

# **Who Designs and Directs in LORT Theatres by Pronoun, 2012-2020**

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## Introduction

Welcome to the final—for the foreseeable future—year of my study, which looks at who designs and directs in LORT theatres by pronoun. You can find all the past studies on HowlRound. Because it's the last year, I have expanded the "How I Do This" section to be more detailed and added the origin story and some "why"s of the study. In place of a trends and takeaways section in the beginning, I have included my notes with personal framings, analysis, thoughts, the really important things to remember and the how-to equations for each chart. A takeaways section ends each chapter. This study encompasses data over eight seasons: from the 2012–2013 season up through the 2019–2020 season. The 2019-2020 and 2020 seasons have fewer productions than previous seasons, due to the March 2020 COVID-19 pandemic shutdown in the United States. Some theatres had not begun or completed their designer hiring for their 2019-2020 and 2020 seasons.

Before you dive in, you should know (if you don't already) that I'm not a data scientist, a data analyst, a graphic designer, a data visualist, a professional writer, an academic, a scholar, or someone who majored in statistics in undergrad. I never pretended to be.

I'm a mom, a reader, a friend, a researcher, a lighting designer, a wife, an activist, a bisexual Asian American woman of color, an anti-oppression facilitator, and someone who does not fit in boxes particularly well. I'm someone who asks questions, has more curiosity than is probably good for me, loves stories, and has overdeveloped senses of empathy and responsibility. I'm trained in lighting design for theatre, and I never want anyone to go through all the painful things I've had to endure to be, and continue to be, a lighting designer for theatre.

And I write this study.

I've told this origin story in interviews and on panels, but realized I had never actually written it into the study itself.

It was summer 2014, and my daughter Lucy had just turned one year old in May. I was looking ahead at the 2014-2015 season and had no theatre work. I had had no inquiries of availability or work offers as an assistant, associate, or lead lighting designer. It felt like everyone figured out I had a kid and stopped calling. Later, I had a designer tell me they had assumed I couldn't afford to work as an assistant lighting designer because I had a child to take care of.

I was desperate to stay connected to the theatre field, having been a theatre kid since I was the stage manager for my seventh-grade operetta. I had graduated from undergrad in 2003 and been interning, working, or going to grad school in theatre since. My second internship was in electrics at Trinity Rep, a LORT theatre. That's where I started wondering who designs and how to become a designer in LORT theatres. I began looking at the websites of LORT theatres which, at the time, were not as robust and thorough as they've come to be. I abandoned the question, hoping and thinking that someone smarter than me, more educated in math and research, better with words, would come along to answer this question eventually.

Back in 2014, my beloved husband left theatre and took a full-time job as it became clear my fading to non-existent freelance lighting design career wasn't going to help with the bills. I stayed home and took care of Lucy. Lucy was a great napper then, three hours a day like clockwork. But there could be virtually no noise in the apartment. Even folding clothes an entire room away was too loud. But I learned I could very softly type from three rooms away, at my kitchen table.

So instead of sending resumes and cover letters and reaching out to people looking for designers or assistants, I began to puzzle over this question I had had for a decade: who designs in LORT theatres? At this point I had been to grad school, where the prevailing wisdom had been that we'd be out a couple of years or so, designing in teeny places and assisting, and then design our first LORT

production. At that point, I had been out of grad school for five years, had designed in many, many teeny places, assisted and associated for several very successful lighting designers, joined USA829 (aka the union), and had just designed a show for the most money I had ever made at a quite well-known and large theatre. But I still didn't really know how people got to design in LORT theatres.

I wrote to a bunch of friendly production managers and asked how designers got hired at their theatres. The massive variety in responses was staggering, everything from, "The directors tell us who to hire," to "We have a list and occasionally hire one or two designers who aren't on the list if no one on the list is available," to "I just get told who to send contracts to, but I don't know how or why." I followed-up, asking if on the theatre websites, the show pages were reliable sources of information on who designs each show. I got enough responses that basically said generally yes, but if changes were made after the show page went up, sometimes those changes didn't make it. That's what inspired me to ask theatres for confirmation.

I really thought I would find all this information, get it confirmed, and maybe share it with some friends on Facebook. And by then, my career in lighting design would come back to close to where it had been, and I wouldn't have the time to continue trying to answer the question of who designs in LORT.

I knew I could organize the data in Filemaker Pro, a database program I learned while tracking moving lights on "Spiderman: Turn off the Dark". I knew if I could make light plots in Vectorworks, a CAD program, I could probably figure out how to make pie charts and bar graphs. I knew I had pretty decent division and algebra skills and a calculator to figure out percentages.

And thus, the study was born.

It took me a little less than a year that first time around. Given that I had worked with many women lighting designers, and that I was one, I expected that set of percentages of positions held by men and women designers to be something like 75/25. When I calculated the percentage of positions held by women lighting designers from the 2009-2010 through the 2013-2014 seasons to be under 15.0 percent, I couldn't believe it. I redid the calculations over and over, certain I had made a math error, flipped numbers, done something wrong because it couldn't possibly be that low...right?

Since that number was so very low, I suddenly felt a responsibility and duty to the field to make these percentages available to anyone who wanted to know them. So I submitted a pitch to HowlRound while I was still writing theatres for more confirmations, still believing my numbers couldn't possibly be correct.

But I hadn't made an error. The percentage of positions held by lighting designers who used "she" pronouns from the 2009-2010 through the 2013-2014 seasons turned out to be only 13.7 percent. On June 10th, 2015, the first infographic and article of the study went live on HowlRound, and I thought that was the end of that. My lighting design career had started to pick up again, and I was looking forward to working more.

Then the responses started pouring in. Most were complimentary; some were not. Most were affirming, a few vaguely threatening, and people started to ask when I would have the next season's data done. And I panicked.

I always wanted to be seen and known as a lighting designer. And this call for more research felt like something different was being expected from me. Something that I knew could hurt my lighting design career. It's really easy to get rid of a designer. You just don't hire them again. As a designer, you never get an explanation—you just don't get hired again. It might've been your work or your process or it might've been that you asked for the heat to actually work in your apartment in February.

I got emails from fellow women designers telling me how when they had talked about feeling sidelined before, they had been told there were plenty of women designers working in theatre—they were just whining or complaining or their feelings were just not valid. When they read my study, they suddenly felt seen; they felt that their careers were important enough for someone to spend the time and labor researching, that their feelings had always been valid and true, and now they had the data to back them up.

That sense of responsibility, duty, and service to the field came flooding back, and with it came a deep gratitude to all the women designers who took the time to write to me about how the study impacted their lives. So I kept researching and finding more and deeper ways of trying to answer the question of who designs in LORT theatres. I love my designer community so much that I want all of us to feel seen in a field that often erases or diminishes our experiences. I want every designer, and especially those traditionally excluded from the mainstream narratives of theatres, to know they are seen and valid, their feelings are seen and valid, and their experiences are seen and valid.

### **Personal Reflections and How We Move Forward**

I didn't know what my study would become when I began the work. On this side, I just hope my study has done more good than harm in the world. Here we are for the seventh time, having gone from one chart to 116 charts, from five paragraphs in the first article to over 125,000 words of article, narratives, my notes, and how-to equations. I think I accidentally wrote a book—a reference book, but still, a book.

By the time this is published, I'll have been working on this study for roughly nine years of my life. My life is very different now than then. Lucy is ten years old and in fifth grade. I have worked as a lighting designer, an assistant lighting designer, an associate lighting designer, an interviewer of designers and technicians of color for Stage Directions magazine, the New York City Center Encores music director fellowship coordinator, a reader for Playwrights Realm play development programs, and as an anti-oppression facilitator and consultant, among other work. I have done a solid amount of service to the field, serving dutifully on advisory boards, committees, my union's executive board, and more. Writing it all out like that feels weird and quite self-indulgent, and the last four work positions and most of the service happened at least partially because I do the study.

This is scary to say. I'm ready to not do the labor of the study anymore. Is there more work for equity to be done? Yes, of course, the work is never done. But I am ready to do things like look out of train windows and enjoy the scenery passing by instead of endlessly crunching numbers for the study. The study is a labor of love, filled with sweat, tears, hope, and a belief in the power of data to spark change, a gift of service from me to a field that can't love me (or anyone) back. I'm so tired and burnt out, and it's time for me to prioritize some deep recharging of my own physical, emotional, and mental health. And it's time for me to do something else. I don't know what that is yet, and I'm excited to figure it out.

### **My Process**

Readers from last time around might remember I launched a survey to gather self-identified demographic information from LORT designers and directors with the hope of putting out more reports. After struggling for two years to get enough self-identified responses and reaching less than 20 percent in any one discipline, I shut down the survey.



My data collection method is simple: I collect the data primarily from the theatres' own websites, Theatre Communications Group member profiles, and various newspaper and review websites, including [broadwayworld.com](http://broadwayworld.com) and [playbill.com](http://playbill.com). Then, I write the theatres directly and ask for confirmation and/or correction of the data. I exclude the following productions from my research: tours, events, galas, Theatre for Young Audiences, and any production that was presented rather than produced.

Then I get all the data into a database program, Filemaker Pro, and some of it into various Excel documents for ease of calculations later. In prior years of the study, I stuck with what I found as someone's pronouns the first time they appeared in the study. This time around, an assistant and I looked for every single person's pronouns to see if anyone's had been updated since first appearing in the study. Finding a small number of folks had, I then did deeper research to find out when the person's pronouns had been updated and updated the show data accordingly.

After getting confirmations back from most theatres, I begin extensive error checking to prevent having to redo as much as possible later. I dig into all the calculations and counting. Then I (and this time around, an assistant) updated old charts, made the variations on old charts, and created the new charts in Vectorworks. When I can't stand to look at Vectorworks anymore, I start the narratives for each chart. I began writing the narratives in 2018 for the fourth year of the study to make the study more accessible and to get more information in. There's only so much visual information I can pack into the charts, so the narratives have been a great place for me to include lots of the other data to provide a fuller picture of the information.

Then I send drafts into my HowlRound editor and begin work on the PDF. After lots of error checking, edits, and making sure I've given my very best effort to make sure everything is as close to correct as possible, the article and study are published. And in prior years, that would begin a break before starting on the next year's study.

### **Notes on the Data**

In cases where theatres run their seasons by calendar year rather than academic year (e.g., from January to December 2013 rather than September 2012 to August 2013), I merge that data with the most recent corresponding academic year (e.g., the 2013-only seasons are combined with the 2012–2013 seasons). Only lead designers—no assistants or associates—are counted. In cases where multiple designers work as co-designers, they each get partial credit (e.g., a designer who uses "he" pronouns and a designer who uses "she" pronouns are the co-scenic designers of a production, so they each receive 0.5 in the design count). People are counted as individual designers in each discipline—scenic, costumes, lighting, sound, projection/video—even if they designed in two or more disciplines on the same production. Please note that in the data and resulting charts, while positions are sometimes divided, individuals never are.

There are many more non-LORT theatres than there are LORT theatres, and many designers and directors work both inside LORT member theatres and elsewhere. This study does not reflect the totality of an individual's work over the eight 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. Also, in one case, the "head" of the theatre is an executive director rather than an artistic director, so that's the information I used for the statistics.

Stage categories are determined by the LORT-AEA agreement (weekly box office receipts and Tony Award eligibility) and the LORT-SDC agreement (C category divided into two categories by number of seats). More information on minimum rates for designers based on LORT stage categories can be found on [usa829.org](http://usa829.org).



In total, 96.0 percent of the data from the 4,199 productions over the eight seasons was confirmed by the seventy-eight LORT member theatres. For the 2019–2020 and 2020 seasons, 86.0 percent of the 506 productions were confirmed. However, all the graphs are based on both confirmed and unconfirmed information. Given that some theatres also confirmed previously unconfirmed data from past seasons, some statistics may be different than the last time.

Please note that some of the yearly percentages are based on very small numbers of positions, particularly in the projection/video design discipline and in certain stage categories. Percentages are rounded to one tenth of a percent, which resulted in some graphs not equaling exactly 100 percent. And, as always, correlation is not and does not imply causation.

Once again, I'm trying a new way to visualize ranges of productions designed or directed. Hopefully, this pie chart inside a donut approach will be clearer than prior versions. I have added fifteen charts that are seasonal variations on existing charts.

There are fifty-three all-new charts this time. I would divide them into three categories. The first is the number of positions and designers/directors in each category and region, and then what those numbers look like over time. The second is a series of deep dives looking at four different ways of looking at the data: over the eight seasons studied, how many designers/directors worked on one or fewer LORT productions, how many designers/directors worked on a LORT production during all eight seasons, how many designers/directors were "new" to LORT (meaning they did not design in the first five seasons studied but did during the last three seasons studied), and looking more closely at the roughly 10.0 percent most prolific designers/directors. The reason it's roughly and not precisely 10.0 percent most prolific is because I only divide positions, not people. In this case, when designers/directors held the same number of positions at the fewest positions in the roughly 10.0 most prolific, I included all designers/directors who held that number of positions. The third is a set of double correlations, examining how the different pronoun compositions of artistic director/director correlates with positions held by designers who use "x/y" pronouns.

### **Ideas on How to Engage with This Book**

I can imagine there are many ways to engage with this book, more than I can think of, and here's a few ways, if you want suggestions.

Don't want to read my opinions on the charts? Skip the My Notes sections.

Don't care about what equations were used to produce these charts? Skip the My Equation(s) sections.

Want to come up with your own list of what you think is relevant from each chapter? Feel free to skip the end of chapter My Takeaways sections.

Only want to read about a specific discipline? Use the contents page to skip around.

While you could certainly read this book from front to back, every word, you could also read all the My Takeaways sections at the end of all the chapters first, and then decide what seems interesting to you to read from there. Each chart is designed to be read alone, so don't worry if you haven't read everything before or after a specific chart—they don't build on each other's narratives or My Notes sections. That said, there is quite a bit of repetition in the My Notes sections per chapter.

## Hope

I hope this study makes you think about  
who gets to be a designer in theatre,  
who gets to be seen and validated as a designer in theatre,  
and who gets to be sustained and appreciated as a designer in theatre.

I hope my study is seen as an example of research as care,  
as love for my community.

I wish all my fellow designers,  
especially those of us from traditionally excluded communities,  
a future where theatres see,  
hear,  
validate,  
affirm,  
and value you  
in the complete wholeness of your beautiful humanity,  
and support you in all the ways you deserve.

I love you.

## Patreon Thank You

Thank you to all my Patreon supporters over the years. Your support has been crucial to continuing this work. Take care of yourselves, your families, and your communities.

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Matt Foss	Kevin McCoy	Mary Sader	Donyale Werle	

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Thanks for supporting me, loving me, and absolutely everything, to Charlie and Lucy. I love you so much.

# **Who Designs and Directs in LORT Theatres by Pronoun, 2012-2020**

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**by Porsche McGovern**

**Edited by Emma Baar-Bittman (2015), Ramona Rose King (2016),  
Adewunmi Oke (2017), JD Stokely (2018), May Antaki (2019, 2020),  
Ashley Malafronte, Ciara Diane, & Ramona Rose King (2023)**

## **Part One: Design & Correlations 2012-2020**

**Chapter One: Design & Designers**

**Chapter Two: Design by Regions**

**Chapter Three: Design by Categories**

**Chapter Four: Correlations between Director & Designers**

**Chapter Five: Correlations between Artistic Director & Designers**

**Chapter Six: Double Correlations between Artistic Director/Director & Designers**

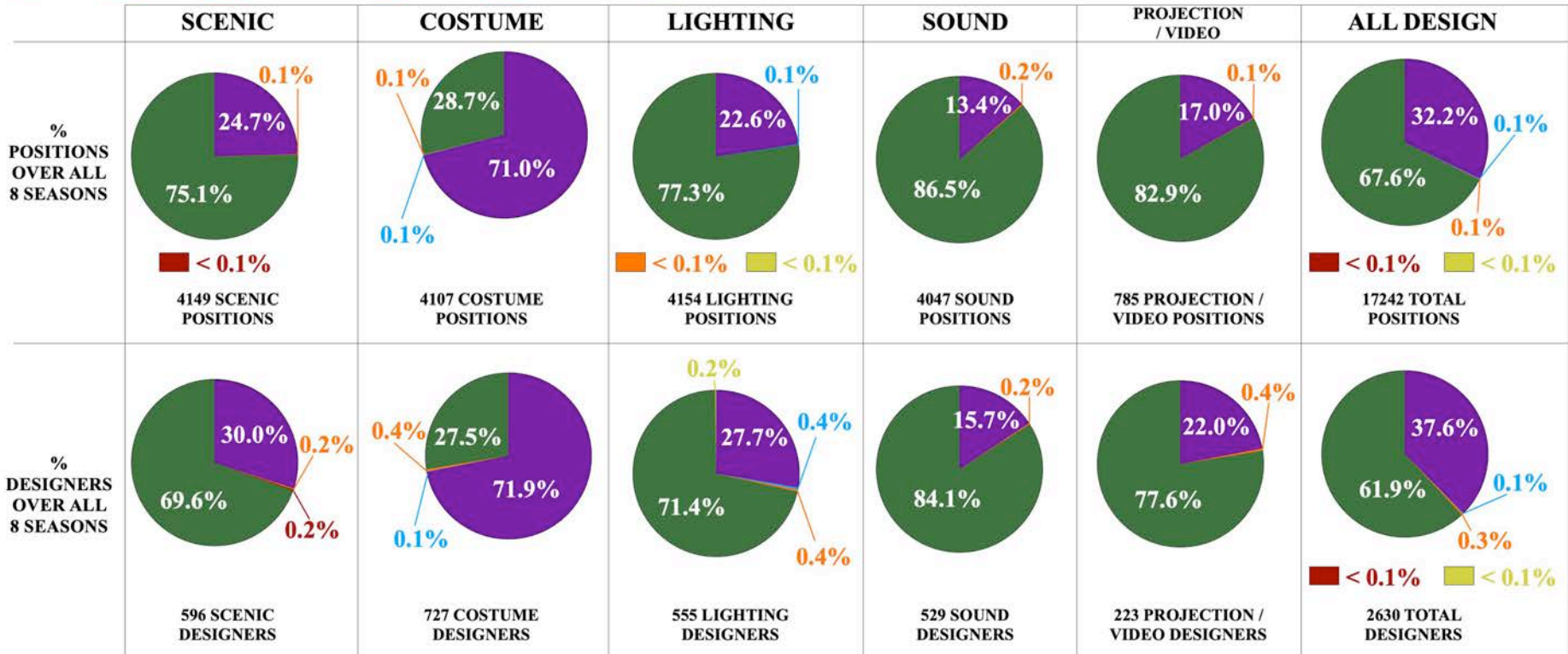
**Chapter Seven: Design Team Composition**

# Chapter One: Design & Designers

## WHO DESIGNS IN LORT THEATRES BY PRONOUN: POSITIONS & PEOPLE

12-13 - 19-20

HE SHE SHE/THEY THEY THEY/HE ALL PRONOUNS



### Narrative

Of the 4149 scenic design positions available during the eight seasons studied, 75.1 percent were filled by designers who use "he" pronouns, 24.7 percent were filled by designers who use "she" pronouns, 0.1 percent were filled by designers who use "they" pronouns, and less than 0.1 percent were filled by designers who use "they/he" pronouns. Of the 4107 costume design positions available, 71.0 percent were filled by designers who use "she" pronouns, 28.7 percent were filled by designers who use "he" pronouns, 0.1 percent were filled by designers who use "they" pronouns, and 0.1 percent were filled by designers who use "she/they" pronouns. Of the 4154 lighting design positions available, 77.3 percent were filled by designers who use "he" pronouns, 22.6 percent were filled by designers who use "she" pronouns, and 0.1 percent were filled by designers who use "they" pronouns, less than 0.1 percent were filled by designers who use "she/they" pronouns, and less than 0.1 percent were filled by designers who use all pronouns. Of the 4047 sound design positions available, 86.5 percent were filled by designers who use "he" pronouns, 13.4 percent were filled by designers who use "she" pronouns, and 0.2 percent were filled by designers who use "they" pronouns. Of the 785 projection/video



design positions available, 82.9 percent were filled by designers who use "he" pronouns, 17.0 percent were filled by designers who use "she" pronouns, and 0.1 percent were filled by designers who use "they" pronouns. Of the 17,242 design positions, 67.6 percent were filled by designers who use "he" pronouns, 32.2 percent were filled by designers who use "she" pronouns, 0.1 percent were filled by designers who use "they" pronouns, 0.1 percent were filled by designers who use "she/they" pronouns, less than 0.1 percent were filled by designers who use "they/he" pronouns, and less than 0.1 percent were filled by designers who use all pronouns.

Of the 596 scenic designers working in the eight seasons studied, 69.6 percent were designers who use "he" pronouns, 30.0 percent were designers who use "she" pronouns, 0.2 percent were designers who use "they" pronouns, and 0.2 percent were designers who use "they/he" pronouns. Of the 727 costume designers, 71.9 percent were designers who use "she" pronouns, 27.5 percent were designers who use "he" pronouns, 0.4 percent were designers who use "they" pronouns, and 0.1 percent were designers who use "she/they" pronouns. Of the 555 lighting designers, 71.4 percent were designers who use "he" pronouns, 27.7 percent were designers who use "she" pronouns, 0.4 percent were designers who use "she/they" pronouns, 0.4 percent were designers who use "they" pronouns, and 0.2 percent were designers who use all pronouns. Of the 529 sound designers, 84.1 percent were designers who use "he" pronouns, 15.7 percent were designers who use "she" pronouns, and 0.2 percent were designers who use "they" pronouns. Of the 223 projection/video designers, 77.6 percent were designers who use "he" pronouns, 22.0 percent were designers who use "she" pronouns, and 0.4 percent were designers who use "they" pronouns. Of the 2630 designers, 61.9 percent were designers who use "he" pronouns, 37.6 percent were designers who use "she" pronouns, 0.1 percent were designers who use "she/they" pronouns, 0.3 percent were designers who use "they" pronouns, less than 0.1 percent were designers who use "they/he" pronouns, and less than 0.1 percent were designers who use all pronouns.

### **My Notes**

The chart that started it all! This was the only chart for the first article, back in 2015, and it included averages which became their own chart in 2016. Through all the disciplines and overall, the percentages of designers who use "she" pronouns are lower than the percentages of positions filled by those same designers who use "she" pronouns. The percentages of positions held by designers who use "he" pronouns is consistently higher than the percentages of designers who use "he" pronouns in any given discipline and overall.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns)  
divided by (number of positions total in any discipline) x 100  
= percentage of total positions held by designers who use "x/y" pronouns

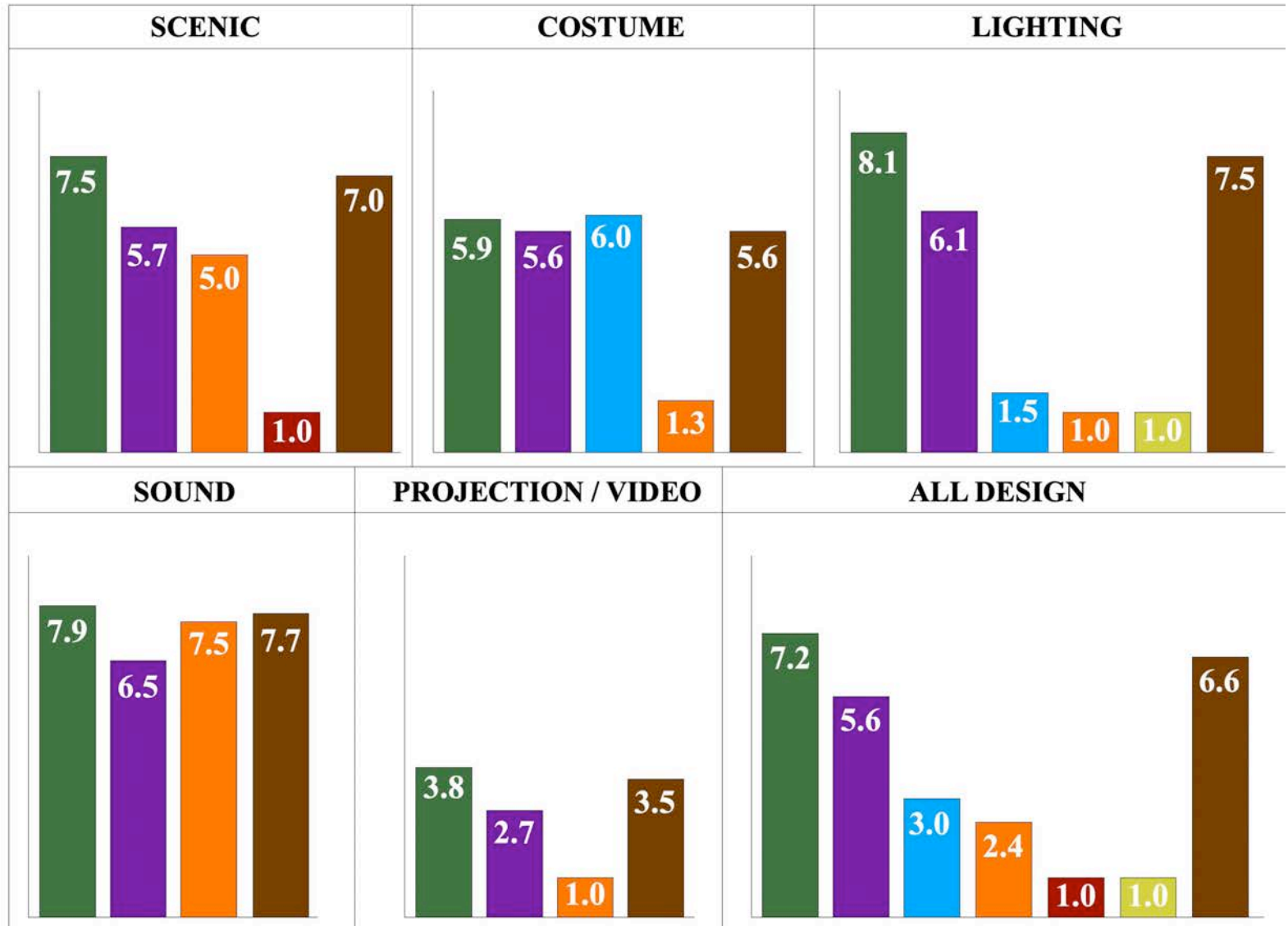
(Number of discipline designers who use "x/y" pronouns)  
divided by (number of designers total in any discipline) x 100  
= percentage of total designers who use "x/y" pronouns

## WHO DESIGNS IN LORT THEATRES BY PRONOUN: AVERAGES

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- ALL DESIGNERS

AVERAGE  
# OF  
SHOWS  
PER DESIGNER  
OVER ALL  
8 SEASONS



## Narrative

Over the eight seasons, scenic designers averaged 7.0 shows each overall, with designers who use "he" pronouns averaging 7.5 shows, designers who use "she" pronouns averaging 5.7 shows, designers who use "they" pronouns averaging 5.0 shows, and designers who use "they/he" pronouns averaging 1.0 show. Costume designers averaged 5.6 shows, with designers who use "he" pronouns averaging 5.9 shows, designers who use "she" pronouns averaging 5.6 shows, designers who use "they" pronouns averaging 1.3 show, and designers who use "she/they" pronouns averaging 6.0 shows. Lighting designers averaged 7.5 shows, with designers who use "he" pronouns averaging 8.1 shows, designers who use "she" pronouns averaging 6.1 shows, designers who use "they" pronouns averaging 1.0 show, designers who use "she/they" pronouns averaging 1.5 shows, and designers who use all pronouns averaging 1.0 show. Sound designers averaged 7.7 shows, with designers who use "he" pronouns averaging 7.9 shows, designers who use "she" pronouns averaging 6.5 shows, and designers who use "they" pronouns averaging 7.5 shows. Projection/video designers averaged 3.5 shows, with designers who use "he" pronouns averaging 3.8 shows, designers who use "she" pronouns designing averaging 2.7 shows, and designers who use "they" pronouns averaging 1.0 show. All designers averaged 6.6 shows, with designers who use "he" pronouns averaging 7.2 shows, designers who use "she" pronouns averaging 5.6 shows, designers who use "they" pronouns averaging 2.4 shows, designers who use "she/they" pronouns averaging 3.0 shows, designers who use "they/he" pronouns averaging 1.0 show, and designers who use all pronouns averaging 1.0 show.

## My Notes

This chart was originally in the only chart from 2015, and became its own separate chart in 2016. I was curious about how many shows designers averaged in general, and if there were any differences in averages among the pronouns used.

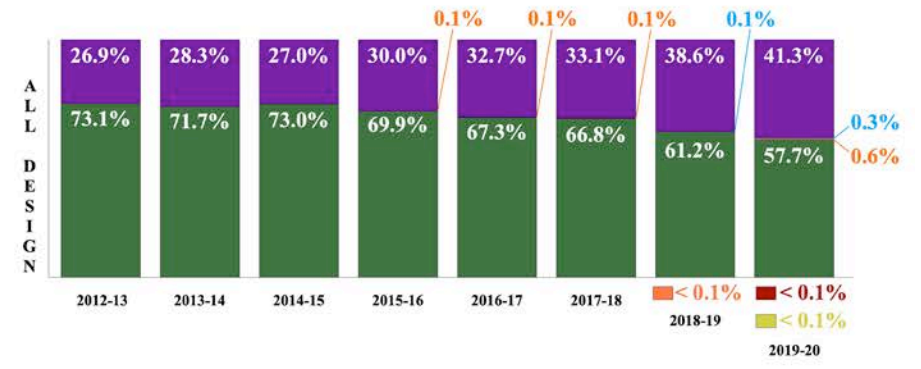
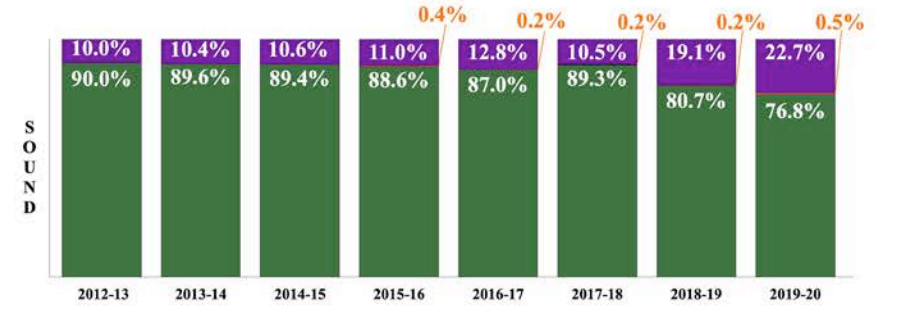
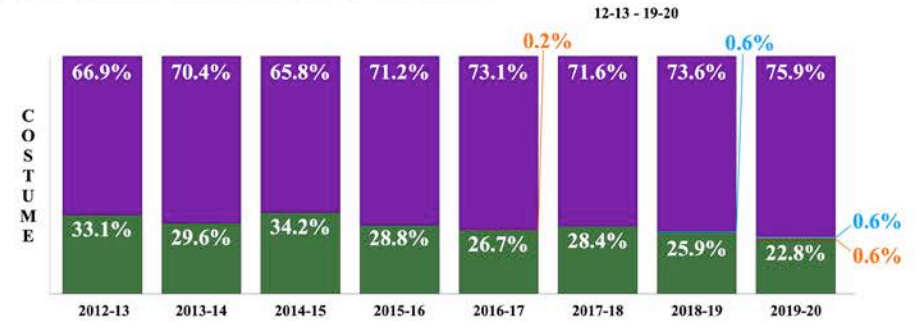
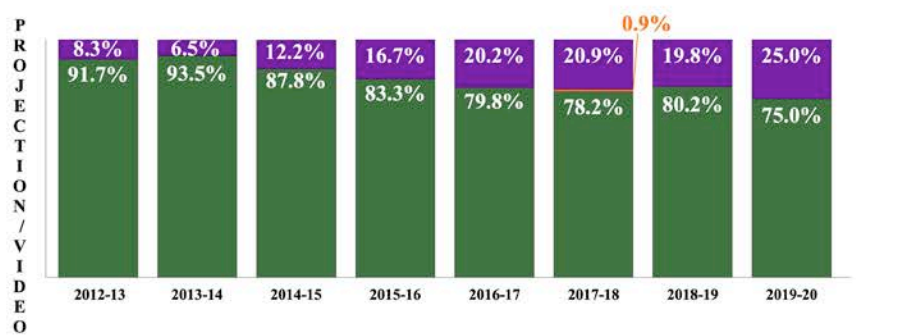
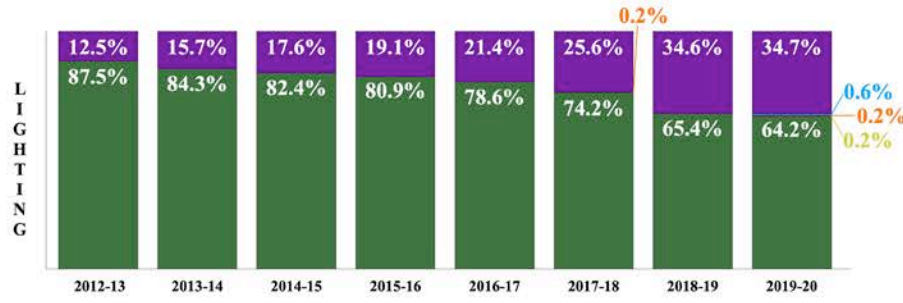
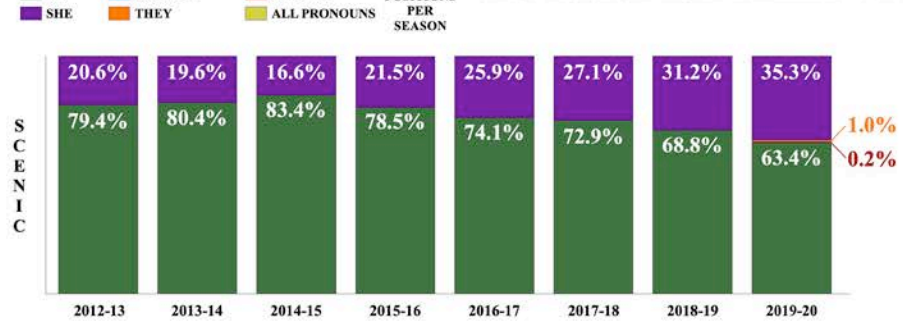
On average, designers who use "he" pronouns designed more shows over the eight seasons studied than designers who use "she" pronouns. The number of designers who use "they," "she/they", "they/he", or all pronouns is very small, which can make those averages seem inflated or deflated, because the average might be referring to very few or even one individual designer. Contrasting between disciplines, sound designers average the highest (7.7 shows), with lighting designers a close second (7.5 shows). Projection/video designers average the lowest, due to the amount of projection/video design positions available being more than five times lower than the next lowest (sound design) number of discipline design positions available over the eight years studied. Costume designers average 5.6 shows, the second lowest, and more than a show lower than the overall average (7.2 shows) for designers. Although designers who use "she" pronouns make up the majority of costume design positions and costume designers, their average is lower than that of costume designers that use "he" pronouns.

