

Who Designs and Directs in LORT Theatres by Gender: Phase Four

All content, unless otherwise noted, is free cultural work available to you by our community of content contributors under a Creative Commons Attribution 4.0 International License (CC BY 4.0). If you republish one of our pieces, please include the following sentence in your publication:

“This piece, “Title” by Author Name, was originally published on HowlRound Theatre Commons ([hyperlink to the original article url on howlround.com](#)), on Date.”

by Porsche McGovern

Contents

- | | | | |
|----|---|----|---|
| 1 | Introduction | 26 | Who Designs Sound in LORT Theatres by Gender: Yearly Percentages of Positions by Regions |
| 3 | Who Designs in LORT Theatres by Gender: Positions & People | 28 | Who Designs Projection / Video in LORT Theatres by Gender: Yearly Percentages of Positions by Regions |
| 4 | Who Designs in LORT Theatres by Gender: Averages | 30 | Who Designs All Disciplines in LORT Theatres by Gender: Yearly Percentages of Positions by Regions |
| 5 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions | 32 | Who Designs in LORT Theatres by Gender: Categories |
| 7 | Who Designs in LORT Theatres by Gender: Prolificity | 35 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories: A+ |
| 10 | Who Designs in LORT Theatres by Gender: Regions | 37 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories: A |
| 12 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Regions: Region One: Northeast | 39 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories: B+ |
| 14 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Regions: Region Two: Midwest | 41 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories: B |
| 16 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Regions: Region Three: South | 43 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories: C-1 |
| 18 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Regions: Region Four: West | 45 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories: C-2 |
| 20 | Who Designs Scenery in LORT Theatres by Gender: Yearly Percentages of Positions by Regions | 47 | Who Designs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories: D |
| 22 | Who Designs Costumes in LORT Theatres by Gender: Yearly Percentages of Positions by Regions | 49 | Who Designs Scenery in LORT Theatres by Gender: Yearly Percentages of Positions by Categories |
| 24 | Who Designs Lighting in LORT Theatres by Gender: Yearly Percentages of Positions by Regions | | |

Contents

- 51 Who Designs Costumes in LORT Theatres by Gender: Yearly Percentages of Positions by Categories
- 53 Who Designs Lighting in LORT Theatres by Gender: Yearly Percentages of Positions by Categories
- 55 Who Designs Sound in LORT Theatres by Gender: Yearly Percentages of Positions by Categories
- 57 Who Designs Projection / Video in LORT Theatres by Gender: Yearly Percentages of Positions by Categories
- 60 Who Designs All Disciplines in LORT Theatres by Gender: Yearly Percentages of Positions by Categories
- 62 Who Directs in LORT Theatres by Gender: Positions & People, Averages, & Prolificity
- 63 Who Directs in LORT Theatres by Gender: Regions & Categories, Yearly Percentages by Positions
- 64 Who Directs in LORT Theatres by Gender: Yearly Percentages of Positions by Regions
- 66 Who Directs in LORT Theatres by Gender: Yearly Percentages of Positions by Categories
- 68 Who are Artistic Directors in LORT Theatres by Gender: Seasons, Productions, & People
- 69 Who Directs in LORT Theatres by Gender: Correlations between Artistic Director & Director
- 70 Who Designs in LORT Theatres by Gender: Correlations between Artistic Director & Designers
- 71 Who Designs in LORT Theatres by Gender: Correlations between Director & Designers
- 72 Who Designs in LORT Theatres by Gender: All He/Him/His and All She/Her/Hers Design Teams
- 73 Who Designs in LORT Theatres by Gender: Correlations between All He/Him/His and All She/Her/Hers Design Teams & Artistic Director
- 74 Who Designs in LORT Theatres by Gender: Correlations between All He/Him/His and All She/Her/Hers Design Teams & Director
- 75 Who Designs & Directs in LORT Theatres by Gender: Individual Theatre Seasons & Theatres Without
- 76 Closing Thoughts

Introduction:

I first published this study in 2015, hoping to provide a baseline on gender of designers in League of Resident Theatre (LORT) Theatres. This article and the accompanying charts are the result of the last four years of collecting, confirming whenever possible, and analyzing the data. The chart in the original study looked at the 2009-2010 through 2013-2014 seasons, whereas these represent 2012-2013 through 2016-2017. Overall, there is very little change between each five season set of the statistics, and there are two seasons shared between them—rarely more than a percentage or two. The biggest change is that in the first study, female lighting designers held 13.7 percent of the positions, and in this latest study, they held 17.1 percent. This is the largest growth. Overall, women held 28.2 percent of all design positions in my first study, and hold 29 percent in this latest one.

I find these results unsurprising, but disappointing for the American theatre, as we have been talking about gender equity in theatre for a long time. Meaningful change takes time and deliberate, thoughtful choices that reflect the values professed by many mission statements. We have a lot of work left to do, so let's get down to doing it.

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 five 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.

In determining gender identity, I read production bios and used whatever personal pronoun I found. When a designer used gender-neutral pronouns, that is noted on the graphs and charts under "they designers." 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.

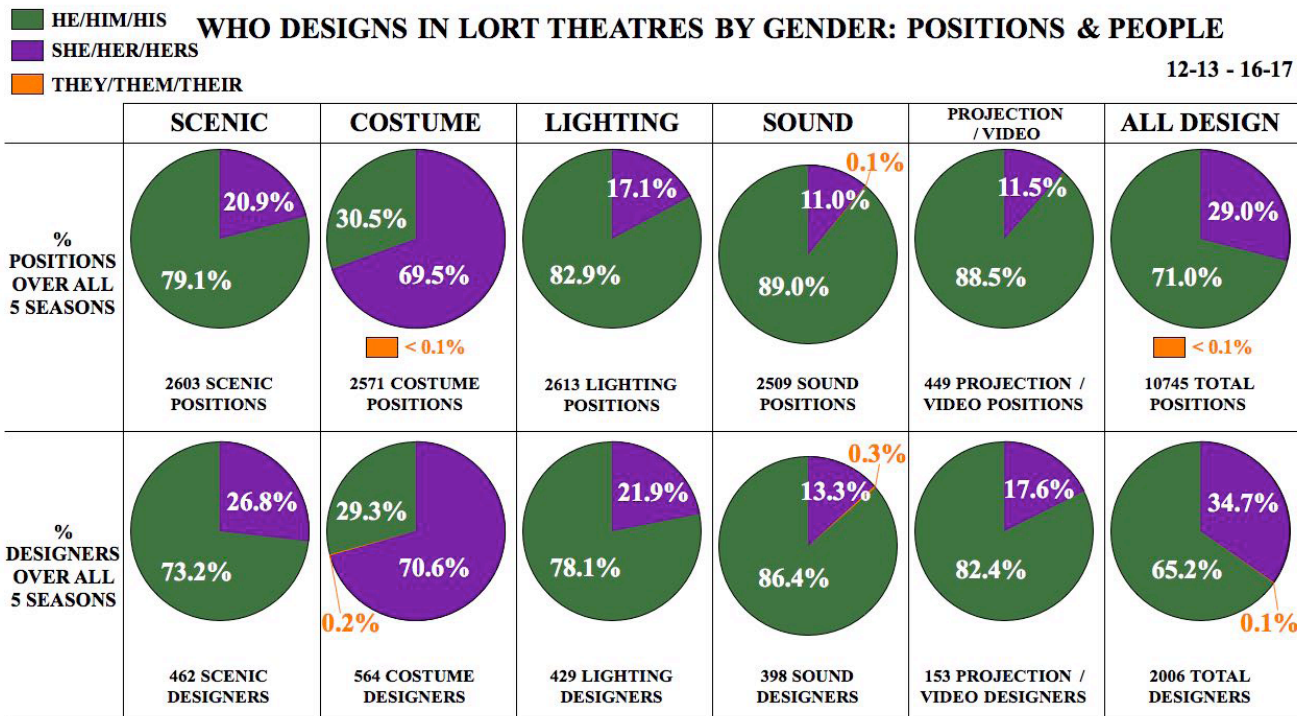
The fourth phase of this study adds a few additional ways of looking at the data to more fully explore the gender statistics of designers, directors, and artistic directors working at LORT member theatres. To begin, I added the 2016-17 and 2017 production seasons to the overall data. Instead of using male and female to refer to gender, I'm using the pronouns I found. I changed the look of the prolificity graphs for

clarity. Now with five seasons to analyze, I looked at yearly percentages of positions by region and category. Please note that some of the yearly percentages are based on very small numbers of positions, particularly in the projection/video design discipline. I examined all he designer and all she designer teams, and how they correlate with gender identity of the director and artistic director. I also looked at seasons and theatres with no designers or directors of either she or he, based on which had the lower percentage overall. I'm narrating all the charts, after being called out on my own ableism, and I apologize for that in prior phases of this study.

Of the then seventy-three LORT member theatres, based on prior years' and this year's confirmation, 93.9 percent of the 2622 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. I rounded to one decimal point, which resulted in some graphs not equaling 100.0 percent exactly.

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.

Thank you to all who confirmed data for this study over the last four years. This may end up being the last year of the study for me. It had been my pleasure and I wish you all happy seasons. And thank you to all the supporters of the study. A special thank you to all my editors at Howlround over the years for their kind and smart guidance.



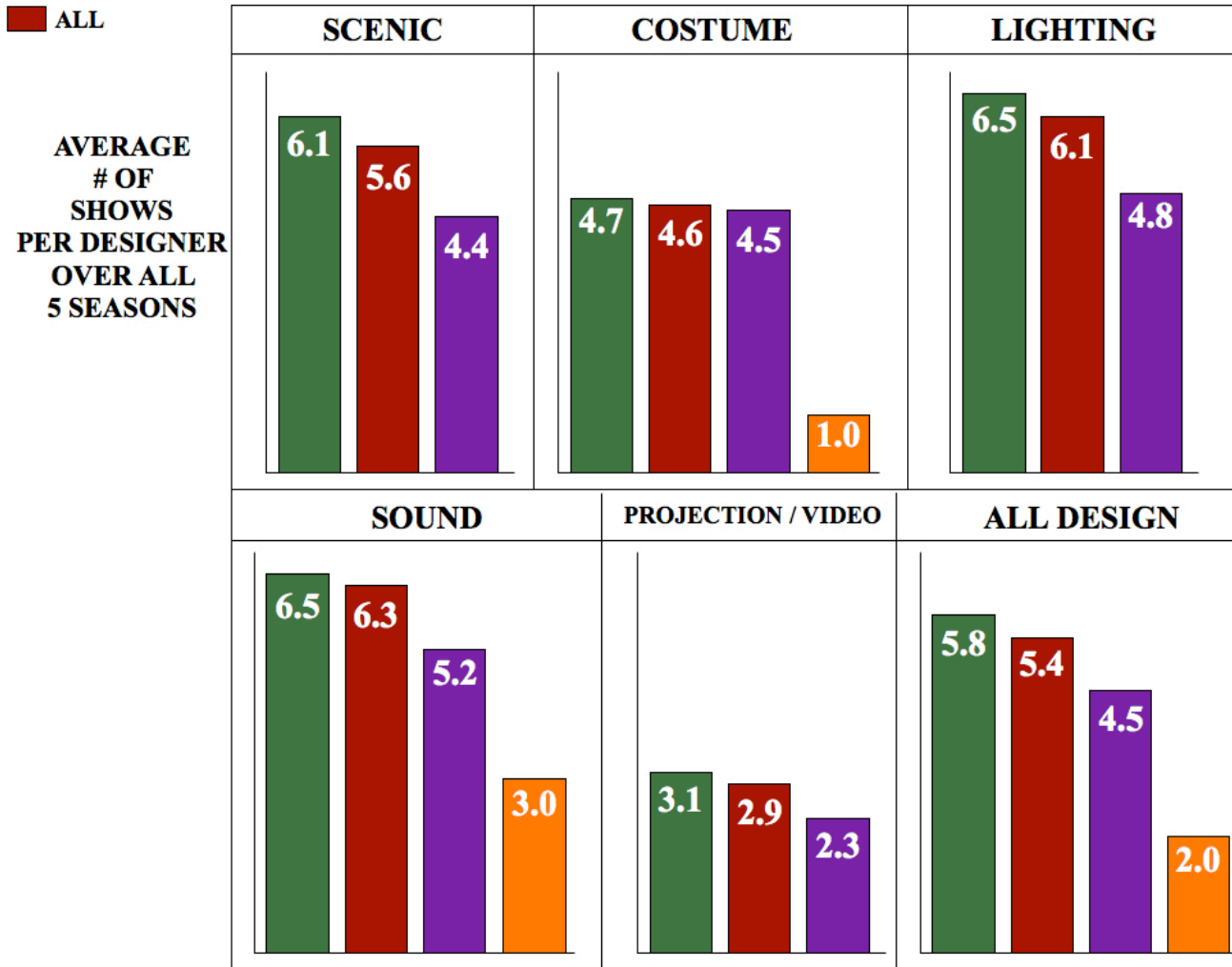
Who Designs in LORT Theatres by Gender: Positions & People

Of the 2603 scenic design positions available during the past five seasons, 79.1 percent were filled by he designers and 20.9 percent were filled by she designers. Of the 2571 costume design positions available, 69.5 percent were filled by she designers, 30.5 percent were filled by he designers, and less than 0.1 percent were filled by they designers. Of the 2613 lighting design positions available, 82.9 percent were filled by he designers, and 17.1 percent were filled by she designers. Of the 2509 sound design positions available, 89.0 percent were filled by he designers, 11.0 percent were filled by she designers, and 0.1 percent were filled by they designers. Of the 449 projection/video design positions available, 88.5 percent were filled by he designers and 11.5 percent were filled by she designers. Of the 10,745 design positions, 71.0 percent were filled by he designers, 29.0 percent were filled by she designers, and less than 0.1 percent were filled by they designers.

Of the 462 scenic designers working in the past five seasons, 73.2 percent were he designers, and 26.8 percent were she designers. Of the 564 costume designers, 70.6 percent were she designers, 29.3 percent were he designers, and 0.2 percent were they designers. Of the 429 lighting designers, 78.1 percent were he designers, and 21.9 percent were she designers. Of the 398 sound designers, 86.4 percent were he designers, 13.3 percent were she designers, and 0.3 percent were they designers. Of the 153 projection/video designers, 82.4 percent were he designers, and 17.6 percent were she designers. Of the 2006 designers, 65.2 percent were he designers, 34.7 percent were she designers, and 0.1 percent were they designers.

Who Designs in LORT Theatres by Gender: Averages

WHO DESIGNS IN LORT THEATRES BY GENDER: AVERAGES
12-13 - 16-17



Over the five seasons, scenic designers averaged 5.6 shows each overall, with he designers averaging 6.1 shows, and she designers averaging 4.4 shows. Costume designers averaged 4.6 shows, with he designers averaging 4.7 shows, she designers averaging 4.5 shows, and they designers averaging 1.0 show. Lighting designers averaged 6.1 shows, with he designers averaging 6.5 shows, and she designers averaging 4.8 shows. Sound designers averaged 6.3 shows, with he designers averaging 6.5 shows, she designers averaging 5.2 shows, and they designers averaging 3.0 shows. Projection/video designers averaged 2.9 shows, with he designers averaging 3.1 shows, and she designers designing averaging 2.3 shows. All designers averaged 5.4 shows, with he designers averaging 5.8 shows, she designers averaging 4.5 shows, and they designers averaging 2.0 shows.

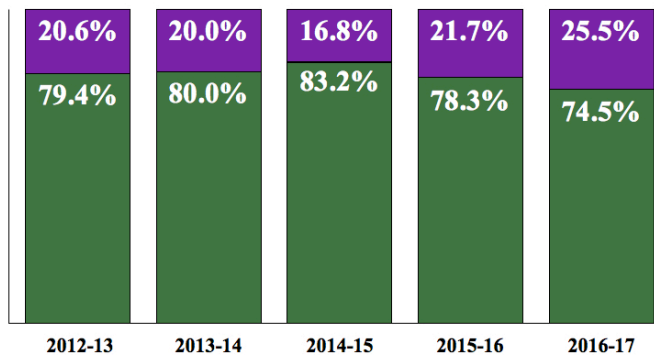
■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

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

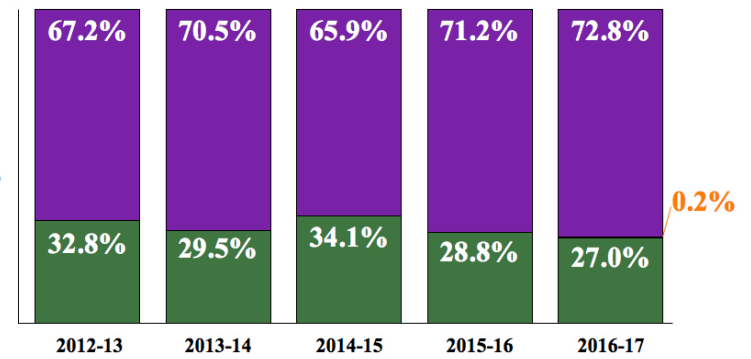
12-13 - 16-17

%
 POSITIONS
 OVER ALL
 5 SEASONS

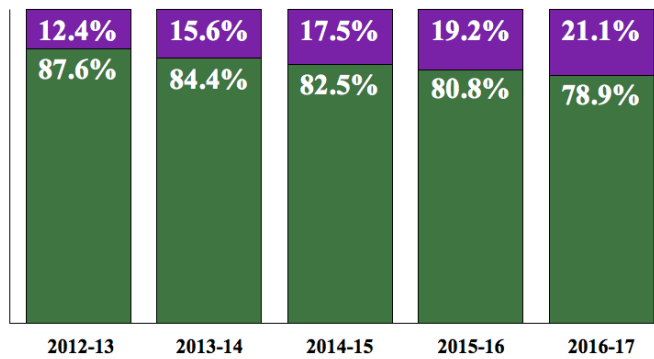
SCENIC



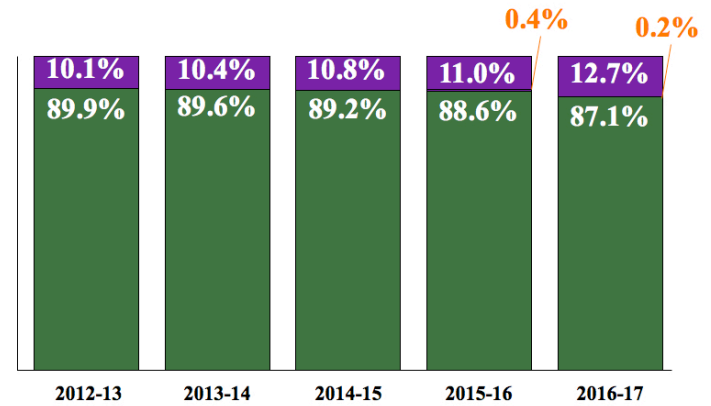
COSTUMES



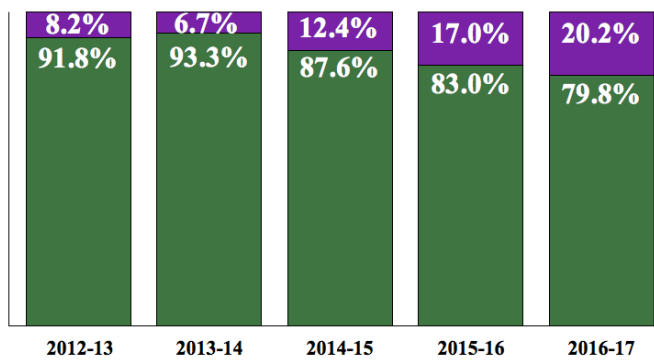
LIGHTING



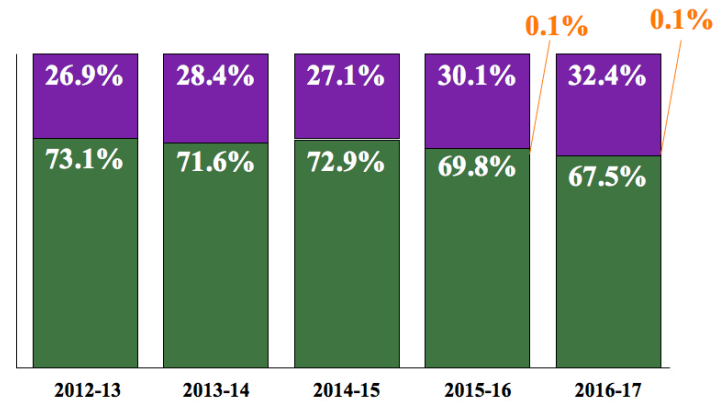
SOUND



PROJECTION / VIDEO



ALL DESIGN



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

From 2012-13 to 2016-17, he designers went from 79.4 percent to 80.0 percent to 83.2 percent to 78.3 percent to 74.5 percent of all scenic design positions filled each season. She designers went from 20.6 percent to 20.0 percent to 16.8 percent to 21.7 percent to 25.5 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 4.9 percent, while she designers filling scenic design positions increased 4.9 percent.

From 2012-13 to 2016-17, she designers went from 67.2 percent to 70.5 percent to 65.9 percent to 71.2 percent to 72.8 percent of all costume design positions filled each season. He designers went from 32.8 percent to 29.5 percent to 34.1 percent to 28.8 percent to 27.0 percent. They designers were at 0.2 percent for the 2016-17 season. Over the five seasons studied, she designers filling costume design positions increased 5.6 percent, and he designers filling costume design positions decreased 5.8 percent.

From 2012-13 to 2016-17, he designers went from 87.6 percent to 84.4 percent to 82.5 percent to 80.8 percent to 78.9 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 21.1 percent. Over the five seasons studied, he designers filling lighting design positions decreased 8.7 percent, and she designers filling lighting design positions increased 8.7 percent.

From 2012-13 to 2016-17, he designers went from 89.9 percent to 89.6 percent to 89.2 percent to 88.6 percent to 87.1 percent of all sound design positions filled each season. She designers went from 10.1 percent to 10.4 percent to 10.8 percent to 11.0 percent to 12.7 percent. From the 2015-16 to 2016-17 seasons, they designers went from 0.4 percent to 0.2 percent. Over the five seasons studied, he designers filling sound design positions decreased 2.8 percent, and she designers filling sound design positions increased 2.6 percent.

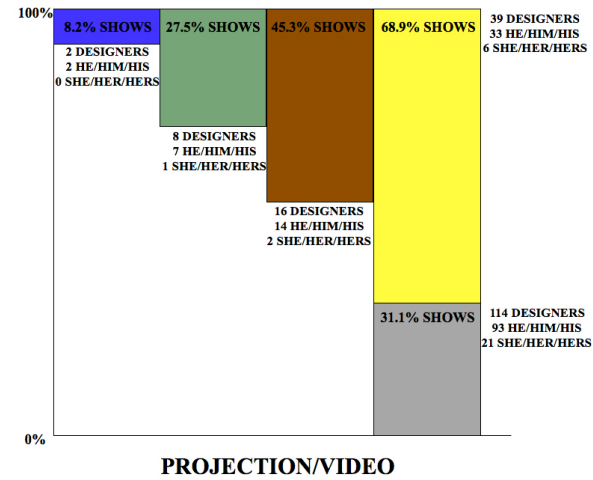
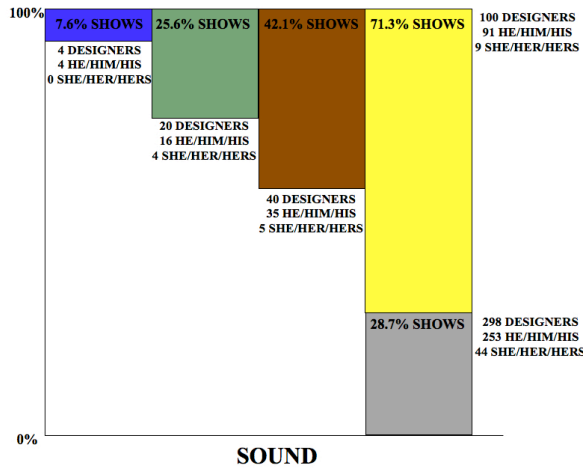
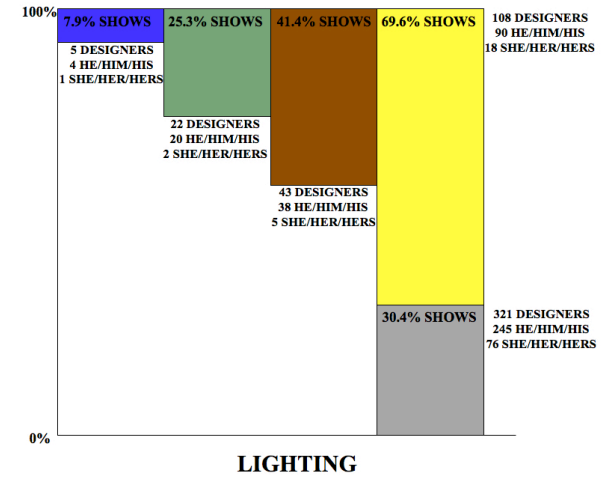
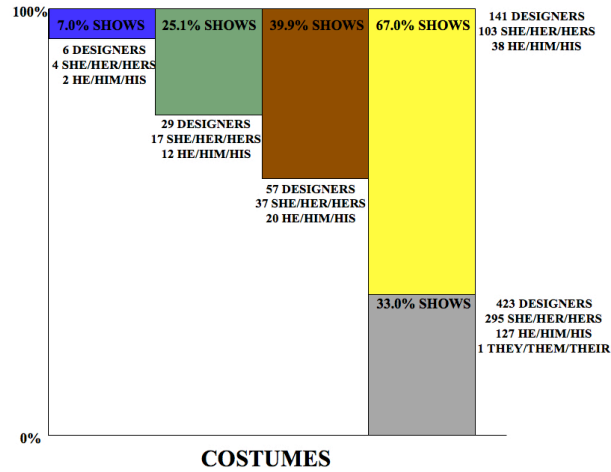
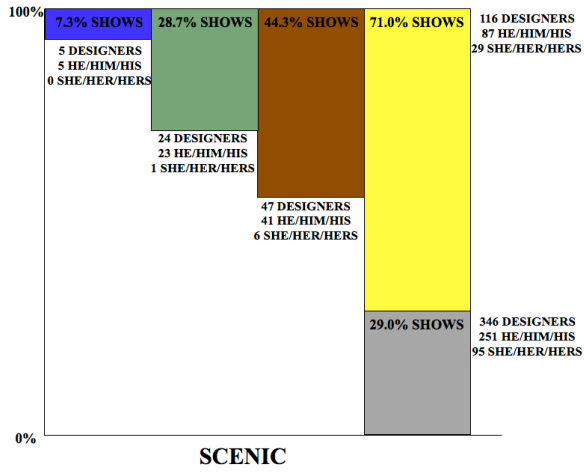
From 2012-13 to 2016-17, he designers went from 91.8 percent to 93.3 percent to 87.6 percent to 83.0 percent to 79.8 percent of all projection/video design positions filled each season. She designers went from 8.2 percent to 6.7 percent to 12.4 percent to 17.0 percent to 20.2 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 12.0 percent, and she designers filling projection/video design positions increased 12.0 percent.

From 2012-13 to 2016-17, he designers went from 73.1 percent to 71.6 percent to 72.9 percent to 69.8 percent to 67.5 percent of all design positions filled. She designers went from 26.9 percent to 28.4 percent to 27.1 percent to 30.1 percent to 32.4 percent. From 2015-16 to 2016-17, they designers remained steady at 0.1 percent. Over the five seasons studied, he designers filling positions decreased 5.6 percent, and she designers filling positions increased 5.5 percent.

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

WHO DESIGNS IN LORT THEATRES BY GENDER: PROLIFICITY

12-13 - 16-17



Who Designs in LORT Theatres by Gender: Prolificity

In scenic design, the most prolific 1 percent of designers designed 7.3 percent of all shows with a scenic designer, and is comprised of five designers, all he designers. These five designers did 190 shows over the five seasons. The most prolific 5 percent designed 28.7 percent of shows with a scenic designer, and is comprised of twenty-four designers, with twenty-three (95.8 percent of the most prolific 5 percent) he designers and one (4.2 percent of the most prolific 5 percent) she designer. The most prolific 10 percent designed 44.3 percent of all shows with a scenic designer, and is comprised of forty-seven designers, with forty-one (87.2 percent of the most prolific 10 percent) he designers and six (12.8 percent of the most prolific 10 percent) she designers. The most prolific 25 percent designed 71.0 percent of all shows with a scenic designer, comprised of 116 designers, with eighty-seven (75.0 percent of the most prolific 25 percent) he designers, being 25.7 percent of all he designers scenic designers, and twenty-nine (25.0 percent of the most prolific 25 percent) she designers, being 23.4 percent of all she scenic designers. The least prolific 75 percent designed 29.0 percent of shows of all shows with a scenic designer, and is comprised of 346 designers, with 251 (72.5 percent of the least prolific 75 percent) he designers and 95 (27.5 percent of the least prolific 75 percent) she designers.

In costume design, the most prolific 1 percent of designers designed 7.0 percent of all shows with a costume designer, and is comprised of 6 designers, with four she designers and two he designers. These six designers designed 180.5 shows over the five seasons. The most prolific 5 percent designed 25.1 percent of shows with a costume designer, and is comprised of twenty-nine designers, with seventeen (58.6 percent of the most prolific 5 percent) she designers, and twelve (41.4 percent of the most prolific 5 percent) he designers. The most prolific 10 percent designed 39.9 percent of shows with a costume designer, and is comprised of fifty-seven designers, with thirty-seven (64.9 percent of the most prolific 10 percent) she designers and twenty (35.1 percent of the most prolific 10 percent) he designers. The most prolific 25 percent designed 67.0 percent of all shows with a costume designer, and is comprised of 141 designers, with 103 (73.0 percent of the most prolific 25 percent) she designers, being 25.9 percent of all she designers costume designers, and thirty-eight (23.0 percent of the most prolific 25 percent) he designers, being 23.0 percent of all he designers costume designers. The least prolific 75 percent of designers designed 33.0 percent of all shows with a costume designer, and is comprised of 423 designers, with 295 (69.7 percent of the least prolific 75 percent) she designers, 127 (30.0 percent of the least prolific 75 percent) he designers, and 1 (0.2 percent of the least prolific 75 percent) they designers.

In lighting design, the most prolific 1 percent of designers designed 7.9 percent of all shows with a lighting designer, and is comprised of 5 designers, with 4 he designers and 1 she designers. These 5 designers designed 207.5 shows over the 5 seasons. The most prolific 5 percent designed 25.3 percent of shows with a lighting designer, and is comprised of 22 designers, with 20 (90.9 percent of the most prolific 5 percent) he designers and 2 (9.1 percent of the most prolific 5 percent) she designers. The most prolific 10 percent of designers designed 41.4 percent of all shows with a lighting designer, and is comprised of 38 (88.4 percent of the most prolific 10 percent) he designers, and 5 (11.6 percent of the most prolific 10 percent) she designers. The most prolific 25 percent designed 69.6 percent of shows with a lighting designer, and is comprised of 108 designers, with 90 (83.3 percent of the the most prolific 25 percent) he designers, being 26.9 percent of all he designers lighting designers, and 18 (16.7 percent of the most prolific 25 percent) she designers, being 19.1 percent of all lighting she designers. The least prolific 75 percent of designers designed 30.4 percent of all shows with a lighting designer, and is comprised of 321 designers, with 245 (76.3 percent of the least prolific 75 percent) he designers, and 76 (23.7 percent of the least prolific 75 percent) she designers.

