital Ideas, this roundtable welcomes papers that engage with the concept of equity in Canadian theatre from multiple standpoints. Investigations might examine methodologies to effectively improve or subvert instances of equity in performance, explore shifting definitions of the term "equity," or interrogate intersections of race, gender and abilities in relation to equity practices in the arts. How does and should equity manifest in theatre practice?

Please send your 250-word proposals to Rebecca Burton and Laine Zisman Newman at [equityintheatre@gmail.com](mailto:equityintheatre@gmail.com) by January 15, 2015.