## How-to Equation(s)

$$\begin{aligned} & \text{(Total number of positions held by discipline designers who use "x/y" pronouns)} \\ & \text{divided by (total number of discipline designers who use "x/y" pronouns)} \\ & = \text{average of designers who use "x/y" pronouns} \end{aligned}$$

HE SHE/THEY THEY/HE SHE ALL PRONOUNS % POSITIONS PER SEASON

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



## Narrative

From 2012-13 to 2019-20, designers who use "he" pronouns went from 79.4 percent to 80.4 percent to 83.4 percent to 78.5 percent to 74.1 percent to 72.9 percent to 68.8 percent to 63.4 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 20.6 percent to 19.6 percent to 16.6 percent to 21.5 percent to 25.9 percent to 27.1 percent to 31.2 percent to 35.3 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns held 1.0 percent and designers who use "they/he" pronouns held 0.2 percent of all scenic design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 16.0 percentage points, while designers who use "she" pronouns filling scenic design positions increased 14.7 percentage points.

From 2012-13 to 2019-20, designers who use "she" pronouns went from 66.9 percent to 70.4 percent to 65.8 percent to 71.2 percent to 73.1 percent to 71.6 percent to 73.6 percent to 75.9 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 33.1 percent to 29.6 percent to 34.2 percent to 28.8 percent to 26.7 percent to 28.4 percent to 25.9 percent to 22.8 percent. Designers who use "they" pronouns were at 0.2 percent for the 2016-17 season and 0.6 percent for the 2019-20 season. Designers who use "she/they" pronouns were at 0.6 percent for the 2018-19 and 2019-20 seasons. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 9.0 percentage points, and designers who use "he" pronouns filling costume design positions decreased 10.3 percentage points. Over the two seasons represented, designers who use "they" pronouns increased 0.4 percentage points. Over the two seasons represented, designers who use "she/they" pronouns remained steady at 0.6 percent.

From 2012-13 to 2019-20, designers who use "he" pronouns went from 87.5 percent to 84.3 percent to 82.4 percent to 80.9 percent to 78.6 percent to 74.2 percent to 65.4 percent to 64.2 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 12.5 percent to 15.7 percent to 17.6 percent to 19.1 percent to 21.4 percent to 25.6 percent to 34.6 percent to 34.7 percent. Designers who use "they" pronouns were at 0.2 percent for the 2017-18 season and the 2019-20 season for lighting design positions filled. In the 2019-20 season, designers who use "she/they" pronouns filled 0.6 percent and designers who use all pronouns filled 0.2 percent of lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 23.3 percentage points, and designers who use "she" pronouns filling lighting design positions increased 22.2 percentage points. Over the two seasons represented, designer who use "they" pronouns remained steady at 0.2 percent.

From 2012-13 to 2019-20, designers who use "he" pronouns went from 90.0 percent to 89.6 percent to 89.4 percent to 88.6 percent to 87.0 percent to 89.3 percent to 80.7 percent to 76.8 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 10.0 percent to 10.4 percent to 10.6 percent to 11.0 percent to 12.8 percent to 10.5 percent to 19.1 percent to 22.7 percent. From the 2015-16 to 2019-20 seasons, designers who use "they" pronouns went from 0.4 percent to 0.2 percent to 0.2 percent to 0.5 percent. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 13.2 percentage points, and designers who use "she" pronouns filling sound design positions increased 12.7 percentage points. Over the five seasons represented, designers who use "they" pronouns increased 0.1 percentage point.

From 2012-13 to 2019-20, designers who use “he” pronouns went from 91.7 percent to 93.5 percent to 87.8 percent to 83.3 percent to 79.8 percent to 78.2 percent to 80.2 percent to 75.0 percent of all projection/video design positions filled each season. Designers who use “she” pronouns went from 8.3 percent to 6.5 percent to 12.2 percent to 16.7 percent to 20.2 percent to 20.9 percent to 19.8 percent to 25.0 percent. Designers who use “they” pronouns were at 0.9 percent for the 2017-18 season. Over the eight seasons studied, designers who use “he” pronouns filling projection/video design positions decreased 16.7 percentage points and designers who use “she” pronouns filling projection/video design positions increased 16.7 percentage points.

From 2012-13 to 2019-20, designers who use “he” pronouns went from 73.1 percent to 71.7 percent to 73.0 percent to 69.9 percent to 67.3 percent to 66.8 percent to 61.2 percent to 57.7 percent of all design positions filled. Designers who use “she” pronouns went from 26.9 percent to 28.3 percent to 27.0 percent to 30.0 percent to 32.7 percent to 33.1 percent to 38.6 percent to 41.3 percent. From 2015-16 to 2017-18, designers who use “they” pronouns remained steady at 0.1 percent, decreased to less than 0.1 percent in the 2018-19 season, and increased to 0.6 percent in 2019-20 of all design positions filled. Designers who use “she/they” pronouns were at 0.1 percent of all design positions filled in 2018-19 and increased to 0.3 percent in 2019-20. Designers who use “they/he” pronouns held less than 0.1 percent of all design positions filled in the 2019-20 season. Designers who use all pronouns held less than 0.1 percent of all design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use “he” pronouns filling positions decreased 15.4 percentage points, and designers who use “she” pronouns filling positions increased 14.4 percentage points.

### **My Notes**

This chart first appeared in 2017, coming from a desire to have data to answer the constant question of “is it getting better?” While the percentages have risen, it’s important to remember that the number of positions is different from season to season—the raw numbers might tell a different story. See “Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Designers” in the next chart for that story. Designers who use “she/they” pronouns, “they” pronouns, “they/he” pronouns, and all pronouns held positions in 30.0 percent of the overall seasons by discipline.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use “x/y” pronouns in a specific season)  
divided by (number of positions total in discipline in a specific season) x 100  
= percentage of total positions held by discipline designers who use “x/y” pronouns in a specific season







## Narrative

From 2012-13 to 2019-20, designers who use "he" pronouns went from 74.5 percent to 75.4 percent to 79.3 percent to 74.0 percent to 68.5 percent to 67.3 percent to 64.5 percent to 61.3 percent of all scenic designers working in LORT each season. Designers who use "she" pronouns went from 25.5 percent to 24.6 percent to 20.7 percent to 26.0 percent to 31.5 percent to 32.7 percent to 35.5 percent to 37.9 percent of all scenic designers working in LORT each season. In the 2019-20 season, designers who use "they" pronouns were 0.4 percent and designers who use "they/he" pronouns were 0.4 percent of all scenic designers working in LORT each season. Over the eight seasons studied, scenic designers who use "he" pronouns working in LORT each season decreased 13.2 percentage points, while designers who use "she" pronouns filling scenic design positions increased 12.4 percentage points.

From 2012-13 to 2019-20, designers who use "she" pronouns went from 71.5 percent to 73.1 percent to 68.6 percent to 70.9 percent to 72.9 percent to 70.8 percent to 71.2 percent to 74.2 percent of all costume designers working in LORT each season. Designers who use "he" pronouns went from 28.5 percent to 26.9 percent to 31.4 percent to 29.1 percent to 26.8 percent to 29.2 percent to 28.4 percent to 24.2 percent of all costume designers working in LORT each season. Designers who use "they" pronouns were at 0.4 percent for the 2016-17 season and 1.2 percent for the 2019-20 season of all costume designers working in LORT each season. Designers who use "she/they" pronouns were at 0.3 percent for the 2018-19 season and 0.4 percent for the 2019-20 season. Over the eight seasons studied, designers who use "she" pronouns increased 2.7 percentage points of all costume designers working in LORT each season, and designers who use "he" pronouns decreased 4.3 percentage points of all costume designers working in LORT each season. Over the two seasons represented, designers who use "they" pronouns increased 0.8 percentage points of all costume designers working in LORT each season. Over the two seasons represented, designers who use "she/they" pronouns increased 0.1 percentage point of all costume designers working in LORT each season.

From 2012-13 to 2019-20, designers who use "he" pronouns went from 84.8 percent to 79.3 percent to 77.7 percent to 80.3 percent to 76.1 percent to 71.9 percent to 66.2 percent to 61.5 percent of all lighting designers working in LORT each season. Designers who use "she" pronouns went from 15.2 percent to 20.7 percent to 22.3 percent to 19.7 percent to 23.9 percent to 27.7 percent to 33.8 percent to 36.8 percent of all lighting designers working in LORT each season. Designers who use "they" pronouns were at 0.4 percent for the 2017-18 season and the 2019-20 season of all lighting designers working in LORT each season. In the 2019-20 season designers who use "she/they" pronouns were 0.9 percent, and designers who use all pronouns were 0.4 percent of all lighting designers working in LORT each season. Over the eight seasons studied, designers who use "he" pronouns decreased 23.3 percentage points of all lighting designers working in LORT each season, and designers who use "she" pronouns filling lighting design positions increased 21.6 percentage points of all lighting designers working in LORT each season. Over the two seasons represented, designers who use "they" pronouns remained steady at 0.4 percent of all lighting designers working in LORT each season.

From 2012-13 to 2019-20, designers who use "he" pronouns went from 90.4 percent to 91.2 percent to 88.8 percent to 88.2 percent to 86.3 percent to 87.8 percent to 84.6 percent to 79.2 percent of all sound designers working in LORT each season. Designers who use "she" pronouns went from 9.6 percent to 8.8 percent to 11.2 percent to 11.3 percent to 13.2 percent to 11.8 percent to 15.0 percent to 20.3 percent of all sound designers working in LORT each season. From the 2015-16 to 2019-20 seasons, designers who use "they" pronouns went from 0.5 percent to 0.4 percent to 0.5 percent to 0.4 percent to 0.5 percent of all sound designers working in LORT each season. Over the eight seasons studied, designers who use "he" pronouns decreased 11.2 percentage points

of all sound designers working in LORT each season, and designers who use “she” pronouns filling sound design positions increased 10.7 percentage points of all sound designers working in LORT each season. Over the five seasons represented, designers who use “he” pronouns remained steady at 0.5 percent of all sound designers working in LORT each season.

From 2012-13 to 2019-20, designers who use “he” pronouns went from 91.3 percent to 91.1 percent to 86.2 percent to 84.4 percent to 78.5 percent to 78.9 percent to 77.9 percent to 75.0 percent of all projection/video designers working in LORT each season. Designers who use “she” pronouns went from 8.7 percent to 8.9 percent to 13.8 percent to 15.6 percent to 21.5 percent to 19.7 percent to 22.1 percent to 25.0 percent of all projection/video designers working in LORT each season. Designers who use “they” pronouns were at 1.3 percent for the 2017-18 season of all projection/video designers working in LORT that season. Over the eight seasons studied, designers who use “he” pronouns decreased 16.3 percentage points of all projection/video designers working in LORT each season and designers who use “she” pronouns filling projection/video design positions increased 16.3 percentage points of all projection/video designers working in LORT each season.

From 2012-13 to 2019-20, designers who use “he” pronouns went from 68.2 percent to 67.0 percent to 68.2 percent to 66.3 percent to 63.6 percent to 63.4 percent to 60.6 percent to 56.6 percent of all designers working in LORT each season. Designers who use “she” pronouns went from 31.8 percent to 33.0 percent to 31.8 percent to 33.6 percent to 36.3 percent to 36.3 percent to 39.2 percent to 42.3 percent of all designers working in LORT each season. From 2015-16 to 2019-20, designers who use “they” pronouns went from 0.1 percent to 0.2 percent to 0.3 percent to 0.1 percent to 0.6 percent of all designers working in LORT each season. From 2018-19 to 2019-20, designers who use “she/they” pronouns went from 0.1 percent to 0.3 percent of all designers working in LORT each season. Designers who use “they/he” pronouns were 0.1 percent of all designers working in LORT in the 2019-20 season. Designers who use all pronouns were 0.1 percent of all designers working in LORT in the 2019-20 season. Over the eight seasons studied, designers who use “he” pronouns decreased 11.6 percentage points of all designers working in LORT in the 2019-20 season, and designers who use “she” pronouns increased 10.5 percentage points of all designers working in LORT in the 2019-20 season. Over the five seasons represented, designers who use “they” pronouns increased 0.5 percentage points of all designers working in LORT each season. Over the two seasons represented, designers who use “she/they” pronouns increased 0.2 percentage points of all designers working in LORT each season.

### **My Notes**

This new chart came from a question about designers in relation to positions; specifically, are more designers who use “she” pronouns holding LORT design positions and/or is it that designers who use “she” pronouns are designing more LORT shows. The complicated answer is that the percentage of the pool of designers in a given discipline who use “she” pronouns increased in percentage points over the eight seasons studied. Again, the number of designers in the pool changes from season to season.

### **How-to Equation(s)**

(Number of discipline designers who use “x/y” pronouns in a specific season)  
divided by (number of discipline designers total in a specific season) x 100  
= percentage of designers who use “x/y” pronouns in a specific season

## Chapter One My Notes

### Comparing Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Positions with Who Designs in LORT Theatres by Pronoun: Yearly Percentages of Designers

The total number of both design positions and designers in LORT theatres varies season by season and by discipline. It's often said that the more designers who use "she" or "she/they" or "they/he" or "they" or all pronouns, the more positions will be held by designers who use "she" or "she/they" or "they/he" or "they" or all pronouns. The following attempts to see if this theory is true for all disciplines.

The range of differences between scenic designers using "she" pronouns and scenic design positions held by scenic designers using "she" pronouns ranges in from -5.6 percentage points (2016-17 and 2017-18) to -2.6 percentage points (2019-20). The range of differences between scenic designers using "he" pronouns and scenic design positions held by scenic designers using "he" pronouns ranges in from +2.1 percentage points (2019-20) to +5.6 percentage points (2016-17 and 2017-18). In the 2019-20 season, the difference between scenic designers using "they/he" pronouns and scenic design positions held by scenic designers using "they/he" pronouns is -0.2 percentage points. In the 2019-20 season, the difference between scenic designers using "they" pronouns and scenic design positions held by scenic designers using "they" pronouns is +0.6 percentage points.

The range of differences between costume designers using "she" pronouns and costume design positions held by costume designers using "she" pronouns ranges in from -4.6 percentage points (2012-13) to +2.4 percentage points (2018-19). The range of differences between costume designers using "he" pronouns and costume design positions held by costume designers using "he" pronouns ranges in from +2.5 percentage points (2018-19) to +4.6 percentage points (2012-13). In the 2015-16 season, the difference between costume designers using "they" pronouns and costume design positions held by costume designers using "they" pronouns is -0.2 percentage points, and in the 2019-20 season, the difference between costume designers using "they" pronouns and costume design positions held by costume designers using "they" pronouns is +0.2 percentage points. In the 2018-19 season, the difference between costume designers using "she/they" pronouns and costume design positions held by costume designers using "she/they" pronouns is +0.3 percentage points, and in the 2019-20 season, the difference between costume designers using "she/they" pronouns and costume design positions held by costume designers using "she/they" pronouns is -0.6 percentage points.

The range of differences between lighting designers using "she" pronouns and lighting design positions held by lighting designers using "she" pronouns ranges in from -5.0 percentage points (2013-14) to +2.1 percentage points (2019-20). The range of differences between lighting designers using "he" pronouns and lighting design positions held by lighting designers using "he" pronouns ranges in from -2.7 percentage points (2019-20) to +5.0 percentage points (2013-14). In the 2017-18 season, the difference between lighting designers using "they" pronouns and lighting design positions held by lighting designers using "they" pronouns is -0.2 percentage points, and in the 2019-20 season, the difference between lighting designers using "they" pronouns and lighting design positions held by lighting designers using "they" pronouns is -0.2 percentage points. In the 2019-20 season, the difference between lighting designers using "she/they" pronouns and lighting design positions held by lighting designers using "she/they" pronouns is +0.3 percentage points. In the 2019-20 season, the difference between lighting designers using all pronouns and lighting design positions held by lighting designers using all pronouns is -0.2 percentage points.

The range of differences between sound designers using “she” pronouns and sound design positions held by sound designers using “she” pronouns ranges in from -1.3 percentage points (2017-18) to +4.1 percentage points (2018-19). The range of differences between sound designers using “he” pronouns and sound design positions held by sound designers using “he” pronouns ranges in from -3.9 percentage points (2018-19) to +1.5 percentage points (2017-18). From the 2015-16 through the 2019-20 seasons, the range of differences between sound designers using “they” pronouns and sound design positions held by sound designers using “they” pronouns is from -0.3 percentage points (2017-18) to 0.0 difference, even (2019-20).

The range of differences between projection/video designers using “she” pronouns and projection/video design positions held by projection/video designers using “she” pronouns ranges in from -2.4 percentage points (2013-14) to +1.2 percentage points (2017-18). The range of differences between projection/video designers using “he” pronouns and projection/video design positions held by projection/video designers using “he” pronouns ranges in from -1.1 percentage points (2015-16) to +2.4 percentage points (2013-14). In the 2017-18 season, the difference between projection/video designers using “they” pronouns and projection/video design positions held by projection/video designers using “they” pronouns is -0.4 percentage points.

The range of differences between designers using “she” pronouns and design positions held by designers using “she” pronouns ranges in from -4.9 percentage points (2013-14) to -0.6 percentage points (2018-19). The range of differences between designers using “he” pronouns and design positions held by designers using “he” pronouns ranges in from +0.6 percentage points (2018-19) to +4.9 percentage points (2012-13). From the 2015-16 through the 2019-20 seasons, the range of differences between designers using “they” pronouns and design positions held by designers using “they” pronouns is from -0.2 percentage points (2017-18) to 0.0 percentage points difference, even (2015-16, 2018-19, and 2019-20). In the 2018-19 season, the difference between designers using “she/they” pronouns and design positions held by designers using “she/they” pronouns is less than -0.1 percentage point, and in the 2019-20 season, the difference between designers using “she/they” pronouns and design positions held by designers using “she/they” pronouns is 0.0 percentage points difference, even. In the 2019-20 season, the difference between designers using “they/he” pronouns and design positions held by designers using “they/he” pronouns is less than -0.1 percentage point. In the 2019-20 season, the difference between designers using all pronouns and design positions held by designers using all pronouns is less than -0.1 percentage point.

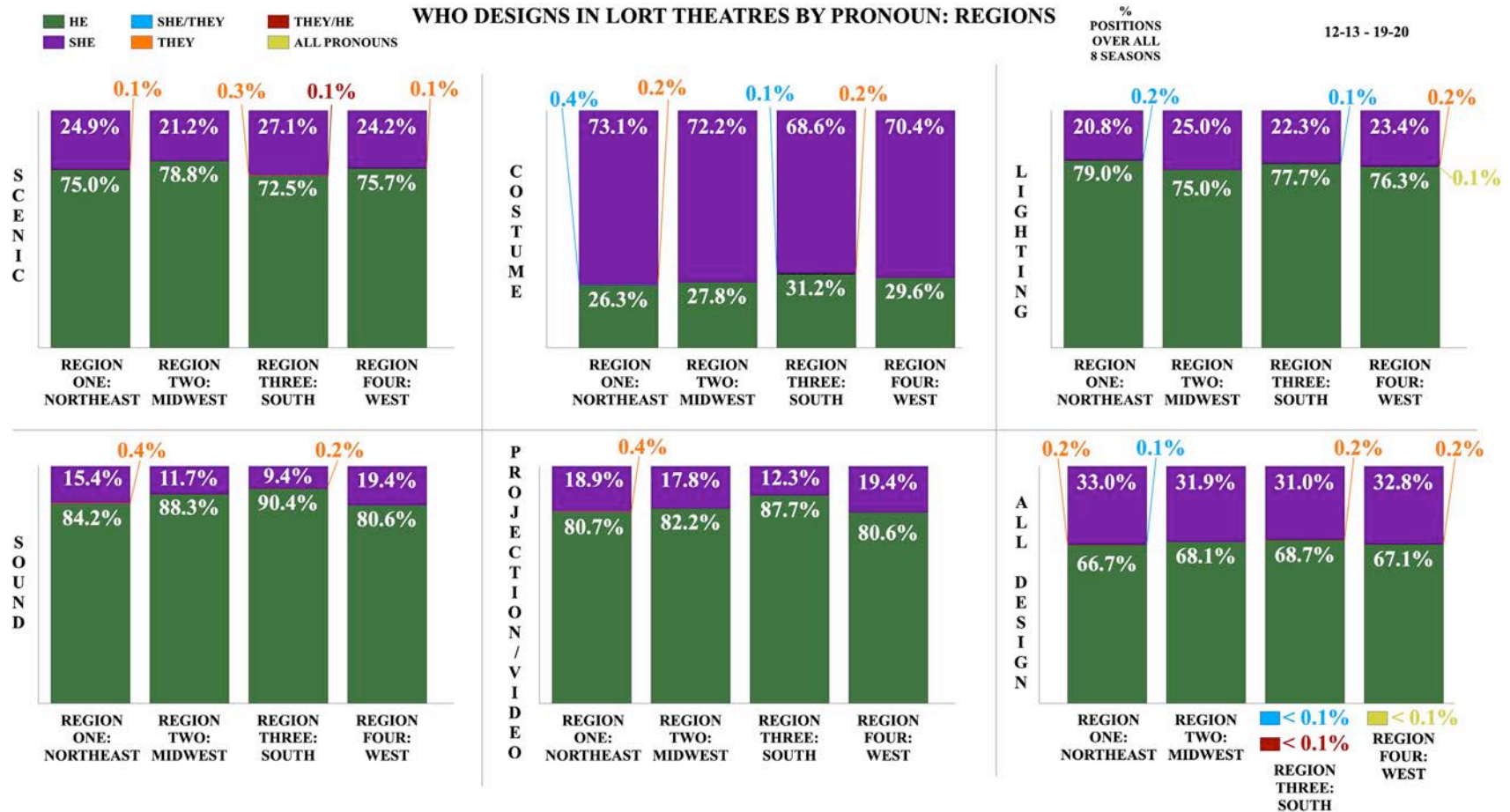
### **Chapter One Five Takeaways**

- Through all the disciplines and overall, the percentages of designers who use “she” pronouns are lower than the percentages of positions filled by those same designers who use “she” pronouns. The percentages of positions held by designers who use “he” pronouns is consistently higher than the percentages of designers who use “he” pronouns in any given discipline and overall.
- On average, designers who use “he” pronouns designed more shows over the eight seasons studied than designers who use “she” pronouns.
- The number of designers who use “they,” “she/they,” “they/he,” or all pronouns is very small, which can make those averages seem inflated or deflated, because the average might be referring to very few or even one individual designer.

- Contrasting between disciplines, sound designers average the highest (7.7 shows), with lighting designers a close second (7.5 shows). Projection/video designers average the lowest, due to the amount of projection/video design positions available being more than five times lower than the next lowest (sound design) number of discipline design positions available over the eight years studied.
- Costume designers average 5.6 shows, the second lowest, and more than a show lower than the overall average (7.2 shows) for designers. Although designers who use “she” pronouns make up the majority of costume design positions and costume designers, their average is lower than that of costume designers that use “he” pronouns.



# Chapter Two: Design by Regions



## Narrative

The following statistics are percentages for the four Census regions of the United States over all eight 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, 75.0 percent of all positions were filled by designers who use "he" pronouns, 24.9 percent were filled by designers who use "she" pronouns, and 0.1 percent by designers who use "they" pronouns in region one: Northeast. 78.8 percent of positions were filled by designers who use "he" pronouns, 21.2 percent were filled by designers who use "she" pronouns in region two: Midwest. In region three: South, 72.5 percent of positions were filled by designers who use "he" pronouns, 27.1 percent were filled by designers who use "she" pronouns, 0.3 percent by designers who use "they" pronouns, and 0.1 percent by designers who use "they/he" pronouns. 75.7 percent of positions were filled by designers who use "he" pronouns, 24.2 percent were filled by designers who use "she" pronouns, and 0.1 percent by designers who use "they" pronouns in region four: West.

In costume design, 73.1 percent of positions were filled by designers who use "she" pronouns, 26.3 percent by designers who use "he" pronouns, 0.2 percent by designers who use "they" pronouns, and 0.4 percent by designers who use "she/they" pronouns in region one: Northeast. In region two: Midwest, designers who use "she" pronouns filled 72.2 percent of positions, and designers who use "he" pronouns filled 27.8 percent. 68.6 percent of positions were filled by designers who use "she" pronouns, 31.2 percent by designers who use "he" pronouns, 0.2 percent by designers who use "they" pronouns, and 0.1 percent by designers who use "she/they" pronouns in region three: South. In region four: West, designers who use "she" pronouns filled 70.4 percent of positions, and designers who use "he" pronouns filled 29.6 percent.

In lighting design, 79.0 percent of positions were filled by designers who use "he" pronouns, 20.8 percent by designers who use "she" pronouns, and 0.2 percent by designers who use "she/they" pronouns in region one: Northeast. In region two: Midwest, designers who use "he" pronouns filled 75.0 percent of positions, and designers who use "she" pronouns filled 25.0 percent. 77.7 percent of positions were filled by designers who use "he" pronouns, 22.3 percent by designers who use "she" pronouns, and 0.1 percent by designers who use "they" pronouns in region three: South. In region four: West, 76.3 percent of positions were filled by designers who use "he" pronouns, 23.4 percent by designers who use "she" pronouns, 0.2 percent by designers who use "they" pronouns, and 0.1 percent by designers who use all pronouns.

In sound design, 84.2 percent of positions were filled by designers who use "he" pronouns, 15.4 percent were filled by designers who use "she" pronouns, and 0.4 percent by designers who use "they" pronouns in region one: Northeast. In region two: Midwest, 88.3 percent of positions were filled by designers who use "he" pronouns, and 11.7 percent were filled by designers who use "she" pronouns. 90.4 percent of positions were filled by designers who use "he" pronouns, 9.4 percent were filled by designers who use "she" pronouns, and 0.2 percent were filled by designers who use "they" pronouns in region three: South. In region four: West, 80.6 percent of all positions were filled by designers who use "he" pronouns, and 19.4 percent were filled by designers who use "she" pronouns.

In projection/video design, 80.7 percent of positions were filled by designers who use "he" pronouns, 18.9 percent by designers who use "she" pronouns, and 0.4 percent by designers who use "they" pronouns in region one: Northeast. In region two: Midwest, designers who use "he" pronouns filled 82.2 percent of all positions, and 17.8 percent by designers who use "she" pronouns. 87.7 percent of positions were filled by designers who use "he" pronouns and 12.3 percent by designers who use "she" pronouns in region three: South. In region four; West, 80.6 percent of positions were filled by designers who use "he" pronouns, and 19.4 percent by designers who use "she" pronouns.

In all five areas of design studied, 66.7 percent of all positions were filled by designers who use "he" pronouns, 33.0 percent by designers who use "she" pronouns, 0.1 percent by designers who use "she/they" pronouns, and 0.2 percent by designers who use "they" pronouns in region one: Northeast. In region two: Midwest, designers who use "he" pronouns filled by 68.1 percent of positions, and designers who use "she" pronouns filled 31.9 percent. 68.7 percent of positions were filled by designers who use "he" pronouns, 31.0 percent were filled by designers who use "she" pronouns, 0.2 percent by designers who use "they" pronouns, less than 0.1 percent by designers who use "she/they" pronouns, and less than 0.1 percent by designers who use "they/he" pronouns in region three: South. In region four: West, designers who use "he" pronouns filled 67.1 percent of positions, designers who use "she" pronouns filled 32.8 percent, designers who use "they" pronouns filled 0.2 percent, and less than 0.1 percent by designers who use all pronouns.



## My Notes

This chart began in 2016, trying to answer if there were any significant differences in the percentages of positions held by designers who use "he" pronouns and held by designers used "she" pronouns when separated out by region.

Over the eight seasons studied, the percentage of positions held by designers who use "he" pronouns and designers who use "she" pronouns were fairly close (within five percentage points) among the regions. The greatest difference in scenic design was between region two: Midwest and region three: South with 5.9 percentage points. In costume design, the greatest difference was 4.5 percentage points, between region one: Northeast and region three: South. The greatest difference in lighting design was 4.2 percentage points between region one: Northeast and region two: Midwest. In sound design, the greatest difference was 10.0 percentage points, between region three: South and region four: West. The greatest difference in projection/video design was between region three: South and region four: West with 7.1 percentage points. All that being said, in all design disciplines studied, all regions were within 2.0 percentage points of each other in regard to designers who use "he" pronouns and designers who use "she" pronouns. Again, please remember that the raw numbers of design discipline positions per region varies.

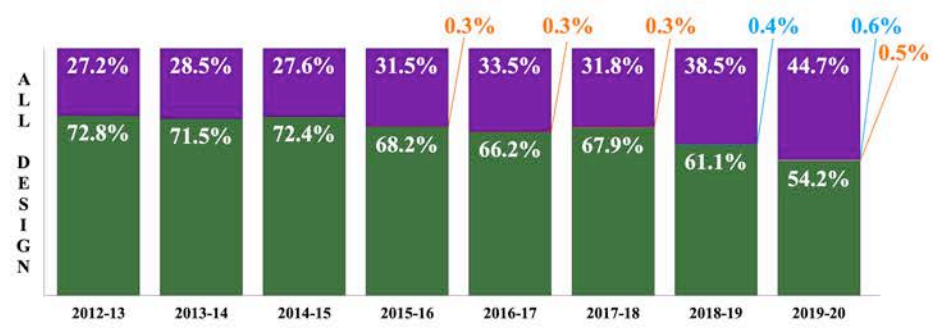
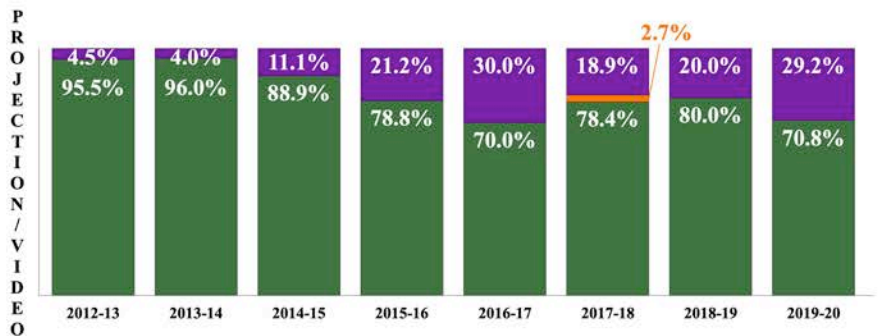
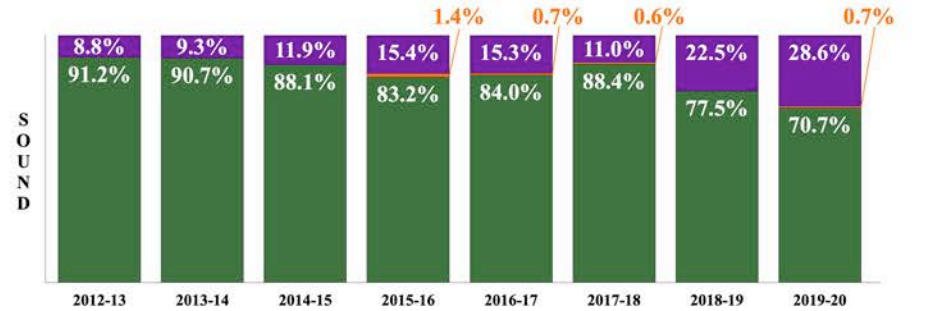
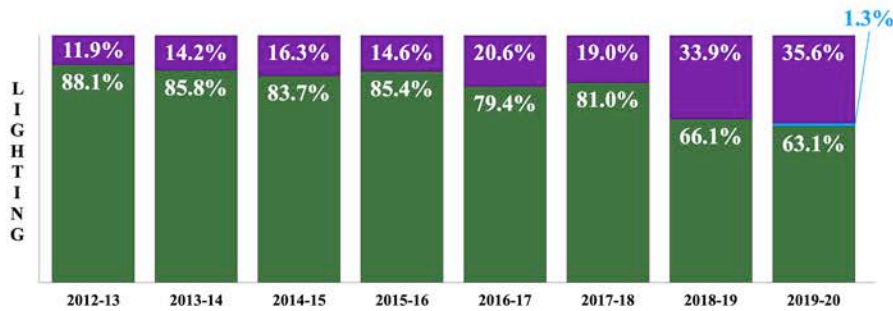
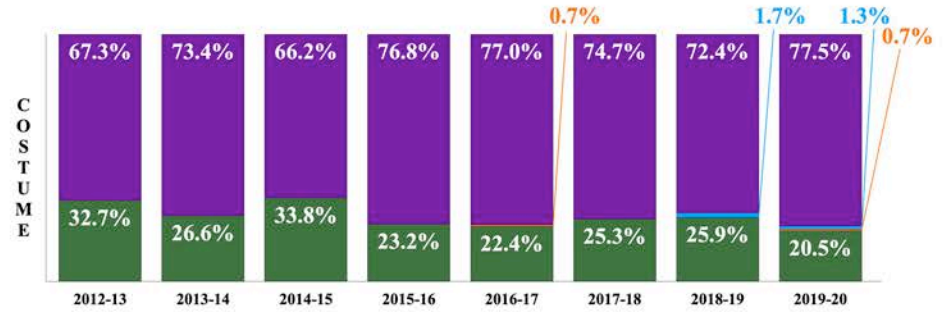
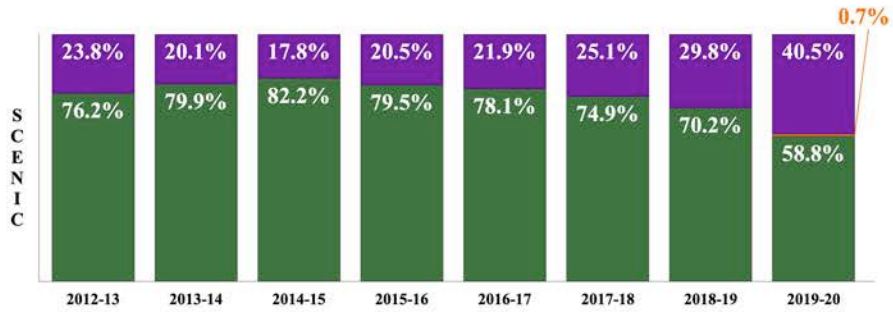
### How-to Equation(s)

(Number of positions held by discipline designers who use "x/y" pronouns in a specific region)  
divided by (number of positions total in discipline in a specific region) x 100  
= percentage of total positions held by discipline designers who use "x/y" pronouns in a specific region

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

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

% POSITIONS PER SEASON 12-13 - 19-20



## Narrative

In region one: Northeast, from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.2 percent to 79.9 percent to 82.2 percent to 79.5 percent to 78.1 percent to 74.9 percent to 70.2 percent to 58.8 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 23.8 percent to 20.1 percent to 17.8 percent to 20.5 percent to 21.9 percent to 25.1 percent to 29.8 percent to 40.5 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 0.7 percent of all the scenic design positions that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 17.4 percentage points, while designers who use "she" pronouns filling scenic design positions increased 16.7 percentage points.

