

Who Designs and Directs in LORT Theatres by Pronoun: 2019

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by Porsche McGovern

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Introduction:

A note before we dive in: There's no elegant and short way yet to say "designers-whose-pronouns-are-'he' designers" so for the purposes of this article, I'm going to say "he designers," "she designers," and "they designers," and same for artistic directors and directors.

Changes and Rationale

I changed the title from the last three years. Given the continually evolving conversation about the complexity of gender identity, and using pronouns to clarify the data, it just made sense to change the title from "by gender" to "by pronoun." I also eliminated the phase number to designate each year because I've changed my thinking about how to approach the study. When I came up with phase, I was thinking I would find the precise number of charts to examine the data. After all, I started with just one chart. Then there were eleven charts, then twelve, and last year, there were forty-one charts. I realize now that I'm continually learning, so I just keep adding more charts, so the year designation is clearer.

I believe race, disability, and most aspects of social identity have to be self-identified. As this study relies on public biographies to make pronoun determination, I don't see a path forward for me to measure any additional facets of identity beyond my current scope, given my own limits and the difficulty in obtaining self-identified data. It's one of the major limitations of this study and I apologize for any harm this singular focus causes.

The fifth year of this study adds a few additional ways of looking at the data to more fully explore the gender statistics of designers, directors, and artistic directors working at LORT member theatres. To begin, I added the 2017-18 and 2018 production seasons (some theatres' seasons spanned 2017-18, while others were all in the 2018 calendar year) to the overall data. I changed the look of the prolificacy graphs for easier reading. Please note that some of the yearly percentages are based on very small numbers of positions, particularly in the projection/video design discipline and the A+ and A categories. I examined teams with only one she designer, and how they correlate with gender identity of the director and artistic director. I also looked at yearly percentages of design team breakdowns.

How I Do This Study

I collected data primarily from the theatres' own websites, TCG Member Profiles, BroadwayWorld.com, Playbill.com, and various newspaper and internet review sites. Then I wrote the theatres directly with the data I collected, and asked for confirmation and/or correction. I excluded the following: tours, events, galas, Theatre for Young Audiences shows, and any production that was presented rather than produced.

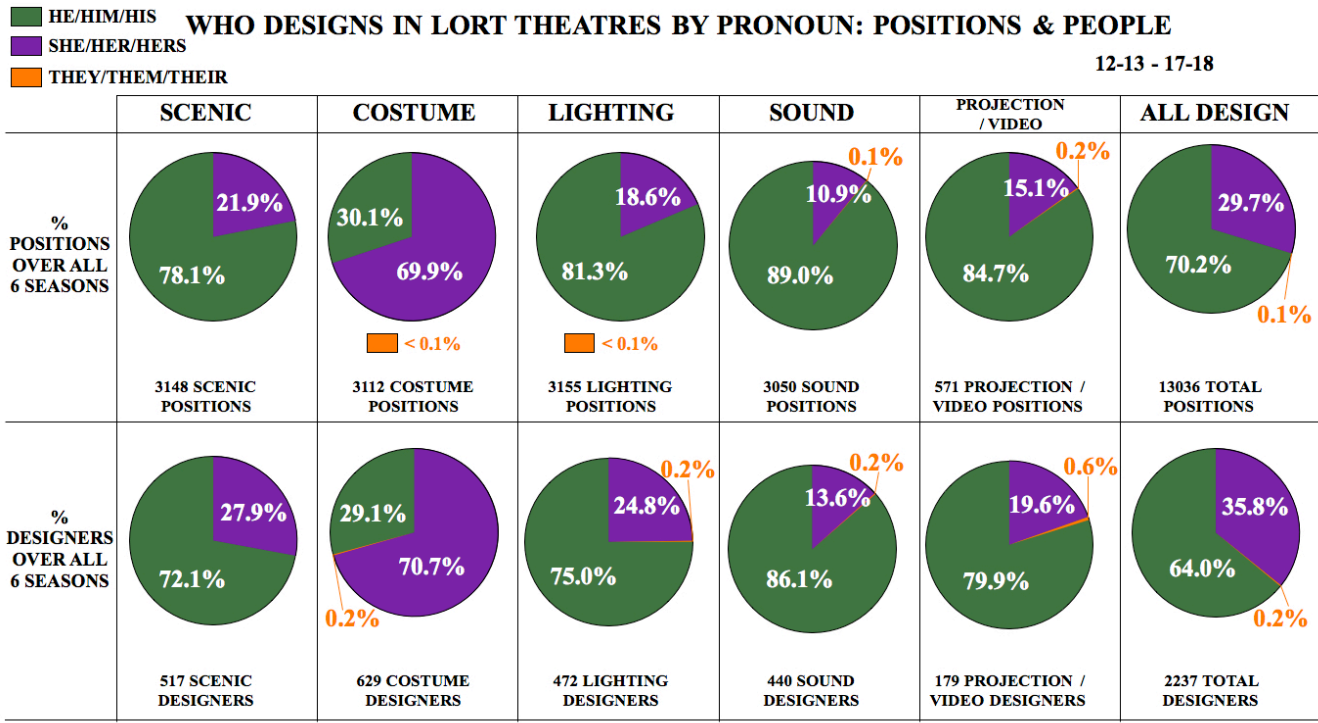
In cases where theatres run their seasons yearly, the 2013 season was combined with the 2012-13 season for statistical purposes, and so forth. I collected data and then sent what I found to the theatres themselves for confirmation. Only lead designers, no assistants or associates, were counted. In cases where multiple designers worked as co-designers, they each got partial credit. For example, Joe and Jane were the

co-scenic designers of a production, so they each received 0.5 in the designer counting. People were counted as individual designers in each discipline, even if they designed in two or more disciplines. And of course, as always, correlation is not causation.

Many designers and directors work both inside LORT member theatres and elsewhere. This study does not suggest that the numbers below reflect the totality of an individual's work for the six seasons. Although there are some resident designer jobs, the vast majority of design positions do not go to resident designers, and I have not made a distinction between resident and freelance designers in this study.

Of the then seventy-six LORT member theatres, based on prior years' and this year's confirmation, 93.7 percent of the 3170 productions were confirmed. All the graphs are based on both confirmed and unconfirmed information. In the case of one theatre, the "head" of the theatre is an executive director rather than an artistic director, so that's the information I used for the statistics. In the case of another theatre, the "head" of the theatre is titled as the theatre's director rather than as an artistic director, so again that's the information I used for the statistics. I rounded to one decimal point, which resulted in some graphs not equaling 100.0 percent exactly. As theatres confirm past seasons' information each year, some statistics may be different than the ones from last year

If you work at one of these theatres and would like your company's specific raw data, please write me at lortdesigners@gmail.com from your institutional email, and I'll happily send it to you. Please allow a week for a response. If you work at a LORT theatre and would like to confirm data in the future, please send me an email from your institutional email.



Who Designs in LORT Theatres by Pronoun: Positions & People

Of the 3148 scenic design positions available during the past six seasons, 78.1 percent were filled by he designers and 21.9 percent were filled by she designers. Of the 3112 costume design positions available, 69.9 percent were filled by she designers, 30.1 percent were filled by he designers, and less than 0.1 percent were filled by they designers. Of the 3155 lighting design positions available, 81.3 percent were filled by he designers, 18.6 percent were filled by she designers, and less than 0.1 percent were filled by they designers. Of the 3050 sound design positions available, 89.0 percent were filled by he designers, 10.9 percent were filled by she designers, and 0.1 percent were filled by they designers. Of the 571 projection/video design positions available, 84.7 percent were filled by he designers, 15.1 percent were filled by she designers, and 0.2 percent were filled by they designers. Of the 13,036 design positions, 70.2 percent were filled by he designers, 29.7 percent were filled by she designers, and 0.1 percent were filled by they designers.

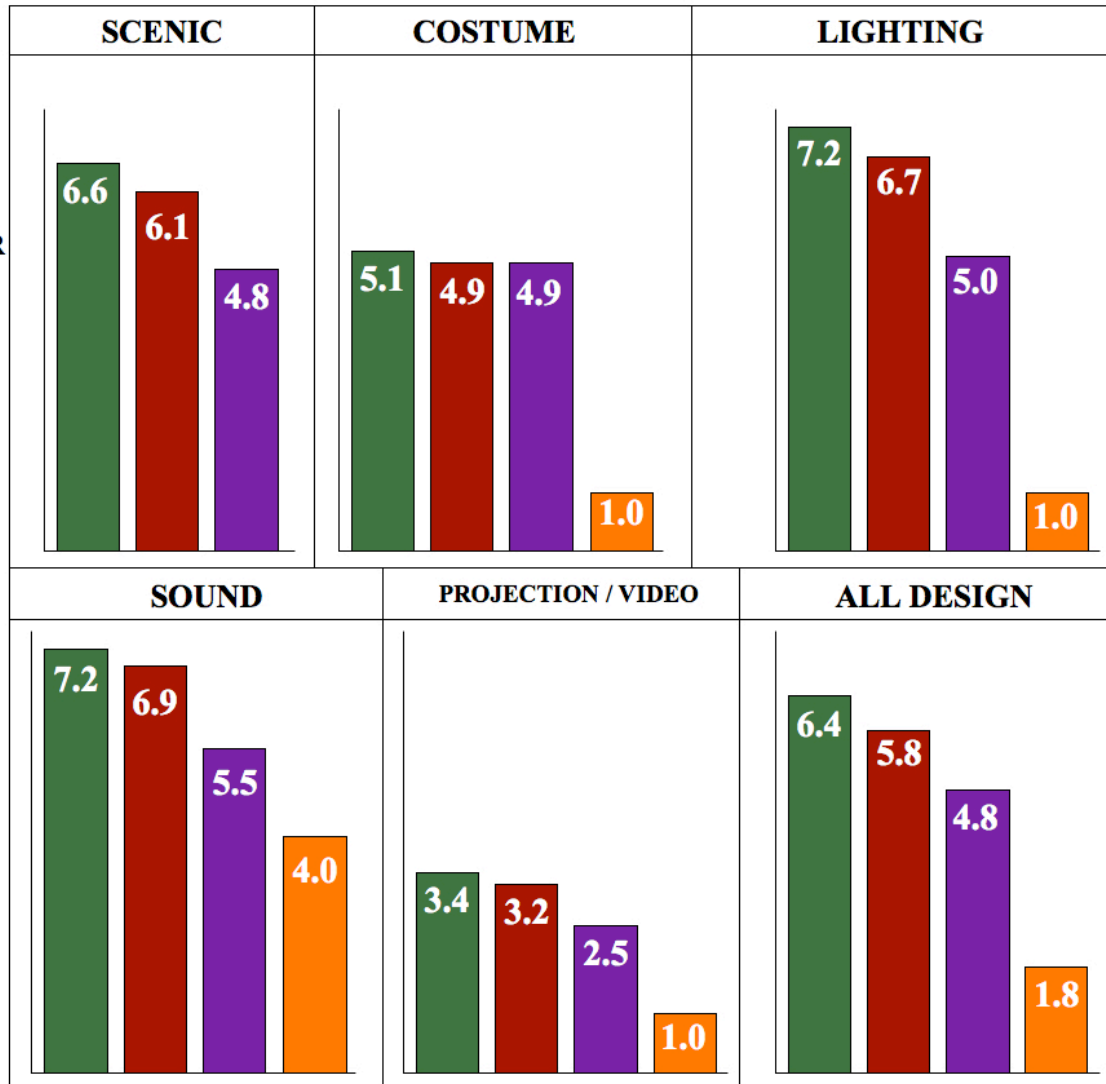
Of the 517 scenic designers working in the past six seasons, 72.1 percent were he designers, and 27.9 percent were she designers. Of the 629 costume designers, 70.7 percent were she designers, 29.1 percent were he designers, and 0.2 percent were they designers. Of the 472 lighting designers, 75.0 percent were he designers, 24.8 percent were she designers, and 0.2 percent were they designers. Of the 440 sound designers, 86.1 percent were he designers, 13.6 percent were she designers, and 0.2 percent were they designers. Of the 179 projection/video designers, 79.9 percent were he designers, 19.6 percent were she designers, and 0.6 percent were they designers. Of the 2237 designers, 64.0 percent were he designers, 35.8 percent were she designers, and 0.2 percent were they designers.

Who Designs in LORT Theatres by Pronoun: Averages

WHO DESIGNS IN LORT THEATRES BY PRONOUN: AVERAGES
12-13 - 17-18

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR
■ ALL

**AVERAGE
OF
SHOWS
PER DESIGNER
OVER ALL
6 SEASONS**



Over the six seasons, scenic designers averaged 6.1 shows each overall, with he designers averaging 6.6 shows, and she designers averaging 4.8 shows. Costume designers averaged 4.9 shows, with he designers averaging 5.1 shows, she designers averaging 4.9 shows, and they designers averaging 1.0 show. Lighting designers averaged 6.7 shows, with he designers averaging 7.2 shows, she designers averaging 5.0 shows, and they designers averaging 1.0 show. Sound designers averaged 6.9 shows, with he designers averaging 7.2 shows, she designers averaging 5.5 shows, and they designers averaging 4.0 shows. Projection/video designers averaged 3.2 shows, with he designers averaging 3.4 shows, she designers designing averaging 2.5 shows, and they designers averaging 1.0 show. All designers averaged 5.8 shows, with he designers averaging 6.4 shows, she designers averaging 4.8 shows, and they designers averaging 1.8 shows.

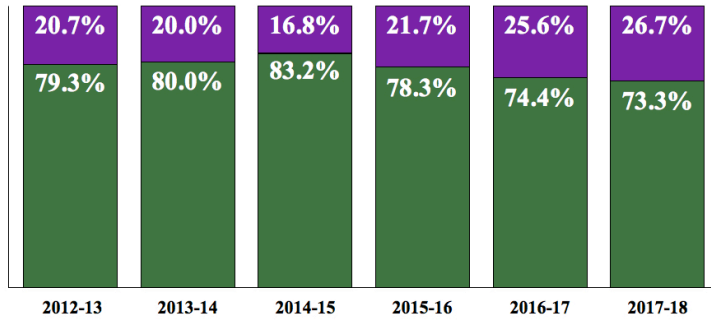
■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

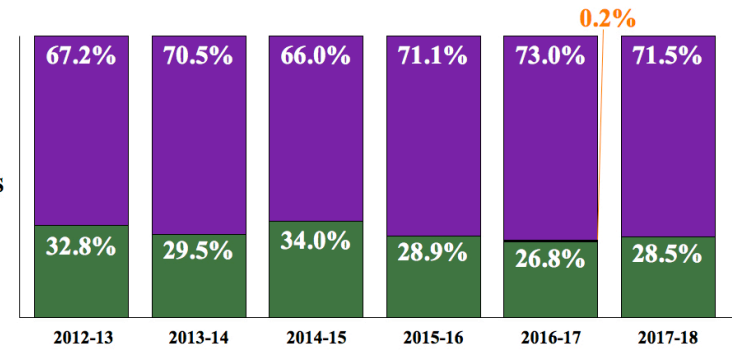
WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS

12-13 - 17-18

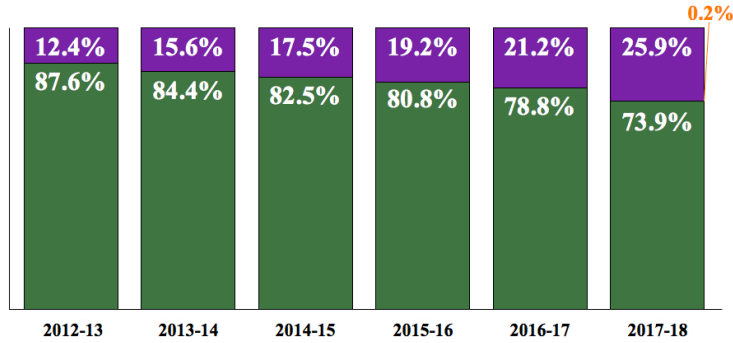
SCENIC



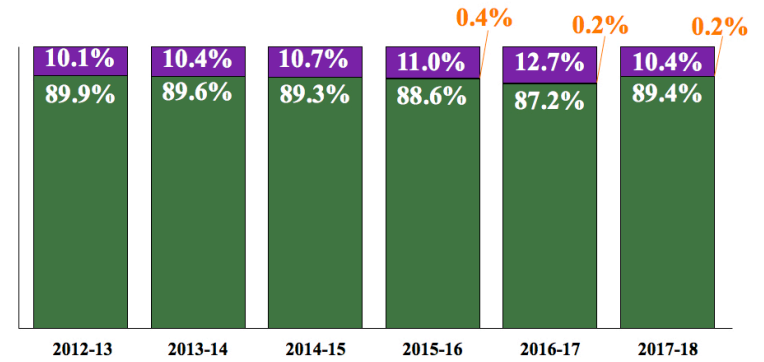
COSTUMES



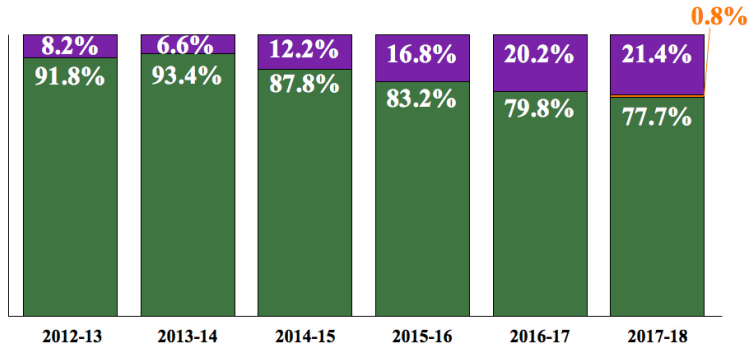
LIGHTING



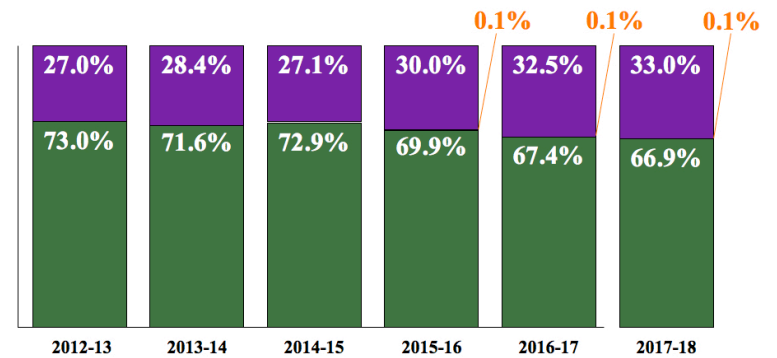
SOUND



PROJECTION / VIDEO



ALL DESIGN



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions

From 2012-13 to 2017-18, he designers went from 79.3 percent to 80.0 percent to 83.2 percent to 78.3 percent to 74.4 percent to 73.3 percent of all scenic design positions filled each season. She designers went from 20.7 percent to 20.0 percent to 16.8 percent to 21.7 percent to 25.6 percent to 26.7 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 6.0 percent, while she designers filling scenic design positions increased 6.0 percent.

From 2012-13 to 2017-18, she designers went from 67.2 percent to 70.5 percent to 66.0 percent to 71.1 percent to 73.0 percent to 71.5 percent of all costume design positions filled each season. He designers went from 32.8 percent to 29.5 percent to 34.0 percent to 28.9 percent to 26.8 percent to 28.5 percent. They designers were at 0.2 percent for the 2016-17 season. Over the six seasons studied, she designers filling costume design positions increased 4.3 percent, and he designers filling costume design positions decreased 4.3 percent.

From 2012-13 to 2017-18, he designers went from 87.6 percent to 84.4 percent to 82.5 percent to 80.8 percent to 78.8 percent to 73.9 percent of all lighting design position filled each season. She designers went from 12.4 percent to 15.6 percent to 17.5 percent to 19.2 percent to 21.2 percent to 25.9 percent. They designers were at 0.2 percent for the 2017-18 season. Over the six seasons studied, he designers filling lighting design positions decreased 13.7 percent, and she designers filling lighting design positions increased 13.5 percent.

From 2012-13 to 2017-18, he designers went from 89.9 percent to 89.6 percent to 89.3 percent to 88.6 percent to 87.2 percent to 89.4 percent of all sound design positions filled each season. She designers went from 10.1 percent to 10.4 percent to 10.7 percent to 11.0 percent to 12.7 to 10.4 percent. From the 2015-16 to 2017-18 seasons, they designers went from 0.4 percent to 0.2 percent to 0.2 percent. Over the six seasons studied, he designers filling sound design positions decreased 0.5 percent, and she designers filling sound design positions increased 0.3 percent. Over the three seasons represented, they designers decreased 0.2 percent.

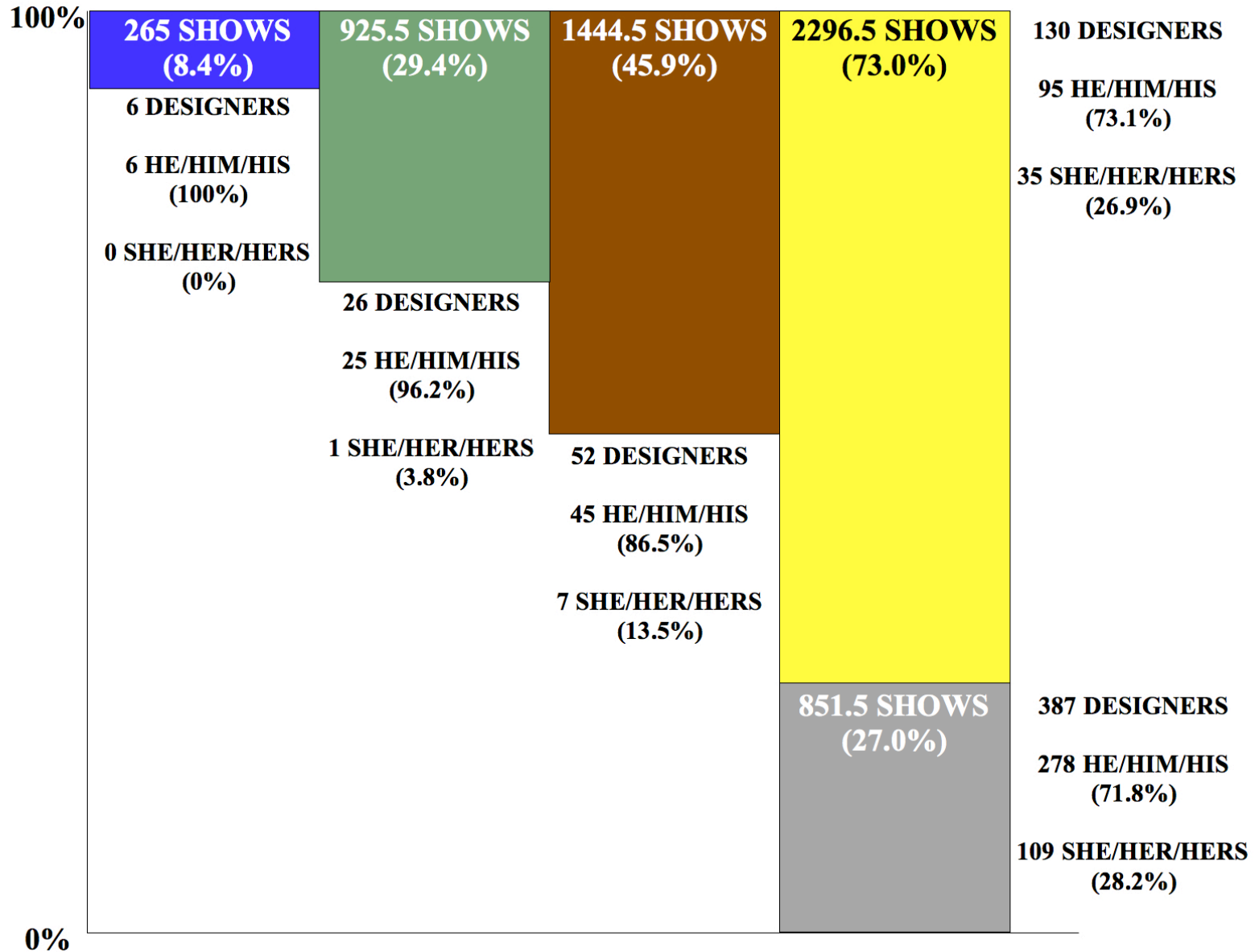
From 2012-13 to 2017-18, he designers went from 91.8 percent to 93.4 percent to 87.8 percent to 83.2 percent to 79.8 percent to 77.7 percent of all projection/video design positions filled each season. She designers went from 8.2 percent to 6.6 percent to 12.2 percent to 16.8 percent to 20.2 percent to 21.4 percent. They designers were at 0.8 percent for the 2017-18 season. Over the six seasons studied, he designers filling projection/video design positions decreased 14.1 percent, and she designers filling projection/video design positions increased 13.2 percent.

From 2012-13 to 2017-18, he designers went from 73.0 percent to 71.6 percent to 72.9 percent to 69.9 percent to 67.4 percent to 66.9 percent of all design positions filled. She designers went from 27.0 percent to 28.4 percent to 27.1 percent to 30.0 percent to 32.5 percent to 33.0 percent. From 2015-16 to 2017-18, they designers remained steady at 0.1 percent. Over the six seasons studied, he designers filling positions decreased 6.1 percent, and she designers filling positions increased 6.0 percent.

- MOST PROLIFIC 1%
- MOST PROLIFIC 5%
- MOST PROLIFIC 10%
- MOST PROLIFIC 25%
- LEAST PROLIFIC 75%

WHO DESIGNS SCENERY IN LORT THEATRES BY PRONOUN: PROLIFICITY

12-13 - 17-18



Who Designs Scenery in LORT Theatres by Pronoun: Prolificity

The following statistics are based on number of positions per designer over all six seasons examined.

In scenic design, the most prolific 1 percent of designers designed 8.4 percent of all shows with a scenic designer, and is six designers, all he designers. These six scenic designers did 265 shows over the six seasons. The most prolific 5 percent designed 29.4 percent of shows with a scenic designer, and is twenty-six designers, with twenty-five (96.2 percent of the most prolific 5 percent) he designers and one (3.8 percent of the most prolific 5 percent) she designer. These twenty-six scenic designers did 925.5 shows over the six seasons.

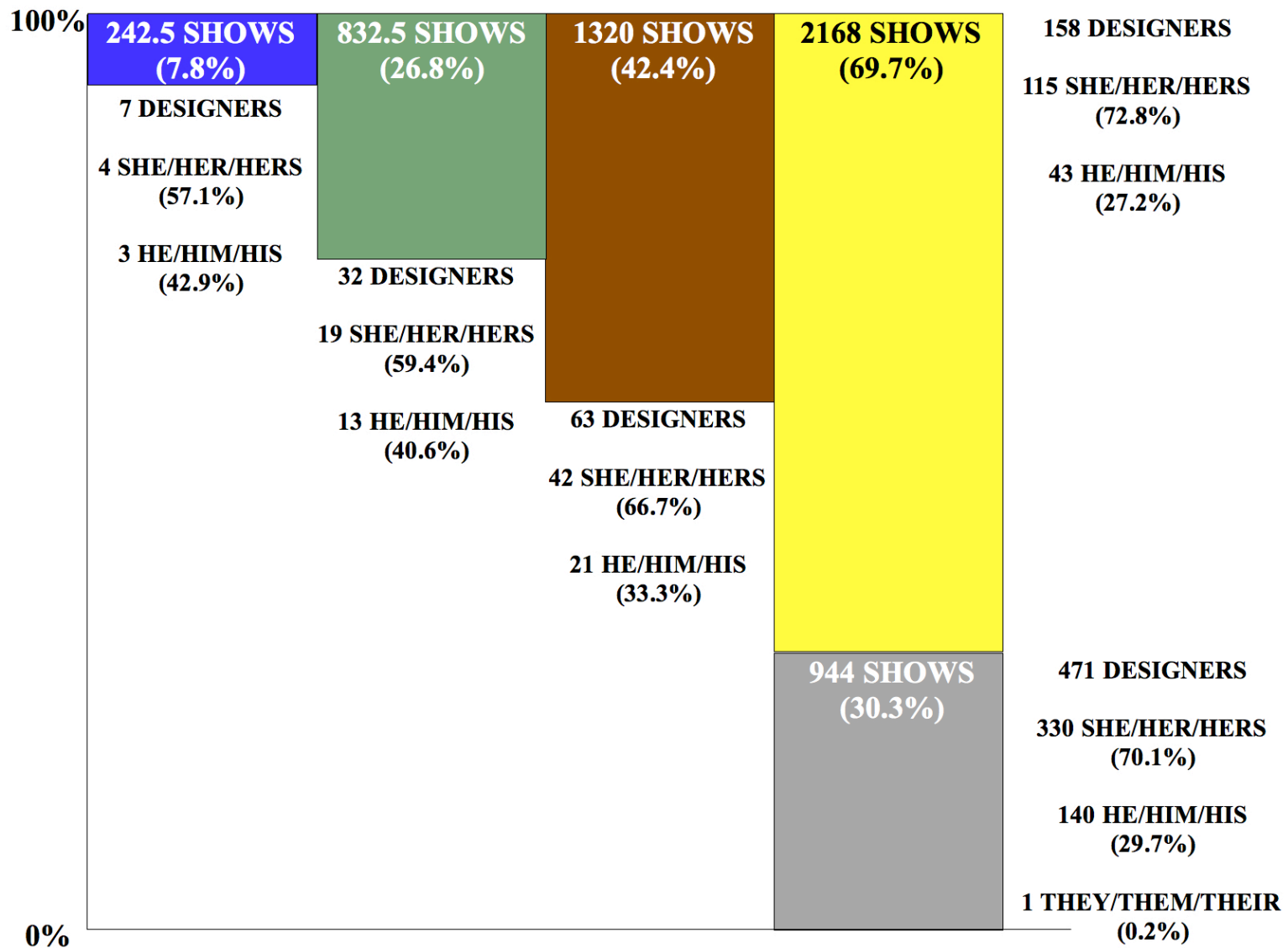
The most prolific 10 percent designed 45.9 percent of all shows with a scenic designer, and is fifty-two designers, with forty-five (86.5 percent of the most prolific 10 percent) he designers and seven (13.5 percent of the most prolific 10 percent) she designers. These fifty-two scenic designers did 1444.5 shows over the six seasons. The most prolific 25 percent designed 73.0 percent of all shows with a scenic designer, and is one hundred thirty designers, with ninety-five (73.1 percent of the most prolific 25 percent) he designers, being 25.5 percent of all he scenic designers, and thirty-five (26.9 percent of the most prolific 25 percent) she designers, being 24.3 percent of all she scenic designers. These one hundred thirty scenic designers did 2296.5 shows over the six seasons.

The least prolific 75 percent designed 27.0 percent of shows of all shows with a scenic designer, and is three hundred eighty-seven designers, with 278 (71.8 percent of the least prolific 75 percent) he designers and one hundred nine (28.2 percent of the least prolific 75 percent) she designers. These three hundred eighty-seven scenic designers did 851.5 shows over the six seasons.

- MOST PROLIFIC 1%
- MOST PROLIFIC 5%
- MOST PROLIFIC 10%
- MOST PROLIFIC 25%
- LEAST PROLIFIC 75%

WHO DESIGNS COSTUMES IN LORT THEATRES BY PRONOUN: PROLIFICITY

12-13 - 17-18



Who Designs Costumes in LORT Theatres by Pronoun: Prolificity

The following statistics are based on number of positions per designer over all six seasons examined.

In costume design, the most prolific 1 percent of designers designed 7.8 percent of all shows with a costume designer, and is seven designers, with four (57.1 percent of the most prolific 1 percent) she designers and three (42.9 percent of the most prolific 1 percent) he designers. These seven costume designers designed 242.5 shows over the six seasons. The most prolific 5 percent designed 26.8 percent of shows with a costume designer, and is thirty-two designers, with nineteen (59.4 percent of the most prolific 5 percent) she designers, and thirteen (40.6 percent of the most prolific 5 percent) he designers. These thirty-two costume designers did 832.5 shows over the six seasons.

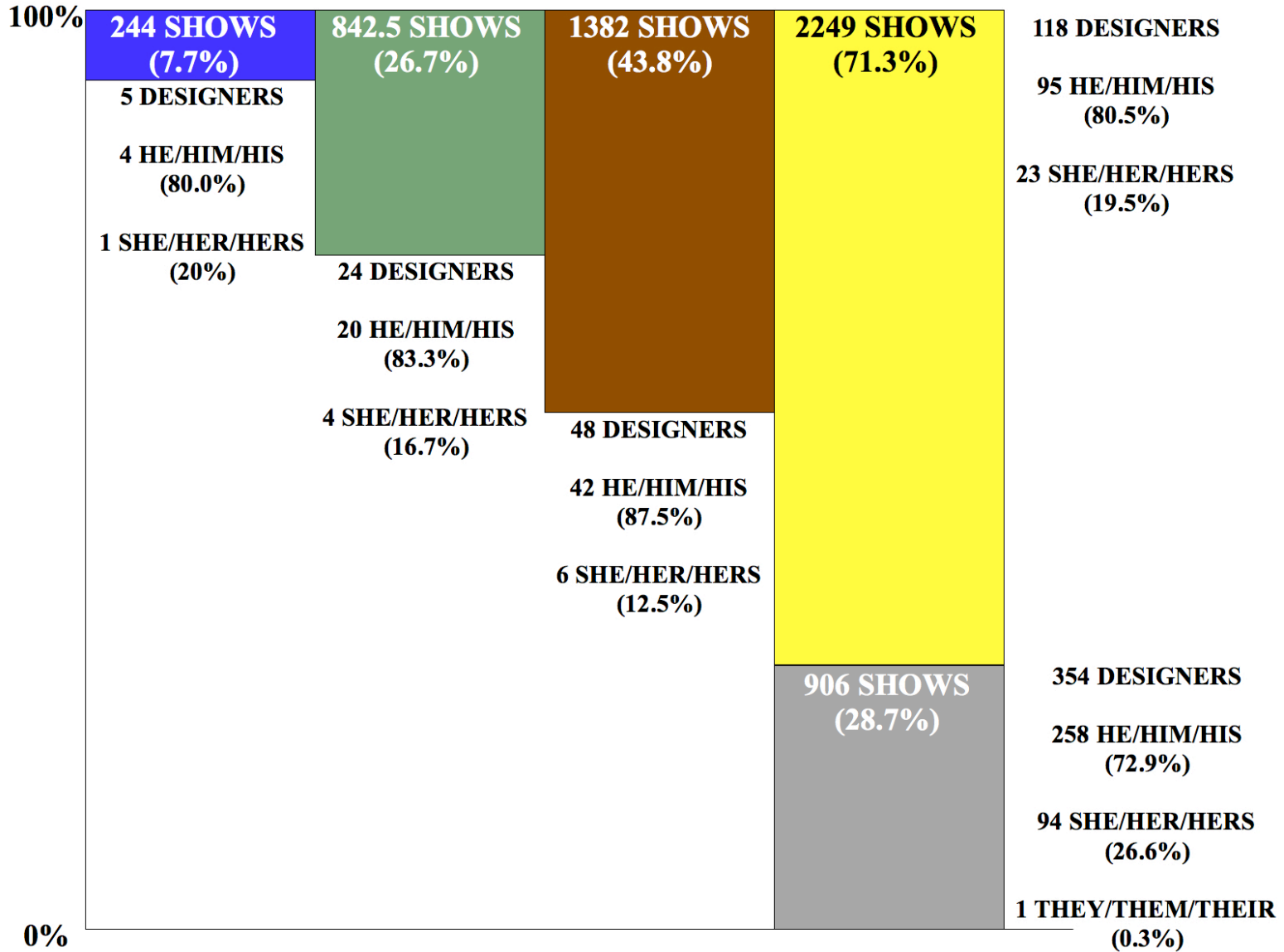
The most prolific 10 percent designed 42.4 percent of shows with a costume designer, and is sixty-three designers, with forty-two (66.7 percent of the most prolific 10 percent) she designers and twenty-one (27.2 percent of the most prolific 10 percent) he designers. These sixty-three costume designers did 1320 shows over the six seasons. The most prolific 25 percent designed 69.7 percent of all shows with a costume designer, and is one hundred fifty-eight designers, with one hundred fifteen (72.8 percent of the most prolific 25 percent) she designers, being 25.8 percent of all she costume designers, and forty-three (27.2 percent of the most prolific 25 percent) he designers, being 23.5 percent of all he costume designers. These one hundred fifty-eight costume designers did 2168 shows over the six seasons

The least prolific 75 percent of designers designed 30.3 percent of all shows with a costume designer, and is four hundred seventy-one designers, with three hundred thirty (70.1 percent of the least prolific 75 percent) she designers, one hundred forty (29.7 percent of the least prolific 75 percent) he designers, and one (0.2 percent of the least prolific 75 percent) they designers. These four hundred seventy-one costume designers did 944 shows over six seasons.