Who Designs in LORT Theatres by Gender: Prolificity (continued)

In sound design, the most prolific 1 percent of designers designed 7.6 percent of all shows with a sound designer, and is comprised of 4 designers, all he designers. These 4 designers designed 191 shows over the 5 seasons. The most prolific 5 percent designed 25.6 percent of shows with a sound designer, and is comprised of 20 designers, with 16 (80 percent of the most prolific 5 percent) he designers, and 4 (20 percent of the most prolific 5 percent) she designers. The most prolific 10 percent designed 42.1 percent of shows with a sound designer, and is comprised of 40 designers, with 35 (87.5 percent of the most prolific 10 percent) he designers, and 5 (12.5 percent of the most prolific 10 percent) she designers. The most prolific 25 percent designed 71.3 percent of shows with a sound designer, and is comprised of 100 designers, with 91 (91.0 percent of the most prolific 25 percent) he designers, being 22.9 percent of all he designers sound designers, and 9 (9.0 percent of the most prolific 25 percent) she designers, being 17.0 percent of all she designers sound designers. The least prolific 75 percent designed 28.7 percent of all shows with a sound designer, and is comprised of 298 designers, with 253 (84.9 percent of the least prolific 75 percent) he designers, 44 (14.8 percent of the least prolific 75 percent) she designers, and 1 (0.3 percent of the least prolific 75 percent) they designers.

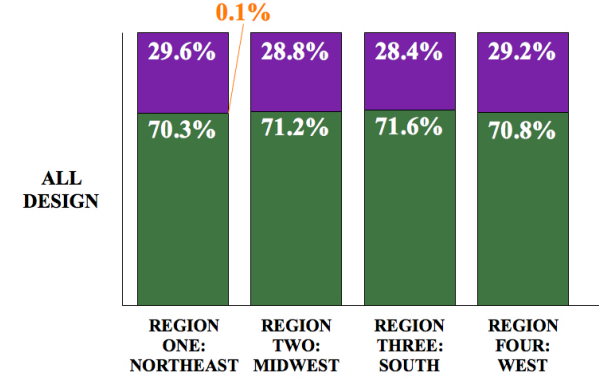
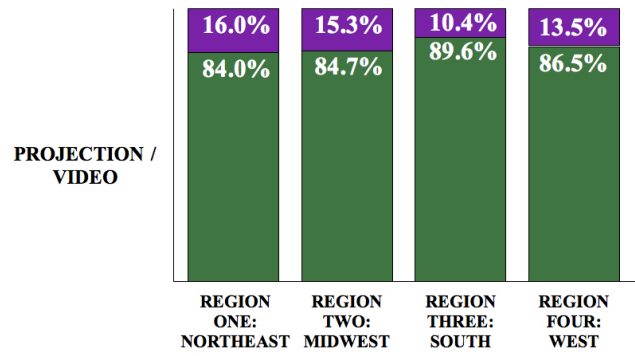
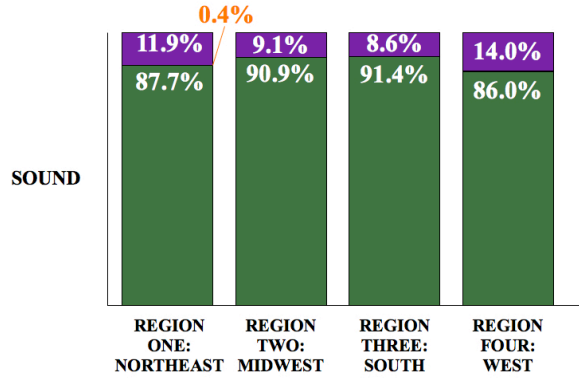
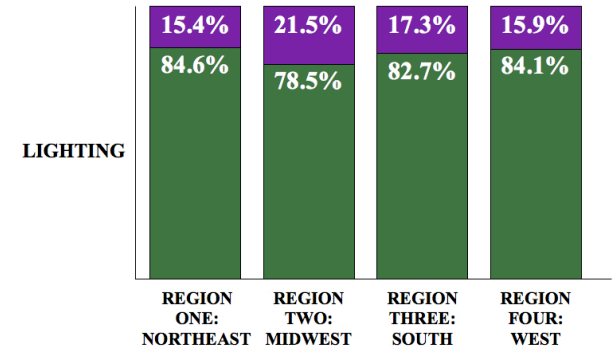
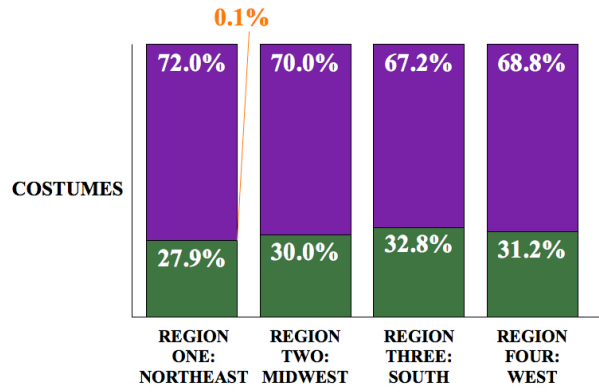
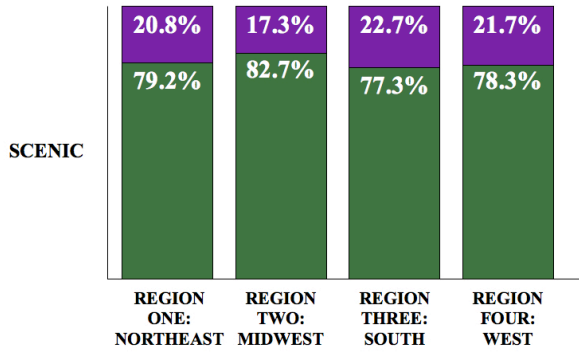
In video/projection design, the most prolific 1 percent of designers designed 8.2 percent of all shows with a video designer, and is comprised of 2 designers, all he designers. Over the five seasons, these 2 designers designed 37 shows. The most prolific 5 percent designed 27.5 percent of shows with a video/projection designer, and is comprised of 8 designers, with 7 (87.5 percent of the most prolific 5 percent) he designers, and 1 (12.5 percent of the most prolific 5 percent) she designers. The most prolific 10 percent designed 45.3 percent of all shows with a video/projection designer, and is comprised of 16 designers, with 14 (87.5 percent of the most prolific 10 percent) he designers, and 2 (12.5 percent of the most prolific 10 percent) she designers. The most prolific 25 percent designed 68.9 percent of all the shows with a video designer, and is comprised of 39 designers, with 33 (84.6 percent of the most prolific 25 percent) he designers, being 26.2 percent of all he designers projection/video designers, and 6 (18.4 percent of the most prolific 25 percent) she designers, being 22.2 percent of all she designers projection/video designers. The least prolific 75 percent designed 31.1 percent of the productions with a video designer, and is comprised of 114 designers, with 93 (81.6 percent of the least prolific 75 percent) he designers, and 21 (18.4 percent of the least prolific 75 percent) she designers.

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

% POSITIONS OVER ALL 5 SEASONS

WHO DESIGNS IN LORT THEATRES BY GENDER: REGIONS

12-13 - 16-17



Who Designs in LORT Theatres by Gender: 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, 79.2 percent of all positions were filled by he designers, and 20.8 percent were filled by she designers in region one. 82.7 percent of positions were filled by he designers, and 17.3 percent were filled by she designers in region two. In region three, 77.3 percent of positions were filled by he designers, and 22.7 percent were filled by she designers. 78.3 percent of positions were filled by he designers, and 21.7 percent were filled by she designers in region four.

In costume design, 72.0 percent of positions were filled by she designers, 27.9 percent by he designers, and 0.1 percent by they designers in region one. In region two, she designers filled 70.0 percent of positions, and he designers filled 30 percent. 67.2 percent of positions were filled by she designers, and 32.8 percent by he designers in region three. In region four, she designers filled 68.8 percent of positions, and he designers filled 31.2 percent.

In lighting design, 84.6 percent of positions were filled by he designers, and 15.4 percent by she designers in region one. In region two, he designers filled 78.5 percent of positions, and she designers filled 21.5 percent. 82.7 percent of positions were filled by he designers, and 17.3 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 sound design, 87.7 percent of positions were filled by he designers, 11.9 percent were filled by she designers, and 0.4 percent by they designers in region one. In region two, 90.9 percent of positions were filled by he designers, and 9.1 percent were filled by she designers. 91.4 percent of positions were filled by he designers, and 8.6 percent were filled by she designers in region three. In region four, 86.0 percent of all positions were filled by he designers, and 14.0 percent were filled by she designers.

In projection/video 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 84.7 percent of all positions, and 15.3 percent by she designers. 89.6 percent of positions were filled by he designers and 10.4 percent by she designers in region three. In region four, 86.5 percent of positions were filled by he designers, and 13.5 percent by she designers.

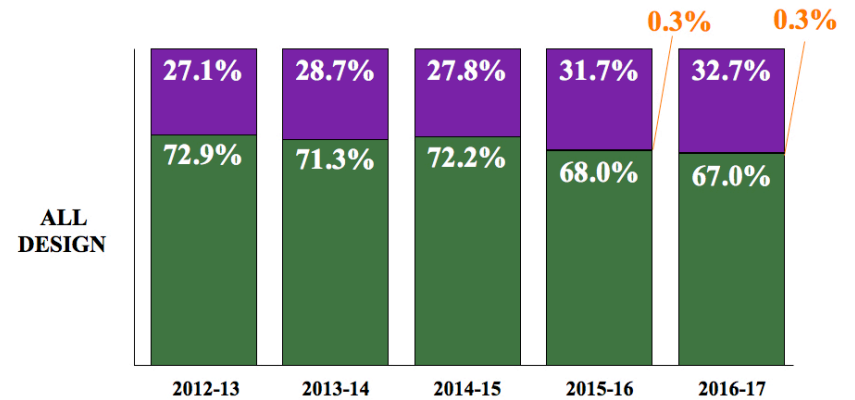
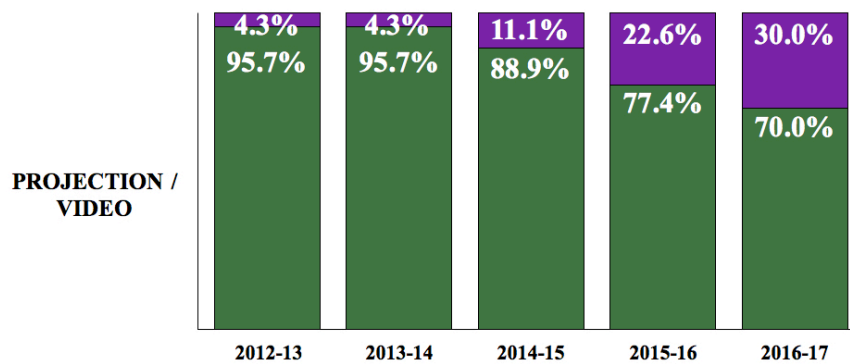
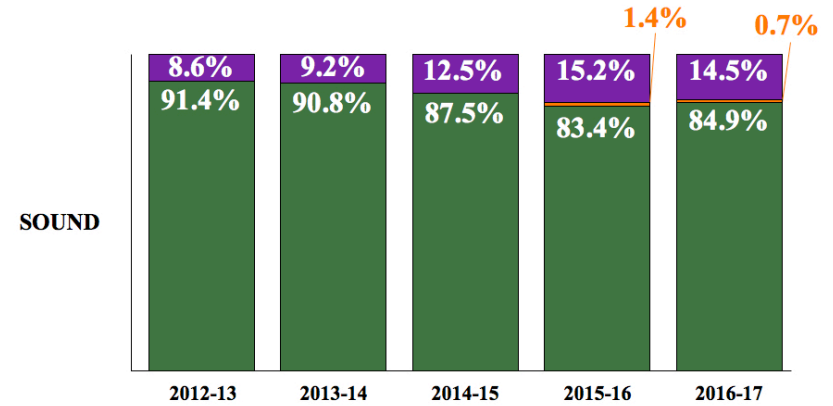
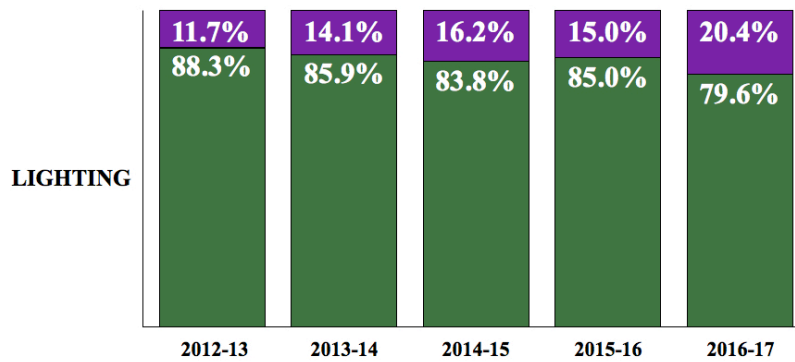
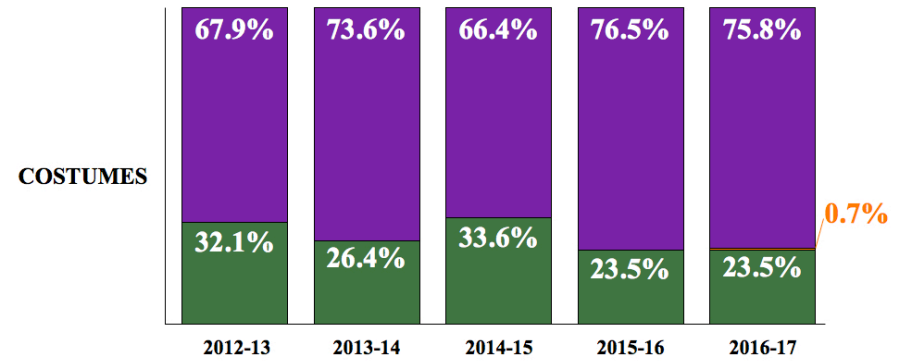
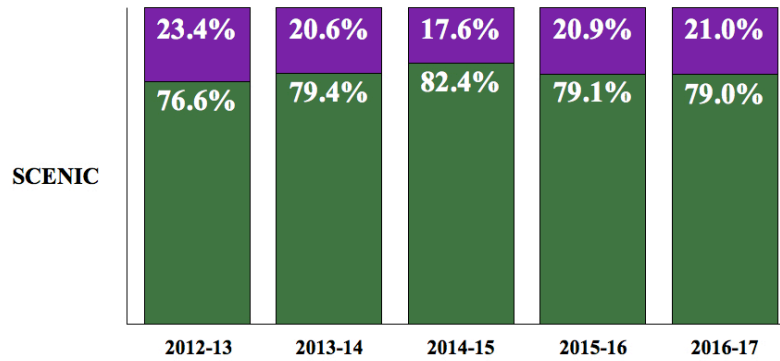
In all five areas of design studied, 70.3 percent of all positions were filled by he designers, 29.6 percent by she designers, and 0.1 percent by they designers in region one. In region two, he designers filled by 71.2 percent of positions, and she designers filled 28.8 percent. 71.6 percent of positions were filled by he designers and 28.4 percent were filled by she designers in region three. In region four, he designers filled 70.8 percent of positions, and she designers filled 29.2 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In region one, from 2012-13 to 2016-17, he designers went from 76.6 percent to 79.4 percent to 82.4 percent to 79.1 percent to 79.0 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 21.0 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions increased 2.4 percent, while she designers filling design positions decreased 2.4 percent.

In region one, from 2012-13 to 2016-17, she designers went from 67.9 percent to 73.6 percent to 66.4 percent to 76.5 percent to 75.8 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 23.5 percent. They designers were at 0.7 percent for the 2016-17 season. Over the five seasons studied, she designers filling costume design positions increased 7.9 percent, and he designers filling costume design positions decreased 8.6 percent.

In region one, from 2012-13 to 2016-17, he designers went from 88.3 percent to 85.9 percent to 83.8 percent to 85.0 percent to 79.6 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 20.4 percent. Over the five seasons studied, he designers filling lighting design positions decreased 8.7 percent, and she designers filling lighting design positions increased 8.7 percent.

In region one, from 2012-13 to 2016-17, he designers went from 91.4 percent to 90.8 percent to 87.5 percent to 83.4 percent to 84.9 percent of all sound design positions filled each season. She designers went from 8.6 percent to 9.2 percent to 12.5 percent to 15.2 percent to 14.5 percent. From the 2015-16 to 2016-17 seasons, they designers went from 1.4 percent to 0.7 percent. Over the five seasons studied, he designers filling sound design positions decreased 6.5 percent, and she designers filling sound design positions increased 5.9 percent.

In region one, from 2012-13 to 2016-17, he designers went from 95.7 percent to 95.7 percent to 88.9 percent to 77.4 percent to 70.0 percent of all projection/video design positions filled each season. She designers went from 4.3 percent to 4.3 percent to 11.1 percent to 22.6 percent to 30.0 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 25.7 percent, and she designers filling projection/video design positions increased 25.7 percent.

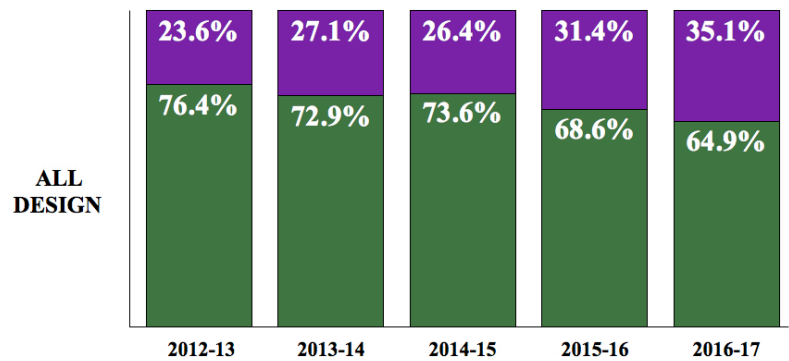
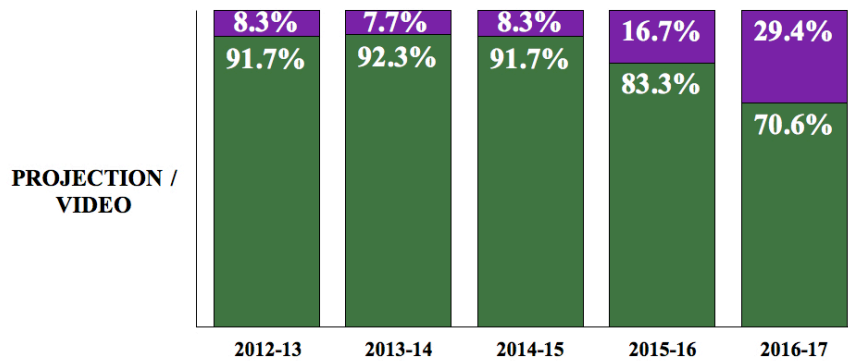
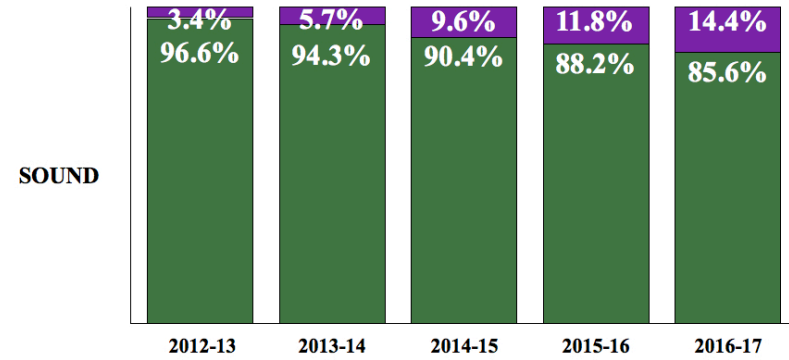
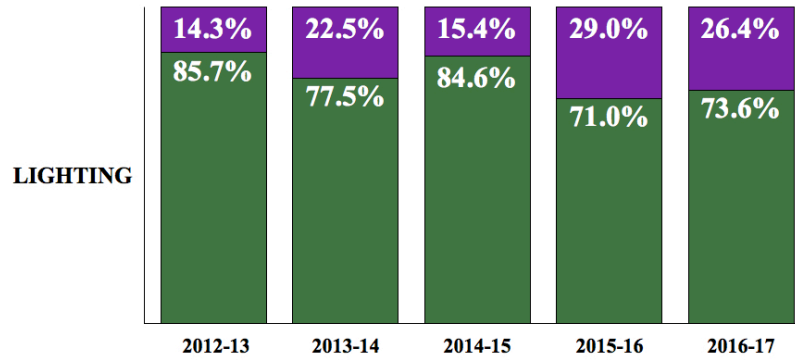
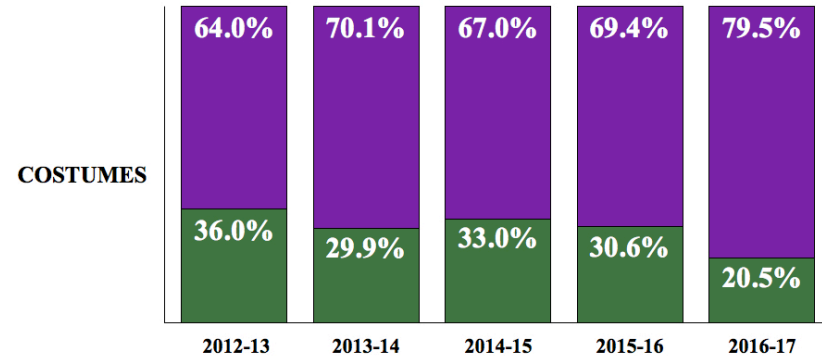
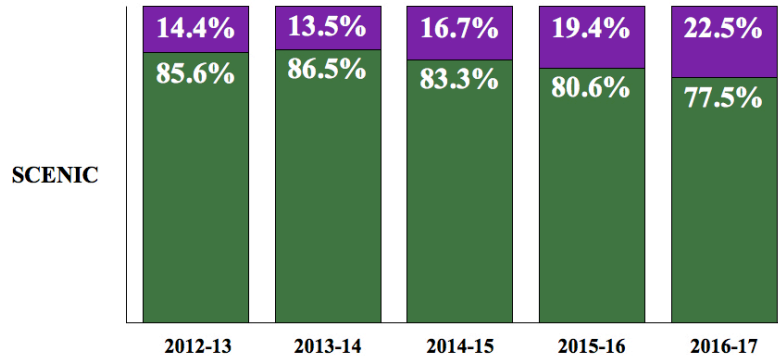
In region one, from 2012-13 to 2016-17, he designers went from 72.9 percent to 71.3 percent to 72.2 percent to 68.0 percent to 67.0 percent of all design positions filled. She designers went from 27.1 percent to 28.7 percent to 27.8 percent to 31.7 percent to 32.7 percent. From 2015-16 to 2016-17, they designers remained steady at 0.3 percent. Over the five seasons studied, he designers filling positions decreased 5.9 percent, and she designers filling positions increased 5.6 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In region two, from 2012-13 to 2016-17, he designers went from 85.6 percent to 86.5 percent to 83.3 percent to 80.6 percent to 77.5 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 8.1 percent, while she designers filling scenic design positions increased 8.1 percent.

In region two, from 2012-13 to 2016-17, she designers went from 64.0 percent to 70.1 percent to 67.0 percent to 69.4 percent to 79.5 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. Over the five seasons studied, she designers filling costume design positions increased 15.5 percent, and he designers filling costume design positions decreased 15.5 percent.

In region two, from 2012-13 to 2016-17, he designers went from 85.7 percent to 77.5 percent to 84.6 percent to 71.0 percent to 73.6 percent 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. Over the five seasons studied, he designers filling lighting design positions decreased 12.1 percent, and she designers filling lighting design positions increased 12.1 percent.

In region two, from 2012-13 to 2016-17, he designers went from 96.6 percent to 94.3 percent to 90.4 percent to 88.2 percent to 85.6 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. Over the five seasons studied, he designers filling sound design positions decreased 11.0 percent, and she designers filling sound design positions increased 11.0 percent.

In region two, from 2012-13 to 2016-17, he designers went from 91.7 percent to 92.3 percent to 91.7 percent to 83.3 percent to 70.6 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. Over the five seasons studied, he designers filling projection/video design positions decreased 21.1 percent, and she designers filling projection/video design positions increased 21.1 percent.

In region two, from 2012-13 to 2016-17, he designers went from 76.4 percent to 72.9 percent to 73.6 percent to 68.6 percent to 64.9 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. Over the five seasons studied, he designers filling positions decreased 11.5 percent, and she designers filling positions increased 11.5 percent.

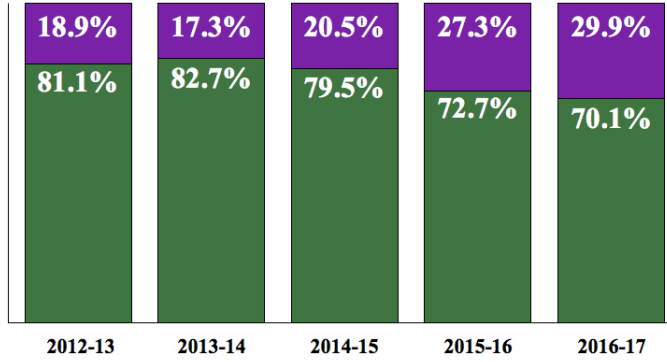
■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR

%
 POSITIONS
 OVER ALL
 5 SEASONS

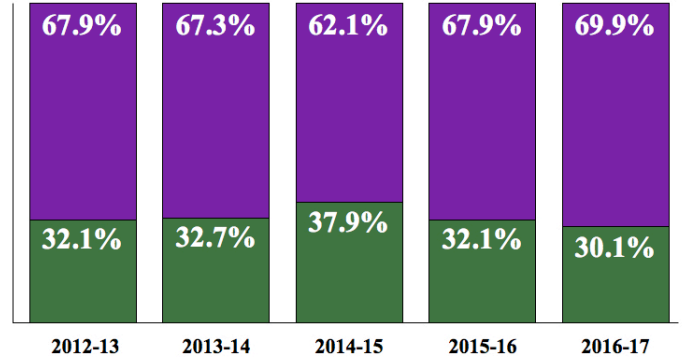
WHO DESIGNS IN LORT THEATRES BY GENDER: YEARLY PERCENTAGES OF POSITIONS BY REGIONS: REGION THREE: SOUTH

12-13 - 16-17

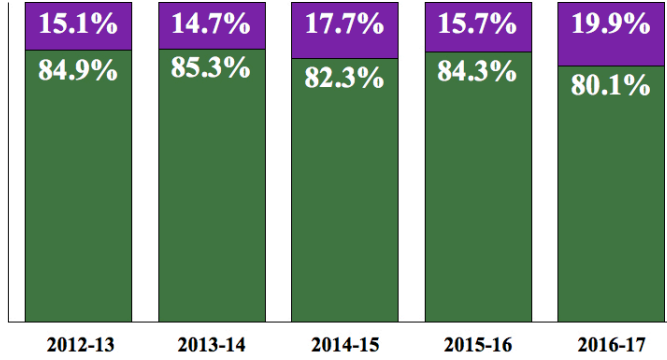
SCENIC



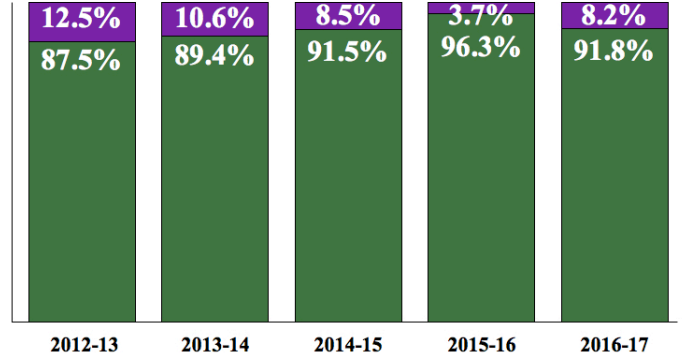
COSTUMES



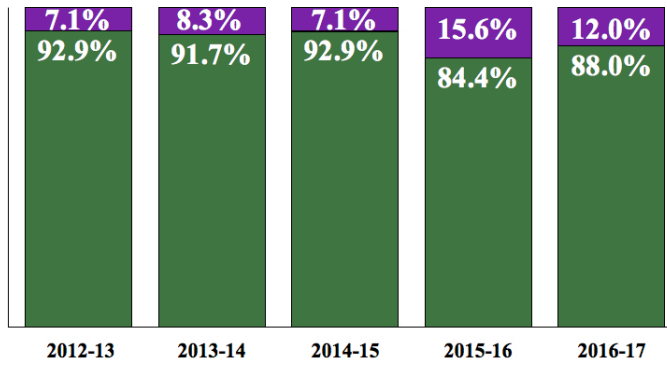
LIGHTING



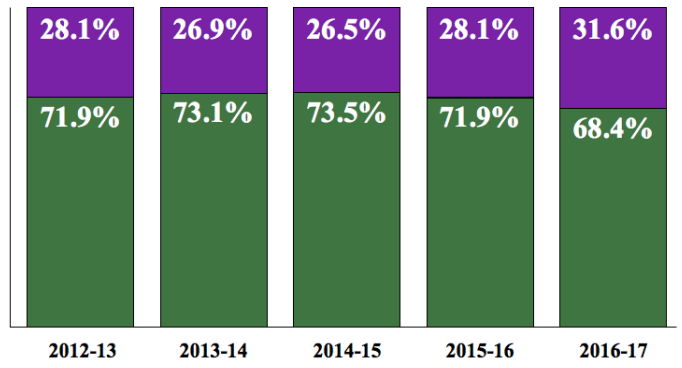
SOUND



PROJECTION / VIDEO



ALL DESIGN



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

In region three, from 2012-13 to 2016-17, he designers went from 81.1 percent to 82.7 percent to 79.5 percent to 72.7 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 of all scenic design positions filled each season. Over the five 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 2016-17, she designers went from 67.9 percent to 67.3 percent to 62.1 percent to 67.9 percent to 69.9 percent of all costume design positions filled each season. He designers went from 32.1 percent to 32.7 percent to 37.9 percent to 32.1 percent to 30.1 percent. Over the five seasons studied, she designers filling costume design positions increased 2.0 percent, and he designers filling costume design positions decreased 2.0 percent.

In region three, from 2012-13 to 2016-17, he designers went from 84.9 percent to 85.3 percent to 82.3 percent to 84.3 percent to 80.1 percent of all lighting design position filled each season. She designers went from 15.1 percent to 14.7 percent to 17.7 percent to 15.7 percent to 19.9 percent. Over the five seasons studied, he designers filling lighting design positions decreased 4.8 percent, and she designers filling lighting design positions increased 4.8 percent.