In region one: Northeast, from 2012-13 to 2019-20, designers who use "she" pronouns went from 67.3 percent to 73.4 percent to 66.2 percent to 76.8 percent to 77.0 percent to 74.7 percent to 72.4 percent to 77.5 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 32.7 percent to 26.6 percent to 33.8 percent to 23.2 percent to 22.4 percent to 25.3 percent to 25.9 percent to 20.5 percent of all the costume design positions filled each season. Designers who use "they" pronouns were at 0.7 percent for the 2016-17 season and the 2019-20 season. Designers who use "she/they" pronouns were at 1.7 percent for the 2018-19 season and 1.3 percent for the 2019-20 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 10.2 percentage points, and designers who use "he" pronouns filling costume design positions decreased 12.2 percentage points. Over the two seasons represented, designers who use "they" pronouns remained steady at 0.7 percentage points. Over the two seasons represented, designers who use "she/they" pronouns decreased 0.4 percentage points.

In region one: Northeast, from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.1 percent to 85.8 percent to 83.7 percent to 85.4 percent to 79.4 percent to 81.0 percent to 66.1 percent to 63.1 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 11.9 percent to 14.2 percent to 16.3 percent to 14.6 percent to 20.6 percent to 19.0 percent to 33.9 percent to 35.6 percent of all the lighting design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 1.3 percent of the lighting design positions available. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 25.0 percentage points, and designers who use "she" pronouns filling lighting design positions increased 23.7 percentage points.

In region one: Northeast, from 2012-13 to 2019-20, designers who use "he" pronouns went from 91.2 percent to 90.7 percent to 88.1 percent to 83.2 percent to 84.0 percent to 88.4 percent to 77.5 percent to 70.7 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 8.8 percent to 9.3 percent to 11.9 percent to 15.4 percent to 15.3 percent to 11.0 percent to 22.5 percent to 28.6 percent of all sound design positions filled each season. From the 2015-16 to 2017-18 seasons, designers who use "they" pronouns went from 1.4 percent to 0.7 percent to 0.6 percent. In the 2019-20 season, designers who use "they" pronouns filled 0.7 percent of sound design positions available. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 20.5 percentage points, and designers who use "she" pronouns filling sound design positions increased 19.8 percentage points. Over the four seasons represented, designers who use "they" pronouns decreased 0.7 percentage points.

In region one: Northeast, from 2012-13 to 2019-20, designers who use "he" pronouns went from 95.5 percent to 96.0 percent to 88.9 percent to 78.8 percent to 70.0 percent to 78.4 percent to 80.0 percent to 70.8 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 4.5 percent to 4.0 percent to 11.1 percent to 21.2 percent to 30.0 percent to 18.9 percent to 20.0 percent to 29.2 percent of all projection/video design positions filled each season. Designers who use "they" pronouns filled 2.7 percent of projection/video design positions in the 2017-18 season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 24.7 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 24.7 percentage points.

In region one: Northeast, from 2012-13 to 2019-20, designers who use "he" pronouns went from 72.8 percent to 71.5 percent to 72.4 percent to 68.2 percent to 66.2 percent to 67.9 percent to 61.1 percent to 54.2 percent of all design positions filled. Designers who use "she" pronouns went from 27.2 percent to 28.5 percent to 27.6 percent to 31.5 percent to 33.5 percent to 31.8 percent to 38.5 percent to 44.7 percent. From 2015-16 to 2017-18, designers who use "they" pronouns remained steady at 0.3 percent. In the 2019-20 season, designers who use "they" pronouns filled 0.5 percent of all design positions filled. Designers who use "she/they" pronouns went from 0.4 percent to 0.6 percent of all design positions filled in 2018-19 to 2019-20. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 18.6 percentage points, and designers who use "she" pronouns filling design positions increased 17.5 percentage points. Over the four seasons represented, designers who use "they" pronouns increased 0.2 percentage points. Over the two seasons represented, designers who use "she/they" pronouns increased 0.2 percentage points.

### **My Notes**

This chart started in 2018, after I asked on Facebook if anyone could think of any questions that could be answered by my current data that I hadn't done yet. My wonderful best friend asked about differences between regions, and thus these charts on yearly percentages of positions per region were born.

In region one: Northeast, the changes in percentages of positions held by designers who use "he" pronouns were a 25.0 percentage point decrease in lighting design, a 24.7 percentage point decrease in projection/video design, a 20.5 percentage point decrease in sound design, a 17.4 percentage point decrease in scenic design, a 12.2 percentage point decrease in costume design, and over all design disciplines, an 18.6 percentage point decrease.

In region one: Northeast, the changes in percentages of positions held by designers who use "she" pronouns were a 24.7 percentage point increase in projection/video design, a 23.7 percentage point increase in lighting design, a 19.8 percentage point increase in sound design, a 16.7 percentage point increase in scenic design, a 10.2 percentage point increase in costume design, and over all design disciplines, a 17.5 percentage point increase.

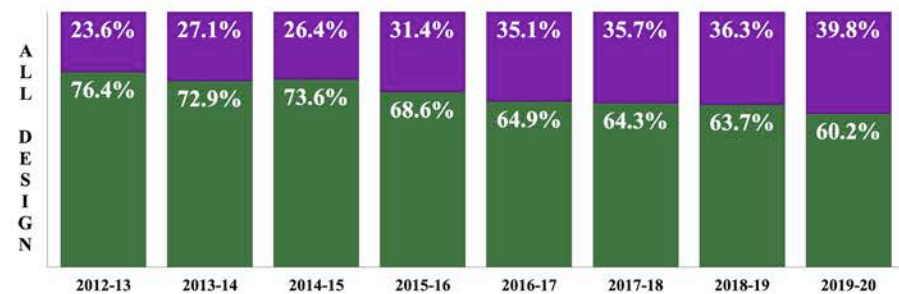
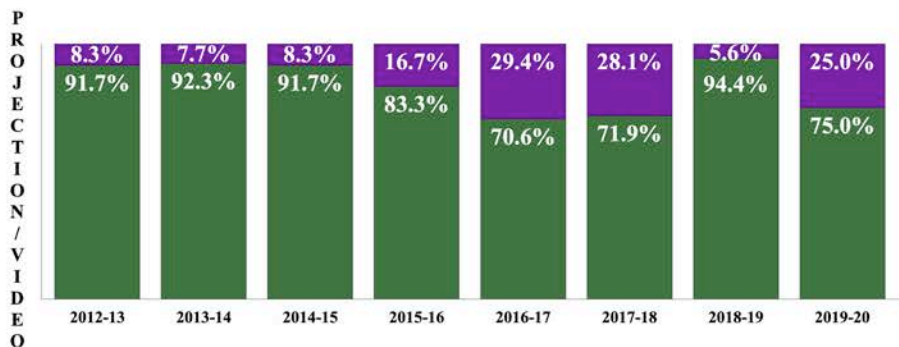
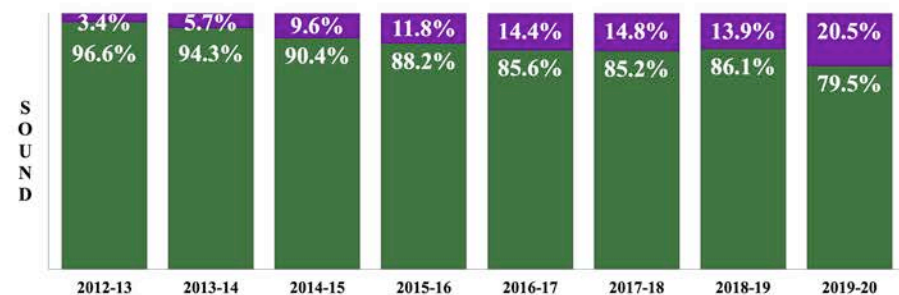
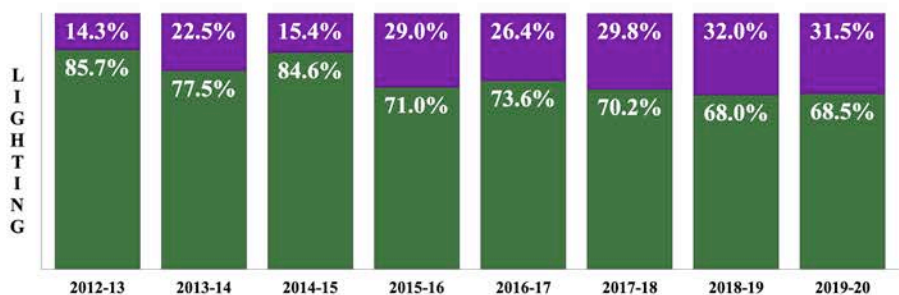
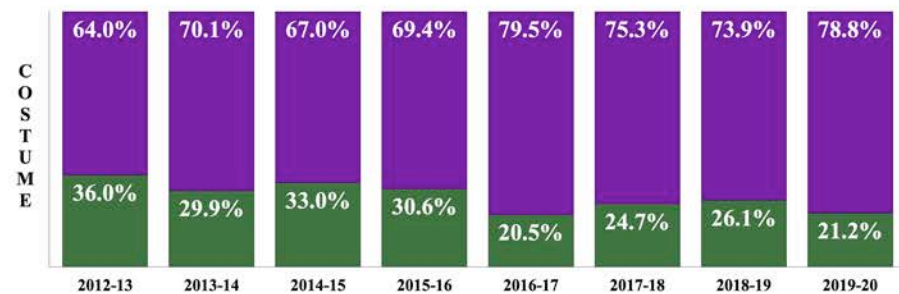
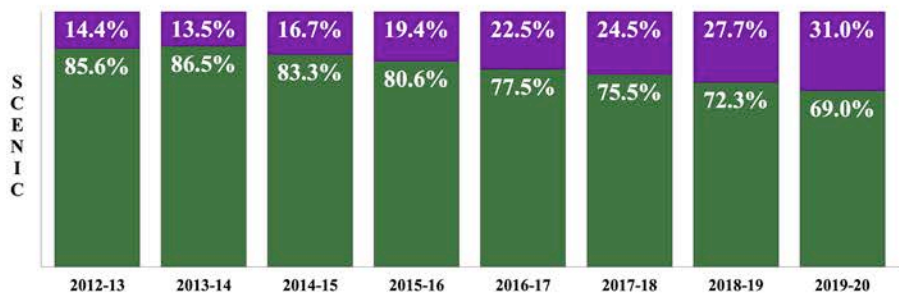
### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in region one: Northeast, in a specific season)  
divided by (number of positions total in design discipline, in region one: Northeast, in a specific season) x 100  
= percentage of total positions held by discipline designers who use "x/y" pronouns, in region one: Northeast, in a specific season



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

% POSITIONS PER SEASON 12-13 - 19-20





## Narrative

In region two: Midwest, from 2012-13 to 2019-20, designers who use "he" pronouns went from 85.6 percent to 86.5 percent to 83.3 percent to 80.6 percent to 77.5 percent to 75.5 percent to 72.3 percent to 69.0 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 14.4 percent to 13.5 percent to 16.7 percent to 19.4 percent to 22.5 percent to 24.5 percent to 27.7 percent to 31.0 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 16.6 percentage points, while designers who use "she" pronouns filling scenic design positions increased 16.6 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use "she" pronouns went from 64.0 percent to 70.1 percent to 67.0 percent to 69.4 percent to 79.5 percent to 75.3 percent to 73.9 percent to 78.8 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 36.0 percent to 29.9 percent to 33.0 percent to 30.6 percent to 20.5 percent to 24.7 percent to 26.1 percent to 21.2 percent. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 14.8 percentage points, and designers who use "he" pronouns filling costume design positions decreased 14.8 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use "he" pronouns went from 85.7 percent to 77.5 percent to 84.6 percent to 71.0 percent to 73.6 percent to 70.2 percent to 68.0 percent to 68.5 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 14.3 percent to 22.5 percent to 15.4 percent to 29.0 percent to 26.4 percent to 29.8 percent to 32.0 percent to 31.5 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 17.2 percentage points, and designers who use "she" pronouns filling lighting design positions increased 17.2 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use "he" pronouns went from 96.6 percent to 94.3 percent to 90.4 percent to 88.2 percent to 85.6 percent to 85.2 percent to 86.1 percent to 79.5 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 3.4 percent to 5.7 percent to 9.6 percent to 11.8 percent to 14.4 percent to 14.8 percent to 13.9 percent to 20.5 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 17.1 percentage points, and designers who use "she" pronouns filling sound design positions increased 17.1 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use "he" pronouns went from 91.7 percent to 92.3 percent to 91.7 percent to 83.3 percent to 70.6 percent to 71.9 percent to 94.4 percent to 75.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 8.3 percent to 7.7 percent to 8.3 percent to 16.7 percent to 29.4 percent to 28.1 percent to 5.6 percent to 25.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 16.7 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 16.7 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.4 percent to 72.9 percent to 73.6 percent to 68.6 percent to 64.9 percent to 64.3 percent to 63.7 percent to 60.2 percent of all design positions filled. Designers who use "she" pronouns went from 23.6 percent to 27.1 percent to 26.4 percent to 31.4 percent to 35.1 percent to 35.7 percent to 36.3 percent to 39.8 percent of all design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 16.2 percentage points, and designers who use "she" pronouns filling design positions increased 16.2 percentage points.

### **My Notes**

This chart started in 2018, after I asked on Facebook if anyone could think of any questions that could be answered by my current data that I hadn't done yet. My wonderful best friend asked about differences between regions, and thus these charts on yearly percentages of positions per region were born.

In region two: Midwest, the changes in percentages of positions held by designers who use "he" pronouns were a 17.2 percentage point decrease in lighting design, a 17.1 percentage point decrease in sound design, a 16.7 percentage point decrease in projection/video design, a 16.6 percentage point decrease in scenic design, a 14.8 percentage point decrease in costume design, and over all design disciplines, a 16.2 percentage point decrease.

In region two: Midwest, the changes in percentages of positions held by designers who use "she" pronouns were a 17.2 percentage point increase in lighting design, a 17.1 percentage point increase in sound design, a 16.7 percentage point increase in projection/video design, a 16.6 percentage point increase in scenic design, a 14.8 percentage point increase in costume design, and over all design disciplines, a 16.2 percentage point increase.

### **How-to Equation(s)**

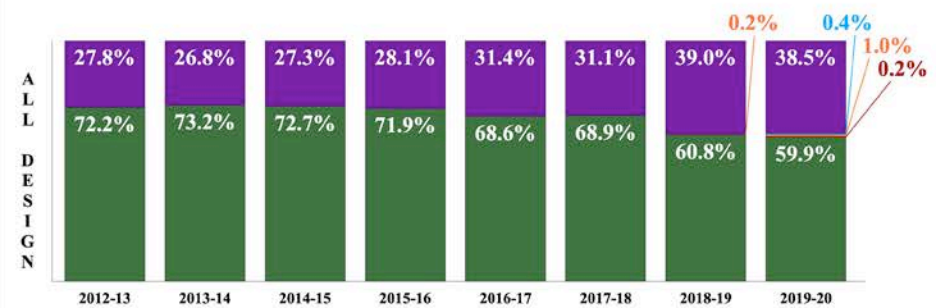
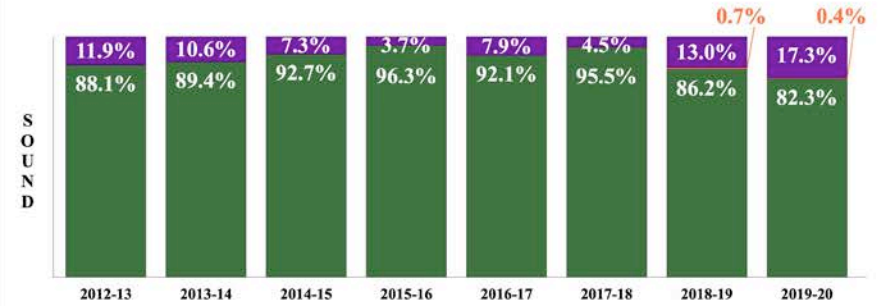
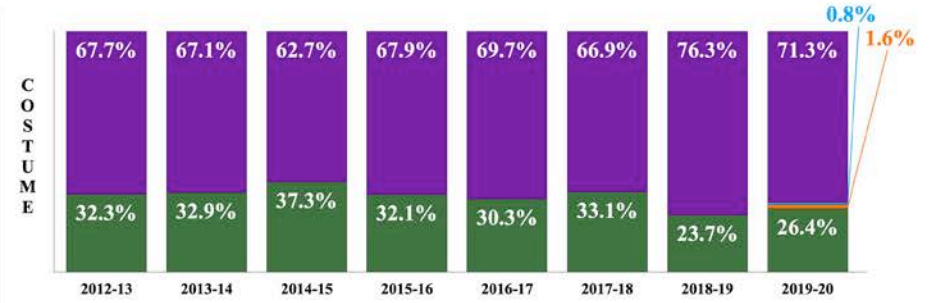
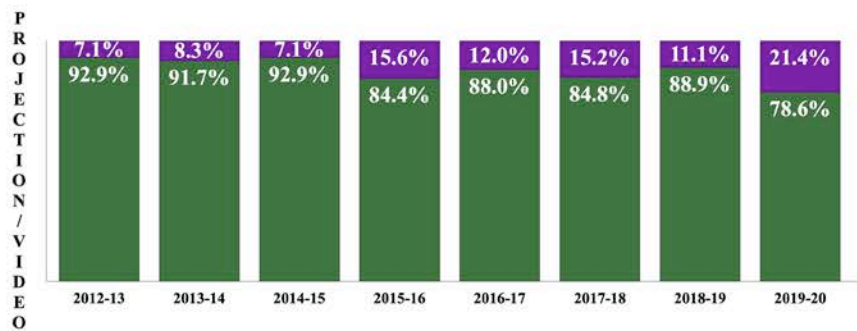
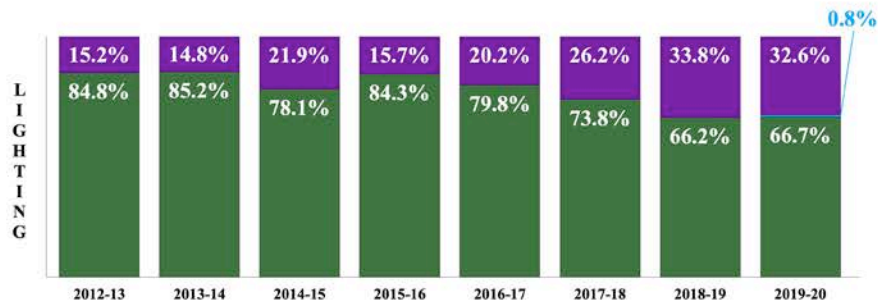
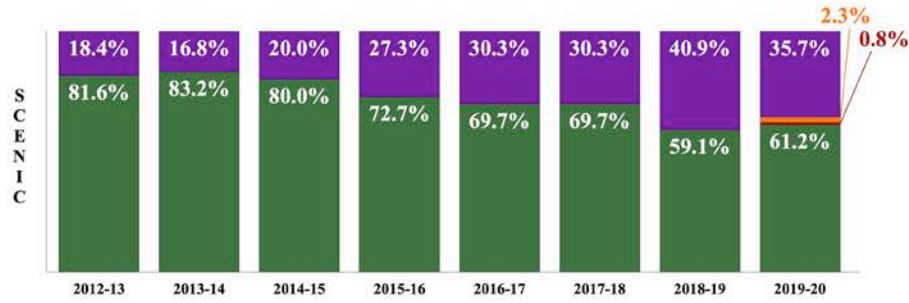
Number of positions held by discipline designers who use "x/y" pronouns, in region two: Midwest, in a specific season)  
divided by (number of positions total in design discipline, in region two: Midwest, in a specific season) x 100  
= percentage of total positions held by discipline designers who use "x/y" pronouns, in region two: Midwest, in a specific season



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

% POSITIONS  
PER SEASON  
12-13 - 19-20

HE SHE/THEY THEY/HE SHE ALL PRONOUNS



## Narrative

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 81.6 percent to 83.2 percent to 80.0 percent to 72.7 percent to 69.7 percent to 69.7 percent to 59.1 percent to 61.2 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 18.4 percent to 16.8 percent to 20.0 percent to 27.3 percent to 30.3 percent to 30.3 percent to 40.9 percent to 35.7 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 2.3 percent and designers who use "they/he" pronouns filled 0.8 percent of all the scenic design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 20.4 percentage points, while designers who use "she" pronouns filling scenic design positions increased 17.3 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "she" pronouns went from 67.7 percent to 67.1 percent to 62.7 percent to 67.9 percent to 69.7 percent to 66.9 percent to 76.3 percent to 71.3 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 32.3 percent to 32.9 percent to 37.3 percent to 32.1 percent to 30.3 percent to 33.1 percent to 23.7 percent to 26.4 percent of all costume design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 1.6 percent and designers who use "she/they" pronouns filled 0.8 percent of all costume design positions filled that season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 3.6 percentage points, and designers who use "he" pronouns filling costume design positions decreased 5.9 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 84.8 percent to 85.2 percent to 78.1 percent to 84.3 percent to 79.8 percent to 73.8 percent to 66.2 percent to 66.7 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 15.2 percent to 14.8 percent to 21.9 percent to 15.7 percent to 20.2 percent to 26.2 percent to 33.8 percent to 32.6 percent of all lighting design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 0.8 percent of all lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 18.1 percentage points, and designers who use "she" pronouns filling lighting design positions increased 17.4 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.1 percent to 89.4 percent to 92.7 percent to 96.3 percent to 92.1 percent to 95.5 percent to 86.2 percent to 82.3 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 11.9 percent to 10.6 percent to 7.3 percent to 3.7 percent to 7.9 percent to 4.5 percent to 13.0 percent to 17.3 percent of all sound design positions filled each season. From 2018-19 to 2019-20, designers who use "they" pronouns went from 0.7 percent to 0.4 percent of all the sound design positions each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 5.8 percentage points, and designers who use "she" pronouns filling sound design positions increased 5.4 percentage points. Over the two seasons represented, designers who use "they" pronouns filling sound design positions decreased 0.3 percent points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 92.9 percent to 91.7 percent to 92.9 percent to 84.4 percent to 88.0 percent to 84.8 percent to 88.9 percent to 78.6 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 7.1 percent to 8.3 percent to 7.1 percent to 15.6 percent to 12.0 percent to 15.2 percent to 11.1 percent to 21.4 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 14.3 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 14.3 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 72.2 percent to 73.2 percent to 72.7 percent to 71.9 percent to 68.6 percent to 68.9 percent to 60.8 percent to 59.9 percent of all design positions filled. Designers who use "she" pronouns went from 27.8 percent to 26.8 percent to 27.3 percent to 28.1 percent to 31.4 percent to 31.1 percent to 39.0 percent to 38.5 percent of all design positions filled. From 2018-19 to 2019-20, designers who use "they" pronouns went from 0.2 percent to 1.0 percent of all the design positions each season. In the 2019-20 season, designers who use "she/they" pronouns filled 0.4 percent and designers who use "they/he" pronouns filled 0.2 percent of all design positions that season. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 12.3 percentage points, and designers who use "she" pronouns filling design positions increased 10.7 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.8 percent points.

### **My Notes**

This chart started in 2018, after I asked on Facebook if anyone could think of any questions that could be answered by my current data that I hadn't done yet. My wonderful best friend asked about differences between regions, and thus these charts on yearly percentages of positions per region were born.

In region three: South, the changes in percentages of positions held by designers who use "he" pronouns were a 20.4 percentage point decrease in scenic design, an 18.1 percentage point decrease in lighting design, a 14.3 percentage point decrease in projection/video design, a 5.9 percentage point decrease in costume design, a 5.8 percentage point decrease in sound design, and over all design disciplines, a 12.3 percentage point decrease.

In region three: South, the changes in percentages of positions held by designers who use "she" pronouns were a 17.4 percentage point increase in lighting design, a 17.3 percentage point increase in scenic design, a 14.3 percentage point increase in projection/video design, a 5.4 percentage point increase in sound design, a 3.6 percentage point increase in costume design, and over all design disciplines, a 10.7 percentage point increase.

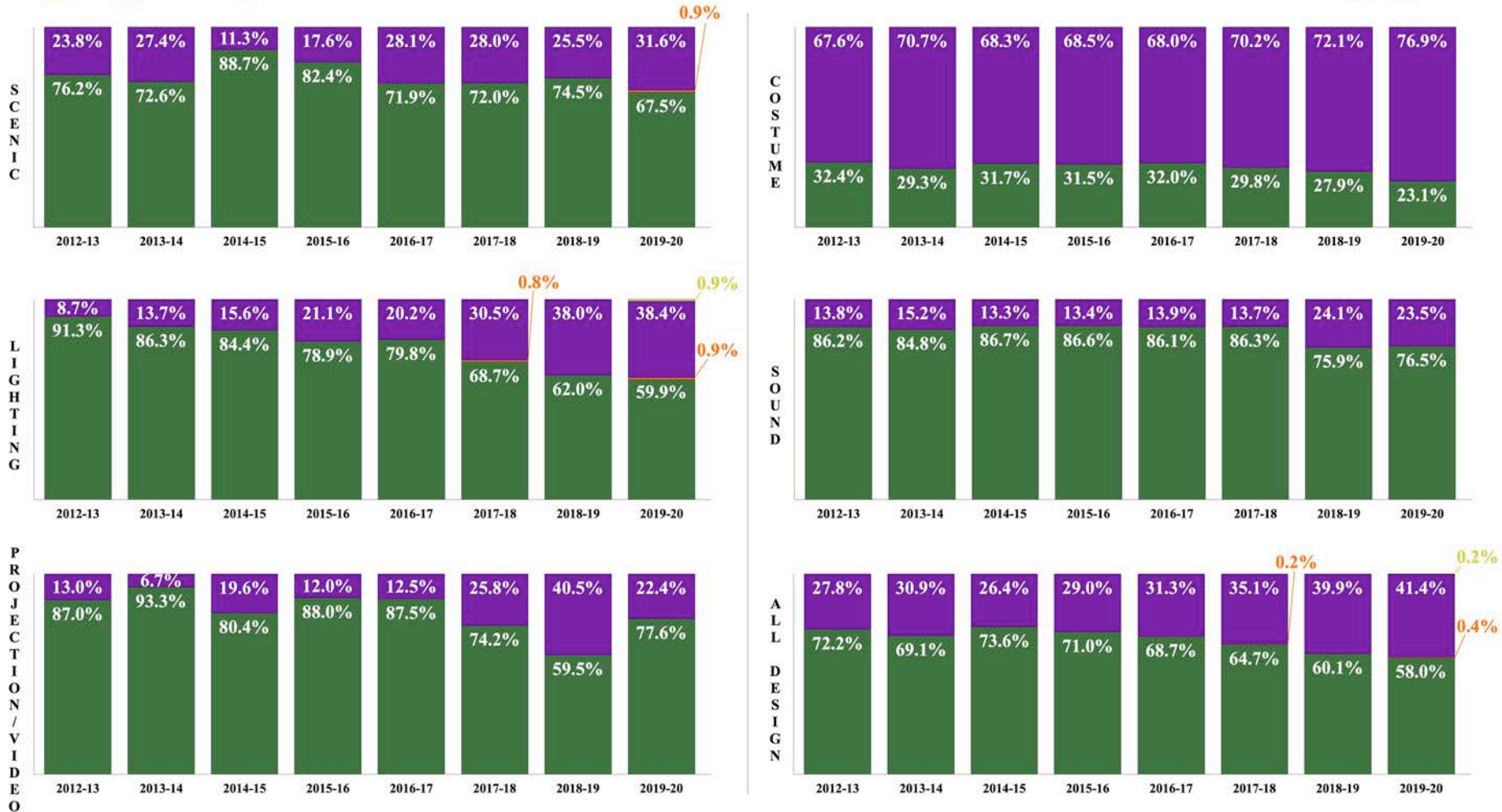
### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in region three: South, in a specific season)  
divided by (number of positions total in design discipline, in region three: South in a specific season) x 100  
= percentage of total positions held by discipline designers who use "x/y" pronouns, in region three: South, in a specific season

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

% POSITIONS PER SEASON 12-13 - 19-20

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS



## Narrative

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.2 percent to 72.6 percent to 88.7 percent to 82.4 percent to 71.9 percent to 72.0 percent to 74.5 percent to 67.5 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 23.8 percent to 27.4 percent to 11.3 percent to 17.6 percent to 28.1 percent to 28.0 percent to 25.5 percent to 31.6 of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 0.9 percent of all scenic design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 8.7 percentage points, while designers who use "she" pronouns filling scenic design positions increased 7.8 percentage points.

In region four: West, from 2012-13 to 2019-20, designers who use "she" pronouns went from 67.6 percent to 70.7 percent to 68.3 percent to 68.5 percent to 68.0 percent to 70.2 percent to 72.1 percent to 76.9 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 32.4 percent to 29.3 percent to 31.7 percent to 31.5 percent to 32.0 percent to 29.8 percent to 27.9 percent to 23.1 percent of all costume design positions filled each season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 9.3 percentage points, and designers who use "he" pronouns filling costume design positions decreased 9.3 percentage points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 91.3 percent to 86.3 percent to 84.4 percent to 78.9 percent to 79.8 percent to 68.7 percent to 62.0 percent to 59.9 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 8.7 percent to 13.7 percent to 15.6 percent to 21.1 percent to 20.2 percent to 30.5 percent to 38.0 percent to 38.4 percent of all lighting design positions filled each season. Designers who use "they" pronouns filled 0.8 percent of all lighting design positions filled in the 2017-18 season, and 0.9 percent of all lighting design positions filled in the 2019-20 season. Designers who use all pronouns filled 0.9 percent of all lighting design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 31.4 percentage points, and designers who use "she" pronouns filling lighting design positions increased 29.7 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.1 percent points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 86.2 percent to 84.8 percent to 86.7 percent to 86.6 percent to 86.1 percent to 86.3 percent to 75.9 percent to 76.5 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 13.8 percent to 15.2 percent to 13.3 percent to 13.4 percent to 13.9 percent to 13.7 percent to 24.1 percent to 23.5 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 9.7 percentage points, and designers who use "she" pronouns filling sound design positions increased 9.7 percentage points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.0 percent to 93.3 percent to 80.4 percent to 88.0 percent to 87.5 percent to 74.2 percent to 59.5 percent to 77.6 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 13.0 percent to 6.7 percent to 19.6 percent to 12.0 percent to 12.5 percent to 25.8 percent to 40.5 percent to 22.4 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 9.4 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 9.4 percentage points.



In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 72.2 percent to 69.1 percent to 73.6 percent to 71.0 percent to 68.7 percent to 64.7 percent to 60.1 percent to 58.0 percent of all design positions filled. Designers who use "she" pronouns went from 27.8 percent to 30.9 percent to 26.4 percent to 29.0 percent to 31.3 percent to 35.1 percent to 39.9 percent to 41.4 percent of all design positions filled. Designers who use "they" pronouns held 0.2 percent for the 2017-18 season and 0.4 percent for the 2019-20 season of all the design positions filled those seasons. Designers who use all pronouns held 0.2 percent for the 2019-20 season of all the design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 14.2 percentage points, and designers who use "she" pronouns filling design positions increased 13.6 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.2 percent points.

### **My Notes**

This chart started in 2018, after I asked on Facebook if anyone could think of any questions that could be answered by my current data that I hadn't done yet. My wonderful best friend asked about differences between regions, and thus these charts on yearly percentages of positions per region were born.

In region four: West, the changes in percentages of positions held by designers who use "he" pronouns were an 8.7 percentage point decrease in scenic design, a 31.4 percentage point decrease in lighting design, a 9.4 percentage point decrease in projection/video design, a 9.3 percentage point decrease in costume design, a 9.7 percentage point decrease in sound design, and over all design disciplines, a 14.2 percentage point decrease.

In region four: West, the changes in percentages of positions held by designers who use "she" pronouns were a 29.7 percentage point increase in lighting design, a 7.8 percentage point increase in scenic design, a 9.4 percentage point increase in projection/video design, a 9.7 percentage point increase in sound design, a 9.3 percentage point increase in costume design, and over all design disciplines, a 13.6 percentage point increase.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in region four: West in a specific season)  
divided by (number of design discipline positions total, in region four: West, in a specific season) x 100  
= percentage of all positions held by discipline designers who use "x/y" pronouns, in region four: West in a specific season



## Chapter Two My Notes

### Comparing the Percentages of Positions Held by Designers by Pronouns Among Four Regions Annually

Looking at scenic design positions held by scenic designers who use "he" pronouns, the range among each region annually stretches from 5.8 percent to 15.4 percent. The highest annual percentage of scenic design positions held by scenic designers who use "he" pronouns was in region four: West in the 2014-15 season at 88.7 percent. The lowest annual percentage of scenic design positions held by scenic designers who use "he" pronouns was in region one: Northeast in the 2019-20 season at 58.8 percent.

Looking at scenic design positions held by scenic designers who use "she" pronouns, the range among each region annually stretches from 5.8 percent to 15.4 percent. The highest annual percentage of scenic design positions held by scenic designers who use "she" pronouns was in region three: South in the 2019-20 season at 40.9 percent. The lowest annual percentage of scenic design positions held by scenic designers who use "she" pronouns was in region four: West in the 2014-15 season at 11.3 percent.

Looking at scenic design positions held by scenic designers who use "they" pronouns, the range among each region in the 2019-20 season was 2.3 percent. Looking at scenic design positions held by scenic designers who use "they/he" pronouns, the range among each region in the 2019-20 season was between 0.0 percent and 0.8 percent.

Looking at costume design positions held by costume designers who use "he" pronouns, the range among each region annually stretches from 3.7 percent to 11.5 percent. The highest annual percentage of costume design positions held by costume designers who use "he" pronouns was in region three: South in the 2014-15 season at 37.3 percent. The lowest annual percentage of costume design positions held by costume designers who use "he" pronouns was in both region two: Midwest in the 2016-17 season and region one: Northeast in the 2019-20 season at 20.5 percent.

Looking at costume design positions held by costume designers who use "she" pronouns, the range among each region annually stretches from 3.7 percent to 11.5 percent. The highest annual percentage of costume design positions held by costume designers who use "she" pronouns was in region two: Midwest in the 2016-17 season at 79.5 percent. The lowest annual percentage of costume design positions held by costume designers who use "she" pronouns was in region three: South in the 2014-15 season at 62.7 percent.

Looking at costume design positions held by costume designers who use "they" pronouns, the range among each region in the 2016-17 and 2019-20 seasons was between 0.0 and 1.6 percent. Looking at costume design positions held by costume designers who use "she/they" pronouns, the range among each region in the 2018-19 and 2019-20 seasons was between 0.0 percent and 1.7 percent.

Looking at lighting design positions held by lighting designers who use "he" pronouns, the range among each region annually stretches from 6.0 percent to 14.4 percent. The highest annual percentage of lighting design positions held by lighting designers who use "he" pronouns was in region four: West in the 2012-13 season at 91.3 percent. The lowest annual percentage of lighting design positions held by lighting designers who use "he" pronouns was in region one: Northeast in the 2019-20 season at 59.9 percent.

Looking at lighting design positions held by lighting designers who use "she" pronouns, the range among each region annually stretches from 3.7 percent to 11.5 percent. The highest annual percentage of lighting design positions held by lighting designers who use "she" pronouns was in region four: West in the 2019-20 season at 38.4 percent. The lowest annual percentage of lighting design positions held by lighting designers who use "she" pronouns was in region four: West in the 2012-13 season at 8.7 percent.