- MOST PROLIFIC 1%
- MOST PROLIFIC 5%
- MOST PROLIFIC 10%
- MOST PROLIFIC 25%
- LEAST PROLIFIC 75%

WHO DESIGNS LIGHTING IN LORT THEATRES BY PRONOUN: PROLIFICITY

12-13 - 17-18



Who Designs Lighting in LORT Theatres by Pronoun: Prolificity

The following statistics are based on number of positions per designer over all six seasons examined.

In lighting design, the most prolific 1 percent of designers designed 7.7 percent of all shows with a lighting designer, and is five designers, with four he (80.0% of the most prolific 1 percent) designers and one (20.0% of the most prolific 1 percent) she designers. These five lighting designers designed 244 shows over the six seasons. The most prolific 5 percent designed 26.7 percent of shows with a lighting designer, and is twenty-four designers, with twenty (83.3 percent of the most prolific 5 percent) he designers and four (16.7 percent of the most prolific 5 percent) she designers. These twenty-four lighting designers did 842.5 shows over the six seasons.

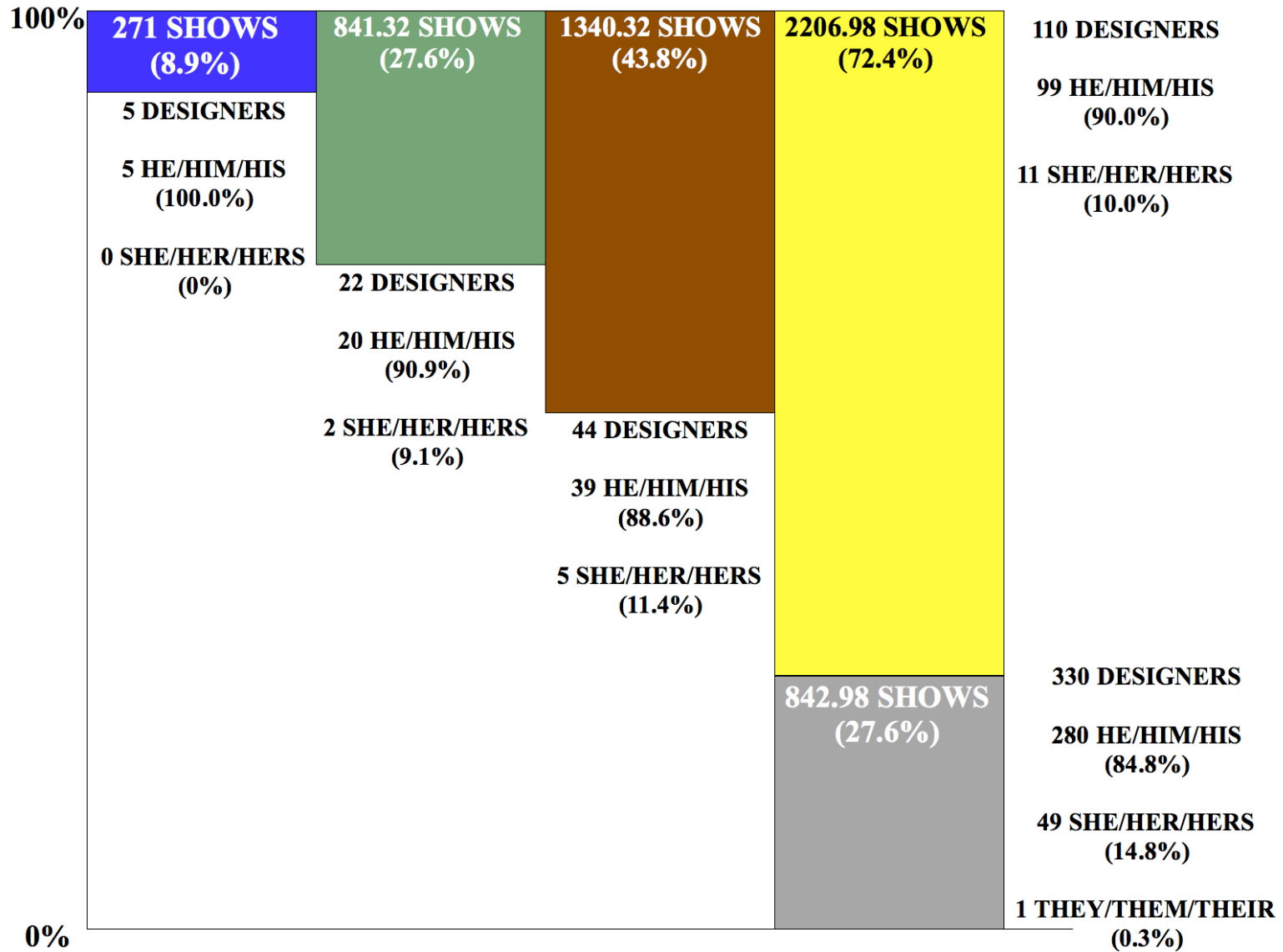
The most prolific 10 percent of designers designed 43.8 percent of all shows with a lighting designer, and is forty-eight designers, with forty-two (87.5 percent of the most prolific 10 percent) he designers, and six (12.5 percent of the most prolific 10 percent) she designers. These forty-eight lighting designers did 1382 shows over the six seasons. The most prolific 25 percent designed 71.3 percent of shows with a lighting designer, and is one hundred eighteen designers, with ninety-five (80.5 percent of the most prolific 25 percent) he designers, being 26.8 percent of all he lighting designers, and twenty-three (19.5 percent of the most prolific 25 percent) she designers, being 19.7 percent of all lighting she designers. These one hundred eighteen lighting designers did 2249 shows over the six seasons.

The least prolific 75 percent of designers designed 28.7 percent of all shows with a lighting designer, and is three hundred fifty-four designers, with two hundred fifty-eight (72.9 percent of the least prolific 75 percent) he designers, ninety-four (26.6 percent of the least prolific 75 percent) she designers, and one (0.3 percent of the least prolific 75 percent) they designer. These three hundred fifty-four lighting designers did 906 shows over the six seasons.

- MOST PROLIFIC 1%
- MOST PROLIFIC 5%
- MOST PROLIFIC 10%
- MOST PROLIFIC 25%
- LEAST PROLIFIC 75%

WHO DESIGNS SOUND IN LORT THEATRES BY PRONOUN: PROLIFICITY

12-13 - 17-18



Who Designs Sound in LORT Theatres by Pronoun: Prolificity

The following statistics are based on number of positions per designer over all six seasons examined.

In sound design, the most prolific 1 percent of designers designed 8.9 percent of all shows with a sound designer, and is five designers, all he designers. These five sound designers designed 271 shows over the six seasons. The most prolific 5 percent designed 27.6 percent of shows with a sound designer, and is twenty-two designers, with twenty (90.0 percent of the most prolific 5 percent) he designers, and two (9.1 percent of the most prolific 5 percent) she designers. These twenty-two sound designers did 841.32 shows over the six seasons.

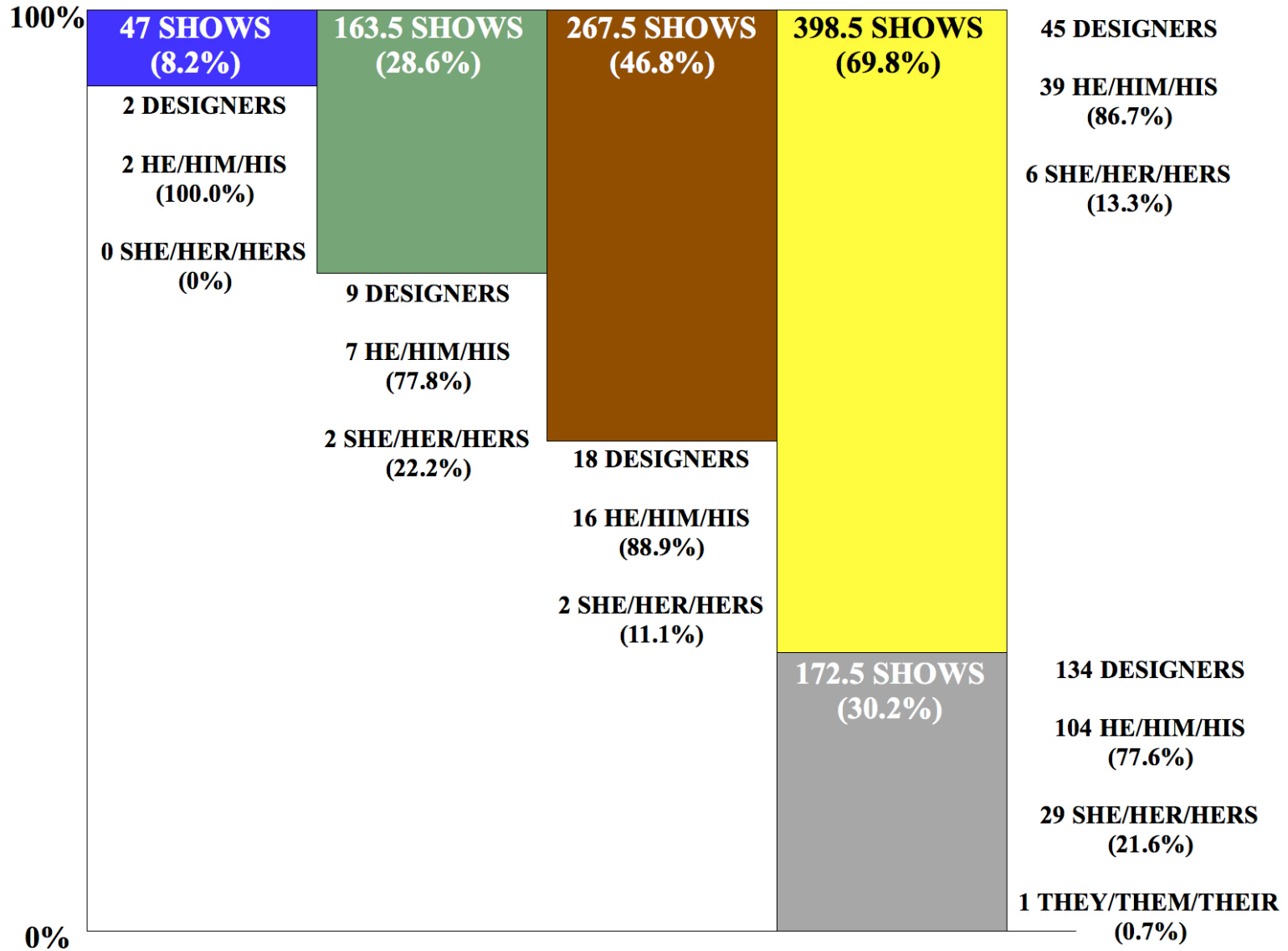
The most prolific 10 percent designed 43.9 percent of shows with a sound designer, and is forty-four designers, with thirty-nine (88.6 percent of the most prolific 10 percent) he designers, and five (11.4 percent of the most prolific 10 percent) she designers. These forty-four sound designers did 1340.32 shows over the six seasons. The most prolific 25 percent designed 72.4 percent of shows with a sound designer, and is one hundred ten designers, with ninety-nine (90.0 percent of the most prolific 25 percent) he designers, being 26.1 percent of all he sound designers, and eleven (10.0 percent of the most prolific 25 percent) she sound designers, being 18.3 percent of all she sound designers. These one hundred ten sound designers did 842.98 shows over the six seasons.

The least prolific 75 percent designed 27.6 percent of all shows with a sound designer, and is three hundred thirty designers, with two hundred eighty (84.8 percent of the least prolific 75 percent) he designers, forty-nine (14.8 percent of the least prolific 75 percent) she designers, and one (0.3 percent of the least prolific 75 percent) they designers. These three hundred thirty sound designers did 842.98 shows over the six seasons.

- MOST PROLIFIC 1%
- MOST PROLIFIC 5%
- MOST PROLIFIC 10%
- MOST PROLIFIC 25%
- LEAST PROLIFIC 75%

WHO DESIGNS PROJECTION/VIDEO IN LORT THEATRES BY PRONOUN: PROLIFICITY

12-13 - 17-18



Who Designs Projection/Video in LORT Theatres by Pronoun: Prolificity

The following statistics are based on number of positions per designer over all six seasons examined.

In projection/video design, the most prolific 1 percent of designers designed 8.2 percent of all shows with a video designer, and is two designers, all he designers. Over the six seasons, these two designers designed 47 shows. The most prolific 5 percent designed 28.6 percent of shows with a projection/video designer, and is nine designers, with seven (77.8 percent of the most prolific 5 percent) he designers, and two (22.2 percent of the most prolific 5 percent) she designers. These nine projection/video designers did 163.5 shows over the six seasons.

The most prolific 10 percent designed 46.8 percent of all shows with a projection/video designer, and is eighteen designers, with sixteen (88.9 percent of the most prolific 10 percent) he designers, and two (11.1 percent of the most prolific 10 percent) she designers. These eighteen projection/video designers did 267.5 shows over the six seasons. The most prolific 25 percent designed 69.8 percent of all the shows with a video designer, and is forty-five designers, with thirty-nine (86.7 percent of the most prolific 25 percent) he designers, being 27.3 percent of all he projection/video designers, and six (13.3 percent of the most prolific 25 percent) she designers, being 17.1 percent of all she projection/video designers. These forty-five projection/video designers did 398.5 shows over the six seasons.

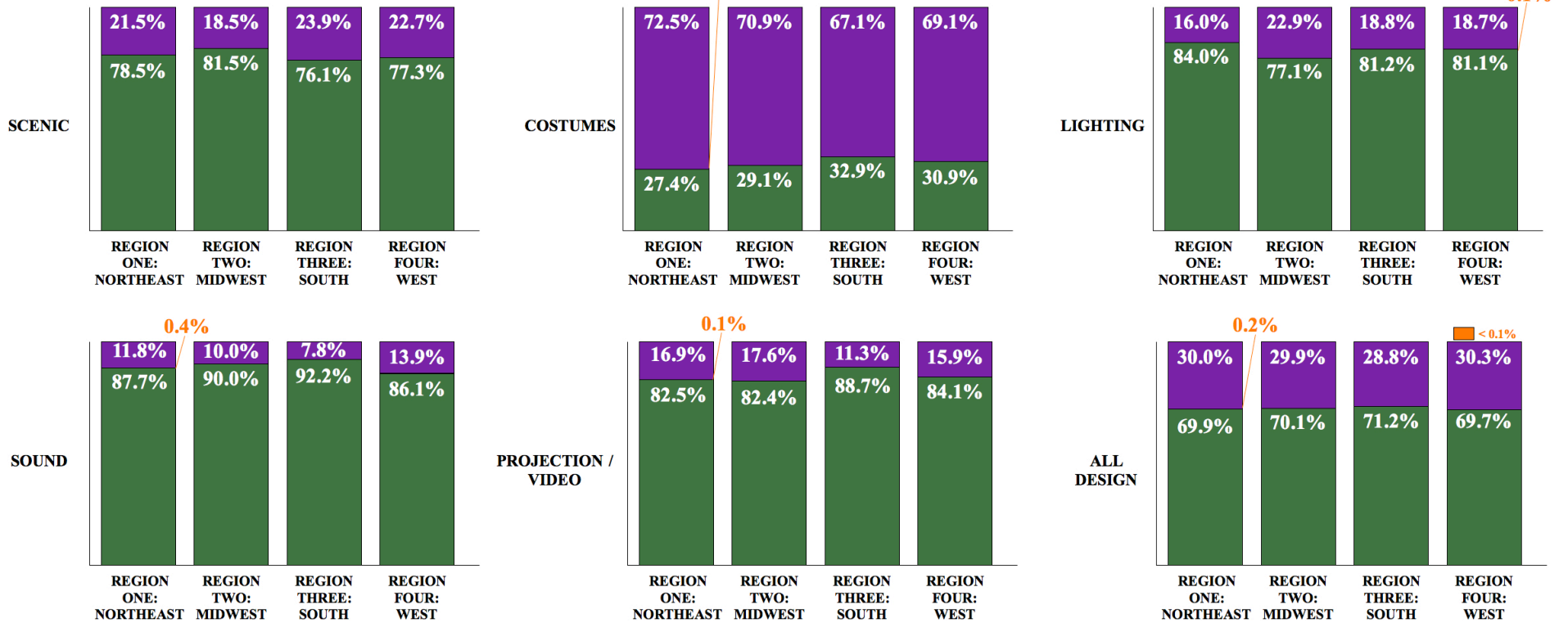
The least prolific 75 percent designed 30.2 percent of the productions with a projection/video designer, and is one hundred thirty-four designers, with one hundred four (77.6 percent of the least prolific 75 percent) he designers, twenty-nine (21.6 percent of the least prolific 75 percent) she designers, and one (0.7 percent of the least prolific 75 percent) they designer. These one hundred thirty-four projection/video designers did 172.5 shows over the six seasons.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

% POSITIONS OVER ALL 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: REGIONS

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Regions

The following statistics are percentages per the four Census regions of the United States over all five seasons examined. Region one is the Northeast, region two is the Midwest, region three is the South, and region four is the West. For details on which states are considered to be in which regions, visit the Census Bureau.

In scenic design, 78.5 percent of all positions were filled by he designers, and 21.5 percent were filled by she designers in region one. 81.5 percent of positions were filled by he designers, and 18.5 percent were filled by she designers in region two. In region three, 76.1 percent of positions were filled by he designers, and 23.9 percent were filled by she designers. 77.3 percent of positions were filled by he designers, and 22.7 percent were filled by she designers in region four.

In costume design, 72.5 percent of positions were filled by she designers, 27.4 percent by he designers, and 0.1 percent by they designers in region one. In region two, she designers filled 70.9 percent of positions, and he designers filled 29.1 percent. 67.1 percent of positions were filled by she designers, and 32.9 percent by he designers in region three. In region four, she designers filled 69.1 percent of positions, and he designers filled 30.9 percent.

In lighting design, 84.0 percent of positions were filled by he designers, and 16.0 percent by she designers in region one. In region two, he designers filled 77.1 percent of positions, and she designers filled 22.9 percent. 81.2 percent of positions were filled by he designers, and 18.8 percent by she designers in region three. In region four, 81.1 percent of positions were filled by he designers, 18.7 percent by she designers, and 0.1 percent by they designers.

In sound design, 87.7 percent of positions were filled by he designers, 11.8 percent were filled by she designers, and 0.4 percent by they designers in region one. In region two, 90.0 percent of positions were filled by he designers, and 10.0 percent were filled by she designers. 92.2 percent of positions were filled by he designers, and 7.8 percent were filled by she designers in region three. In region four, 86.1 percent of all positions were filled by he designers, and 13.9 percent were filled by she designers.

In projection/video design, 82.5 percent of positions were filled by he designers, 16.9 percent by she designers, and 0.6 percent by they designers in region one. In region two, he designers filled 82.4 percent of all positions, and 17.6 percent by she designers. 88.7 percent of positions were filled by he designers and 11.3 percent by she designers in region three. In region four, 84.1 percent of positions were filled by he designers, and 15.9 percent by she designers.

In all five areas of design studied, 69.9 percent of all positions were filled by he designers, 30.0 percent by she designers, and 0.2 percent by they designers in region one. In region two, he designers filled 70.1 percent of positions, and she designers filled 29.9 percent. 71.2 percent of positions were filled by he designers and 28.8 percent were filled by she designers in region three. In region four, he designers filled 69.7 percent of positions, she designers filled 30.0 percent, and less than 0.1 percent by they designers.

HE/HIM/HIS
SHE/HER/HERS
THEY/THEM/THEIR

%
POSITIONS
OVER ALL
6 SEASONS

**WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY REGIONS: REGION ONE: NORTHEAST**

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions: Region One: Northeast

In region one, from 2012-13 to 2017-18, he designers went from 76.6 percent to 79.4 percent to 82.4 percent to 79.1 percent to 78.6 percent to 75.6 percent of all scenic design positions filled each season. She designers went from 23.4 percent to 20.6 percent to 17.6 percent to 20.9 percent to 21.4 percent to 24.4 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 1.0 percent, while she designers filling scenic design positions increased 1.0 percent.

In region one, from 2012-13 to 2017-18, she designers went from 67.9 percent to 73.6 percent to 66.4 percent to 76.5 percent to 76.3 percent to 74.3 percent of all costume design positions filled each season. He designers went from 32.1 percent to 26.4 percent to 33.6 percent to 23.5 percent to 23.1 percent to 25.7 percent. They designers were at 0.6 percent for the 2016-17 season. Over the six seasons studied, she designers filling costume design positions increased 6.4 percent, and he designers filling costume design positions decreased 6.4 percent.

In region one, from 2012-13 to 2017-18, he designers went from 88.3 percent to 85.9 percent to 83.8 percent to 85.0 percent to 79.9 percent to 81.1 percent of all lighting design position filled each season. She designers went from 11.7 percent to 14.1 percent to 16.2 percent to 15.0 percent to 20.1 percent to 18.9 percent. Over the six seasons studied, he designers filling lighting design positions decreased 7.2 percent, and she designers filling lighting design positions increased 7.2 percent.

In region one, from 2012-13 to 2017-18, he designers went from 91.4 percent to 90.7 percent to 87.5 percent to 83.4 percent to 84.4 percent to 88.5 of all sound design positions filled each season. She designers went from 8.6 percent to 9.3 percent to 12.5 percent to 15.2 percent to 14.9 percent to 10.9 percent. From the 2015-16 to 2017-18 seasons, they designers went from 1.4 percent to 0.6 percent to 0.5 percent. Over the six seasons studied, he designers filling sound design positions decreased 2.9 percent, and she designers filling sound design positions increased 2.3 percent. Over the three seasons represented, they designers decreased 0.9 percent.

In region one, from 2012-13 to 2017-18, he designers went from 95.7 percent to 95.8 percent to 88.9 percent to 78.1 percent to 70.0 percent to 76.9 percent of all projection/video design positions filled each season. She designers went from 4.3 percent to 4.2 percent to 11.1 percent to 21.9 percent to 30.0 to 20.5 percent. They designers filled 2.6 percent of projection/vide design positions in the 2017-18 season. Over the six seasons studied, he designers filling projection/video design positions decreased 18.8 percent, and she designers filling projection/video design positions increased 16.2 percent.

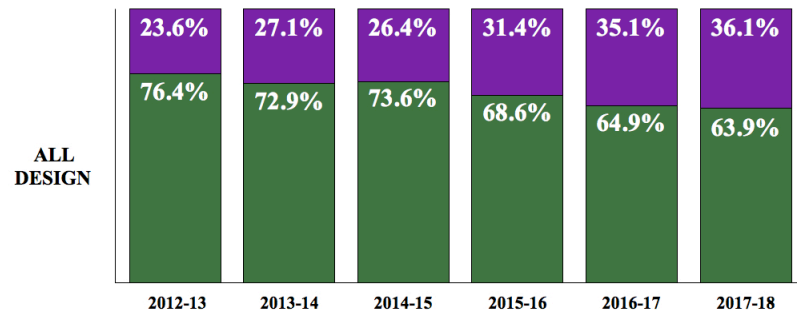
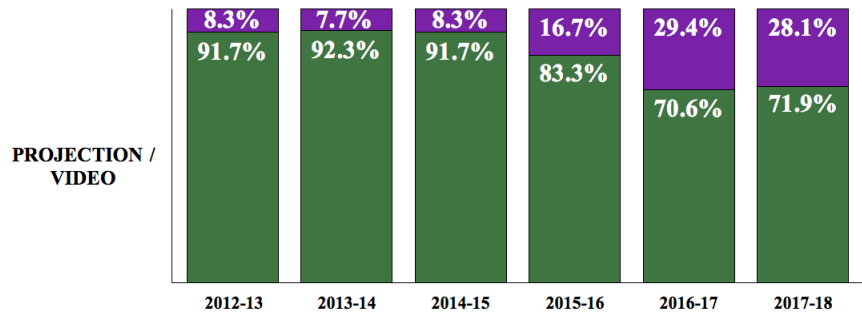
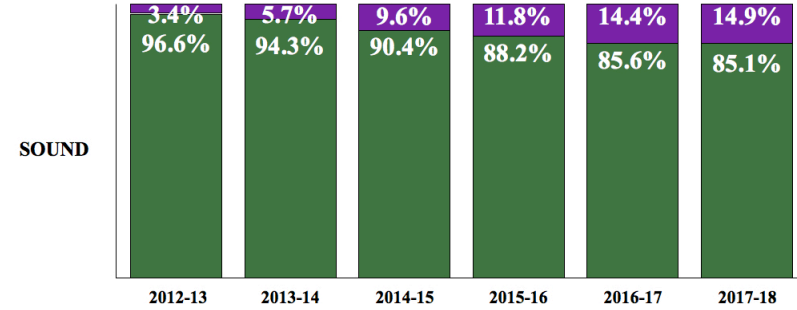
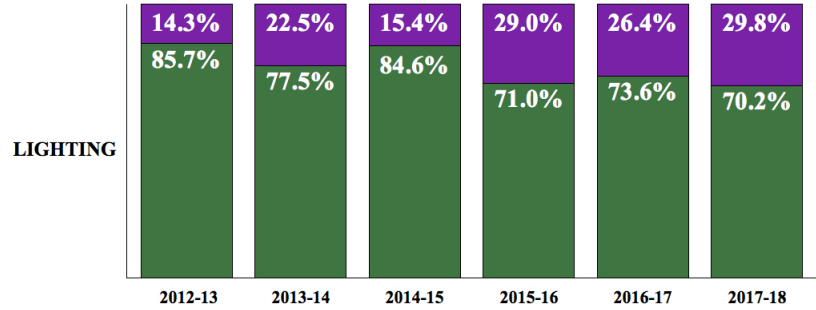
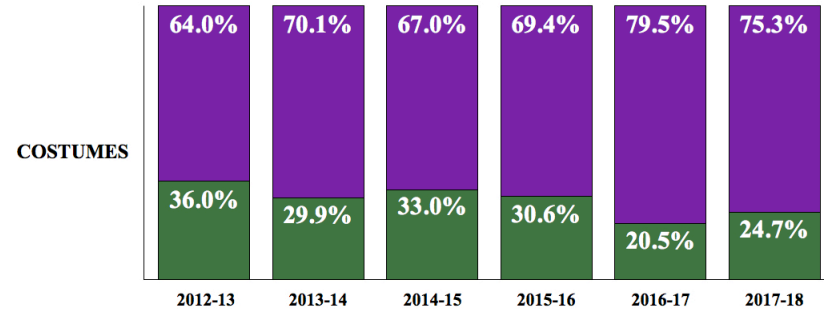
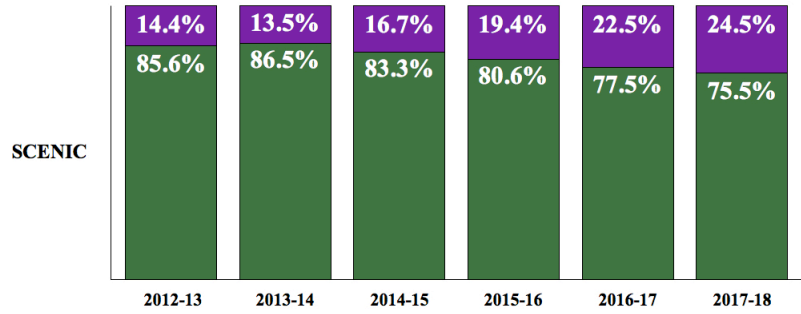
In region one, from 2012-13 to 2017-18, he designers went from 72.9 percent to 71.3 percent to 72.2 percent to 68.1 percent to 66.7 percent to 68.2 percent of all design positions filled. She designers went from 27.1 percent to 28.7 percent to 27.8 percent to 31.6 percent to 33.0 percent to 31.5 percent. From 2015-16 to 2017-18, they designers remained steady at 0.3 percent. Over the six seasons studied, he designers filling design positions decreased 4.7 percent, and she designers filling design positions increased 4.4 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY REGIONS: REGION TWO: MIDWEST

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions: Region Two: Midwest

In region two, from 2012-13 to 2017-18, he designers went from 85.6 percent to 86.5 percent to 83.3 percent to 80.6 percent to 77.5 percent to 75.5 percent of all scenic design positions filled each season. She designers went from 14.4 percent to 13.5 percent to 16.7 percent to 19.4 percent to 22.5 percent to 24.5 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 10.1 percent, while she designers filling scenic design positions increased 11.1 percent.

In region two, from 2012-13 to 2017-18, she designers went from 64.0 percent to 70.1 percent to 67.0 percent to 69.4 percent to 79.5 percent to 75.3 percent of all costume design positions filled each season. He designers went from 36.0 percent to 29.9 percent to 33.0 percent to 30.6 percent to 20.5 percent to 24.7 percent. Over the six seasons studied, she designers filling costume design positions increased 11.3 percent, and he designers filling costume design positions decreased 11.3 percent.

In region two, from 2012-13 to 2017-18, he designers went from 85.7 percent to 77.5 percent to 84.6 percent to 71.0 percent to 73.6 percent to 70.2 of all lighting design position filled each season. She designers went from 14.3 percent to 22.5 percent to 15.4 percent to 29.0 percent to 26.4 percent to 29.8 percent. Over the six seasons studied, he designers filling lighting design positions decreased 15.5 percent, and she designers filling lighting design positions increased 15.5 percent.

In region two, from 2012-13 to 2017-18, he designers went from 96.6 percent to 94.3 percent to 90.4 percent to 88.2 percent to 85.6 percent to 85.1 percent of all sound design positions filled each season. She designers went from 3.4 percent to 5.7 percent to 9.6 percent to 11.8 percent to 14.4 percent to 14.9 percent. Over the six seasons studied, he designers filling sound design positions decreased 11.5 percent, and she designers filling sound design positions increased 11.5 percent.

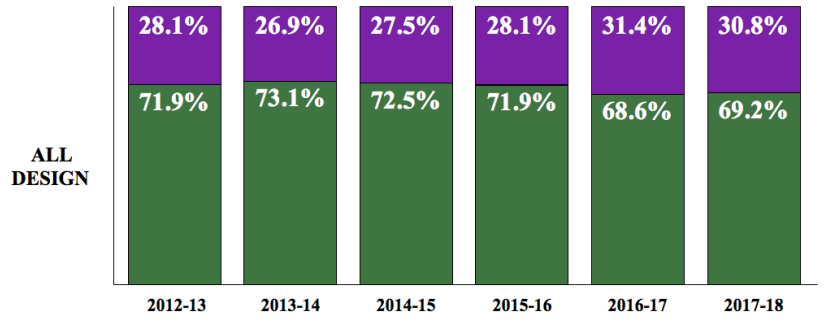
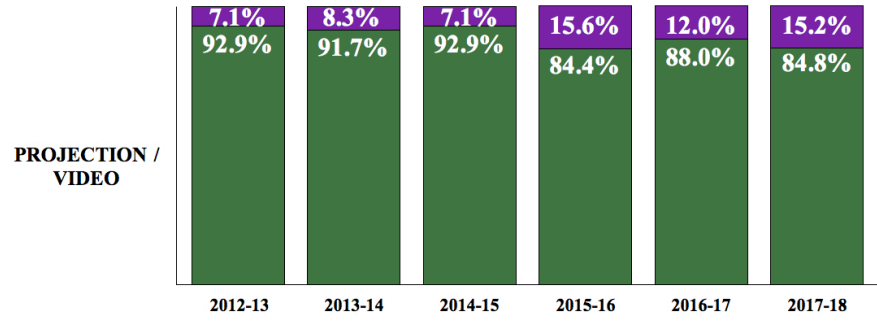
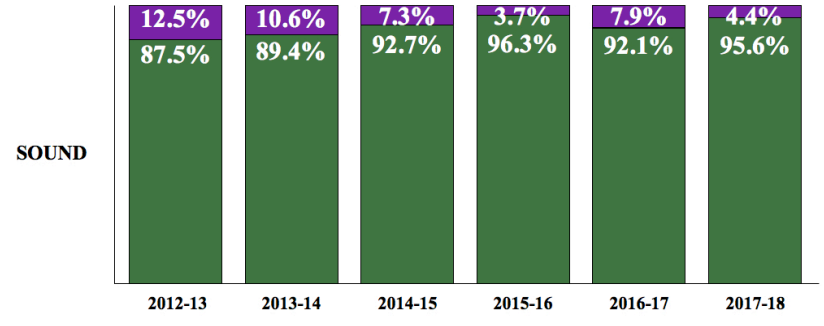
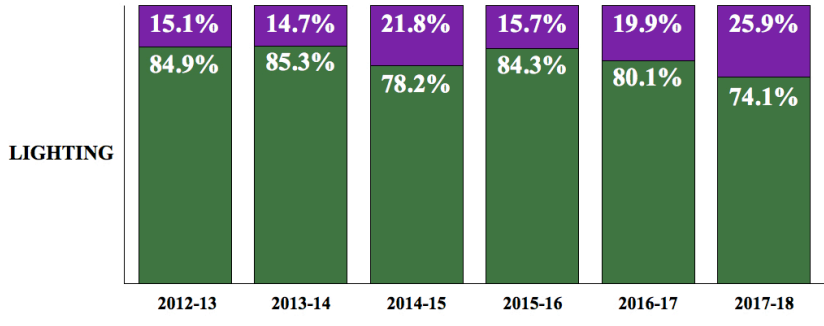
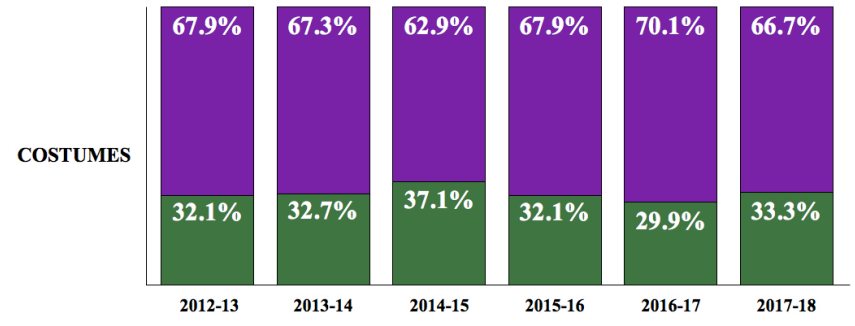
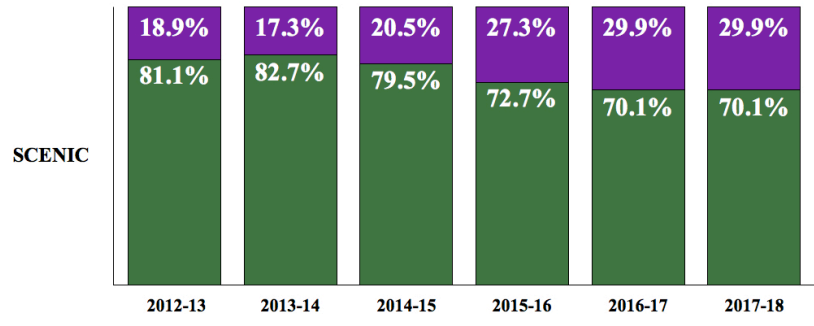
In region two, from 2012-13 to 2017-18, he designers went from 91.7 percent to 92.3 percent to 91.7 percent to 83.3 percent to 70.6 percent to 71.9 percent of all projection/video design positions filled each season. She designers went from 8.3 percent to 7.7 percent to 8.3 percent to 16.7 percent to 29.4 percent to 28.1 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 19.8 percent, and she designers filling projection/video design positions increased 19.8 percent.

In region two, from 2012-13 to 2017-18, he designers went from 76.4 percent to 72.9 percent to 73.6 percent to 68.6 percent to 64.9 percent to 63.9 percent of all design positions filled. She designers went from 23.6 percent to 27.1 percent to 26.4 percent to 31.4 percent to 35.1 percent to 36.1 percent. Over the six seasons studied, he designers filling design positions decreased 12.5 percent, and she designers filling design positions increased 12.5 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY REGIONS: REGION THREE: SOUTH
 12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions: Region Three: South

In region three, from 2012-13 to 2017-18, he designers went from 81.1 percent to 82.7 percent to 79.5 percent to 72.7 percent to 70.1 percent to 70.1 percent of all scenic design positions filled each season. She designers went from 18.9 percent to 17.3 percent to 20.5 percent to 27.3 percent to 29.9 percent to 29.9 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 11.0 percent, while she designers filling scenic design positions increased 11.0 percent.

In region three, from 2012-13 to 2017-18, she designers went from 67.9 percent to 67.3 percent to 62.9 percent to 67.9 percent to 70.1 to 66.7 percent of all costume design positions filled each season. He designers went from 32.1 percent to 32.7 percent to 37.1 percent to 32.1 percent to 29.9 percent to 33.3 percent. Over the six seasons studied, she designers filling costume design positions decreased 1.2 percent, and he designers filling costume design positions increased 1.2 percent.