In region three, from 2012-13 to 2016-17, he designers went from 87.5 percent to 89.4 percent to 91.5 percent to 96.3 percent to 91.8 percent of all sound design positions filled each season. She designers went from 12.5 percent to 10.6 percent to 8.5 percent to 3.7 percent to 8.2 percent. Over the five seasons studied, he designers filling sound design positions increased 4.3 percent, and she designers filling sound design positions decreased 4.3 percent.

In region three, from 2012-13 to 2016-17, he designers went from 92.9 percent to 91.7 percent to 92.9 percent to 84.4 percent to 88.0 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. Over the five seasons studied, he designers filling projection/video design positions decreased 4.9 percent, and she designers filling projection/video design positions increased 4.9 percent.

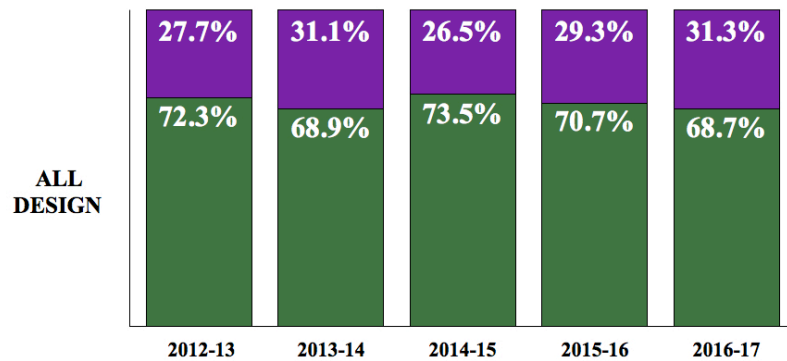
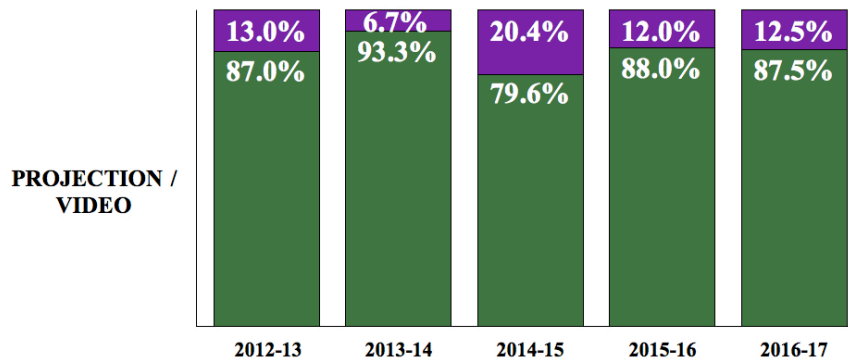
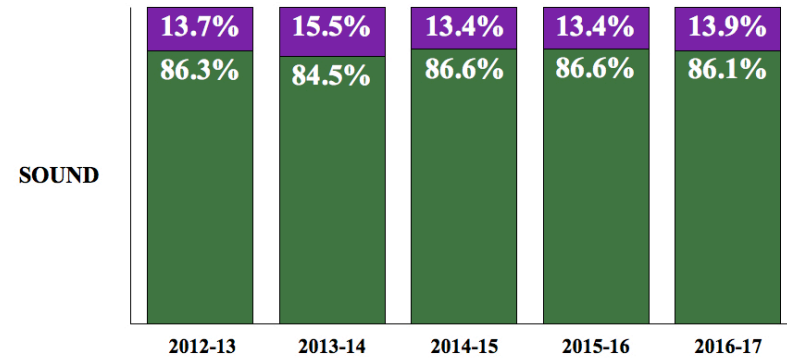
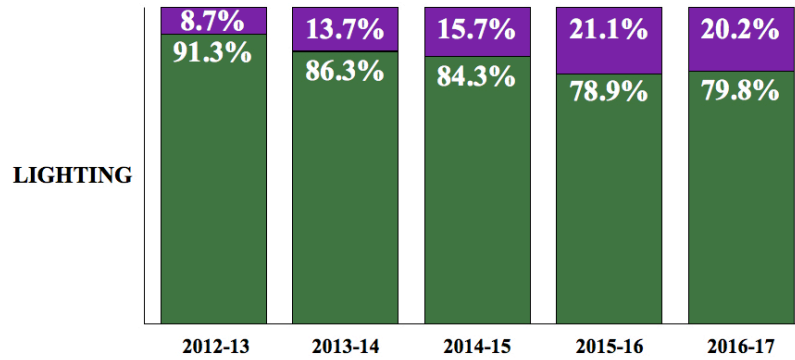
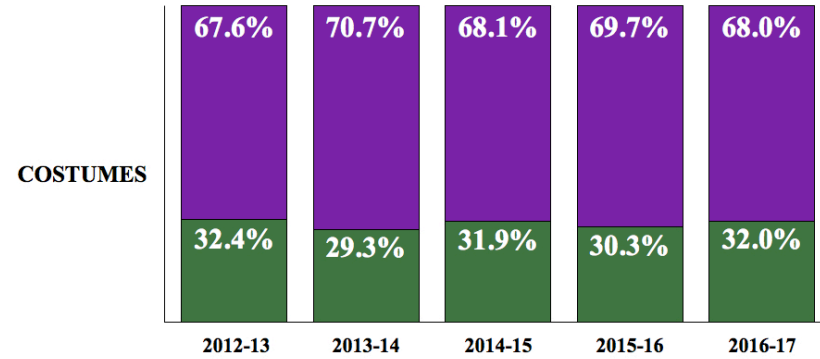
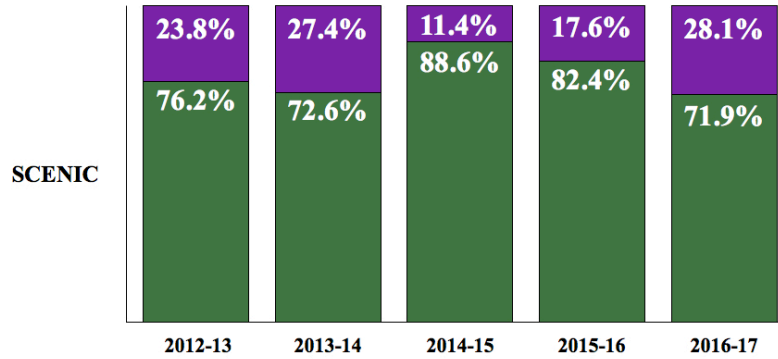
In region three, from 2012-13 to 2016-17, he designers went from 71.9 percent to 73.1 percent to 73.5 percent to 71.9 percent to 68.4 percent of all design positions filled. She designers went from 28.1 percent to 26.9 percent to 26.5 percent to 28.1 percent to 31.6 percent. Over the five seasons studied, he designers filling positions decreased 3.5 percent, and she designers filling positions increased 3.5 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In region four, from 2012-13 to 2016-17, he designers went from 76.2 percent to 72.6 percent to 88.6 percent to 82.4 percent to 71.9 percent of all scenic design positions filled each season. She designers went from 23.8 percent to 27.4 percent to 11.4 percent to 17.6 percent to 28.1 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 4.3 percent, while she designers filling scenic design positions increased 4.3 percent.

In region four, from 2012-13 to 2016-17, she designers went from 67.6 percent to 70.7 percent to 68.1 percent to 69.7 percent to 68.0 percent of all costume design positions filled each season. He designers went from 32.4 percent to 29.3 percent to 31.9 percent to 30.3 percent to 32.0 percent. Over the five seasons studied, she designers filling costume design positions increased 0.4 percent, and he designers filling costume design positions decreased 0.4 percent.

In region four, from 2012-13 to 2016-17, he designers went from 91.3 percent to 86.3 percent to 84.3 percent to 78.9 percent to 79.8 percent of all lighting design position filled each season. She designers went from 8.7 percent to 13.7 percent to 15.7 percent to 21.1 percent to 20.2 percent. Over the five seasons studied, he designers filling lighting design positions decreased 11.5 percent, and she designers filling lighting design positions increased 11.5 percent.

In region four, from 2012-13 to 2016-17, he designers went from 86.3 percent to 84.5 percent to 86.6 percent to 86.6 percent to 86.1 percent of all sound design positions filled each season. She designers went from 13.7 percent to 15.5 percent to 13.4 percent to 13.4 percent to 13.9 percent. Over the five seasons studied, he designers filling sound design positions decreased 0.2 percent, and she designers filling sound design positions increased 0.2 percent.

In region four, from 2012-13 to 2016-17, he designers went from 87.0 percent to 93.3 percent to 79.6 percent to 88.0 percent to 87.5 percent of all projection/video design positions filled each season. She designers went from 13.0 percent to 6.7 percent to 20.4 percent to 12.0 percent to 12.5 percent. Over the five seasons studied, he designers filling projection/video design positions increased 0.5 percent, and she designers filling projection/video design positions decreased 0.5 percent.

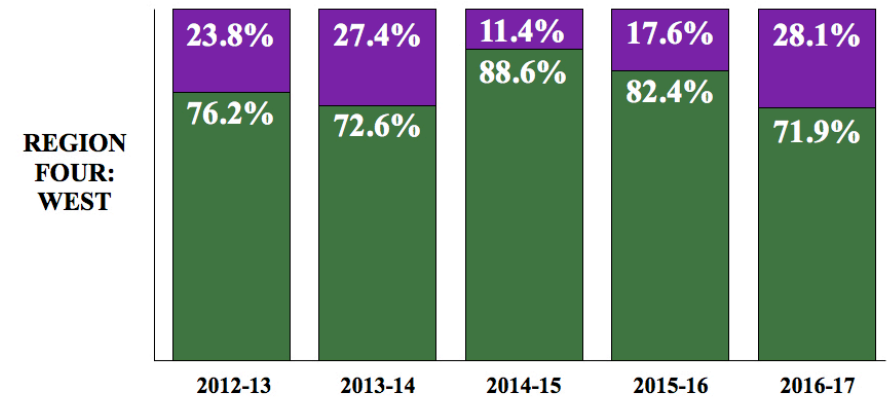
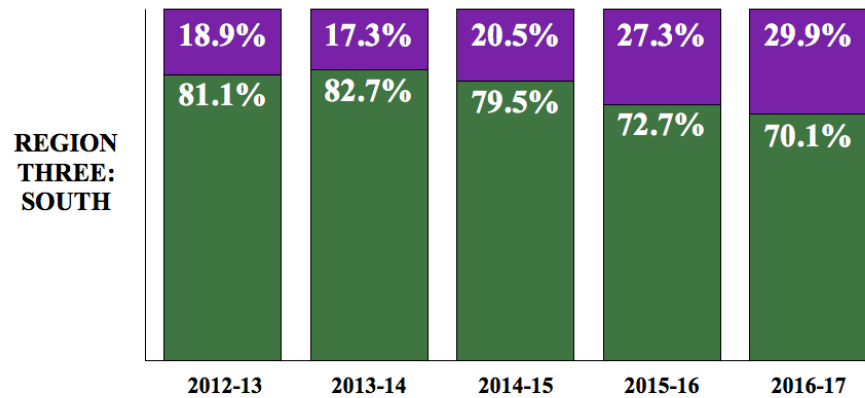
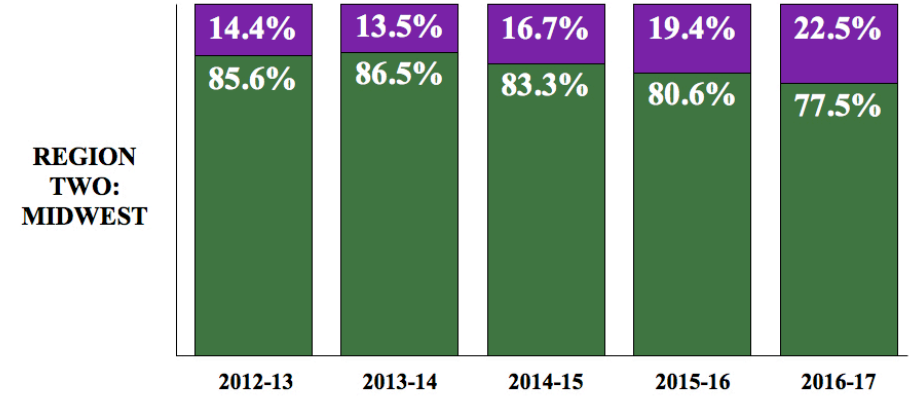
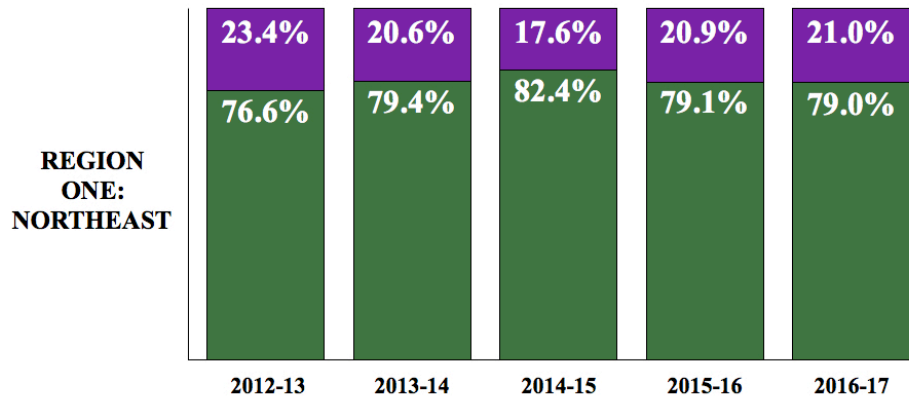
In region four, from 2012-13 to 2016-17, he designers went from 72.3 percent to 68.9 percent to 73.5 percent to 70.7 percent to 68.7 percent of all design positions filled. She designers went from 27.7 percent to 31.1 percent to 26.5 percent to 29.3 percent to 31.3 percent. Over the five seasons studied, he designers filling positions decreased 3.6 percent, and she designers filling positions increased 3.6 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In region one, from 2012-13 to 2016-17, he designers went from 76.6 percent to 79.4 percent to 82.4 percent to 79.1 percent to 79.0 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 21.0 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions increased 2.4 percent, while she designers filling scenic design positions decreased 2.4 percent.

In region two, from 2012-13 to 2016-17, he designers went from 85.6 percent to 86.5 percent to 83.3 percent to 80.6 percent to 77.5 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic positions decreased 8.1 percent, while she designers filling scenic design positions increased 8.1 percent.

In region three, from 2012-13 to 2016-17, he designers went from 81.1 percent to 82.7 percent to 79.5 percent to 72.7 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 11.0 percent, while she designers filling scenic design positions increased 11.0 percent.

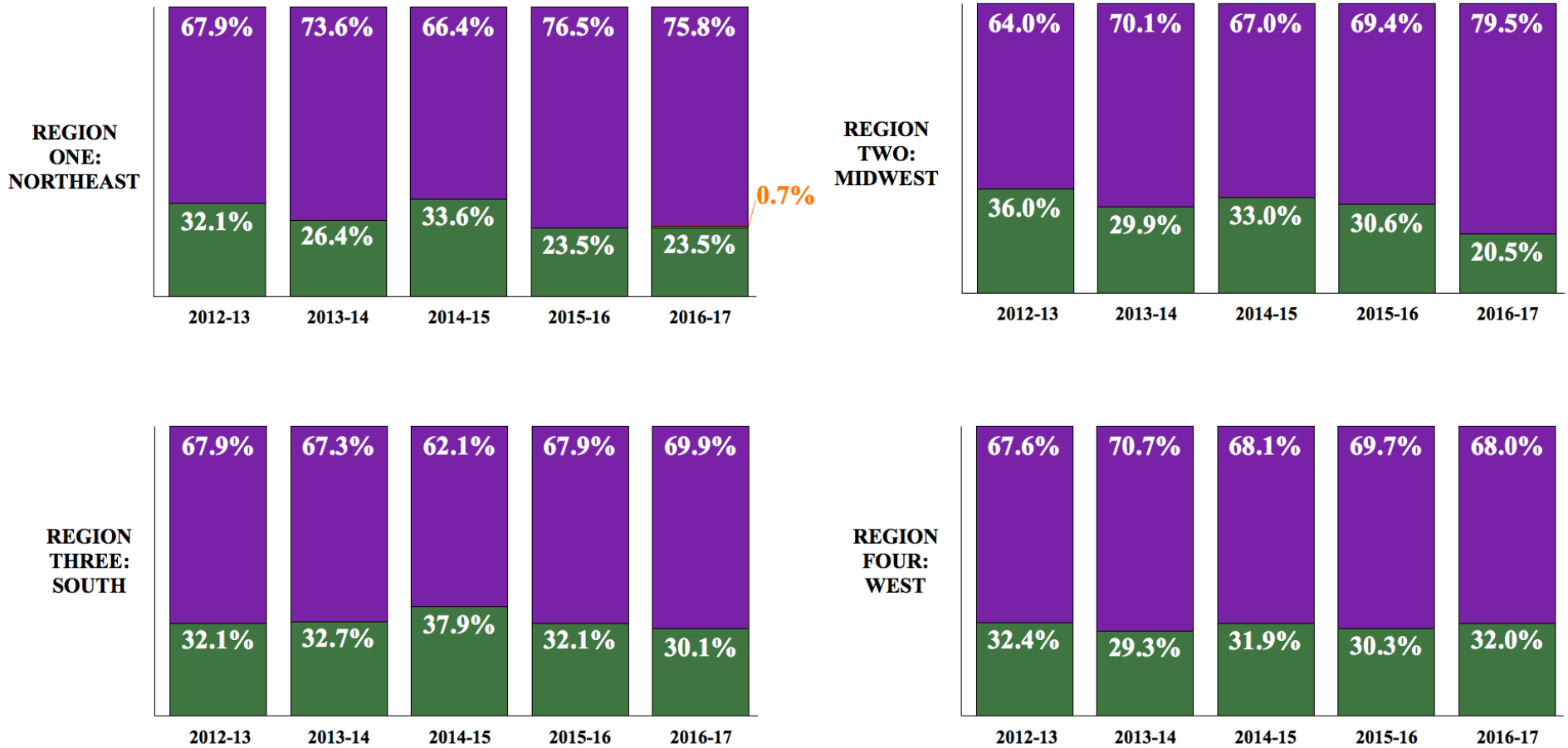
In region four, from 2012-13 to 2016-17, he designers went from 76.2 percent to 72.6 percent to 88.6 percent to 82.4 percent to 71.9 percent of all scenic design positions filled each season. She designers went from 23.8 percent to 27.4 percent to 11.4 percent to 17.6 percent to 28.1 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 4.3 percent, while she designers filling scenic design positions increased 4.3 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In region one, from 2012-13 to 2016-17, she designers went from 67.9 percent to 73.6 percent to 66.4 percent to 76.5 percent to 75.8 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 23.5 percent. They designers were at 0.7 percent for the 2016-17 season. Over the five seasons studied, she designers filling costume design positions increased 7.9 percent, and he designers filling costume design positions decreased 8.6 percent.

In region two, from 2012-13 to 2016-17, she designers went from 64.0 percent to 70.1 percent to 67.0 percent to 69.4 percent to 79.5 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. Over the five seasons studied, she designers filling costume design positions increased 15.5 percent, and he designers filling costume design positions decreased 15.5 percent.

In region three, from 2012-13 to 2016-17, she designers went from 67.9 percent to 67.3 percent to 62.1 percent to 67.9 percent to 69.9 percent of all costume design positions filled each season. He designers went from 32.1 percent to 32.7 percent to 37.9 percent to 32.1 percent to 30.1 percent. Over the five seasons studied, she designers filling costume design positions increased 2.0 percent, and he designers filling costume design positions decreased 2.0 percent.

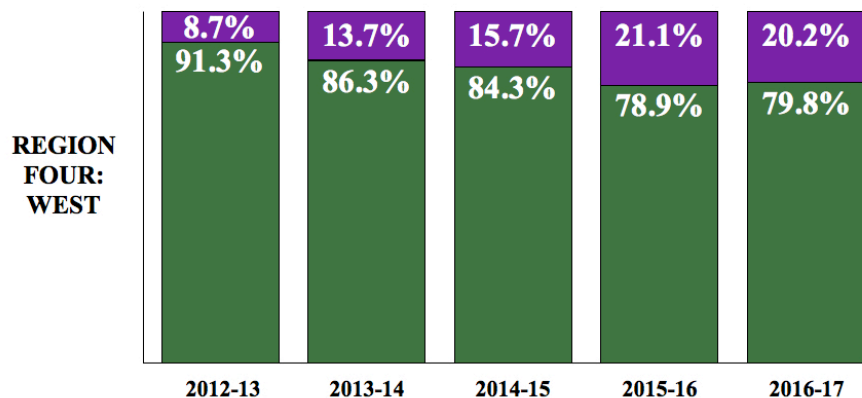
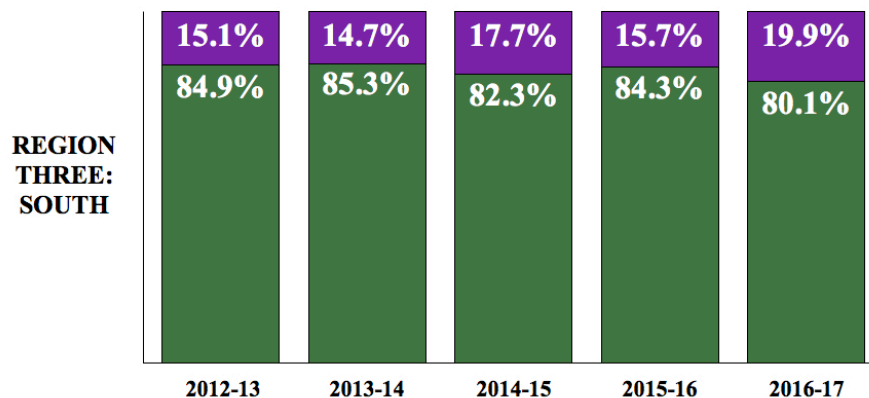
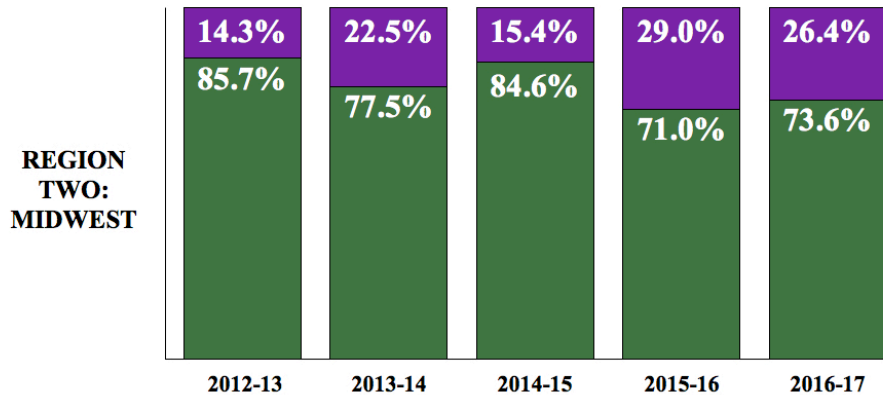
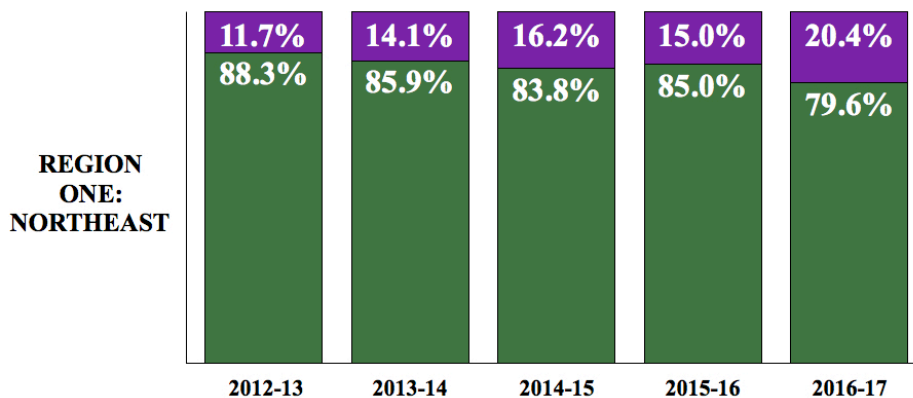
In region four, from 2012-13 to 2016-17, she designers went from 67.6 percent to 70.7 percent to 68.1 percent to 69.7 percent to 68.0 percent of all costume design positions filled each season. He designers went from 32.4 percent to 29.3 percent to 31.9 percent to 30.3 percent to 32.0 percent. Over the five seasons studied, she designers filling costume design positions increased 0.4 percent, and he designers filling costume design positions decreased 0.4 percent.

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

% POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In region one, from 2012-13 to 2016-17, he designers went from 88.3 percent to 85.9 percent to 83.8 percent to 85.0 percent to 79.6 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 20.4 percent. Over the five seasons studied, he designers filling lighting design positions decreased 8.7 percent, and she designers filling lighting design positions increased 8.7 percent.

In region two, from 2012-13 to 2016-17, he designers went from 85.7 percent to 77.5 percent to 84.6 percent to 71.0 percent to 73.6 percent 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. Over the five seasons studied, he designers filling lighting design positions decreased 12.1 percent, and she designers filling lighting design positions increased 12.1 percent.

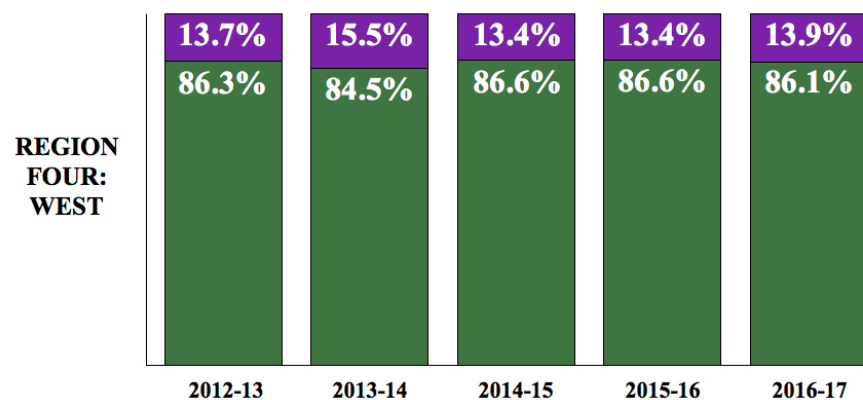
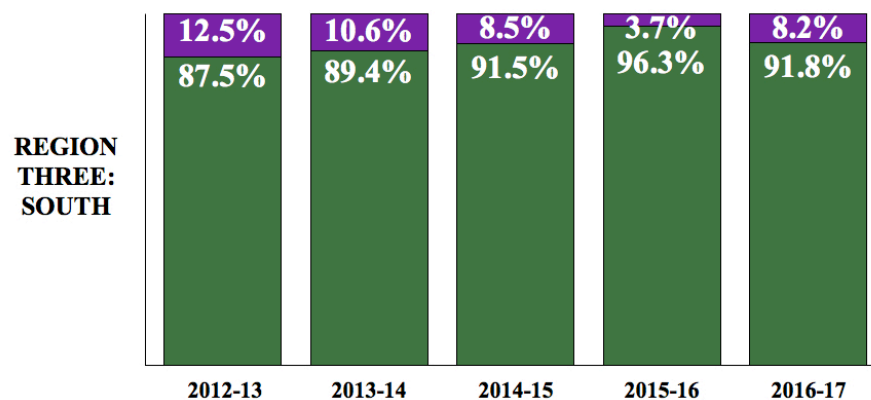
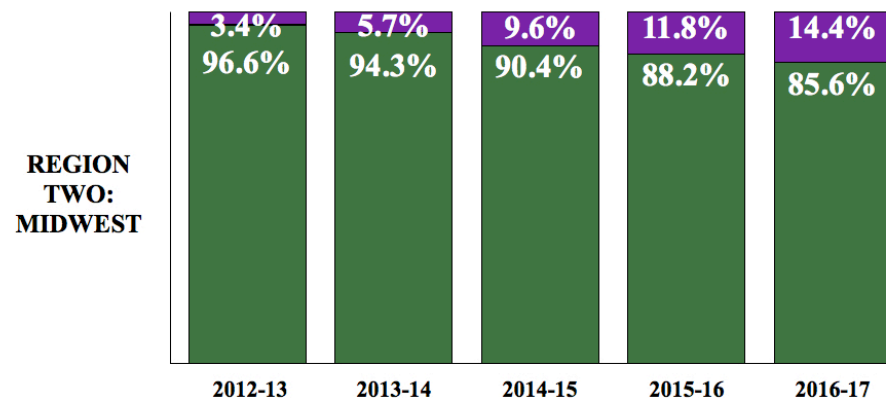
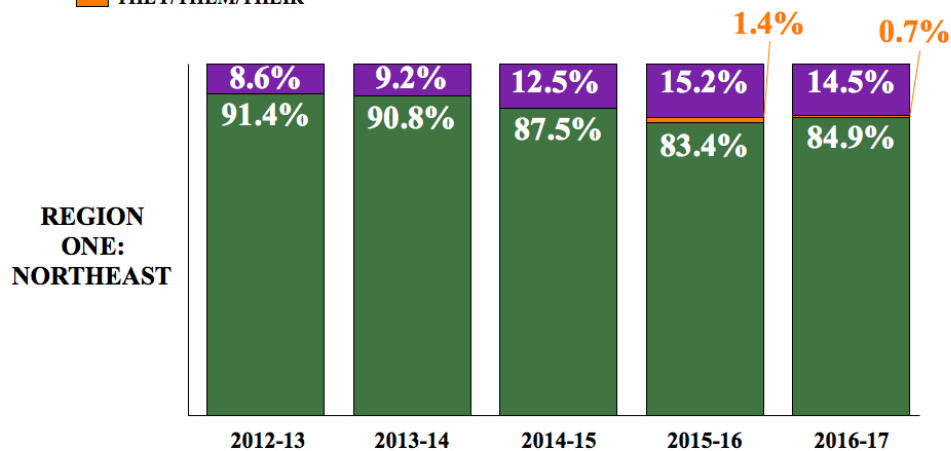
In region three, from 2012-13 to 2016-17, he designers went from 84.9 percent to 85.3 percent to 82.3 percent to 84.3 percent to 80.1 percent of all lighting design position filled each season. She designers went from 15.1 percent to 14.7 percent to 17.7 percent to 15.7 percent to 19.9 percent. Over the five seasons studied, he designers filling lighting design positions decreased 4.8 percent, and she designers filling lighting design positions increased 4.8 percent.

In region four, from 2012-13 to 2016-17, he designers went from 91.3 percent to 86.3 percent to 84.3 percent to 78.9 percent to 79.8 percent of all lighting design position filled each season. She designers went from 8.7 percent to 13.7 percent to 15.7 percent to 21.1 percent to 20.2 percent. Over the five seasons studied, he designers filling lighting design positions decreased 11.5 percent, and she designers filling lighting design positions increased 11.5 percent.

