



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

In the A+ category from 2012-13 to 2018-19, he designers went from 91.7 percent to 100.0 percent to 85.7 percent to 100.0 percent to 100.0 percent to 100.0 percent to 100.0 percent of all sound design positions filled each season. She designers went from 8.3 percent to 0.0 percent to 14.3 percent to 0.0 percent to 0.0 percent to 0.0 percent to 0.0 percent. Over the seven seasons studied, he designers filling sound design positions increased 8.3 percentage points, and she designers filling sound design positions decreased 8.3 percentage points.

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

In the A category from 2012-13 to 2018-19, he designers went from 100.0 percent to 100.0 percent to 94.1 percent to 94.7 percent to 95.2 percent to 85.0 percent to 89.3 percent of all sound design positions filled each season. She designers went from 0.0 percent to 0.0 percent to 5.9 percent to 5.3 percent to 4.8 percent to 15.0 percent to 10.7 percent. Over the seven seasons studied, he designers filling sound design positions decreased 10.7 percentage points, and she designers filling sound design positions increased 10.7 percentage points.

In the B+ category from 2012-13 to 2018-19, he designers went from 95.0 percent to 100.0 percent to 96.0 percent to 96.4 percent to 100.0 percent to 100.0 percent to 83.9 percent of all sound design positions filled each season. She designers went from 5.0 percent to 0.0 percent to 4.0 percent to 3.6 percent to 0.0 percent to 0.0 percent to 16.1 percent. Over the seven seasons studied, he designers filling sound design positions decreased 11.1 percentage points, and she designers filling sound design positions increased 11.1 percentage points.

In the B category from 2012-13 to 2018-19, he designers went from 88.6 percent to 86.8 percent to 90.0 percent to 89.2 percent to 88.8 percent to 93.7 percent to 80.1 percent of all sound design positions filled each season. She designers went from 11.4 percent to 13.2 percent to 10.0 percent to 10.8 percent to 11.3 percent to 6.3 percent to 19.9 percent. Over the seven seasons studied, he designers filling sound design positions decreased 8.5 percentage points, and she designers filling sound design positions increased 8.5 percentage points.

In the C-1 category from 2012-13 to 2018-19, he designers went from 87.5 percent to 83.7 percent to 85.7 percent to 87.0 percent to 100.0 percent to 96.3 percent to 79.3 percent of all sound design positions filled each season. She designers went from 12.5 percent to 16.3 percent to 14.3 percent to 13.0 percent to 0.0 percent to 3.7 percent to 20.7 percent. Over the seven seasons studied, he designers filling sound design positions decreased 8.2 percentage points, and she designers filling sound design positions increased 8.2 percentage points.

In the C-2 category from 2012-13 to 2018-19, he designers went from 91.3 percent to 97.6 percent to 96.1 percent to 93.5 percent to 87.7 percent to 90.4 percent to 74.2 percent of all sound design positions filled each season. She designers went from 8.7 percent to 2.4 percent to 3.9 percent to 6.5 percent to 12.3 percent to 9.6 percent to 25.8 percent. Over the seven seasons studied, he designers filling sound design positions decreased 17.1 percentage points, and she designers filling sound design positions increased 17.1 percentage points.

In the D category from 2012-13 to 2018-19, he designers went from 89.5 percent to 88.9 percent to 86.4 percent to 84.5 percent to 81.0 percent to 83.9 percent to 80.9 percent of all sound design positions filled each season. She designers went from 10.5 percent to 11.1 percent to 13.6 percent to 14.4 percent to 18.5 percent to 15.7 percent to 18.7 percent. From 2015-16 to 2018-19, they designers went from 1.0 percent to 0.5 percent to 0.4 percent to 0.4 percent of all sound design positions filled each season. Over the seven seasons studied, he designers filling sound design positions decreased 8.6 percentage points, and she designers filling sound design positions increased 8.2 percentage points. Over the four seasons represented, they designers filling sound design positions decreased 0.6 percentage points.