In region three, from 2012-13 to 2017-18, he designers went from 84.9 percent to 85.3 percent to 78.2 percent to 84.3 percent to 80.1 percent to 74.1 percent of all lighting design position filled each season. She designers went from 15.1 percent to 14.7 percent to 21.8 percent to 15.7 percent to 19.9 percent to 25.9 percent. Over the six seasons studied, he designers filling lighting design positions decreased 10.8 percent, and she designers filling lighting design positions increased 10.8 percent.

In region three, from 2012-13 to 2017-18, he designers went from 87.5 percent to 89.4 percent to 92.7 percent to 96.3 percent to 92.1 percent to 95.6 percent of all sound design positions filled each season. She designers went from 12.5 percent to 10.6 percent to 7.3 percent to 3.7 percent to 7.9 percent to 4.4 percent. Over the six seasons studied, he designers filling sound design positions increased 8.1 percent, and she designers filling sound design positions decreased 8.1 percent.

In region three, from 2012-13 to 2017-18, he designers went from 92.9 percent to 91.7 percent to 92.9 percent to 84.4 percent to 88.0 percent to 84.8 percent of all projection/video design positions filled each season. She designers went from 7.1 percent to 8.3 percent to 7.1 percent to 15.6 percent to 12.0 percent to 15.2 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 8.1 percent, and she designers filling projection/video design positions increased 8.1 percent.

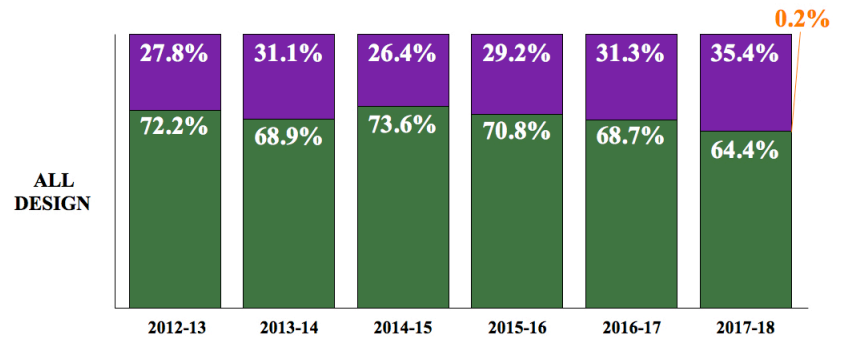
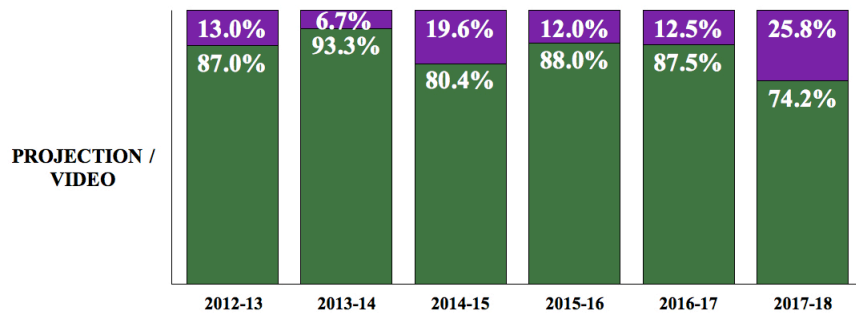
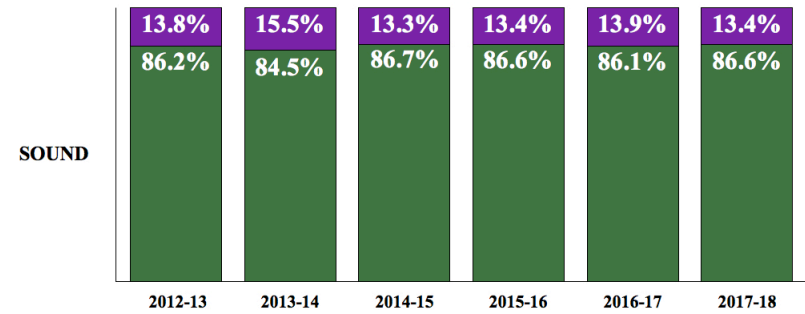
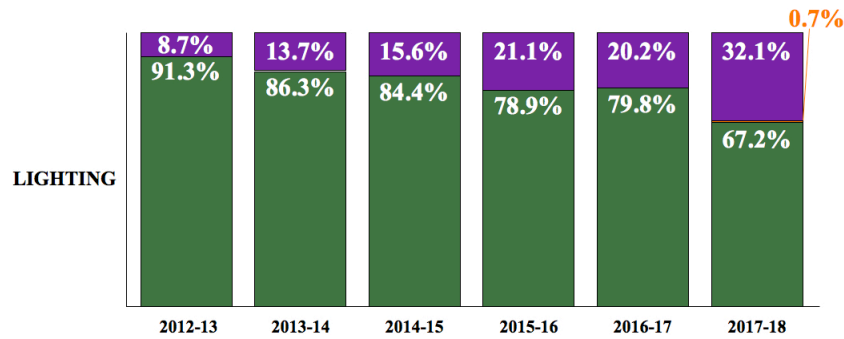
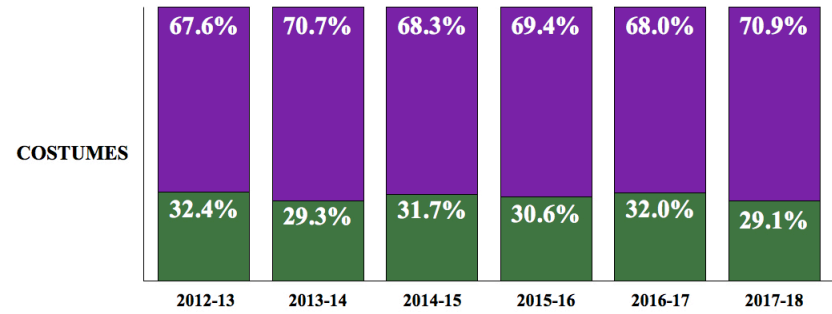
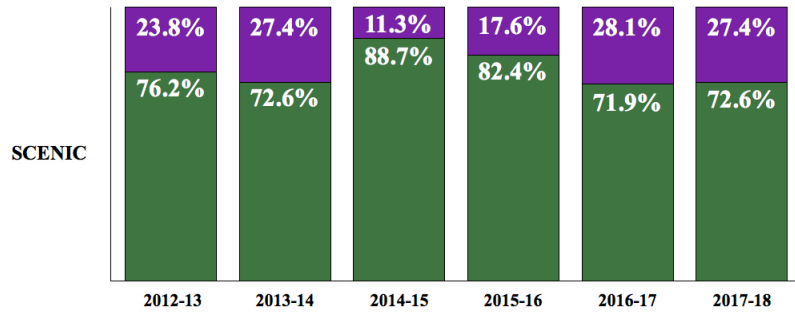
In region three, from 2012-13 to 2017-18, he designers went from 71.9 percent to 73.1 percent to 72.5 percent to 71.9 percent to 68.6 percent to 69.2 percent of all design positions filled. She designers went from 28.1 percent to 26.9 percent to 27.5 percent to 28.1 percent to 31.4 percent to 30.8 percent. Over the six seasons studied, he designers filling design positions decreased 2.7 percent, and she designers filling design positions increased 2.7 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY REGIONS: REGION FOUR: WEST

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions: Region Four: West

In region four, from 2012-13 to 2017-18, he designers went from 76.2 percent to 72.6 percent to 88.7 percent to 82.4 percent to 71.9 percent to 72.6 percent of all scenic design positions filled each season. She designers went from 23.8 percent to 27.4 percent to 11.3 percent to 17.6 percent to 28.1 percent to 27.4 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 3.6 percent, while she designers filling scenic design positions increased 3.6 percent.

In region four, from 2012-13 to 2017-18, she designers went from 67.6 percent to 70.7 percent to 68.3 percent to 69.4 percent to 68.0 percent to 70.9 percent of all costume design positions filled each season. He designers went from 32.4 percent to 29.3 percent to 31.7 percent to 30.6 percent to 32.0 percent to 29.1 percent. Over the six seasons studied, she designers filling costume design positions increased 3.3 percent, and he designers filling costume design positions decreased 3.3 percent.

In region four, from 2012-13 to 2017-18, he designers went from 91.3 percent to 86.3 percent to 84.4 percent to 78.9 percent to 79.8 percent to 67.2 percent of all lighting design position filled each season. She designers went from 8.7 percent to 13.7 percent to 15.6 percent to 21.1 percent to 20.2 percent to 32.1 percent. They designers filled 0.7 percent of all lighting design positions filled in the 2017-18 season. Over the six seasons studied, he designers filling lighting design positions decreased 24.2 percent, and she designers filling lighting design positions increased 23.4 percent.

In region four, from 2012-13 to 2017-18, he designers went from 86.2 percent to 84.5 percent to 86.7 percent to 86.6 percent to 86.1 percent to 86.6 percent of all sound design positions filled each season. She designers went from 13.8 percent to 15.5 percent to 13.3 percent to 13.4 percent to 13.9 percent to 13.4 percent. Over the six seasons studied, he designers filling sound design positions increased 0.4 percent, and she designers filling sound design positions decreased 0.4 percent.

In region four, from 2012-13 to 2017-18, he designers went from 87.0 percent to 93.3 percent to 80.4 percent to 88.0 percent to 87.5 percent to 74.2 percent of all projection/video design positions filled each season. She designers went from 13.0 percent to 6.7 percent to 19.6 percent to 12.0 percent to 12.5 percent to 25.8 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 12.8 percent, and she designers filling projection/video design positions increased 12.8 percent.

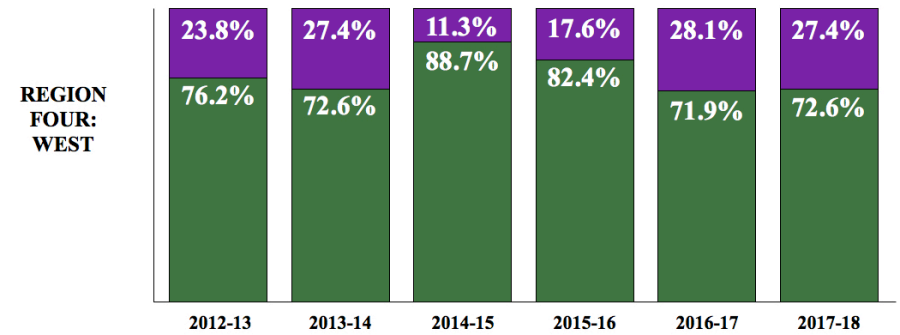
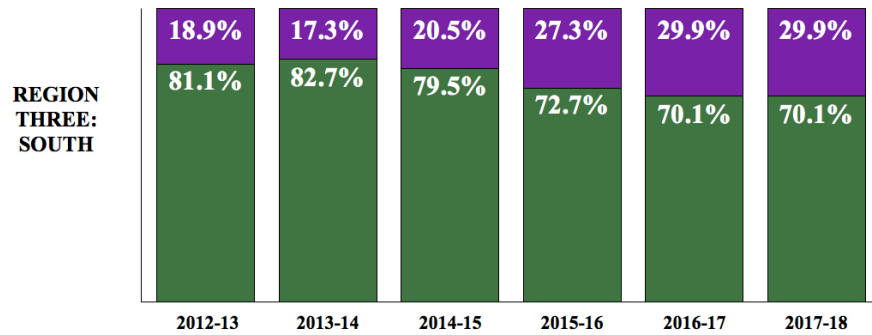
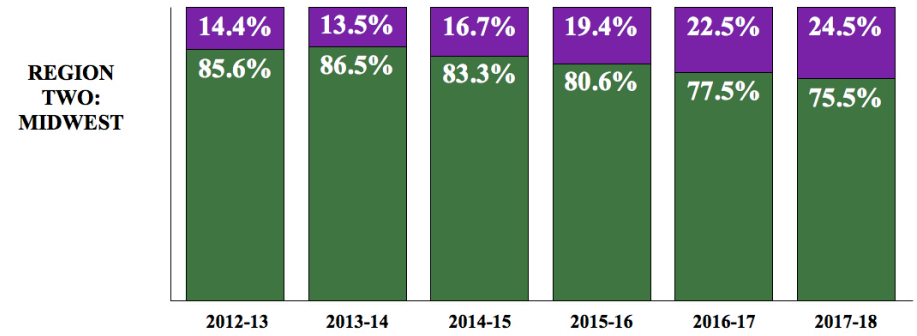
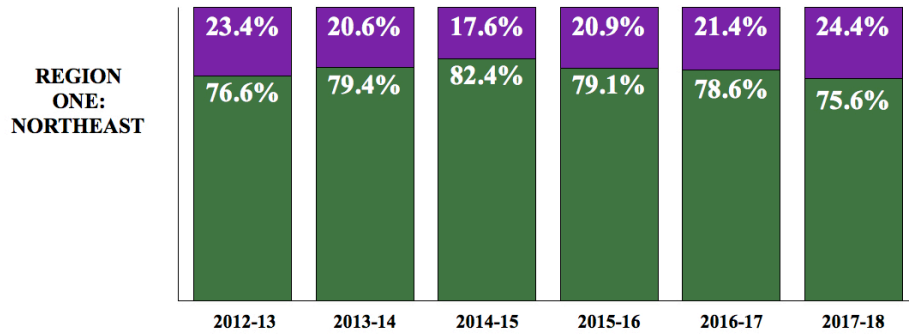
In region four, from 2012-13 to 2017-18, he designers went from 72.2 percent to 68.9 percent to 73.6 percent to 70.8 percent to 68.7 percent to 64.4 percent of all design positions filled. She designers went from 27.8 percent to 31.1 percent to 26.4 percent to 29.2 percent to 31.3 percent to 35.4 percent. They designers were at 0.2 percent for the 2017-18 season. Over the six seasons studied, he designers filling design positions decreased 7.8 percent, and she designers filling design positions increased 7.6 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS SCENERY IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY REGIONS

12-13 - 17-18



Who Designs Scenery in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2017-18, he designers went from 76.6 percent to 79.4 percent to 82.4 percent to 79.1 percent to 78.6 percent to 75.6 percent of all scenic design positions filled each season. She designers went from 23.4 percent to 20.6 percent to 17.6 percent to 20.9 percent to 21.4 percent to 24.4 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 1.0 percent, while she designers filling scenic design positions increased 1.0 percent.

In region two, from 2012-13 to 2017-18, he designers went from 85.6 percent to 86.5 percent to 83.3 percent to 80.6 percent to 77.5 percent to 75.5 percent of all scenic design positions filled each season. She designers went from 14.4 percent to 13.5 percent to 16.7 percent to 19.4 percent to 22.5 percent to 24.5 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 10.1 percent, while she designers filling scenic design positions increased 11.1 percent.

In region three, from 2012-13 to 2017-18, he designers went from 81.1 percent to 82.7 percent to 79.5 percent to 72.7 percent to 70.1 percent to 70.1 percent of all scenic design positions filled each season. She designers went from 18.9 percent to 17.3 percent to 20.5 percent to 27.3 percent to 29.9 percent to 29.9 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 11.0 percent, while she designers filling scenic design positions increased 11.0 percent.

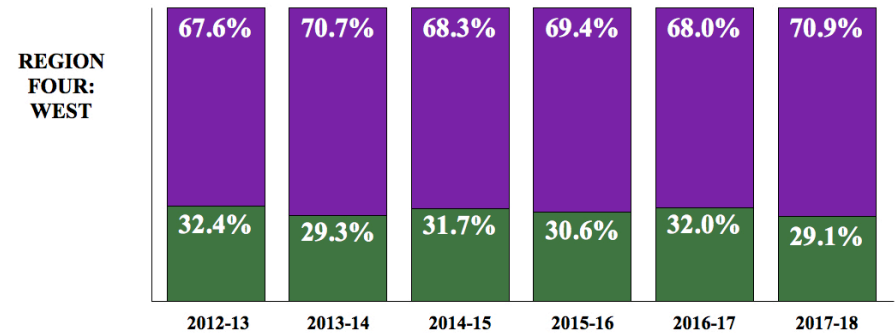
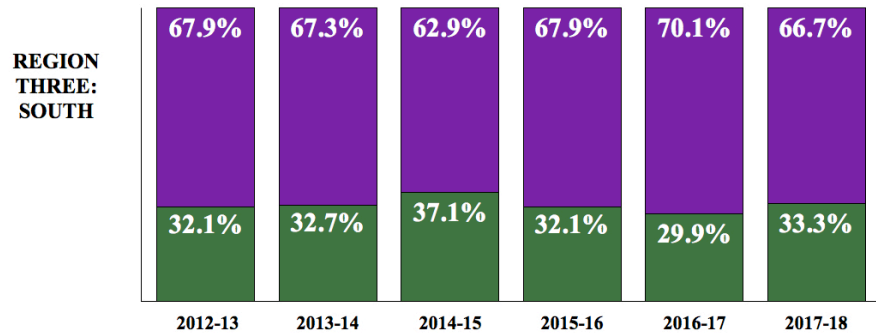
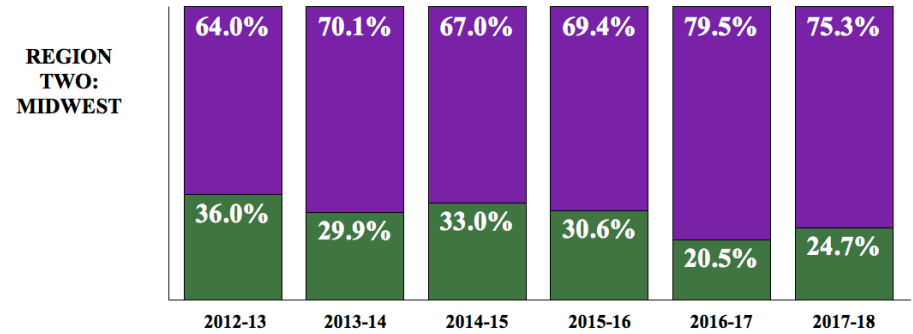
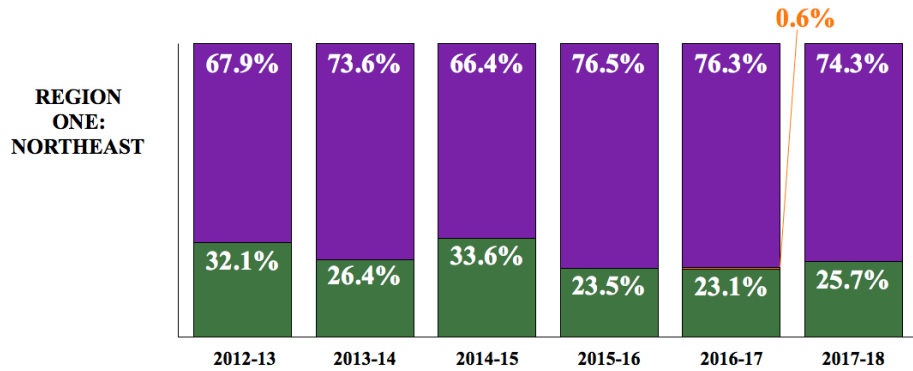
In region four, from 2012-13 to 2017-18, he designers went from 76.2 percent to 72.6 percent to 88.7 percent to 82.4 percent to 71.9 percent to 72.6 percent of all scenic design positions filled each season. She designers went from 23.8 percent to 27.4 percent to 11.3 percent to 17.6 percent to 28.1 percent to 27.4 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 3.6 percent, while she designers filling scenic design positions increased 3.6 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS COSTUMES IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY REGIONS

12-13 - 17-18



Who Designs Costumes in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2017-18, she designers went from 67.9 percent to 73.6 percent to 66.4 percent to 76.5 percent to 76.3 percent to 74.3 percent of all costume design positions filled each season. He designers went from 32.1 percent to 26.4 percent to 33.6 percent to 23.5 percent to 23.1 percent to 25.7 percent. They designers were at 0.6 percent for the 2016-17 season. Over the six seasons studied, she designers filling costume design positions increased 6.4 percent, and he designers filling costume design positions decreased 6.4 percent.

In region two, from 2012-13 to 2017-18, she designers went from 64.0 percent to 70.1 percent to 67.0 percent to 69.4 percent to 79.5 percent to 75.3 percent of all costume design positions filled each season. He designers went from 36.0 percent to 29.9 percent to 33.0 percent to 30.6 percent to 20.5 percent to 24.7 percent. Over the six seasons studied, she designers filling costume design positions increased 11.3 percent, and he designers filling costume design positions decreased 11.3 percent.

In region three, from 2012-13 to 2017-18, she designers went from 67.9 percent to 67.3 percent to 62.9 percent to 67.9 percent to 70.1 to 66.7 percent of all costume design positions filled each season. He designers went from 32.1 percent to 32.7 percent to 37.1 percent to 32.1 percent to 29.9 percent to 33.3 percent. Over the six seasons studied, she designers filling costume design positions decreased 1.2 percent, and he designers filling costume design positions increased 1.2 percent.

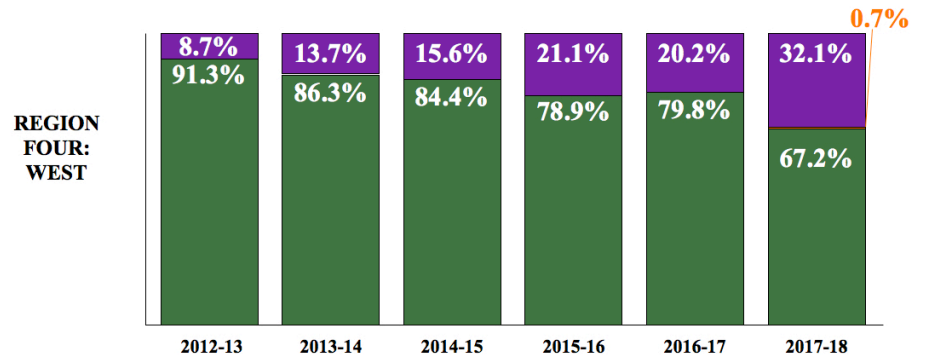
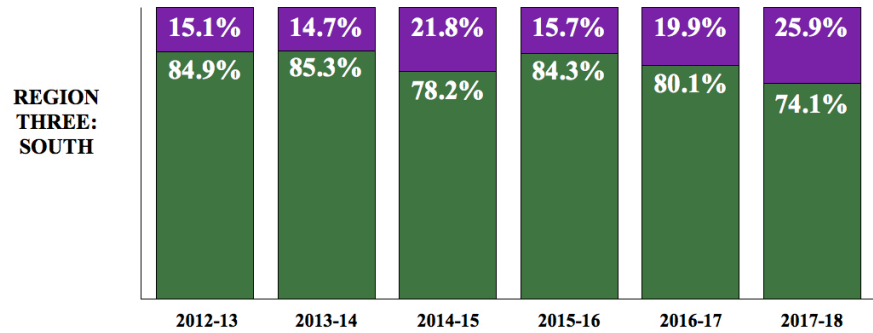
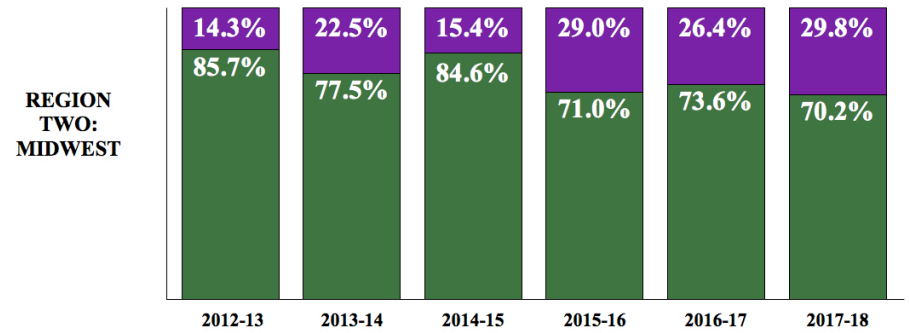
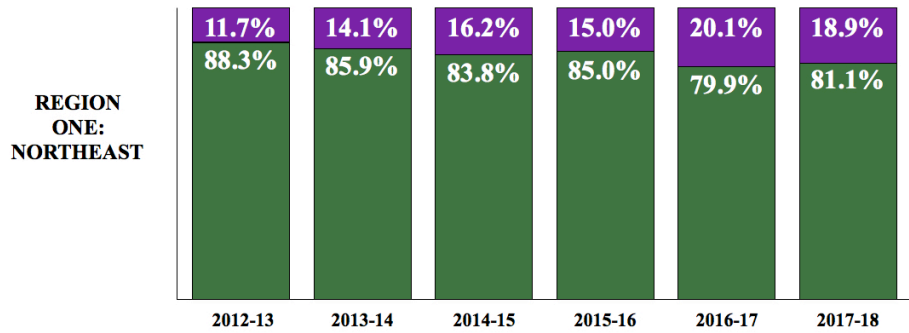
In region four, from 2012-13 to 2017-18, she designers went from 67.6 percent to 70.7 percent to 68.3 percent to 69.4 percent to 68.0 percent to 70.9 percent of all costume design positions filled each season. He designers went from 32.4 percent to 29.3 percent to 31.7 percent to 30.6 percent to 32.0 percent to 29.1 percent. Over the six seasons studied, she designers filling costume design positions increased 3.3 percent, and he designers filling costume design positions decreased 3.3 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

**WHO DESIGNS LIGHTING IN LORT THEATRES BY PRONOUN:
 YEARLY PERCENTAGES OF POSITIONS BY REGIONS**

12-13 - 17-18



Who Designs Lighting in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2017-18, he designers went from 88.3 percent to 85.9 percent to 83.8 percent to 85.0 percent to 79.9 percent to 81.1 percent of all lighting design position filled each season. She designers went from 11.7 percent to 14.1 percent to 16.2 percent to 15.0 percent to 20.1 percent to 18.9 percent. Over the six seasons studied, he designers filling lighting design positions decreased 7.2 percent, and she designers filling lighting design positions increased 7.2 percent.

In region two, from 2012-13 to 2017-18, he designers went from 85.7 percent to 77.5 percent to 84.6 percent to 71.0 percent to 73.6 percent to 70.2 of all lighting design position filled each season. She designers went from 14.3 percent to 22.5 percent to 15.4 percent to 29.0 percent to 26.4 percent to 29.8 percent. Over the six seasons studied, he designers filling lighting design positions decreased 15.5 percent, and she designers filling lighting design positions increased 15.5 percent.

In region three, from 2012-13 to 2017-18, he designers went from 84.9 percent to 85.3 percent to 78.2 percent to 84.3 percent to 80.1 percent to 74.1 percent of all lighting design position filled each season. She designers went from 15.1 percent to 14.7 percent to 21.8 percent to 15.7 percent to 19.9 percent to 25.9 percent. Over the six seasons studied, he designers filling lighting design positions decreased 10.8 percent, and she designers filling lighting design positions increased 10.8 percent.

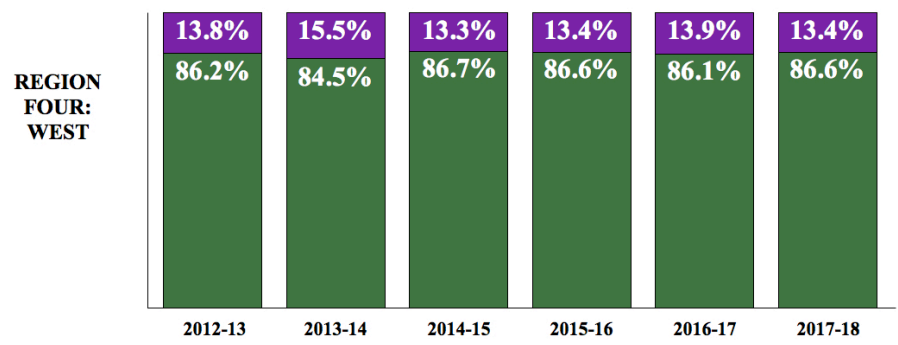
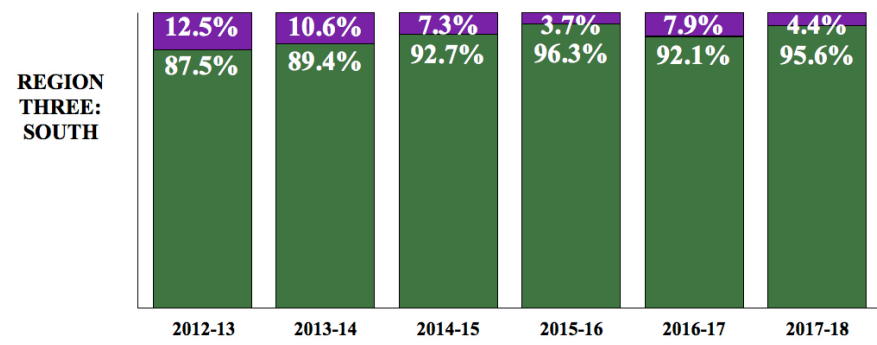
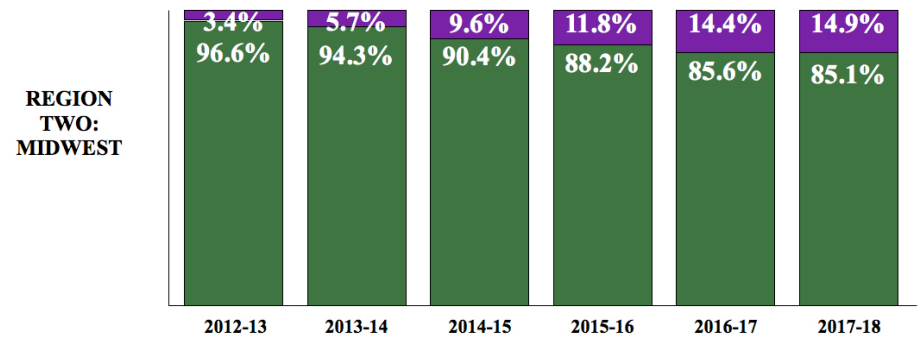
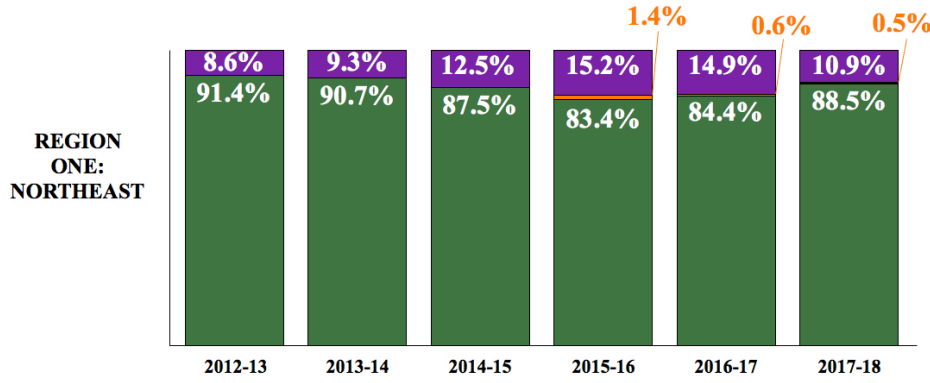
In region four, from 2012-13 to 2017-18, he designers went from 91.3 percent to 86.3 percent to 84.4 percent to 78.9 percent to 79.8 percent to 67.2 percent of all lighting design position filled each season. She designers went from 8.7 percent to 13.7 percent to 15.6 percent to 21.1 percent to 20.2 percent to 32.1 percent. They designers filled 0.7 percent of all lighting design positions filled in the 2017-18 season. Over the six seasons studied, he designers filling lighting design positions decreased 24.2 percent, and she designers filling lighting design positions increased 23.4 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

% POSITIONS OVER ALL 6 SEASONS

WHO DESIGNS SOUND IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY REGIONS

12-13 - 17-18



Who Designs Sound in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2017-18, he designers went from 91.4 percent to 90.7 percent to 87.5 percent to 83.4 percent to 84.4 percent to 88.5 of all sound design positions filled each season. She designers went from 8.6 percent to 9.3 percent to 12.5 percent to 15.2 percent to 14.9 percent to 10.9 percent. From the 2015-16 to 2017-18 seasons, they designers went from 1.4 percent to 0.6 percent to 0.5 percent. Over the six seasons studied, he designers filling sound design positions decreased 2.9 percent, and she designers filling sound design positions increased 2.3 percent. Over the three seasons represented, they designers decreased 0.9 percent.

In region two, from 2012-13 to 2017-18, he designers went from 96.6 percent to 94.3 percent to 90.4 percent to 88.2 percent to 85.6 percent to 85.1 percent of all sound design positions filled each season. She designers went from 3.4 percent to 5.7 percent to 9.6 percent to 11.8 percent to 14.4 percent to 14.9 percent. Over the six seasons studied, he designers filling sound design positions decreased 11.5 percent, and she designers filling sound design positions increased 11.5 percent.

In region three, from 2012-13 to 2017-18, he designers went from 87.5 percent to 89.4 percent to 92.7 percent to 96.3 percent to 92.1 percent to 95.6 percent of all sound design positions filled each season. She designers went from 12.5 percent to 10.6 percent to 7.3 percent to 3.7 percent to 7.9 percent to 4.4 percent. Over the six seasons studied, he designers filling sound design positions increased 8.1 percent, and she designers filling sound design positions decreased 8.1 percent.

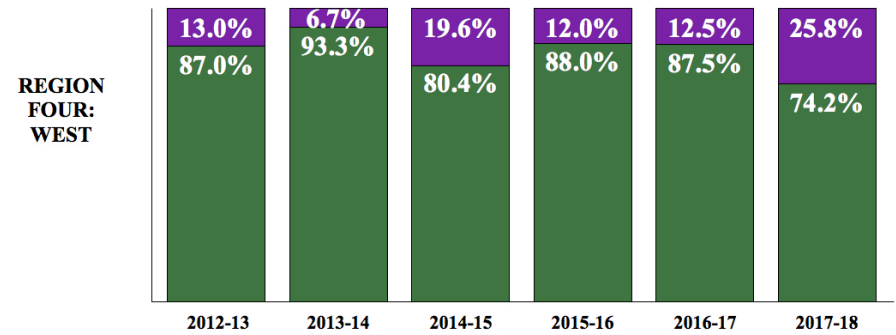
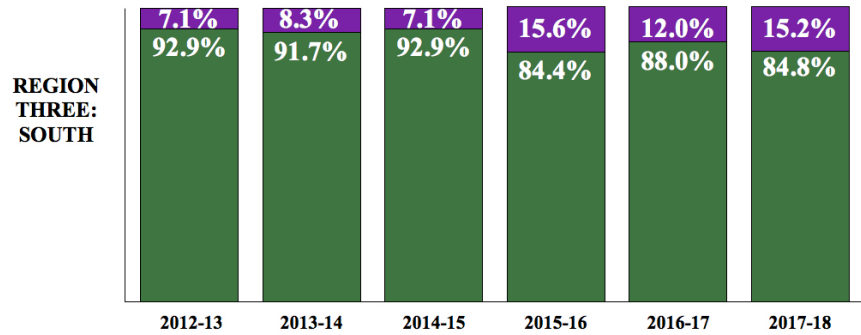
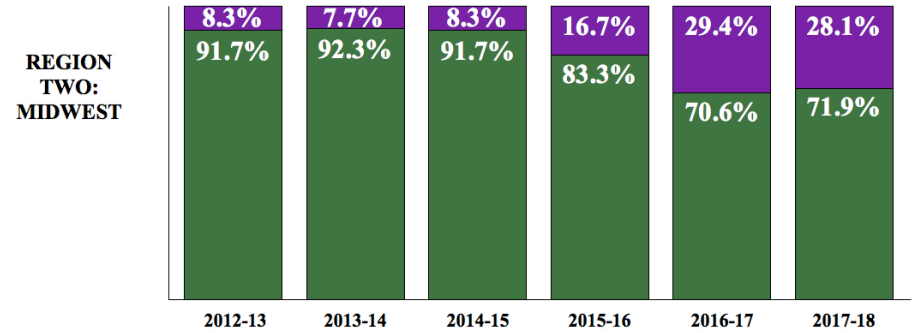
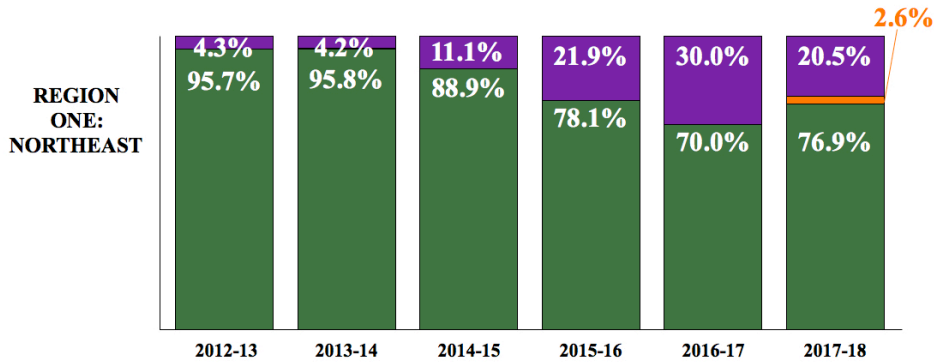
In region four, from 2012-13 to 2017-18, he designers went from 86.2 percent to 84.5 percent to 86.7 percent to 86.6 percent to 86.1 percent to 86.6 percent of all sound design positions filled each season. She designers went from 13.8 percent to 15.5 percent to 13.3 percent to 13.4 percent to 13.9 percent to 13.4 percent. Over the six seasons studied, he designers filling sound design positions increased 0.4 percent, and she designers filling sound design positions decreased 0.4 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

% POSITIONS OVERALL 6 SEASONS

WHO DESIGNS PROJECTION / VIDEO IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY REGIONS

12-13 - 17-18



Who Designs Projection/Video in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2017-18, he designers went from 95.7 percent to 95.8 percent to 88.9 percent to 78.1 percent to 70.0 percent to 76.9 percent of all projection/video design positions filled each season. She designers went from 4.3 percent to 4.2 percent to 11.1 percent to 21.9 percent to 30.0 to 20.5 percent. They designers filled 2.6 percent of projection/vide design positions in the 2017-18 season. Over the six seasons studied, he designers filling projection/video design positions decreased 18.8 percent, and she designers filling projection/video design positions increased 16.2 percent.