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

12-13 - 16-17

■ HE/HIM/HIS
■ SHE/HER/HERS
■ THEY/THEM/THEIR
 % POSITIONS OVER ALL 5 SEASONS



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

In region one, from 2012-13 to 2016-17, he designers went from 91.4 percent to 90.8 percent to 87.5 percent to 83.4 percent to 84.9 percent of all sound design positions filled each season. She designers went from 8.6 percent to 9.2 percent to 12.5 percent to 15.2 percent to 14.5 percent. From the 2015-16 to 2016-17 seasons, they designers went from 1.4 percent to 0.7 percent. Over the five seasons studied, he designers filling sound design positions decreased 6.5 percent, and she designers filling sound design positions increased 5.9 percent.

In region two, from 2012-13 to 2016-17, he designers went from 96.6 percent to 94.3 percent to 90.4 percent to 88.2 percent to 85.6 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. Over the five seasons studied, he designers filling sound design positions decreased 11.0 percent, and she designers filling sound design positions increased 11.0 percent.

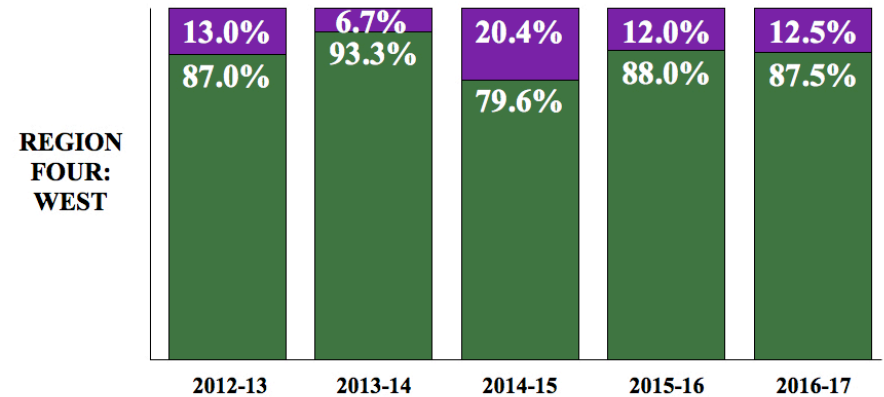
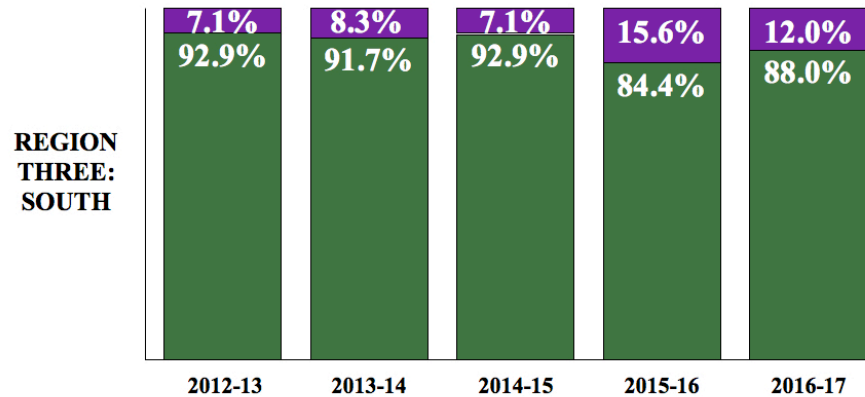
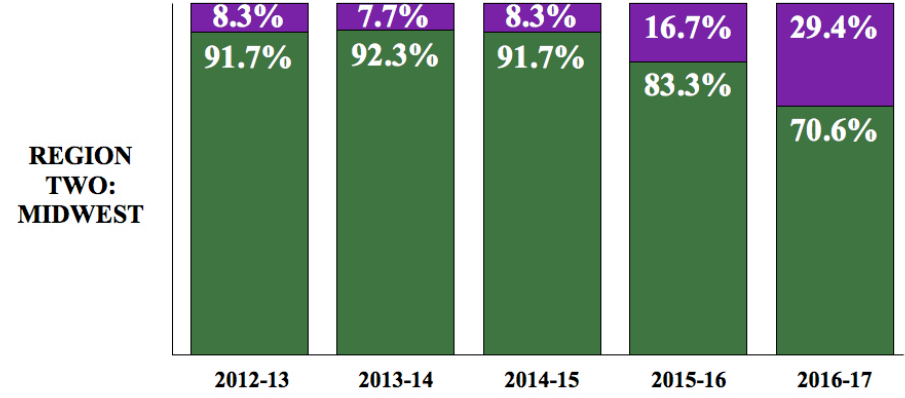
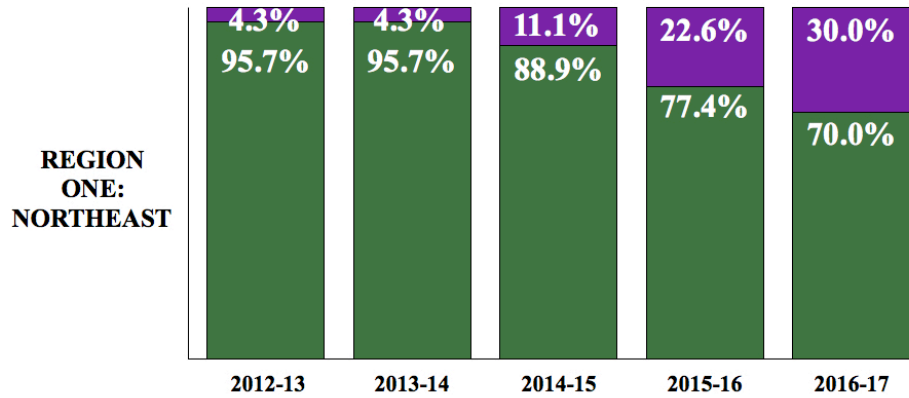
In region three, from 2012-13 to 2016-17, he designers went from 87.5 percent to 89.4 percent to 91.5 percent to 96.3 percent to 91.8 percent of all sound design positions filled each season. She designers went from 12.5 percent to 10.6 percent to 8.5 percent to 3.7 percent to 8.2 percent. Over the five seasons studied, he designers filling sound design positions increased 4.3 percent, and she designers filling sound design positions decreased 4.3 percent.

In region four, from 2012-13 to 2016-17, he designers went from 86.3 percent to 84.5 percent to 86.6 percent to 86.6 percent to 86.1 percent of all sound design positions filled each season. She designers went from 13.7 percent to 15.5 percent to 13.4 percent to 13.4 percent to 13.9 percent. Over the five seasons studied, he designers filling sound design positions decreased 0.2 percent, and she designers filling sound design positions increased 0.2 percent.

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

12-13 - 16-17

■ HE/HIM/HIS % POSITIONS OVER ALL 5 SEASONS
■ SHE/HER/HERS
■ THEY/THEM/THEIR



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

In region one, from 2012-13 to 2016-17, he designers went from 95.7 percent to 95.7 percent to 88.9 percent to 77.4 percent to 70.0 percent of all projection/video design positions filled each season. She designers went from 4.3 percent to 4.3 percent to 11.1 percent to 22.6 percent to 30.0 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 25.7 percent, and she designers filling projection/video design positions increased 25.7 percent.

In region two, from 2012-13 to 2016-17, he designers went from 91.7 percent to 92.3 percent to 91.7 percent to 83.3 percent to 70.6 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. Over the five seasons studied, he designers filling projection/video design positions decreased 21.1 percent, and she designers filling projection/video design positions increased 21.1 percent.

In region three, from 2012-13 to 2016-17, he designers went from 92.9 percent to 91.7 percent to 92.9 percent to 84.4 percent to 88.0 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. Over the five seasons studied, he designers filling projection/video design positions decreased 4.9 percent, and she designers filling projection/video design positions increased 4.9 percent.

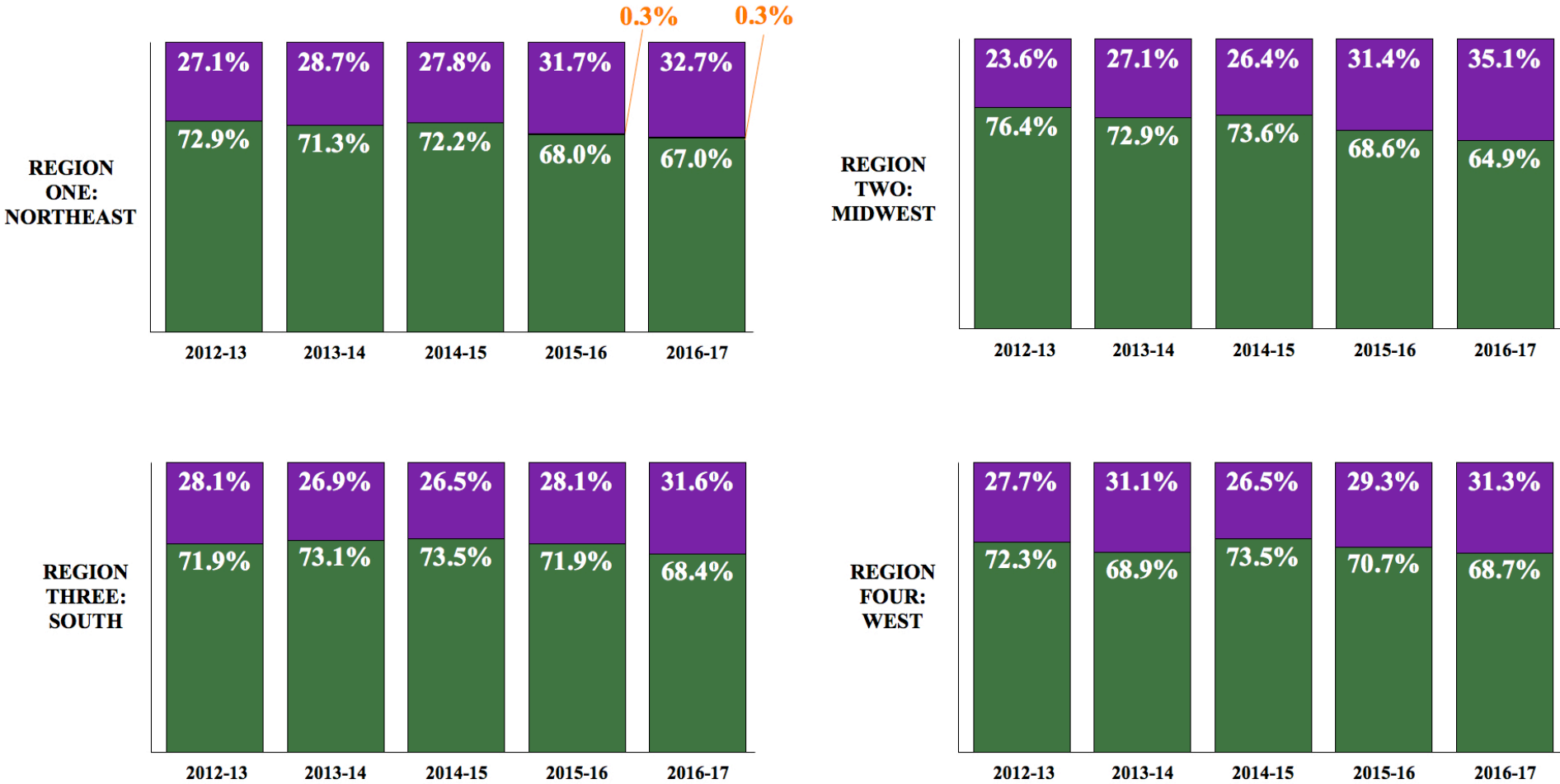
In region four, from 2012-13 to 2016-17, he designers went from 87.0 percent to 93.3 percent to 79.6 percent to 88.0 percent to 87.5 percent of all projection/video design positions filled each season. She designers went from 13.0 percent to 6.7 percent to 20.4 percent to 12.0 percent to 12.5 percent. Over the five seasons studied, he designers filling projection/video design positions increased 0.5 percent, and she designers filling projection/video design positions decreased 0.5 percent.

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

12-13 - 16-17

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

%
POSITIONS
OVER ALL
5 SEASONS



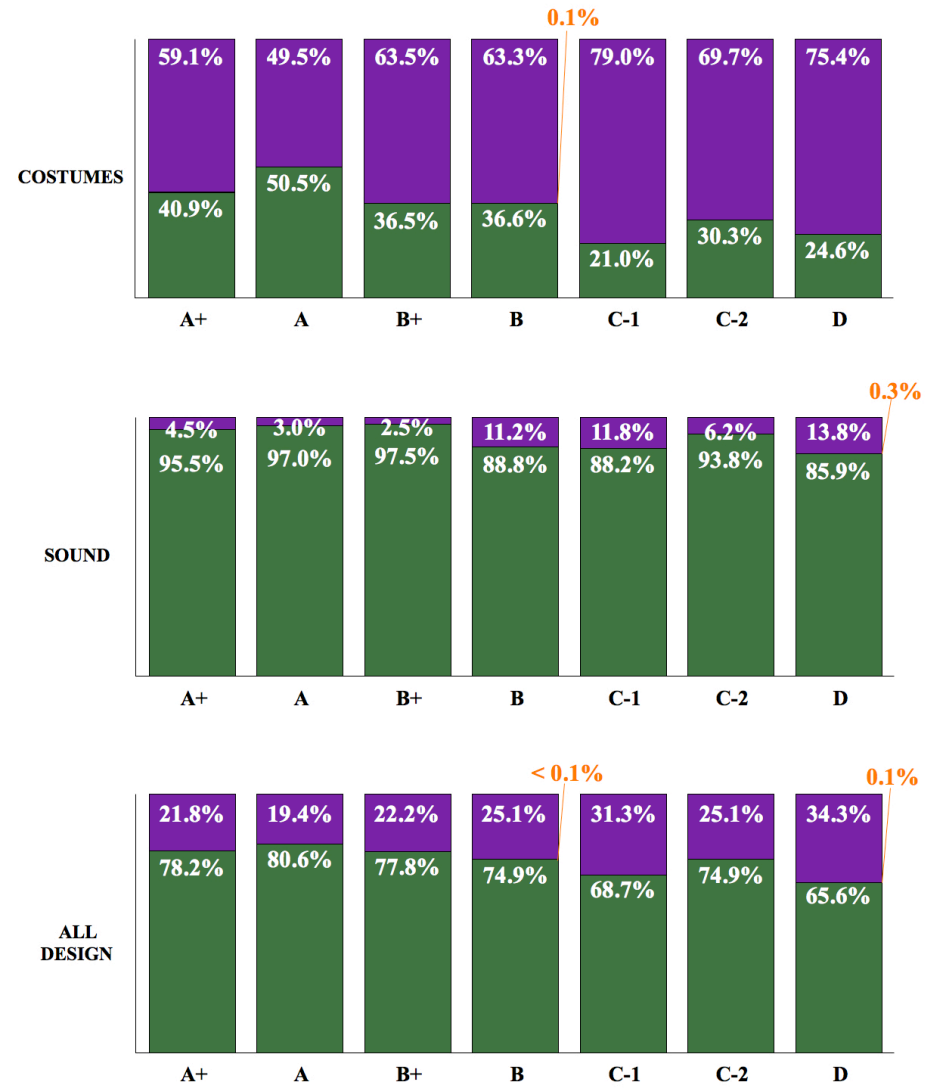
Who Designs All Disciplines in LORT Theatres by Gender: Yearly Percentages of Positions by Regions

In region one, from 2012-13 to 2016-17, he designers went from 72.9 percent to 71.3 percent to 72.2 percent to 68.0 percent to 67.0 percent of all design positions filled. She designers went from 27.1 percent to 28.7 percent to 27.8 percent to 31.7 percent to 32.7 percent. From 2015-16 to 2016-17, they designers remained steady at 0.3 percent. Over the five seasons studied, he designers filling positions decreased 5.9 percent, and she designers filling positions increased 5.6 percent.

In region two, from 2012-13 to 2016-17, he designers went from 76.4 percent to 72.9 percent to 73.6 percent to 68.6 percent to 64.9 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. Over the five seasons studied, he designers filling positions decreased 11.5 percent, and she designers filling positions increased 11.5 percent.

In region three, from 2012-13 to 2016-17, he designers went from 71.9 percent to 73.1 percent to 73.5 percent to 71.9 percent to 68.4 percent of all design positions filled. She designers went from 28.1 percent to 26.9 percent to 26.5 percent to 28.1 percent to 31.6 percent. Over the five seasons studied, he designers filling positions decreased 3.5 percent, and she designers filling positions increased 3.5 percent.

In region four, from 2012-13 to 2016-17, he designers went from 72.3 percent to 68.9 percent to 73.5 percent to 70.7 percent to 68.7 percent of all design positions filled. She designers went from 27.7 percent to 31.1 percent to 26.5 percent to 29.3 percent to 31.3 percent. Over the five seasons studied, he designers filling positions decreased 3.6 percent, and she designers filling positions increased 3.6 percent.



Who Designs in LORT Theatres by Gender: 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. For more information on minimum rates for designers based on LORT stage categories, visit <https://www.usa829.org/Portals/0/Theatre,%20Opera,%20Dance/LORT%20Rates%202017-2022.pdf?ver=2018-05-24-121529-147>.

In scenic design, 86.4 percent of the 44 positions were filled by he designers, and 13.6 percent by she designers in the A+ category. In the A category, 88.1 percent of the 101 positions were filled by he designers, and 11.9 percent by she designers. 88.5 percent of the 122 positions were filled by he designers, and 11.5 percent by she designers in the B+ category. In the B category, 84.5 percent of the 796 positions were filled by he designers, and 15.5 percent by she designers. 82.1 percent of the 168 positions were filled by he designers, and 17.9 percent by she designers in the C-1 category. In the C-2 category, 85.0 percent of the 256 positions were filled by he designers, and 15.0 percent by she designers. In the D category, 71.2 percent of the 1116 positions were filled by he designers, and 28.8 percent by she designers.

In costume design, 59.1 percent of the 44 positions were filled by she designers, and 40.9 percent by he designers in the A+ category. In the A category, 50.5 percent of the 102 positions were filled by he designers, and 49.5 percent by she designers. 63.5 percent of the 122 positions were filled by she designers, and 36.5 percent by he designers in the B+ category. In the B category, 63.3 percent of the 790 positions were filled by she designers, 36.6 percent by he designers, and 0.1 percent by they designers. 79.0 percent of the 167 positions were filled by she designers, and 21.0 percent by he designers in the C-1 category. In the C-2 category, 69.7 percent of the 251 positions were filled by she designers, and 30.3 percent by he designers. In the D category, 75.4 percent of the 1095 positions were filled by she designers, and 24.6 percent by he designers.

In lighting design, 87.5 percent of the 44 positions were filled by he designers, and 12.5 percent by she designers in the A+ category. In the A category, 87.4 percent of the 103 positions were filled by he designers, and 12.6 percent by she designers. 87.7 percent of the 122 positions were filled by he designers, and 12.3 percent by she designers in the B+ category. In the B category, 86.8 percent of the 796 positions were filled by he designers, and 13.2 percent by she designers. 83.3 percent of the 168 positions were filled by he designers, and 16.7 percent by she designers in the C-1 category. In the C-2 category, 86.8 percent of the 258 positions were filled by he designers, and 13.2 percent by she designers. In the D category, 78.0 percent of the 1122 positions were filled by he designers, and 22.0 percent by she designers.

In sound design, 95.5 percent of the 44 positions were filled by he designers, and 5.5 percent by she designers in the A+ category. In the A category, 97.0 percent of 100 positions were filled by he designers, and 3.0 percent by she designers. 97.5 percent of the 118 positions were filled by he designers, and 2.5 percent by she designers in the B+ category. In the B category, 88.8 percent of the 786 positions were filled by he designers, and 11.2 percent by she designers. 88.2 percent of the 161 positions were filled by he designers, and 11.8 percent by she designers in the C-1 category. In the C-2 category, 93.8 percent of the 251 positions were filled by he designers, and 6.2 percent by she designers. In the D category, 85.9 percent of the 1049 positions were filled by he designers, 13.8 percent by she designers, and 0.3 percent by they designers.

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

In projection/video design, 100.0 percent of the 5 positions were filled by he designers in the A+ category. In the A category, 79.4 percent of 17 positions were filled by he designers, and 20.6 percent by she designers. 88.9 percent of 18 positions were filled by he designers, and 11.1 percent by she designers in the B+ category. In the B category, 88.3 percent of the 162 positions were filled by he designers, and 11.7 percent by she designers. 72.0 percent of the 25 positions were filled by he designers, and 28.0 percent by she designers in the C-1 category. In the C-2 category, 90.8 percent of the 49 positions were filled by he designers, and 9.2 percent by she designers. In the D category, 85.5 percent of 173 positions were filled by he designers, and 14.5 percent by she designers.

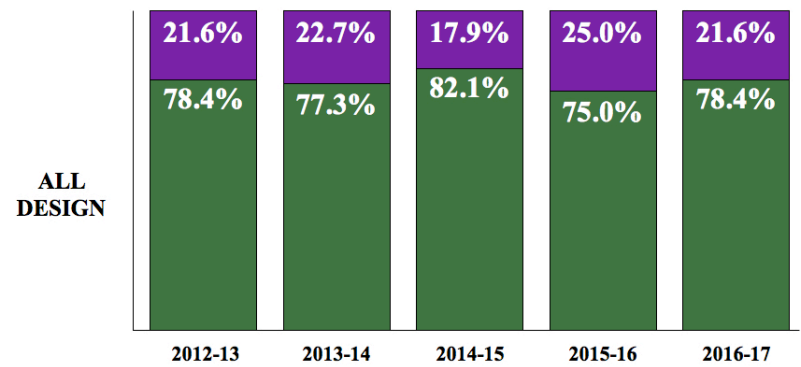
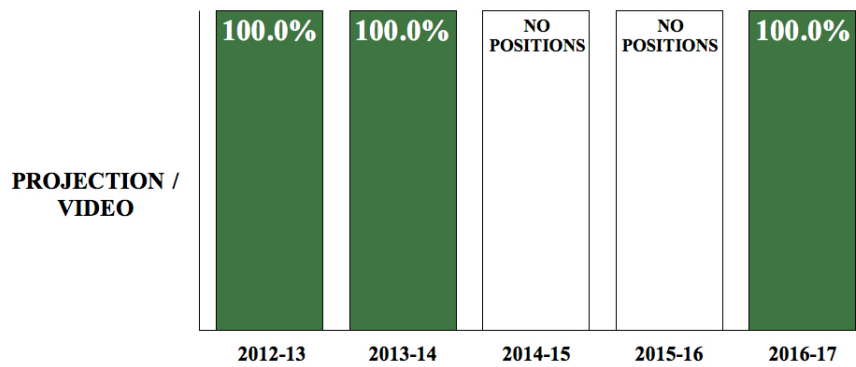
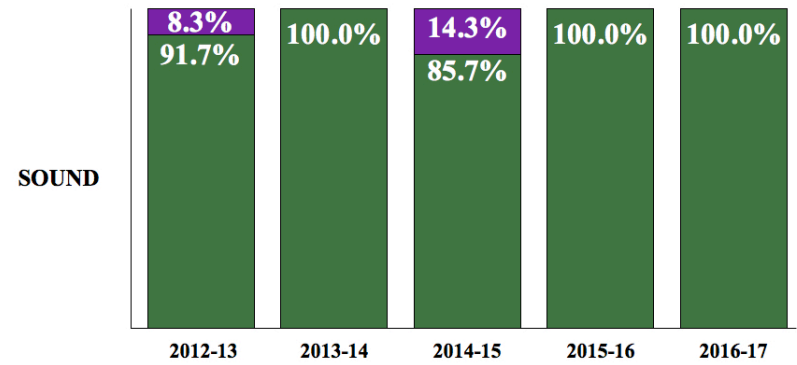
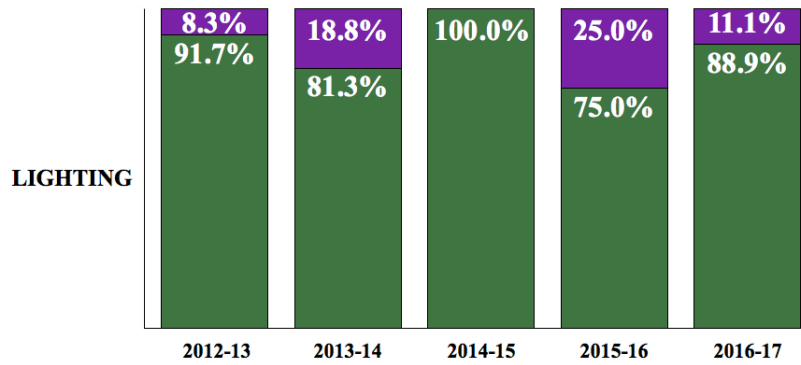
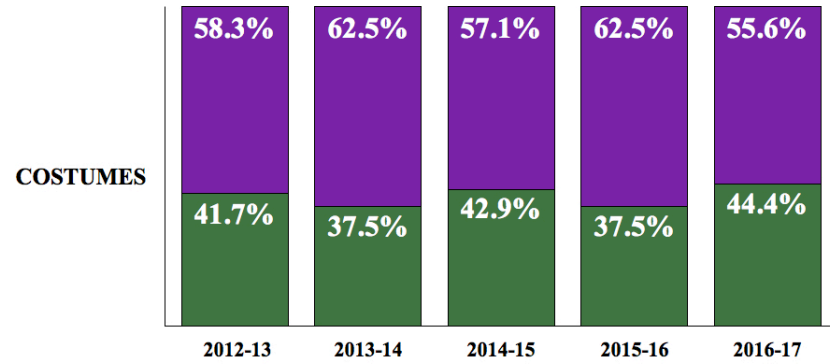
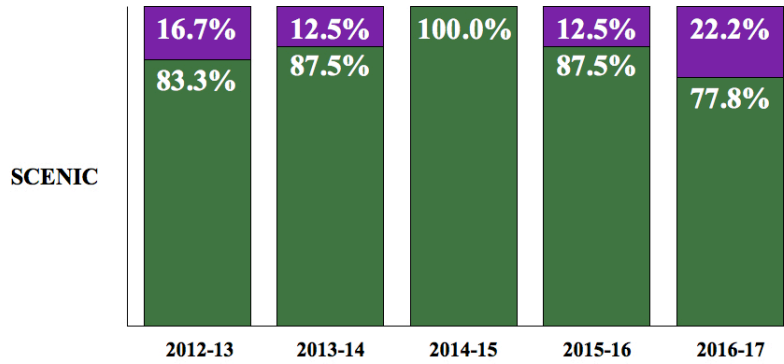
In all design, 78.2 percent of the 181 positions were filled by he designers, and 21.8 percent by she designers in the A+ category. In the A category, 80.6 percent of the 423 positions were filled by he designers, and 19.4 percent by she designers. 77.8 percent of 502 positions were filled by he designers, and 22.2 percent by she designers in the B+ category. In the B category, 74.9 percent of the 3330 positions were filled by he designers, 25.1 percent by she designers, and less than 0.1 percent by they designers. 68.7 percent of the 689 positions were filled by he designers, and 31.3 percent by she designers in the C-1 category. In the C-2 category, 74.9 percent of the 1065 positions were filled by he designers, and 25.1 percent by she designers. In the D category, 65.6 percent of the 4555 positions were filled by he designers, 34.3 percent by she designers, and 0.1 percent by they designers.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

NOTE: In all five seasons combined, there are only 44 productions total.

In the A+ category from 2012-13 to 2016-17, he designers went from 83.3 percent to 87.5 percent to 100.0 percent to 87.5 percent to 77.8 percent 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 22.2 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 5.5 percent, while she designers filling scenic design positions increased 5.5 percent.

In the A+ category from 2012-13 to 2016-17, she designers went from 58.3 percent to 62.5 percent to 57.1 percent to 62.5 percent to 55.6 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 44.4 percent. Over the five seasons studied, she designers filling costume design positions decreased 2.7 percent, and he designers filling costume design positions increased 2.7 percent.

In the A+ category from 2012-13 to 2016-17, he designers went from 91.7 percent to 81.3 percent to 100.0 percent to 75.0 percent to 88.9 percent of all lighting design position filled each season. She designers went from 8.1 percent to 18.8 percent to 0.0 percent to 25.0 percent to 11.1 percent. Over the five seasons studied, he designers filling lighting design positions decreased 2.8 percent, and she designers filling lighting design positions increased 2.8 percent.

In the A+ category from 2012-13 to 2016-17, he designers went from 91.7 percent to 100.0 percent to 85.7 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. Over the five 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 2016-17, he designers went from 100.0 percent to 100.0 percent to no positions for two seasons 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. Over the five seasons studied, he designers filling projection/video design positions remained steady at 100.0 percent of the positions, and she designers filling projection/video design positions remained steady at 0.0 percent of the positions..