Looking at lighting design positions held by lighting designers who use "they" pronouns, the range among each region in the 2017-18 and 2019-20 seasons was between 0.0 and 0.9 percent. Looking at lighting design positions held by lighting designers who use "she/they" pronouns, the range among each region in the 2019-20 season was between 0.0 percent and 1.3 percent. Looking at lighting design positions held by lighting designers who use all pronouns, the range among each region in the 2019-20 season was between 0.0 percent and 0.9 percent.

Looking at sound design positions held by sound designers who use "he" pronouns, the range among each region annually stretches from 6.0 percent to 13.1 percent. The highest annual percentage of sound design positions held by sound designers who use "he" pronouns was in region two: Midwest in the 2012-13 season at 96.6 percent. The lowest annual percentage of sound design positions held by sound designers who use "he" pronouns was in region one: Northeast in the 2019-20 season at 70.7 percent.

Looking at sound design positions held by sound designers who use "she" pronouns, the range among each region annually stretches from 6.0 percent to 11.7 percent. The highest annual percentage of sound design positions held by sound designers who use "she" pronouns was in region one: Northeast in the 2019-20 season at 28.6 percent. The lowest annual percentage of sound design positions held by sound designers who use "she" pronouns was in region two: Midwest in the 2012-13 season at 3.4 percent.

Looking at sound design positions held by sound designers who use "they" pronouns, the range among each region from the 2015-16 through 2019-20 seasons was between 0.0 and 1.4 percent.

Looking at projection/video design positions held by projection/video designers who use "he" pronouns, the range among each region annually stretches from 4.3 percent to 34.9 percent. The highest annual percentage of projection/video design positions held by projection/video designers who use "he" pronouns was in region one: Northeast in the 2013-14 season at 96.0 percent. The lowest annual percentage of projection/video design positions held by projection/video designers who use "he" pronouns was in region four: West in the 2018-19 season at 59.5 percent.

Looking at projection/video design positions held by projection/video designers who use "she" pronouns, the range among each region annually stretches from 4.3 percent to 34.9 percent. The highest annual percentage of projection/video design positions held by projection/video designers who use "she" pronouns was in region four: West in the 2018-19 season at 40.5 percent. The lowest annual percentage of projection/video design positions held by projection/video designers who use "she" pronouns was in region one: Northeast in the 2012-13 season at 4.0 percent.

Looking at projection/video design positions held by projection/video designers who use "they" pronouns, the range among each region in the 2017-18 season was between 0.0 and 2.7 percent.

Looking at all design positions held by all designers who use "he" pronouns, the range among each region annually stretches from 1.2 percent to 6.0 percent. The highest annual percentage of all design positions held by all designers who use "he" pronouns was in region two: Midwest in the 2012-13 season at 76.4 percent. The lowest annual percentage of all design positions held by all designers who use "he" pronouns was in region one: Northeast in the 2019-20 season at 54.2 percent.

Looking at all design positions held by all designers who use "she" pronouns, the range among each region annually stretches from 1.2 percent to 6.2 percent. The highest annual percentage of all design positions held by all designers who use "she" pronouns was in region one: Northeast in the 2019-20 season at 44.7 percent. The lowest annual percentage of all design positions held by all designers who use "she" pronouns was in region two: Midwest in the 2012-13 season at 23.6 percent.

Looking at all design positions held by all designers who use “they” pronouns, the range among each region from the 2015-16 through 2019-20 seasons was between 0.0 and 1.0 percent. Looking at all design positions held by lighting designers who use “she/they” pronouns, the range among each region in the 2018-19 and 2019-20 seasons was between 0.0 percent and 0.6 percent. Looking at all design positions held by all designers who use “they/he” pronouns, the range among each region in the 2019-20 seasons was between 0.0 and 0.2 percent. Looking at all design positions held by all designers who use all pronouns, the range among each region in the 2019-20 season was between 0.0 percent and 0.2 percent.

## **Chapter Two Nine Takeaways**

- Over the eight seasons studied, the percentage of positions held by designers who use “he” pronouns and designers who use “she” pronouns were fairly close (within five percentage points) among the regions.
- In region one: Northeast, the changes in percentages of positions held by designers who use “he” pronouns were a 25.0 percentage point decrease in lighting design, a 24.7 percentage point decrease in projection/video design, a 20.5 percentage point decrease in sound design, a 17.4 percentage point decrease in scenic design, a 12.2 percentage point decrease in costume design, and over all design disciplines, an 18.6 percentage point decrease.
- In region one: Northeast, the changes in percentages of positions held by designers who use “she” pronouns were a 24.7 percentage point increase in projection/video design, a 23.7 percentage point increase in lighting design, a 19.8 percentage point increase in sound design, a 16.7 percentage point increase in scenic design, a 10.2 percentage point increase in costume design, and over all design disciplines, a 17.5 percentage point increase.
- In region two: Midwest, the changes in percentages of positions held by designers who use “he” pronouns were a 17.2 percentage point decrease in lighting design, a 17.1 percentage point decrease in sound design, a 16.7 percentage point decrease in projection/video design, a 16.6 percentage point decrease in scenic design, a 14.8 percentage point decrease in costume design, and over all design disciplines, a 16.2 percentage point decrease.
- In region two: Midwest, the changes in percentages of positions held by designers who use “she” pronouns were a 17.2 percentage point increase in lighting design, a 17.1 percentage point increase in sound design, a 16.7 percentage point increase in projection/video design, a 16.6 percentage point increase in scenic design, a 14.8 percentage point increase in costume design, and over all design disciplines, a 16.2 percentage point increase.
- In region three: South, the changes in percentages of positions held by designers who use “he” pronouns were a 20.4 percentage point decrease in scenic design, an 18.1 percentage point decrease in lighting design, a 14.3 percentage point decrease in projection/video design, a 5.9 percentage point decrease in costume design, a 5.8 percentage point decrease in sound design, and over all design disciplines, a 12.3 percentage point decrease.

- In region three: South, the changes in percentages of positions held by designers who use “she” pronouns were a 17.4 percentage point increase in lighting design, a 17.3 percentage point increase in scenic design, a 14.3 percentage point increase in projection/video design, a 5.4 percentage point increase in sound design, a 3.6 percentage point increase in costume design, and over all design disciplines, a 10.7 percentage point increase.
- In region four: West, the changes in percentages of positions held by designers who use “he” pronouns were an 8.7 percentage point decrease in scenic design, a 31.4 percentage point decrease in lighting design, a 9.4 percentage point decrease in projection/video design, a 9.3 percentage point decrease in costume design, a 9.7 percentage point decrease in sound design, and over all design disciplines, a 14.2 percentage point decrease.
- In region four: West, the changes in percentages of positions held by designers who use “she” pronouns were a 29.7 percentage point increase in lighting design, a 7.8 percentage point increase in scenic design, a 9.4 percentage point increase in projection/video design, a 9.7 percentage point increase in sound design, a 9.3 percentage point increase in costume design, and over all design disciplines, a 13.6 percentage point increase.

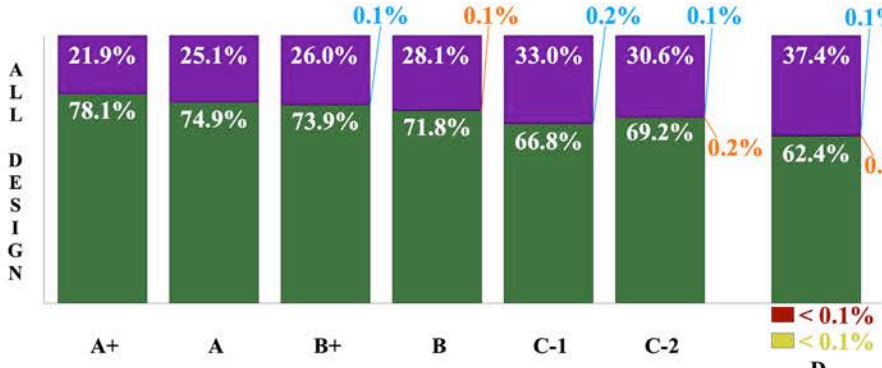
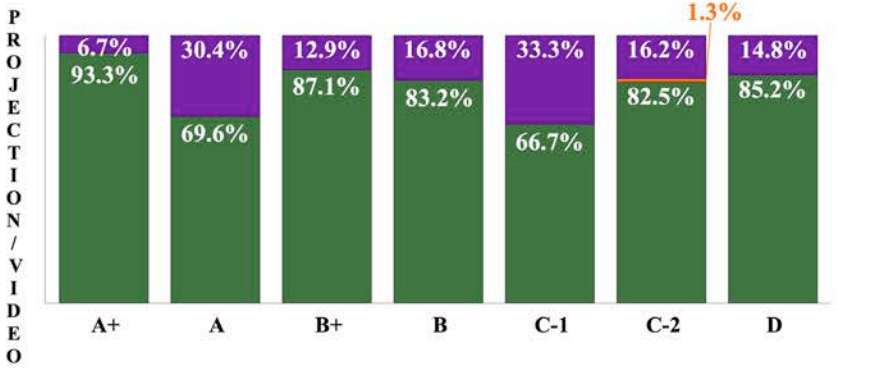
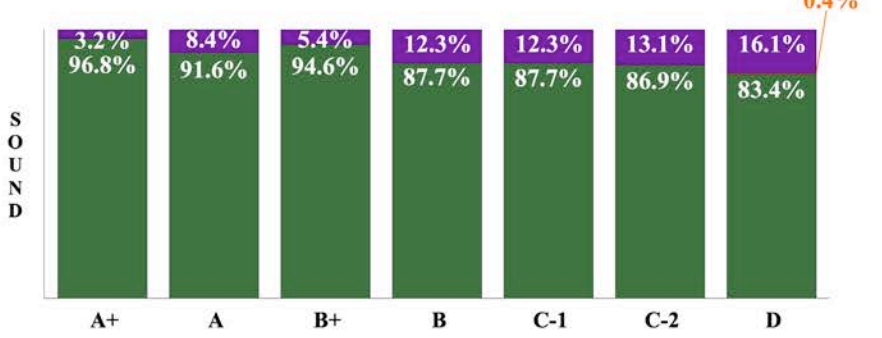
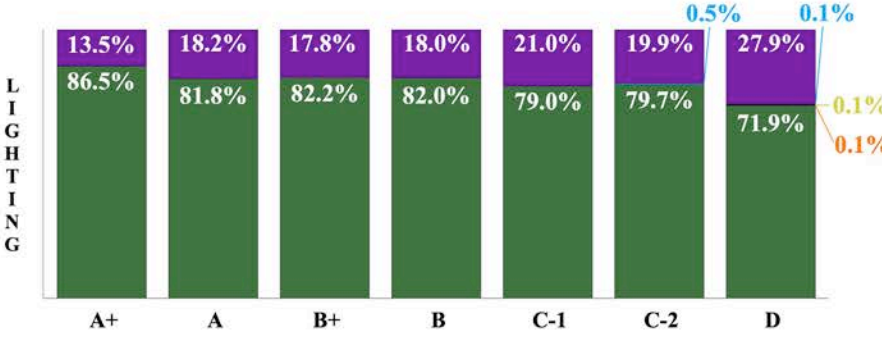
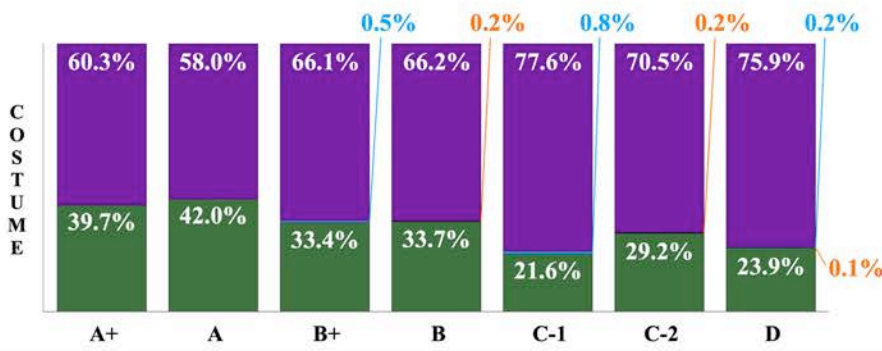
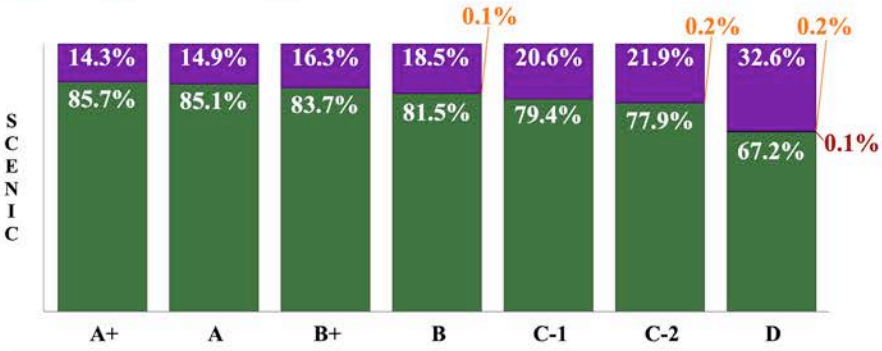
# Chapter Three: Design by Categories

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

WHO DESIGNS IN LORT THEATRES BY PRONOUN: CATEGORIES

12-13 - 19-20

% POSITIONS OVER ALL 8 SEASONS



< 0.1% < 0.1%



## Narrative

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 eight years examined—you can look for more information on minimum rates for designers based on LORT stage categories at <https://www.usa829.org/> under Collective Bargaining Agreements (CBAs) under the Theatre, Dance, Opera menu).

In scenic design, 85.7 percent of the sixty-three positions were filled by designers who use “he” pronouns, and 14.3 percent by designers who use “she” pronouns in the A+ category. In the A category, 85.1 percent of the 168 positions were filled by designers who use “he” pronouns, and 14.9 percent by designers who use “she” pronouns. 83.7 percent of the 208 positions were filled by designers who use “he” pronouns, and 16.3 percent by designers who use “she” pronouns in the B+ category. In the B category, 81.5 percent of the 1254 positions were filled by designers who use “he” pronouns, 18.5 percent by designers who use “she” pronouns, and 0.1 percent by designers who use “they” pronouns. 79.4 percent of the 252 positions were filled by designers who use “he” pronouns, and 20.6 percent by designers who use “she” pronouns in the C-1 category. In the C-2 category, 77.9 percent of the 416 were filled by designers who use “he” pronouns, 21.9 percent by designers who use “she” pronouns, and 0.2 percent by designers who use “they” pronouns. In the D category, 67.2 percent of the 1788 positions were filled by designers who use “he” pronouns, 32.6 percent by designers who use “she” pronouns, 0.2 percent by designers who use “they” pronouns, and 0.1 percent by designers who use “they/he” pronouns.

In costume design, 60.3 percent of the sixty-three positions were filled by designers who use “she” pronouns, and 39.7 percent by designers who use “he” pronouns in the A+ category. In the A category, 58.0 percent of the 169 positions were filled by designers who use “she” pronouns, and 42.0 percent by designers who use “he” pronouns. 66.1 percent of the 208 positions were filled by designers who use “she” pronouns, 33.4 percent by designers who use “he” pronouns, and 0.5 percent by designers who use “she/they” pronouns in the B+ category. In the B category, 66.2 percent of the 1248 positions were filled by designers who use “she” pronouns, 33.7 percent by designers who use “he” pronouns, and 0.2 percent by designers who use “they” pronouns. 77.6 percent of the two hundred fifty positions were filled by designers who use “she” pronouns, 21.6 percent by designers who use “he” pronouns, and 0.8 percent by designers who use “she/they” pronouns in the C-1 category. In the C-2 category, 70.5 percent of the 409 positions were filled by designers who use “she” pronouns, 29.2 percent by designers who use “he” pronouns, and 0.2 percent by designers who use “they” pronouns. In the D category, 75.9 percent of the 1760 positions were filled by designers who use “she” pronouns, 23.9 percent by designers who use “he” pronouns, 0.1 percent by designers who use “they” pronouns, and 0.2 percent by designers who use “she/they” pronouns.

In lighting design, 86.5 percent of the sixty-three positions were filled by designers who use “he” pronouns, and 13.5 percent by designers who use “she” pronouns in the A+ category. In the A category, 81.8 percent of the 170 positions were filled by designers who use “he” pronouns, and 18.2 percent by designers who use “she” pronouns. 82.2 percent of the 208 positions were filled by designers who use “he” pronouns, and 17.8 percent by designers who use “she” pronouns in the B+ category. In the B category, 82.0 percent of the 1255 positions were filled by designers who use “he” pronouns, and 18.0 percent by designers who use “she” pronouns. 79.0 percent of the 252 positions were filled by designers who use “he” pronouns, and 21.0 percent by designers who use “she” pronouns in the C-1 category. In the C-2 category, 79.7 percent of the 418 positions were filled by designers who use “he”



pronouns, 19.9 percent by designers who use "she" pronouns, and 0.5 percent by designers who use "she/they" pronouns. In the D category, 71.9 percent of the 1788 positions were filled by designers who use "he" pronouns, 27.9 percent by designers who use "she" pronouns, 0.1 percent by designers who use "they" pronouns, 0.1 percent by designers who use "she/they" pronouns, and 0.1 percent by designers who use all pronouns.

In sound design, 96.8 percent of the sixty-three positions were filled by designers who use "he" pronouns, and 3.2 percent by designers who use "she" pronouns in the A+ category. In the A category, 91.6 percent of 167 positions were filled by designers who use "he" pronouns, and 8.4 percent by designers who use "she" pronouns. 94.6 percent of the 204 positions were filled by designers who use "he" pronouns, and 5.4 percent by designers who use "she" pronouns in the B+ category. In the B category, 87.7 percent of the 1244 positions were filled by designers who use "he" pronouns, and 12.3 percent by designers who use "she" pronouns. 87.7 percent of the 243 positions were filled by designers who use "he" pronouns, and 12.3 percent by designers who use "she" pronouns in the C-1 category. In the C-2 category, 86.9 percent of the 410 positions were filled by designers who use "he" pronouns, and 13.1 percent by designers who use "she" pronouns. In the D category, 83.4 percent of the 1715 positions were filled by designers who use "he" pronouns, 16.1 percent by designers who use "she" pronouns, and 0.4 percent by designers who use "they" pronouns.

In projection/video design, 93.3 percent of the fifteen positions were filled by designers who use "he" pronouns and 6.7 percent by designers who use "she" pronouns in the A+ category. In the A category, 69.6 percent of twenty-eight positions were filled by designers who use "he" pronouns, and 30.4 percent by designers who use "she" pronouns. 87.1 percent of the thirty-one positions were filled by designers who use "he" pronouns, and 12.9 percent by designers who use "she" pronouns in the B+ category. In the B category, 83.2 percent of the 268 positions were filled by designers who use "he" pronouns, and 16.8 percent by designers who use "she" pronouns. 66.7 percent of the forty-five positions were filled by designers who use "he" pronouns, and 33.3 percent by designers who use "she" pronouns in the C-1 category. In the C-2 category, 82.5 percent of the seventy-seven positions were filled by designers who use "he" pronouns, 16.2 percent by designers who use "she" pronouns, and 1.3 percent by designers who use "they" pronouns. In the D category, 85.2 percent of 321 positions were filled by designers who use "he" pronouns, and 14.8 percent by designers who use "she" pronouns.

In all design, 78.1 percent of the 267 positions were filled by designers who use "he" pronouns, and 21.9 percent by designers who use "she" pronouns in the A+ category. In the A category, 74.9 percent of the 702 positions were filled by designers who use "he" pronouns, and 25.1 percent by designers who use "she" pronouns. 73.9 percent of 859 positions were filled by designers who use "he" pronouns, 26.0 percent by designers who use "she" pronouns, and 0.1 percent by designers who use "she/they" pronouns in the B+ category. In the B category, 71.8 percent of the 5269 positions were filled by designers who use "he" pronouns, 28.1 percent by designers who use "she" pronouns, and 0.1 percent by designers who use "they" pronouns. 66.8 percent of the 1042 positions were filled by designers who use "he" pronouns, 33.0 percent by designers who use "she" pronouns, and 0.2 percent by designers who use "she/they" pronouns in the C-1 category. In the C-2 category, 69.2 percent of the 1730 positions were filled by designers who use "he" pronouns, 30.6 percent by designers who use "she" pronouns, 0.2 percent by designers who use "they" pronouns, and 0.1 percent by designers who use "she/they" pronouns. In the D category, 62.4 percent of the 7393 C-1 positions were filled by designers who use "he" pronouns, 37.4 percent by designers who use "she" pronouns, 0.2 percent by designers who use "they" pronouns, 0.1 percent by designers who use "she/they" pronouns, less than 0.1 percent by designers who use "they/he" pronouns, and less than 0.1 percent by designers who use all pronouns.

## My Notes

This chart began in 2016, trying to look at the differences among the different categories (and thus different design fee minimums) in positions held by designers who use "he" pronouns and designers who use "she" pronouns.

Over the eight seasons studied, the percentage of positions held by designers who use "he" pronouns and designers who use "she" pronouns was very different among the categories. In all but costume design, the percentage of positions held by designers who use "she" pronouns increases dramatically from the A+ to the D category. There are twenty-seven to twenty-eight times more positions available in every discipline, except projection/video, in the D category than the A+ category. (In projection/video design, it's more than twenty-one times more positions available in the D category than the A+ category.) Collectively, designers who use "she/they" pronouns, "they" pronouns, "they/he" pronouns, and all pronouns are more represented in the D category than any other.

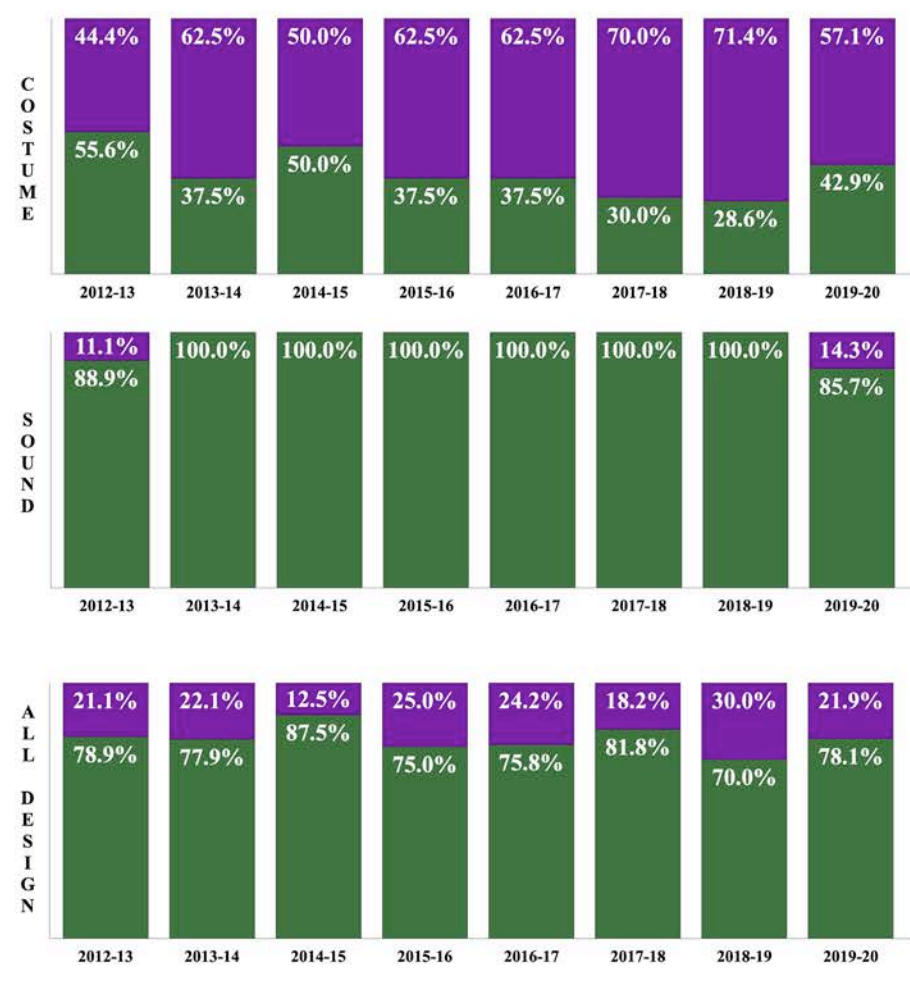
### How-to Equation(s)

(Number of positions held by discipline designers who use "x/y" pronouns in a specific category)  
divided by (number of positions total in discipline in a specific category) x 100  
= percentage of total positions held by designers who use "x/y" pronouns in a specific category

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

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

% POSITIONS PER SEASON 12-13 - 19-20



## Narrative

Note: In all eight seasons combined, there were only sixty-three productions total.

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 77.8 percent to 87.5 percent to 100.0 percent to 87.5 percent to 75.0 percent to 90.0 percent to 71.4 percent to 100.0 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 22.2 percent to 12.5 percent to 0.0 percent to 12.5 percent to 25.0 percent to 10.0 percent to 28.6 percent to 0.0 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions increased 22.2 percentage points, while designers who use "she" pronouns filling scenic design positions decreased 22.2 percentage points.

In the A+ category from 2012-13 to 2019-20, designers who use "she" pronouns went from 44.4 percent to 62.5 percent to 50.0 percent to 62.5 percent to 62.5 percent to 70.0 percent to 71.4 percent to 57.1 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 55.6 percent to 37.5 percent to 50.0 percent to 37.5 percent to 37.5 percent to 30.0 percent to 28.6 percent to 42.9 percent. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 12.7 percentage points, and designers who use "he" pronouns filling costume design positions decreased 12.7 percentage points.

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.9 percent to 81.3 percent to 100.0 percent to 75.0 percent to 87.5 percent to 100.0 percent to 71.4 percent to 85.7 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 11.1 percent to 18.8 percent to 0.0 percent to 25.0 percent to 12.5 percent to 0.0 percent to 28.6 percent to 14.3 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 3.2 percentage points, and designers who use "she" pronouns filling lighting design positions increased 3.2 percentage points.

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.9 percent to 100.0 percent to 100.0 percent to 100.0 percent to 100.0 percent to 100.0 percent to 85.7 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 11.1 percent to 0.0 percent to 0.0 percent to 0.0 percent to 0.0 percent to 0.0 percent to 14.3 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 3.2 percentage points, and designers who use "she" pronouns filling sound design positions increased 3.2 percentage points.

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 100.0 percent to 100.0 percent to no positions for two seasons to 100.0 percent to 100.0 percent to 100.0 percent to 75.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 0.0 percent to 0.0 percent to no positions for two seasons to 0.0 percent to 0.0 percent to 0.0 percent to 25.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 25.0 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 25.0 percentage points. (Note: In all eight seasons, there were only fifteen projection/video design positions.)

In the A+ category from 2012-13 to 2019-20, designers who use “he” pronouns went from 78.9 percent to 77.9 percent to 87.5 percent to 75.0 percent to 75.8 percent to 81.8 percent to 70.0 percent to 78.1 percent of all design positions filled. Designers who use “she” pronouns went from 21.1 percent to 22.1 percent to 12.5 percent to 25.0 percent to 24.2 percent to 18.2 percent to 30.0 percent to 21.9 percent of all design positions filled. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 0.8 percentage points, and designers who use “she” pronouns filling design positions increased 0.8 percentage points.

### **My Notes**

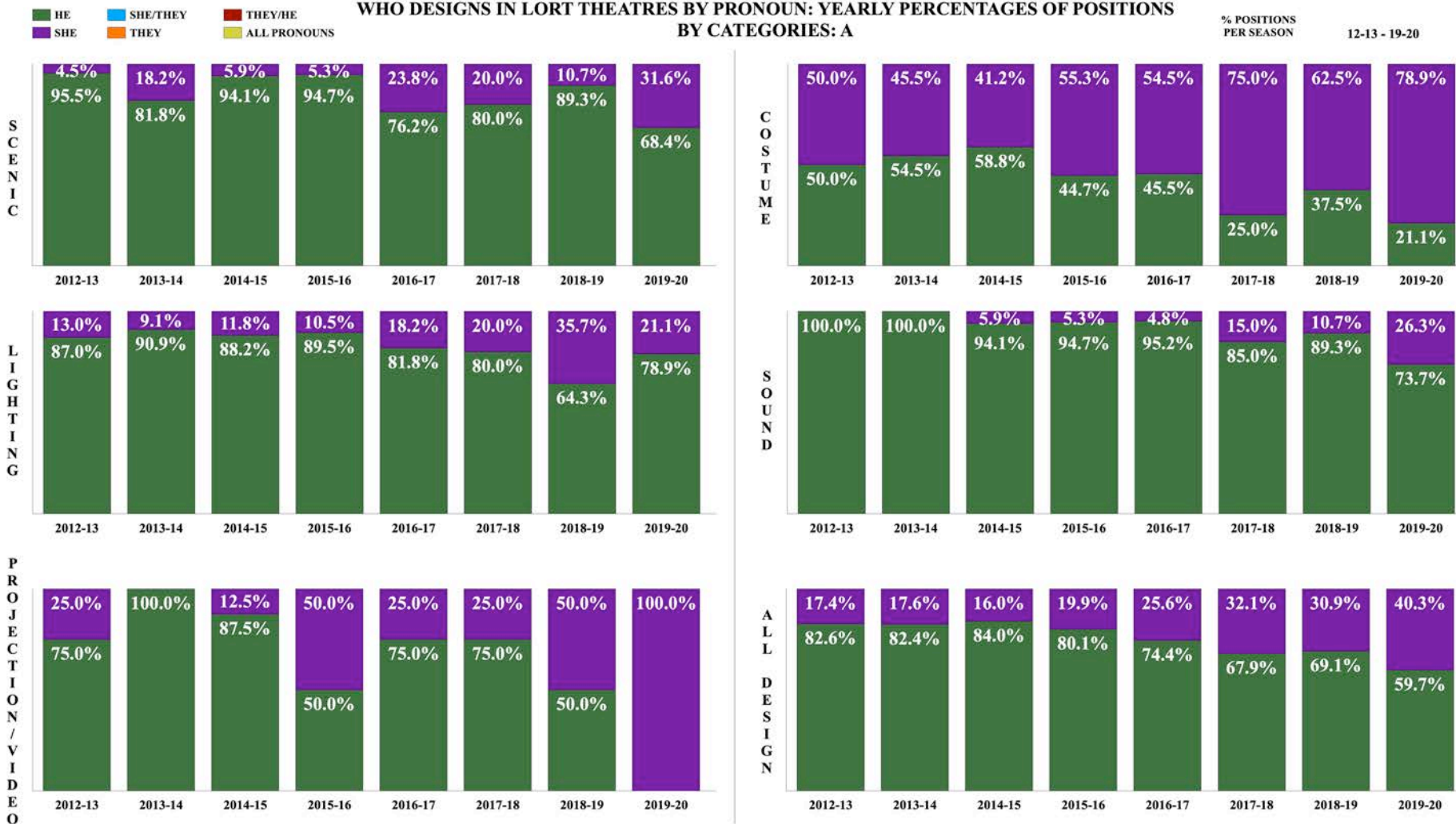
The categories by season charts began in 2018 as a variation on the question about regions over time, looking over categories over time.

This is the category with the highest design minimums, and the only category eligible for the TONY awards. I’ve noticed people really like to concentrate on this chart, and I just want to remind everyone that over the entire eight seasons, it’s only sixty-three productions—1.5 percent of total LORT productions over the entire time span. Some increases in percentage points may look really big, but really reflect one person. Which is not to say that it’s not a big deal for that one person, and it’s literally one person getting hired for one position.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use “x/y” pronouns, in A+ theatres, in a specific season)  
divided by (number of design discipline positions total, in A+ theatres, in a specific season) x 100  
= percentage of all positions held by discipline designers who use “x/y” pronouns, in A+ theatres, in a specific season

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





## Narrative

Note: In all eight seasons combined, there were only 173 productions total.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns went from 95.5 percent to 81.8 percent to 94.1 percent to 94.7 percent to 76.2 percent to 80.0 percent to 89.3 percent to 68.4 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 4.5 percent to 18.2 percent to 5.9 percent to 5.3 percent to 23.8 percent to 20.0 percent to 10.7 percent to 31.6 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 27.1 percentage points, while designers who use "she" pronouns filling scenic design positions increased 27.1 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "she" pronouns went from 50.0 percent to 45.5 percent to 41.2 percent to 55.3 percent to 54.5 percent to 75.0 percent to 62.5 percent to 78.9 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 50.0 percent to 54.5 percent to 58.8 percent to 44.7 percent to 45.5 percent to 25.0 percent to 37.5 percent to 21.1 percent. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 28.9 percentage points, and designers who use "he" pronouns filling costume design positions decreased 28.9 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.0 percent to 90.9 percent to 88.2 percent to 89.5 percent to 81.8 percent to 80.0 percent to 64.3 percent to 78.9 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 13.0 percent to 9.1 percent to 11.8 percent to 10.5 percent to 18.2 percent to 20.0 percent to 35.7 percent to 21.1 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 8.1 percentage points and designers who use "she" pronouns filling lighting design positions increased 8.1 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns 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 to 73.7 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 to 26.3 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 26.3 percentage points, and designers who use "she" pronouns filling sound design positions increased 26.3 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns went from 75.0 percent to 100.0 percent to 87.5 percent to 50.0 percent to 75.0 percent to 75.0 percent to 50.0 percent to 0.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 25.0 percent to 0.0 percent to 12.5 percent to 50.0 percent to 25.0 percent to 25.0 percent to 50.0 percent to 100.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 75.0 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 75.0 percentage points. (Note: In all eight seasons, there were only twenty-eight projection/video design positions.)

In the A category from 2012-13 to 2019-20, designers who use “he” pronouns went from 82.6 percent to 82.4 percent to 84.0 percent to 80.1 percent to 74.4 percent to 67.9 percent to 69.1 percent to 59.7 percent of all design positions filled. Designers who use “she” pronouns went from 17.4 percent to 17.6 percent to 16.0 percent to 19.9 percent to 25.6 percent to 32.1 percent to 30.9 percent to 40.3 percent of all design positions filled. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 22.9 percentage points, and designers who use “she” pronouns filling design positions increased 22.9 percentage points.

### **My Notes**

The categories by season charts began in 2018 as a variation on the question about regions over time, looking over categories over time.

Over the entire eight seasons, please remember that only 173 productions—4.1 percent of total LORT productions—happened in the A category. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 22.9 percentage points, and designers who use “she” pronouns filling design positions increased 22.9 percentage points. However, the percentage point decreases/increases range from 8.1 percentage points in lighting design to 75.0 percentage points in projection/video design. It’s important to note that in the 19-20 season, there was only one position in projection/video design in the A category.