In region two, from 2012-13 to 2017-18, he designers went from 91.7 percent to 92.3 percent to 91.7 percent to 83.3 percent to 70.6 percent to 71.9 percent of all projection/video design positions filled each season. She designers went from 8.3 percent to 7.7 percent to 8.3 percent to 16.7 percent to 29.4 percent to 28.1 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 19.8 percent, and she designers filling projection/video design positions increased 19.8 percent.

In region three, from 2012-13 to 2017-18, he designers went from 92.9 percent to 91.7 percent to 92.9 percent to 84.4 percent to 88.0 percent to 84.8 percent of all projection/video design positions filled each season. She designers went from 7.1 percent to 8.3 percent to 7.1 percent to 15.6 percent to 12.0 percent to 15.2 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 8.1 percent, and she designers filling projection/video design positions increased 8.1 percent.

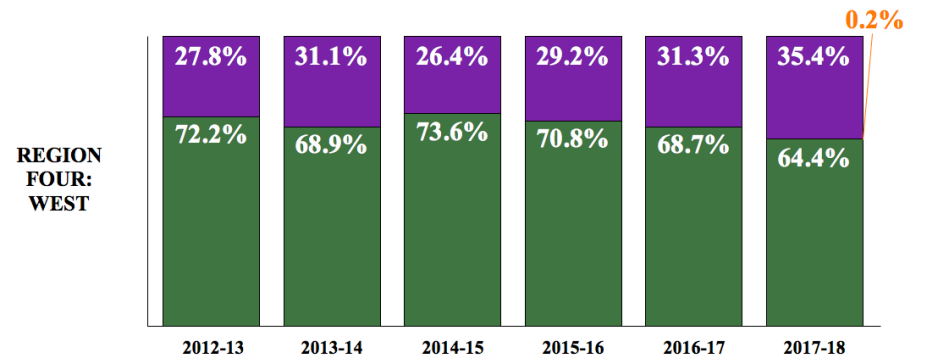
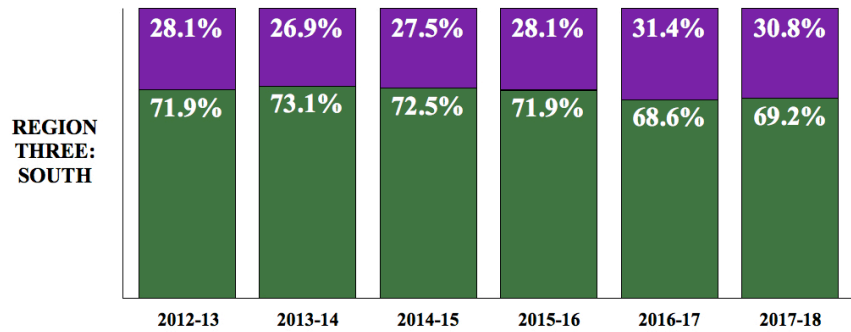
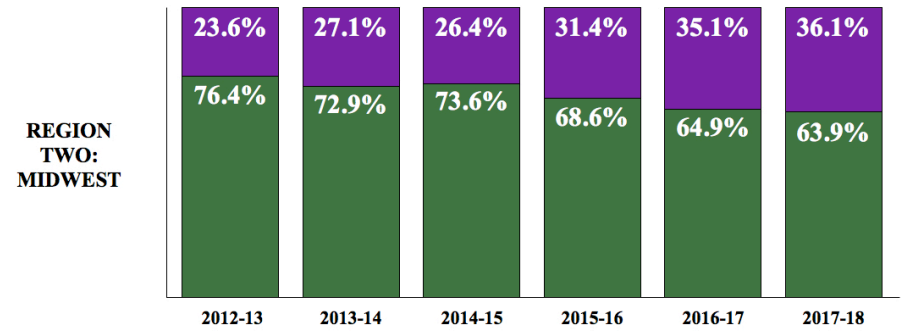
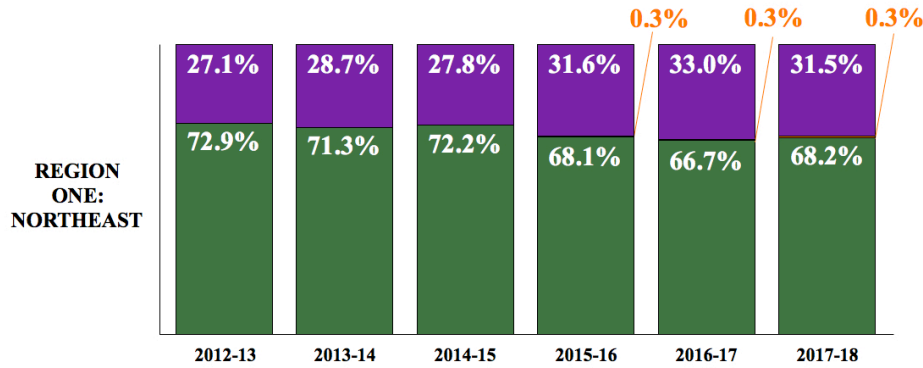
In region four, from 2012-13 to 2017-18, he designers went from 87.0 percent to 93.3 percent to 80.4 percent to 88.0 percent to 87.5 percent to 74.2 percent of all projection/video design positions filled each season. She designers went from 13.0 percent to 6.7 percent to 19.6 percent to 12.0 percent to 12.5 percent to 25.8 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 12.8 percent, and she designers filling projection/video design positions increased 12.8 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS ALL DISCIPLINES IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY REGIONS

12-13 - 17-18



Who Designs All Disciplines in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2017-18, he designers went from 72.9 percent to 71.3 percent to 72.2 percent to 68.1 percent to 66.7 percent to 68.2 percent of all design positions filled. She designers went from 27.1 percent to 28.7 percent to 27.8 percent to 31.6 percent to 33.0 percent to 31.5 percent. From 2015-16 to 2017-18, they designers remained steady at 0.3 percent. Over the six seasons studied, he designers filling design positions decreased 4.7 percent, and she designers filling design positions increased 4.4 percent.

In region two, from 2012-13 to 2017-18, he designers went from 76.4 percent to 72.9 percent to 73.6 percent to 68.6 percent to 64.9 percent to 63.9 percent of all design positions filled. She designers went from 23.6 percent to 27.1 percent to 26.4 percent to 31.4 percent to 35.1 percent to 36.1 percent. Over the six seasons studied, he designers filling design positions decreased 12.5 percent, and she designers filling design positions increased 12.5 percent.

In region three, from 2012-13 to 2017-18, he designers went from 71.9 percent to 73.1 percent to 72.5 percent to 71.9 percent to 68.6 percent to 69.2 percent of all design positions filled. She designers went from 28.1 percent to 26.9 percent to 27.5 percent to 28.1 percent to 31.4 percent to 30.8 percent. Over the six seasons studied, he designers filling design positions decreased 2.7 percent, and she designers filling design positions increased 2.7 percent.

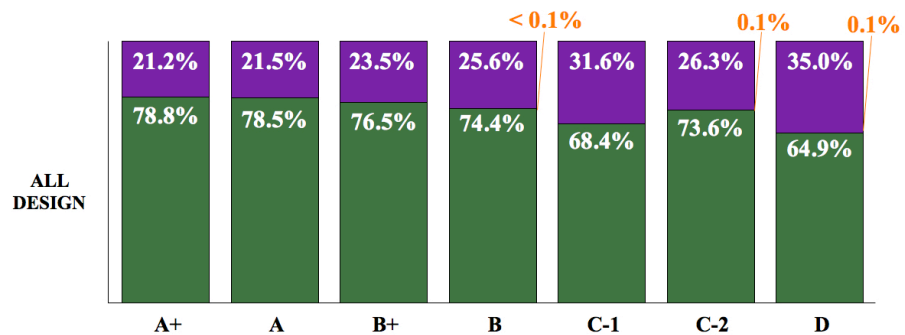
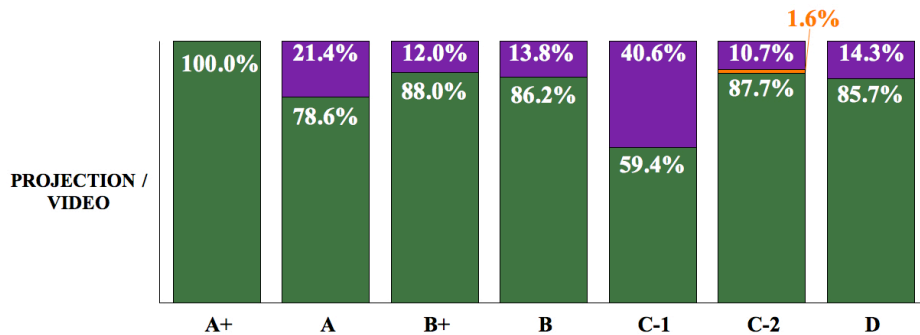
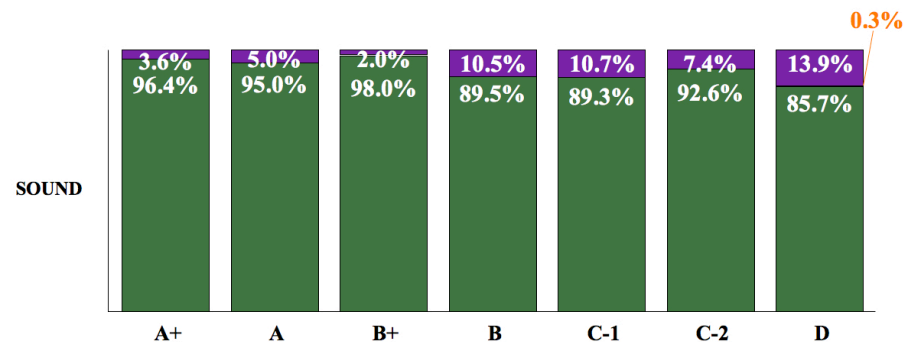
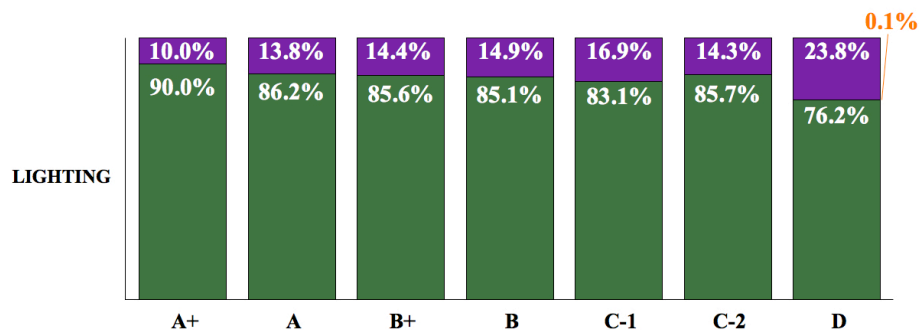
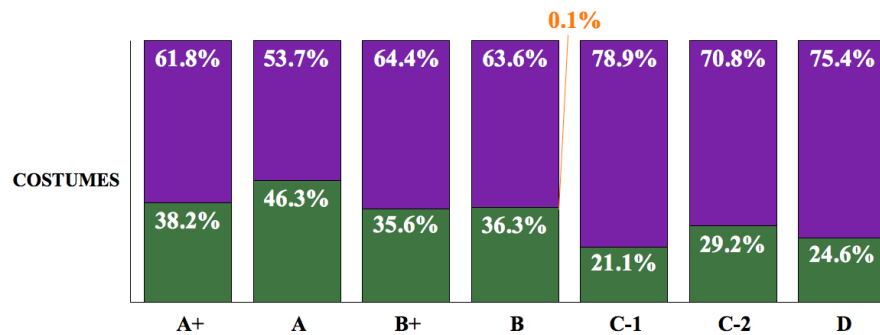
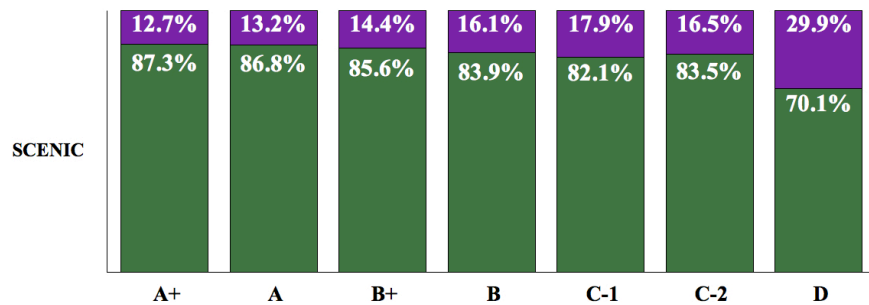
In region four, from 2012-13 to 2017-18, he designers went from 72.2 percent to 68.9 percent to 73.6 percent to 70.8 percent to 68.7 percent to 64.4 percent of all design positions filled. She designers went from 27.8 percent to 31.1 percent to 26.4 percent to 29.2 percent to 31.3 percent to 35.4 percent. They designers were at 0.2 percent for the 2017-18 season. Over the six seasons studied, he designers filling design positions decreased 7.8 percent, and she designers filling design positions increased 7.6 percent.

HE/HIM/HIS
SHE/HER/HERS
THEY/THEM/THEIR

%
POSITIONS
OVER ALL
6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: CATEGORIES

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Categories

The following statistics are percentages of positions per LORT Stage Category, as determined by the LORT-AEA agreement (weekly box office receipts and Tony award eligibility) and the LORT-SDC agreement (C category divided into two categories by number of seats, over all five years examined—you can look here for more information on minimum rates for designers based on LORT stage categories).

In scenic design, 87.3 percent of the fifty-five positions were filled by he designers, and 12.7 percent by she designers in the A+ category. In the A category, 86.8 percent of the one hundred twenty-one positions were filled by he designers, and 13.2 percent by she designers. 85.6 percent of the one hundred fifty-three positions were filled by he designers, and 14.4 percent by she designers in the B+ category. In the B category, 83.9 percent of the nine hundred fifty-six positions were filled by he designers, and 16.1 percent by she designers. 82.1 percent of the one hundred ninety-five positions were filled by he designers, and 17.9 percent by she designers in the C-1 category. In the C-2 category, 83.5 percent of the three hundred thirteen positions were filled by he designers, and 16.5 percent by she designers. In the D category, 70.1 percent of the one thousand three hundred fifty-five positions were filled by he designers, and 29.9 percent by she designers.

In costume design, 61.8 percent of the fifty-five positions were filled by she designers, and 38.2 percent by he designers in the A+ category. In the A category, 53.7 percent of the one hundred twenty-two positions were filled by she designers, and 46.3 percent by she designers. 64.4 percent of the one hundred fifty-three positions were filled by she designers, and 35.6 percent by he designers in the B+ category. In the B category, 63.6 percent of the nine hundred fifty-one positions were filled by she designers, 36.3 percent by he designers, and 0.1 percent by they designers. 78.9 percent of the one hundred ninety-four positions were filled by she designers, and 21.1 percent by he designers in the C-1 category. In the C-2 category, 70.8 percent of the three hundred six positions were filled by she designers, and 29.2 percent by he designers. In the D category, 75.4 percent of the one thousand three hundred thirty-one positions were filled by she designers, and 24.6 percent by he designers.

In lighting design, 90.0 percent of the fifty-five positions were filled by he designers, and 10.0 percent by she designers in the A+ category. In the A category, 86.2 percent of the one hundred twenty-three positions were filled by he designers, and 13.8 percent by she designers. 85.6 percent of the one hundred fifty-three positions were filled by he designers, and 14.4 percent by she designers in the B+ category. In the B category, 85.1 percent of the nine hundred fifty-seven positions were filled by he designers, and 14.9 percent by she designers. 83.1 percent of the one hundred ninety-five positions were filled by he designers, and 16.9 percent by she designers in the C-1 category. In the C-2 category, 85.7 percent of the three hundred fifteen positions were filled by he designers, and 14.3 percent by she designers. In the D category, 76.2 percent of the one thousand three hundred fifty-seven positions were filled by he designers, 23.8 percent by she designers, and 0.3 percent by they designers.

Who Designs in LORT Theatres by Pronoun: Categories (continued)

In sound design, 96.4 percent of the fifty-five positions were filled by he designers, and 3.6 percent by she designers in the A+ category. In the A category, 95.0 percent of one hundred twenty positions were filled by he designers, and 5.0 percent by she designers. 98.0 percent of the one hundred forty-nine positions were filled by he designers, and 2.0 percent by she designers in the B+ category. In the B category, 89.5 percent of the nine hundred forty-six positions were filled by he designers, and 10.5 percent by she designers. 89.3 percent of the one hundred eighty-seven positions were filled by he designers, and 10.7 percent by she designers in the C-1 category. In the C-2 category, 92.6 percent of the three hundred seven positions were filled by he designers, and 7.4 percent by she designers. In the D category, 85.7 percent of the one thousand two hundred eighty-six positions were filled by he designers, 13.9 percent by she designers, and 0.3 percent by they designers.

In projection/video design, 100.0 percent of the nine positions were filled by he designers in the A+ category. In the A category, 78.6 percent of twenty-one positions were filled by he designers, and 21.4 percent by she designers. 88.0 percent of the twenty-five positions were filled by he designers, and 12.0 percent by she designers in the B+ category. In the B category, 86.2 percent of the one hundred ninety-nine positions were filled by he designers, and 13.8 percent by she designers. 59.4 percent of the thirty-two positions were filled by he designers, and 40.6 percent by she designers in the C-1 category. In the C-2 category, 87.7 percent of the sixty-one positions were filled by he designers, 10.7 percent by she designers, and 1.6 percent by they designers. In the D category, 85.7 percent of two hundred twenty-four positions were filled by he designers, and 14.3 percent by she designers.

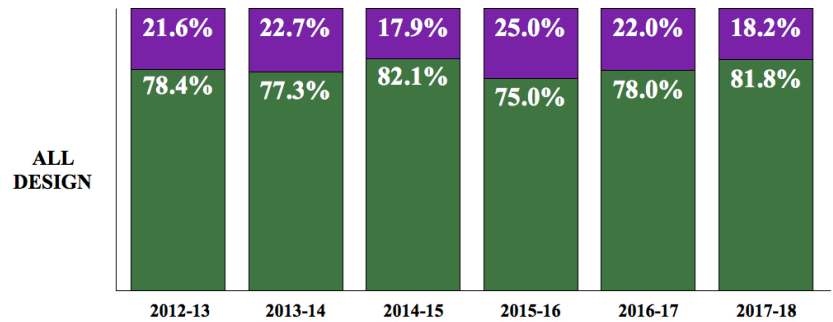
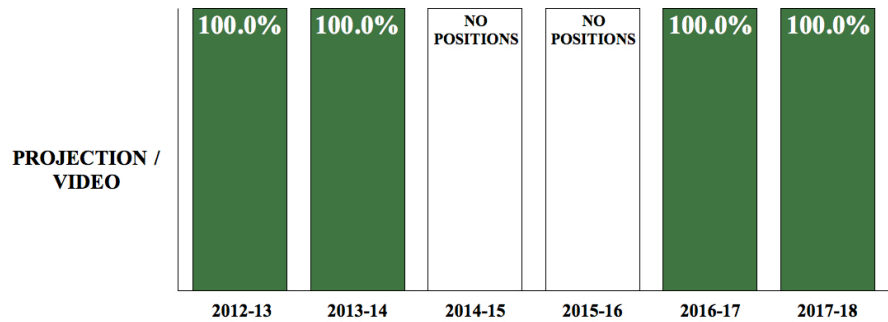
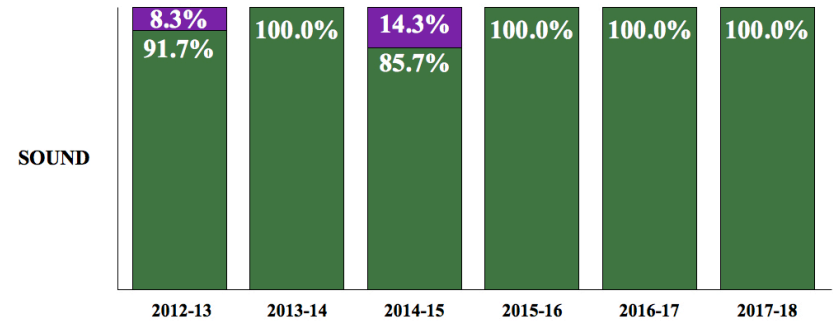
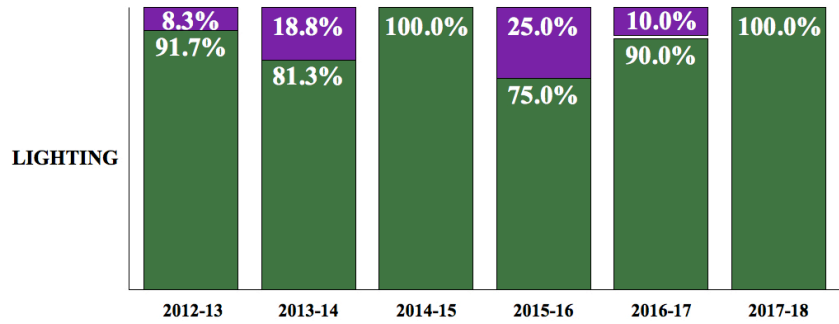
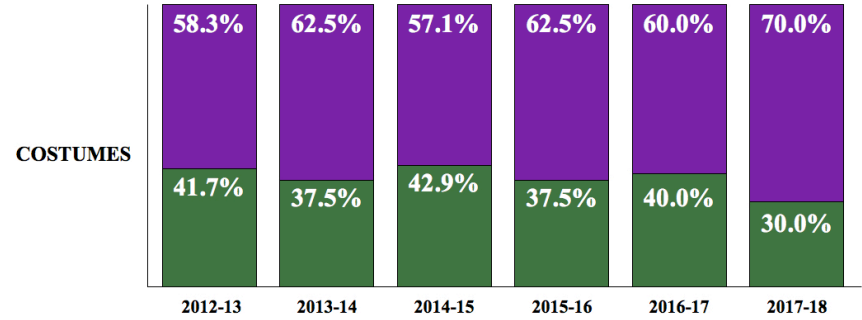
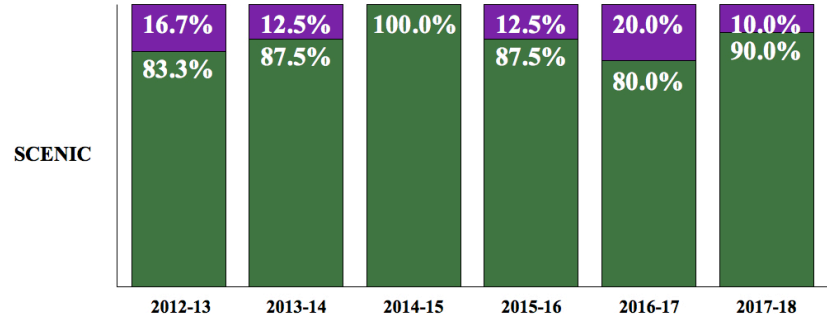
In all design, 78.8 percent of the two hundred twenty-nine positions were filled by he designers, and 21.2 percent by she designers in the A+ category. In the A category, 78.5 percent of the five hundred seven positions were filled by he designers, and 21.5 percent by she designers. 76.5 percent of six hundred thirty-three positions were filled by he designers, and 23.5 percent by she designers in the B+ category. In the B category, 74.4 percent of the four thousand nine positions were filled by he designers, 25.6 percent by she designers, and less than 0.1 percent by they designers. 68.4 percent of the eight hundred three positions were filled by he designers, and 31.6 percent by she designers in the C-1 category. In the C-2 category, 73.6 percent of the one thousand three hundred two positions were filled by he designers, 26.3 percent by she designers, and 0.1 percent by they designers. In the D category, 64.9 percent of the five thousand five hundred fifty-three positions were filled by he designers, 35.0 percent by she designers, and 0.1 percent by they designers.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

% POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY CATEGORIES: A+

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories: A+

Note: In all six seasons combined, there are only fifty-five productions total.

In the A+ category from 2012-13 to 2017-18, he designers went from 83.3 percent to 87.5 percent to 100.0 percent to 87.5 percent to 80.0 percent to 90.0 of all scenic design positions filled each season. She designers went from 16.7 percent to 12.5 percent to 0.0 percent to 12.5 percent to 20.0 percent to 10 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions increased 6.7 percent, while she designers filling scenic design positions increased 6.7 percent.

In the A+ category from 2012-13 to 2017-18, she designers went from 58.3 percent to 62.5 percent to 57.1 percent to 62.5 percent to 60.0 percent to 70.0 percent of all costume design positions filled each season. He designers went from 41.7 percent to 37.5 percent to 42.9 percent to 37.5 percent to 40.0 percent to 30.0 percent. Over the six seasons studied, she designers filling costume design positions increased 11.7 percent, and he designers filling costume design positions decreased 11.7 percent.

In the A+ category from 2012-13 to 2017-18, he designers went from 91.7 percent to 81.3 percent to 100.0 percent to 75.0 percent to 90.0 to 100.0 percent of all lighting design position filled each season. She designers went from 8.3 percent to 18.8 percent to 0.0 percent to 25.0 percent to 10.0 percent to 0.0 percent. Over the six seasons studied, he designers filling lighting design positions increased 8.3 percent, and she designers filling lighting design positions decreased 8.3 percent.

In the A+ category from 2012-13 to 2017-18, he designers went from 91.7 percent to 100.0 percent to 85.7 percent to 100.0 percent to 100.0 percent to 100.0 percent of all sound design positions filled each season. She designers went from 8.3 percent to 0.0 percent to 14.3 percent to 0.0 percent to 0.0 percent to 0.0 percent. Over the six seasons studied, he designers filling sound design positions increased 8.3 percent, and she designers filling sound design positions decreased 8.3 percent.

In the A+ category from 2012-13 to 2017-18, he designers went from 100.0 percent to 100.0 percent to no positions for two seasons to 100.0 percent to 100.0 percent of all projection/video design positions filled each season. She designers went from 0.0 percent to 0.0 percent to no positions for two seasons to 0.0 percent to 0.0 percent. Over the six seasons studied, he designers filling projection/video design positions remained steady at 100.0 percent, and she designers filling projection/video design positions remained steady at 0.0 percent.

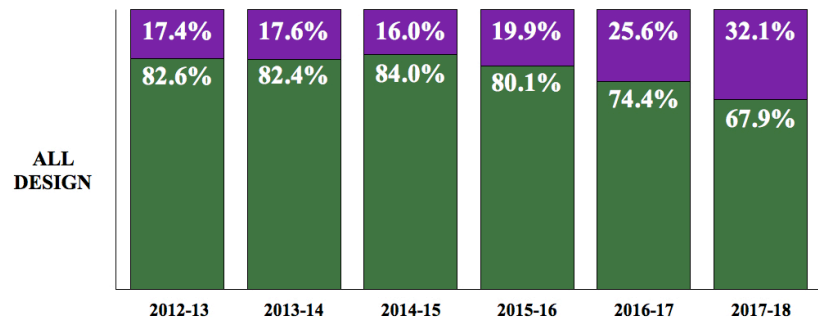
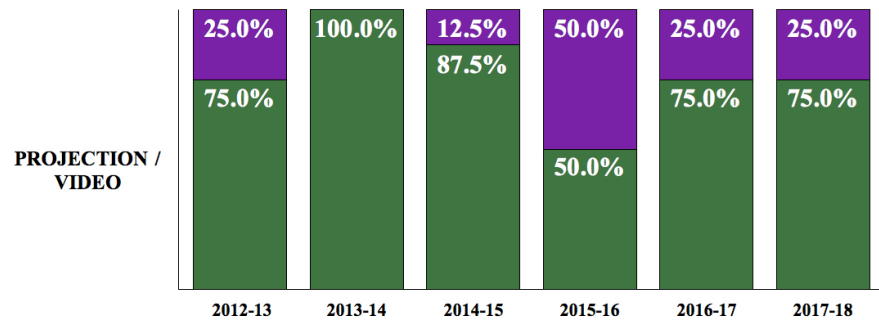
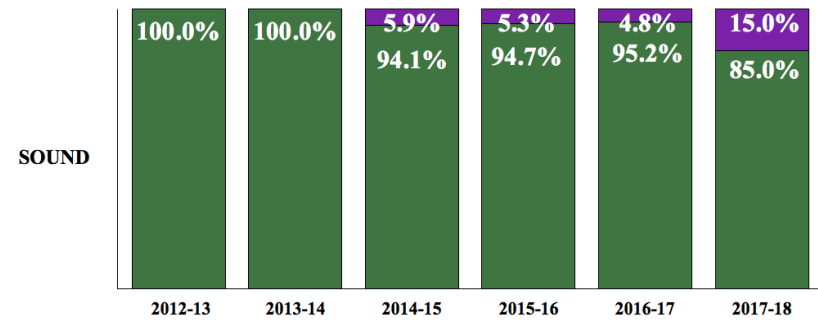
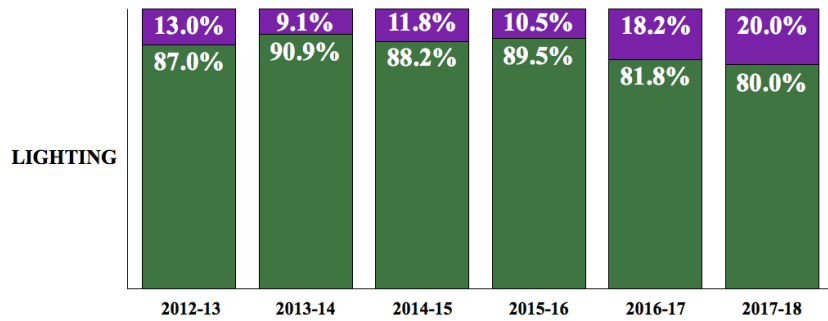
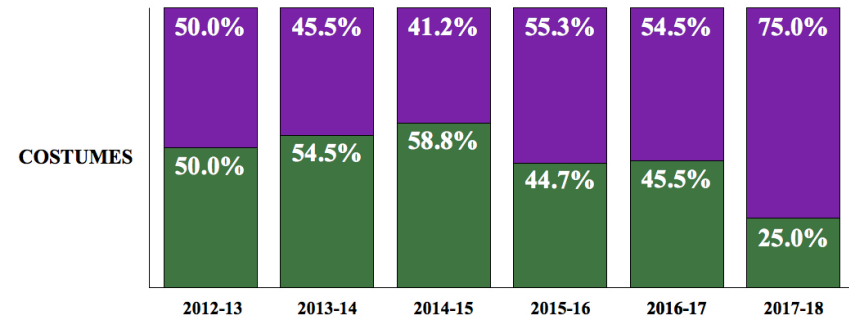
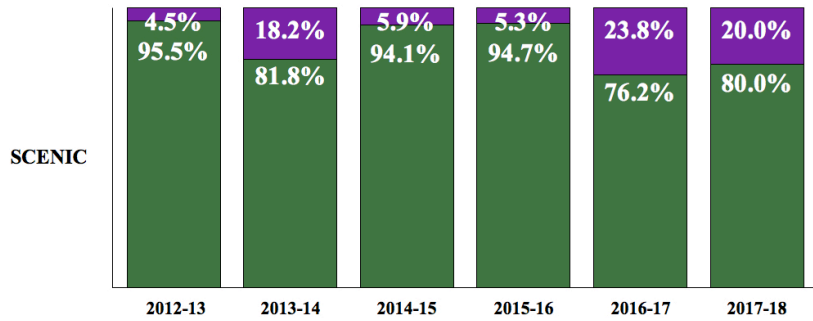
In the A+ category from 2012-13 to 2017-18, he designers went from 78.4 percent to 77.3 percent to 82.1 percent to 75.0 percent to 78.0 percent to 81.8 percent of all design positions filled. She designers went from 21.6 percent to 22.7 percent to 17.9 percent to 25.0 percent to 22.0 percent to 18.2 percent. Over the six seasons studied, he designers filling design positions increased 3.4 percent, and she designers filling design positions decreased 3.4 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY CATEGORIES: A

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories: A

NOTE: In all six seasons combined, there are only one hundred twenty-three productions total.

In the A category from 2012-13 to 2017-18, he designers went from 95.5 percent to 81.8 percent to 94.1 percent to 94.7 percent to 76.2 percent to 80.0 percent of all scenic design positions filled each season. She designers went from 4.5 percent to 18.2 percent to 5.9 percent to 5.3 percent to 23.8 percent to 20.0 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 15.5 percent, while she designers filling scenic design positions increased 15.5 percent.

In the A category from 2012-13 to 2017-18, she designers went from 50.0 percent to 45.5 percent to 41.2 percent to 55.3 percent to 54.5 percent to 75.0 percent of all costume design positions filled each season. He designers went from 50.0 percent to 54.5 percent to 58.8 percent to 44.7 percent to 45.5 percent to 25.0 percent. Over the six seasons studied, she designers filling costume design positions increased 25.0 percent, and he designers filling costume design positions decreased 25.0 percent.

In the A category from 2012-13 to 2017-18, he designers went from 87.0 percent to 90.9 percent to 88.2 percent to 89.5 percent to 81.8 percent to 80.0 percent of all lighting design position filled each season. She designers went from 13.0 percent to 9.1 percent to 11.8 percent to 10.5 percent to 18.2 percent to 20.0 percent. Over the six seasons studied, he designers filling lighting design positions decreased 7.0 percent, and she designers filling lighting design positions increased 7.0 percent.

In the A category from 2012-13 to 2017-18, he designers went from 100.0 percent to 100.0 percent to 94.1 percent to 94.7 percent to 95.2 percent to 85.0 percent of all sound design positions filled each season. She designers went from 0.0 percent to 0.0 percent to 5.9 percent to 5.3 percent to 4.8 percent to 15.0 percent. Over the six seasons studied, he designers filling sound design positions decreased 15.0 percent, and she designers filling sound design positions increased 15.0 percent.

In the A category from 2012-13 to 2017-18, he designers went from 75.0 percent to 100.0 percent to 87.5 percent to 50.0 percent to 75.0 percent to 75.0 percent of all projection/video design positions filled each season. She designers went from 25.0 percent to 0.0 percent to 12.5 percent to 50.0 percent to 25.0 percent to 25.0 percent. Over the six seasons studied, he designers filling projection/video design positions remained steady at 75.0 percent, and she designers filling projection/video design positions remained steady at 25.0 percent.

In the A category from 2012-13 to 2017-18, he designers went from 82.6 percent to 82.4 percent to 84.0 percent to 80.1 percent to 74.4 percent to 67.9 percent of all design positions filled. She designers went from 17.4 percent to 17.6 percent to 16.0 percent to 19.9 percent to 25.6 percent to 32.1 percent. Over the six seasons studied, he designers filling design positions decreased 14.7 percent, and she designers filling design positions increased 14.7 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY CATEGORIES: B+

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories: B+

NOTE: In all six seasons combined, there are only one hundred fifty-three productions total.

In the B+ category from 2012-13 to 2017-18, he designers went from 75.0 percent to 100.0 percent to 92.0 percent to 89.3 percent to 85.7 percent to 74.2 percent of all scenic design positions filled each season. She designers went from 25.0 percent to 0.0 percent to 8.0 percent to 10.7 percent to 14.3 percent to 25.8 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 0.8 percent, while she designers filling scenic design positions increased 0.8 percent.