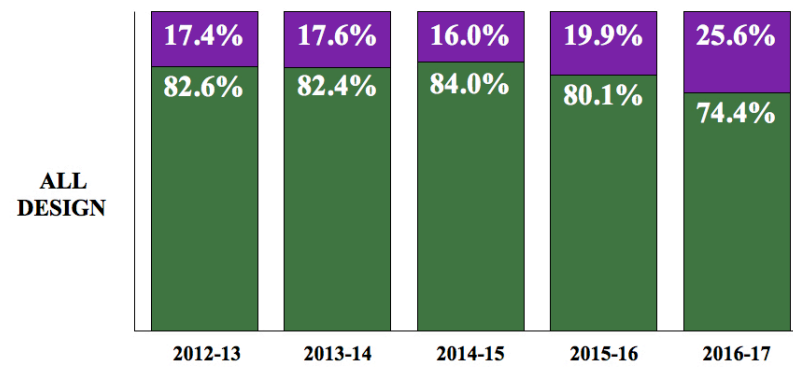
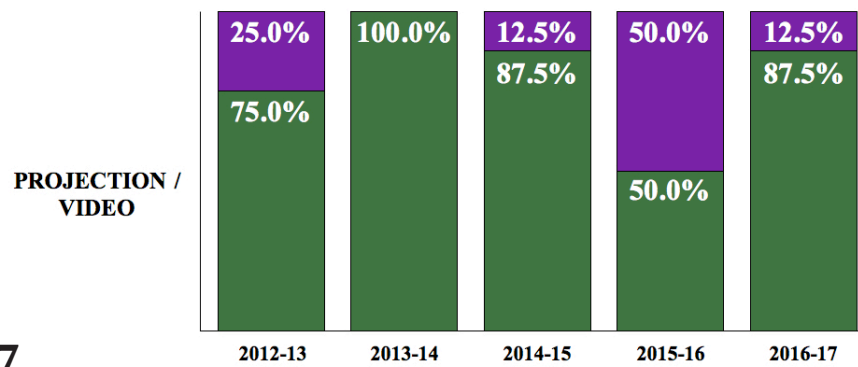
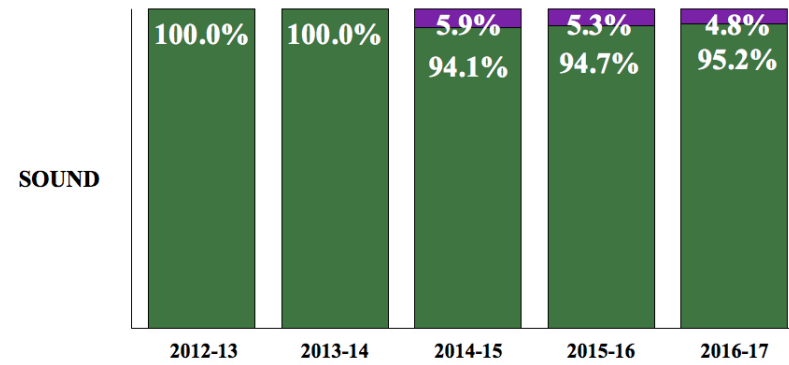
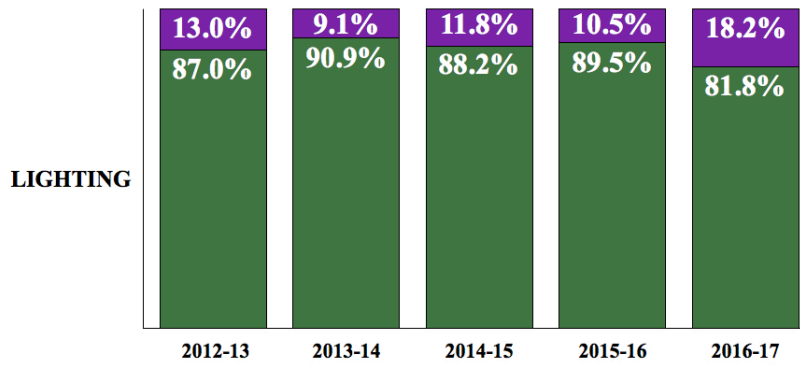
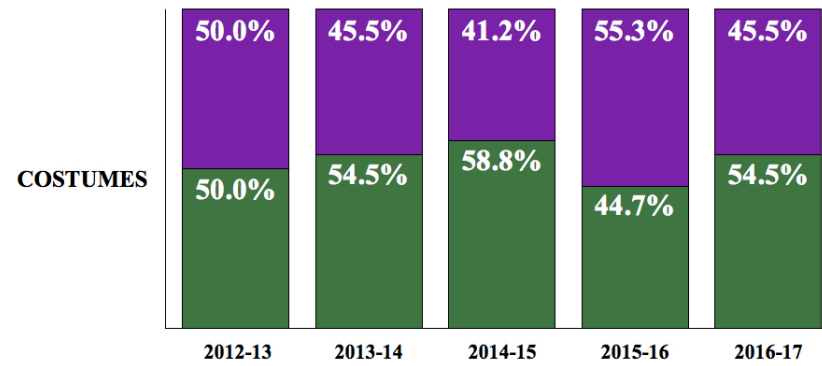
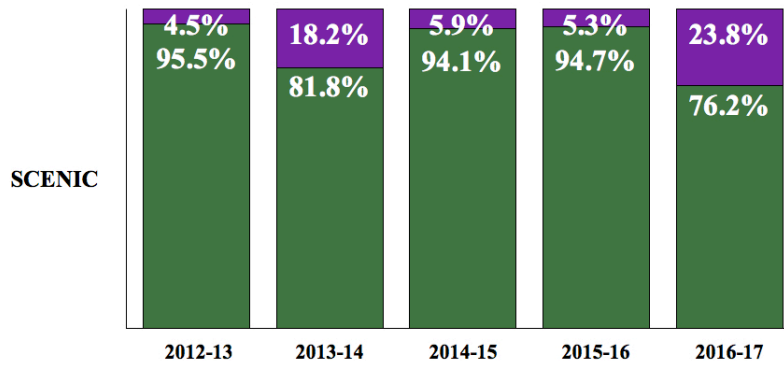
In the A+ category from 2012-13 to 2016-17, he designers went from 78.4 percent to 77.3 percent to 82.1 percent to 75.0 percent to 78.4 percent of all design positions filled. She designers went from 21.6 percent to 22.7 percent to 17.9 percent to 25.0 percent to 21.6 percent. Over the five seasons studied, he designers filling positions remained steady at 78.4 percent, and she designers filling positions remained steady at 21.6 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

NOTE: In all five seasons combined, there are only 103 productions total.

In the A category from 2012-13 to 2016-17, he designers went from 95.5 percent to 81.8 percent to 94.1 percent to 94.7 percent to 76.2 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 19.3 percent, while she designers filling scenic design positions increased 19.3 percent.

In the A category from 2012-13 to 2016-17, she designers went from 50.0 percent to 45.5 percent to 41.2 percent to 55.3 percent to 45.5 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 54.5 percent. Over the five seasons studied, she designers filling costume design positions decreased 4.5 percent, and he designers filling costume design positions increased 4.5 percent.

In the A category from 2012-13 to 2016-17, he designers went from 87.0 percent to 90.9 percent to 88.2 percent to 89.5 percent to 81.8 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. Over the five seasons studied, he designers filling lighting design positions decreased 5.2 percent, and she designers filling lighting design positions increased 5.2 percent.

In the A category from 2012-13 to 2016-17, he designers went from 100.0 percent to 100.0 percent to 94.1 percent to 94.7 percent to 95.2 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. Over the five seasons studied, he designers filling sound design positions decreased 4.8 percent, and she designers filling sound design positions increased 4.8 percent.

In the A category from 2012-13 to 2016-17, he designers went from 75.0 percent to 100.0 percent to 87.5 percent to 50.0 percent to 12.5 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 12.5 percent. Over the five seasons studied, he designers filling projection/video design positions increased 12.5 percent, and she designers filling projection/video design positions decreased 12.5 percent.

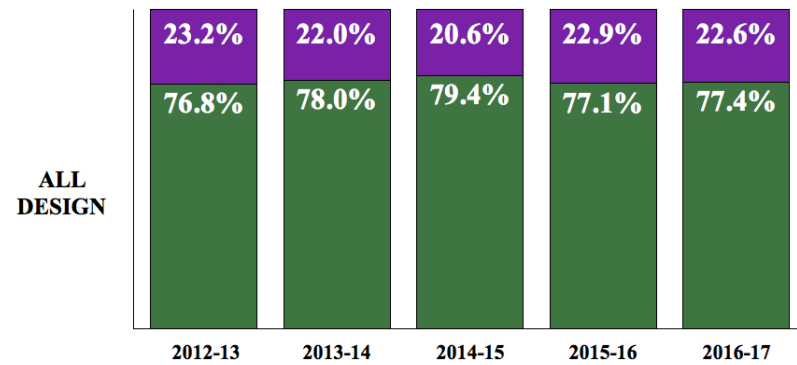
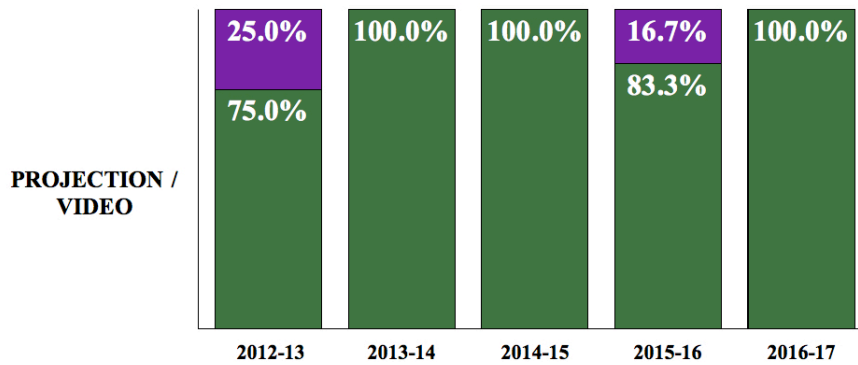
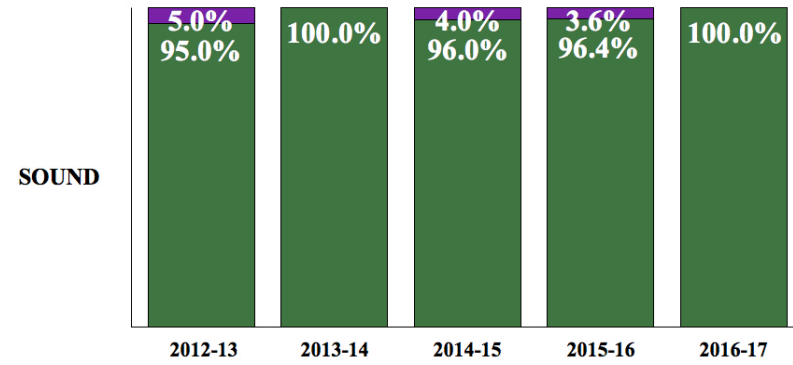
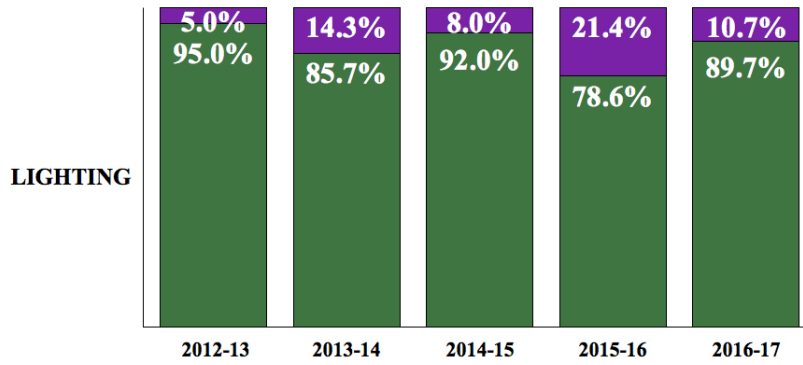
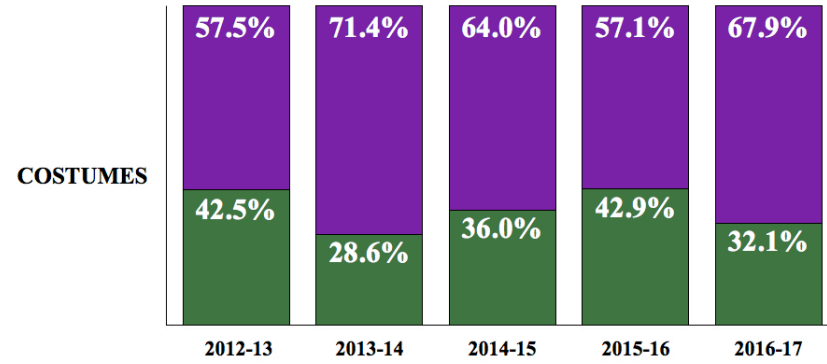
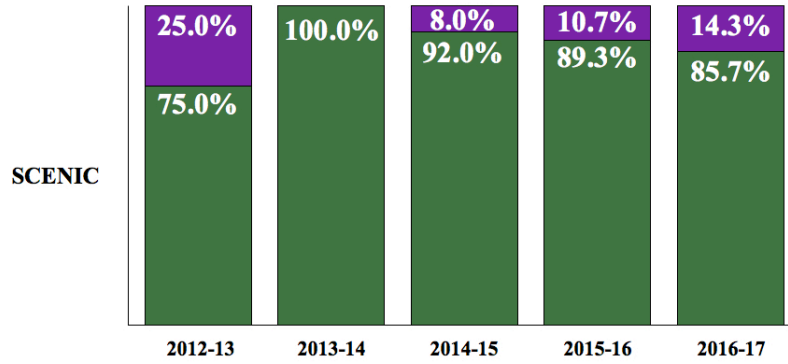
In the A category from 2012-13 to 2016-17, he designers went from 82.6 percent to 82.4 percent to 84.0 percent to 80.1 percent to 74.4 percent of all design positions filled. She designers went from 17.4 percent to 17.6 percent to 16.0 percent to 19.9 percent to 25.6 percent. Over the five seasons studied, he designers filling positions decreased 8.2 percent, and she designers filling positions increased 8.2 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

NOTE: In all five seasons combined, there are only 121 productions total.

In the B+ category from 2012-13 to 2016-17, he designers went from 75.0 percent to 100.0 percent to 92.0 percent to 89.3 percent to 85.7 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions increased 10.7 percent, while she designers filling scenic design positions decreased 10.7 percent.

In the B+ category from 2012-13 to 2016-17, she designers went from 57.5 percent to 71.4 percent to 64.0 percent to 57.1 percent to 67.9 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. Over the five seasons studied, she designers filling costume design positions increased 10.4 percent, and he designers filling costume design positions decreased 10.4 percent.

In the B+ category from 2012-13 to 2016-17, he designers went from 95.0 percent to 85.7 percent to 92.0 percent to 78.6 percent to 89.7 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. Over the five seasons studied, he designers filling lighting design positions decreased 5.7 percent, and she designers filling lighting design positions increased 5.7 percent.

In the B+ category from 2012-13 to 2016-17, he designers went from 95.0 percent to 100.0 percent to 96.0 percent to 96.4 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. Over the five 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 2016-17, he designers went from 75.0 percent to 100.0 percent to 100.0 percent to 83.3 percent to 100.0 percent 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. Over the five seasons studied, he designers filling projection/video design positions increased 25.0 percent, and she designers filling projection/video design positions decreased 25.0 percent.

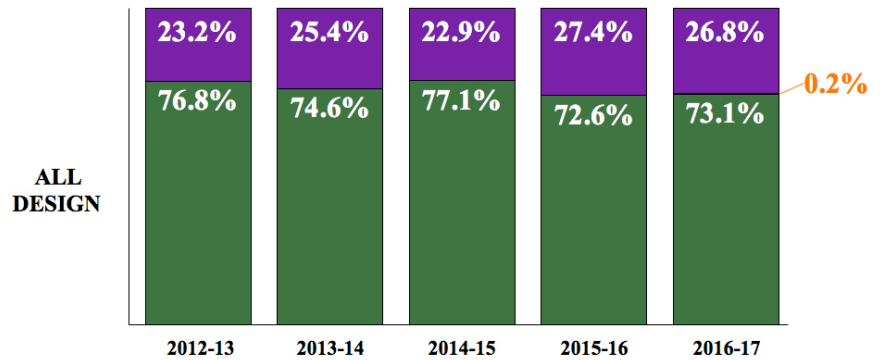
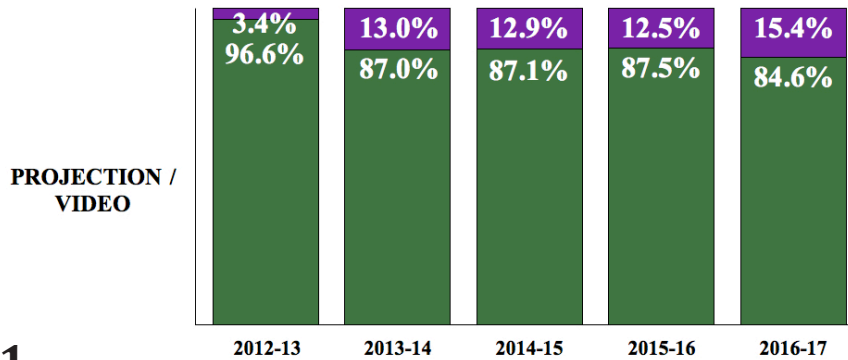
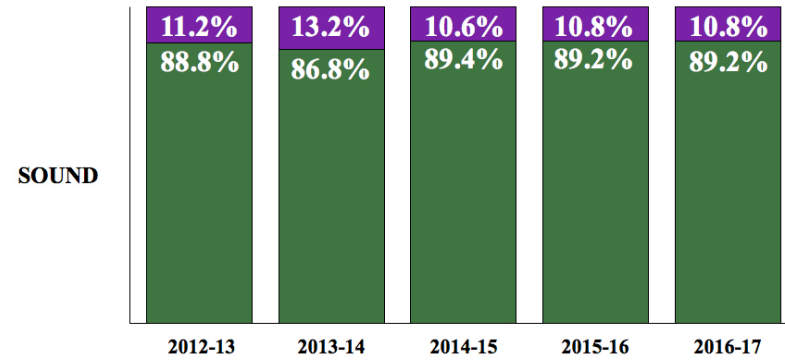
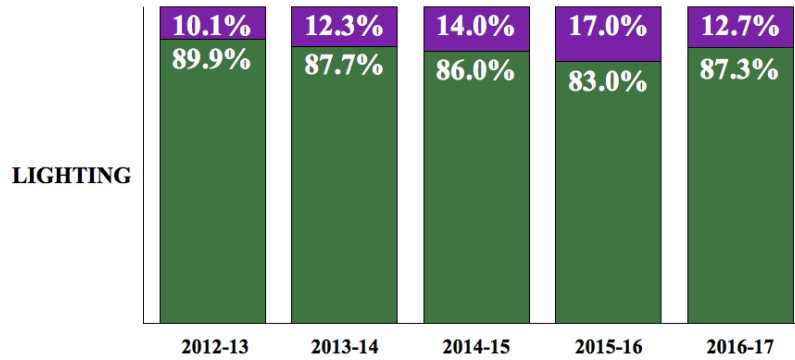
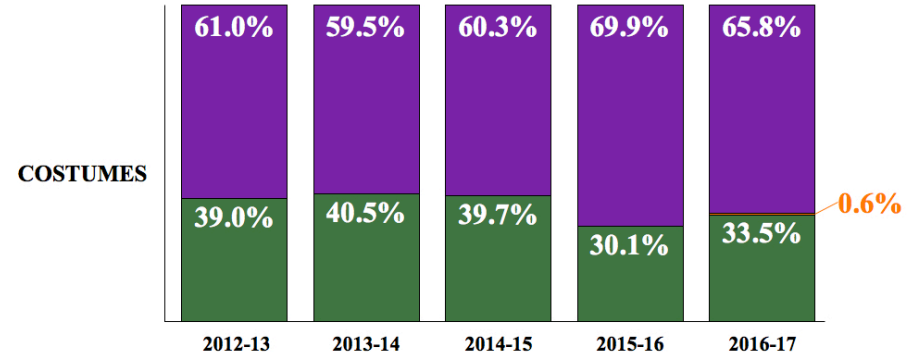
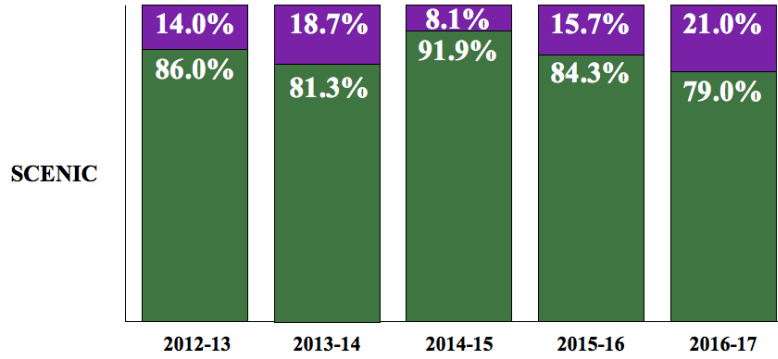
In the B+ category from 2012-13 to 2016-17, he designers went from 76.8 percent to 78.0 percent to 79.4 percent to 77.1 percent to 77.4 percent of all design positions filled. She designers went from 23.2 percent to 22.0 percent to 20.6 percent to 22.9 percent to 22.6 percent. Over the five seasons studied, he designers filling positions increased 0.6 percent, and she designers filling positions decreased 0.6 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the B category from 2012-13 to 2016-17, he designers went from 86.0 percent to 81.3 percent to 91.9 percent to 84.3 percent to 79.0 percent of all scenic design positions filled each season. She designers went from 14.0 percent to 18.7 percent to 8.1 percent to 15.7 percent to 21.0 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 7.0 percent, while she designers filling scenic design positions increased 7.0 percent.

In the B category from 2012-13 to 2016-17, she designers went from 61.0 percent to 59.5 percent to 60.3 percent to 69.9 percent to 65.8 percent of all costume design positions filled each season. He designers went from 39.0 percent to 40.5 percent to 39.7 percent to 30.1 percent to 33.5 percent. In 2016-17, they designers filled 0.6% of all costume design positions filled that season. Over the five seasons studied, she designers filling costume design positions increased 4.8 percent, and he designers filling costume design positions decreased 5.5 percent.

In the B category from 2012-13 to 2016-17, he designers went from 89.9 percent to 87.7 percent to 86.0 percent to 83.0 percent to 87.3 percent of all lighting design position filled each season. She designers went from 10.1 percent to 12.3 percent to 14.0 percent to 17.0 percent to 12.7 percent. Over the five seasons studied, he designers filling lighting design positions decreased 2.6 percent, and she designers filling lighting design positions increased 2.6 percent.

In the B category from 2012-13 to 2016-17, he designers went from 88.8 percent to 86.8 percent to 89.4 percent to 89.2 percent to 89.2 percent of all sound design positions filled each season. She designers went from 11.2 percent to 13.2 percent to 10.6 percent to 10.8 percent to 10.8 percent. Over the five seasons studied, he designers filling sound design positions increased 0.4 percent, and she designers filling sound design positions decreased 0.4 percent.

In the B category from 2012-13 to 2016-17, he designers went from 96.6 percent to 87.0 percent to 87.1 percent to 87.5 percent to 84.6 percent of all projection/video design positions filled each season. She designers went from 3.4 percent to 13.0 percent to 12.9 percent to 12.5 percent to 15.4 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 12.0 percent, and she designers filling projection/video design positions increased 12.0 percent.

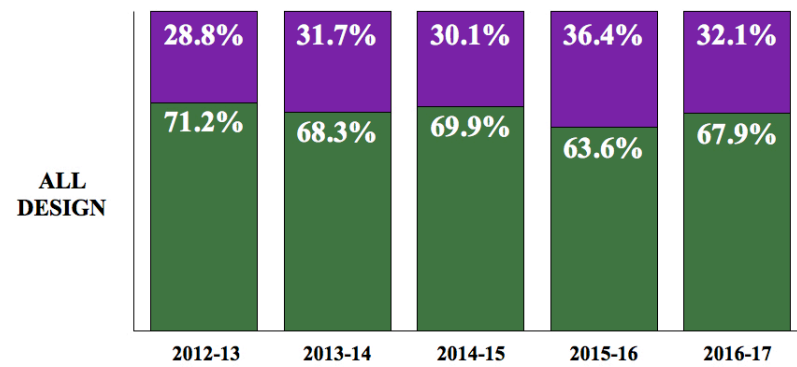
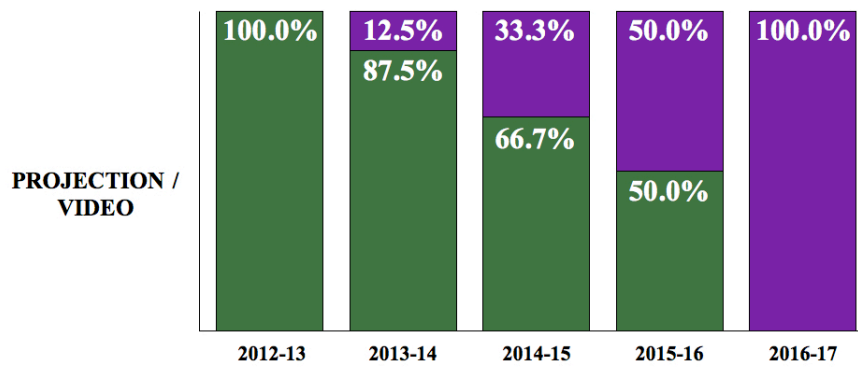
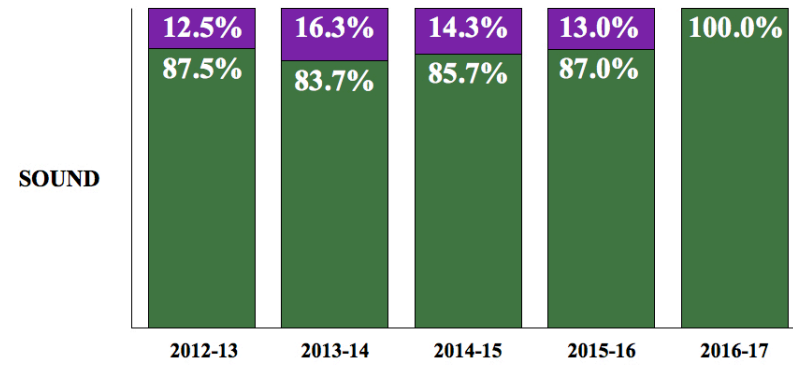
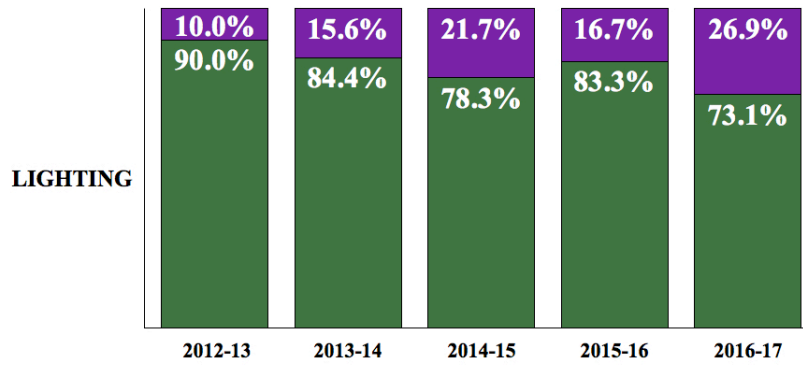
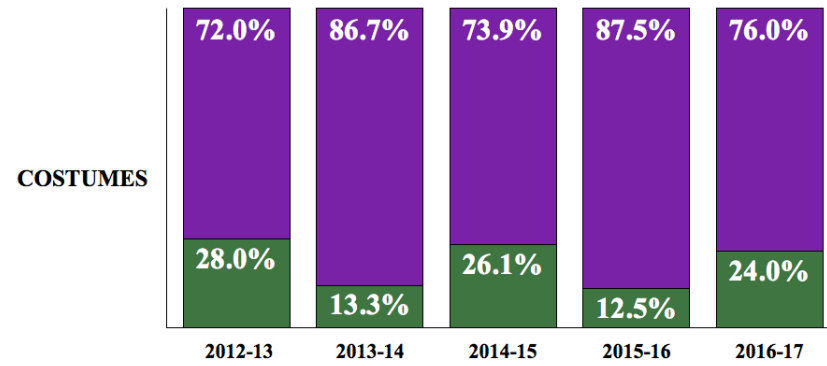
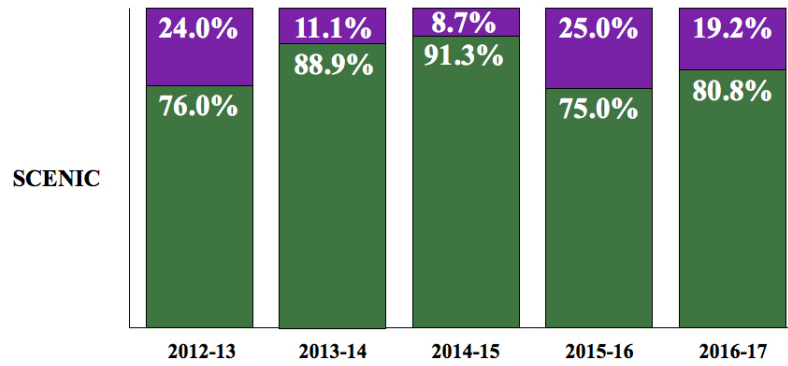
In the B category from 2012-13 to 2016-17, he designers went from 76.8 percent to 74.6 percent to 77.1 percent to 72.6 percent to 73.1 percent of all design positions filled. She designers went from 23.2 percent to 25.4 percent to 22.9 percent to 27.4 percent to 26.8 percent. In 2016-17, they designers filled 0.2 percent of all design positions filled. Over the five seasons studied, he designers filling positions decreased 3.7 percent, and she designers filling positions increased 3.6 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

**WHO DESIGNS IN LORT THEATRES BY GENDER: YEARLY PERCENTAGES OF POSITIONS
BY CATEGORIES: C-1**

12-13 - 16-17



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

In the C-1 category from 2012-13 to 2016-17, he designers went from 76.0 percent to 88.9 percent to 91.3 percent to 75.0 percent to 80.8 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions increased 4.8 percent, while she designers filling scenic design positions decreased 4.8 percent.

In the C-1 category from 2012-13 to 2016-17, she designers went from 72.0 percent to 86.7 percent to 73.9 percent to 87.5 percent to 76.0 percent 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. Over the five seasons studied, she designers filling costume design positions increased 4.0 percent, and he designers filling costume design positions decreased 4.0 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 90.0 percent to 84.4 percent to 78.3 percent to 83.3 percent to 73.1 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. Over the five seasons studied, he designers filling lighting design positions decreased 16.9 percent, and she designers filling lighting design positions increased 16.9 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 87.5 percent to 83.7 percent to 85.7 percent to 87.0 percent to 100.0 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. Over the five seasons studied, he designers filling sound design positions increased 12.5 percent, and she designers filling sound design positions decreased 12.5 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 100.0 percent to 87.5 percent to 66.7 percent to 50.0 percent to 0.0 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. Over the five seasons studied, he designers filling projection/video design positions decreased 100.0 percent, and she designers filling projection/video design positions increased 100.0 percent.