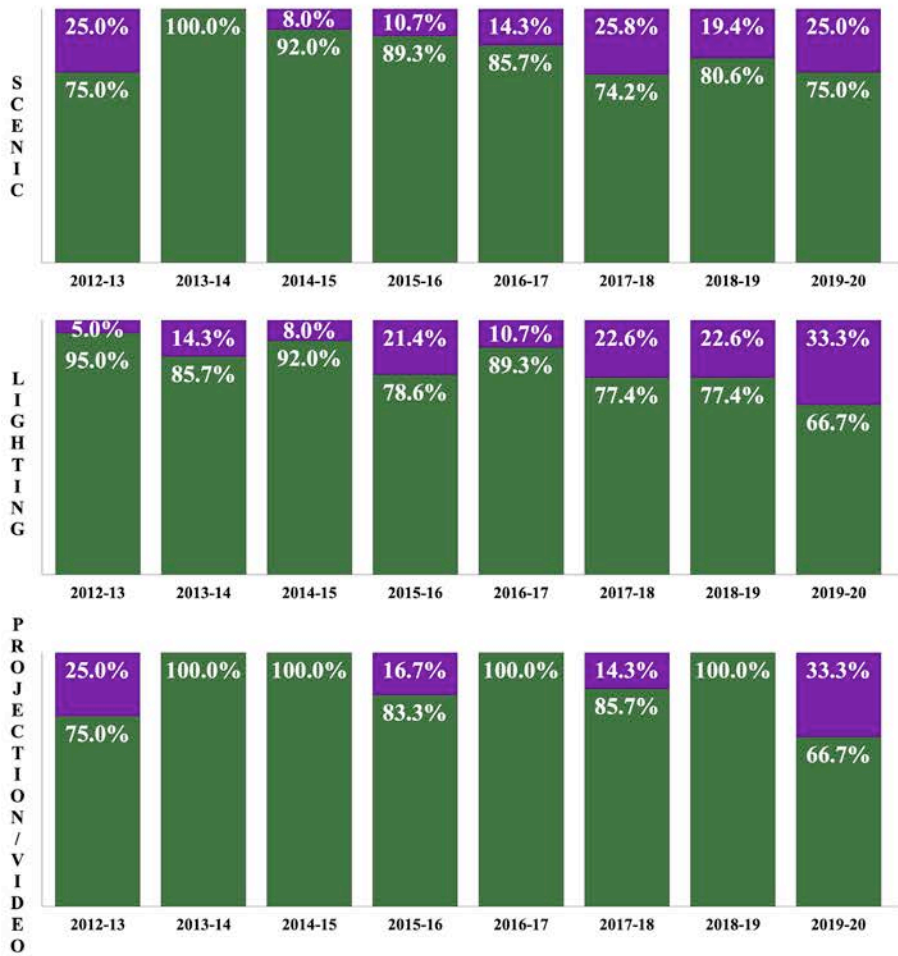
### **How-to Equation(s)**

(Number of positions held by discipline designers who use “x/y” pronouns, in A theatres, in a specific season)  
divided by (number of design discipline positions total, in A theatres, in a specific season) x 100  
= percentage of all positions held by discipline designers who use “x/y” pronouns, in A theatres, in a specific season

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

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

% POSITIONS PER SEASON 12-13 - 19-20



## Narrative

Note: In all eight seasons combined, there were only 208 productions total.

In the B+ category from 2012-13 to 2018-19, designers who use "he" pronouns went from 75.0 percent to 100.0 percent to 92.0 percent to 89.3 percent to 85.7 percent to 74.2 percent to 80.6 percent to 75.0 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 25.0 percent to 0.0 percent to 8.0 percent to 10.7 percent to 14.3 percent to 25.8 percent to 19.4 percent to 25.0 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions remained steady at 75.0 percent, while designers who use "she" pronouns filling scenic design positions remained steady at 25.0 percent.

In the B+ category from 2012-13 to 2019-20, designers who use "she" pronouns went from 57.5 percent to 71.4 percent to 64.0 percent to 57.1 percent to 67.9 percent to 67.7 percent to 71.0 percent to 70.8 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 42.5 percent to 28.6 percent to 36.0 percent to 42.9 percent to 32.1 percent to 32.3 percent to 29.0 percent to 25.0 percent of all costume design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 4.2 percent of all costume design positions filled. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 13.3 percentage points, and designers who use "he" pronouns filling costume design positions decreased 17.5 percentage points.

In the B+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 95.0 percent to 85.7 percent to 92.0 percent to 78.6 percent to 89.3 percent to 77.4 percent to 77.4 percent to 66.7 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 5.0 percent to 14.3 percent to 8.0 percent to 21.4 percent to 10.7 percent to 22.6 percent to 22.6 percent to 33.3 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 28.3 percentage points, and designers who use "she" pronouns filling lighting design positions increased 28.3 percentage points.

In the B+ category from 2012-13 to 2019-20, designers who use "he" pronouns 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 to 87.5 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 to 12.5 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 7.5 percentage points, and designers who use "she" pronouns filling sound design positions increased 7.5 percentage points.

In the B+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 75.0 percent to 100.0 percent to 100.0 percent to 83.3 percent to 100.0 percent to 85.7 percent to 100.0 percent to 66.7 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 25.0 percent to 0.0 percent to 0.0 percent to 16.7 percent to 0.0 percent to 14.3 percent to 0.0 percent to 33.3 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 8.3 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 8.3 percentage points. (Note: In all eight seasons, there were only thirty-one projection/video design positions.)

In the B+ category from 2012-13 to 2019-20, designers who use “he” pronouns went from 76.8 percent to 78.3 percent to 79.4 percent to 77.1 percent to 77.4 percent to 71.8 percent to 68.5 percent to 63.6 percent of all design positions filled each season. Designers who use “she” pronouns went from 23.2 percent to 21.7 percent to 20.6 percent to 22.9 percent to 22.6 percent to 28.2 percent to 31.5 percent to 35.4 percent of all design positions filled each season. In the 2019-20 season, designers who use “she/they” pronouns filled 1.0 percent of all design positions filled. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 13.2 percentage points, and designers who use “she” pronouns filling design positions increased 12.2 percentage points.

### **My Notes**

The categories by season charts began in 2018 as a variation on the question about regions over time, looking over categories over time.

Over the entire eight seasons, please remember that only 208 productions—5.0 percent of LORT total productions—happened in the B+ category. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 13.2 percentage points, and designers who use “she” pronouns filling design positions increased 12.2 percentage points. However, the range of percentage point decreases/increases ranges from 0.0 percentage points (no change) in set design to 28.3 percentage points in lighting design.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use “x/y” pronouns, in B+ theatres, in a specific season)  
divided by (number of design discipline positions total, in B+ theatres, in a specific season) x 100  
= percentage of all positions held by discipline designers who use “x/y” pronouns, in B+ theatres, in a specific season

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





## Narrative

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 86.3 percent to 81.3 percent to 92.0 percent to 84.2 percent to 79.2 percent to 79.7 percent to 73.1 percent to 74.8 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 13.7 percent to 18.7 percent to 8.0 percent to 15.8 percent to 20.8 percent to 20.3 percent to 26.9 percent to 24.5 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 0.7 percent of all scenic design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 11.5 percentage points, while designers who use "she" pronouns filling scenic design positions increased 10.8 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "she" pronouns went from 60.9 percent to 59.5 percent to 60.6 percent to 70.4 percent to 66.2 percent to 65.1 percent to 70.1 percent to 78.0 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 39.1 percent to 40.5 percent to 39.4 percent to 29.6 percent to 33.1 percent to 34.9 percent to 29.9 percent to 21.3 percent of all costume design positions filled each season. In 2016-17, designers who use "they" pronouns filled 0.6 percent and in 2019-20, 0.7 percent of all costume design positions filled each season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 17.1 percentage points, and designers who use "he" pronouns filling costume design positions decreased 17.8 percentage points. Over the two seasons represented, designers who use "they" pronouns filling costume design positions increased 0.1 percentage point.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.8 percent to 87.7 percent to 86.1 percent to 83.5 percent to 87.4 percent to 76.4 percent to 74.1 percent to 69.2 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 10.2 percent to 12.3 percent to 13.9 percent to 16.5 percent to 12.6 percent to 23.6 percent to 25.9 percent to 30.8 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 20.6 percentage points, and designers who use "she" pronouns filling lighting design positions increased 20.6 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.6 percent to 86.8 percent to 90.0 percent to 89.2 percent to 88.7 percent to 93.7 percent to 80.1 percent to 84.2 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 to 15.8 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 4.4 percentage points, and designers who use "she" pronouns filling sound design positions increased 4.4 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 96.4 percent to 87.0 percent to 87.1 percent to 87.8 percent to 84.6 percent to 79.7 percent to 75.0 percent to 71.2 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 3.6 percent to 13.0 percent to 12.9 percent to 12.2 percent to 15.4 percent to 20.3 percent to 25.0 percent to 28.8 percent of all projection/video positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 25.2 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 25.2 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.8 percent to 74.6 percent to 77.4 percent to 72.7 percent to 73.0 percent to 71.6 percent to 64.9 percent to 62.8 percent of all design positions filled each season. Designers who use "she" pronouns went from 23.2 percent to 25.4 percent to 22.6 percent to 27.3 percent to 26.9 percent to 28.4 percent to 35.1 percent to 36.8 percent of all design positions filled each season. In 2016-17, designers who use "they" pronouns filled 0.1 percent of all design positions filled, and in 2019-20, 0.3 percent of all design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 14.0 percentage points, and designers who use "she" pronouns filling positions increased 13.6 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.2 percentage points.

### **My Notes**

The categories by season charts began in 2018 as a variation on the question about regions over time, looking over categories over time.

1263 or 30.1 percent of LORT productions happened in the B category over the eight seasons studied, second only to the D category. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 14.0 percentage points, and designers who use "she" pronouns filling positions increased 13.6 percentage points. However, the range of percentage point decreases/increases ranges from 4.4 percentage points in sound design to 25.2 percentage points in projection/video design.

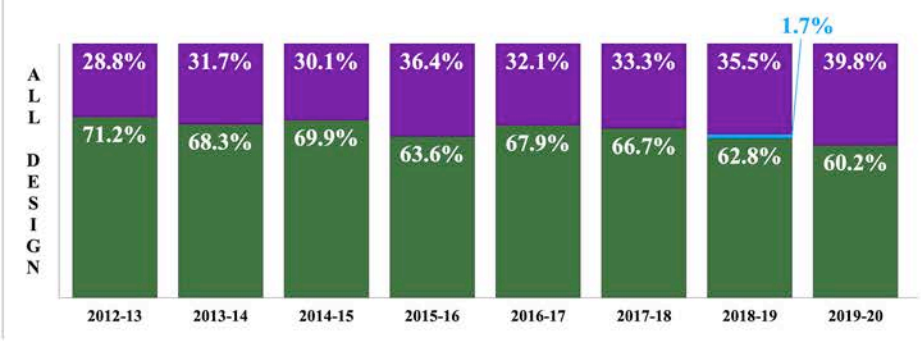
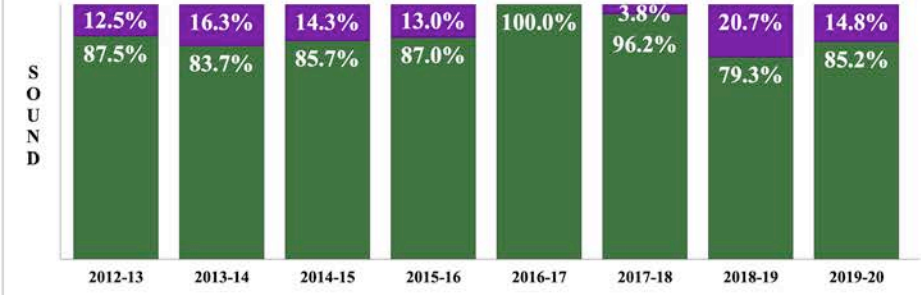
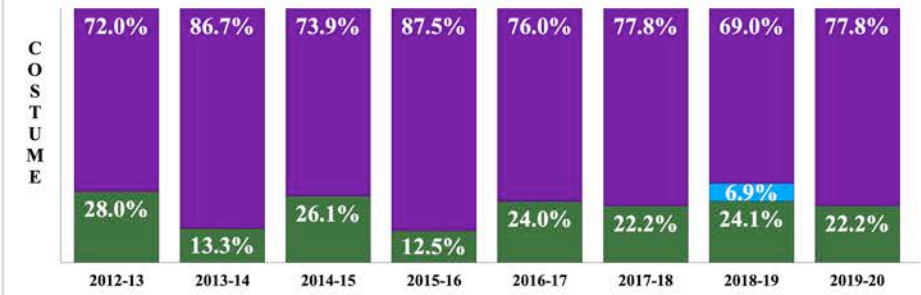
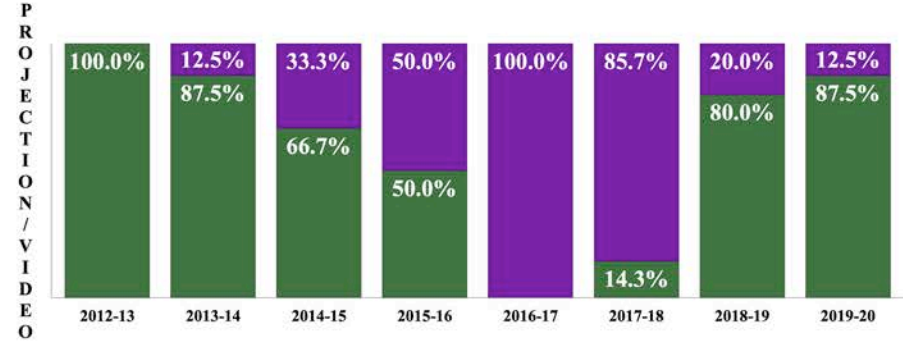
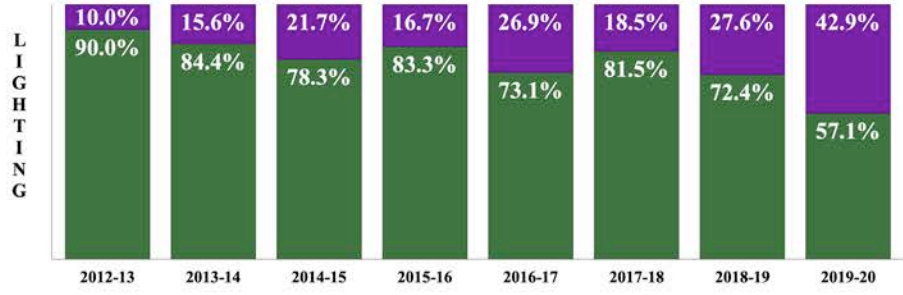
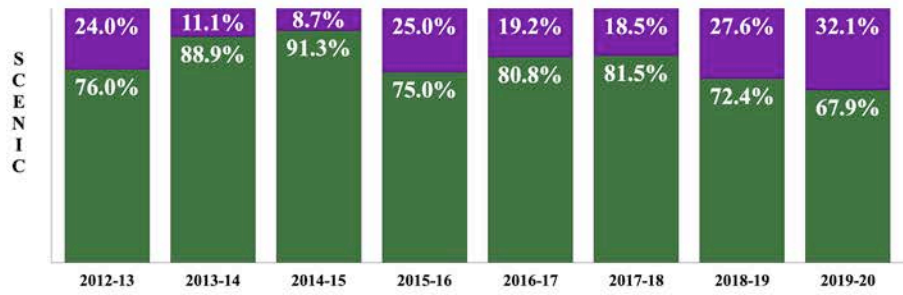
### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in B theatres, in a specific season)  
divided by (number of design discipline positions total, in B theatres, in a specific season) x 100  
= percentage of all positions held by discipline designers who use "x/y" pronouns, in B theatres, in a specific season

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

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

% POSITIONS PER SEASON 12-13 - 19-20



## Narrative

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.0 percent to 88.9 percent to 91.3 percent to 75.0 percent to 80.8 percent to 81.5 percent to 72.4 percent to 67.9 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 24.0 percent to 11.1 percent to 8.7 percent to 25.0 percent to 19.2 percent to 18.5 percent to 27.6 percent to 32.1 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 8.1 percentage points, while designers who use "she" pronouns filling scenic design positions increased 8.1 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "she" pronouns went from 72.0 percent to 86.7 percent to 73.9 percent to 87.5 percent to 76.0 percent to 77.8 percent to 69.0 percent to 77.8 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 28.0 percent to 13.3 percent to 26.1 percent to 12.5 percent to 24.0 percent to 22.2 percent to 24.1 percent to 22.2 percent of all costume design positions filled each season. Designers who use "she/they" pronouns filled 6.9 percent of all costume design positions filled in 2018-19. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 5.8 percentage points, and designers who use "he" pronouns filling costume design positions decreased 5.8 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 90.0 percent to 84.4 percent to 78.3 percent to 83.3 percent to 73.1 percent to 81.5 percent to 72.4 percent to 57.1 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 10.0 percent to 15.6 percent to 21.7 percent to 16.7 percent to 26.9 percent to 18.5 percent to 27.6 percent to 42.9 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 32.9 percentage points, and designers who use "she" pronouns filling lighting design positions increased 32.9 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.5 percent to 83.7 percent to 85.7 percent to 87.0 percent to 100.0 percent to 96.2 percent to 79.3 percent to 85.2 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 12.5 percent to 16.3 percent to 14.3 percent to 13.0 percent to 0.0 percent to 3.8 percent to 20.7 percent to 14.8 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 2.3 percentage points, and designers who use "she" pronouns filling sound design positions increased 2.3 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 100.0 percent to 87.5 percent to 66.7 percent to 50.0 percent to 0.0 percent to 14.3 percent to 80.0 percent to 87.5 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 0.0 percent to 12.5 percent to 33.3 percent to 50.0 percent to 100.0 percent to 85.7 percent to 20.0 percent to 12.5 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 12.5 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 12.5 percentage points. (Note: In all eight seasons, there were only forty-five projection/video design positions.)

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 71.2 percent to 68.3 percent to 69.9 percent to 63.6 percent to 67.9 percent to 66.7 percent to 62.8 percent to 60.2 percent of all design positions filled each season. Designers who use "she" pronouns went from 28.8 percent to 31.7 percent to 30.1 percent to 36.4 percent to 32.1 percent to 33.3 percent to 35.5 percent to 39.8 percent of all design positions filled each season. Designers who use "she/they" pronouns filled 1.7 percent of all design positions filled in the 2018-19 season. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 11.0 percentage points, and designers who use "she" pronouns filling design positions increased 11.0 percentage points.

### **My Notes**

The categories by season charts began in 2018 as a variation on the question about regions over time, looking over categories over time.

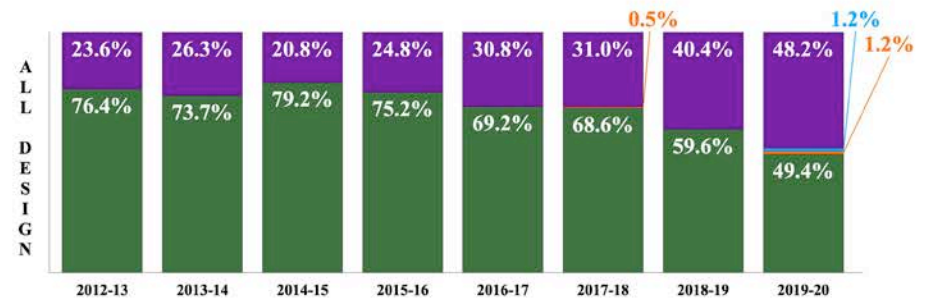
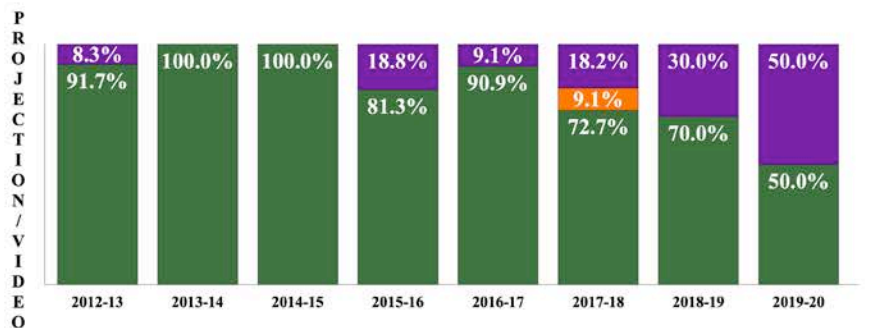
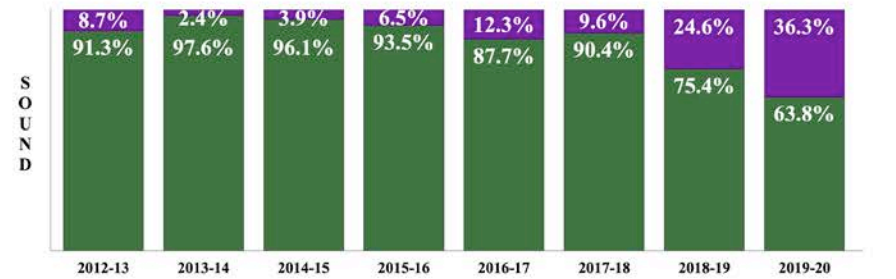
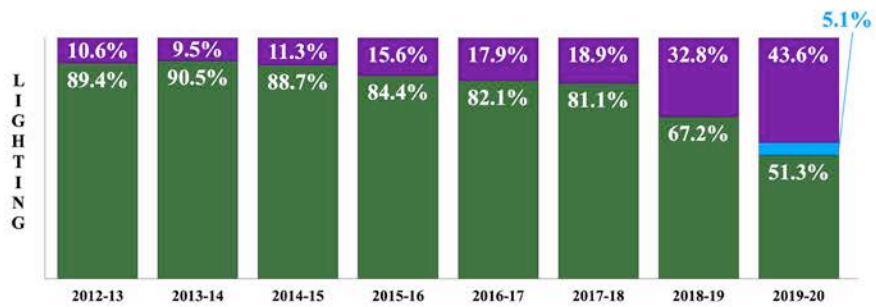
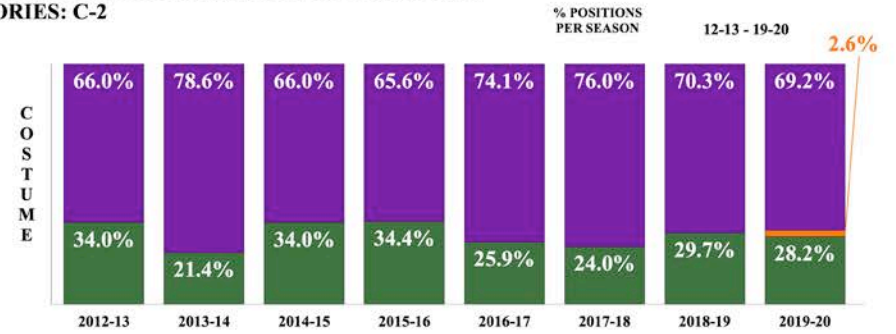
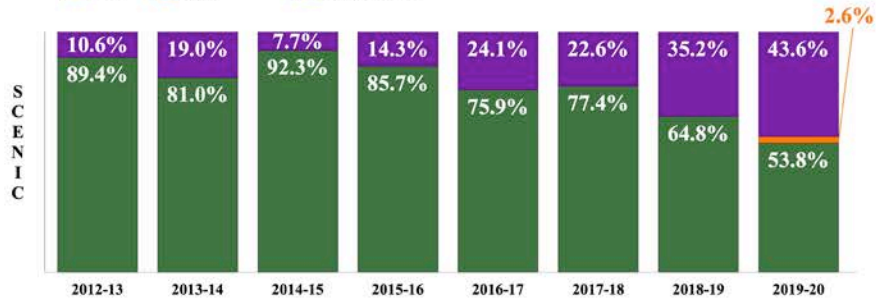
254 or 6.0 percent of LORT productions happened in the C-1 category over the eight seasons studied. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 11.0 percentage points, and designers who use "she" pronouns filling design positions increased 11.0 percentage points. However, the percentage point decreases/increases range from 2.3 percentage points in sound design to 32.9 percentage points in lighting design.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in C-1 theatres, in a specific season)  
divided by (number of design discipline positions total, in C-1 theatres, in a specific season) x 100  
= percentage of all positions held by discipline designers who use "x/y" pronouns, in C-1 theatres, in a specific season

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

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS





## Narrative

In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.4 percent to 81.0 percent to 92.3 percent to 85.7 percent to 75.9 percent to 77.4 percent to 64.8 percent to 53.8 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 10.6 percent to 19.0 percent to 7.7 percent to 14.3 percent to 24.1 percent to 22.6 percent to 35.2 percent to 43.6 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 2.6 percent of all scenic design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 35.6 percentage points, while designers who use "she" pronouns filling scenic design positions increased 33.0 percentage points.

In the C-2 category from 2012-13 to 2019-20, designers who use "she" pronouns went from 66.0 percent to 78.6 percent to 66.0 percent to 65.6 percent to 74.1 percent to 76.0 percent to 70.3 percent to 69.2 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 34.0 percent to 21.4 percent to 34.0 percent to 34.4 percent to 25.9 percent to 24.0 percent to 29.7 percent to 28.2 percent. In the 2019-20 season, designers who use "they" pronouns filled 2.6 percent of the costume design positions available that season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 3.2 percentage points, and designers who use "he" pronouns filling costume design positions decreased 5.8 percentage points.

In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.4 percent to 90.5 percent to 88.7 percent to 84.4 percent to 82.1 percent to 81.1 percent to 67.2 percent to 51.3 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 10.6 percent to 9.5 percent to 11.3 percent to 15.6 percent to 17.9 percent to 18.9 percent to 32.8 percent to 43.6 percent of all lighting design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 5.1 percent of all lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 38.1 percentage points, and designers who use "she" pronouns filling lighting design positions increased 33.0 percentage points.

In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns 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 75.4 percent to 63.8 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 24.6 percent to 36.3 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 27.5 percentage points, and designers who use "she" pronouns filling sound design positions increased 27.6 percentage points.

In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 91.7 percent to 100.0 percent to 100.0 percent to 81.3 percent to 90.9 percent to 72.7 percent to 70.0 percent to 50.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 8.3 percent to 0.0 percent to 0.0 percent to 18.8 percent to 9.1 percent to 18.2 percent to 30.0 percent to 50.0 percent of all projection/video design positions filled each season. Designers who use "they" pronouns filled 9.1 percent of projection/video design positions in 2017-18. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 41.7 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 41.7 percentage points. (Note: In all eight seasons, there were only eighty-eight projection/video design positions.)

In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.4 percent to 73.7 percent to 79.2 percent to 75.2 percent to 69.2 percent to 68.6 percent to 59.6 percent to 49.4 percent of all design positions filled each season. Designers who use "she" pronouns went from 23.6 percent to 26.3 percent to 20.8 percent to 24.8 percent to 30.8 percent to 31.0 percent to 40.4 percent to 48.2 percent of all design positions filled each season. Designers who use "they" pronouns filled 0.5 percent of all design positions in the 2017-18 season, and 1.2 percent of all design positions in the 2019-20 season. Designers who use "she/they" pronouns filled 1.2 percent of all design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 27.0 percentage points, and designers who use "she" pronouns filling positions increased 24.6 percentage points. Over the two seasons represented, designers who use "they" pronouns filling positions increased 0.7 percentage points.

### **My Notes**

The categories by season charts began in 2018 as a variation on the question about regions over time, looking over categories over time.

423 or 10.1 percent of LORT productions happened in the C-2 category over the eight seasons studied. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 27.0 percentage points, and designers who use "she" pronouns filling positions increased 24.6 percentage points. However, the percentage point decreases/increases range from 5.8 decrease in positions held by designers who use "he" pronouns / 3.2 increase percentage points in positions held by designers who use "she" pronouns in costume design to 41.7 percentage points in projection/video design. It's important to note that in the 19-20 season, there were only six positions in projection/video design in the C-2 category.

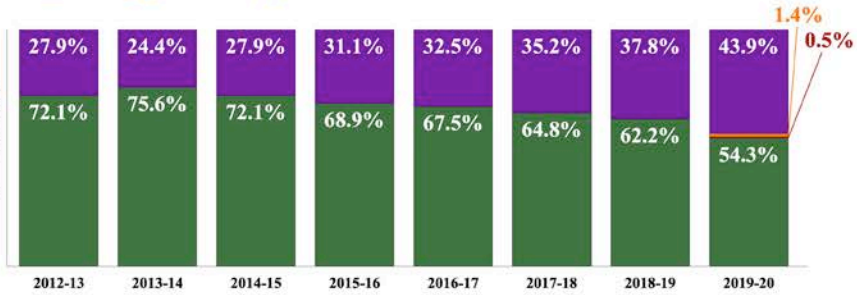
### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in C-2 theatres, in a specific season)  
divided by (number of design discipline positions total, in C-2 theatres, in a specific season) x 100  
= percentage of all positions held by discipline designers who use "x/y" pronouns, in C-2 theatres, in a specific season

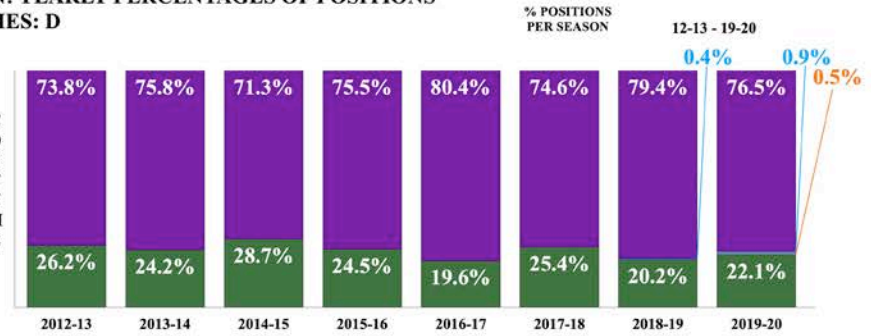
WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF POSITIONS  
BY CATEGORIES: D

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

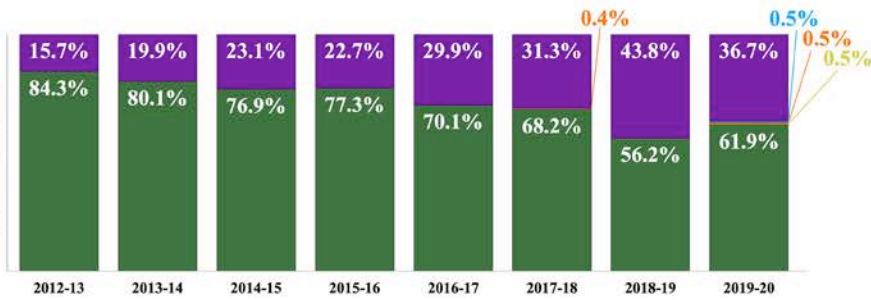
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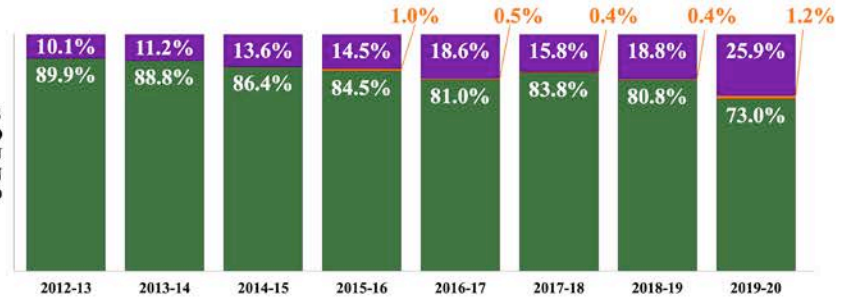
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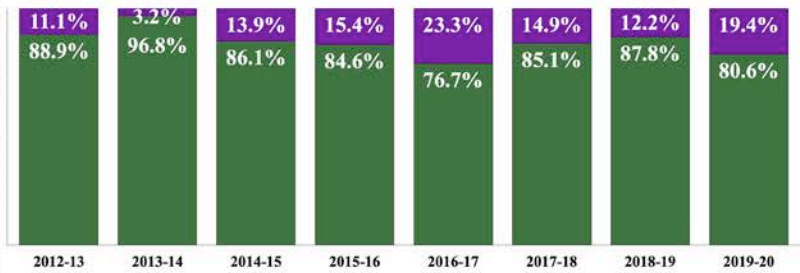
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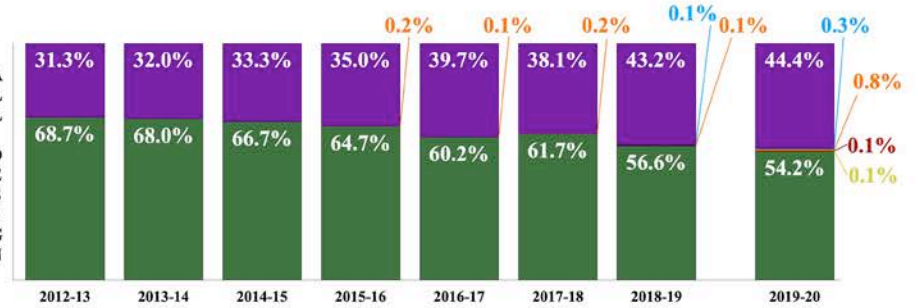
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## Narrative

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 72.1 percent to 75.6 percent to 72.1 percent to 68.9 percent to 67.5 percent to 64.8 percent to 62.2 percent to 54.3 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 27.9 percent to 24.4 percent to 27.9 percent to 31.1 percent to 32.5 percent to 35.2 percent to 37.8 percent to 43.9 percent of all scenic design positions filled each season. Designers who use "they" pronouns filled 1.4 percent and designers who use "they/he" pronouns filled 0.5 percent of all scenic design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 17.8 percentage points, while designers who use "she" pronouns filling scenic design positions increased 16.0 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "she" pronouns went from 73.8 percent to 75.8 percent to 71.3 percent to 75.5 percent to 80.4 percent to 74.6 percent to 79.4 percent to 76.5 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 26.2 percent to 24.2 percent to 28.7 percent to 24.5 percent to 19.6 percent to 25.4 percent to 20.2 percent to 22.1 percent of all costume design positions filled each season. Designers who use "she/they" pronouns went from 0.4 percent to 0.9 percent of all costume design positions filled in 2018-19 to 2019-20. Designers who use "they" pronouns filled 0.5 percent of all costume design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 2.7 percentage points, and designers who use "he" pronouns filling costume design positions decreased 4.1 percentage points. Over the two seasons represented, designers who use "she/they" pronouns filling costume design positions increased 0.5 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 84.3 percent to 80.1 percent to 76.9 percent to 77.3 percent to 70.1 percent to 68.2 percent to 56.2 percent to 61.9 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 15.7 percent to 19.9 percent to 23.1 percent to 22.7 percent to 29.9 percent to 31.3 percent to 43.8 percent to 36.7 percent of all lighting design positions filled each season. Designers who use "they" pronouns filled 0.4 percent of lighting design positions available in the 2017-18 season, and 0.5 percent of lighting design positions available in the 2019-20 season. Designers who use "she/they" pronouns filled 0.5 percent and designers who use all pronouns filled 0.5 percent of all lighting design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 22.4 percentage points, and designers who use "she" pronouns filling lighting design positions increased 21.0 percentage points. Over the two seasons represented, designers who use "they" pronouns filling lighting design positions increased 0.1 percentage point.