In the B+ category from 2012-13 to 2017-18, she designers went from 57.5 percent to 71.4 percent to 64.0 percent to 57.1 percent to 67.9 percent to 67.7 percent of all costume design positions filled each season. He designers went from 42.5 percent to 28.6 percent to 36.0 percent to 42.9 percent to 32.1 percent to 32.3 percent. Over the six seasons studied, she designers filling costume design positions increased 10.2 percent, and he designers filling costume design positions decreased 10.2 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 95.0 percent to 85.7 percent to 92.0 percent to 78.6 percent to 89.3 percent to 77.4 percent of all lighting design position filled each season. She designers went from 5.0 percent to 14.3 percent to 8.0 percent to 21.4 percent to 10.7 percent to 22.6 percent. Over the six seasons studied, he designers filling lighting design positions decreased 17.6 percent, and she designers filling lighting design positions increased 17.6 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 95.0 percent to 100.0 percent to 96.0 percent to 96.4 percent to 100.0 percent to 100.0 percent of all sound design positions filled each season. She designers went from 5.0 percent to 0.0 percent to 4.0 percent to 3.6 percent to 0.0 percent to 0.0 percent. Over the six seasons studied, he designers filling sound design positions increased 5.0 percent, and she designers filling sound design positions decreased 5.0 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 75.0 percent to 100.0 percent to 100.0 percent to 83.3 percent to 100.0 percent to 85.7 of all projection/video design positions filled each season. She designers went from 25.0 percent to 0.0 percent to 0.0 percent to 16.7 percent to 0.0 percent to 14.3 percent. Over the six seasons studied, he designers filling projection/video design positions increased 10.7 percent, and she designers filling projection/video design positions decreased 10.7 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 76.8 percent to 78.0 percent to 79.4 percent to 77.1 percent to 77.4 percent to 71.8 of all design positions filled. She designers went from 23.2 percent to 22.0 percent to 20.6 percent to 22.9 percent to 22.6 percent to 28.2 percent. Over the six seasons studied, he designers filling design positions decreased 5.0 percent, and she designers filling design positions increased 5.0 percent.

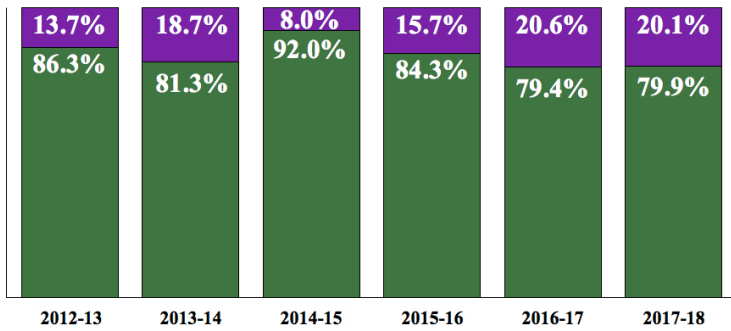
■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

% POSITIONS
 OVER ALL
 6 SEASONS

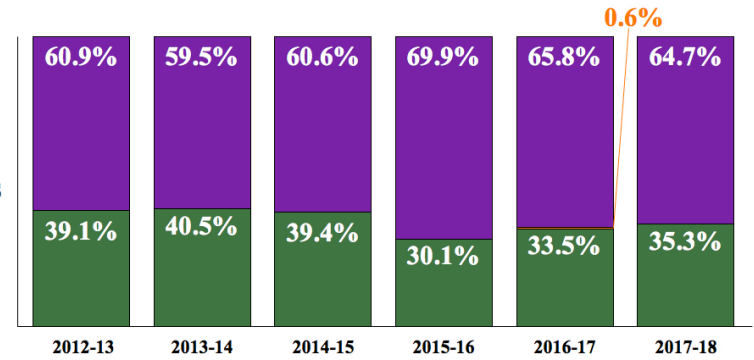
WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES: B

12-13 - 17-18

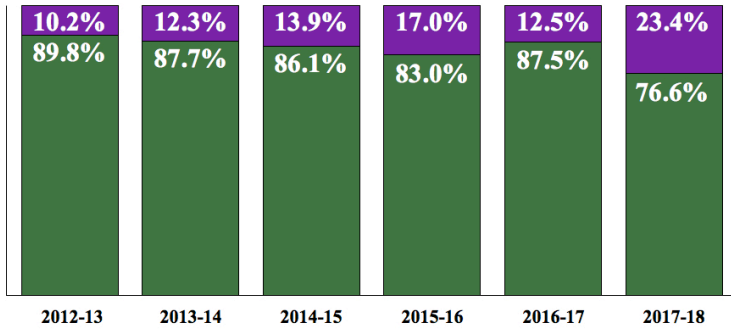
SCENIC



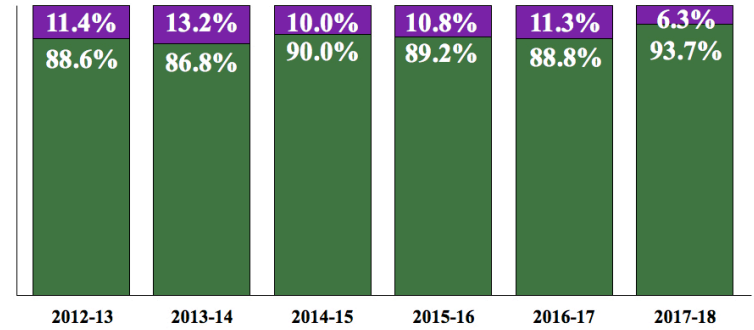
COSTUMES



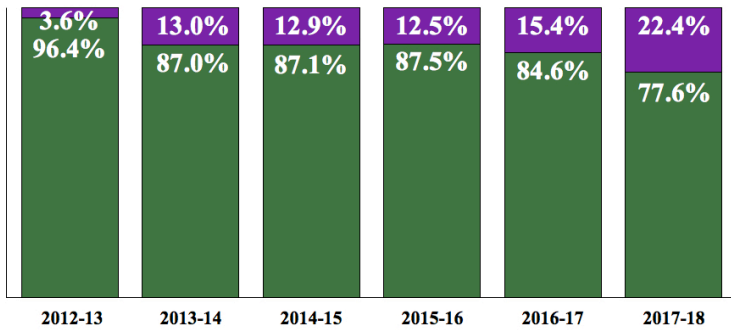
LIGHTING



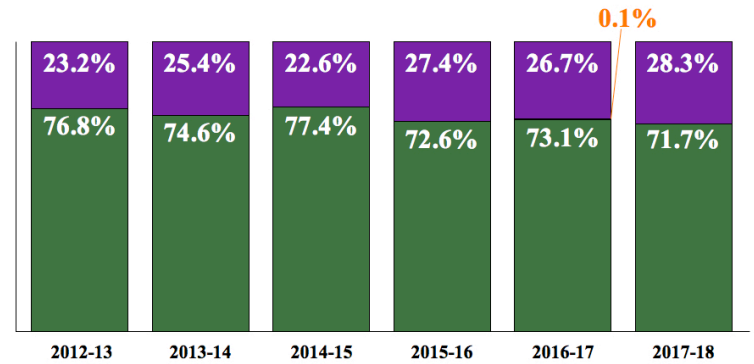
SOUND



PROJECTION / VIDEO



ALL DESIGN



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories: B

In the B category from 2012-13 to 2017-18, he designers went from 86.3 percent to 81.3 percent to 92.0 percent to 84.3 percent to 79.4 percent to 79.9 percent of all scenic design positions filled each season. She designers went from 13.7 percent to 18.7 percent to 8.0 percent to 15.7 percent to 20.6 percent to 20.1 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 6.4 percent, while she designers filling scenic design positions increased 6.4 percent.

In the B category from 2012-13 to 2017-18, she designers went from 60.9 percent to 59.5 percent to 60.6 percent to 69.9 percent to 65.8 percent to 64.7 of all costume design positions filled each season. He designers went from 39.1 percent to 40.5 percent to 39.4 percent to 30.1 percent to 33.5 percent to 35.3 percent. In 2016-17, they designers filled 0.6% of all costume design positions filled that season. Over the six seasons studied, she designers filling costume design positions increased 3.8 percent, and he designers filling costume design positions decreased 3.8 percent.

In the B category from 2012-13 to 2017-18, he designers went from 89.8 percent to 87.7 percent to 86.1 percent to 83.0 percent to 87.5 percent to 76.6 percent of all lighting design position filled each season. She designers went from 10.2 percent to 12.3 percent to 13.9 percent to 17.0 percent to 12.5 percent to 23.4. Over the six seasons studied, he designers filling lighting design positions decreased 213.2 percent, and she designers filling lighting design positions increased 13.2 percent.

In the B category from 2012-13 to 2017-18, he designers went from 88.6 percent to 86.8 percent to 90.0 percent to 89.2 percent to 88.8 percent to 93.7 percent of all sound design positions filled each season. She designers went from 11.4 percent to 13.2 percent to 10.0 percent to 10.8 percent to 11.3 percent to 6.3 percent. Over the six seasons studied, he designers filling sound design positions increased 5.1 percent, and she designers filling sound design positions decreased 5.1 percent.

In the B category from 2012-13 to 2017-18, he designers went from 96.4 percent to 87.0 percent to 87.1 percent to 87.5 percent to 84.6 percent to 77.6 percent of all projection/video design positions filled each season. She designers went from 3.6 percent to 13.0 percent to 12.9 percent to 12.5 percent to 15.4 percent to 22.4 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 18.8 percent, and she designers filling projection/video design positions increased 18.8 percent.

In the B category from 2012-13 to 2017-18, he designers went from 76.8 percent to 74.6 percent to 77.4 percent to 72.6 percent to 73.1 percent to 71.7 percent of all design positions filled. She designers went from 23.2 percent to 25.4 percent to 22.6 percent to 27.4 percent to 26.7 percent to 28.3 percent. In 2016-17, they designers filled 0.2 percent of all design positions filled. Over the six seasons studied, he designers filling design positions decreased 5.1 percent, and she designers filling positions increased 5.1 percent.

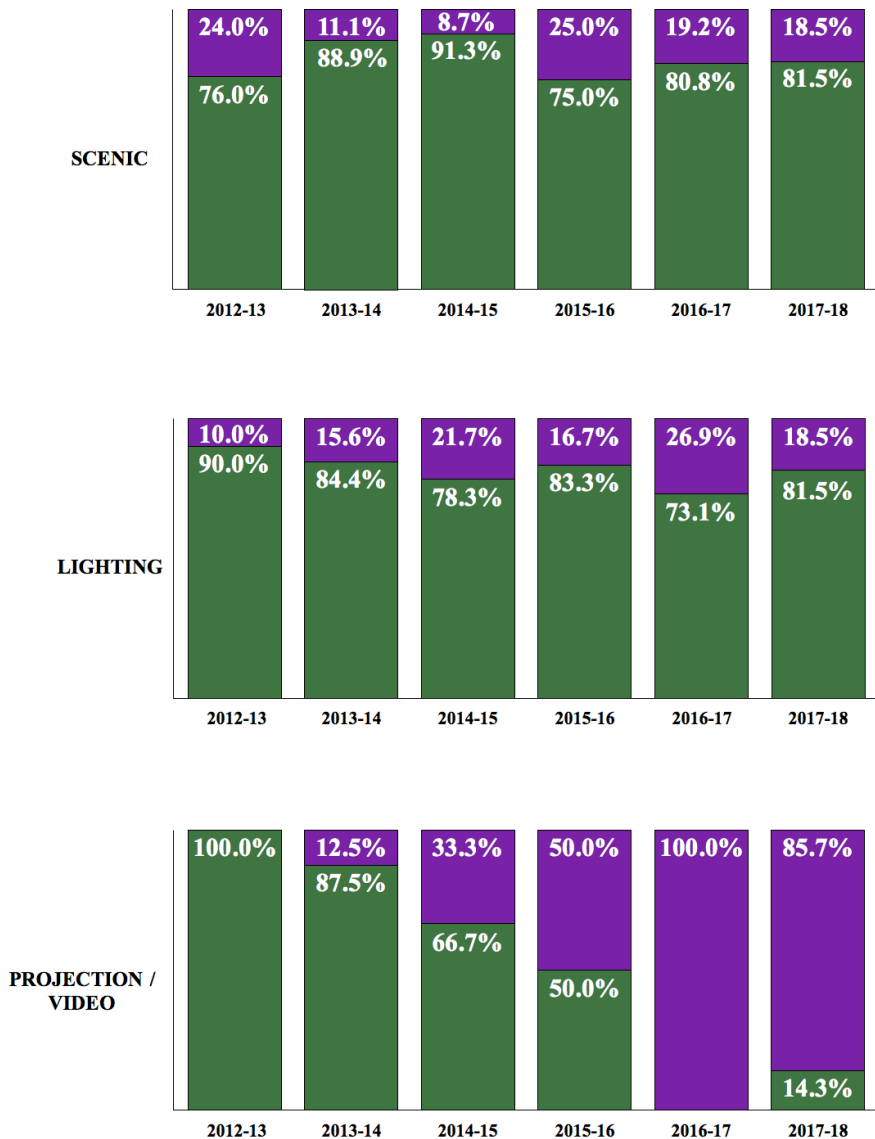
■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS

BY CATEGORIES: C-1

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories: C-1

In the C-1 category from 2012-13 to 2017-18, he designers went from 76.0 percent to 88.9 percent to 91.3 percent to 75.0 percent to 80.8 percent to 81.5 percent of all scenic design positions filled each season. She designers went from 24.0 percent to 11.1 percent to 8.7 percent to 25.0 percent to 19.2 percent to 18.5 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions increased 5.5 percent, while she designers filling scenic design positions decreased 5.5 percent.

In the C-1 category from 2012-13 to 2017-18, she designers went from 72.0 percent to 86.7 percent to 73.9 percent to 87.5 percent to 76.0 percent to 77.8 of all costume design positions filled each season. He designers went from 28.0 percent to 13.3 percent to 26.1 percent to 12.5 percent to 24.0 percent to 22.2 percent. Over the six seasons studied, she designers filling costume design positions increased 5.8 percent, and he designers filling costume design positions decreased 5.8 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 90.0 percent to 84.4 percent to 78.3 percent to 83.3 percent to 73.1 percent to 81.5 percent of all lighting design position filled each season. She designers went from 10.0 percent to 15.6 percent to 21.7 percent to 16.7 percent to 26.9 percent to 18.5 percent. Over the six seasons studied, he designers filling lighting design positions decreased 8.5 percent, and she designers filling lighting design positions increased 8.5 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 87.5 percent to 83.7 percent to 85.7 percent to 87.0 percent to 100.0 percent to 96.3 percent of all sound design positions filled each season. She designers went from 12.5 percent to 16.3 percent to 14.3 percent to 13.0 percent to 0.0 percent to 3.7 percent. Over the six seasons studied, he designers filling sound design positions increased 8.8 percent, and she designers filling sound design positions decreased 8.8 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 100.0 percent to 87.5 percent to 66.7 percent to 50.0 percent to 0.0 percent to 14.3 percent of all projection/video design positions filled each season. She designers went from 0.0 percent to 12.5 percent to 33.3 percent to 50.0 percent to 100.0 percent to 85.7 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 85.7 percent, and she designers filling projection/video design positions increased 85.7 percent.

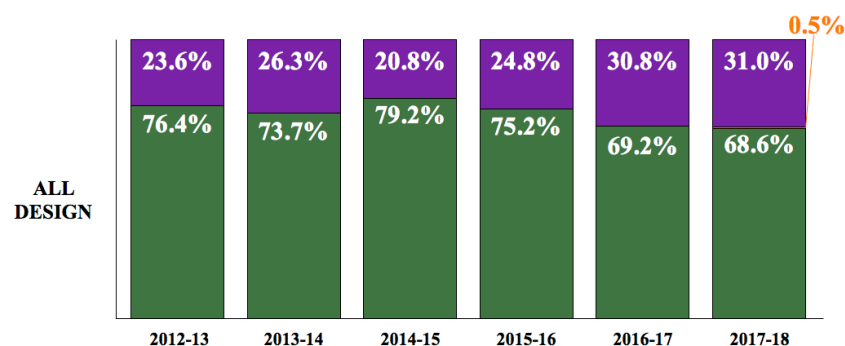
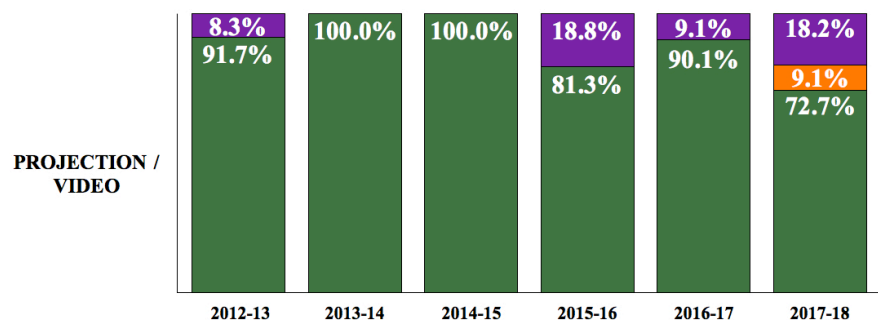
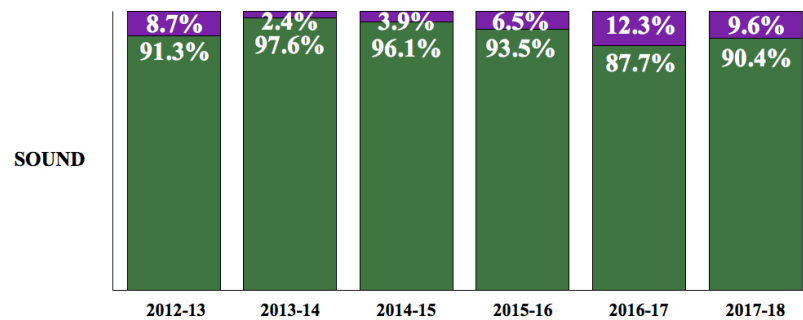
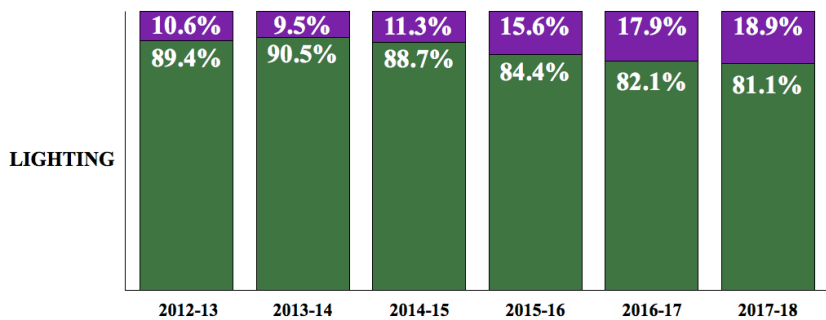
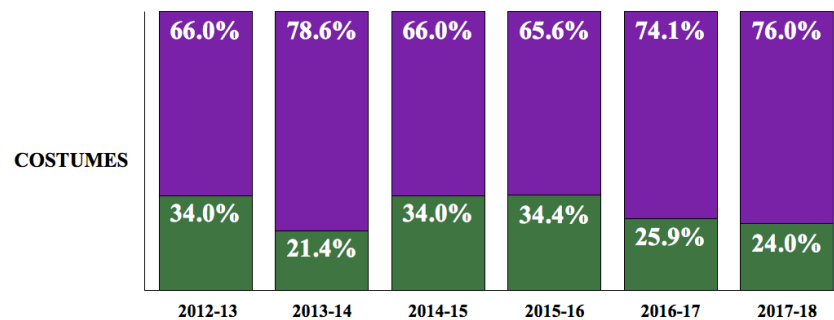
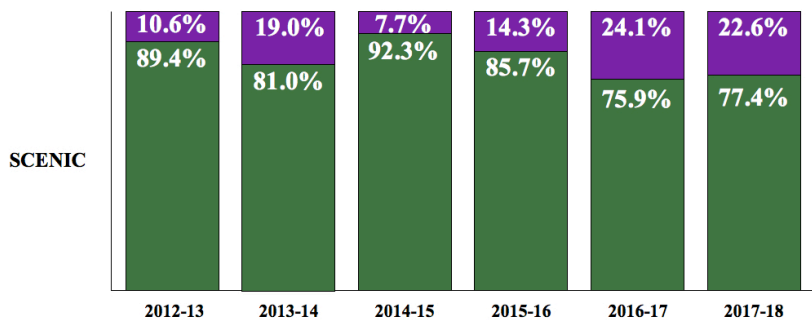
In the C-1 category from 2012-13 to 2017-18, he designers went from 71.2 percent to 68.3 percent to 69.9 percent to 63.6 percent to 67.9 percent to 67.0 of all design positions filled. She designers went from 28.8 percent to 31.7 percent to 30.1 percent to 36.4 percent to 32.1 percent to 33.0 percent. Over the six seasons studied, he designers filling design positions decreased 4.2 percent, and she designers filling design positions increased 4.2 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS
BY CATEGORIES: C-2

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories: C-2

In the C-2 category from 2012-13 to 2017-18, he designers went from 89.4 percent to 81.0 percent to 92.3 percent to 85.7 percent to 75.9 percent to 77.4 percent of all scenic design positions filled each season. She designers went from 10.6 percent to 19.0 percent to 7.7 percent to 14.3 percent to 24.1 percent to 22.6 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 12.0 percent, while she designers filling scenic design positions increased 12.0 percent.

In the C-2 category from 2012-13 to 2017-18, she designers went from 66.0 percent to 78.6 percent to 66.0 percent to 65.6 percent to 74.1 percent to 76.0 percent of all costume design positions filled each season. He designers went from 34.0 percent to 21.4 percent to 34.0 percent to 34.4 percent to 25.9 percent to 24.0 percent. Over the six seasons studied, she designers filling costume design positions increased 10.0 percent, and he designers filling costume design positions decreased 10.0 percent.

In the C-2 category from 2012-13 to 2017-18, he designers went from 89.4 percent to 90.5 percent to 88.7 percent to 84.4 percent to 82.1 percent to 81.1 percent of all lighting design position filled each season. She designers went from 10.6 percent to 9.5 percent to 11.3 percent to 15.6 percent to 17.9 percent to 18.9 percent. Over the six seasons studied, he designers filling lighting design positions decreased 8.3 percent, and she designers filling lighting design positions increased 8.3 percent.

In the C-2 category from 2012-13 to 2017-18, he designers went from 91.3 percent to 97.6 percent to 96.1 percent to 93.5 percent to 87.7 percent to 90.4 percent of all sound design positions filled each season. She designers went from 8.7 percent to 2.4 percent to 3.9 percent to 6.5 percent to 12.3 percent to 9.6 percent. Over the six seasons studied, he designers filling sound design positions decreased 0.9 percent, and she designers filling sound design positions increased 0.9 percent.

In the C-2 category from 2012-13 to 2017-18, he designers went from 91.7 percent to 100.0 percent to 100.0 percent to 81.3 percent to 90.9 percent to 72.7 percent of all projection/video design positions filled each season. She designers went from 8.3 percent to 0.0 percent to 0.0 percent to 18.8 percent to 9.1 percent to 18.2 percent. They designers filled 9.1 percent of projection/video design positions filled in 2017-18. Over the six seasons studied, he designers filling projection/video design positions decreased 19.0 percent, and she designers filling projection/video design positions increased 9.9 percent.

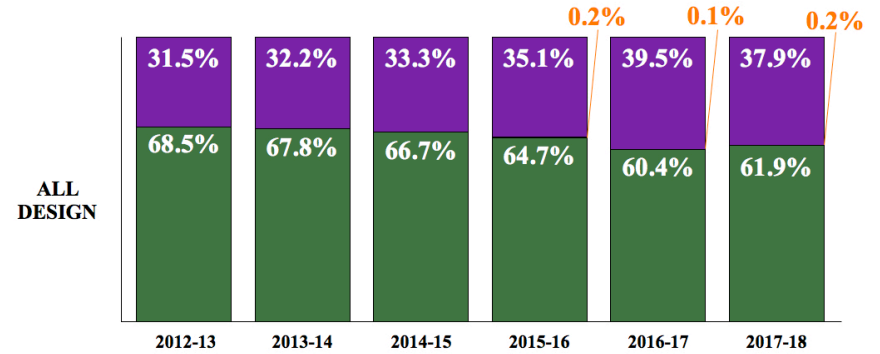
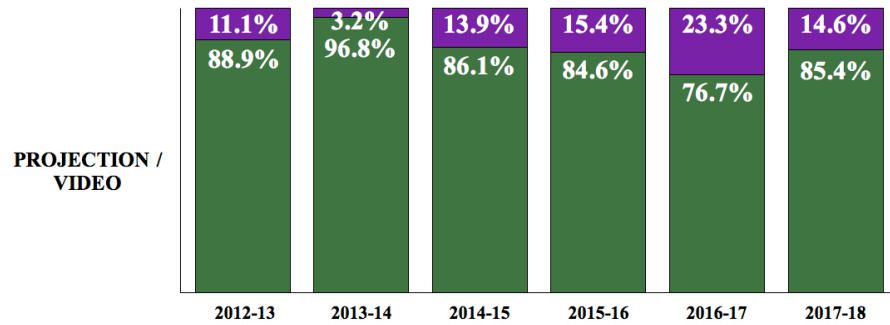
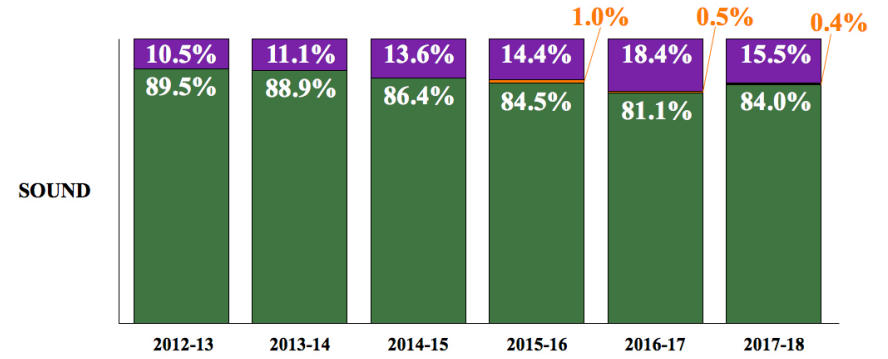
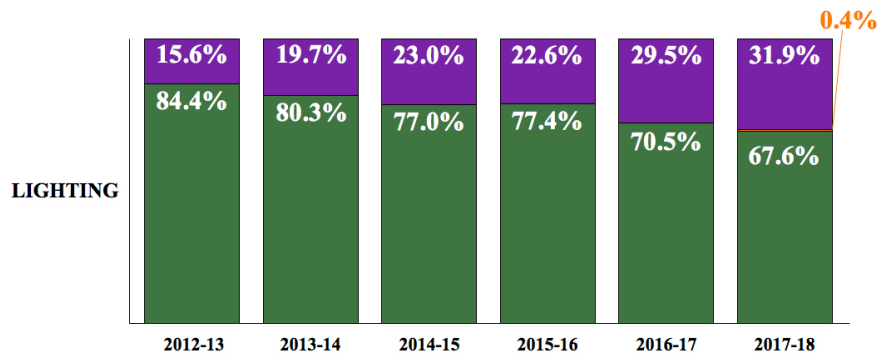
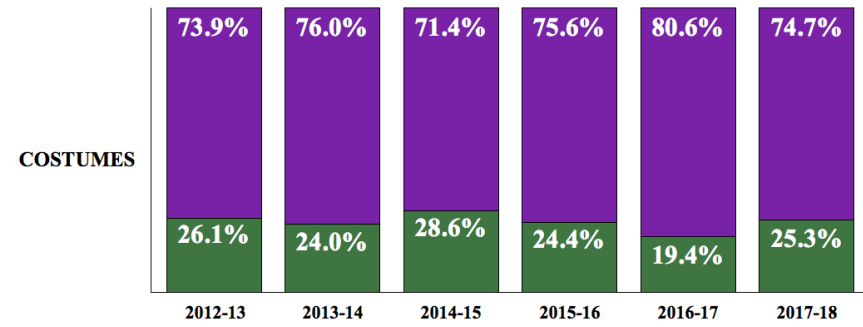
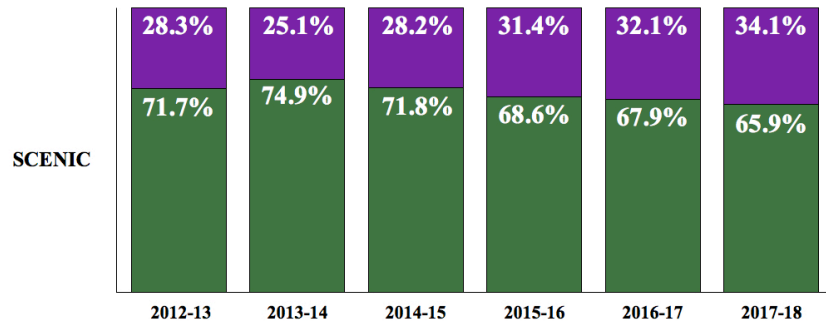
In the C-2 category from 2012-13 to 2017-18, he designers went from 76.4 percent to 73.7 percent to 79.2 percent to 75.2 percent to 69.2 percent to 68.8 percent of all design positions filled. She designers went from 23.6 percent to 26.3 percent to 20.8 percent to 24.8 percent to 30.8 percent to 31.0 percent. They designers filled 0.5 percent of design positions filled in 2017-18. Over the six seasons studied, he designers filling positions decreased 7.8 percent, and she designers filling positions increased 7.4 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES: D

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories: D

In the D category from 2012-13 to 2017-18, he designers went from 71.7 percent to 74.9 percent to 71.8 percent to 68.6 percent to 67.9 percent to 65.9 percent of all scenic design positions filled each season. She designers went from 28.3 percent to 25.1 percent to 28.2 percent to 31.4 percent to 32.1 percent to 34.1 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 5.8 percent, while she designers filling scenic design positions increased 5.8 percent.

In the D category from 2012-13 to 2017-18, she designers went from 73.9 percent to 76.0 percent to 71.4 percent to 75.6 percent to 80.6 percent to 74.7 percent of all costume design positions filled each season. He designers went from 26.1 percent to 24.0 percent to 28.6 percent to 24.4 percent to 19.4 percent to 25.3 percent. Over the six seasons studied, she designers filling costume design positions increased 0.8 percent, and he designers filling costume design positions decreased 0.8 percent.

In the D category from 2012-13 to 2017-18, he designers went from 84.4 percent to 80.3 percent to 77.0 percent to 77.4 percent to 70.5 percent to 67.6 percent of all lighting design position filled each season. She designers went from 15.6 percent to 19.7 percent to 23.0 percent to 22.6 percent to 29.5 percent to 31.9 percent. They designers filled 0.4 percent of lighting design positions filled in 2017-18. Over the six seasons studied, he designers filling lighting design positions decreased 16.8 percent, and she designers filling lighting design positions increased 16.3 percent.

In the D category from 2012-13 to 2017-18, he designers went from 89.5 percent to 88.9 percent to 86.4 percent to 84.5 percent to 81.1 percent to 84.0 percent of all sound design positions filled each season. She designers went from 10.5 percent to 11.1 percent to 13.6 percent to 14.4 percent to 18.4 percent to 15.5 percent. From 2015-16 to 2017-18, they designers went from 1.0 percent to 0.5 percent to 0.4 percent of all sound design positions filled each season. Over the six seasons studied, he designers filling sound design positions decreased 5.5 percent, and she designers filling sound design positions increased 5.0 percent. Over the three seasons represented, they designers filling sound design positions decreased 0.6 percent.

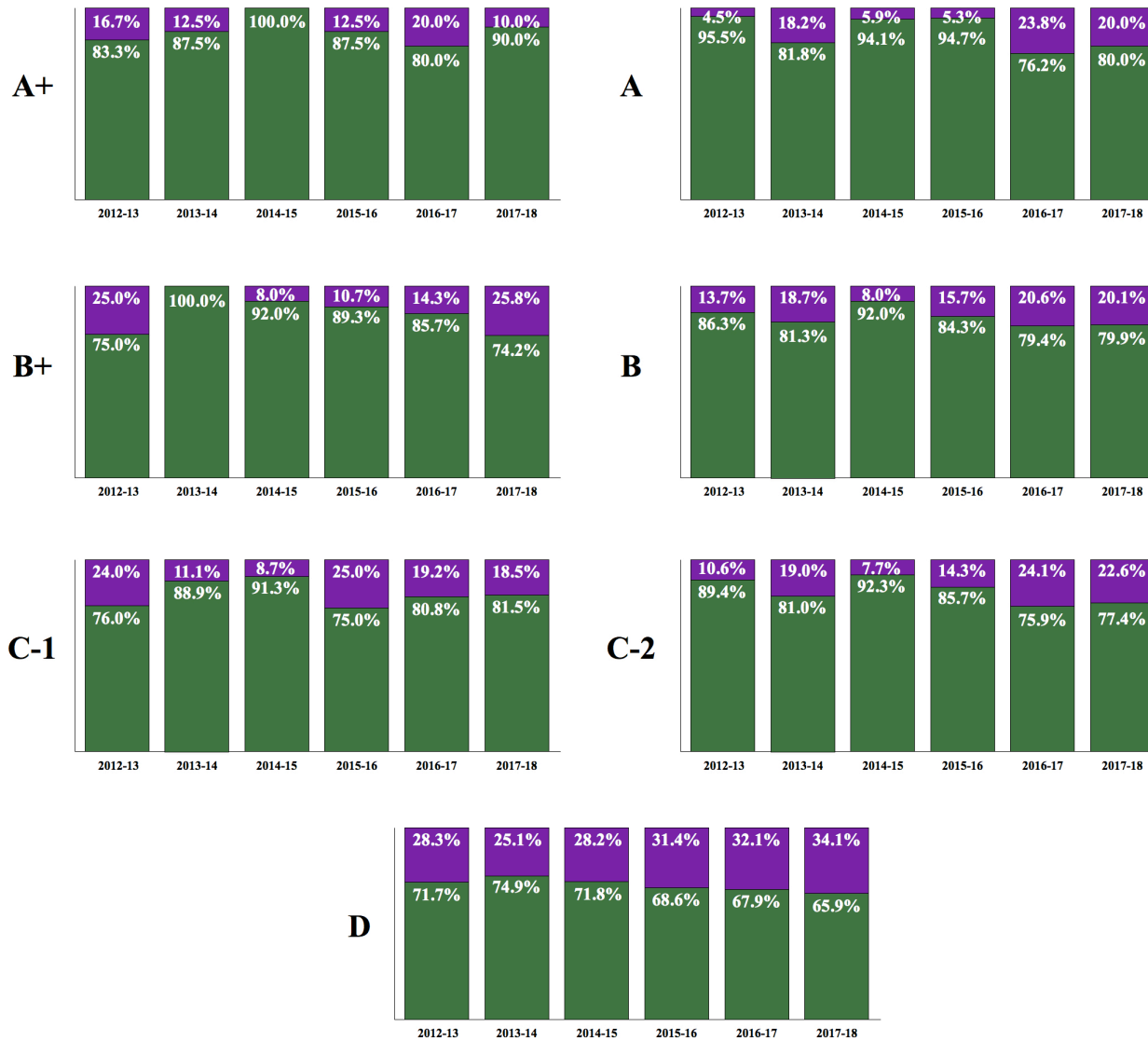
In the D category from 2012-13 to 2017-18, he designers went from 88.9 percent to 96.8 percent to 86.1 percent to 84.6 percent to 76.7 percent to 85.3 percent of all projection/video design positions filled each season. She designers went from 11.1 percent to 3.2 percent to 13.9 percent to 15.4 percent to 23.3 percent to 14.6 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 3.5 percent, and she designers filling projection/video design positions increased 3.5 percent.

In the D category from 2012-13 to 2017-18, he designers went from 68.5 percent to 67.8 percent to 66.7 percent to 64.7 percent to 60.4 percent to 61.9 percent of all design positions filled. She designers went from 31.5 percent to 32.2 percent to 33.3 percent to 35.1 percent to 39.5 percent to 37.9 percent. From 2015-16 to 2017-18, they designers went from 0.2 percent to 0.1 percent to 0.2 percent of all design positions filled each season. Over the six seasons studied, he designers filling positions decreased 6.6 percent, and she designers filling positions increased 6.4 percent. Over the three seasons represented, they designers filling design positions remained steady at 0.2 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

WHO DESIGNS SCENERY IN LORT THEATRES BY PRONOUN:
 YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES

12-13 - 17-18



Who Designs Scenery in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories

In the A+ category from 2012-13 to 2017-18, he designers went from 83.3 percent to 87.5 percent to 100.0 percent to 87.5 percent to 80.0 percent to 90.0 of all scenic design positions filled each season. She designers went from 16.7 percent to 12.5 percent to 0.0 percent to 12.5 percent to 20.0 percent to 10 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions increased 6.7 percent, while she designers filling scenic design positions increased 6.7 percent.