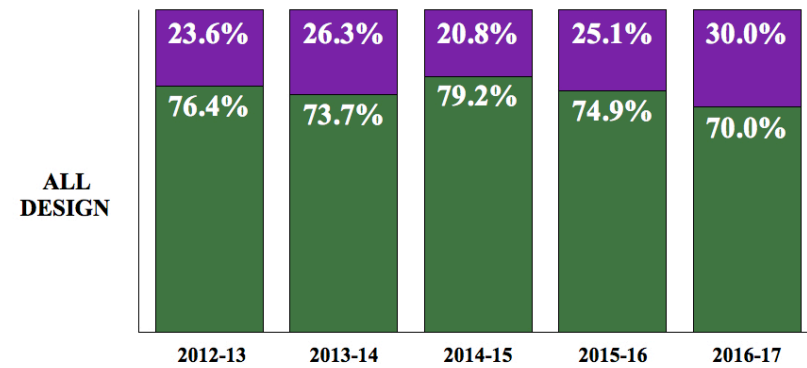
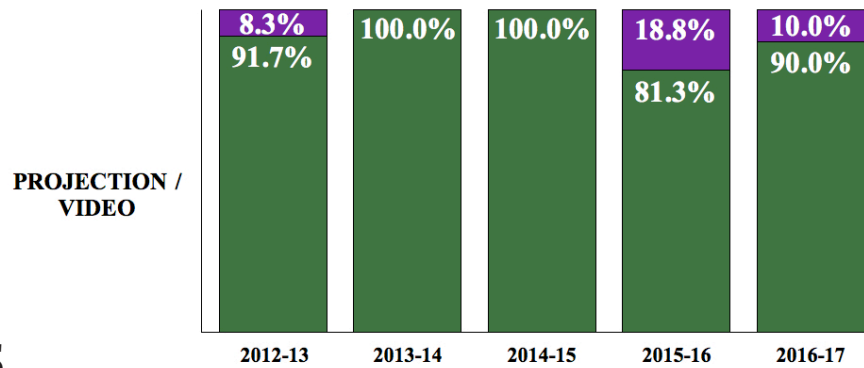
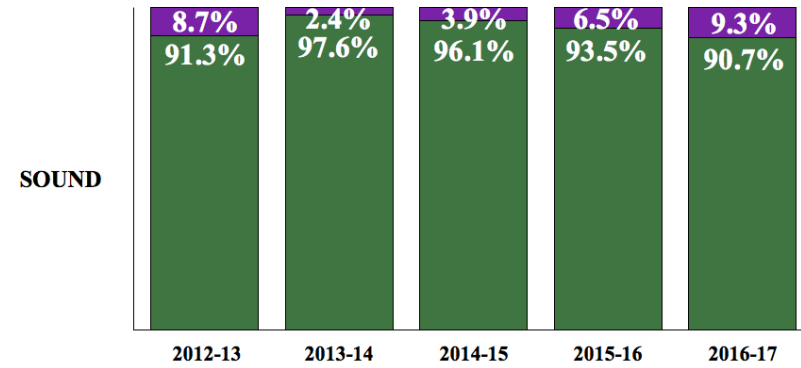
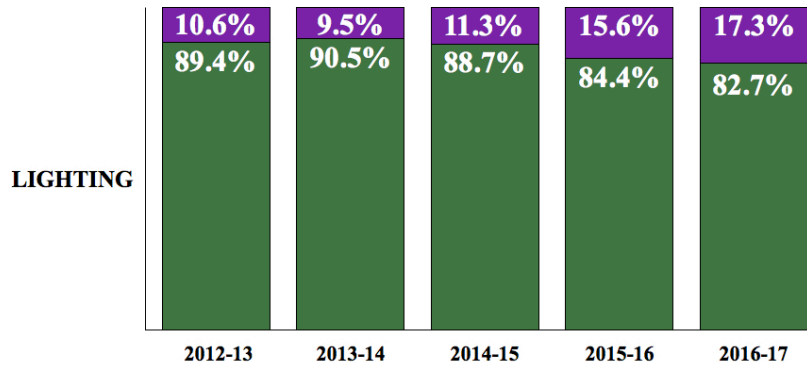
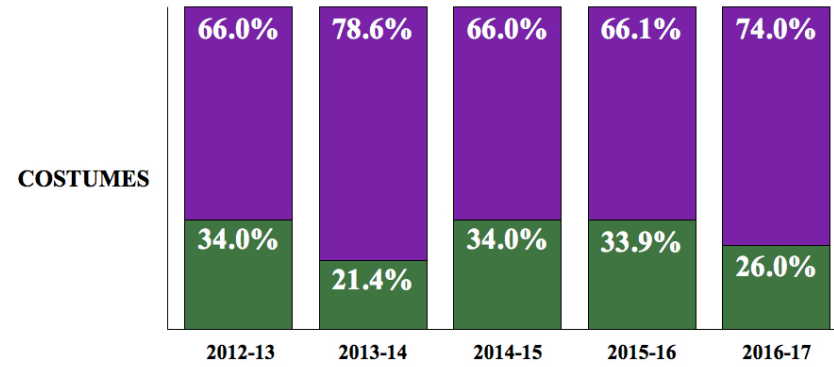
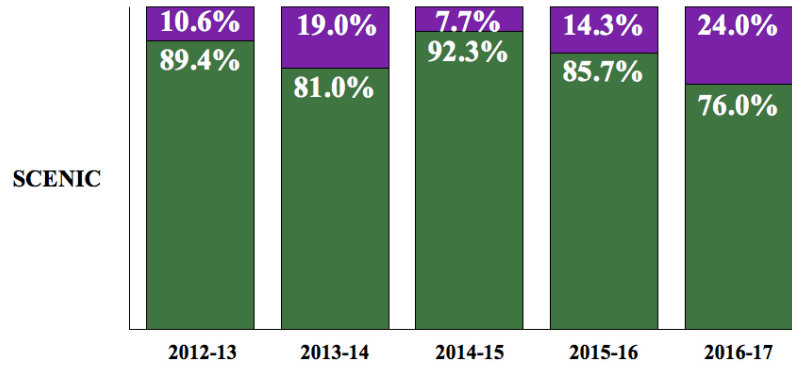
In the C-1 category from 2012-13 to 2016-17, he designers went from 71.2 percent to 68.3 percent to 69.9 percent to 63.6 percent to 67.9 percent of all design positions filled. She designers went from 28.8 percent to 31.7 percent to 30.1 percent to 36.4 percent to 32.1 percent. Over the five seasons studied, he designers filling positions decreased 3.3 percent, and she designers filling positions increased 3.3 percent.

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

% POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the C-2 category from 2012-13 to 2016-17, he designers went from 89.4 percent to 81.0 percent to 92.3 percent to 85.7 percent to 76.0 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 24.0 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 13.4 percent, while she designers filling scenic design positions increased 13.4 percent.

In the C-2 category from 2012-13 to 2016-17, she designers went from 66.0 percent to 78.6 percent to 66.0 percent to 66.1 percent to 74.0 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 33.9 percent to 26.0 percent. Over the five seasons studied, she designers filling costume design positions increased 8.0 percent, and he designers filling costume design positions decreased 8.0 percent.

In the C-2 category from 2012-13 to 2016-17, he designers went from 89.4 percent to 90.5 percent to 88.7 percent to 84.4 percent to 82.7 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 17.3 percent. Over the five seasons studied, he designers filling lighting design positions decreased 6.7 percent, and she designers filling lighting design positions increased 6.7 percent.

In the C-2 category from 2012-13 to 2016-17, he designers went from 91.3 percent to 97.6 percent to 96.1 percent to 93.5 percent to 90.7 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 9.3 percent. Over the five seasons studied, he designers filling sound design positions increased 0.6 percent, and she designers filling sound design positions decreased 0.6 percent.

In the C-2 category from 2012-13 to 2016-17, he designers went from 91.7 percent to 100.0 percent to 100.0 percent to 81.3 percent to 90.0 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 10.0 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 1.7 percent, and she designers filling projection/video design positions increased 1.7 percent.

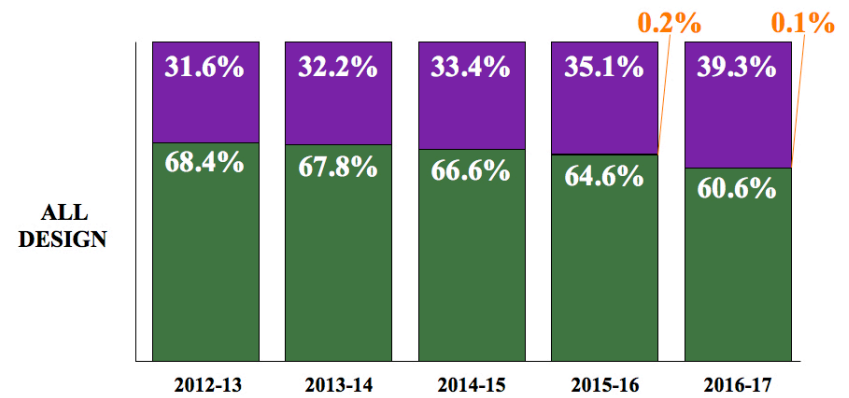
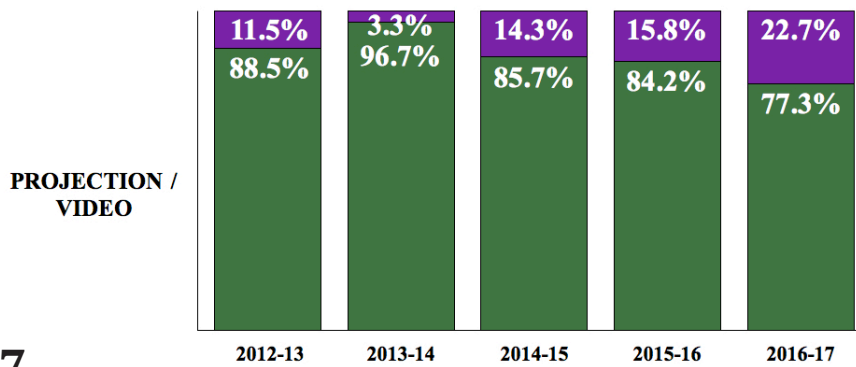
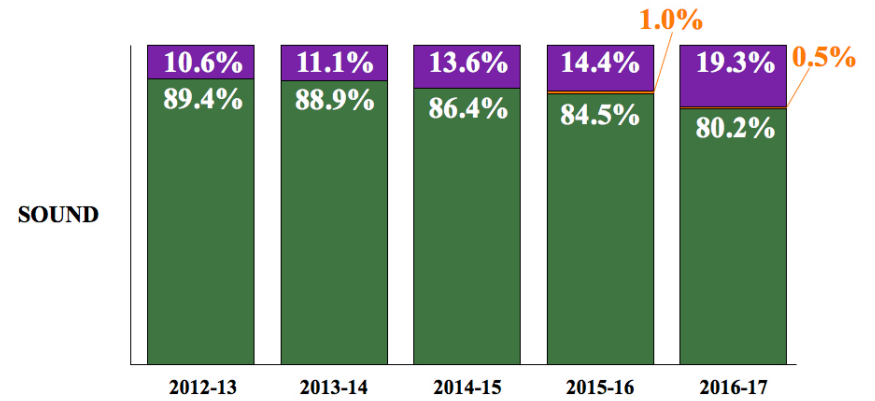
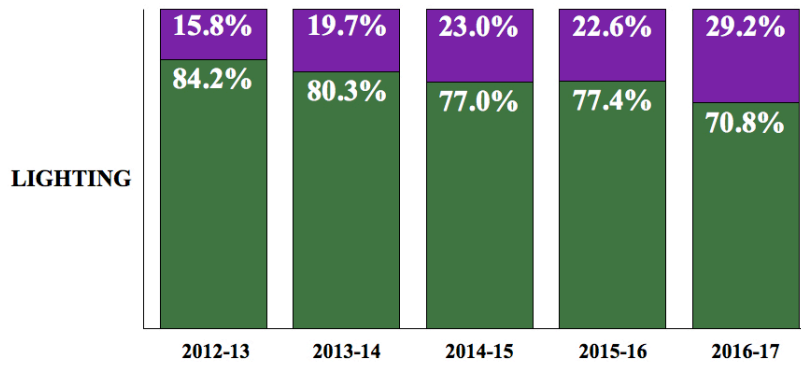
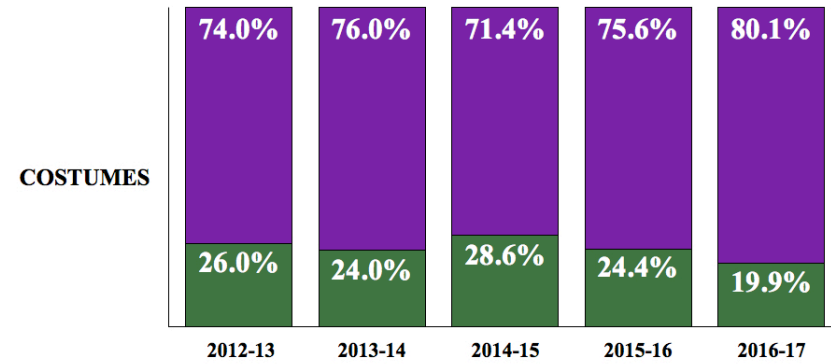
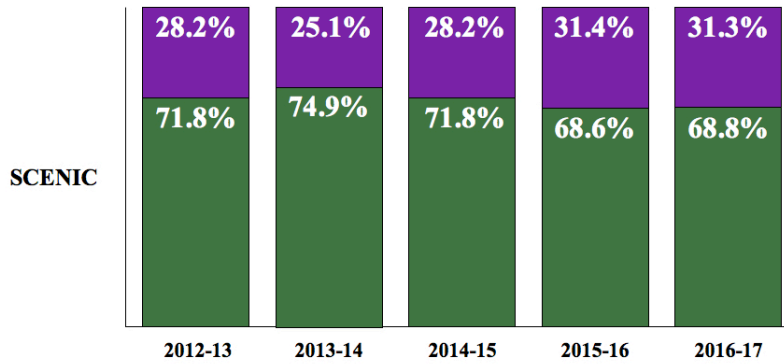
In the C-2 category from 2012-13 to 2016-17, he designers went from 76.4 percent to 73.7 percent to 79.2 percent to 74.9 percent to 70.0 percent of all design positions filled. She designers went from 23.6 percent to 26.3 percent to 20.8 percent to 25.1 percent to 30.0 percent. Over the five seasons studied, he designers filling positions decreased 6.4 percent, and she designers filling positions increased 6.4 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the D category from 2012-13 to 2016-17, he designers went from 71.8 percent to 74.9 percent to 71.8 percent to 68.6 percent to 68.8 percent of all scenic design positions filled each season. She designers went from 28.2 percent to 25.1 percent to 28.2 percent to 31.4 percent to 31.3 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 3.0 percent, while she designers filling scenic design positions increased 3.1 percent.

In the D category from 2012-13 to 2016-17, she designers went from 74.0 percent to 76.0 percent to 71.4 percent to 75.6 percent to 80.1 percent of all costume design positions filled each season. He designers went from 26.0 percent to 24.0 percent to 28.6 percent to 24.4 percent to 19.9 percent. Over the five seasons studied, she designers filling costume design positions increased 6.1 percent, and he designers filling costume design positions decreased 6.1 percent.

In the D category from 2012-13 to 2016-17, he designers went from 84.2 percent to 80.3 percent to 77.0 percent to 77.4 percent to 70.8 percent of all lighting design position filled each season. She designers went from 15.8 percent to 19.7 percent to 23.0 percent to 22.6 percent to 29.2 percent. Over the five seasons studied, he designers filling lighting design positions decreased 13.4 percent, and she designers filling lighting design positions increased 13.4 percent.

In the D category from 2012-13 to 2016-17, he designers went from 89.4 percent to 88.9 percent to 86.4 percent to 84.5 percent to 80.2 percent of all sound design positions filled each season. She designers went from 10.6 percent to 11.1 percent to 13.6 percent to 14.4 percent to 19.3 percent. From 2015-16 to 2016-17, they designers went from 1.0 percent to 0.5 percent of all sound design positions filled each season. Over the five seasons studied, he designers filling sound design positions decreased 9.2 percent, and she designers filling sound design positions increased 8.7 percent.

In the D category from 2012-13 to 2016-17, he designers went from 88.5 percent to 96.7 percent to 85.7 percent to 84.2 percent to 77.3 percent of all projection/video design positions filled each season. She designers went from 11.5 percent to 3.3 percent to 14.3 percent to 15.8 percent to 22.7 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 11.2 percent, and she designers filling projection/video design positions increased 11.2 percent.

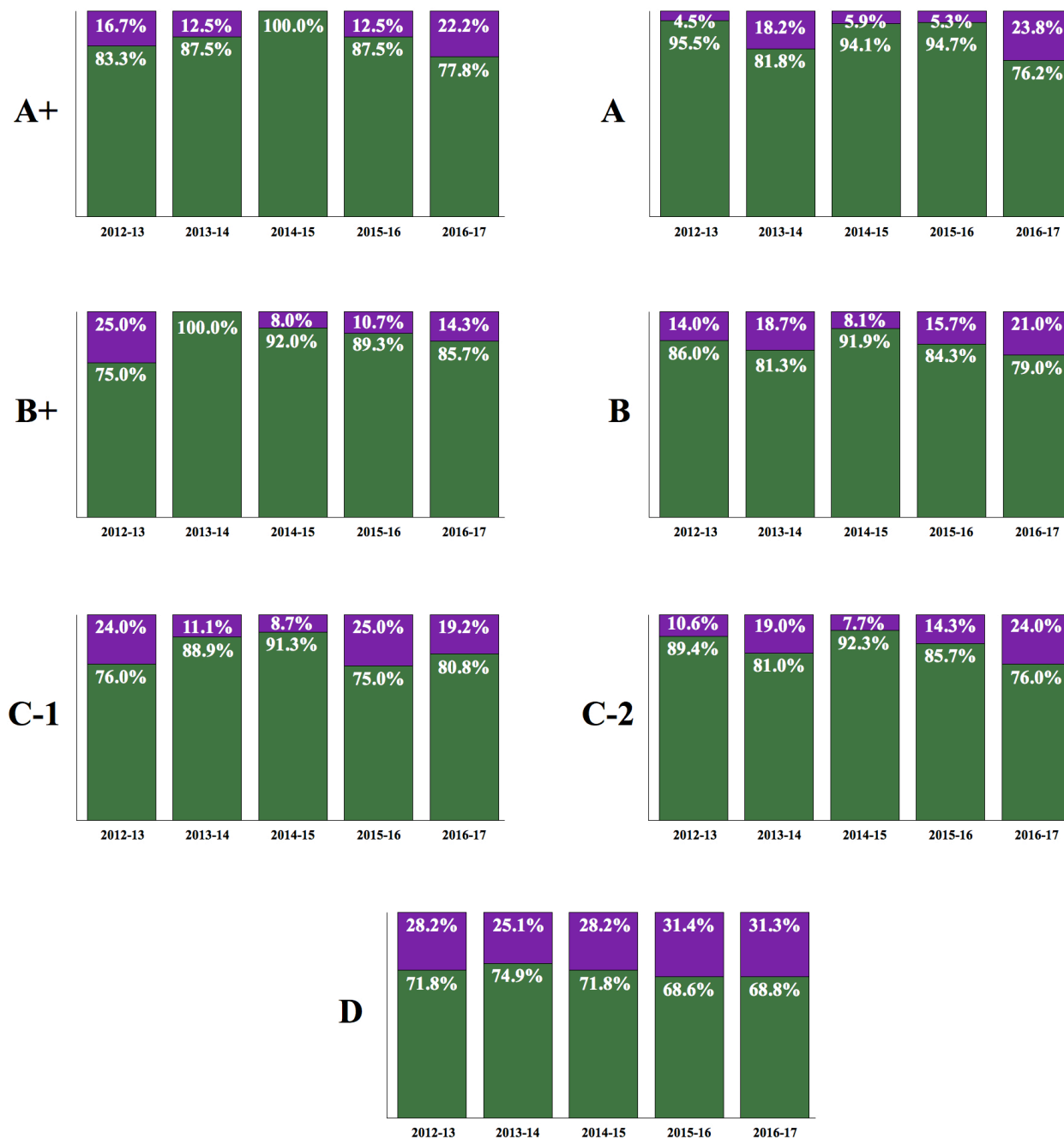
In the D category from 2012-13 to 2016-17, he designers went from 68.4 percent to 67.8 percent to 66.6 percent to 64.6 percent to 60.6 percent of all design positions filled. She designers went from 31.6 percent to 32.2 percent to 33.4 percent to 35.1 percent to 39.3 percent. From 2015-16 to 2016-17, they designers went from 0.2 percent to 0.1 percent of all design positions filled each season. Over the five seasons studied, he designers filling positions decreased 7.8 percent, and she designers filling positions increased 7.7 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the A+ category from 2012-13 to 2016-17, he designers went from 83.3 percent to 87.5 percent to 100.0 percent to 87.5 percent to 77.8 percent 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 22.2 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 5.5 percent, while she designers filling scenic design positions increased 5.5 percent.

In the A category from 2012-13 to 2016-17, he designers went from 95.5 percent to 81.8 percent to 94.1 percent to 94.7 percent to 76.2 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 19.3 percent, while she designers filling scenic design positions increased 19.3 percent.

In the B+ category from 2012-13 to 2016-17, he designers went from 75.0 percent to 100.0 percent to 92.0 percent to 89.3 percent to 85.7 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions increased 10.7 percent, while she designers filling scenic design positions decreased 10.7 percent.

In the B category from 2012-13 to 2016-17, he designers went from 86.0 percent to 81.3 percent to 91.9 percent to 84.3 percent to 79.0 percent of all scenic design positions filled each season. She designers went from 14.0 percent to 18.7 percent to 8.1 percent to 15.7 percent to 21.0 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 7.0 percent, while she designers filling scenic design positions increased 7.0 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 76.0 percent to 88.9 percent to 91.3 percent to 75.0 percent to 80.8 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 of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions increased 4.8 percent, while she designers filling scenic design positions decreased 4.8 percent.

In the C-2 category from 2012-13 to 2016-17, he designers went from 89.4 percent to 81.0 percent to 92.3 percent to 85.7 percent to 76.0 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 24.0 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 13.4 percent, while she designers filling scenic design positions increased 13.4 percent.

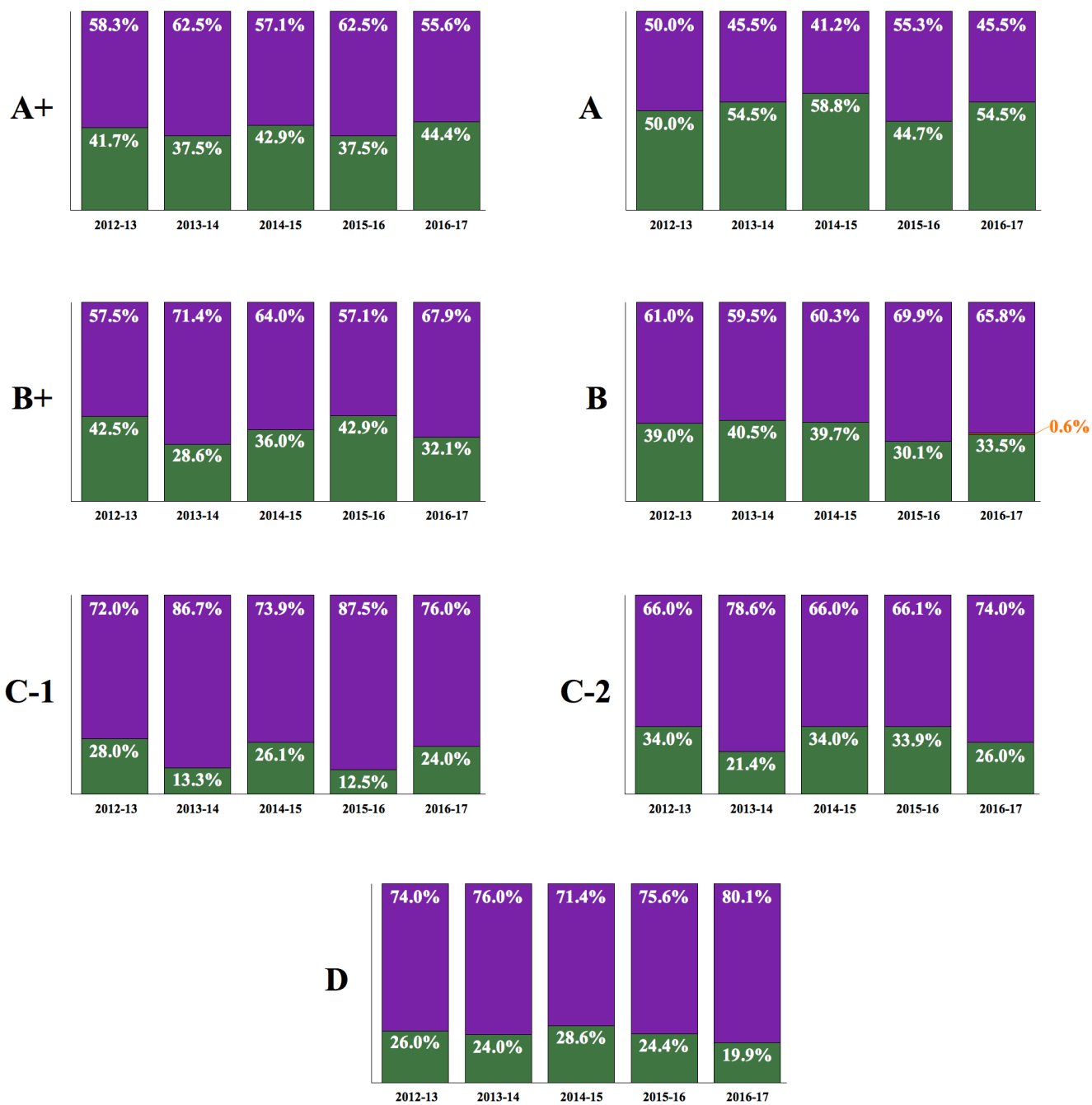
In the D category from 2012-13 to 2016-17, he designers went from 71.8 percent to 74.9 percent to 71.8 percent to 68.6 percent to 68.8 percent of all scenic design positions filled each season. She designers went from 28.2 percent to 25.1 percent to 28.2 percent to 31.4 percent to 31.3 percent of all scenic design positions filled each season. Over the five seasons studied, he designers filling scenic design positions decreased 3.0 percent, while she designers filling scenic design positions increased 3.1 percent.

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

% POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the A+ category from 2012-13 to 2016-17, she designers went from 58.3 percent to 62.5 percent to 57.1 percent to 62.5 percent to 55.6 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 44.4 percent. Over the five seasons studied, she designers filling costume design positions decreased 2.7 percent, and he designers filling costume design positions increased 2.7 percent.

In the A category from 2012-13 to 2016-17, she designers went from 50.0 percent to 45.5 percent to 41.2 percent to 55.3 percent to 45.5 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 54.5 percent. Over the five seasons studied, she designers filling costume design positions decreased 4.5 percent, and he designers filling costume design positions increased 4.5 percent.

In the B+ category from 2012-13 to 2016-17, she designers went from 57.5 percent to 71.4 percent to 64.0 percent to 57.1 percent to 67.9 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. Over the five seasons studied, she designers filling costume design positions increased 10.4 percent, and he designers filling costume design positions decreased 10.4 percent.

In the B category from 2012-13 to 2016-17, she designers went from 61.0 percent to 59.5 percent to 60.3 percent to 69.9 percent to 65.8 percent of all costume design positions filled each season. He designers went from 39.0 percent to 40.5 percent to 39.7 percent to 30.1 percent to 33.5 percent. In 2016-17, they designers filled 0.6% of all costume design positions filled that season. Over the five seasons studied, she designers filling costume design positions increased 4.8 percent, and he designers filling costume design positions decreased 5.5 percent.

In the C-1 category from 2012-13 to 2016-17, she designers went from 72.0 percent to 86.7 percent to 73.9 percent to 87.5 percent to 76.0 percent 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. Over the five seasons studied, she designers filling costume design positions increased 4.0 percent, and he designers filling costume design positions decreased 4.0 percent.

In the C-2 category from 2012-13 to 2016-17, she designers went from 66.0 percent to 78.6 percent to 66.0 percent to 66.1 percent to 74.0 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 33.9 percent to 26.0 percent. Over the five seasons studied, she designers filling costume design positions increased 8.0 percent, and he designers filling costume design positions decreased 8.0 percent.

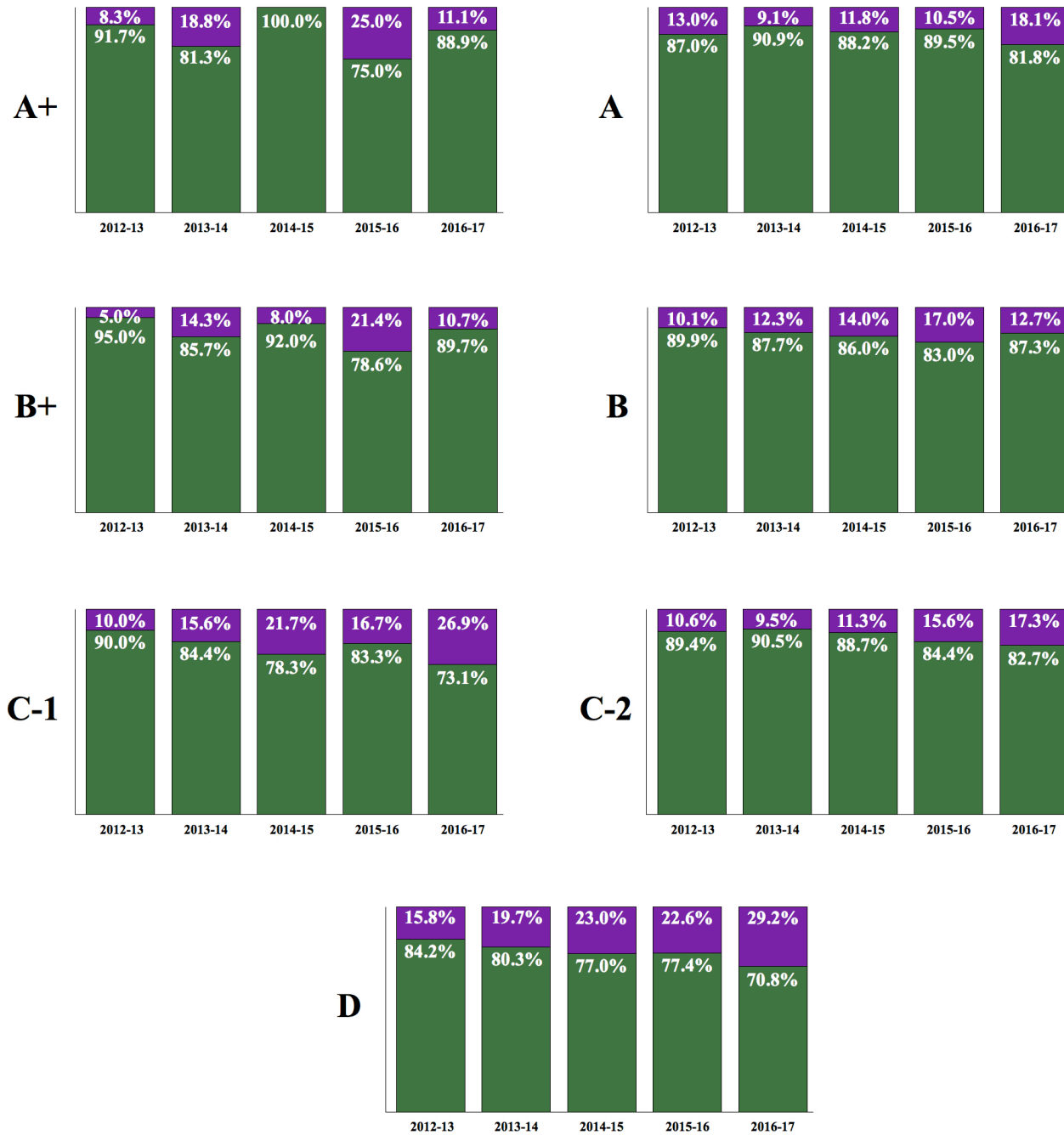
In the D category from 2012-13 to 2016-17, she designers went from 74.0 percent to 76.0 percent to 71.4 percent to 75.6 percent to 80.1 percent of all costume design positions filled each season. He designers went from 26.0 percent to 24.0 percent to 28.6 percent to 24.4 percent to 19.9 percent. Over the five seasons studied, she designers filling costume design positions increased 6.1 percent, and he designers filling costume design positions decreased 6.1 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the A+ category from 2012-13 to 2016-17, he designers went from 91.7 percent to 81.3 percent to 100.0 percent to 75.0 percent to 88.9 percent of all lighting design position filled each season. She designers went from 8.1 percent to 18.8 percent to 0.0 percent to 25.0 percent to 11.1 percent. Over the five seasons studied, he designers filling lighting design positions decreased 2.8 percent, and she designers filling lighting design positions increased 2.8 percent.