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.9 percent to 88.8 percent to 86.4 percent to 84.5 percent to 81.0 percent to 83.8 percent to 80.8 percent to 73.0 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 10.1 percent to 11.2 percent to 13.6 percent to 14.5 percent to 18.6 percent to 15.8 percent to 18.8 percent to 25.9 percent of all sound design positions filled each season. From 2015-16 to 2019-20, designers who use "they" pronouns went from 1.0 percent to 0.5 percent to 0.4 percent to 0.4 percent to 1.2 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 16.9 percentage points, and designers who use "she" pronouns filling sound design positions increased 15.8 percentage points. Over the five seasons represented, designers who use "they" pronouns filling sound design positions increased 0.2 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.9 percent to 96.8 percent to 86.1 percent to 84.6 percent to 76.7 percent to 85.1 percent to 87.8 percent to 80.6 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 11.1 percent to 3.2 percent to 13.9 percent to 15.4 percent to 23.3 percent to 14.9 percent to 12.2 percent to 19.4 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 8.3 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 8.3 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 68.7 percent to 68.0 percent to 66.7 percent to 64.7 percent to 60.2 percent to 61.7 percent to 56.6 percent to 54.2 percent of all design positions filled each season. Designers who use "she" pronouns went from 31.3 percent to 32.0 percent to 33.3 percent to 35.0 percent to 39.7 percent to 38.1 percent to 43.2 percent to 44.4 percent of all design positions filled each season. From 2015-16 to 2019-20, designers who use "they" pronouns went from 0.2 percent to 0.1 percent to 0.2 percent to 0.1 percent to 0.8 percent of all design positions filled each season. Designers who use "she/they" pronouns went from 0.1 percent to 0.3 percent of all design positions filled in 2018-19 to 2019-20. Designers who use "they/he" pronouns filled 0.1 percent and designers who use all pronouns filled 0.1 percent of all design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 14.5 percentage points, and designers who use "she" pronouns filling positions increased 13.1 percentage points. Over the five seasons represented, designers who use "they" pronouns filling design positions increased 0.6 percentage points. Over the two seasons represented, designers who use "she/they" pronouns filling design positions increased 0.2 percentage points.

### **My Notes**

The categories by season charts began in 2018 as a variation on the question about regions over time, looking over categories over time.

The highest number of productions happened in the D category over the eight seasons studied: 1815, 43.2 percent of all LORT productions. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 14.5 percentage points, and designers who use "she" pronouns filling positions increased 13.1 percentage points. However, the percentage point decreases/increases range from 4.1 decrease in positions held by designers who use "he" pronouns / 2.7 increase percentage points in positions held by designers who use "she" pronouns in costume design to 22.4 decrease in positions held by designers who use "he" pronouns / 21.0 increase percentage points in positions held by designers who use "she" pronouns in lighting design.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in D theatres, in a specific season)  
 divided by (number of design discipline positions total, in D theatres, in a specific season) x 100  
 = percentage of all positions held by discipline designers who use "x/y" pronouns, in D theatres, in a specific season



## Chapter Three My Notes

### Comparing the Percentages of Positions Held by Designers by Pronouns Among the Seven Regions Annually

Looking at scenic design positions held by scenic designers who use "he" pronouns, the range among each category annually stretches from 18.2 percent to 46.2 percent. Looking at scenic design positions held by scenic designers who use "she" pronouns, the range among each category annually stretches from 18.2 percent to 43.9 percent. Looking at scenic design positions held by scenic designers who use "they" pronouns, the range among each category in the 2019-20 season stretches from 0.0 percent to 2.6 percent. Looking at scenic design positions held by scenic designers who use "they/he" pronouns, the range among each category in the 2019-20 season stretches from 0.0 percent to 0.5 percent.

Looking at costume design positions held by costume designers who use "he" pronouns, the range among each category annually stretches from 12.7 percent to 41.2 percent. Looking at costume design positions held by costume designers who use "she" pronouns, the range among each category annually stretches from 18.2 percent to 43.9 percent. Looking at costume design positions held by costume designers who use "she/they" pronouns, the range among each category in the 2018-19 and 2019-20 seasons stretches from 0.0 percent to 6.9 percent. Looking at costume design positions held by costume designers who use "they" pronouns, the range among each category in the 2019-20 season stretches from 0.0 percent to 2.6 percent.

Looking at lighting design positions held by lighting designers who use "he" pronouns, the range among each category annually stretches from 10.8 percent to 34.4 percent. Looking at lighting design positions held by lighting designers who use "she" pronouns, the range among each category annually stretches from 10.8 percent to 31.3 percent. Looking at lighting design positions held by lighting designers who use "she/they" pronouns, the range among each category in the 2019-20 season stretches from 0.0 percent to 5.1 percent. Looking at lighting design positions held by lighting designers who use "they" pronouns, the range among each category in the 2017-18 and 2019-20 seasons stretches from 0.0 percent to 0.5 percent. Looking at lighting design positions held by lighting designers who use all pronouns, the range among each category in the 2019-20 season stretches from 0.0 percent to 0.5 percent.

Looking at sound design positions held by sound designers who use "he" pronouns, the range among each category annually stretches from 12.5 percent to 24.6 percent. Looking at sound design positions held by sound designers who use "she" pronouns, the range among each category annually stretches from 12.5 percent to 24.6 percent. Looking at sound design positions held by sound designers who use "they" pronouns, the range among each category from the 2015-16 through the 2019-20 seasons stretches from 0.0 percent to 1.2 percent.

Looking at projection/video design positions held by projection/video designers who use "he" pronouns, the range among each category annually stretches from 25.0 percent to 100.0 percent. Looking at projection/video design positions held by projection/video designers who use "she" pronouns, the range among each category annually stretches from 0 percent to 100.0 percent. Looking at projection/video design positions held by projection/video designers who use "they" pronouns, the range among each category in the 2017-18 season stretches from 0.0 percent to 9.1 percent.



Looking at all design positions held by all designers who use “he” pronouns, the range among each category annually stretches from 13.4 percent to 28.7 percent. Looking at all design positions held by all designers who use “she” pronouns, the range among each category annually stretches from 13.2 percent to 27.5 percent. Looking at all design positions held by all designers who use “she/they” pronouns, the range among each category in the 2018-19 and 2019-20 seasons stretches from 0.0 percent to 1.7 percent. Looking at all design positions held by all designers who use “they” pronouns, the range among each category from the 2015-16 through 2019-20 seasons stretches from 0.0 percent to 1.2 percent. Looking at all design positions held by all designers who use “they/he” pronouns, the range among each category in the 2019-20 season stretches from 0.0 percent to 0.1 percent. Looking at all design positions held by all designers who use all pronouns, the range among each category in the 2019-20 season stretches from 0.0 percent to 0.1 percent.

### **Chapter Three Eight Takeaways**

- Over the eight seasons studied, the percentage of positions held by designers who use “he” pronouns and designers who use “she” pronouns was very different among the categories. In all but costume design, the percentage of positions held by designers who use “she” pronouns increases dramatically from the A+ to the D category. There are twenty-seven to twenty-eight times more positions available in every discipline, except projection/video, in the D category than the A+ category. Collectively, designers who use “she/they” pronouns, “they” pronouns, “they/he” pronouns, and all pronouns are more represented in the D category than any other.
- The A+ category is the category with the highest design minimums, the only category eligible for the TONY awards, and over the entire eight seasons, it’s only sixty-three productions or 1.5 percent of total LORT productions over the entire time span.
- Only 173 productions or 4.1 percent of total LORT productions happened in the A category. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 22.9 percentage points, and designers who use “she” pronouns filling design positions increased 22.9 percentage points.
- Only 208 productions or 5.0 percent of LORT total productions happened in the B+ category. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 13.2 percentage points, and designers who use “she” pronouns filling design positions increased 12.2 percentage points. However, the range of percentage point decreases/increases ranges from 0.0 percentage points (no change) in set design to 28.3 percentage points in lighting design.
- 1263 or 30.1 percent of LORT productions happened in the B category over the eight seasons studied, second only to the D category. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 14.0 percentage points, and designers who use “she” pronouns filling positions increased 13.6 percentage points.

- 254 or 6.0 percent of LORT productions happened in the C-1 category over the eight seasons studied. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 11.0 percentage points, and designers who use "she" pronouns filling design positions increased 11.0 percentage points. However, the percentage point decreases/increases range from 2.3 percentage points in sound design to 32.9 percentage points in lighting design.
- 423 or 10.1 percent of LORT productions happened in the C-2 category over the eight seasons studied. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 27.0 percentage points, and designers who use "she" pronouns filling positions increased 24.6 percentage points.
- The highest number of productions happened in the D category over the eight seasons studied: 1815, 43.2 percent of all LORT productions. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 14.5 percentage points, and designers who use "she" pronouns filling positions increased 13.1 percentage points.

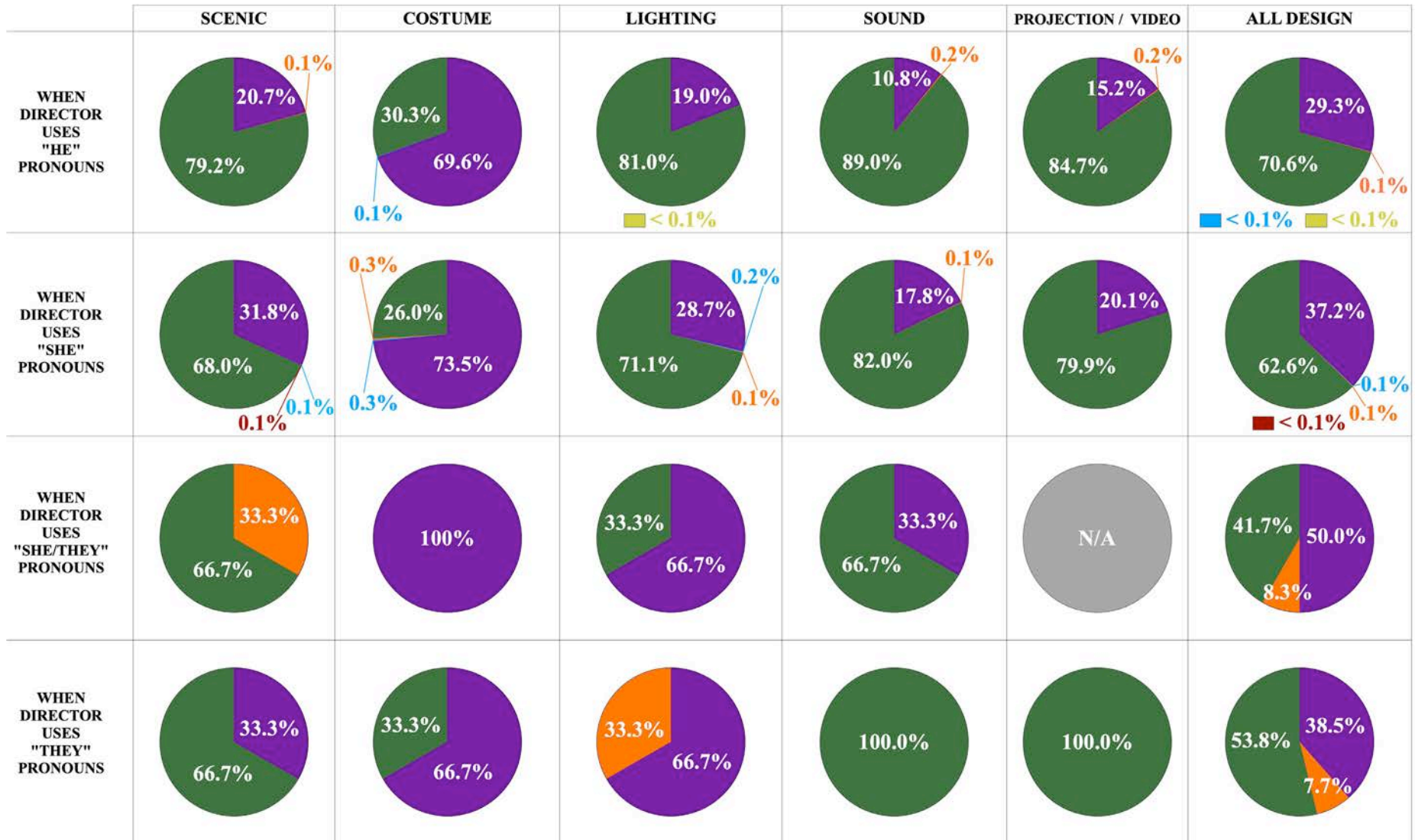
# Chapter Four: Correlations between Director & Designers

■ HE    ■ SHE/THEY    ■ THEY/HE  
■ SHE    ■ THEY    ■ ALL PRONOUNS

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

12-13 - 19-20

% POSITIONS  
OVER ALL 8 SEASONS



## Narrative

When the director uses "he" pronouns, 79.2 percent of the 2630 scenic design positions went to designers who use "he" pronouns, 20.7 percent to designers who use "she" pronouns, and 0.1 percent to designers who use "they" pronouns. 69.6 percent of the 2599 costume design positions went to designers who use "she" pronouns, 30.3 percent to designers who use "he" pronouns, and 0.1 percent to designers who use "she/they" pronouns. Of the 2631.5 lighting design positions, 81.0 percent went to designers who use "he" pronouns, 19.0 percent to designers who use "she" pronouns, and less than 0.1 percent to designers who use all pronouns. 89.0 percent of the 2565.5 sound design positions went to designers who use "he" pronouns, 10.8 percent to designers who use "she" pronouns, and 0.2 percent to designers who use "they" pronouns. Of the 489.33 projection/video design positions, 84.7 percent went to designers who use "he" pronouns, 15.2 percent to designers who use "she" pronouns, and 0.2 percent to designers who use "they" pronouns. 70.6 percent of all 10,915.83 design positions went to designers who use "he" pronouns, 29.3 percent to designers who use "she" pronouns, 0.1 percent to designers who use "they" pronouns, less than 0.1 percent to designers who use "she/they" pronouns, and less than 0.1 percent to designers who use all pronouns.

When the director uses "she" pronouns, 68.0 percent of the 1511 scenic design positions went to designers who use "he" pronouns, 31.8 percent to designers who use "she" pronouns, 0.1 percent to designers who use "they" pronouns, and 0.1 percent to designers who use "they/he" pronouns. Of the 1502 costume design positions, 73.5 percent went to designers who use "she" pronouns, 26.0 percent to designers who use "he" pronouns, 0.3 percent to designers who use "she/they" pronouns, and 0.3 percent to designers who use "they" pronouns. 71.1 percent of the 1513.5 lighting design positions went to designers who use "he" pronouns, 28.7 percent to designers who use "she" pronouns, 0.1 percent to designers who use "they" pronouns, and 0.2 percent to designers who use "she/they" pronouns. Of the 1473.98 sound design positions, 82.0 percent went to designers who use "he" pronouns, 17.8 percent to designers who use "she" pronouns, and 0.1 percent to designers who use "they" pronouns. 79.9 percent of the 293.66 projection/video design positions went to designers who use "he" pronouns, and 20.1 percent to designers who use "she" pronouns. Of all the 6294.14 design positions, 62.6 percent went to designers who use "he" pronouns, 37.2 percent to designers who use "she" pronouns, 0.1 percent to designers who use "she/they" pronouns, 0.1 percent to designers who use "they" pronouns, and less than 0.1 percent to designers who use "they/he" pronouns.

When the director uses "she/they" pronouns, 66.7 percent of the three scenic design positions went to designers who use "he" pronouns, and 33.3 percent to designers who use "they" pronouns. Of the three costume design positions, 100 percent went to designers who use "she" pronouns. 33.3 percent of the three lighting design positions went to designers who use "he" pronouns, and 66.7 percent to designers who use "she" pronouns. Of the three sound design positions, 66.7 percent went to designers who use "he" pronouns, and 33.3 percent to designers who use "she" pronouns. There were no projection/video design positions available. Of all the twelve design positions, 41.7 percent went to designers who use "he" pronouns, 50.0 percent to designers who use "she" pronouns, and 8.3 percent to designers who use "they" pronouns.

When the director uses "they" pronouns, 66.7 percent of the three scenic design positions went to designers who use "he" pronouns, and 33.3 percent to designers who use "she" pronouns. Of the three costume design positions, 66.7 percent went to designers who use "she" pronouns, and 33.3 percent to designers who use "he" pronouns. 66.7 percent of the three lighting design positions went to designers who use "she" pronouns, and 33.3 percent to designers who use "they" pronouns. Of the three sound design positions, 100 percent went to designers who use "he" pronouns. Of the one projection/video design position, 100 percent went to designers who use "he" pronouns. Of all the thirteen design positions, 53.8 percent went to designers who use "he" pronouns, 38.5 percent to designers who use "she" pronouns, and 7.7 percent to designers who use "they" pronouns.

### **My Notes**

This chart began in 2016, trying to understand if the pronouns of the director correlated with differences in the various design discipline positions held by designers who use "he" pronouns and designers who use "she" pronouns.

The difference between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 4.3 percentage points (costume design) to 11.1 percentage points (scenic design). Over all design disciplines, designers who use "she" pronouns hold 7.9 percentage points more positions when the director uses "she" pronouns than when the director uses "he" pronouns. (Directors who use "she/they" pronouns and "they" pronouns only had three productions total, and are shown here mainly to provide a baseline for future studies.)

### **How-to Equation(s)**

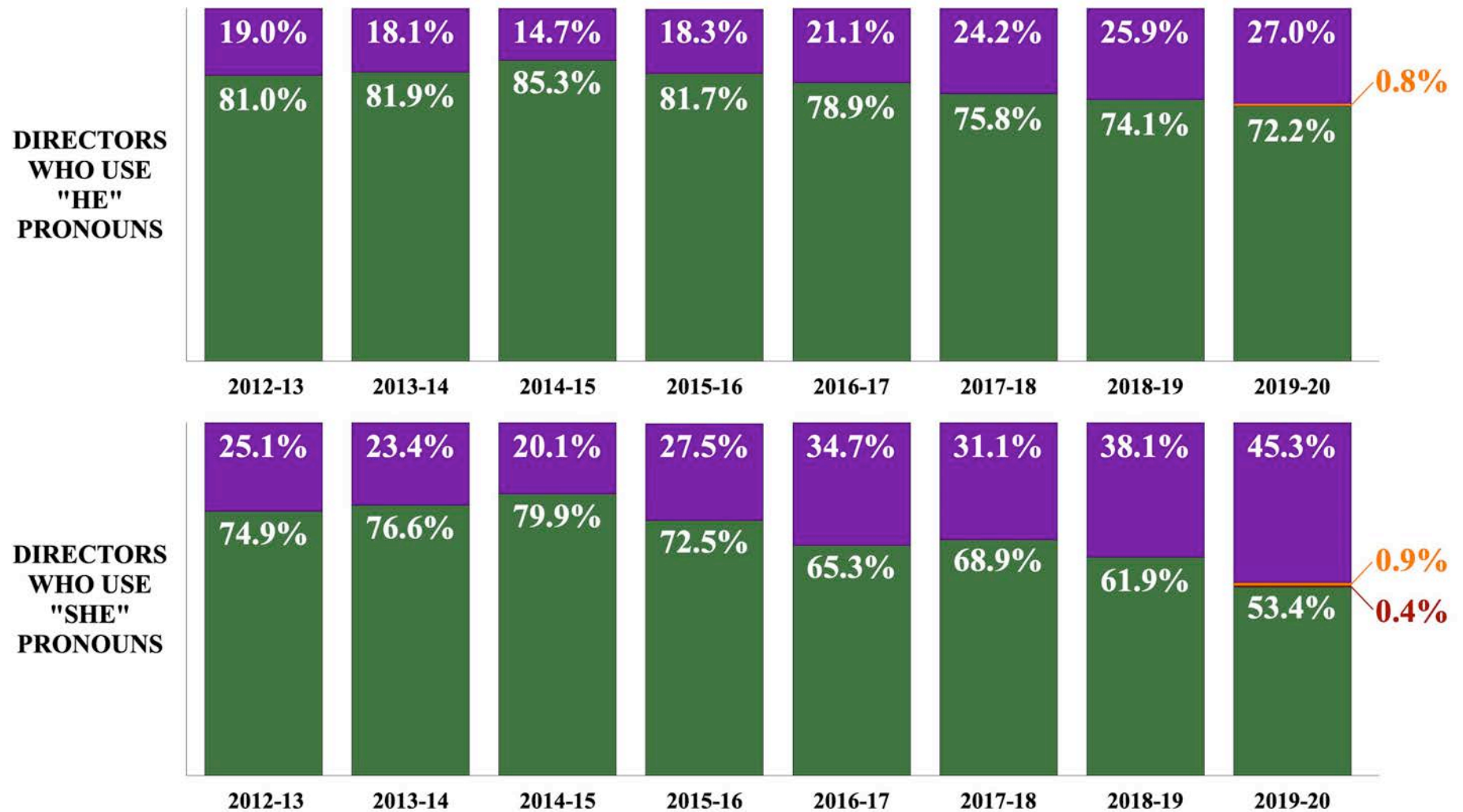
(Number of positions held by discipline designers who use "x/y" pronouns when a director uses "x/y" pronouns)  
divided by (number of positions total when a director uses "x/y" pronouns) x 100  
= percentage of total positions held by designers who use "x/y" pronouns when a director uses "x/y" pronouns



**WHO DESIGNS SCENERY & DIRECTS  
IN LORT THEATRES BY PRONOUN:  
YEARLY CORRELATIONS  
BETWEEN DIRECTOR & SCENIC DESIGNERS**

% POSITIONS  
PER  
SEASON

12-13 - 19-20





## Narrative

When the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 81.0 percent to 81.9 percent to 85.3 percent to 81.7 percent to 78.9 percent to 75.8 percent to 74.1 percent to 72.2 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 19.0 percent to 18.1 percent to 14.7 percent to 18.3 percent to 21.1 percent to 24.2 percent to 25.9 percent to 27.0 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns held 0.8 percent of all scenic design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 8.8 percentage points, while designers who use "she" pronouns filling scenic design positions increased 8.0 percentage points.

When the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 74.9 percent to 76.6 percent to 79.9 percent to 72.5 percent to 65.3 percent to 68.9 percent to 61.9 percent to 53.4 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 25.1 percent to 23.4 percent to 20.1 percent to 27.5 percent to 34.7 percent to 31.1 percent to 38.1 percent to 45.3 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns held 0.9 percent and designers who use "they/he" pronouns held 0.4 percent of all scenic design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 21.5 percentage points, while designers who use "she" pronouns filling scenic design positions increased 20.2 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the director correlated with differences in scenic design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "they" pronouns, and designers who use "they/he" pronouns over time. Directors who use "they" or "she/they" pronouns are only represented in the 2019-20 season and therefore not included here.

Over the eight seasons studied, the difference in percentage of positions held by scenic designers using "she" pronouns between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 5.3 percentage points (2014-15) to 18.3 percentage points (2019-20). While the percentage of positions held by scenic designers who use "she" pronouns increased by 8.0 percentage points when the director uses "he" pronouns, the increase in percentage of positions held by scenic designers who use "she" pronouns when the director uses "she" pronouns was an increase of 20.2 percentage points. The number of scenic design positions varies per season. Scenic designers using "they/he" are first represented in the 2019-20 season when the director uses "she" pronouns. Scenic designers using "they" are first represented in the 2019-20 season both when the director uses "he" pronouns and when the director uses "she" pronouns.

## How-to Equation(s)

(Number of scenic design positions held by scenic designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season)  
divided by (number of scenic design positions total when a director uses "x/y" pronouns in a specific season) x 100  
= percentage of total scenic design positions held by scenic designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season

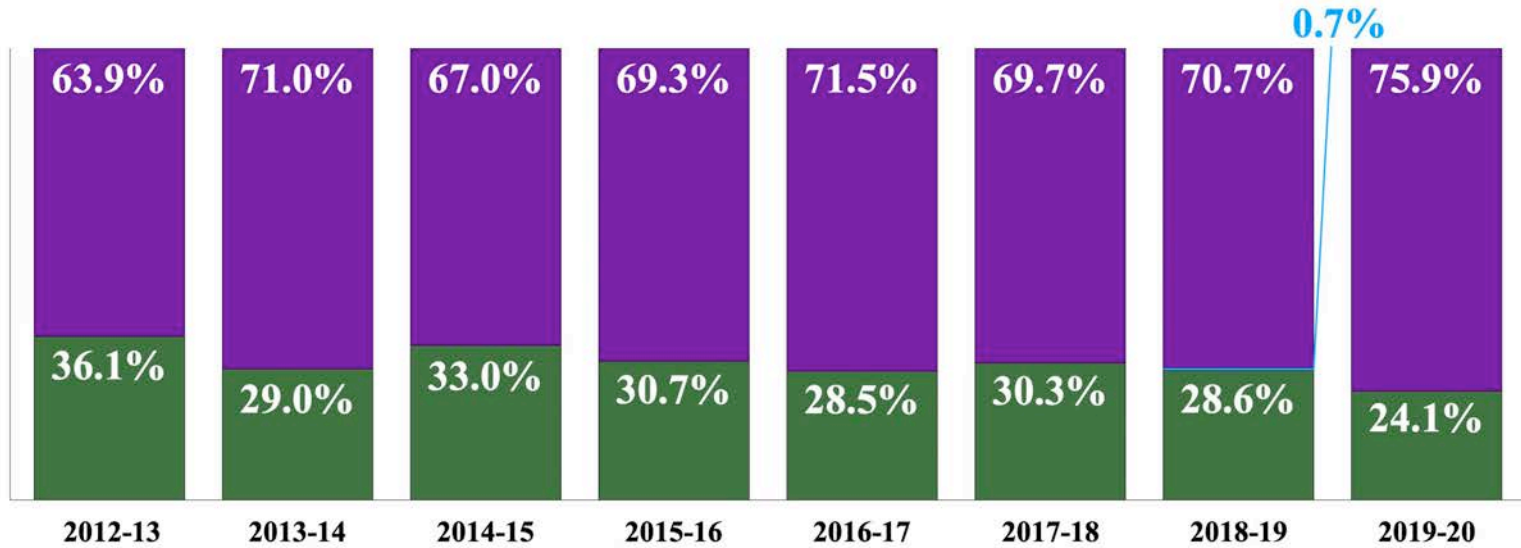


### WHO DESIGNS COSTUMES & DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS BETWEEN DIRECTOR & COSTUME DESIGNERS

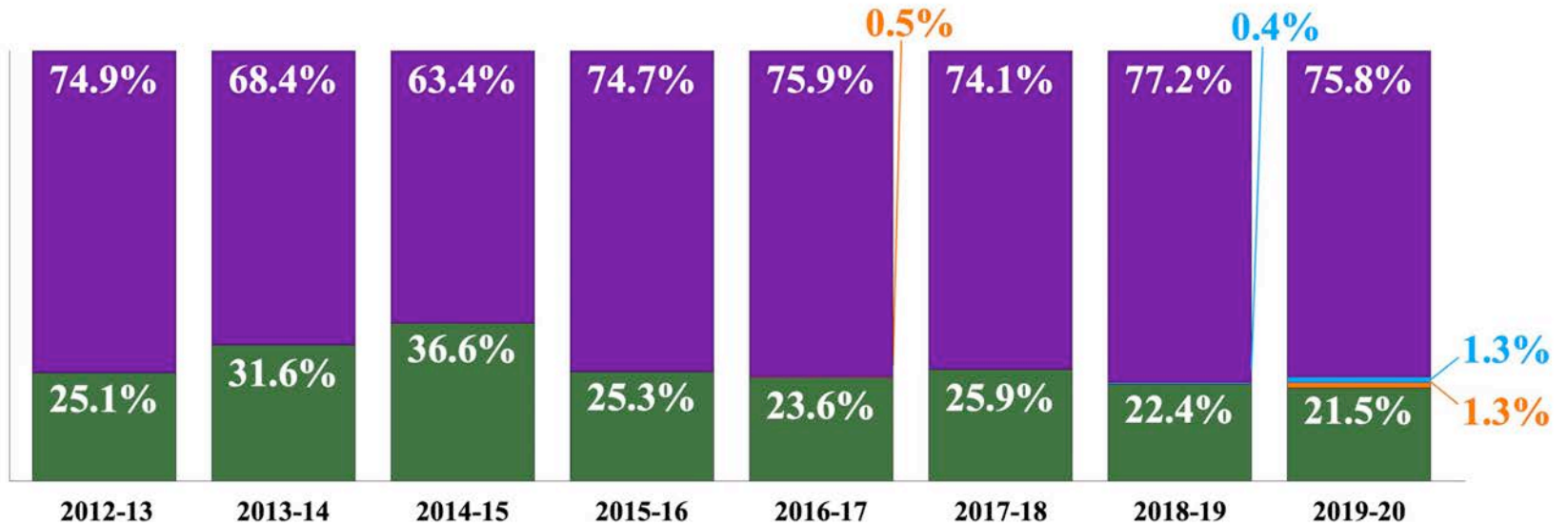
%  
POSITIONS  
PER  
SEASON

12-13 - 19-20

DIRECTORS  
WHO USE  
"HE"  
PRONOUNS



DIRECTORS  
WHO USE  
"SHE"  
PRONOUNS



## Narrative

When the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "she" pronouns went from 63.9 percent to 71.0 percent to 67.0 percent to 69.3 percent to 71.5 percent to 69.7 percent to 70.7 percent to 75.9 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 36.1 percent to 29.0 percent to 33.0 percent to 30.7 percent to 28.5 percent to 30.3 percent to 28.6 percent to 24.1 percent. Designers who use "she/they" pronouns were at 0.7 percent for the 2018-19 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 12.0 percentage points, and designers who use "he" pronouns filling costume design positions decreased 12.0 percentage points.

When the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "she" pronouns went from 74.9 percent to 68.4 percent to 63.4 percent to 74.7 percent to 75.9 percent to 74.1 percent to 77.2 percent to 75.8 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 25.1 percent to 31.6 percent to 36.6 percent to 25.3 percent to 23.6 percent to 25.9 percent to 22.4 percent to 21.5 percent. Designers who use "they" pronouns were at 0.5 percent for the 2016-17 season and 1.3 percent for the 2019-20 season. Designers who use "she/they" pronouns were at 0.4 percent for the 2018-19 season and 1.3 percent for the 2019-20 seasons. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 0.9 percentage points, and designers who use "he" pronouns filling costume design positions decreased 3.6 percentage points. Over the two seasons represented, designers who use "they" pronouns increased 0.8 percentage points. Over the two seasons represented, designers who use "she/they" pronouns increased 0.9 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the director correlated with differences in costume design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "she/they" pronouns, and designers who use "they" pronouns over time. Directors who use "they" or "she/they" pronouns are only represented in the 2019-20 season and therefore not included here.

Over the eight seasons studied, the difference in percentage of positions held by costume designers using "she" pronouns between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 0.1 percentage points (2019-20) to 11.0 percentage points (2012-13). While the percentage of positions held by costume designers who use "she" pronouns increased by 12.0 percentage points when the director uses "he" pronouns, the increase in percentage of positions held by costume designers who use "she" pronouns when the director uses "she" pronouns was only 0.9 percentage points. The number of costume design positions varies per season. Costume designers using "they" pronouns are first represented in the 2016-17 season when directors use "she" pronouns. Costume designers using "she/they" pronouns are first represented in the 2018-19 season both when directors use "he" pronouns and when directors use "she" pronouns.

## How-to Equation(s)

(Number of costume design positions held by costume designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season)

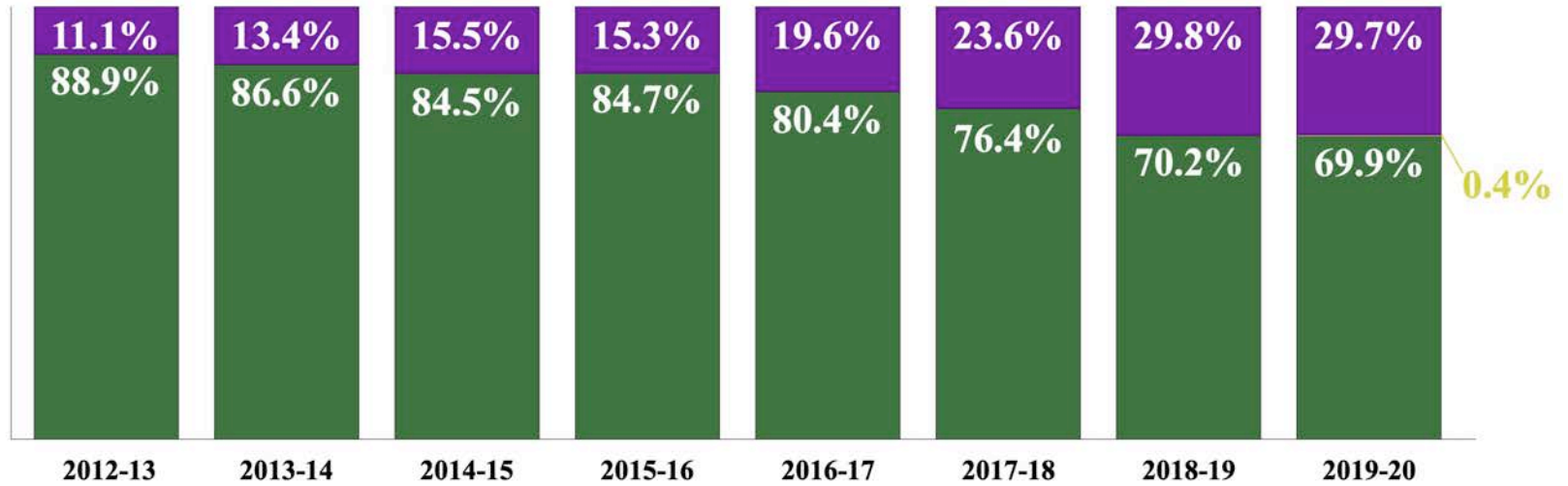
divided by (number of costume design positions total when a director uses "x/y" pronouns in a specific season) x 100  
= percentage of total costume design positions held by costume designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season

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

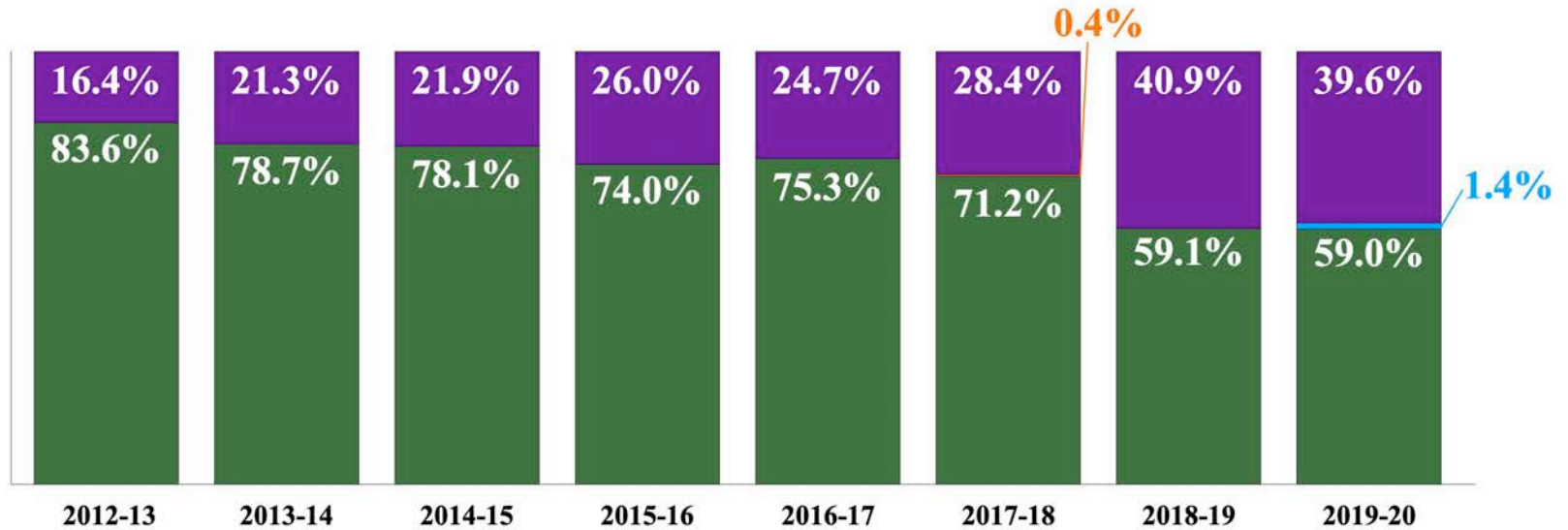
- HE
- THEY/HE
- SHE
- SHE/THEY
- THEY
- ALL PRONOUNS

%  
 POSITIONS  
 PER  
 SEASON  
 12-13 - 19-20

**DIRECTORS  
WHO USE  
"HE"  
PRONOUNS**



**DIRECTORS  
WHO USE  
"SHE"  
PRONOUNS**



## Narrative

When the director uses "he" pronouns, from 2012-13 to 2018-19, designers who use "he" pronouns went from 88.9 percent to 86.6 percent to 84.5 percent to 84.7 percent to 80.4 percent to 76.4 percent to 70.2 percent to 69.9 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 11.1 percent to 13.4 percent to 15.5 percent to 15.3 percent to 19.6 percent to 23.6 percent to 29.8 percent to 29.7 percent. In the 2019-20 season, designers who use all pronouns filled 0.4 percent of lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 19.0 percentage points, and designers who use "she" pronouns filling lighting design positions increased 18.6 percentage points.