In the A category from 2012-13 to 2017-18, he designers went from 95.5 percent to 81.8 percent to 94.1 percent to 94.7 percent to 76.2 percent to 80.0 percent of all scenic design positions filled each season. She designers went from 4.5 percent to 18.2 percent to 5.9 percent to 5.3 percent to 23.8 percent to 20.0 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 15.5 percent, while she designers filling scenic design positions increased 15.5 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 75.0 percent to 100.0 percent to 92.0 percent to 89.3 percent to 85.7 percent to 74.2 percent of all scenic design positions filled each season. She designers went from 25.0 percent to 0.0 percent to 8.0 percent to 10.7 percent to 14.3 percent to 25.8 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 0.8 percent, while she designers filling scenic design positions increased 0.8 percent.

In the B category from 2012-13 to 2017-18, he designers went from 86.3 percent to 81.3 percent to 92.0 percent to 84.3 percent to 79.4 percent to 79.9 percent of all scenic design positions filled each season. She designers went from 13.7 percent to 18.7 percent to 8.0 percent to 15.7 percent to 20.6 percent to 20.1 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 6.4 percent, while she designers filling scenic design positions increased 6.4 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 76.0 percent to 88.9 percent to 91.3 percent to 75.0 percent to 80.8 percent to 81.5 percent of all scenic design positions filled each season. She designers went from 24.0 percent to 11.1 percent to 8.7 percent to 25.0 percent to 19.2 percent to 18.5 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions increased 5.5 percent, while she designers filling scenic design positions decreased 5.5 percent.

In the C-2 category from 2012-13 to 2017-18, he designers went from 89.4 percent to 81.0 percent to 92.3 percent to 85.7 percent to 75.9 percent to 77.4 percent of all scenic design positions filled each season. She designers went from 10.6 percent to 19.0 percent to 7.7 percent to 14.3 percent to 24.1 percent to 22.6 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 12.0 percent, while she designers filling scenic design positions increased 12.0 percent.

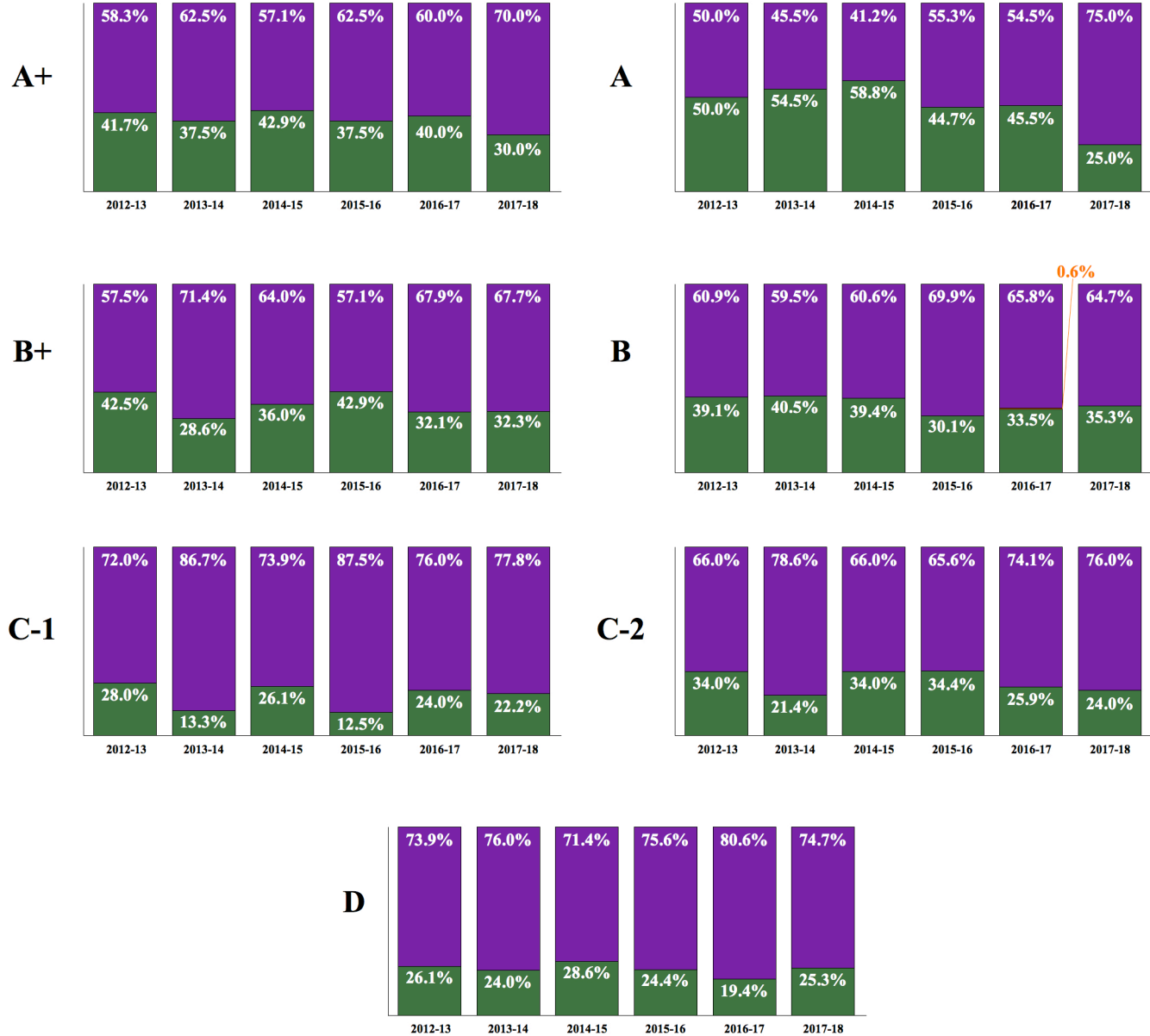
In the D category from 2012-13 to 2017-18, he designers went from 71.7 percent to 74.9 percent to 71.8 percent to 68.6 percent to 67.9 percent to 65.9 percent of all scenic design positions filled each season. She designers went from 28.3 percent to 25.1 percent to 28.2 percent to 31.4 percent to 32.1 percent to 34.1 percent of all scenic design positions filled each season. Over the six seasons studied, he designers filling scenic design positions decreased 5.8 percent, while she designers filling scenic design positions increased 5.8 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS COSTUMES IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES

12-13 - 17-18



Who Designs Costumes in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories

In the A+ category from 2012-13 to 2017-18, she designers went from 58.3 percent to 62.5 percent to 57.1 percent to 62.5 percent to 60.0 percent to 70.0 percent of all costume design positions filled each season. He designers went from 41.7 percent to 37.5 percent to 42.9 percent to 37.5 percent to 40.0 percent to 30.0 percent. Over the six seasons studied, she designers filling costume design positions increased 11.7 percent, and he designers filling costume design positions decreased 11.7 percent.

In the A category from 2012-13 to 2017-18, she designers went from 50.0 percent to 45.5 percent to 41.2 percent to 55.3 percent to 54.5 percent to 75.0 percent of all costume design positions filled each season. He designers went from 50.0 percent to 54.5 percent to 58.8 percent to 44.7 percent to 45.5 percent to 25.0 percent. Over the six seasons studied, she designers filling costume design positions increased 25.0 percent, and he designers filling costume design positions decreased 25.0 percent.

In the B+ category from 2012-13 to 2017-18, she designers went from 57.5 percent to 71.4 percent to 64.0 percent to 57.1 percent to 67.9 percent to 67.7 percent of all costume design positions filled each season. He designers went from 42.5 percent to 28.6 percent to 36.0 percent to 42.9 percent to 32.1 percent to 32.3 percent. Over the six seasons studied, she designers filling costume design positions increased 10.2 percent, and he designers filling costume design positions decreased 10.2 percent.

In the B category from 2012-13 to 2017-18, she designers went from 60.9 percent to 59.5 percent to 60.6 percent to 69.9 percent to 65.8 percent to 64.7 of all costume design positions filled each season. He designers went from 39.1 percent to 40.5 percent to 39.4 percent to 30.1 percent to 33.5 percent to 35.3 percent. In 2016-17, they designers filled 0.6% of all costume design positions filled that season. Over the six seasons studied, she designers filling costume design positions increased 3.8 percent, and he designers filling costume design positions decreased 3.8 percent.

In the C-1 category from 2012-13 to 2017-18, she designers went from 72.0 percent to 86.7 percent to 73.9 percent to 87.5 percent to 76.0 percent to 77.8 of all costume design positions filled each season. He designers went from 28.0 percent to 13.3 percent to 26.1 percent to 12.5 percent to 24.0 percent to 22.2 percent. Over the six seasons studied, she designers filling costume design positions increased 5.8 percent, and he designers filling costume design positions decreased 5.8 percent.

In the C-2 category from 2012-13 to 2017-18, she designers went from 66.0 percent to 78.6 percent to 66.0 percent to 65.6 percent to 74.1 percent to 76.0 percent of all costume design positions filled each season. He designers went from 34.0 percent to 21.4 percent to 34.0 percent to 34.4 percent to 25.9 percent to 24.0 percent. Over the six seasons studied, she designers filling costume design positions increased 10.0 percent, and he designers filling costume design positions decreased 10.0 percent.

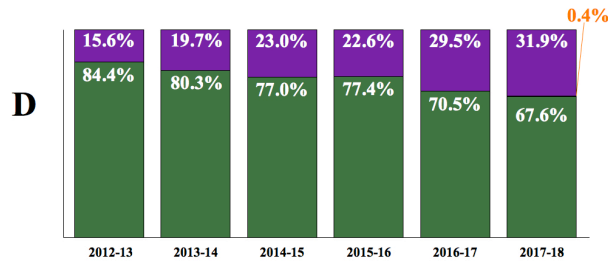
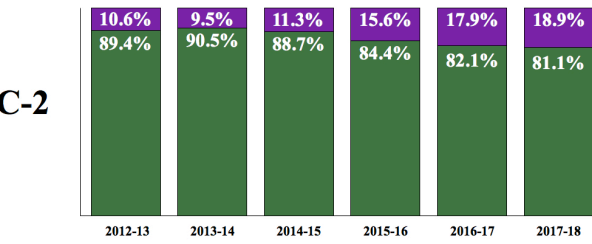
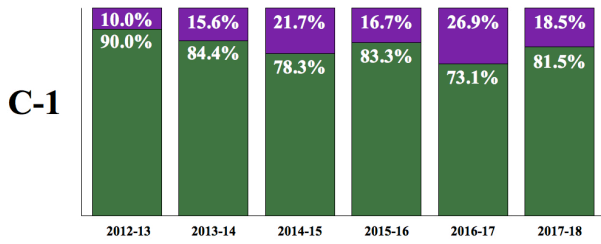
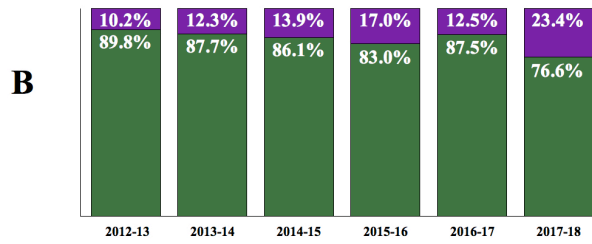
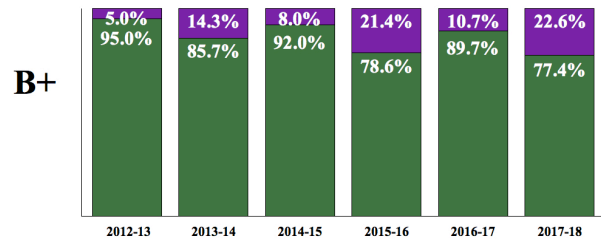
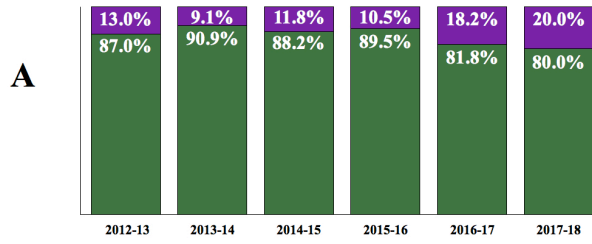
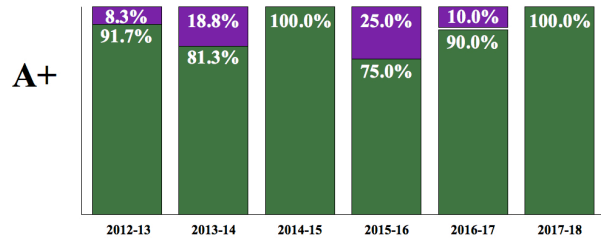
In the D category from 2012-13 to 2017-18, she designers went from 73.9 percent to 76.0 percent to 71.4 percent to 75.6 percent to 80.6 percent to 74.7 percent of all costume design positions filled each season. He designers went from 26.1 percent to 24.0 percent to 28.6 percent to 24.4 percent to 19.4 percent to 25.3 percent. Over the six seasons studied, she designers filling costume design positions increased 0.8 percent, and he designers filling costume design positions decreased 0.8 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

% POSITIONS OVER ALL 6 SEASONS

WHO DESIGNS LIGHTING IN LORT THEATRES BY PRONOUN:
 YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES

12-13 - 17-18



Who Designs Lighting in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories

In the A+ category from 2012-13 to 2017-18, he designers went from 91.7 percent to 81.3 percent to 100.0 percent to 75.0 percent to 90.0 percent to 100.0 percent of all lighting design position filled each season. She designers went from 8.3 percent to 18.8 percent to 0.0 percent to 25.0 percent to 10.0 percent to 0.0 percent. Over the six seasons studied, he designers filling lighting design positions increased 8.3 percent, and she designers filling lighting design positions decreased 8.3 percent.

In the A category from 2012-13 to 2017-18, he designers went from 87.0 percent to 90.9 percent to 88.2 percent to 89.5 percent to 81.8 percent to 80.0 percent of all lighting design position filled each season. She designers went from 13.0 percent to 9.1 percent to 11.8 percent to 10.5 percent to 18.2 percent to 20.0 percent. Over the six seasons studied, he designers filling lighting design positions decreased 7.0 percent, and she designers filling lighting design positions increased 7.0 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 95.0 percent to 85.7 percent to 92.0 percent to 78.6 percent to 89.3 percent to 77.4 percent of all lighting design position filled each season. She designers went from 5.0 percent to 14.3 percent to 8.0 percent to 21.4 percent to 10.7 percent to 22.6 percent. Over the six seasons studied, he designers filling lighting design positions decreased 17.6 percent, and she designers filling lighting design positions increased 17.6 percent.

In the B category from 2012-13 to 2017-18, he designers went from 89.8 percent to 87.7 percent to 86.1 percent to 83.0 percent to 87.5 percent to 76.6 percent of all lighting design position filled each season. She designers went from 10.2 percent to 12.3 percent to 13.9 percent to 17.0 percent to 12.5 percent to 23.4. Over the six seasons studied, he designers filling lighting design positions decreased 13.2 percent, and she designers filling lighting design positions increased 13.2 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 90.0 percent to 84.4 percent to 78.3 percent to 83.3 percent to 73.1 percent to 81.5 percent of all lighting design position filled each season. She designers went from 10.0 percent to 15.6 percent to 21.7 percent to 16.7 percent to 26.9 percent to 18.5 percent. Over the six seasons studied, he designers filling lighting design positions decreased 8.5 percent, and she designers filling lighting design positions increased 8.5 percent.

In the C-2 category from 2012-13 to 2017-18, he designers went from 89.4 percent to 90.5 percent to 88.7 percent to 84.4 percent to 82.1 percent to 81.1 percent of all lighting design position filled each season. She designers went from 10.6 percent to 9.5 percent to 11.3 percent to 15.6 percent to 17.9 percent to 18.9 percent. Over the six seasons studied, he designers filling lighting design positions decreased 8.3 percent, and she designers filling lighting design positions increased 8.3 percent.

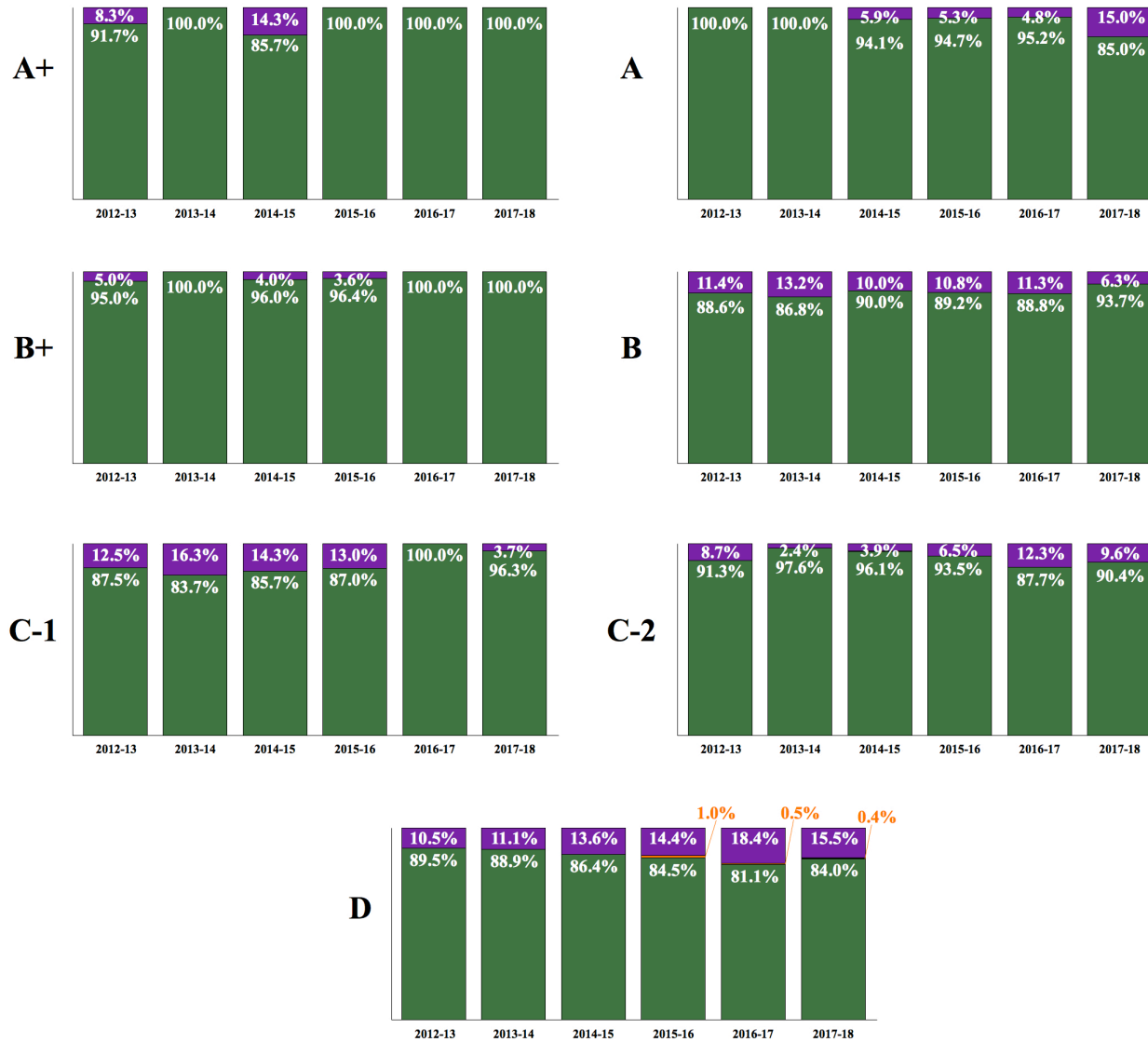
In the D category from 2012-13 to 2017-18, he designers went from 84.4 percent to 80.3 percent to 77.0 percent to 77.4 percent to 70.5 percent to 67.6 percent of all lighting design position filled each season. She designers went from 15.6 percent to 19.7 percent to 23.0 percent to 22.6 percent to 29.5 percent to 31.9 percent. They designers filled 0.4 percent of lighting design positions filled in 2017-18. Over the six seasons studied, he designers filling lighting design positions decreased 16.8 percent, and she designers filling lighting design positions increased 16.3 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

POSITIONS
 OVER ALL
 6 SEASONS

**WHO DESIGNS SOUND IN LORT THEATRES BY PRONOUN:
 YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES**

12-13 - 17-18



Who Designs Sound in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories

In the A+ category from 2012-13 to 2017-18, he designers went from 91.7 percent to 100.0 percent to 85.7 percent to 100.0 percent to 100.0 percent to 100.0 percent of all sound design positions filled each season. She designers went from 8.3 percent to 0.0 percent to 14.3 percent to 0.0 percent to 0.0 percent to 0.0 percent. Over the six seasons studied, he designers filling sound design positions increased 8.3 percent, and she designers filling sound design positions decreased 8.3 percent.

In the A category from 2012-13 to 2017-18, he designers went from 100.0 percent to 100.0 percent to 94.1 percent to 94.7 percent to 95.2 percent to 85.0 percent of all sound design positions filled each season. She designers went from 0.0 percent to 0.0 percent to 5.9 percent to 5.3 percent to 4.8 percent to 15.0 percent. Over the six seasons studied, he designers filling sound design positions decreased 15.0 percent, and she designers filling sound design positions increased 15.0 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 95.0 percent to 100.0 percent to 96.0 percent to 96.4 percent to 100.0 percent to 100.0 percent of all sound design positions filled each season. She designers went from 5.0 percent to 0.0 percent to 4.0 percent to 3.6 percent to 0.0 percent to 0.0 percent. Over the six seasons studied, he designers filling sound design positions increased 5.0 percent, and she designers filling sound design positions decreased 5.0 percent.

In the B category from 2012-13 to 2017-18, he designers went from 88.6 percent to 86.8 percent to 90.0 percent to 89.2 percent to 88.8 percent to 93.7 percent of all sound design positions filled each season. She designers went from 11.4 percent to 13.2 percent to 10.0 percent to 10.8 percent to 11.3 percent to 6.3 percent. Over the six seasons studied, he designers filling sound design positions increased 5.1 percent, and she designers filling sound design positions decreased 5.1 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 87.5 percent to 83.7 percent to 85.7 percent to 87.0 percent to 100.0 percent to 96.3 percent of all sound design positions filled each season. She designers went from 12.5 percent to 16.3 percent to 14.3 percent to 13.0 percent to 0.0 percent to 3.7 percent. Over the six seasons studied, he designers filling sound design positions increased 8.8 percent, and she designers filling sound design positions decreased 8.8 percent.

In the C-2 category from 2012-13 to 2017-18, he designers went from 91.3 percent to 97.6 percent to 96.1 percent to 93.5 percent to 87.7 percent to 90.4 percent of all sound design positions filled each season. She designers went from 8.7 percent to 2.4 percent to 3.9 percent to 6.5 percent to 12.3 percent to 9.6 percent. Over the six seasons studied, he designers filling sound design positions decreased 0.9 percent, and she designers filling sound design positions increased 0.9 percent.

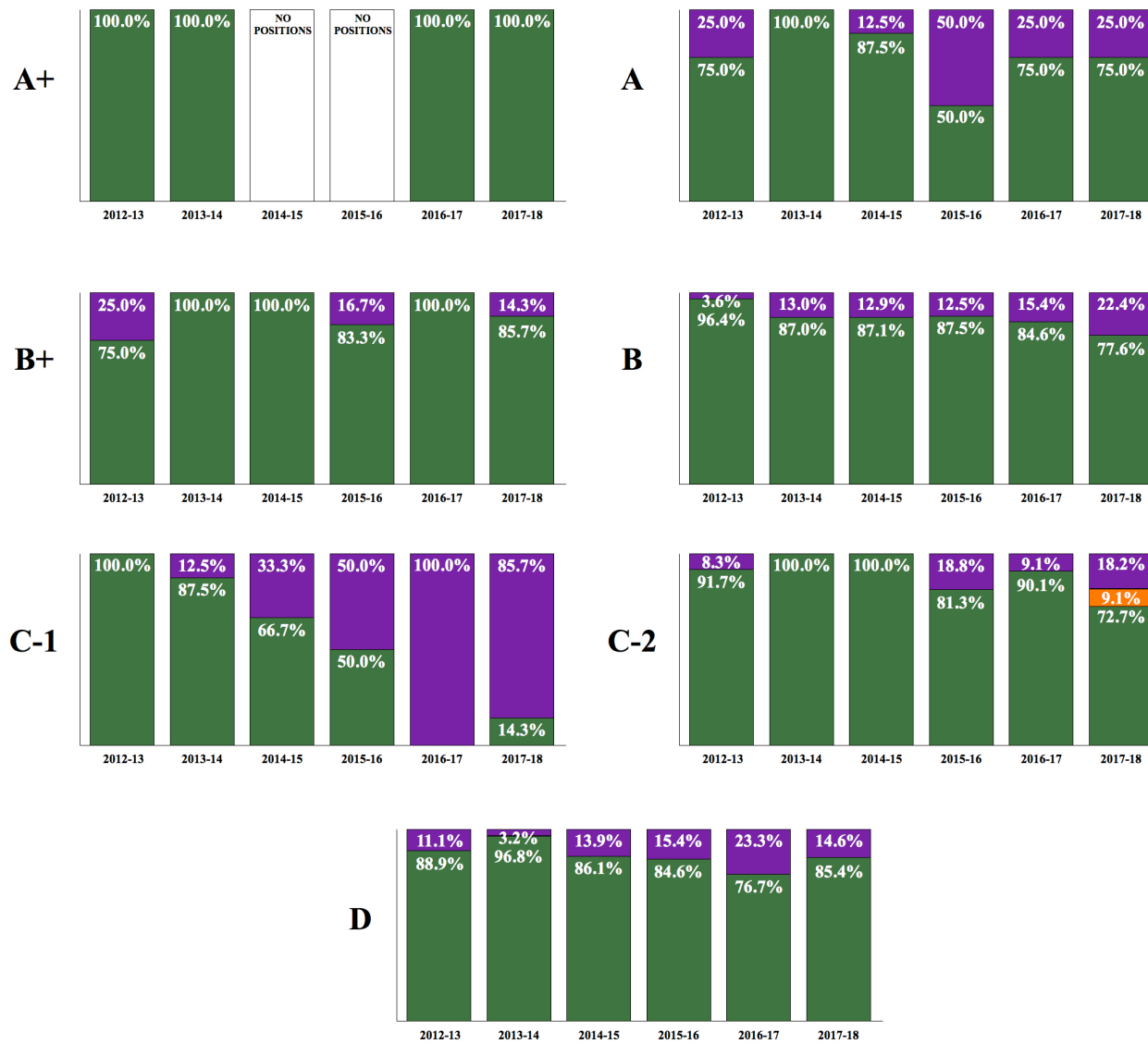
In the D category from 2012-13 to 2017-18, he designers went from 89.5 percent to 88.9 percent to 86.4 percent to 84.5 percent to 81.1 percent to 84.0 percent of all sound design positions filled each season. She designers went from 10.5 percent to 11.1 percent to 13.6 percent to 14.4 percent to 18.4 percent to 15.5 percent. From 2015-16 to 2017-18, they designers went from 1.0 percent to 0.5 percent to 0.4 percent of all sound design positions filled each season. Over the six seasons studied, he designers filling sound design positions decreased 5.5 percent, and she designers filling sound design positions increased 5.0 percent. Over the three seasons represented, they designers filling sound design positions decreased 0.6 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS

WHO DESIGNS PROJECTION / VIDEO IN LORT THEATRES BY PRONOUN:
YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES

12-13 - 17-18



Who Designs Projections / Video in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories

NOTE: In comparison to other design disciplines, there were very few projection/video design positions, particularly in the earlier seasons analyzed.

In the A+ category from 2012-13 to 2017-18, he designers went from 100.0 percent to 100.0 percent to no positions for two seasons to 100.0 percent to 100.0 percent of all projection/video design positions filled each season. She designers went from 0.0 percent to 0.0 percent to no positions for two seasons to 0.0 percent to 0.0 percent. Over the six seasons studied, he designers filling projection/video design positions remained steady at 100.0 percent, and she designers filling projection/video design positions remained steady at 0.0 percent..

In the A category from 2012-13 to 2017-18, he designers went from 75.0 percent to 100.0 percent to 87.5 percent to 50.0 percent to 75.0 percent to 75.0 percent of all projection/video design positions filled each season. She designers went from 25.0 percent to 0.0 percent to 12.5 percent to 50.0 percent to 25.0 percent to 25.0 percent. Over the six seasons studied, he designers filling projection/video design positions remained steady at 75.0 percent, and she designers filling projection/video design positions remained steady at 25.0 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 75.0 percent to 100.0 percent to 100.0 percent to 83.3 percent to 100.0 percent to 85.7 of all projection/video design positions filled each season. She designers went from 25.0 percent to 0.0 percent to 0.0 percent to 16.7 percent to 0.0 percent to 14.3 percent. Over the six seasons studied, he designers filling projection/video design positions increased 10.7 percent, and she designers filling projection/video design positions decreased 10.7 percent.

In the B category from 2012-13 to 2017-18, he designers went from 96.4 percent to 87.0 percent to 87.1 percent to 87.5 percent to 84.6 percent to 77.6 percent of all projection/video design positions filled each season. She designers went from 3.6 percent to 13.0 percent to 12.9 percent to 12.5 percent to 15.4 percent to 22.4 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 18.8 percent, and she designers filling projection/video design positions increased 18.8 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 100.0 percent to 87.5 percent to 66.7 percent to 50.0 percent to 0.0 percent to 14.3 percent of all projection/video design positions filled each season. She designers went from 0.0 percent to 12.5 percent to 33.3 percent to 50.0 percent to 100.0 percent to 85.7 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 85.7 percent, and she designers filling projection/video design positions increased 85.7 percent.

In the C-2 category from 2012-13 to 2017-18, he designers went from 91.7 percent to 100.0 percent to 100.0 percent to 81.3 percent to 90.9 percent to 72.7 percent of all projection/video design positions filled each season. She designers went from 8.3 percent to 0.0 percent to 0.0 percent to 18.8 percent to 9.1 percent to 18.2 percent. They designers filled 9.1 percent of projection/video design positions filled in 2017-18. Over the six seasons studied, he designers filling projection/video design positions decreased 19.0 percent, and she designers filling projection/video design positions increased 9.9 percent.

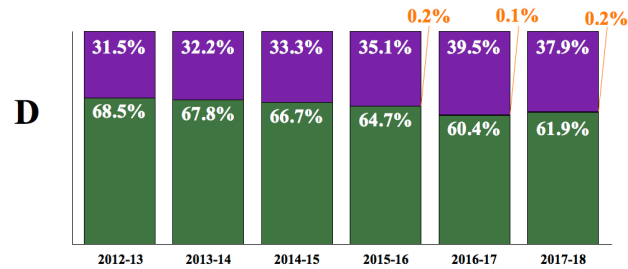
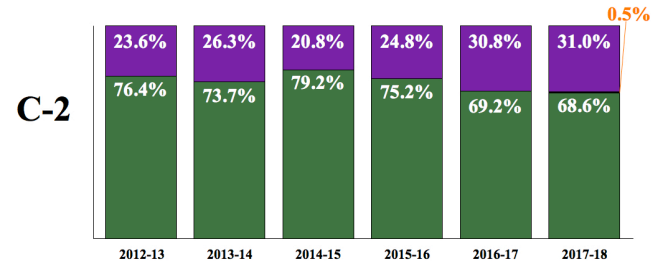
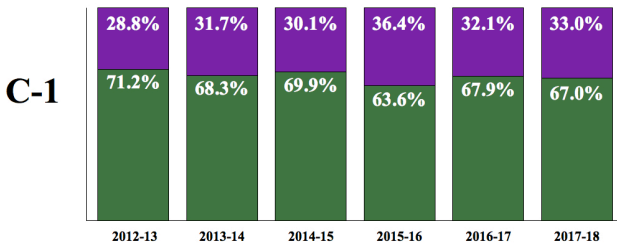
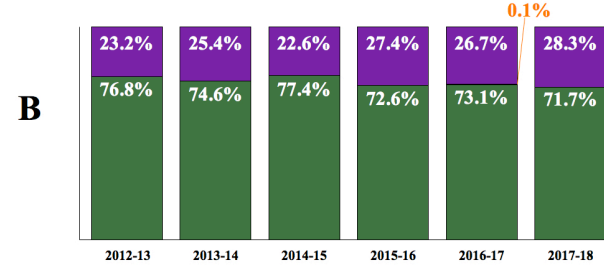
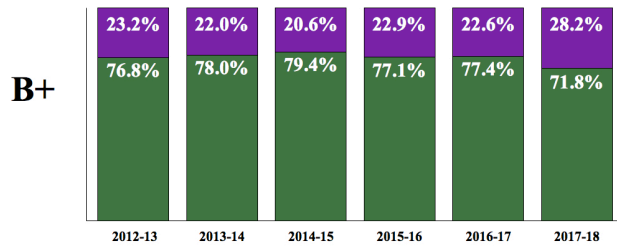
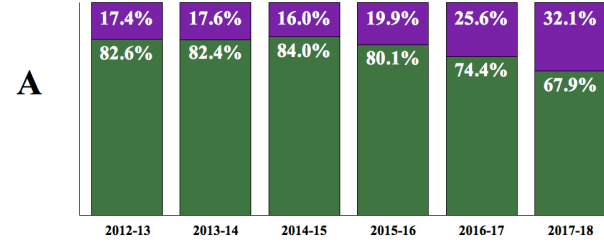
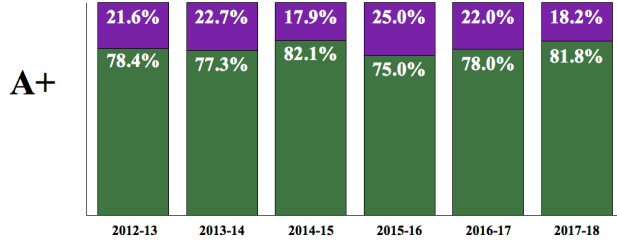
Who Designs Projections / Video in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories (continued)

In the D category from 2012-13 to 2017-18, he designers went from 88.9 percent to 96.8 percent to 86.1 percent to 84.6 percent to 76.7 percent to 85.3 percent of all projection/video design positions filled each season. She designers went from 11.1 percent to 3.2 percent to 13.9 percent to 15.4 percent to 23.3 percent to 14.6 percent. Over the six seasons studied, he designers filling projection/video design positions decreased 3.5 percent, and she designers filling projection/video design positions increased 3.5 percent.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

% POSITIONS OVER ALL 6 SEASONS

WHO DESIGNS ALL DISCIPLINES IN LORT THEATRES BY PRONOUN:
 YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES



Who Designs All Disciplines in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories

In the A+ category from 2012-13 to 2017-18, he designers went from 78.4 percent to 77.3 percent to 82.1 percent to 75.0 percent to 78.0 percent to 81.8 percent of all design positions filled. She designers went from 21.6 percent to 22.7 percent to 17.9 percent to 25.0 percent to 22.0 percent to 18.2 percent. Over the six seasons studied, he designers filling design positions increased 3.4 percent, and she designers filling design positions decreased 3.4 percent.

In the A category from 2012-13 to 2017-18, he designers went from 82.6 percent to 82.4 percent to 84.0 percent to 80.1 percent to 74.4 percent to 67.9 percent of all design positions filled. She designers went from 17.4 percent to 17.6 percent to 16.0 percent to 19.9 percent to 25.6 percent to 32.1 percent. Over the six seasons studied, he designers filling design positions decreased 14.7 percent, and she designers filling design positions increased 14.7 percent.

In the B+ category from 2012-13 to 2017-18, he designers went from 76.8 percent to 78.0 percent to 79.4 percent to 77.1 percent to 77.4 percent to 71.8 of all design positions filled. She designers went from 23.2 percent to 22.0 percent to 20.6 percent to 22.9 percent to 22.6 percent to 28.2 percent. Over the six seasons studied, he designers filling design positions decreased 5.0 percent, and she designers filling design positions increased 5.0 percent.

In the B category from 2012-13 to 2016-17, he designers went from 76.8 percent to 74.6 percent to 77.4 percent to 72.6 percent to 73.1 percent to 71.7 percent of all design positions filled. She designers went from 23.2 percent to 25.4 percent to 22.6 percent to 27.4 percent to 26.7 percent to 28.3 percent. In 2016-17, they designers filled 0.2 percent of all design positions filled. Over the six seasons studied, he designers filling design positions decreased 5.1 percent, and she designers filling positions increased 5.1 percent.