In the A category from 2012-13 to 2016-17, he designers went from 87.0 percent to 90.9 percent to 88.2 percent to 89.5 percent to 81.8 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. Over the five seasons studied, he designers filling lighting design positions decreased 5.2 percent, and she designers filling lighting design positions increased 5.2 percent.

In the B+ category from 2012-13 to 2016-17, he designers went from 95.0 percent to 85.7 percent to 92.0 percent to 78.6 percent to 89.7 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. Over the five seasons studied, he designers filling lighting design positions decreased 5.7 percent, and she designers filling lighting design positions increased 5.7 percent.

In the B category from 2012-13 to 2016-17, he designers went from 89.9 percent to 87.7 percent to 86.0 percent to 83.0 percent to 87.3 percent of all lighting design position filled each season. She designers went from 10.1 percent to 12.3 percent to 14.0 percent to 17.0 percent to 12.7 percent. Over the five seasons studied, he designers filling lighting design positions decreased 2.6 percent, and she designers filling lighting design positions increased 2.6 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 90.0 percent to 84.4 percent to 78.3 percent to 83.3 percent to 73.1 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. Over the five seasons studied, he designers filling lighting design positions decreased 16.9 percent, and she designers filling lighting design positions increased 16.9 percent.

In the C-2 category from 2012-13 to 2016-17, he designers went from 89.4 percent to 90.5 percent to 88.7 percent to 84.4 percent to 82.7 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 17.3 percent. Over the five seasons studied, he designers filling lighting design positions decreased 6.7 percent, and she designers filling lighting design positions increased 6.7 percent.

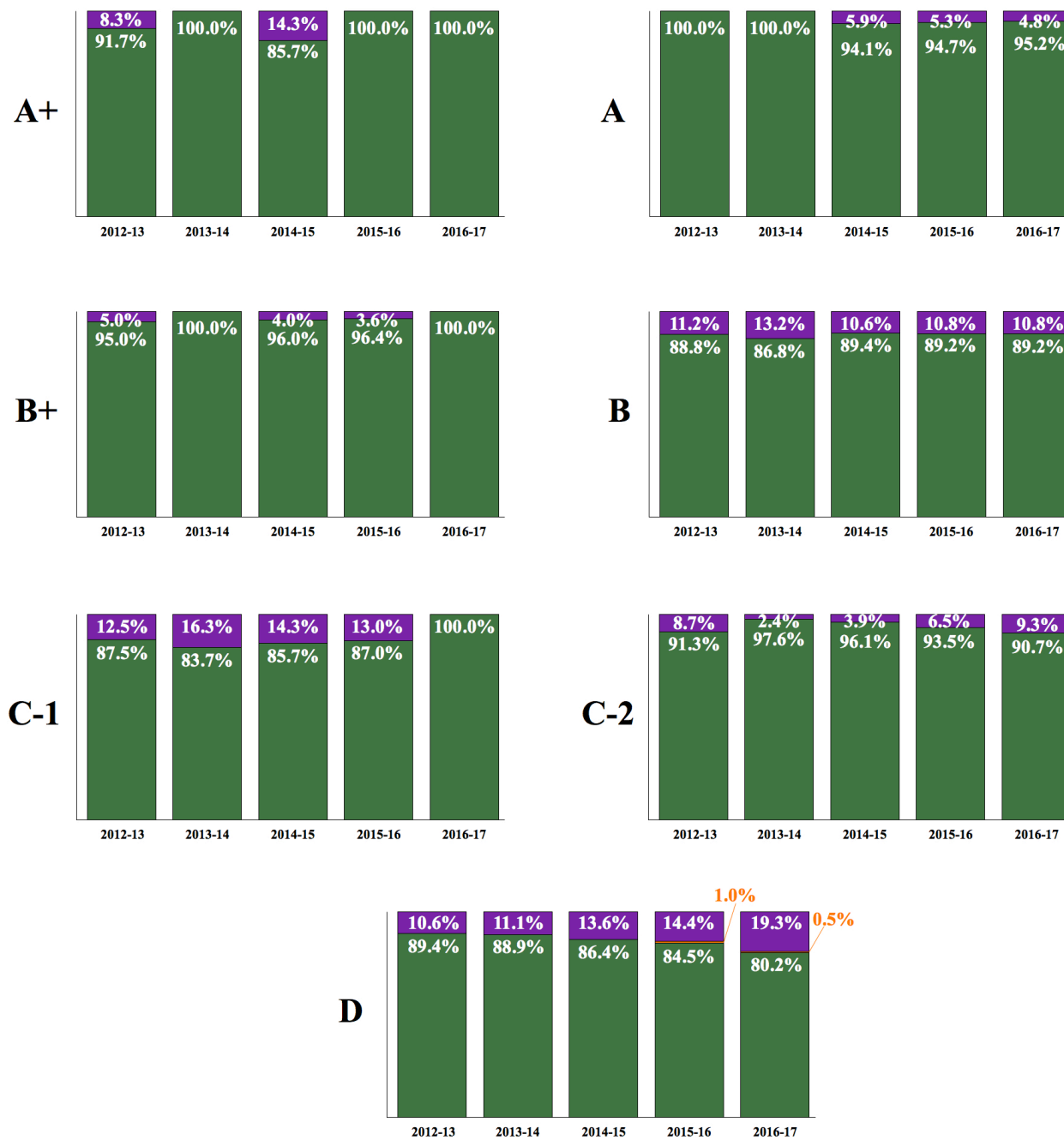
In the D category from 2012-13 to 2016-17, he designers went from 84.2 percent to 80.3 percent to 77.0 percent to 77.4 percent to 70.8 percent of all lighting design position filled each season. She designers went from 15.8 percent to 19.7 percent to 23.0 percent to 22.6 percent to 29.2 percent. Over the five seasons studied, he designers filling lighting design positions decreased 13.4 percent, and she designers filling lighting design positions increased 13.4 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the A+ category from 2012-13 to 2016-17, he designers went from 91.7 percent to 100.0 percent to 85.7 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. Over the five 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 2016-17, he designers went from 100.0 percent to 100.0 percent to 94.1 percent to 94.7 percent to 95.2 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. Over the five seasons studied, he designers filling sound design positions decreased 4.8 percent, and she designers filling sound design positions increased 4.8 percent.

In the B+ category from 2012-13 to 2016-17, he designers went from 95.0 percent to 100.0 percent to 96.0 percent to 96.4 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. Over the five 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 2016-17, he designers went from 88.8 percent to 86.8 percent to 89.4 percent to 89.2 percent to 89.2 percent of all sound design positions filled each season. She designers went from 11.2 percent to 13.2 percent to 10.6 percent to 10.8 percent to 10.8 percent. Over the five seasons studied, he designers filling sound design positions increased 0.4 percent, and she designers filling sound design positions decreased 0.4 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 87.5 percent to 83.7 percent to 85.7 percent to 87.0 percent to 100.0 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. Over the five seasons studied, he designers filling sound design positions increased 12.5 percent, and she designers filling sound design positions decreased 12.5 percent.

In the C-2 category from 2012-13 to 2016-17, he designers went from 91.3 percent to 97.6 percent to 96.1 percent to 93.5 percent to 90.7 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 9.3 percent. Over the five seasons studied, he designers filling sound design positions increased 0.6 percent, and she designers filling sound design positions decreased 0.6 percent.

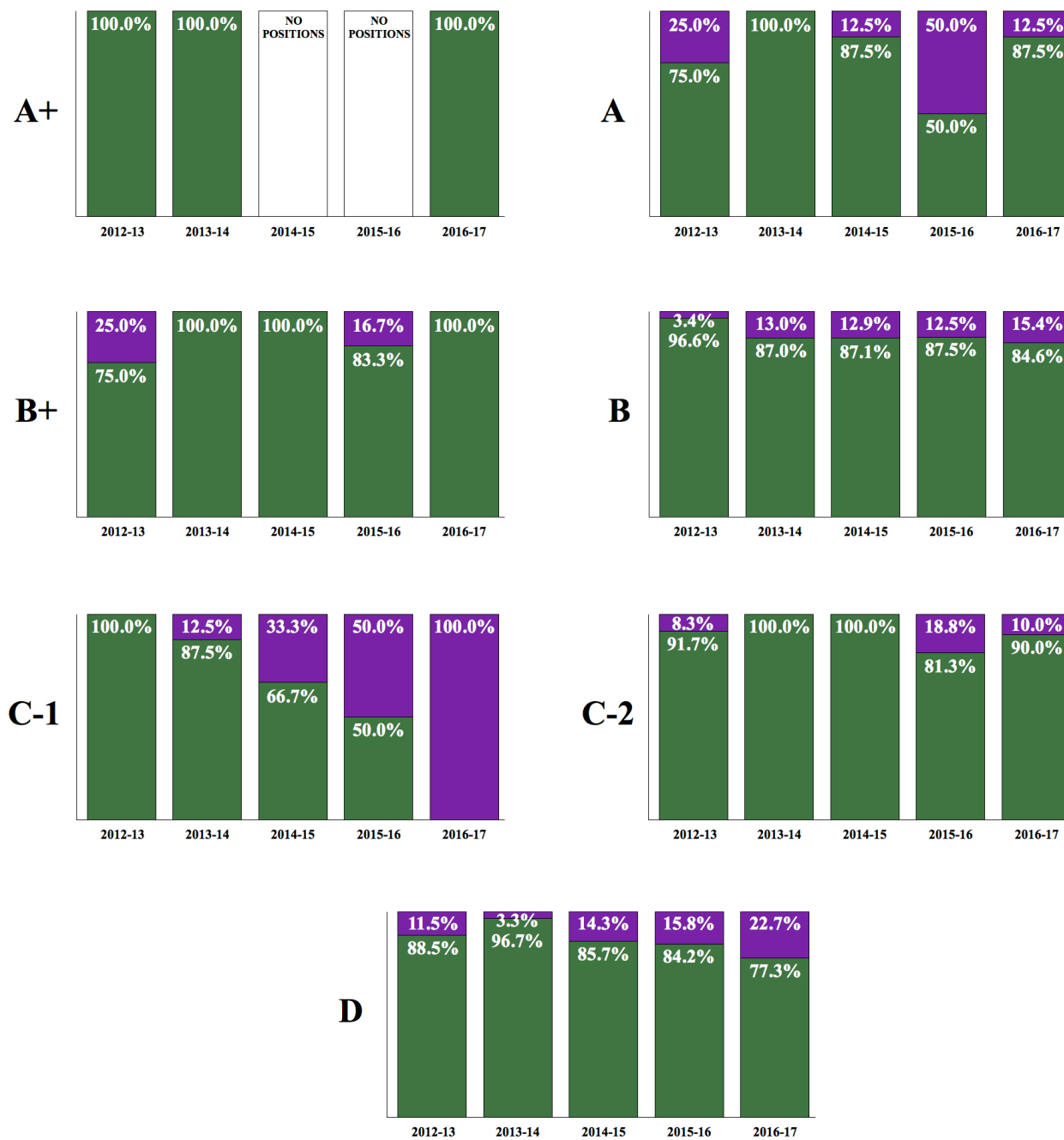
In the D category from 2012-13 to 2016-17, he designers went from 89.4 percent to 88.9 percent to 86.4 percent to 84.5 percent to 80.2 percent of all sound design positions filled each season. She designers went from 10.6 percent to 11.1 percent to 13.6 percent to 14.4 percent to 19.3 percent. From 2015-16 to 2016-17, they designers went from 1.0 percent to 0.5 percent of all sound design positions filled each season. Over the five seasons studied, he designers filling sound design positions decreased 9.2 percent, and she designers filling sound design positions increased 8.7 percent.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



Who Designs Projections / Video in LORT Theatres by Gender: 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 2016-17, he designers went from 100.0 percent to 100.0 percent to no positions for two seasons 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. Over the five seasons studied, he designers filling projection/video design positions remained steady at 100.0 percent of the positions, and she designers filling projection/video design positions remained steady at 0.0 percent of the positions..

In the A category from 2012-13 to 2016-17, he designers went from 75.0 percent to 100.0 percent to 87.5 percent to 50.0 percent to 12.5 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 12.5 percent. Over the five seasons studied, he designers filling projection/video design positions increased 12.5 percent, and she designers filling projection/video design positions decreased 12.5 percent.

In the B+ category from 2012-13 to 2016-17, he designers went from 75.0 percent to 100.0 percent to 100.0 percent to 83.3 percent to 100.0 percent 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. Over the five seasons studied, he designers filling projection/video design positions increased 25.0 percent, and she designers filling projection/video design positions decreased 25.0 percent.

In the B category from 2012-13 to 2016-17, he designers went from 96.6 percent to 87.0 percent to 87.1 percent to 87.5 percent to 84.6 percent of all projection/video design positions filled each season. She designers went from 3.4 percent to 13.0 percent to 12.9 percent to 12.5 percent to 15.4 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 12.0 percent, and she designers filling projection/video design positions increased 12.0 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 100.0 percent to 87.5 percent to 66.7 percent to 50.0 percent to 0.0 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. Over the five seasons studied, he designers filling projection/video design positions decreased 100.0 percent, and she designers filling projection/video design positions increased 100.0 percent.

In the C-2 category from 2012-13 to 2016-17, he designers went from 91.7 percent to 100.0 percent to 100.0 percent to 81.3 percent to 90.0 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 10.0 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 1.7 percent, and she designers filling projection/video design positions increased 1.7 percent.

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

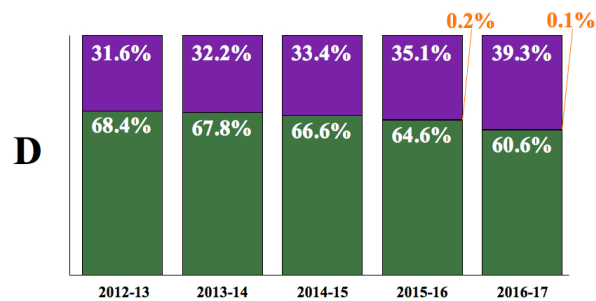
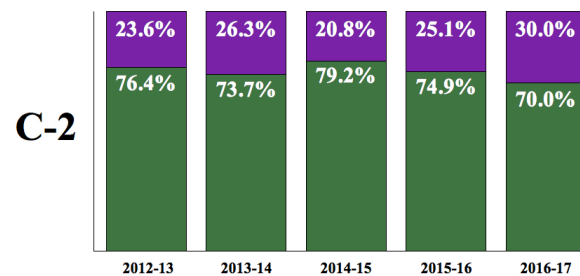
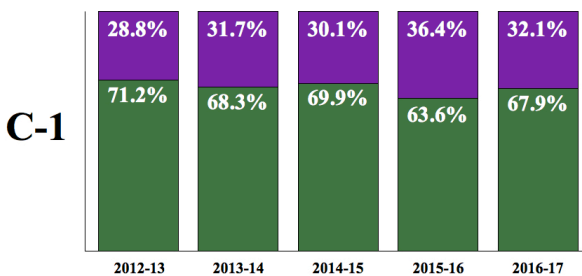
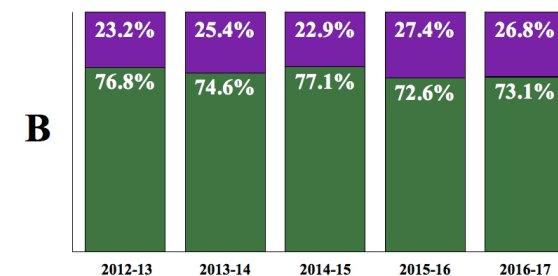
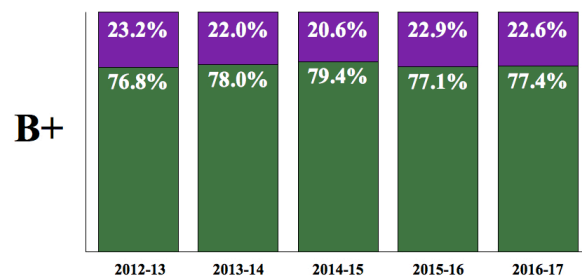
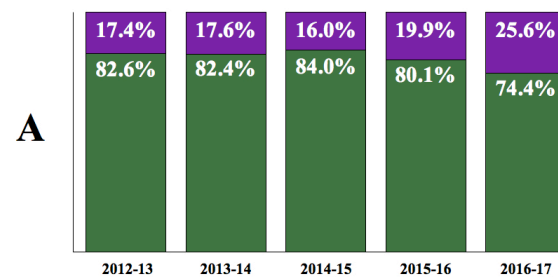
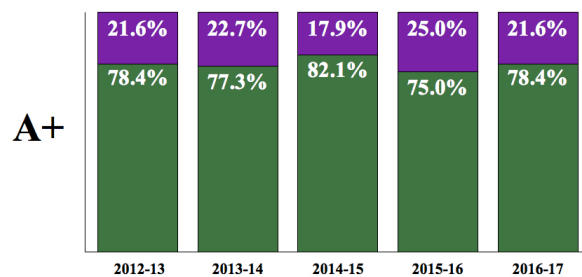
In the D category from 2012-13 to 2016-17, he designers went from 88.5 percent to 96.7 percent to 85.7 percent to 84.2 percent to 77.3 percent of all projection/video design positions filled each season. She designers went from 11.5 percent to 3.3 percent to 14.3 percent to 15.8 percent to 22.7 percent. Over the five seasons studied, he designers filling projection/video design positions decreased 11.2 percent, and she designers filling projection/video design positions increased 11.2 percent.

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

% POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In the A+ category from 2012-13 to 2016-17, he designers went from 78.4 percent to 77.3 percent to 82.1 percent to 75.0 percent to 78.4 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 21.6 percent. Over the five seasons studied, he designers filling positions remained steady at 78.4 percent, and she designers filling positions remained steady at 21.6 percent.

In the A category from 2012-13 to 2016-17, he designers went from 82.6 percent to 82.4 percent to 84.0 percent to 80.1 percent to 74.4 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. Over the five seasons studied, he designers filling positions decreased 8.2 percent, and she designers filling positions increased 8.2 percent.

In the B+ category from 2012-13 to 2016-17, he designers went from 76.8 percent to 78.0 percent to 79.4 percent to 77.1 percent to 77.4 percent 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. Over the five seasons studied, he designers filling positions increased 0.6 percent, and she designers filling positions decreased 0.6 percent.

In the B category from 2012-13 to 2016-17, he designers went from 76.8 percent to 74.6 percent to 77.1 percent to 72.6 percent to 73.1 percent of all design positions filled. She designers went from 23.2 percent to 25.4 percent to 22.9 percent to 27.4 percent to 26.8 percent. In 2016-17, they designers filled 0.2 percent of all design positions filled. Over the five seasons studied, he designers filling positions decreased 3.7 percent, and she designers filling positions increased 3.6 percent.

In the C-1 category from 2012-13 to 2016-17, he designers went from 71.2 percent to 68.3 percent to 69.9 percent to 63.6 percent to 67.9 percent 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. Over the five seasons studied, he designers filling positions decreased 3.3 percent, and she designers filling positions increased 3.3 percent.

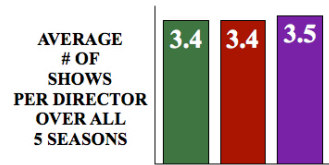
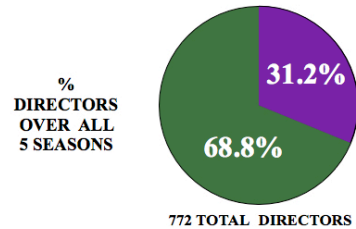
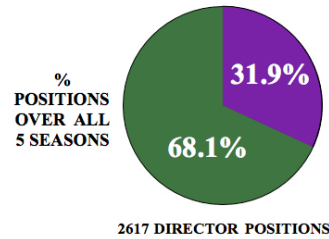
In the C-2 category from 2012-13 to 2016-17, he designers went from 76.4 percent to 73.7 percent to 79.2 percent to 74.9 percent to 70.0 percent of all design positions filled. She designers went from 23.6 percent to 26.3 percent to 20.8 percent to 25.1 percent to 30.0 percent. Over the five seasons studied, he designers filling positions decreased 6.4 percent, and she designers filling positions increased 6.4 percent.

In the D category from 2012-13 to 2016-17, he designers went from 68.4 percent to 67.8 percent to 66.6 percent to 64.6 percent to 60.6 percent of all design positions filled. She designers went from 31.6 percent to 32.2 percent to 33.4 percent to 35.1 percent to 39.3 percent. From 2015-16 to 2016-17, they designers went from 0.2 percent to 0.1 percent of all design positions filled each season. Over the five seasons studied, he designers filling positions decreased 7.8 percent, and she designers filling positions decreased 7.7 percent.

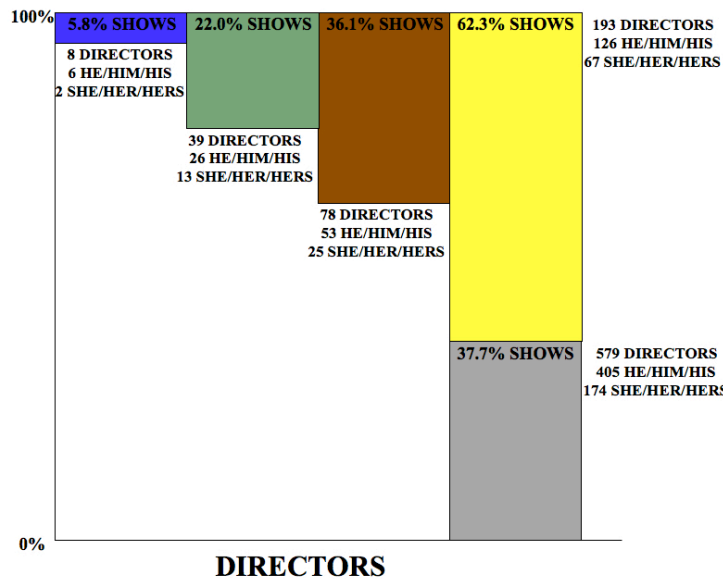
WHO DIRECTS IN LORT THEATRES BY GENDER: POSITIONS & PEOPLE, AVERAGES, & PROLIFICITY

12-13 - 16-17

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



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



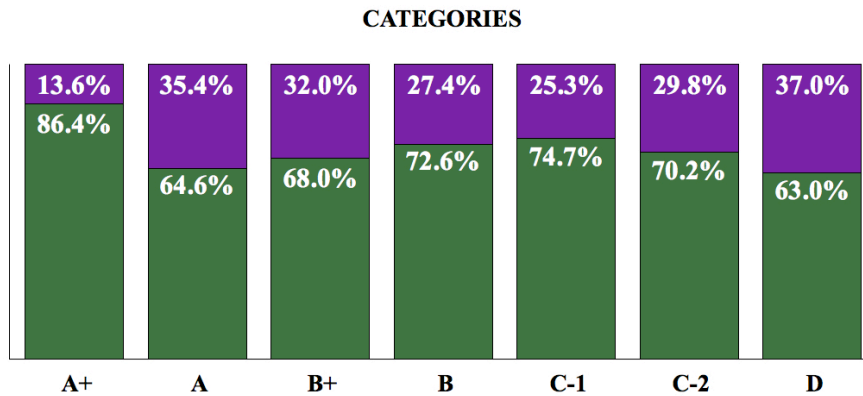
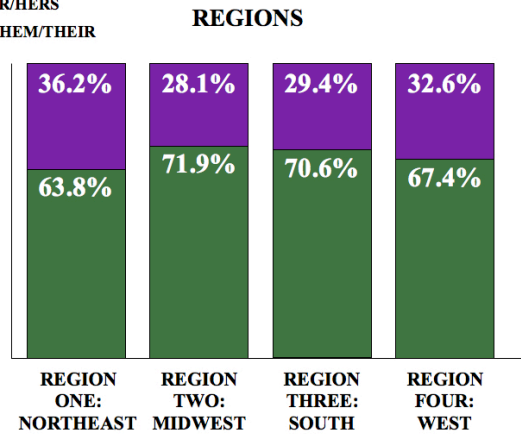
Who Directs in LORT Theatres by Gender: Positions & People, Averages, & Prolificity

Of the 2617 director positions over the five years examined, 68.1 percent were filled by he directors, and 31.9 percent were filled by she directors. Of the 772 directors, 68.8 percent were he directors, and 31.2 percent were she directors. Over the five seasons, directors averaged 3.4 shows, with he designers averaging 3.4 shows, and she directors averaging 3.5 shows.

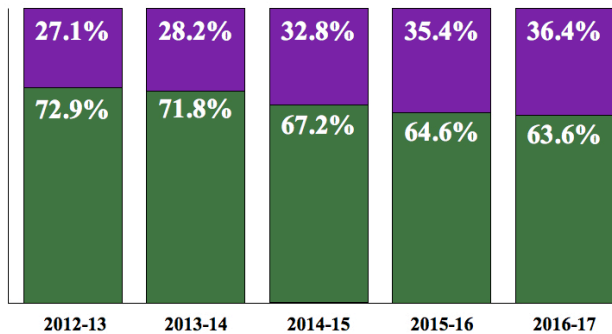
The most prolific 1 percent of directors directed 5.8 percent of all shows with a director, and is comprised of eight directors, with six he directors and two she directors. These eight directors did 152 shows over the five seasons. The most prolific 5 percent directed 22.0 percent of shows with a director, and is comprised of thirty-nine directors, with twenty-six (66.7 percent of the most prolific 5 percent) he directors, and thirteen (33.3 percent of the most prolific 5 percent) she directors. The most prolific 10 percent directed 36.1 percent of all shows with a director, and is comprised of 78 directors, with fifty-three (67.9 percent of the most prolific 10 percent) he directors, and twenty-five (32.1 percent of the most prolific 10 percent) she directors. The most prolific 25 percent directed 62.3 percent of all shows with a director, comprised of 193 directors, with 126 (65.3 percent of the most prolific 25 percent) he directors, being 23.7 percent of all he directors, and 67 (34.7 percent of the most prolific 25 percent) she directors, being 27.8 percent of all she directors. The least prolific 75 percent directed 37.7 percent of shows, and is comprised of 579 directors, with 405 (69.9 percent of the least prolific 75 percent) he directors, and 174 (30.1 percent of the least prolific 75 percent) she directors.

**WHO DIRECTS IN LORT THEATRES BY GENDER:
REGIONS, CATEGORIES, & YEARLY PERCENTAGES BY POSITIONS**
12-13 - 16-17

% POSITIONS OVER ALL 5 SEASONS
 HE/HIM/HIS
 SHE/HER/HERS
 THEY/THEM/THEIR



YEARLY AVERAGES BY POSITIONS



Who Directs in LORT Theatres by Gender: 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, 63.8 percent of all positions were filled by he directors, and 36.2 percent were filled by she directors in region one. 71.9 percent of positions were filled by he directors, and 28.1 percent were filled by she directors in region two. In region three, 70.6 percent of positions were filled by he directors, and 29.4 percent were filled by she directors. 67.4 percent of positions were filled by he directors, and 32.6 percent were filled by she directors in region four.

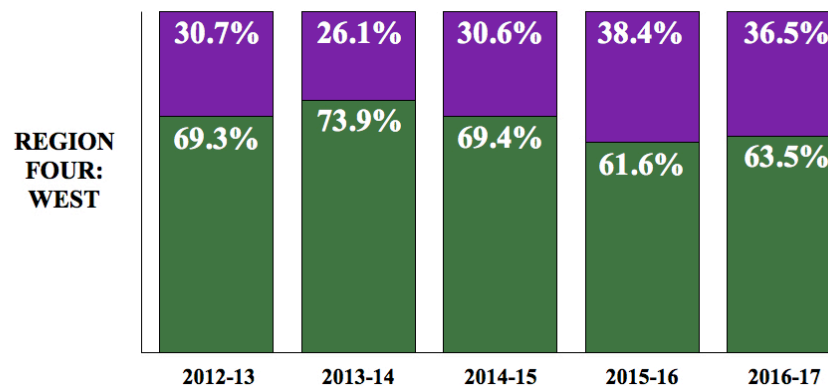
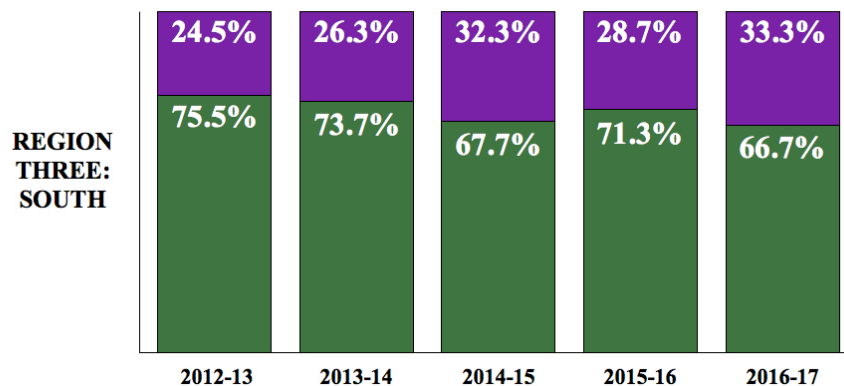
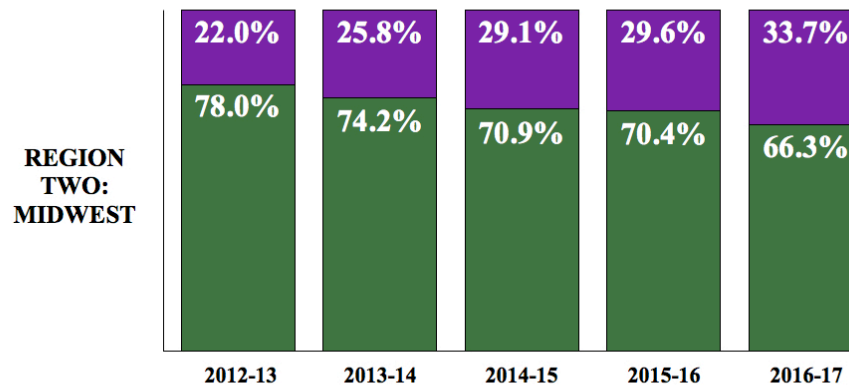
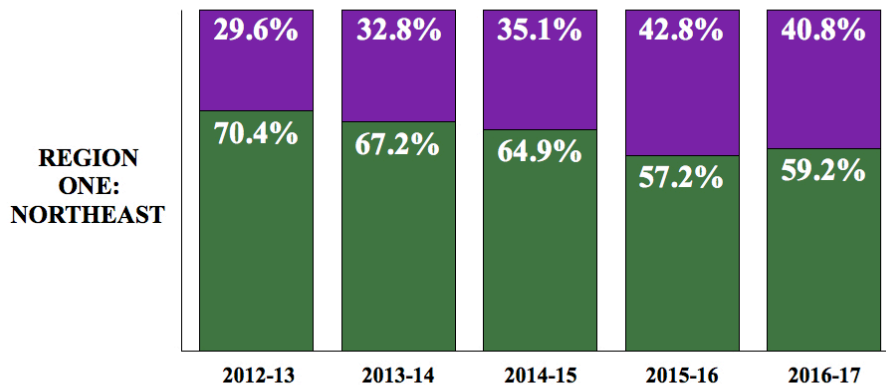
In direction, 86.4 percent of the forty-four positions were filled by he directors, and 13.6 percent by she directors in the A+ category. In the A category, 64.6 percent of the 103 positions were filled by he directors, and 35.4 percent by she directors. 68.0 percent of the 122 positions were filled by he directors, and 32.0 percent by she directors in the B+ category. In the B category, 72.6 percent of the 797 positions were filled by he directors, and 27.4 percent by she directors. 74.7 percent of the 168 positions were filled by he directors, and 25.3 percent by she directors in the C-1 category. In the C-2 category, 70.2 percent of the 257 positions were filled by he directors, and 29.8 percent by she directors. In the D category, 63.0 percent of the 1126 positions were filled by he directors, and 37.0 percent by she directors.