When the director uses "she" pronouns, from 2012-13 to 2018-19, designers who use "he" pronouns went from 83.6 percent to 78.7 percent to 78.1 percent to 74.0 percent to 75.3 percent to 71.2 percent to 59.1 percent to 59.0 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 16.4 percent to 21.3 percent to 21.9 percent to 26.0 percent to 24.7 percent to 28.4 percent to 40.9 percent to 39.6 percent. Designers who use "they" pronouns were at 0.4 percent for the 2017-18 season for lighting design positions filled. In the 2019-20 season, designers who use "she/they" pronouns filled 1.4 percent of lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 24.6 percentage points, and designers who use "she" pronouns filling lighting design positions increased 23.2 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the director correlated with differences in lighting design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "she/they" pronouns, designers who use "they" pronouns, and designers who use all pronouns over time. Directors who use "they" or "she/they" pronouns are only represented in the 2019-20 season and therefore not included here.

Over the eight seasons studied, the difference in percentage of positions held by lighting designers using "she" pronouns between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 4.8 percentage points (2017-18) to 11.1 percentage points (2018-19). The increase in percentage of positions held by lighting designers who use "she" pronouns when the director uses "he" pronouns was 18.6 percentage points versus the increase in percentage of positions held by lighting designers who use "she" pronouns when the director uses "she" pronouns was 23.2 percentage points. The number of lighting design positions per season varies. Lighting designers using "they" pronouns are first represented in the 2017-18 season when the directors use "she" pronouns. Lighting designers using "she/they" pronouns are first represented in the 2019-20 season when the directors use "she" pronouns. Lighting designers using all pronouns are first represented in the 2019-20 season when the directors use "he" pronouns.

## How-to Equation(s)

(Number of lighting design positions held by lighting designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season)

divided by (number of lighting design positions total when a director uses "x/y" pronouns in a specific season) x 100  
= percentage of total lighting design positions held by lighting designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season



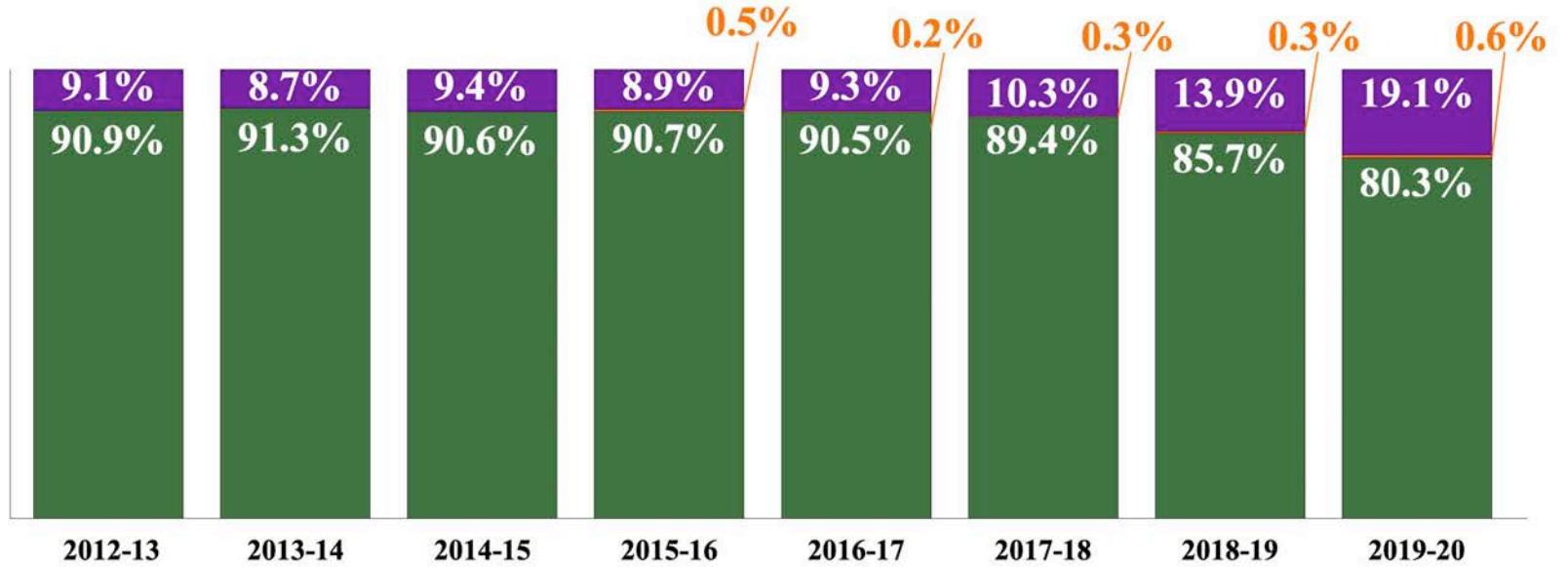
**WHO DESIGNS SOUND & DIRECTS  
IN LORT THEATRES BY PRONOUN:  
YEARLY CORRELATIONS  
BETWEEN DIRECTOR & SOUND DESIGNERS**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

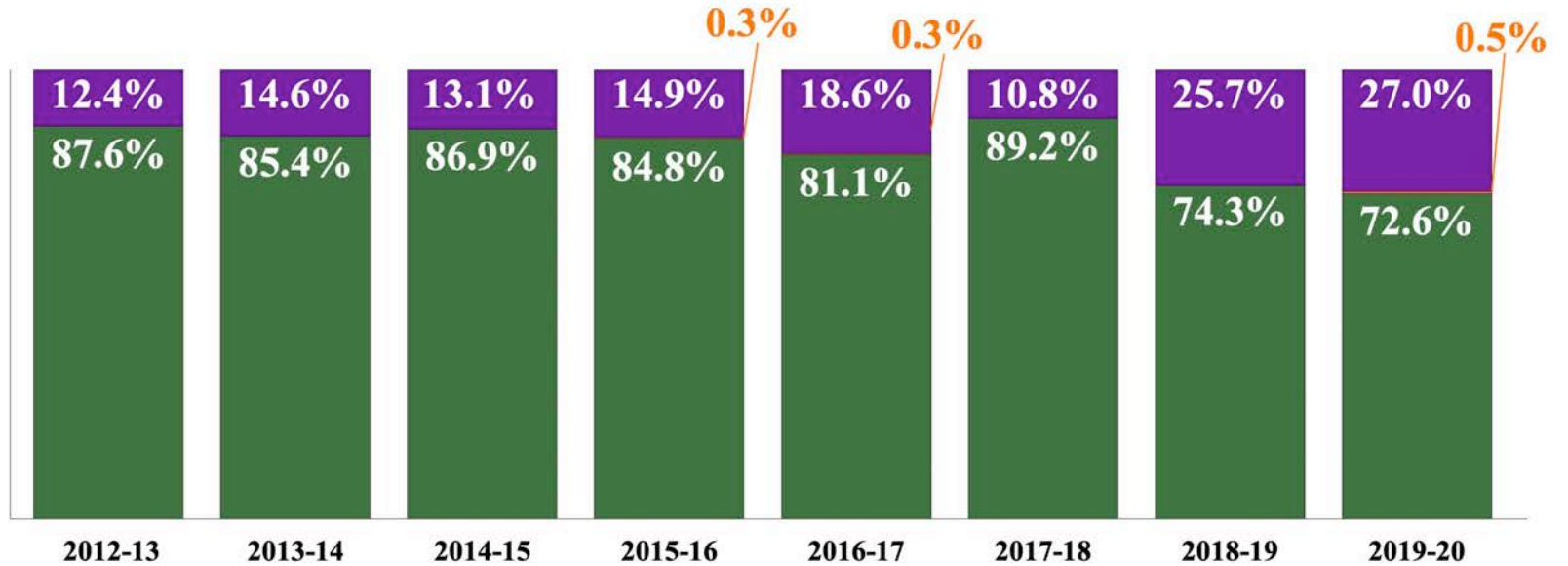
%  
POSITIONS  
PER  
SEASON

12-13 - 19-20

**DIRECTORS  
WHO USE  
"HE"  
PRONOUNS**



**DIRECTORS  
WHO USE  
"SHE"  
PRONOUNS**





## Narrative

When the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 90.9 percent to 91.3 percent to 90.6 percent to 90.7 percent to 90.5 percent to 89.4 percent to 85.7 percent to 80.3 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 9.1 percent to 8.7 percent to 9.4 percent to 8.9 percent to 9.3 percent to 10.3 percent to 13.9 percent to 19.1 percent. From the 2015-16 to 2019-20 seasons, designers who use "they" pronouns went from 0.5 percent to 0.2 percent to 0.3 percent to 0.3 percent to 0.6 percent. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 10.6 percentage points, and designers who use "she" pronouns filling sound design positions increased 10.0 percentage points. Over the five seasons represented, designers who use "they" pronouns increased 0.1 percentage point.

When the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.6 percent to 85.4 percent to 86.9 percent to 84.8 percent to 81.1 percent to 89.2 percent to 74.3 percent to 72.6 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 12.4 percent to 14.6 percent to 13.1 percent to 14.9 percent to 18.6 percent to 10.8 percent to 25.7 percent to 27.0 percent. For the 2015-16 and 2016-17 seasons, designers who use "they" pronouns were at 0.3 percent and rose to 0.5 percent in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 15.0 percentage points, and designers who use "she" pronouns filling sound design positions increased 14.6 percentage points. Over the three seasons represented, designers who use "they" pronouns increased 0.2 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the director correlated with differences in sound design positions held by designers who use "he" pronouns, designers who use "she" pronouns, and designers who use "they" pronouns over time. Directors who use "they" or "she/they" pronouns are only represented in the 2019-20 season and therefore not included here.

Over the eight seasons studied, the difference in percentage of positions held by sound designers using "she" pronouns between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 0.5 percentage points (2017-18) to 11.8 percentage points (2018-19). The increase in percentage of positions held by sound designers who use "she" pronouns when the director uses "he" pronouns was 10.0 percentage points and the increase in percentage of positions held by sound designers who use "she" pronouns when the director uses "she" pronouns was 14.6 percentage points. The number of sound design positions varies per season. Sound designers using "they" pronouns are first represented in the 2015-16 season both when the directors use "she" pronouns and the directors use "he" pronouns.

## How-to Equation(s)

(Number of sound design positions held by sound designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season)  
divided by (number of sound design positions total when a director uses "x/y" pronouns in a specific season) x 100  
= percentage of total sound design positions held by sound designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season

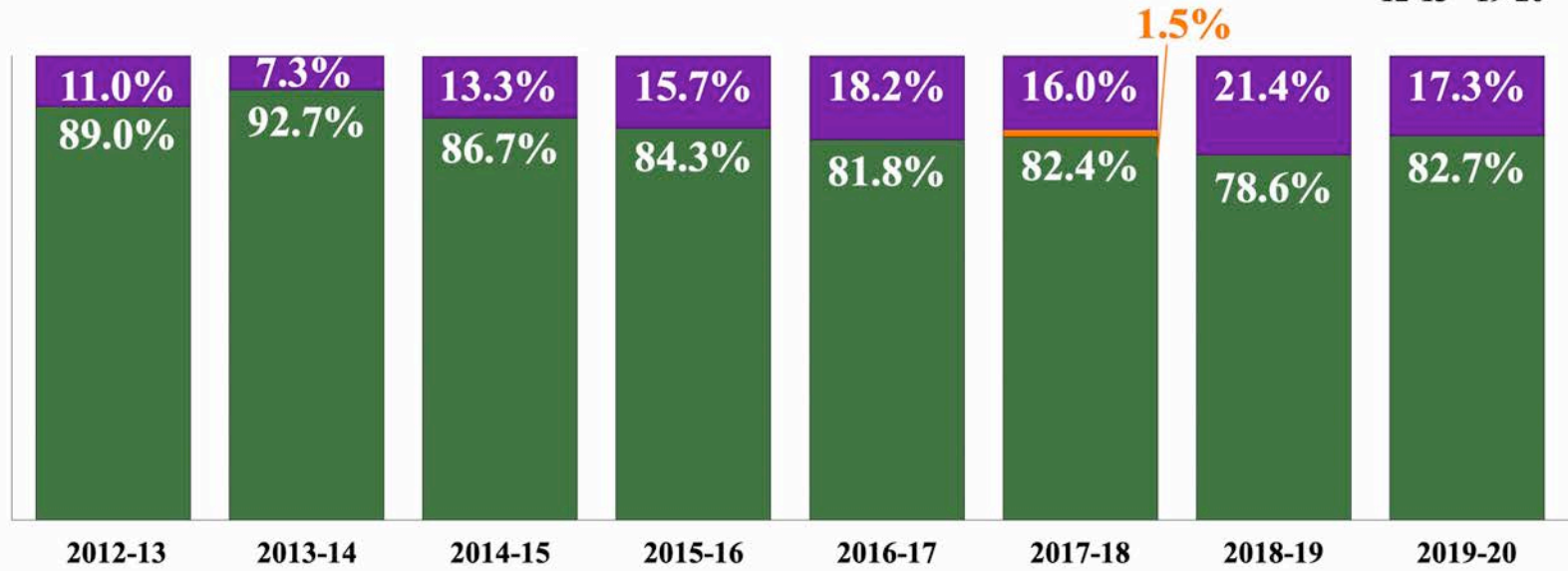
**WHO DESIGNS PROJECTION / VIDEO & DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS BETWEEN DIRECTOR & PROJECTION / VIDEO DESIGNERS**

% POSITIONS PER SEASON

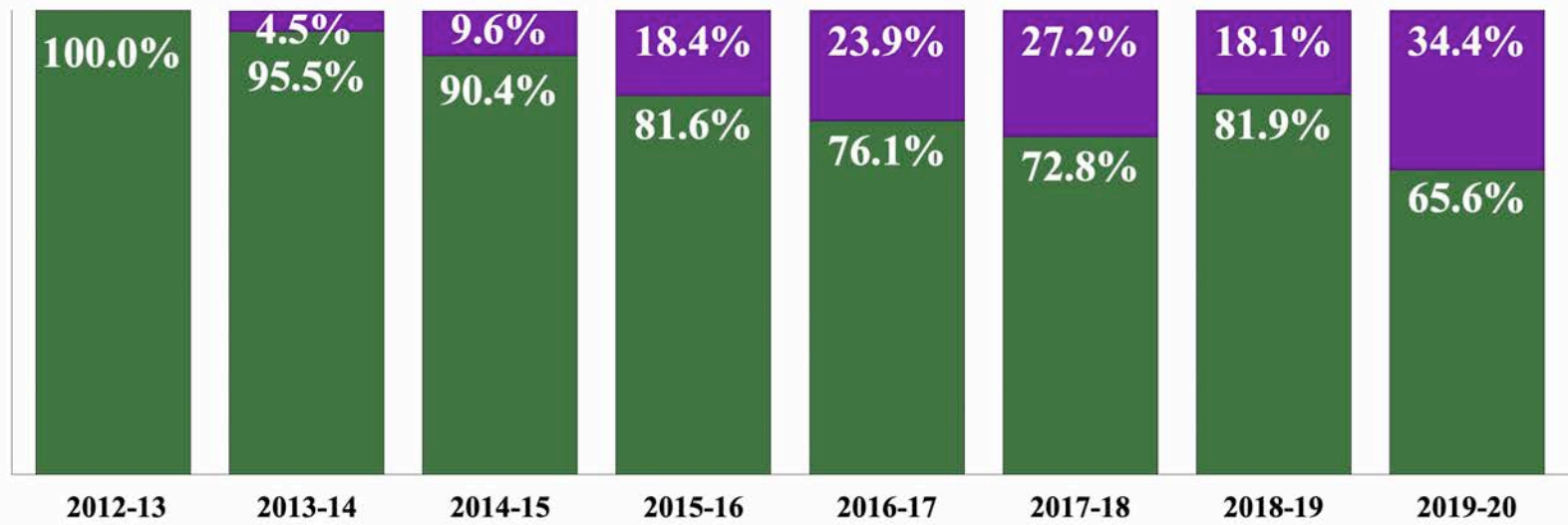
12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

**DIRECTORS WHO USE "HE" PRONOUNS**



**DIRECTORS WHO USE "SHE" PRONOUNS**



## Narrative

When the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.0 percent to 92.7 percent to 86.7 percent to 84.3 percent to 81.8 percent to 82.4 percent to 78.6 percent to 82.7 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 11.0 percent to 7.3 percent to 13.3 percent to 15.7 percent to 18.2 percent to 16.0 percent to 21.4 percent to 17.3 percent. Designers who use "they" pronouns were at 1.5 percent for the 2017-18 season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 6.3 percentage points and designers who use "she" pronouns filling projection/video design positions increased 6.3 percentage points.

When the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 100.0 percent to 95.5 percent to 90.4 percent to 81.6 percent to 76.1 percent to 72.8 percent to 81.9 percent to 65.6 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 0.0 percent to 4.5 percent to 9.6 percent to 18.4 percent to 23.9 percent to 27.2 percent to 18.1 percent to 34.4 percent. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 34.4 percentage points and designers who use "she" pronouns filling projection/video design positions increased 34.4 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the director correlated with differences in projection/video design positions held by designers who use "he" pronouns, designers who use "she" pronouns, and designers who use "they" pronouns over time. Directors who use "they" or "she/they" pronouns are only represented in the 2019-20 season and therefore not included here.

Over the eight seasons studied, the difference in percentage of positions held by projection/video designers using "she" pronouns between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 2.7 percentage points (2015-16) to 17.1 percentage points (2019-20). The increase in percentage of positions held by projection/video designers who use "she" pronouns when the director uses "he" pronouns was 6.3 percentage points versus the increase in percentage of positions held by projection/video designers who use "she" pronouns when the director uses "she" pronouns was 34.4 percentage points, granted going from 0.0 percent to 34.4 percent. The number of projection/video design positions each season varies. Projection/video designers using "they" pronouns are first represented in the 2017-18 when the directors use "he" pronouns.

## How-to Equation(s)

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns when a director uses "x/y" pronouns in a specific season)  
divided by (number of projection/video design positions total when a director uses "x/y" pronouns in a specific season) x 100  
= percentage of total projection/video design positions held by projection/video designers who use "x/y" pronouns when a director uses "x/y" pronouns in a specific season

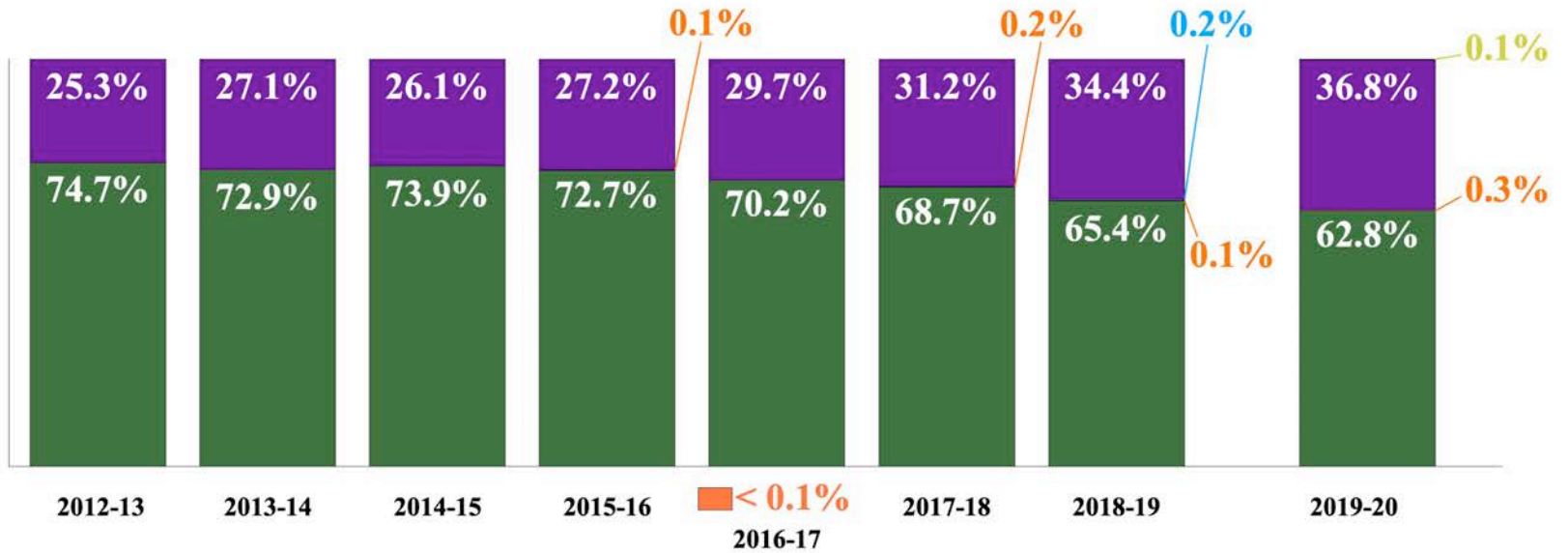
## WHO DESIGNS & DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS BETWEEN DIRECTOR & DESIGNERS



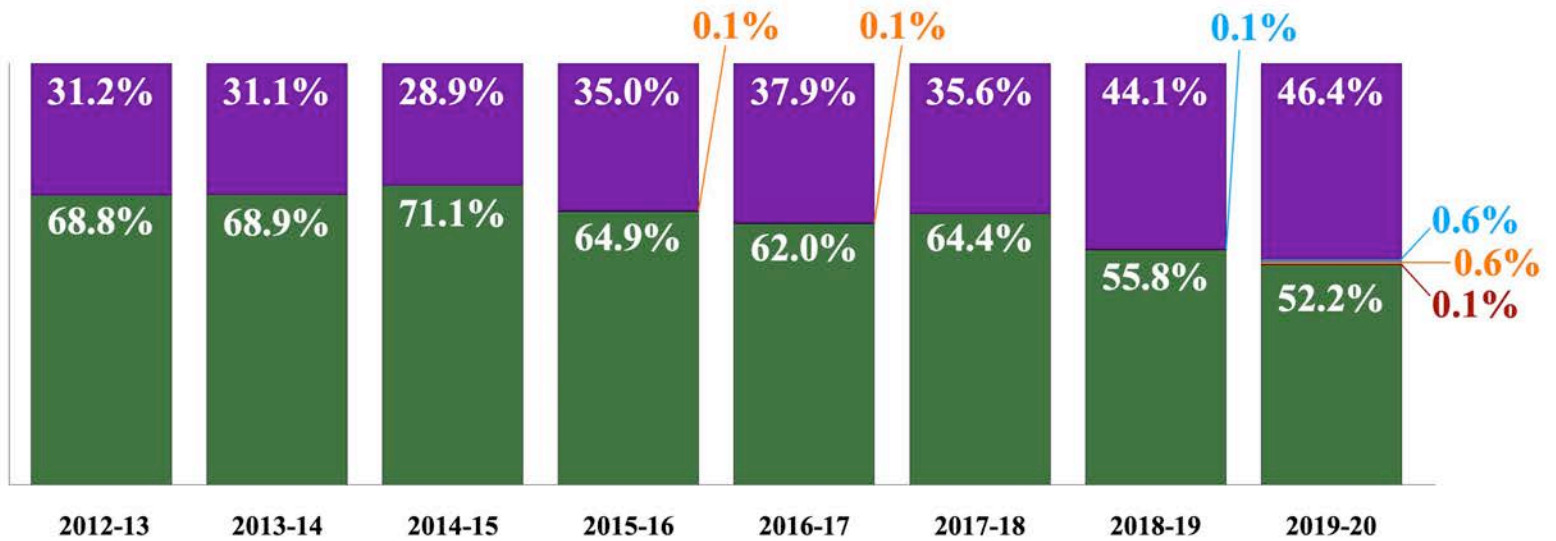
%  
POSITIONS  
PER  
SEASON

12-13 - 19-20

**DIRECTORS  
WHO USE  
"HE"  
PRONOUNS**



**DIRECTORS  
WHO USE  
"SHE"  
PRONOUNS**



## Narrative

When the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 74.7 percent to 72.9 percent to 73.9 percent to 72.7 percent to 70.2 percent to 68.7 percent to 65.4 percent to 62.8 percent of all design positions filled. Designers who use "she" pronouns went from 25.3 percent to 27.1 percent to 26.1 percent to 27.2 percent to 29.7 percent to 31.2 percent to 34.4 percent to 36.8 percent. From 2015-16 to 2019-20, designers who use "they" pronouns went from 0.1 percent to less than 0.1 percent to 0.2 percent to 0.1 percent to 0.3 percent of all design positions filled. Designers who use "she/they" pronouns were at 0.2 percent of all design positions filled in 2018-19. Designers who use all pronouns held 0.1 percent of all design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 11.9 percentage points, and designers who use "she" pronouns filling positions increased 11.5 percentage points. Over the five seasons represented, designers who use "they" pronouns increased 0.2 percentage points.

When the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 68.8 percent to 68.9 percent to 71.1 percent to 64.9 percent to 62.0 percent to 64.4 percent to 55.8 percent to 52.2 percent of all design positions filled. Designers who use "she" pronouns went from 31.2 percent to 31.1 percent to 28.9 percent to 35.0 percent to 37.9 percent to 35.6 percent to 44.1 percent to 46.4 percent. For 2015-16 and 2016-17, designers who use "they" pronouns remained steady at 0.1 percent, and increased to 0.6 percent in 2019-20 of all design positions filled. Designers who use "she/they" pronouns were at 0.1 percent of all design positions filled in 2018-19 and increased to 0.6 percent in 2019-20. Designers who use "they/he" pronouns held 0.1 percent of all design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 16.6 percentage points, and designers who use "she" pronouns filling positions increased 15.2 percentage points. Over the three seasons represented, designers who use "they" pronouns increased 0.5 percentage points. Over the two seasons represented, designers who use "she/they" pronouns increased 0.5 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the director correlated with differences in design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "she/they" pronouns, designers who use "they" pronouns, designers who use "they/he" pronouns, and designers who use all pronouns over time. Directors who use "they" or "she/they" pronouns are only represented in the 2019-20 season and therefore not included here.

Over the eight seasons studied, the difference in percentage of positions held by designers using "she" pronouns between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 2.8 percentage points (2014-15) to 9.7 percentage points (2018-19). The increase in percentage of positions held by designers who use "she" pronouns when the director uses "he" pronouns was 11.5 percentage points versus the increase in percentage of positions held by designers who use "she" pronouns when the director uses "she" pronouns was 15.2 percentage points. Designers using "they" pronouns are first represented in the 2015-16 season both when the directors use "he" pronouns and when directors use "she" pronouns. Designers using "she/they" pronouns are first represented in the 2018-19 season both when the directors use "he" pronouns and when directors use "she" pronouns. Designers using "they/he" pronouns are first represented in the 2019-20 season when the directors use "she" pronouns. Designers using all pronouns are first represented in

the 2019-20 season when the directors use "he" pronouns. In 2019-20, designers who use all pronouns and designers who use "they" collectively held 0.4 percent of positions when directors use "he" pronouns. In 2019-20, designers who use "she/they" pronouns, designers who use "they" pronouns", and designers who use "they/he" pronouns collectively held 1.3 percent of positions when directors use "she" pronouns. The number of design positions varies per season.

### **How-to Equation(s)**

(Number of design positions held by discipline designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season)  
divided by (number of discipline design positions total when a director uses "x/y" pronouns in a specific season) x 100  
= percentage of total discipline design positions held by designers who use "x/y" pronouns  
when a director uses "x/y" pronouns in a specific season



## Chapter Four My Notes

### Comparing Correlations between Director and Designers by Pronoun Among Disciplines Annually

When directors use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 54.8 percent (2012-13) to 63.7 percent (2013-14). When directors use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 51.1 percent (2019-20) to 74.9 percent (2012-13).

When directors use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 54.8 percent (2012-13) to 63.7 percent (2013-14). When directors use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 48.8 percent (2019-20) to 74.9 percent (2012-13).

When directors use "he" pronouns, the range of percentages of discipline design positions in the 2018-19 season held by discipline designers who use "she/they" pronouns stretched from 0.0 percent to 0.7 percent. When directors use "she" pronouns, the range of percentages of discipline design positions in the 2018-19 through 2019-20 seasons held by discipline designers who use "she/they" pronouns stretched from 0.0 percent (2018-19) to 1.4 percent (2019-20).

When directors use "he" pronouns, the range of percentages of discipline design positions in the 2015-16 through 2019-20 seasons held by discipline designers who use "they" pronouns stretched from 0.0 percent to 1.5 percent. When directors use "she" pronouns, the range of percentages of discipline design positions in the 2015-16 through the 2017-18 and the 2019-20 seasons held by discipline designers who use "they" pronouns stretched from 0.0 percent (2015-18, 2019-20) to 1.3 percent (2019-20).

When directors use "she" pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use "they/he" pronouns stretched from 0.0 percent to 0.4 percent. When directors use "he" pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use all pronouns stretched from 0.0 percent to 0.4 percent.

### Chapter Four Eight Takeaways

- The number of design positions varies per season per discipline.
- The difference between when a director uses "he" pronouns and when a director uses "she" pronouns ranges from 4.3 percentage points (costume design) to 11.1 percentage points (scenic design). Over all design disciplines, designers who use "she" pronouns hold 7.9 percentage points more positions when the director uses "she" pronouns than when the director uses "he" pronouns.
- While the percentage of positions held by scenic designers who use "she" pronouns increased by 8.0 percentage points when the director uses "he" pronouns, the increase in percentage of positions held by scenic designers who use "she" pronouns when the director uses "she" pronouns was an increase of 20.2 percentage points.

- While the percentage of positions held by costume designers who use "she" pronouns increased by 12.0 percentage points when the director uses "he" pronouns, the increase in percentage of positions held by costume designers who use "she" pronouns when the director uses "she" pronouns was only 0.9 percentage points.
- The increase in percentage of positions held by lighting designers who use "she" pronouns when the director uses "he" pronouns was 18.6 percentage points versus the increase in percentage of positions held by lighting designers who use "she" pronouns when the director uses "she" pronouns was 23.2 percentage points.
- The increase in percentage of positions held by sound designers who use "she" pronouns when the director uses "he" pronouns was 10.0 percentage points and the increase in percentage of positions held by sound designers who use "she" pronouns when the director uses "she" pronouns was 14.6 percentage points.
- The increase in percentage of positions held by projection/video designers who use "she" pronouns when the director uses "he" pronouns was 6.3 percentage points versus the increase in percentage of positions held by projection/video designers who use "she" pronouns when the director uses "she" pronouns was 34.4 percentage points, granted going from 0.0 percent to 34.4 percent.
- The increase in percentage of positions held by designers who use "she" pronouns when the director uses "he" pronouns was 11.5 percentage points versus the increase in percentage of positions held by designers who use "she" pronouns when the director uses "she" pronouns was 15.2 percentage points.

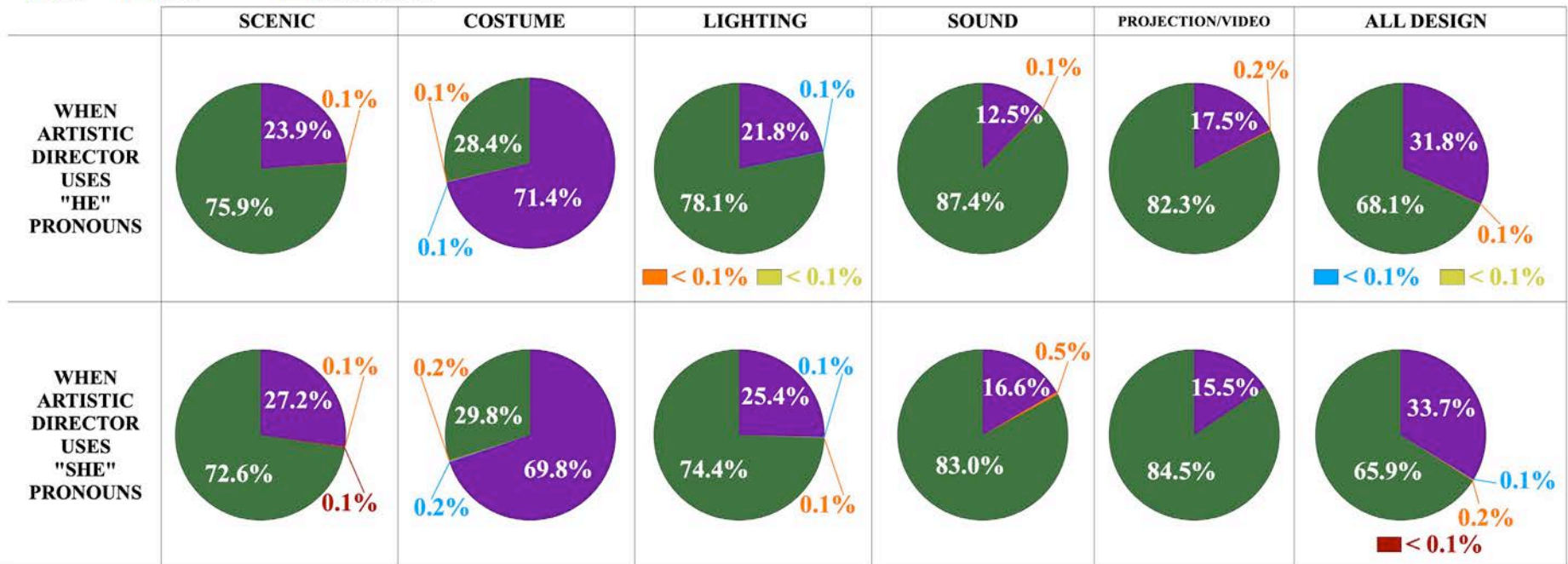
# Chapter Five: Correlations between Artistic Director & Designers

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

■ HE    ■ SHE/THEY    ■ THEY/HE  
■ SHE    ■ THEY    ■ ALL PRONOUNS

% POSITIONS OVER ALL 8 SEASONS

12-13 - 19-20



## Narrative

When the artistic director uses "he" pronouns, 75.9 percent of the 3240 scenic design positions went to designers who use "he" pronouns, 23.9 percent to designers who use "she" pronouns, and 0.1 percent to designers who use "they" pronouns. 71.4 percent of the 3207 costume design positions went to designers who use "she" pronouns, 28.4 percent to designers who use "he" pronouns, 0.1 percent to designers who use "she/they" pronouns, 0.1 percent to designers who use "they" pronouns. Of the 3242 lighting design positions, 78.1 percent went to designers who use "he" pronouns, 21.8 percent to designers who use "she" pronouns, 0.1 percent to designers who use "she/they" pronouns, less than 0.1 percent to designers who use "they" pronouns, and less than 0.1 percent to designers who use all pronouns. 87.4 percent of the 3166 sound design positions went to designers who use "he" pronouns, 12.5 percent to designers who use "she" pronouns, and 0.1 percent to designers who use "they" pronouns. Of the 582 projection/video design positions, 82.3 percent went to designers who use "he" pronouns, 17.5 percent went to designers who use "she" pronouns, and 0.2 percent to designers who use "they" pronouns. 68.1 percent of all 13,437 design positions went to designers who use "he" pronouns, 31.8 percent to designers who use "she" pronouns, less than 0.1 percent to designers who use "she/they" pronouns, 0.1 percent to designers who use "they" pronouns, and less than 0.1 percent to designers who use all pronouns.