In the C-1 category from 2012-13 to 2017-18, he designers went from 71.2 percent to 68.3 percent to 69.9 percent to 63.6 percent to 67.9 percent to 67.0 of all design positions filled. She designers went from 28.8 percent to 31.7 percent to 30.1 percent to 36.4 percent to 32.1 percent to 33.0 percent. Over the six seasons studied, he designers filling design positions decreased 4.2 percent, and she designers filling design positions increased 4.2 percent.

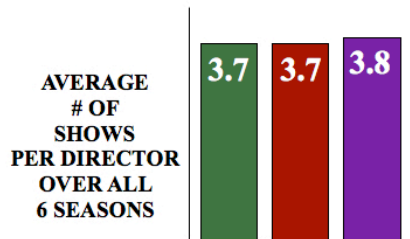
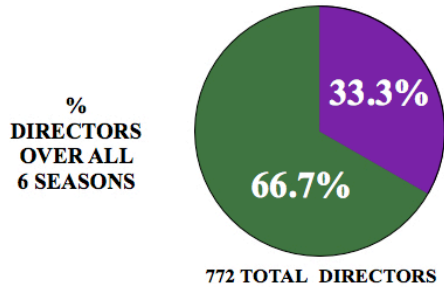
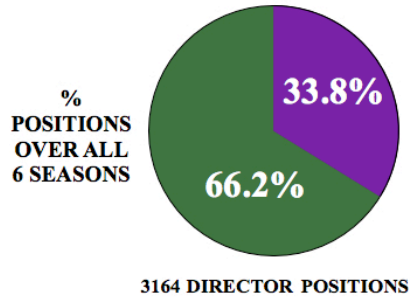
In the C-2 category from 2012-13 to 2017-18, he designers went from 76.4 percent to 73.7 percent to 79.2 percent to 75.2 percent to 69.2 percent to 68.8 percent of all design positions filled. She designers went from 23.6 percent to 26.3 percent to 20.8 percent to 24.8 percent to 30.8 percent to 31.0 percent. They designers filled 0.5 percent of design positions filled in 2017-18. Over the six seasons studied, he designers filling positions decreased 7.8 percent, and she designers filling positions increased 7.4 percent.

In the D category from 2012-13 to 2017-18, he designers went from 68.5 percent to 67.8 percent to 66.7 percent to 64.7 percent to 60.4 percent to 61.9 percent of all design positions filled. She designers went from 31.5 percent to 32.2 percent to 33.3 percent to 35.1 percent to 39.5 percent to 37.9 percent. From 2015-16 to 2017-18, they designers went from 0.2 percent to 0.1 percent to 0.2 percent of all design positions filled each season. Over the six seasons studied, he designers filling positions decreased 6.6 percent, and she designers filling positions indecreased 6.4 percent. Over the three seasons represented, they designers filling design positions remained steady at 0.2 percent.

**WHO DIRECTS IN LORT THEATRES BY PRONOUN:
POSITIONS, PEOPLE, & AVERAGES**

12-13 - 17-18

- HE/HIM/HIS
- SHE/HER/HERS
- THEY/THEM/THEIR
- ALL



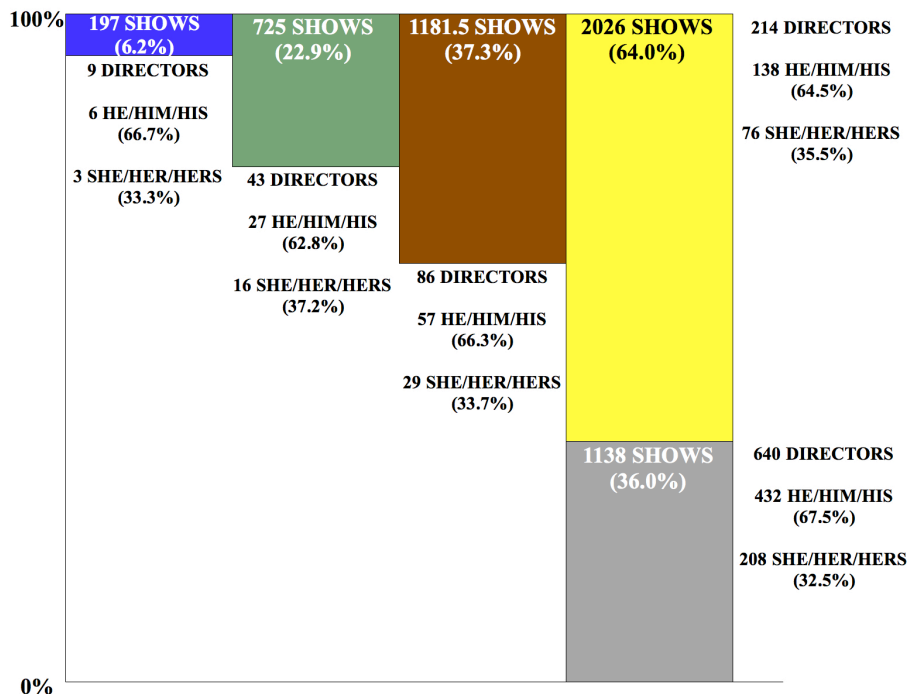
**Who Directs in LORT Theatres by Pronoun:
Positions, People, & Averages**

Of the three thousand one hundred sixty-four director positions over the six seasons examined, 66.2 percent were filled by he directors, and 33.8 percent were filled by she directors. Of the eight hundred fifty-four directors, 66.7 percent were he directors, and 33.3 percent were she directors. Over the six seasons, directors averaged 3.7 shows, with he designers averaging 3.7 shows, and she directors averaging 3.8 shows.

- MOST PROLIFIC 1%
- MOST PROLIFIC 5%
- MOST PROLIFIC 10%
- MOST PROLIFIC 25%
- LEAST PROLIFIC 75%

WHO DIRECTS IN LORT THEATRES BY PRONOUN: PROLIFICITY

12-13 - 17-18



Who Directs in LORT Theatres by Pronoun: Prolificity

The following statistics are based on number of positions per director over all six seasons examined.

The most prolific 1 percent of directors directed 6.2 percent of all shows with a director, and is nine directors, with six (66.7 percent of the most prolific 1 percent) he directors and three (33.3 percent of the most prolific 1 percent) she directors. These nine directors did 197 shows over the six seasons. The most prolific 5 percent directed 22.9 percent of shows with a director, and is forty-three directors, with twenty-seven (62.8 percent of the most prolific 5 percent) he directors, and sixteen (37.2 percent of the most prolific 5 percent) she directors. These forty-three directors did 725 shows over the six seasons.

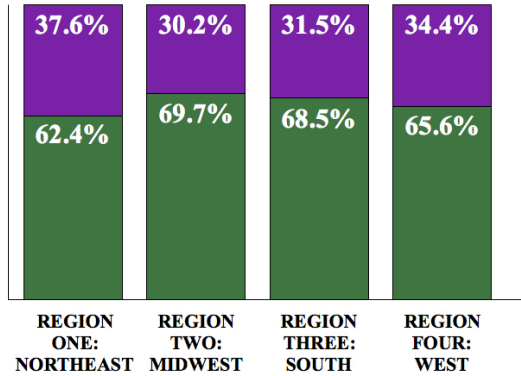
The most prolific 10 percent directed 37.3 percent of all shows with a director, and is eighty-six directors, with fifty-seven (66.3 percent of the most prolific 10 percent) he directors, and twenty-nine (33.7 percent of the most prolific 10 percent) she directors. These eighty-six directors did 1181.5 shows over the six seasons. The most prolific 25 percent directed 64.0 percent of all shows with a director, and is two hundred fourteen directors, with one hundred thirty-eight (64.5 percent of the most prolific 25 percent) he directors, being 24.2 percent of all he directors, and seventy-six (35.5 percent of the most prolific 25 percent) she directors, being 26.8 percent of all she directors. These two hundred fourteen directors did 2026 shows over the six seasons. The least prolific 75 percent directed 36.0 percent of shows, and is six hundred forty directors, with four hundred thirty-two (67.5 percent of the least prolific 75 percent) he directors, and two hundred eight (32.5 percent of the least prolific 75 percent) she directors. These six hundred forty directors did 1138 shows over the six seasons.

**% WHO DIRECTS IN LORT THEATRES BY PRONOUN:
POSITIONS OVER ALL 6 SEASONS
REGIONS, CATEGORIES, & YEARLY PERCENTAGES BY POSITIONS**

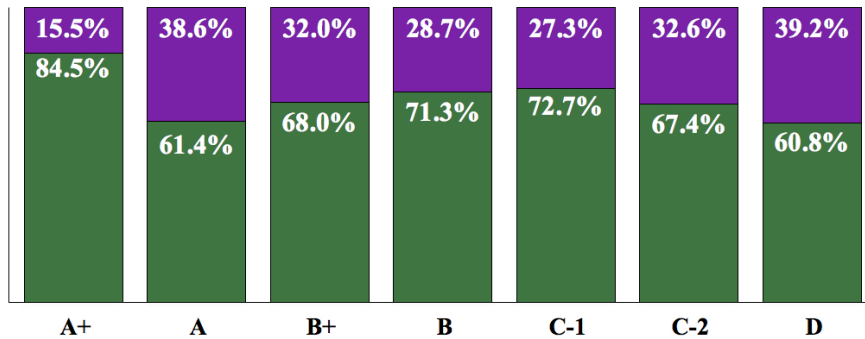
12-13 - 17-18

HE/HIM/HIS
SHE/HER/HERS
THEY/THEM/THEIR

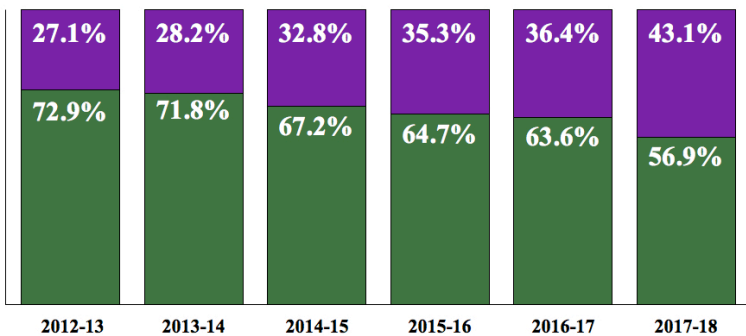
REGIONS



CATEGORIES



YEARLY PERCENTAGES BY POSITIONS



**Who Directs in LORT Theatres by Pronoun:
Regions, Categories, & Yearly Percentages of
Positions**

The following statistics are percentages per the four Census regions of the United States over all five seasons examined. Region one is the Northeast, region two is the Midwest, region three is the South, and region four is the West. For details on which states are considered to be in which regions, visit the Census Bureau.

In direction, 62.4 percent of all positions were filled by he directors, and 37.6 percent were filled by she directors in region one. 67.9 percent of positions were filled by he directors, and 30.2 percent were filled by she directors in region two. In region three, 68.5 percent of positions were filled by he directors, and 31.5 percent were filled by she directors. 65.6 percent of positions were filled by he directors, and 34.4 percent were filled by she directors in region four.

In direction, 84.5 percent of positions were filled by he directors, and 15.5 percent by she directors in the A+ category. In the A category, 61.4 percent of positions were filled by he directors, and 38.6 percent by she directors. 68.0 percent of positions were filled by he directors, and 32.0 percent by she directors in the B+ category. In the B category, 71.3 percent of positions were filled by he directors, and 28.7 percent by she directors. 72.7 percent of positions were filled by he directors, and 27.3 percent by she directors in the C-1 category. In the C-2 category, 67.4 percent of positions were filled by he directors, and 32.6 percent by she directors. In the D category, 60.8 percent of positions were filled by he directors, and 39.2 percent by she directors.

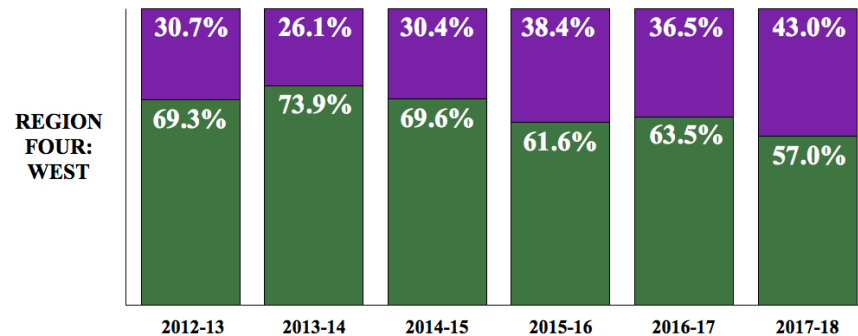
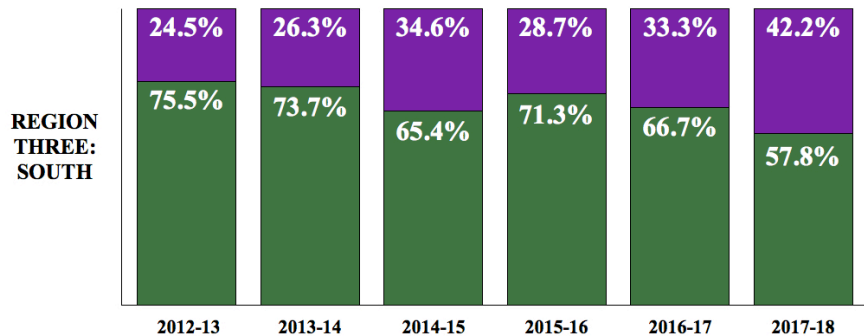
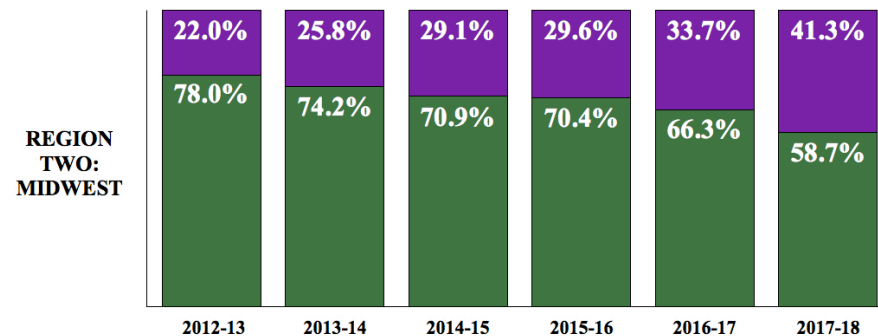
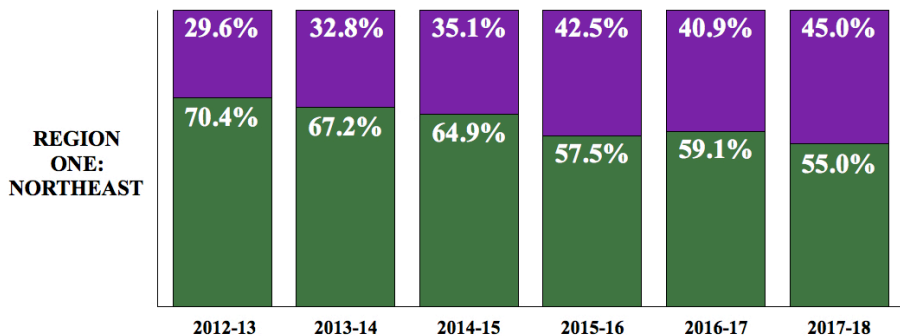
From 2012-13 to 2017-18, he directors went from 72.9 percent to 71.8 percent to 67.2 percent to 64.7 percent to 63.6 percent to 56.9 percent of all direction positions filled. She directors went from 27.1 percent to 28.2 percent to 32.8 percent to 35.3 percent to 36.4 percent to 43.1 percent. Over the six seasons studied, he directors filling positions decreased 16.0 percent, and she designers filling positions increased 16.0 percent.

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

% POSITIONS OVER ALL 6 SEASONS

WHO DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY REGIONS

12-13 - 17-18



Who Directs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2017-18, he directors went from 70.4 percent to 67.2 percent to 64.9 percent to 57.5 percent to 59.1 percent to 55.0 of all direction positions filled each season. She directors went from 29.6 percent to 32.8 percent to 35.1 percent to 42.5 percent to 40.9 percent to 45.0 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 15.4 percent, while she directors filling direction positions increased 15.4 percent.

In region two, from 2012-13 to 2017-18, he directors went from 78.0 percent to 74.2 percent to 70.9 percent to 70.4 percent to 66.3 percent to 58.7 percent of all direction positions filled each season. She directors went from 22.0 percent to 25.8 percent to 29.1 percent to 29.6 percent to 33.7 percent to 41.3 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 19.3 percent, while she directors filling direction positions increased 19.3 percent.

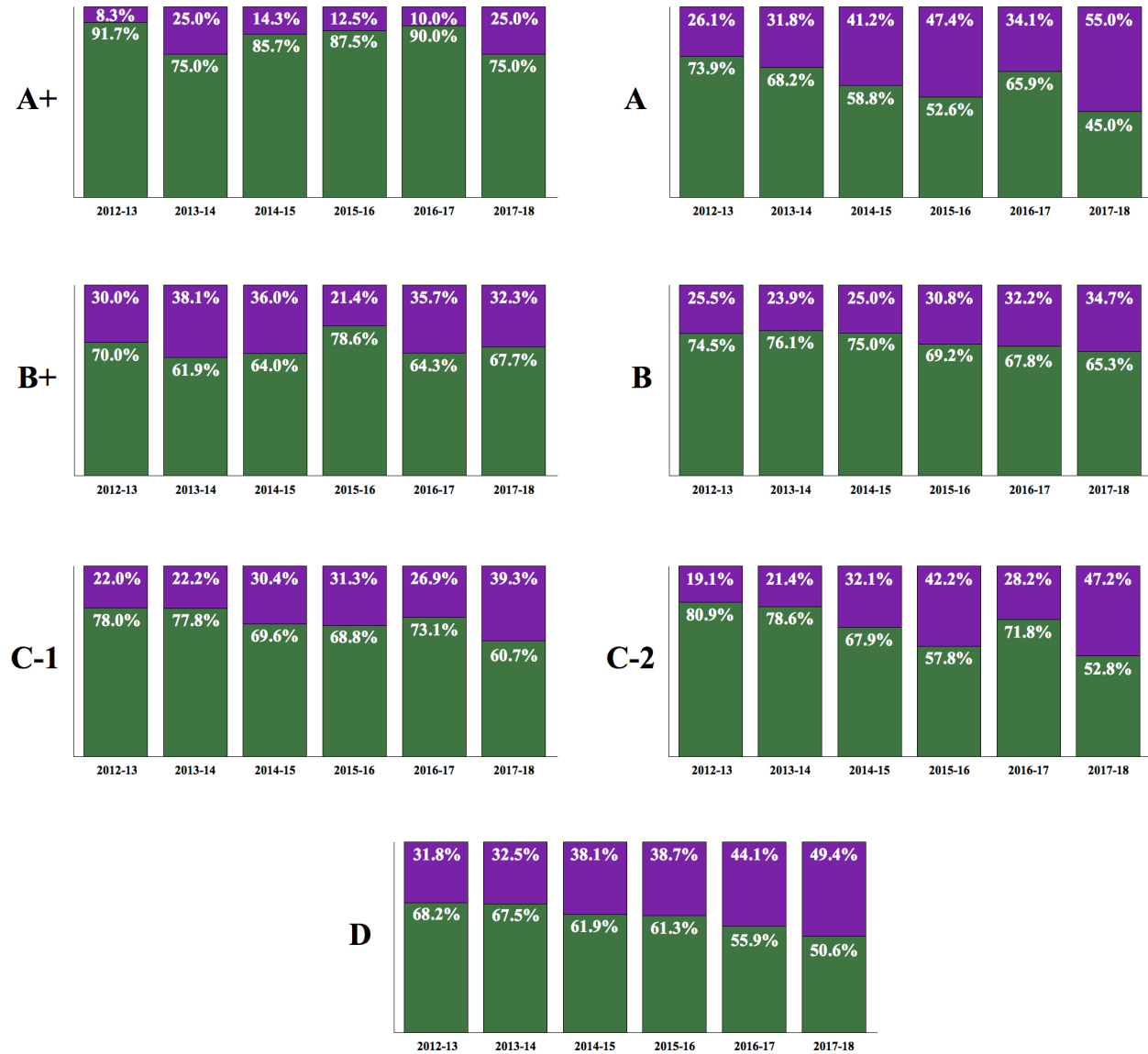
In region three, from 2012-13 to 2017-18, he directors went from 75.5 percent to 73.7 percent to 65.4 percent to 71.3 percent to 66.7 percent to 57.8 percent of all direction positions filled each season. She directors went from 24.5 percent to 26.3 percent to 34.6 percent to 28.7 percent to 33.3 percent to 42.2 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 17.7 percent, while she directors filling direction positions increased 17.7 percent.

In region four, from 2012-13 to 2017-18, he directors went from 69.3 percent to 73.9 percent to 69.6 percent to 61.6 percent to 63.5 percent to 57.0 percent of all direction positions filled each season. She directors went from 30.7 percent to 26.1 percent to 30.4 percent to 38.4 percent to 36.5 percent to 43.0 percent of all direction positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 12.3 percent, while she directors filling direction positions increased 12.3 percent.

WHO DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES
 12-13 - 17-18

HE/HIM/HIS
 SHE/HER/HERS
 THEY/THEM/THEIR

% POSITIONS OVER ALL 6 SEASONS



Who Directs in LORT Theatres by Pronoun: Yearly Percentages of Positions by Categories

In the A+ category, from 2012-13 to 2017-18, he directors went from 91.7 percent to 75.0 percent to 85.7 percent to 87.5 percent to 90.0 percent to 75.0 percent of all direction positions filled each season. She directors went from 8.3 percent to 25.0 percent to 14.3 percent to 12.5 percent to 10.0 percent to 25.0 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 16.7 percent, while she directors filling direction positions increased 16.7 percent.

In the A category, from 2012-13 to 2017-18, he directors went from 73.9 percent to 68.2 percent to 58.8 percent to 52.6 percent to 65.9 percent to 45.0 percent of all direction positions filled each season. She directors went from 26.1 percent to 31.8 percent to 41.2 percent to 47.4 percent to 34.1 percent to 55.0 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 28.9 percent, while she directors filling direction positions increased 28.9 percent.

In the B+ category, from 2012-13 to 2017-18, he directors went from 70.0 percent to 61.9 percent to 64.0 percent to 78.6 percent to 64.3 percent to 67.7 percent of all direction positions filled each season. She directors went from 30.0 percent to 38.1 percent to 36.0 percent to 21.4 percent to 35.7 percent to 32.3 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 2.3 percent, while she directors filling direction positions increased 2.3 percent.

In the B category, from 2012-13 to 2017-18, he directors went from 74.5 percent to 76.1 percent to 75.0 percent to 69.2 percent to 67.8 percent to 65.3 percent of all direction positions filled each season. She directors went from 25.5 percent to 23.9 percent to 25.0 percent to 30.8 percent to 32.2 percent to 34.7 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 9.2 percent, while she directors filling direction positions increased 9.2 percent.

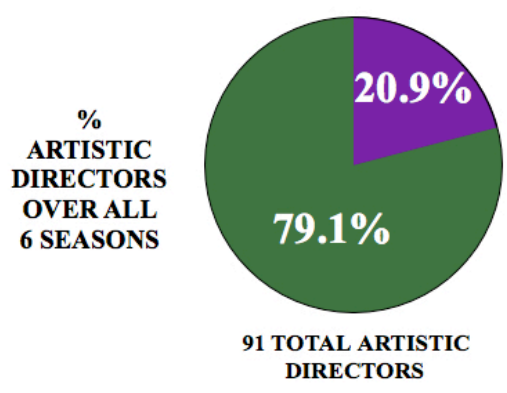
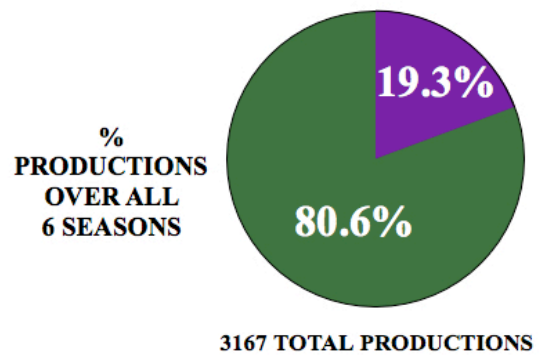
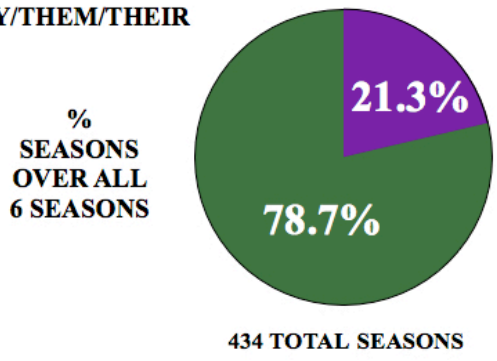
In the C-1 category, from 2012-13 to 2017-18, he directors went from 78.0 percent to 77.8 percent to 69.6 percent to 68.8 percent to 73.1 percent to 60.7 percent of all direction positions filled each season. She directors went from 22.0 percent to 22.2 percent to 30.4 percent to 31.3 percent to 26.9 percent to 39.3 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 17.3 percent, while she directors filling direction positions increased 17.3 percent.

In the C-2 category, from 2012-13 to 2017-18, he directors went from 80.9 percent to 78.6 percent to 67.9 percent to 57.8 percent to 71.8 percent to 52.8 percent of all direction positions filled each season. She directors went from 19.1 percent to 21.4 percent to 32.1 percent to 42.2 percent to 28.2 percent to 47.2 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 28.1 percent, while she directors filling direction positions increased 28.1 percent.

In the D category, from 2012-13 to 2017-18, he directors went from 68.2 percent to 67.5 percent to 61.9 percent to 61.3 percent to 55.9 percent to 50.6 percent of all direction positions filled each season. She directors went from 31.8 percent to 32.5 percent to 38.1 percent to 38.7 percent to 44.1 percent to 49.4 percent of all direction positions filled each season. Over the six seasons studied, he directors filling direction positions decreased 17.6 percent, while she directors filling direction positions increased 17.6 percent.

WHO ARE ARTISTIC DIRECTORS IN LORT THEATRES BY PRONOUN: SEASONS, PRODUCTIONS, & PEOPLE

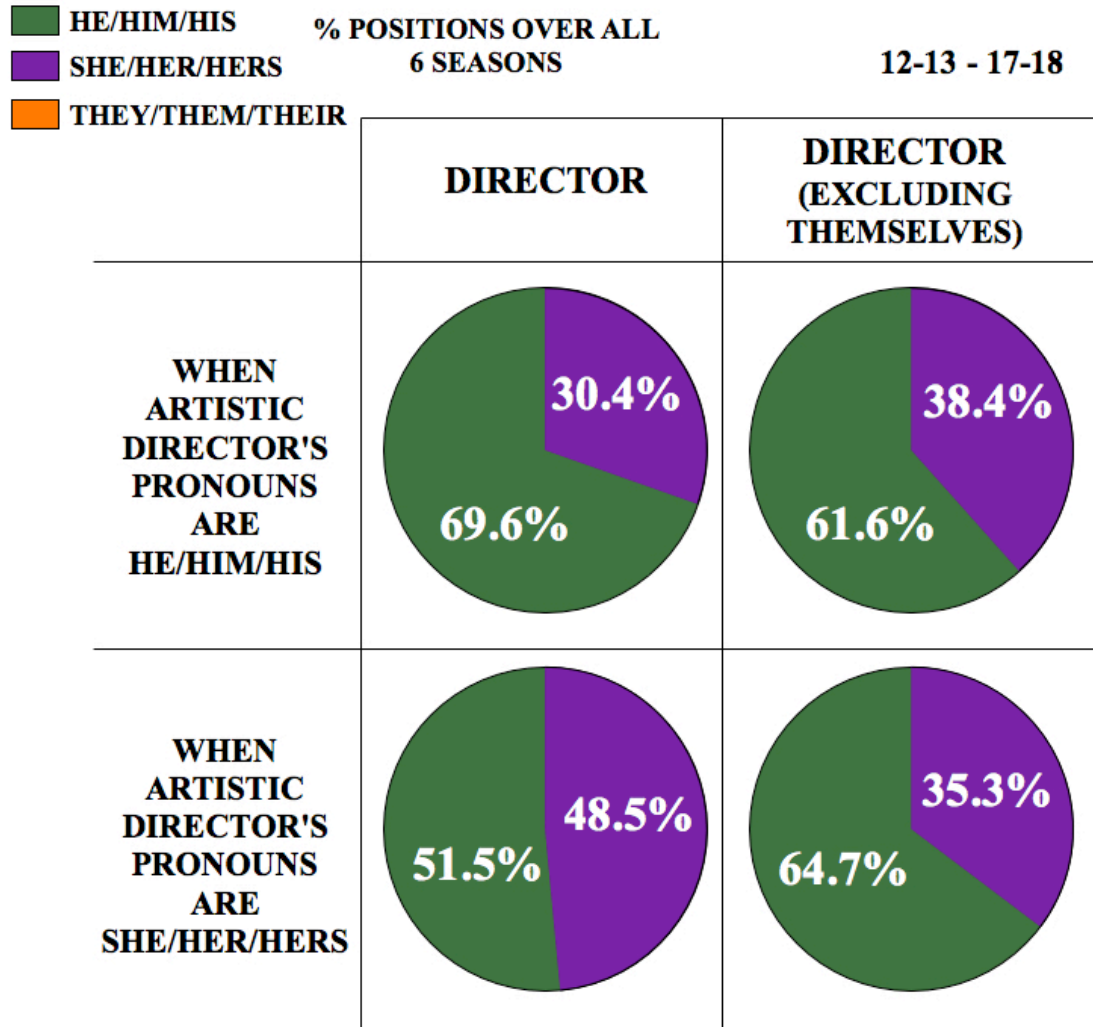
■ HE/HIM/HIS 12-13 - 17-18
■ SHE/HER/HERS
■ THEY/THEM/THEIR



Who Are Artistic Directors in LORT Theatres by Pronoun: Seasons, Productions, & People

Of the 434 seasons, 78.7 percent were led by he artistic directors, and 21.3 percent were led by she artistic directors. Of the 3167 productions, 80.6 percent were led by he artistic directors, and 19.3 percent were led by she artistic directors. He artistic directors were 79.1 percent of all ninety-one artistic directors, and she artistic directors were 20.9 percent.

**WHO DIRECTS IN LORT THEATRES
BY PRONOUN: CORRELATIONS
BETWEEN ARTISTIC DIRECTOR & DIRECTOR**



**Who Directs in LORT Theatres by Pronoun:
Correlations between Artistic Director &
Director**

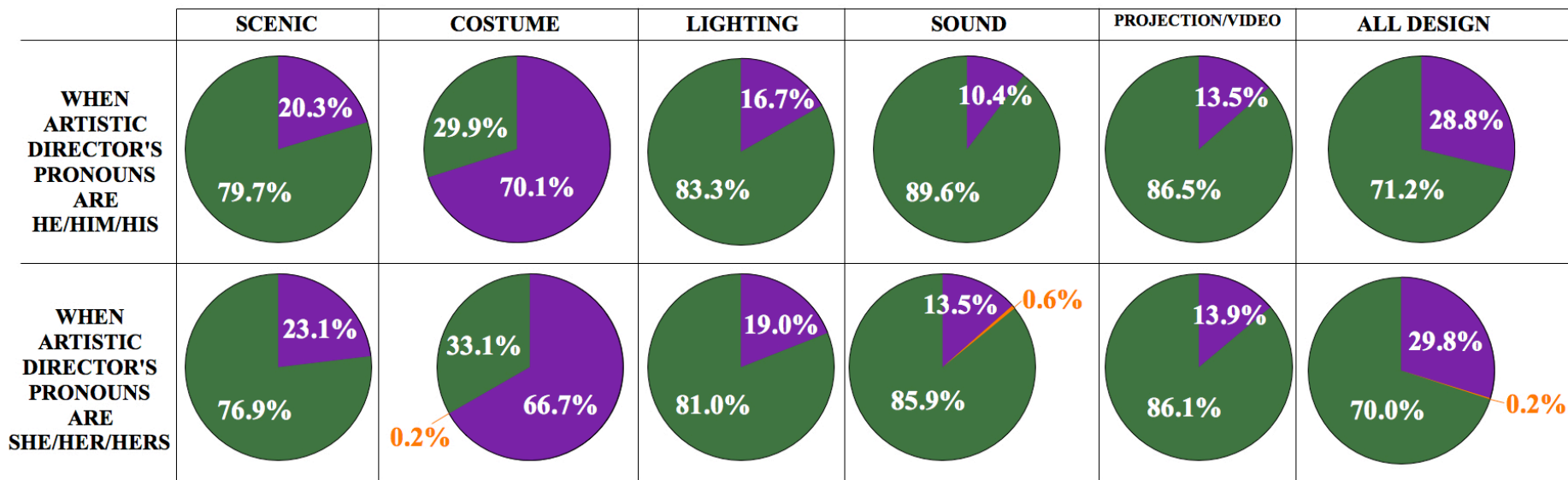
When the artistic director's pronouns are he/him/his, 69.6 percent of director positions went to he directors, and 30.4 percent to she directors. When the artistic director's pronouns are she/her/hers, 51.5 percent of director positions went to he directors, and 48.5 percent to she directors. Excluding themselves, when the artistic director's pronouns are he/him/his, 61.6 percent of director positions went to he directors, and 38.4 percent to she directors. Excluding themselves, when the artistic director's pronouns are she/her/hers, 64.7 percent of director positions went to he directors, and 35.3 percent to she directors.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

WHO DESIGNS IN LORT THEATRES BY GENDER: CORRELATIONS BETWEEN ARTISTIC DIRECTOR & DESIGNERS

% POSITIONS OVER ALL 5 SEASONS

12-13 - 16-17



Who Designs in LORT Theatres by Pronoun: Correlations between Artistic Director & Designers

When the artistic director's pronouns are he/him/his, 78.6 percent of the 2537 scenic design positions went to he designers, and 21.4 percent to she designers. 70.3 percent of the 2510 costume design positions went to she designers, and 29.7 percent to he designers. Of the 2540 lighting design positions, 81.6 percent went to he designers, and 18.4 percent to she designers. 89.8 percent of the 2460 sound design positions went to he designers, and 10.2 percent to she designers. Of the 441 projection/video design positions, 83.7 percent went to he designers, 16.1 percent went to she designers, and 0.2 percent to they designers. 70.5 percent of all 10488 design positions went to he designers, 29.5 percent to she designers, and less than 0.1 percent to they designers.

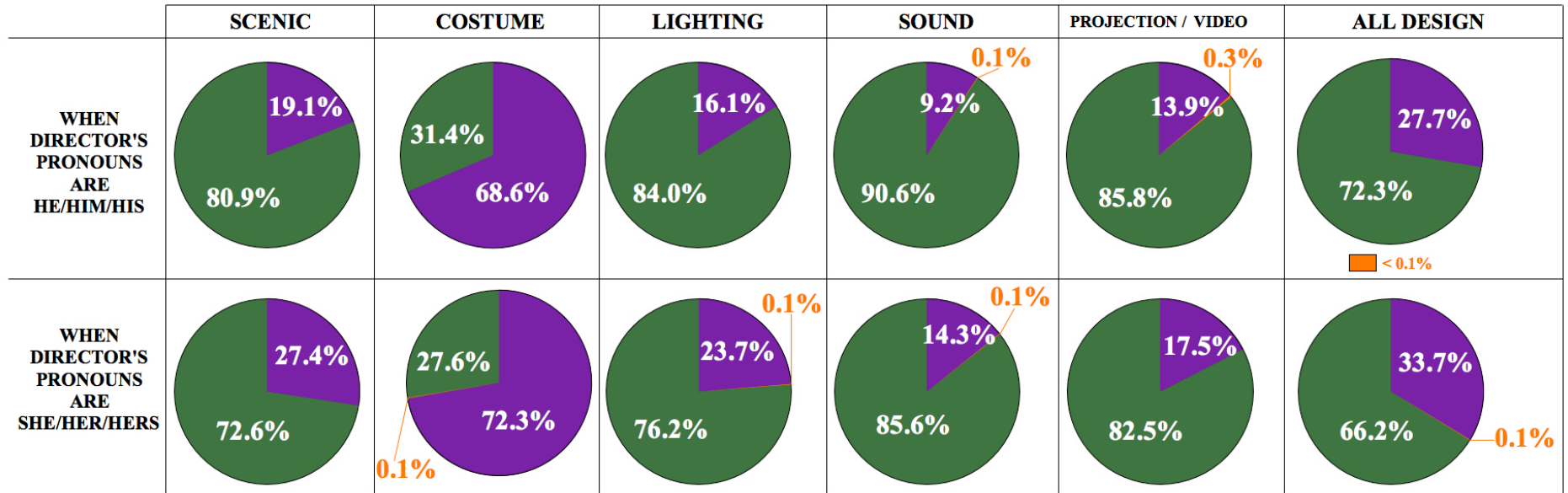
When the artistic director's pronouns are she/her/hers, 76.2 percent of the 608 scenic design positions went to he designers, and 23.8 percent to she designers. Of the 599 costume design positions, 68.1 percent went to she designers, 31.7 percent to he designers, and 0.2 percent to they designers. 80.2 percent of the 612 lighting design positions went to he designers, and 19.8 percent to she designers. Of the 590 sound design positions, 85.8 percent went to he designers, 13.6 percent to she designers, and 0.7 percent to they designers. 88.0 percent of the 129 projection/video design positions went to he designers, and 12.0 percent to she designers. Of all the 2538 design positions, 69.5 percent went to he designers, 30.3 percent to she designers, and 0.2 percent to they designers.