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

%
 POSITIONS
 OVER ALL
 5 SEASONS

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

12-13 - 16-17



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

In region one, from 2012-13 to 2016-17, he directors went from 70.4 percent to 67.2 percent to 64.9 percent to 57.2 percent to 59.2 percent of all direction positions filled each season. She directors went from 29.6 percent to 32.8 percent to 35.1 percent to 42.8 percent to 40.8 percent of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 11.2 percent, while she directors filling direction positions increased 11.2 percent.

In region two, from 2012-13 to 2016-17, he directors went from 78.0 percent to 74.2 percent to 70.9 percent to 70.4 percent to 66.3 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 of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 11.7 percent, while she directors filling direction positions increased 11.7 percent.

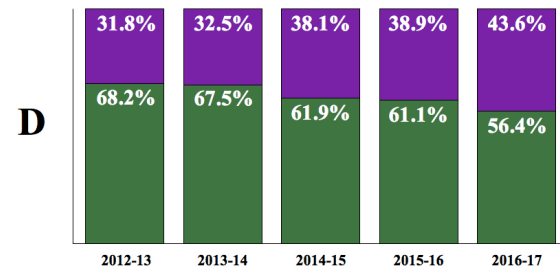
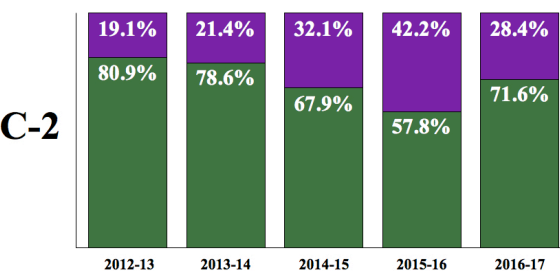
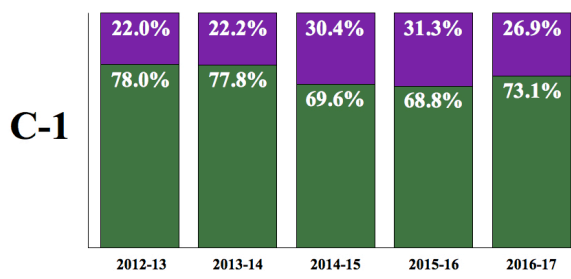
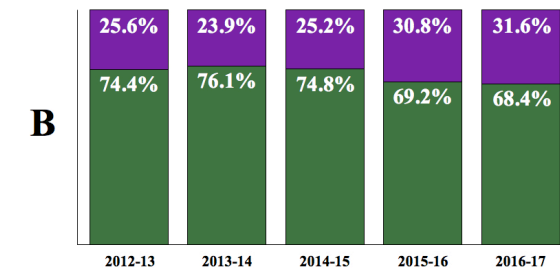
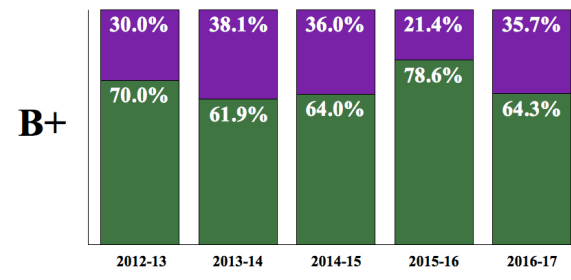
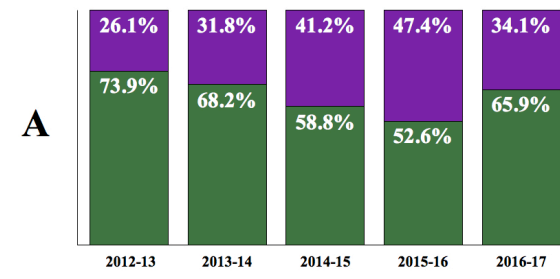
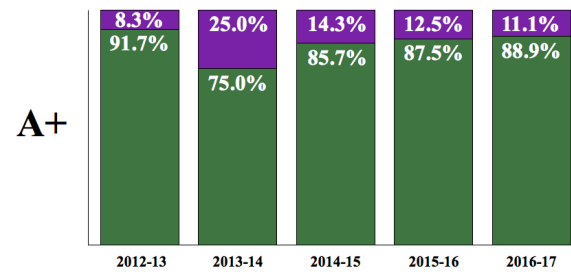
In region three, from 2012-13 to 2016-17, he directors went from 75.5 percent to 73.7 percent to 67.7 percent to 71.3 percent to 66.7 percent of all direction positions filled each season. She directors went from 24.5 percent to 26.3 percent to 32.3 percent to 28.7 percent to 33.3 percent of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 8.8 percent, while she directors filling direction positions increased 8.8 percent.

In region four, from 2012-13 to 2016-17, he directors went from 69.3 percent to 73.9 percent to 69.4 percent to 61.6 percent to 63.5 percent of all direction positions filled each season. She directors went from 30.7 percent to 26.1 percent to 30.6 percent to 38.4 percent to 36.5 percent of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 5.8 percent, while she directors filling direction positions increased 5.8 percent.

WHO DIRECTS IN LORT THEATRES BY GENDER: YEARLY PERCENTAGES OF POSITIONS BY CATEGORIES
 12-13 - 16-17

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

% POSITIONS OVER ALL 5 SEASONS



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

In the A+ category, from 2012-13 to 2016-17, he directors went from 91.7 percent to 75.0 percent to 85.7 percent to 87.5 percent to 88.9 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 11.1 percent of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 2.8 percent, while she directors filling direction positions increased 2.8 percent.

In the A category, from 2012-13 to 2016-17, he directors went from 73.9 percent to 68.2 percent to 58.8 percent to 52.6 percent to 65.9 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 of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 8.0 percent, while she directors filling direction positions increased 8.0 percent.

In the B+ category, from 2012-13 to 2016-17, he directors went from 70.0 percent to 61.9 percent to 64.0 percent to 78.6 percent to 64.3 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 of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 5.7 percent, while she directors filling direction positions increased 5.7 percent.

In the B category, from 2012-13 to 2016-17, he directors went from 74.4 percent to 76.1 percent to 74.8 percent to 69.2 percent to 68.4 percent of all direction positions filled each season. She directors went from 25.6 percent to 23.9 percent to 25.2 percent to 30.8 percent to 31.6 percent of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 6.0 percent, while she directors filling direction positions increased 6.0 percent.

In the C-1 category, from 2012-13 to 2016-17, he directors went from 78.0 percent to 77.8 percent to 69.6 percent to 68.8 percent to 73.1 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 of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 4.9 percent, while she directors filling direction positions increased 4.9 percent.

In the C-2 category, from 2012-13 to 2016-17, he directors went from 80.9 percent to 78.6 percent to 67.9 percent to 57.8 percent to 71.6 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 28.4 percent of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 9.3 percent, while she directors filling direction positions increased 9.3 percent.

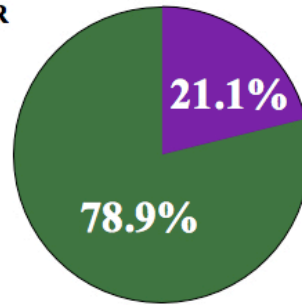
In the D category, from 2012-13 to 2016-17, he directors went from 68.2 percent to 67.5 percent to 61.9 percent to 61.1 percent to 56.4 percent of all direction positions filled each season. She directors went from 31.8 percent to 32.5 percent to 38.1 percent to 38.9 percent to 43.6 percent of all direction design positions filled each season. Over the five seasons studied, he directors filling direction positions decreased 11.8 percent, while she directors filling direction positions increased 11.8 percent.

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

12-13 - 16-17

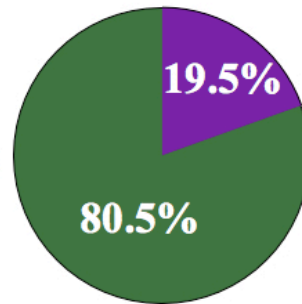
- HE/HIM/HIS
- SHE/HER/HERS
- THEY/THEM/THEIR

%
SEASONS
OVER ALL
5 SEASONS



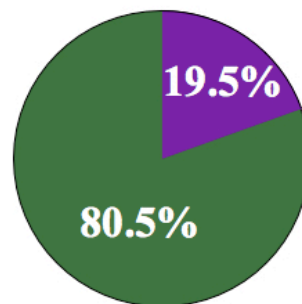
359 TOTAL SEASONS

%
PRODUCTIONS
OVER ALL
5 SEASONS



2619 TOTAL PRODUCTIONS

%
ARTISTIC
DIRECTORS
OVER ALL
5 SEASONS



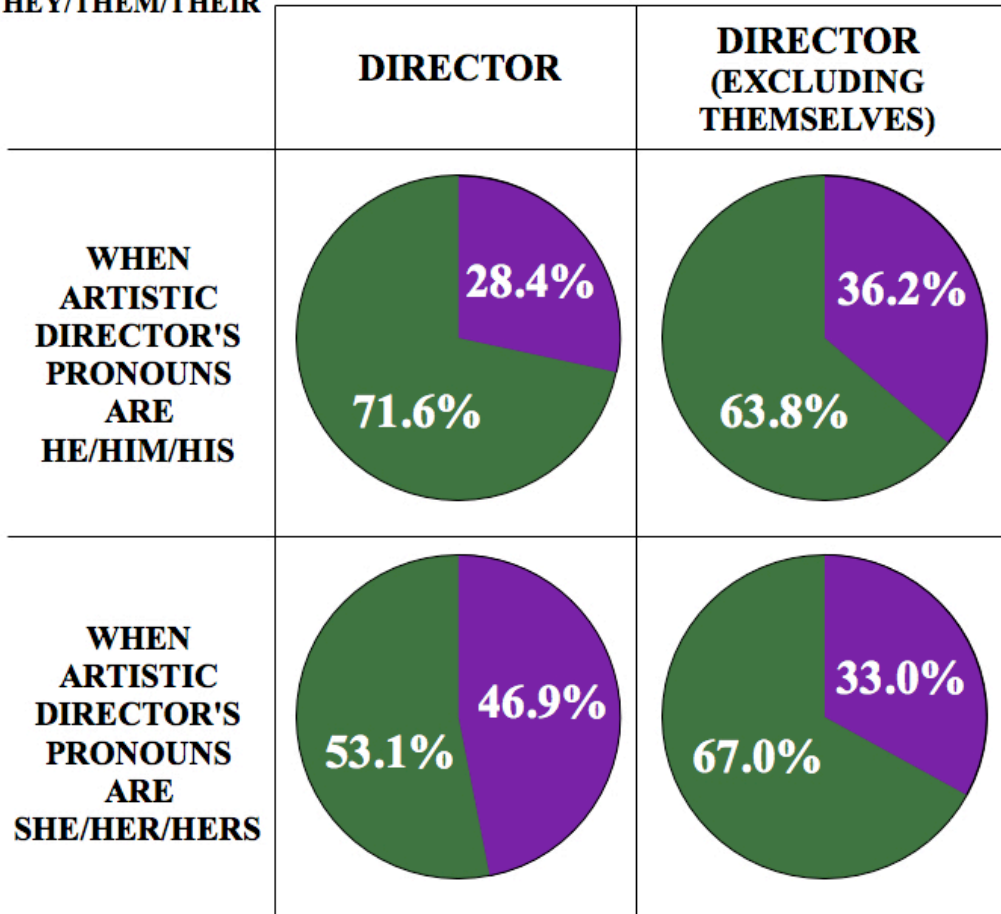
82 TOTAL ARTISTIC
DIRECTORS

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

Of the 359 seasons, 78.9 percent were led by he artistic directors, and 21.1 percent were led by she artistic directors. Of the 2619 productions, 80.5 percent were led by he artistic directors, and 19.5 percent were led by she artistic directors. He artistic directors were 80.5 percent of all 82 artistic directors, and she artistic directors were 19.5 percent.

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

■ HE/HIM/HIS % POSITIONS OVER ALL
■ SHE/HER/HERS 5 SEASONS 12-13 - 16-17
■ THEY/THEM/THEIR



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

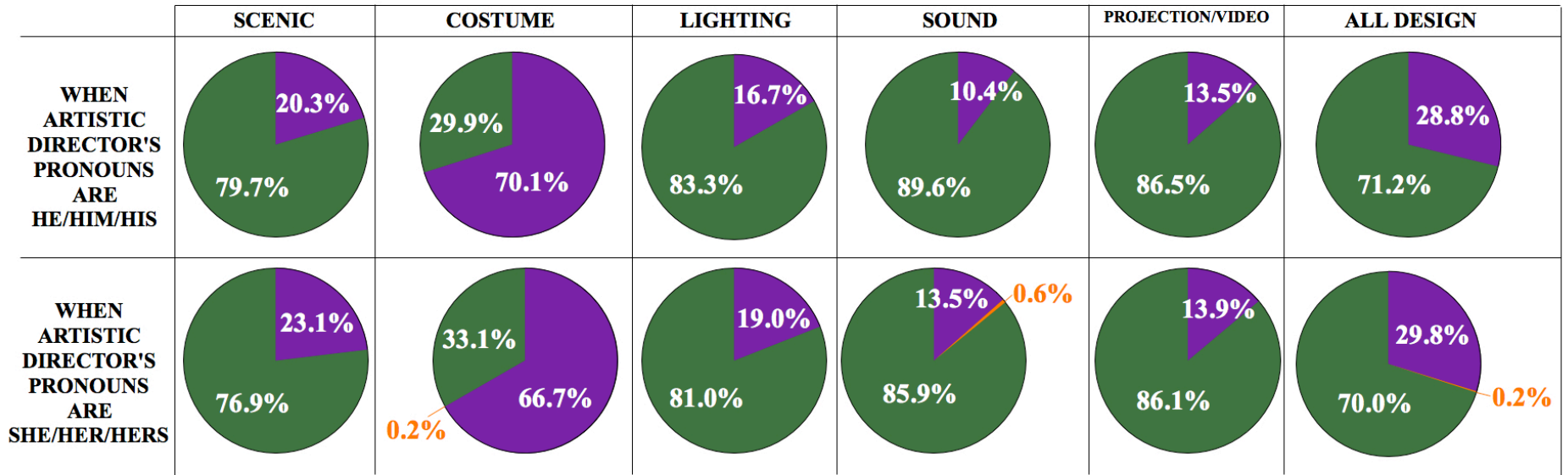
When the artistic director's pronouns are he/him/his, 71.6 percent of director positions went to he directors, and 28.4 percent to she directors. When the artistic director's pronouns are she/her/hers, 53.1 percent of director positions went to he directors, and 46.9 percent to she directors. Excluding themselves, when the artistic director's pronouns are he/him/his, 63.8 percent of director positions went to he directors, and 36.2 percent to she directors. Excluding themselves, when the artistic director's pronouns are she/her/hers, 67.0 percent of director positions went to he directors, and 33.0 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 Gender: Correlations between Artistic Director & Designers

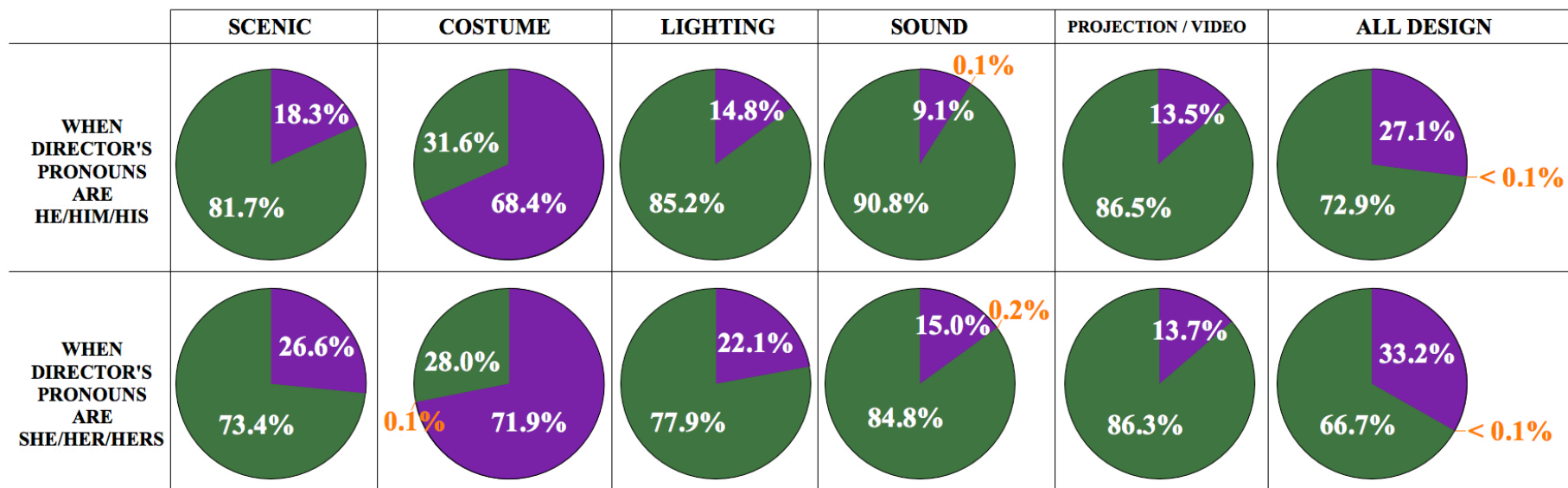
When the artistic director's pronouns are he/him/his, 79.7 percent of the 2093 scenic design positions went to he designers, and 20.3 percent to she designers. 70.1 percent of the 2070 costume design positions went to she designers, and 29.9 percent to he designers. Of the 2100 lighting design positions, 83.3 percent went to he designers, and 16.7 percent to she designers. 89.6 percent of the 2018 sound design positions went to he designers, and 10.4 percent to she designers. Of the 352 projection/video design positions, 86.5 percent went to he designers, and 13.5 percent went to she designers. 71.2 percent of all 8633 design positions went to he designers, and 28.8 percent to she designers.

When the artistic director's pronouns are she/her/hers, 76.9 percent of the 507 scenic design positions went to he designers, and 23.1 percent to she designers. Of the 498 costume design positions, 66.7 percent went to she designers, 33.1 percent to he designers, and 0.2 percent to they designers. 81.0 percent of the 510 lighting design positions went to he designers, and 19.0 percent to she designers. Of the 488 sound design positions, 85.9 percent went to he designers, 13.5 percent to she designers, and 0.6 percent to they designers. 86.1 percent of the 97 projection/video design positions went to he designers, and 13.9 percent to she designers. Of the 2100 design positions, 70.0 percent went to he designers, 29.8 percent to she designers, and 0.2 percent to they designers.

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

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

12-13 - 16-17



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

When the director's pronouns are he/him/his, 81.7 percent of the 1771 scenic design positions went to he designers, and 18.3 percent to she designers. 68.4 percent of the 1747 costume design positions went to she designers, and 31.6 percent to he designers. Of the 1774 lighting design positions, 85.2 percent went to he designers, and 14.8 percent to she designers. 90.8 percent of the 1711 sound design positions went to he designers, 9.1 percent to she designers, and 0.1 percent to they designers. Of the 310.5 projection/video design positions, 86.5 percent went to he designers, and 13.5 percent to she designers. 72.9 percent of all 7313.5 design positions went to he designers, 27.1 percent to she designers, and less than 0.1 percent to they designers.

When the director's pronouns are she/her/hers, 73.4 percent of the 830 scenic design positions went to he designers, and 26.6 percent to she designers. Of the 824 costume design positions, 71.9 percent went to she designers, 28.0 percent to he designers, and 0.1 percent to they designers. 77.9 percent of the 836 lighting design positions went to he designers, and 22.1 percent to she designers. Of the 796 sound design positions, 84.8 percent went to he designers, 15.0 percent to she designers, and 0.2 percent to they designers. 86.3 percent of the 138.5 projection/video design positions went to he designers, and 13.7 percent to she designers. Of the 3424.5 design positions, 66.7 percent went to he designers, 33.2 percent to she designers, and less than 0.1 percent to they designers.

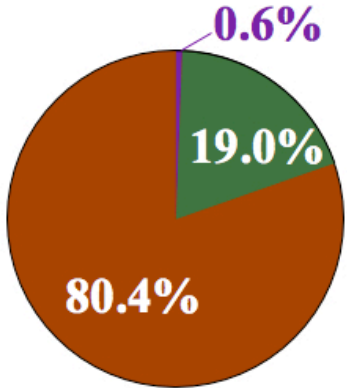
**Who Designs in LORT Theatres by Gender:
All He/Him/His and All She/Her/Hers
Design Teams**

The following statistics were based on percentage of all teams over the five years examined. When there were less than three designers on a show, that show was excluded from this data.

Of the 2619 total design teams, 80.4 percent were a mix of gender identities, 19.0 percent were teams of all he designers, and 0.6 percent were teams of all she designers.

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

HE/HIM/HIS % TEAMS OVER ALL
SHE/HER/HERS 5 SEASONS 12-13 - 16-17
THEY/THEM/THEIR **ALL DESIGN TEAMS**
MIX OF GENDERS



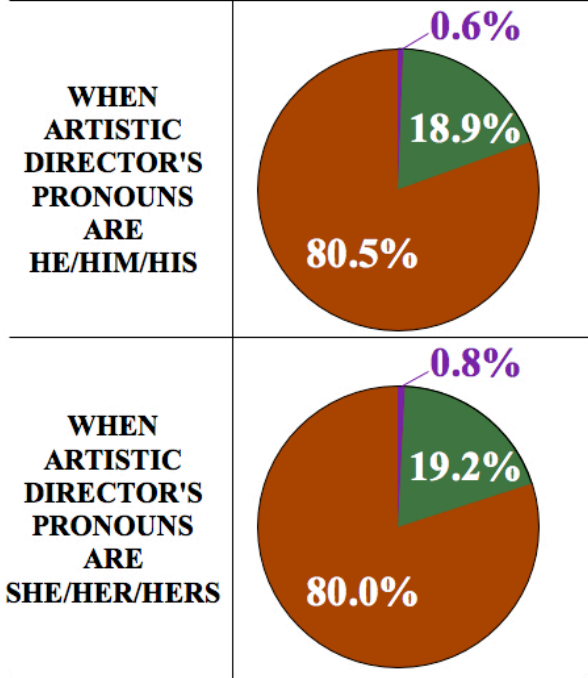
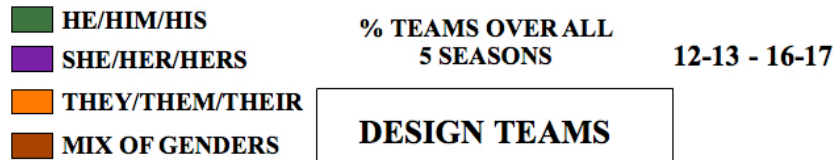
2619 TOTAL DESIGN TEAMS

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

The following statistics were based on percentage of all teams over the five years examined. When there were less than three designers on a show, that show was excluded from this data.

When the artistic director's pronouns are he/him/his, 80.5 percent were a mix of gender identities, 18.9 percent were teams of all he designers, and 0.6 percent were teams of all she designers. When the artistic director's pronouns are she/her/hers, 80.0 percent were a mix of gender identities, 19.2 percent were teams of all he designers, and 0.8 percent were teams of all she designers.

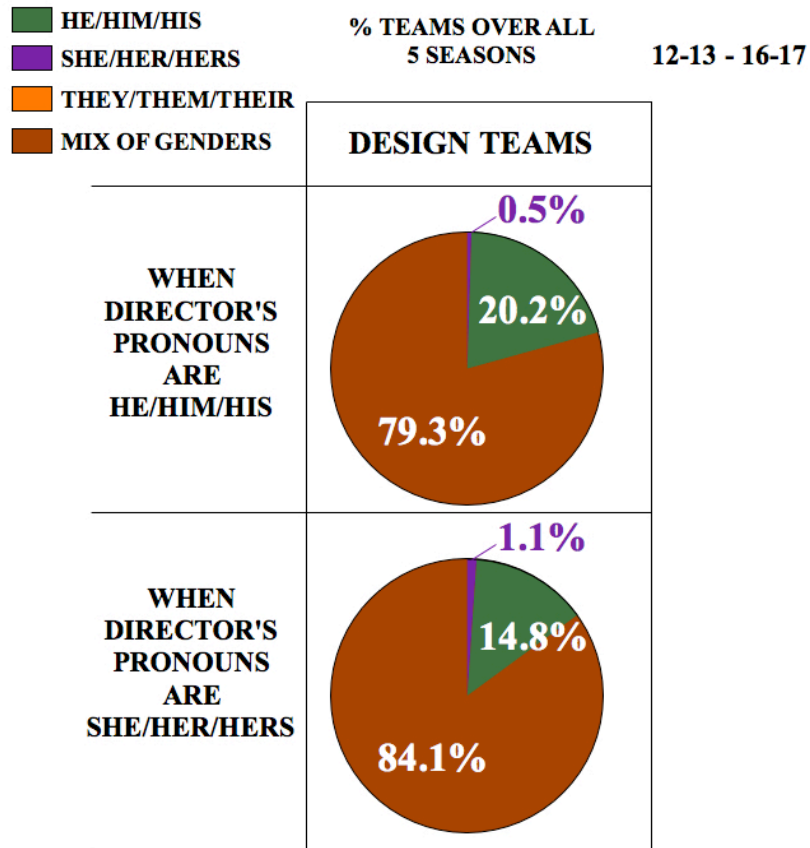
WHO DESIGNS IN LORT THEATRES BY GENDER: CORRELATIONS BETWEEN ALL HE/HIM/HIS AND ALL SHE/HER/HERS DESIGN TEAMS & ARTISTIC DIRECTOR



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

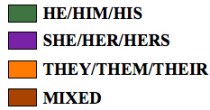
The following statistics were based on percentage of all teams over the five years examined. When there were less than three designers on a show, that show was excluded from this data.

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

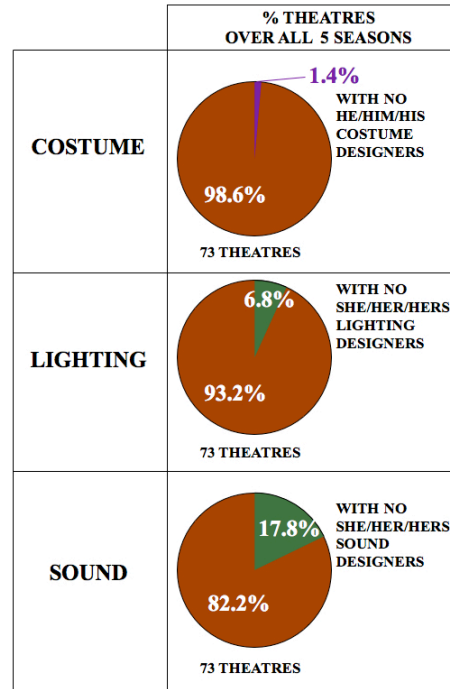
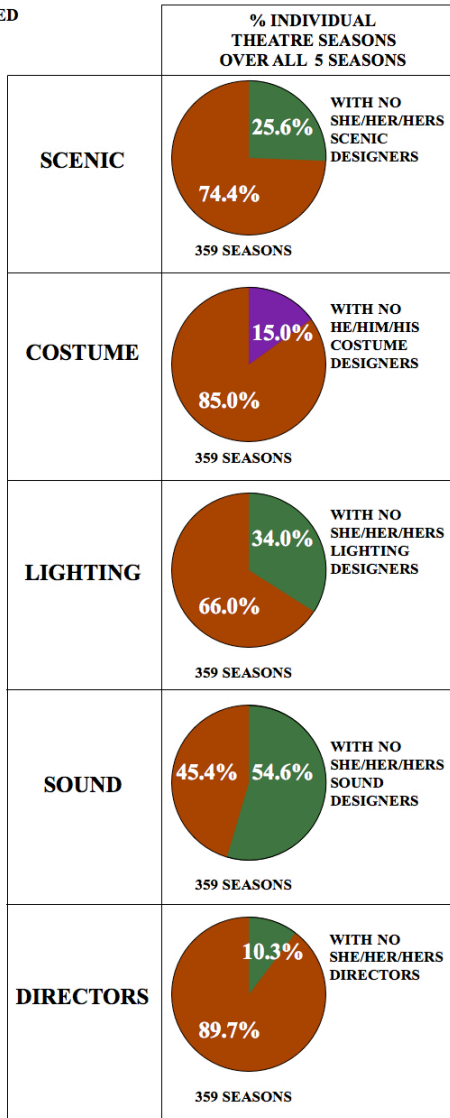


When the director's pronouns are he/him/his, 79.3 percent were a mix of gender identities, 20.2 percent were teams of all he designers, and 0.5 percent were teams of all she designers. When the director's pronouns are she/her/hers, 84.1 percent were a mix of gender identities, 14.8 percent were teams of all he designers, and 1.1 percent were teams of all she designers.

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



**WHO DESIGNS & DIRECTS IN LORT THEATRES BY GENDER:
INDIVIDUAL THEATRE SEASONS & THEATRES WITHOUT** 12-13 - 16-17



The following statistics are based on all five 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 three seasons included any designs by they designers. In scenic design, 25.6 percent of individual theatres' seasons had no she designers designing. 15.0 percent of individual theatres' seasons had no he designers designing in costume design. In lighting design, 34.0 percent of individual theatres' seasons had no she designers designing. 54.6 percent of individual theatre seasons had no she designers designing in sound design. In direction, 10.3 percent of individual theatres' seasons had no she directors directing.

Of the seventy-three theatres over the five seasons of positions, 1.4 percent never had a he costume designer fill one position, 6.8 percent never had a she lighting designer fill one position, and 17.8 percent never had a she sound designer design one show.

Closing Thoughts:

As I crunched the numbers this year, I was struck by how every hiring decision matters, not just to the individual hired, but to the theatre doing the hiring. Every hiring choice is a chance for theatres to show and live the values they espouse in their mission statements. I hope the statistics over the past few years have been thought-provoking and illuminating. I've tried not to be too opinionated in my presentation of them, but I feel strongly that the lack of members of traditionally marginalized communities as designers, directors, and artistic directors is not simply a pipeline issue that time will magically solve. Theatremakers from traditionally marginalized and underrepresented communities already exist, and are ready and more than qualified to work on shows, both ones that tell part of their own stories and ones that don't. This issue requires conscious, corrective action now, before we lose more artists.