WHO DESIGNS & DIRECTS IN LORT THEATRES BY PRONOUN: CORRELATIONS BETWEEN DIRECTOR & DESIGNERS

12-13 - 17-18

■ HE/HIM/HIS
 ■ SHE/HER/HERS
 ■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS



Who Designs & Directs in LORT Theatres by Pronoun: Correlations between Director & Designers

When the director's pronouns are he/him/his, 80.9 percent of the 2082 scenic design positions went to he designers, and 19.1 percent to she designers. 68.6 percent of the 2057 costume design positions went to she designers, and 31.4 percent to he designers. Of the 2083 lighting design positions, 84.0 percent went to he designers, and 16.1 percent to she designers. 90.6 percent of the 2018 sound design positions went to he designers, 9.2 percent to she designers, and 0.1 percent to they designers. Of the 377 projection/video design positions, 85.8 percent went to he designers, 13.9 percent to she designers, and 0.3 percent to they designers. 72.3 percent of all 8617 design positions went to he designers, 27.7 percent to she designers, and less than 0.1 percent to they designers.

When the director's pronouns are she/her/hers, 72.6 percent of the 1064 scenic design positions went to he designers, and 27.4 percent to she designers. Of the 1055 costume design positions, 72.3 percent went to she designers, 27.6 percent to he designers, and 0.1 percent to they designers. 76.2 percent of the 1069 lighting design positions went to he designers, and 23.7 percent to she designers. Of the 1030 sound design positions, 85.6 percent went to he designers, 14.3 percent to she designers, and 0.1 percent to they designers. 82.5 percent of the 194 projection/video design positions went to he designers, and 17.5 percent to she designers. Of all the 4412 design positions, 66.2 percent went to he designers, 33.7 percent to she designers, and 0.1 percent to they designers.

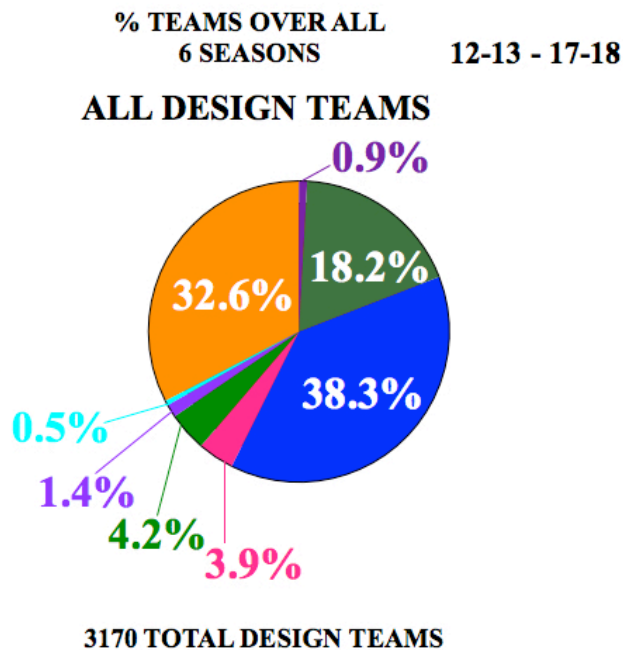
Who Designs in LORT Theatres by Pronoun: All He/Him/His and All She/Her/ Hers Design Teams

The following statistics were based on percentage of all teams over the six seasons examined.

Of the 3170 total design teams, 18.2 percent were teams of all he designers, and 0.9 percent were teams of all she designers. Mixed gender teams were a total of 80.9 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 48.3 percent. Teams with more than one she designer were 32.6 percent. Of all design teams, teams with only 1 she designer in costumes were 48.3 percent. With only 1 she designer in scenic were 3.9 percent. 4.2 percent had only 1 she designer in lighting, and 1.4 percent had only 1 she designer in sound. With only 1 she designer in video had 0.5 percent.

WHO DESIGNS IN LORT THEATRES BY PRONOUN: ALL HE/HIM/HIS AND ALL SHE/HER/HERS DESIGN TEAMS

- HE/HIM/HIS
- SHE/HER/HERS
- TEAMS WITH ONLY 1 SHE DESIGNER (COSTUMES)
- TEAMS WITH ONLY 1 SHE DESIGNER (SCENIC)
- TEAMS WITH ONLY 1 SHE DESIGNER (LIGHTING)
- TEAMS WITH ONLY 1 SHE DESIGNER (SOUND)
- TEAMS WITH ONLY 1 SHE DESIGNER (VIDEO)
- TEAMS WITH MORE THAN 1 SHE DESIGNER

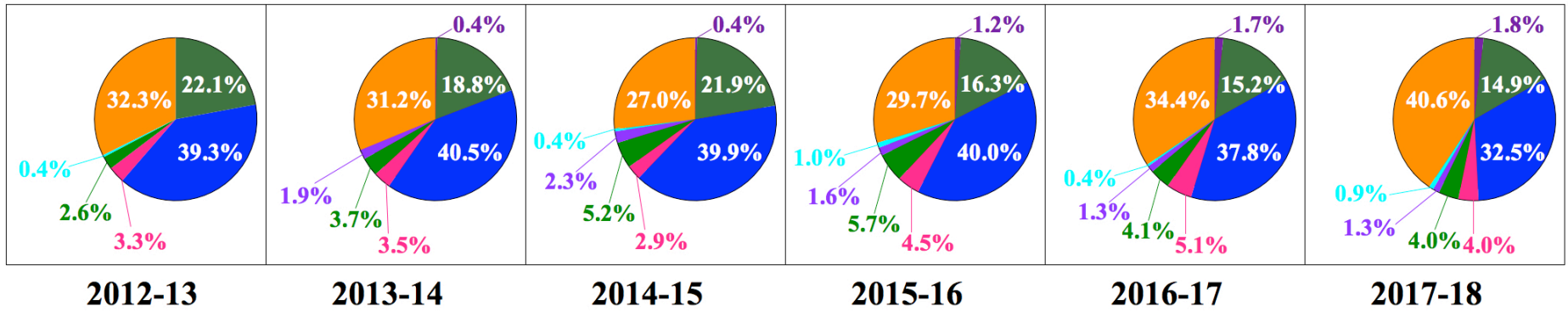


%
POSITIONS
OVER ALL
6 SEASONS

**WHO DESIGNS IN LORT THEATRES BY PRONOUN:
YEARLY PERCENTAGES OF TEAM BREAKDOWNS**

12-13 - 17-18

- HE/HIM/HIS
- SHE/HER/HERS
- TEAMS WITH MORE THAN 1 SHE DESIGNER
- TEAMS WITH ONLY 1 SHE DESIGNER (COSTUMES)
- TEAMS WITH ONLY 1 SHE DESIGNER (SCENIC)
- TEAMS WITH ONLY 1 SHE DESIGNER (LIGHTING)
- TEAMS WITH ONLY 1 SHE DESIGNER (SOUND)
- TEAMS WITH ONLY 1 SHE DESIGNER (VIDEO)



Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Team Breakdowns

In the 2012-13 season, 22.1 percent were teams of all he designers. Mixed gender teams were a total of 77.9 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 45.6 percent. Teams with more than one she designer were 32.3 percent. Of all design teams, teams with only 1 she designer in costumes were at 39.3 percent. With only 1 she designer in scenic were 3.3 percent. 2.6 percent had only 1 she designer in lighting, and 0.4 percent had only 1 she designer in video.

In the 2013-14 season, 18.8 percent were teams of all he designers, and 0.4 percent were teams of all she designers. Mixed gender teams were a total of 80.8 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 49.6 percent. Teams with more than one she designer were 31.2 percent. Of all design teams, teams with only 1 she designer in costumes were at 40.5 percent. With only 1 she designer in scenic were 3.5 percent. 3.7 percent had only 1 she designer in lighting, and 1.9 percent had only 1 she designer in sound.

In the 2014-15 season, 21.9 percent were teams of all he designers, and 0.4 percent were teams of all she designers. Mixed gender teams were a total of 77.7 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 50.7 percent. Teams with more than one she designer were 27.0 percent. Of all design teams, teams with only 1 she designer in costumes were at 39.9 percent. With only 1 she designer in scenic were 2.9 percent. 5.2 percent had only 1 she designer in lighting, and 2.3 percent had only 1 she designer in sound. With only 1 she designer in video had 0.4 percent.

In the 2015-16 season, 16.3 percent were teams of all he designers, and 1.2 percent were teams of all she designers. Mixed gender teams were a total of 82.5 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 52.8 percent. Teams with more than one she designer were 29.7 percent. Of all design teams, teams with only 1 she designer in costumes were at 40.0 percent. With only 1 she designer in scenic were 4.5 percent. 5.7 percent had only 1 she designer in lighting, and 1.6 percent had only 1 she designer in sound. With only 1 she designer in video had 1.0 percent.

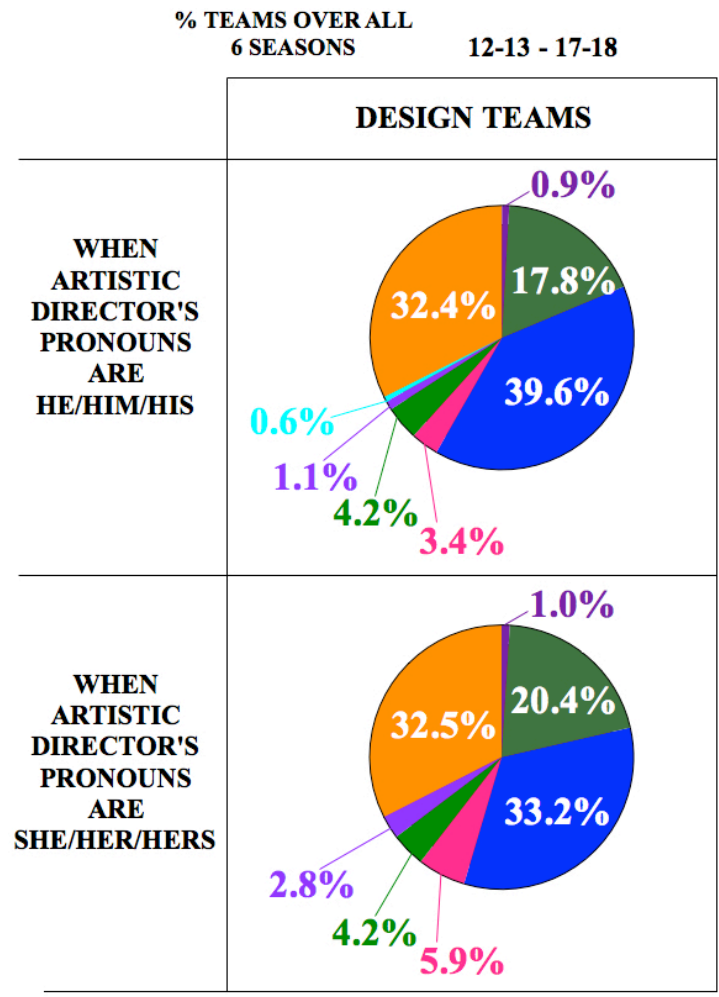
In the 2016-17 season, 15.2 percent were teams of all he designers, and 1.7 percent were teams of all she designers. Mixed gender teams were a total of 83.1 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 48.7 percent. Teams with more than one she designer were 34.4 percent. Of all design teams, teams with only 1 she designer in costumes were at 37.8 percent. With only 1 she designer in scenic were 5.1 percent. 4.1 percent had only 1 she designer in lighting, and 1.3 percent had only 1 she designer in sound. With only 1 she designer in video had 0.4 percent.

In the 2017-18 season, 14.9 percent were teams of all he designers, and 1.8 percent were teams of all she designers. Mixed gender teams were a total of 82.4 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 41.8 percent. Teams with more than one she designer were 40.6 percent. Of all design teams, teams with only 1 she designer in costumes were at 32.5 percent. With only 1 she designer in scenic were 4.0 percent. 4.0 percent had only 1 she designer in lighting, and 1.3 percent had only 1 she designer in sound. With only 1 she designer in video had 0.9 percent.

Who Designs in LORT Theatres by Pronoun: Correlations between All He/Him/His and All She/Her/Hers Design Teams & Artistic Director

WHO DESIGNS IN LORT THEATRES BY PRONOUN: CORRELATIONS BETWEEN ALL HE/HIM/HIS AND ALL SHE/HER/HERS DESIGN TEAMS & ARTISTIC DIRECTOR

- HE/HIM/HIS
- SHE/HER/HERS
- TEAMS WITH ONLY 1 SHE DESIGNER (COSTUMES)
- TEAMS WITH ONLY 1 SHE DESIGNER (SCENIC)
- TEAMS WITH ONLY 1 SHE DESIGNER (LIGHTING)
- TEAMS WITH ONLY 1 SHE DESIGNER (SOUND)
- TEAMS WITH ONLY 1 SHE DESIGNER (VIDEO)
- TEAMS WITH MORE THAN 1 SHE DESIGNER



The following statistics were based on percentage of all teams over the six seasons examined.

When an artistic director's pronouns are he/him/his, 17.8 percent were teams of all he designers, and 0.9 percent were teams of all she designers. Mixed gender teams were a total of 81.3 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 48.9 percent. Teams with more than one she designer were 32.4 percent. Of all design teams, teams with only 1 she designer in costumes were at 39.6 percent. With only 1 she designer in scenic were 3.4 percent. 4.2 percent had only 1 she designer in lighting, and 1.1 percent had only 1 she designer in sound. With only 1 she designer in video had 0.5 percent.

When an artistic director's pronouns are she/her/hers, 20.4 percent were teams of all he designers, and 1.0 percent were teams of all she designers. Mixed gender teams were a total of 78.6 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 46.1 percent. Teams with more than one she designer were 32.5 percent. Of all design teams, teams with only 1 she designer in costumes were at 33.2 percent. With only 1 she designer in scenic were 5.9 percent. 4.2 percent had only 1 she designer in lighting, and 2.8 percent had only 1 she designer in sound.

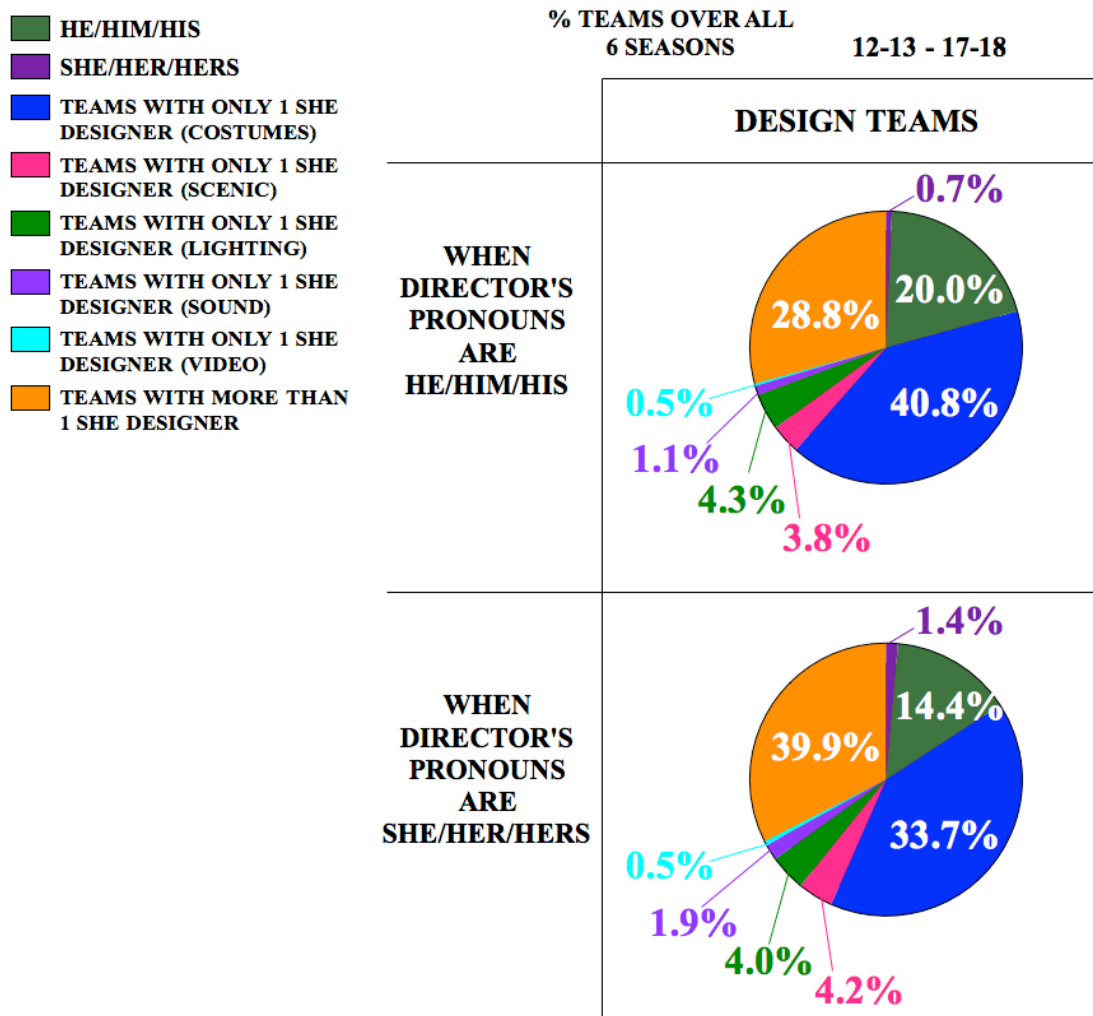
Who Designs in LORT Theatres by Pronoun: Correlations between All He/Him/His and All She/Her/Hers Design Teams & Director

The following statistics were based on percentage of all teams over the six seasons examined.

When a director's pronouns are he/him/his, 20.0 percent were teams of all he designers, and 0.7 percent were teams of all she designers. Mixed gender teams were a total of 79.3 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 50.5 percent. Teams with more than one she designer were 28.8 percent. Of all design teams, teams with only 1 she designer in costumes were at 40.8 percent. With only 1 she designer in scenic were 3.8 percent. 4.3 percent had only 1 she designer in lighting, and 1.1 percent had only 1 she designer in sound. With only 1 she designer in video had 0.5 percent.

When a director's pronouns are she/her/hers, 14.4 percent were teams of all he designers, and 1.4 percent were teams of all she designers. Mixed gender teams were a total of 84.2 percent. Looking deeper at mixed gender teams, teams with only 1 she designer were 44.3 percent. Teams with more than one she designer were 39.9 percent. Of all design teams, teams with only 1 she designer in costumes were at 33.7 percent. With only 1 she designer in scenic were 4.2 percent. 4.0 percent had only 1 she designer in lighting, and 1.9 percent had only 1 she designer in sound. With only 1 she designer in video had 0.5 percent.

WHO DESIGNS IN LORT THEATRES BY PRONOUN: CORRELATIONS BETWEEN ALL HE/HIM/HIS AND ALL SHE/HER/HERS DESIGN TEAMS & DIRECTOR

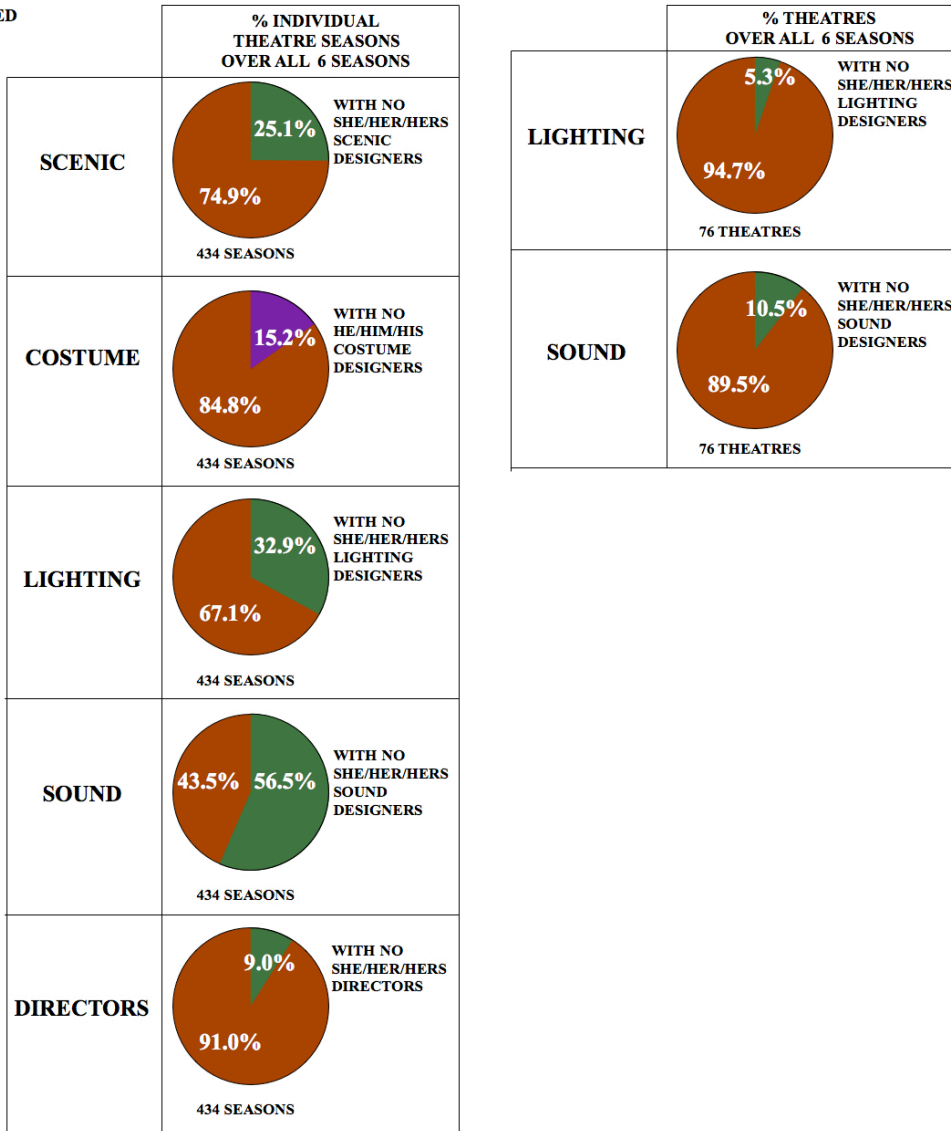


Who Designs & Directs in LORT Theatres by Pronoun: Individual Theatre Seasons & Theatres Without

- HE/HIM/HIS
- SHE/HER/HERS
- THEY/THEM/THEIR
- MIXED

**WHO DESIGNS & DIRECTS IN LORT THEATRES BY PRONOUN:
INDIVIDUAL THEATRE SEASONS & THEATRES WITHOUT**

12-13 - 17-18



The following statistics are based on all six seasons examined. When a specific design discipline had more no positions than positions filled over the five seasons, they were excluded from the below numbers. As a result, no numbers on projection/video design is included below.

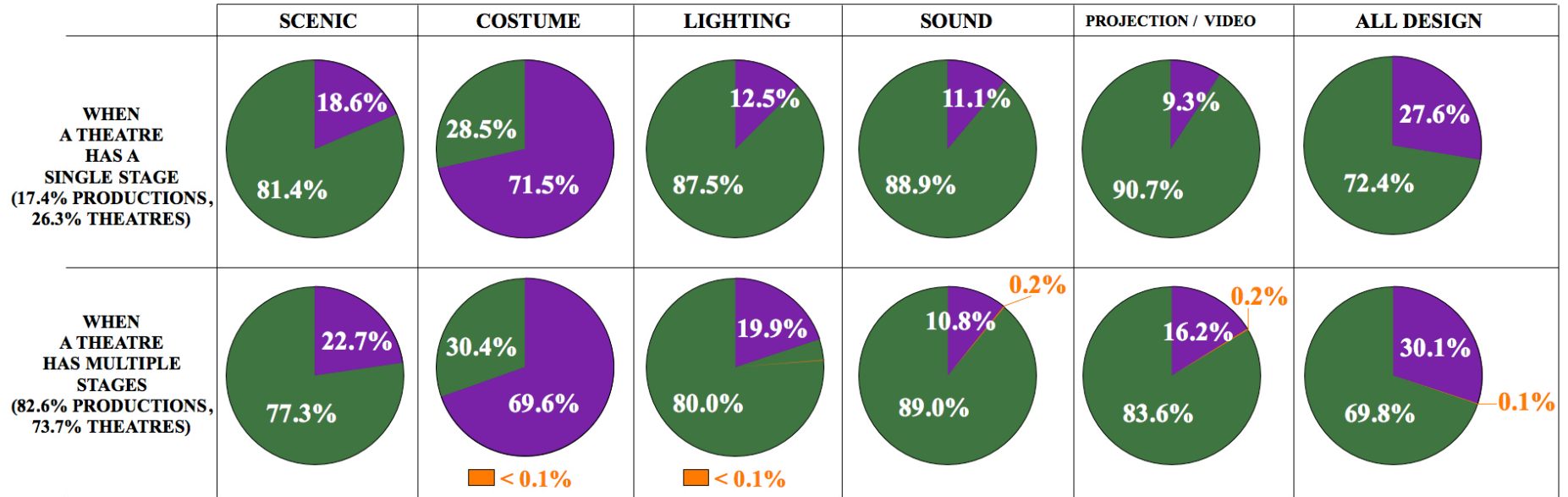
Only six seasons included any designs by they designers. In scenic design, 25.1 percent of individual theatres' seasons had no she designers designing. 15.2 percent of individual theatres' seasons had no he designers designing in costume design. In lighting design, 32.9 percent of individual theatres' seasons had no she designers designing. 56.5 percent of individual theatre seasons had no she designers designing in sound design. In direction, 9.0 percent of individual theatres' seasons had no she directors directing.

Of the seventy-six theatres over the six seasons of positions, 5.3 percent never had a she lighting designer fill one position and 10.5 percent never had a she sound designer design one show.

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR
 % POSITIONS OVER ALL 6 SEASONS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: SINGLE STAGE & MULTIPLE STAGE THEATRES

12-13 - 17-18



Who Designs in LORT Theatres by Pronoun: Single Stage & Multiple Stage Theatres

Single stage theatres are 26.3 percent of theatres and produced 17.4 percent of productions over the six seasons studied. When a theatre has a single stage, 81.4 percent of the 547 scenic design positions went to he designers, and 18.6 percent to she designers. 71.5 percent of the 543 costume design positions went to she designers, and 28.5 percent to he designers. Of the 551 lighting design positions, 87.5 percent went to he designers, and 12.5 percent to she designers. 88.9 percent of the 538 sound design positions went to he designers, and 11.1 percent to she designers. Of the 86 projection/video design positions, 90.7 percent went to he designers and 9.3 percent went to she designers. 72.4 percent of all 2265 design positions went to he designers and 27.6 percent to she designers.

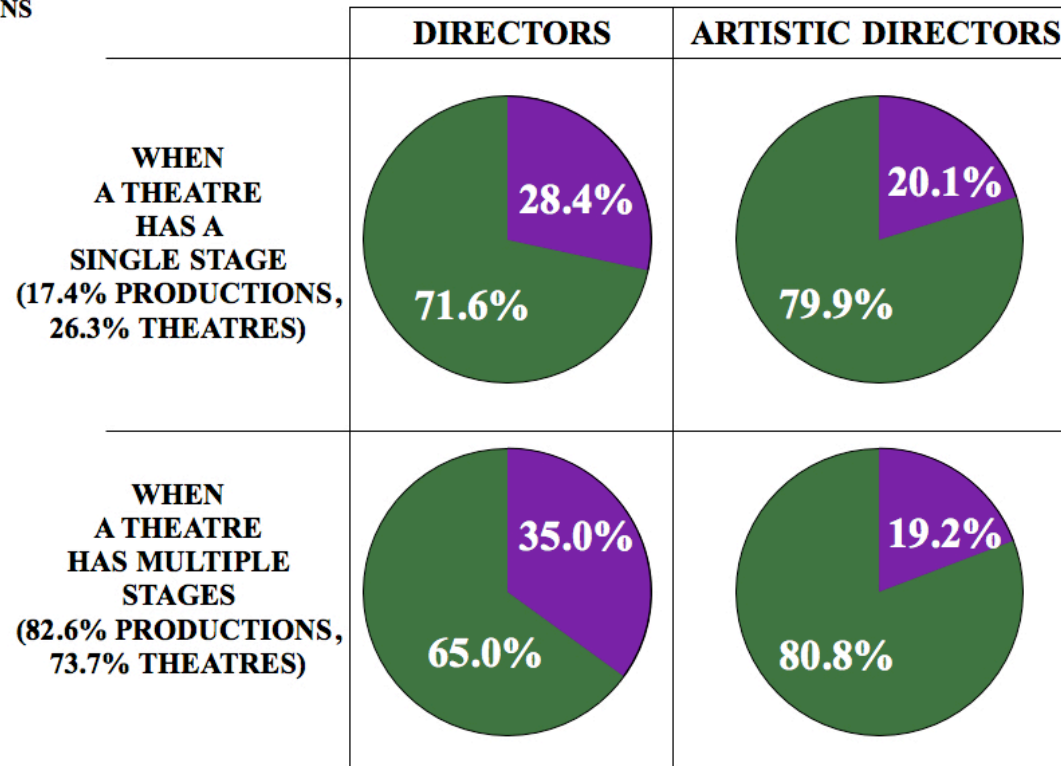
Multiple stage theatres are 73.7 percent of theatres and produced 82.6 percent of productions over the six seasons studied. When a theatre has multiple stages, 77.3 percent of the 2601 scenic design positions went to he designers, and 22.7 percent to she designers. Of the 2569 costume design positions, 69.6 percent went to she designers, 30.4 percent to he designers, and less than 0.1 percent to they designers. 80.0 percent of the 2604 lighting design positions went to he designers, 19.9 percent to she designers, and less than 0.1 percent to they designers. Of the 2512 sound design positions, 83.6 percent went to he designers, 16.2 percent to she designers, and 0.2 percent to they designers. 83.6 percent of the 485 projection/video design positions went to he designers, 16.2 percent to she designers, and 0.2 percent to they designers. Of the 10771 design positions, 69.8 percent went to he designers, 30.1 percent to she designers, and 0.1 percent to they designers.

**WHO DIRECTS & WHO ARE ARTISTIC DIRECTORS IN LORT THEATRES BY PRONOUN:
SINGLE STAGE & MULTIPLE STAGE THEATRES**

12-13 - 17-18

HE/HIM/HIS
 SHE/HER/HERS
 THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 6 SEASONS



Who Directs and Who Are Artistic Directors in LORT Theatres by Pronoun: Single Stage & Multiple Stage Theatres

Single stage theatres are 26.3 percent of theatres and produced 17.4 percent of productions over the six seasons studied. When a theatre has a single stage, 71.6 percent of the 552 direction positions went to he directors, and 28.4 percent to she directors. 79.9 percent of the 553 productions had a he artistic director, and 20.1 percent had a she artistic director.

Multiple stage theatres are 73.7 percent of theatres and produced 82.6 percent of productions over the six seasons studied. When a theatre has multiple stages, 65.0 percent of the 2612 direction positions went to he directors, and 35.0 percent to she directors. 80.8 percent of the 2614 productions had a he artistic director, and 19.2 percent had a she artistic director.

Closing Thoughts:

Trends and Takeaways

It's the fifth year of this study!

Are we getting closer to gender parity in design in LORT theatres?

The short answer is yes, albeit very slowly and with a good chunk of caveats. Over the six seasons, the percentage of she designers in positions increased 6.0 percent overall to 33.0 percent. Individual disciplines varied. In lighting and projection/video, the percentage of she designers in positions more than doubled. But the percentage of she designers in sound design positions only went up by 0.3 percent.

LORT Stage Categories are determined by the LORT-AEA agreement (weekly box office receipts and Tony award eligibility) and the LORT-SDC agreement (C category divided into two categories by number of seats—you can look here for more information on minimum rates for designers based on LORT stage categories). As categories (and thus design minimums) get higher, the percentage of positions filled by she designers goes down. It's not a completely consistent correlation, but it's pretty close over all the disciplines and overall. The minimum design rate is significantly higher in A+ than in D spaces. From the A+ category to the D category, the percentages of she designers in both scenic and lighting design positions more than doubles. In sound design, it more than triples. A caveat—there are more than 24 times more design positions filled in D spaces than in A+ spaces.

The most prolific 1 percent of designers worked 8.2 percent of all positions available. 1069.5 positions were held by twenty-five designers total, including twenty-one he designers and four she designers. That's an average of 42.8 shows over the six seasons, or a little over 7 shows a season.

What about directing?

Directors are getting closer faster to gender parity. The percentage of she directors in direction positions increased by 16.0 percent over the six seasons to 43.1 percent total in the 17-18 and 2018 season. As categories (and thus direction minimums) get higher, the percentage positions filled by she directors goes down. From the A+ category to the D category, the percentages of she directors in direction positions more than doubles. A caveat—there are more than 24 times more direction positions filled in D spaces than in A+ spaces.

The most prolific 1 percent of directors worked 6.2 percent of all positions available. 197 positions were held by nine directors total, including six he directors and three she directors. That's an average of 21.9 shows over the six seasons, or between 3-4 shows a season.

What's some of the worst news?

Over all the seasons I've studied (four hundred thirty-four production seasons at seventy-six theatres), 25.1 percent of those seasons had no scenic designers. 15.2 percent had no costume designers, and 32.9 percent had no lighting designers. Sound designers were unrepresented in 56.5 percent of those seasons. Over half! Looking at each of the seventy-six theatres, 5.3 percent had no lighting designers and 10.5 percent had no sound designers over in any of the seasons studied.

How do design teams break down between he and she designers?

Over all six seasons studied, 0.9 percent of the shows had were all she teams and 18.2 percent were had all he teams. 32.6 percent had more than one she designer on the team. 48.3 percent had one she designer on the team, breaking down as follows:

- 38.3 percent had one she designer in costume design.
- 3.9 percent had one she designer in scenic design, and 4.2 percent had one she designer in lighting design.
- 1.4 percent had one she designer in sound design, and 0.5 percent had one she designer in projection/video design.

Correlations!

Looking at all six seasons, when there's a she director on a show, there's a 6.0 percent increase in she designers overall than compared to when there's a he director. When there's a she artistic director, she directors hold 48.5 percent of the direction positions. But when the artistic director herself is excluded, that percentage drops 13.2 percent to 35.3 percent total she directors. When there's a he artistic director, she directors hold 30.4 percent of the direction positions. But when the artistic director himself is excluded, that percentage increased 8.0 percent to 38.5 percent total she directors.

How We Move Forward

When I look over the six years of data and all the charts, I have a few strong opinions I want to share. Yes, we need to work to make the pipeline wider and more accessible to more people. But designers and directors who are from underrepresented and marginalized communities are already working as professionals. They exist now. In a system where networking and recommendations are a primary way of getting jobs, people with the most privilege tend to get more work.

There are many ways to disrupt this dynamic, and in my opinion, here is the main one: actively look for designers and directors, rather than just hiring the people you already know. Maybe even post a call for resumes with pay range clearly stated. Post openings with the pay clearly stated. Make the time to actually interview people, instead of only considering a resume and portfolio. Make it a priority to hire new-to-your-theatre designers. Hire more women designers. Hire more designers of color. Hire more non-binary designers. Hire more disabled designers. Hire more designers from underrepresented and marginalized communities and identities.

Don't expect people to find you—do the work to find them. Look at who you're currently hiring and have hired in the past. What story is it telling? (And if you're not doing the hiring, what story do you tell with wherever you have agency?) Is it the story you want to tell? It's hard work, American theatre, but despite everything, all the evidence to the contrary, I still believe you can and will do what is vital to meet your stated values of equity, inclusion, diversity, justice, and access.

Thanks

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