When the artistic director uses "she" pronouns, 72.6 percent of the 904 scenic design positions went to designers who use "he" pronouns, 27.2 percent to designers who use "she" pronouns, 0.1 percent to designers who use "they" pronouns, and 0.1 percent to designers who use "they/he" pronouns. Of the 895 costume design positions, 69.8 percent went to designers who use "she" pronouns, 29.8 percent to designers who use "he" pronouns, 0.2 percent to designers who use "she/they" pronouns, and 0.2 percent to designers who use "they" pronouns. 74.4 percent of the 907 lighting design positions went to designers who use "he" pronouns, 25.4 percent to designers who use "she" pronouns, 0.1 percent to designers who use "she/they" pronouns, and 0.1 percent to designers who use "they" pronouns. Of the 876 sound design positions, 83.0 percent went to designers who use "he" pronouns, 16.6 percent to designers who use "she" pronouns, and 0.5 percent to designers who use "they" pronouns. 84.5 percent of the 203 projection/video design positions went to designers who use "he" pronouns, and 15.5 percent to designers who use "she" pronouns. Of all the 3785 design positions, 65.9 percent went to designers who use "he" pronouns, 33.7 percent to designers who use "she" pronouns, 0.1 percent to designers who use "she/they" pronouns, 0.2 percent to designers who use "they" pronouns, and less than 0.1 percent to designers who use "they/he" pronouns.

## My Notes

This chart began in 2016, trying to understand if the pronouns of the artistic director correlated with differences in the various design discipline positions held by designers who use "he" pronouns and designers who use "she" pronouns.

The difference between when an artistic director uses "he" pronouns and when an artistic director uses "she" pronouns ranges from 1.6 percentage points (costume design) to 4.1 percentage points (sound design). Over all design disciplines, designers who use "she" pronouns hold 1.9 percentage points more positions when the artistic director uses "she" pronouns than when the artistic director uses "he" pronouns.

### How-to Equation(s)

(Number of positions held by discipline designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns)  
divided by (number of positions total when an artistic director uses "x/y" pronouns) x 100  
= percentage of total positions held by discipline designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns

**WHO DESIGNS SCENERY  
IN LORT THEATRES BY PRONOUN:  
YEARLY CORRELATIONS**

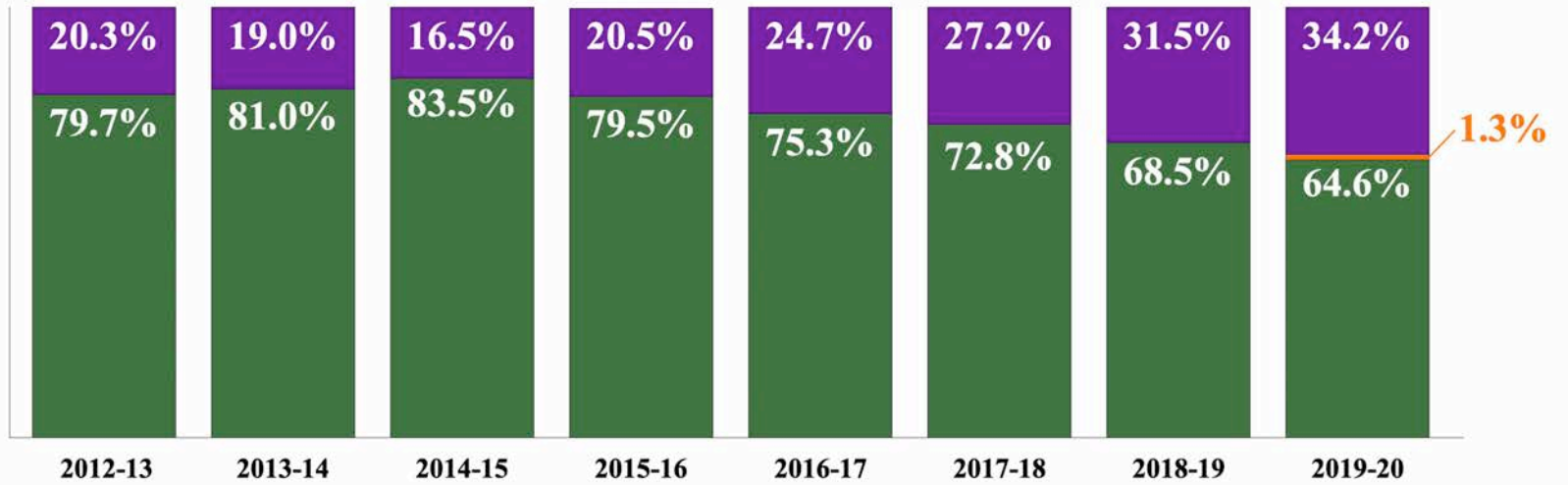
**%  
POSITIONS  
PER  
SEASON**

**12-13 - 19-20**

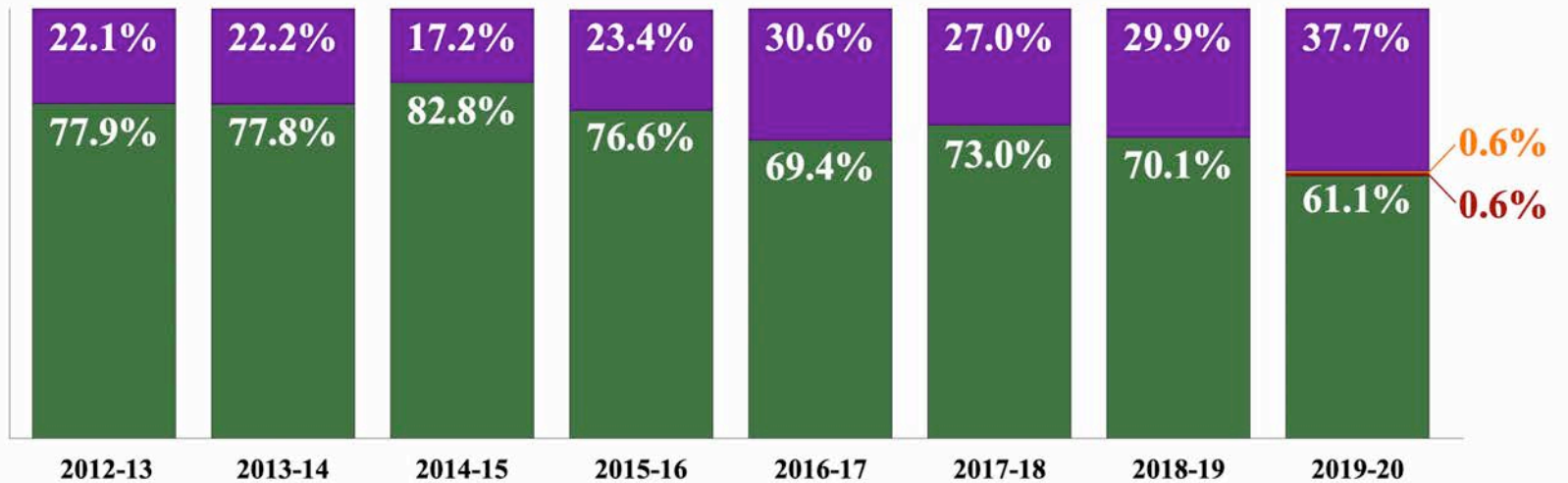
- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

**BETWEEN ARTISTIC DIRECTOR & SCENIC DESIGNERS**

**WHEN  
ARTISTIC  
DIRECTOR  
USES  
"HE"  
PRONOUNS**



**WHEN  
ARTISTIC  
DIRECTOR  
USES  
"SHE"  
PRONOUNS**





## Narrative

When the artistic director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 79.7 percent to 81.0 percent to 83.5 percent to 79.5 percent to 75.3 percent to 72.8 percent to 68.5 percent to 64.6 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 20.3 percent to 19.0 percent to 16.5 percent to 20.5 percent to 24.7 percent to 27.2 percent to 31.5 percent to 34.2 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns held 1.3 percent of all scenic design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 15.1 percentage points, while designers who use "she" pronouns filling scenic design positions increased 13.9 percentage points.

When the artistic director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 77.9 percent to 77.8 percent to 82.8 percent to 76.6 percent to 69.4 percent to 73.0 percent to 70.1 percent to 61.1 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 22.1 percent to 22.2 percent to 17.2 percent to 23.4 percent to 30.6 percent to 27.0 percent to 29.9 percent to 37.7 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns held 0.6 percent and designers who use "they/he" pronouns held 0.6 percent of all scenic design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 16.8 percentage points, while designers who use "she" pronouns filling scenic design positions increased 15.6 percentage points.

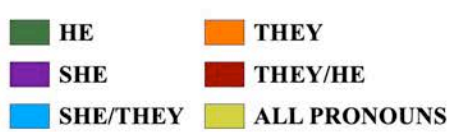
## My Notes

This new chart expands the question of how the pronouns used by the artistic director correlated with differences in scenic design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "they" pronouns, and designers who use "they/he" pronouns over time.

Over the eight seasons studied, the difference in percentage of positions held by scenic designers using "she" pronouns between when an artistic director uses "he" pronouns and when an artistic director uses "she" pronouns ranges from 0.2 percentage points (2017-18) to 5.9 percentage points (2016-17). While the percentage of positions held by scenic designers who use "she" pronouns increased by 13.9 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by scenic designers who use "she" pronouns when the artistic director uses "she" pronouns was an increase of 15.6 percentage points. Scenic designers using "they/he" are first represented in the 2019-20 season when the artistic director uses "she" pronouns. Scenic designers using "they" are first represented in the 2019-20 season both when the artistic director uses "he" pronouns and when the artistic director uses "she" pronouns.

## How-to Equation(s)

(Number of scenic design positions held by scenic designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns in a specific season)  
divided by (number of scenic design positions total when an artistic director uses "x/y" pronouns in a specific season) x 100  
= percentage of total scenic design positions held by scenic designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns in a specific season

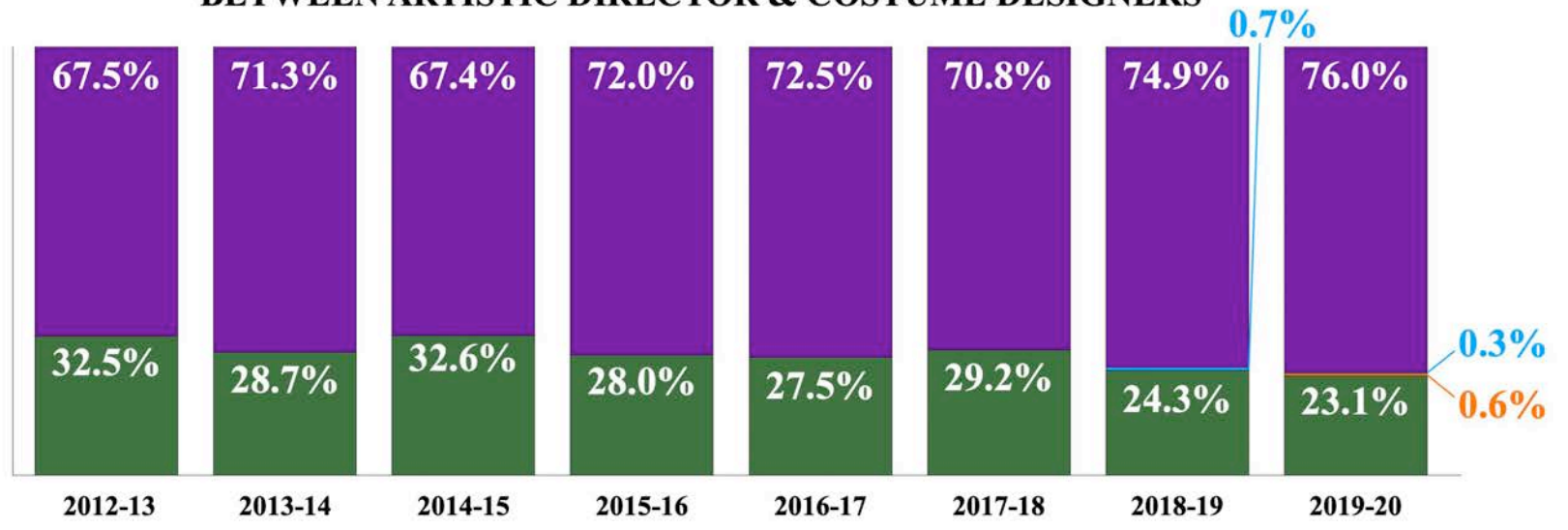


### WHO DESIGNS COSTUMES IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS

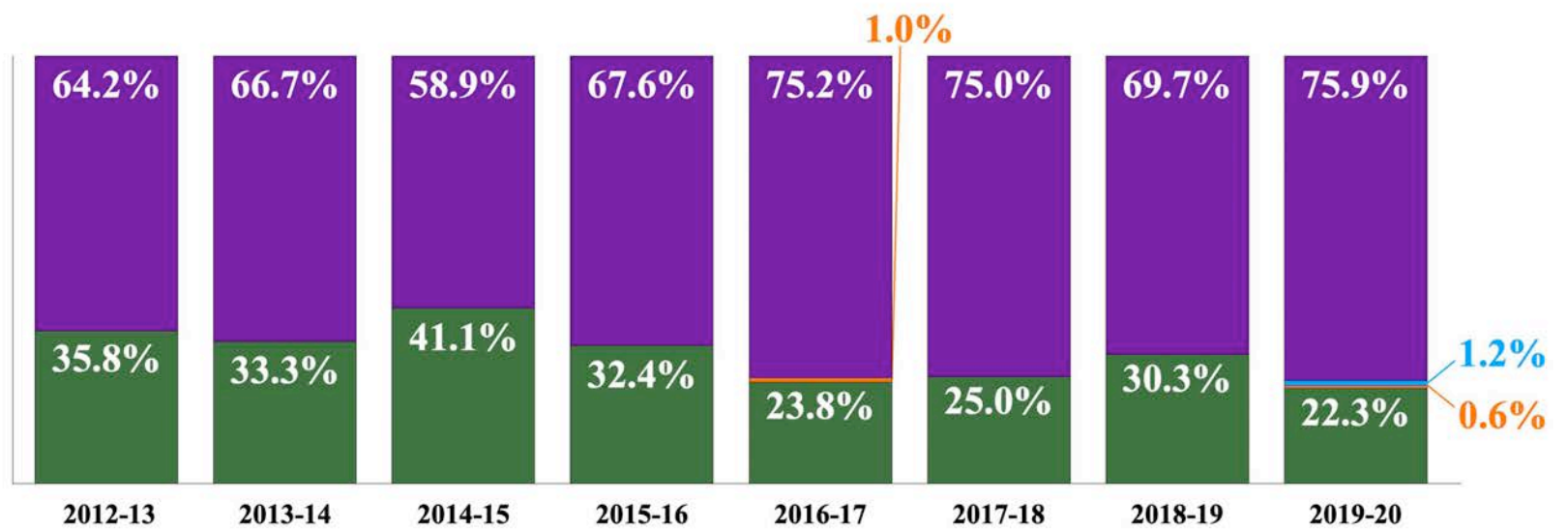
%  
POSITIONS  
PER  
SEASON  
12-13 - 19-20

#### BETWEEN ARTISTIC DIRECTOR & COSTUME DESIGNERS

WHEN  
ARTISTIC  
DIRECTOR  
USES  
"HE"  
PRONOUNS



WHEN  
ARTISTIC  
DIRECTOR  
USES  
"SHE"  
PRONOUNS



## Narrative

When the artistic director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "she" pronouns went from 67.5 percent to 71.3 percent to 67.4 percent to 72.0 percent to 72.5 percent to 70.8 percent to 74.9 percent to 76.0 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 32.5 percent to 28.7 percent to 32.6 percent to 28.0 percent to 27.5 percent to 29.2 percent to 24.3 percent to 23.1 percent. Designers who use "they" pronouns were at 0.6 percent for the 2019-20 season. Designers who use "she/they" pronouns were at 0.7 percent for the 2018-19 and 0.3 percent for the 2019-20 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 8.5 percentage points, and designers who use "he" pronouns filling costume design positions decreased 9.4 percentage points. Over the two seasons represented, designers who use "she/they" pronouns decreased 0.4 percentage points.

When the artistic director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "she" pronouns went from 64.2 percent to 66.7 percent to 58.9 percent to 67.6 percent to 75.2 percent to 75.0 percent to 69.7 percent to 75.9 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 35.8 percent to 33.3 percent to 41.1 percent to 32.4 percent to 23.8 percent to 25.0 percent to 30.3 percent to 22.3 percent. Designers who use "they" pronouns were at 1.0 percent for the 2016-17 season and 0.6 percent for the 2019-20 season. Designers who use "she/they" pronouns were at 1.2 percent for the 2019-20 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 11.7 percentage points, and designers who use "he" pronouns filling costume design positions decreased 13.5 percentage points. Over the two seasons represented, designers who use "they" pronouns decreased 0.4 percentage points.

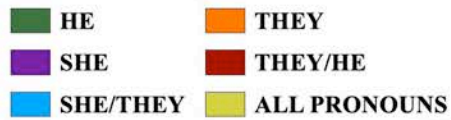
## My Notes

This new chart expands the question of how the pronouns used by the artistic director correlated with differences in costume design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "she/they" pronouns, and designers who use "they" pronouns over time.

Over the eight seasons studied, the difference in percentage of positions held by costume designers using "she" pronouns between when an artistic director uses "he" pronouns and when an artistic director uses "she" pronouns ranges from 0.1 percentage points (2019-20) to 8.5 percentage points (2014-15). While the percentage of positions held by costume designers who use "she" pronouns increased by 8.5 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by costume designers who use "she" pronouns when the artistic director uses "she" pronouns was 11.7 percentage points. However, since the difference in 2012-13 was 3.3 percentage points, the 2019-20 percentages of costume designers who use "she" pronouns end up being only 0.1 percentage point away from each other. Costume designers using "they" pronouns are first represented in the 2016-17 season when artistic directors use "she" pronouns. Costume designers using "she/they" pronouns are first represented in the 2018-19 season when artistic directors use "he" pronouns.

### **How-to Equation(s)**

(Number of costume design positions held by costume designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns in a specific season)  
divided by (number of costume design positions total when an artistic director uses "x/y" pronouns in a specific season) x 100  
= percentage of total costume design positions held by costume designers who use "x/y" pronouns w  
hen an artistic director uses "x/y" pronouns in a specific season



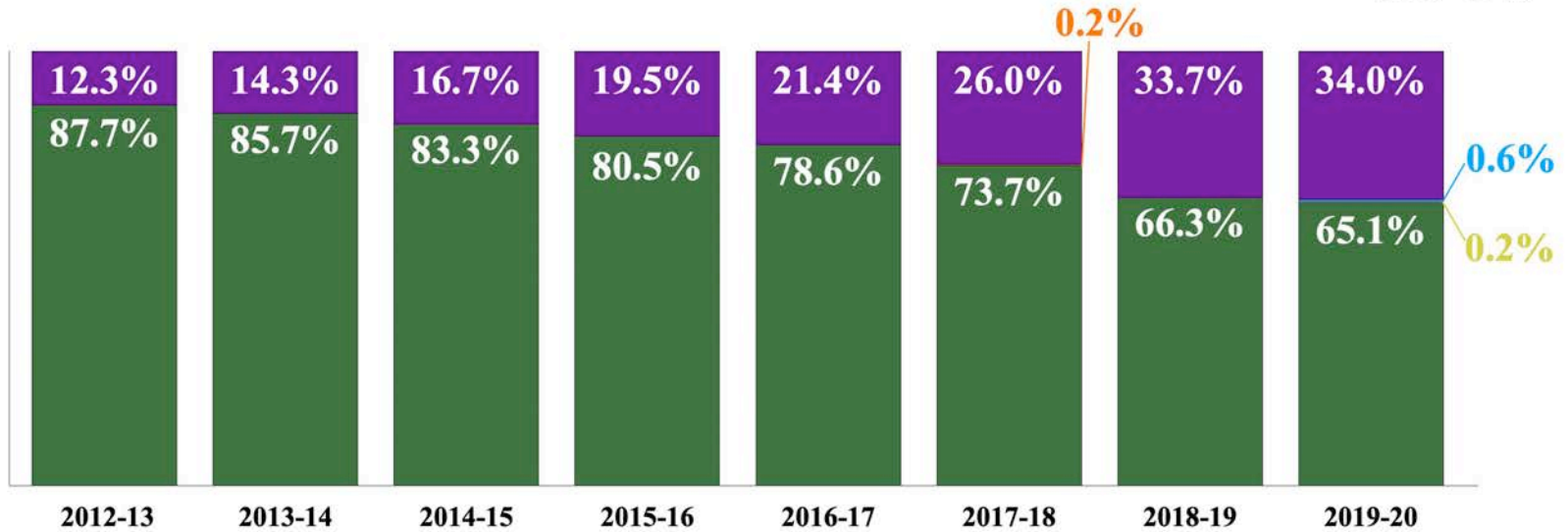
### WHO DESIGNS LIGHTING IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS

%  
POSITIONS  
PER  
SEASON

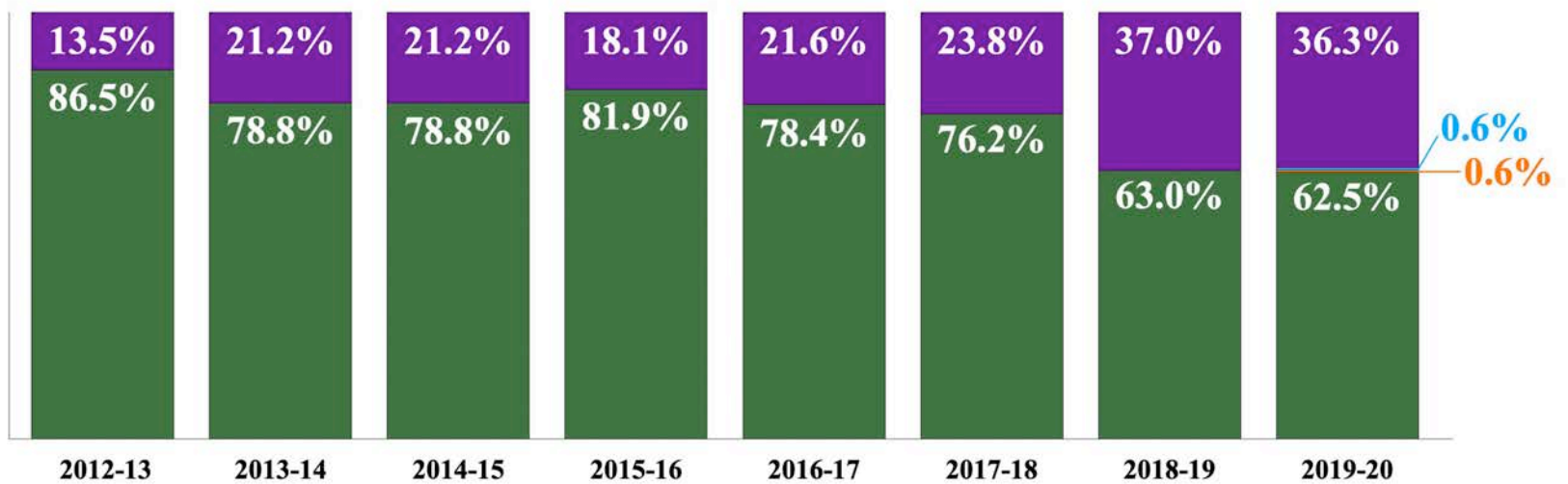
#### BETWEEN ARTISTIC DIRECTOR & LIGHTING DESIGNERS

12-13 - 19-20

WHEN  
ARTISTIC  
DIRECTOR  
USES  
"HE"  
PRONOUNS



WHEN  
ARTISTIC  
DIRECTOR  
USES  
"SHE"  
PRONOUNS



## Narrative

When the artistic director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.7 percent to 85.7 percent to 83.3 percent to 80.5 percent to 78.6 percent to 73.7 percent to 66.3 percent to 65.1 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 12.3 percent to 14.3 percent to 16.7 percent to 19.5 percent to 21.4 percent to 26.0 percent to 33.7 percent to 34.0 percent. Designers who use "they" pronouns were at 0.2 percent for the 2017-18 season for lighting design positions filled. In the 2019-20 season, designers who use "she/they" pronouns filled 0.6 percent and designers who use all pronouns filled 0.2 percent of lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 22.6 percentage points, and designers who use "she" pronouns filling lighting design positions increased 21.7 percentage points.

When the artistic director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 86.5 percent to 78.8 percent to 78.8 percent to 81.9 percent to 78.4 percent to 76.2 percent to 63.0 percent to 62.5 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 13.5 percent to 21.2 percent to 21.2 percent to 18.1 percent to 21.6 percent to 23.8 percent to 37.0 percent to 36.3 percent. Designers who use "they" pronouns were at 0.6 percent the 2019-20 season for lighting design positions filled. In the 2019-20 season, designers who use "she/they" pronouns filled 0.6 percent of lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 24.0 percentage points, and designers who use "she" pronouns filling lighting design positions increased 22.8 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the artistic director correlated with differences in lighting design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "she/they" pronouns, designers who use "they" pronouns, and designers who use all pronouns over time.

Over the eight seasons studied, the difference in percentage of positions held by lighting designers using "she" pronouns between when an artistic director uses "he" pronouns and when an artistic director uses "she" pronouns ranges from 0.2 percentage points (2016-17) to 6.9 percentage points (2013-14). While the percentage of positions held by lighting designers who use "she" pronouns increased by 21.7 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by lighting designers who use "she" pronouns when the artistic director uses "she" pronouns was 22.8 percentage points. Lighting designers using "they" pronouns are first represented in the 2017-18 season when the artistic directors use "he" pronouns. Lighting designers using "she/they" pronouns are first represented in the 2019-20 season both when the artistic directors use "he" pronouns and when artistic directors use "she" pronouns. Lighting designers using all pronouns are first represented in the 2019-20 season when the artistic directors use "he" pronouns.



### **How-to Equation(s)**

(Number of lighting design positions held by lighting designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns in a specific season)  
divided by (number of lighting design positions total when an artistic director uses "x/y" pronouns in a specific season) x 100  
= percentage of total lighting design positions held by lighting designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns in a specific season

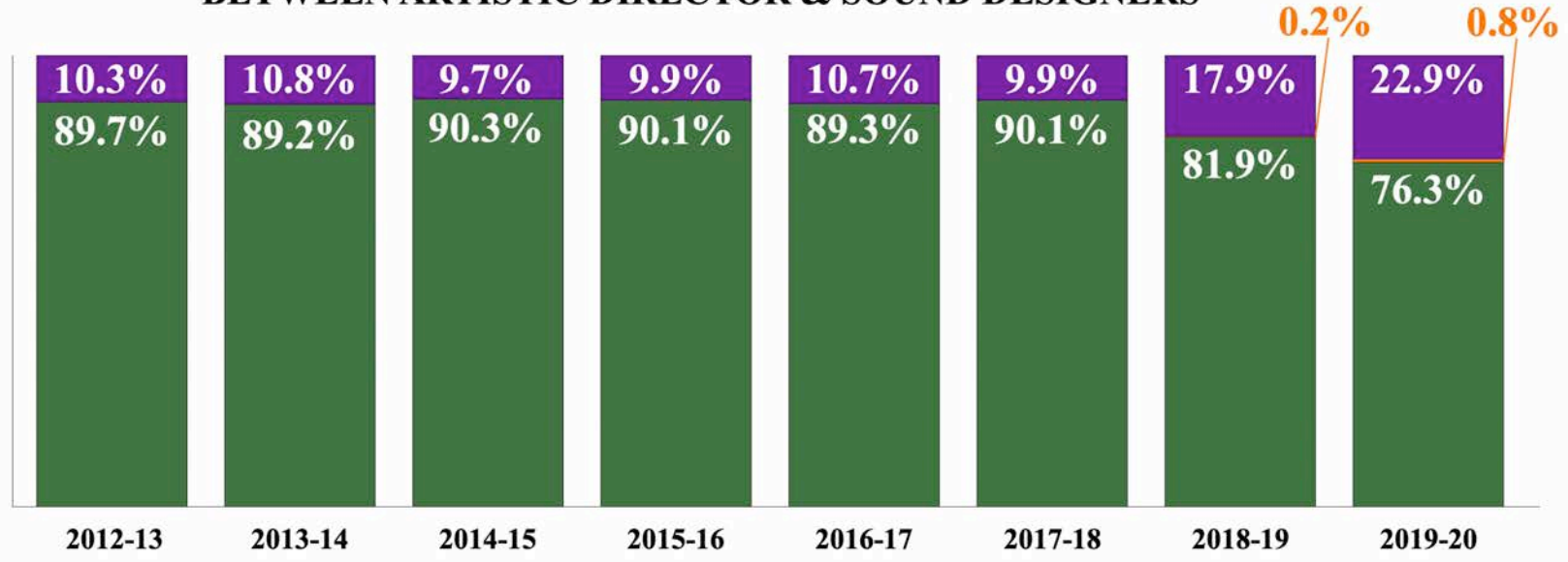


## WHO DESIGNS SOUND IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS

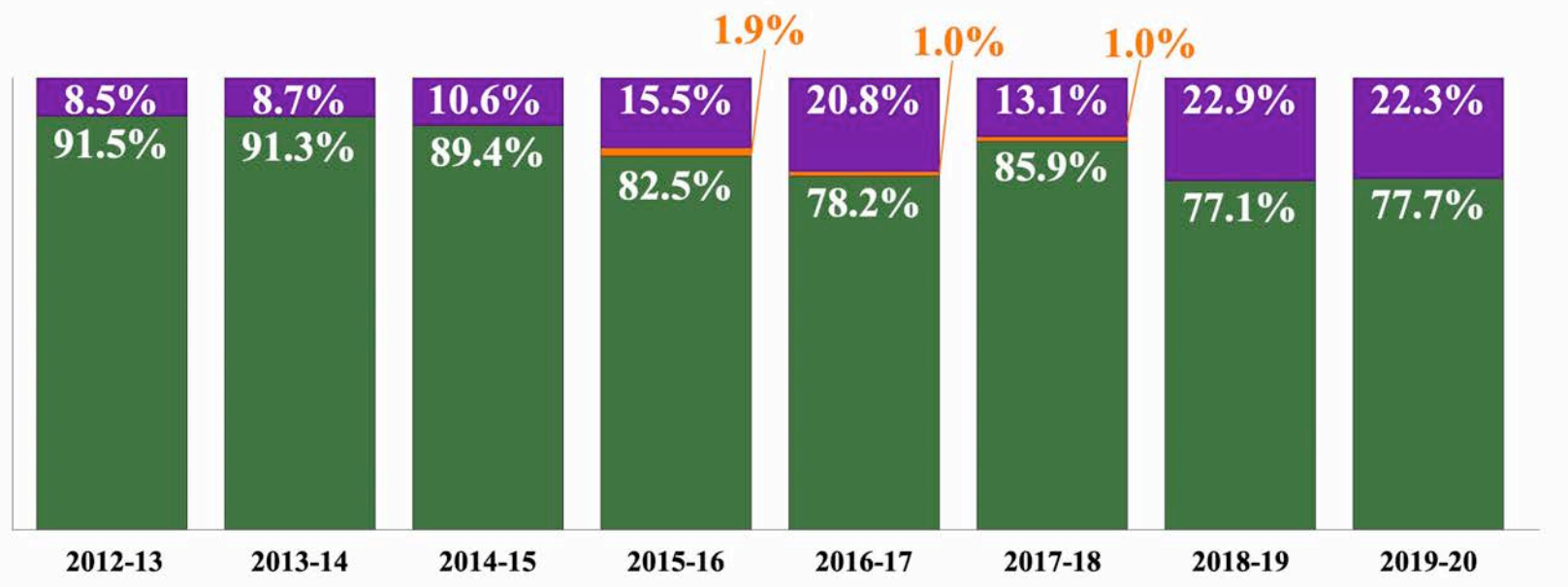
%  
POSITIONS  
PER  
SEASON  
12-13 - 19-20

### BETWEEN ARTISTIC DIRECTOR & SOUND DESIGNERS

WHEN  
ARTISTIC  
DIRECTOR  
USES  
"HE"  
PRONOUNS



WHEN  
ARTISTIC  
DIRECTOR  
USES  
"SHE"  
PRONOUNS



## Narrative

When the artistic director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.7 percent to 89.2 percent to 90.3 percent to 90.1 percent to 89.3 percent to 90.1 percent to 81.9 percent to 76.3 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 10.3 percent to 10.8 percent to 9.7 percent to 9.9 percent to 10.7 percent to 9.9 percent to 17.9 percent to 22.9 percent. From the 2018-19 to 2019-20 seasons, designers who use "they" pronouns went from 0.2 percent to 0.8 percent. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 13.4 percentage points, and designers who use "she" pronouns filling sound design positions increased 12.6 percentage points. Over the two seasons represented, designers who use "they" pronouns increased 0.6 percentage points.

When the artistic director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 91.5 percent to 91.3 percent to 89.4 percent to 82.5 percent to 78.2 percent to 85.9 percent to 77.1 percent to 77.7 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 8.5 percent to 8.7 percent to 10.6 percent to 15.5 percent to 20.8 percent to 13.1 percent to 22.9 percent to 22.3 percent. From the 2015-16 to 2017-18 seasons, designers who use "they" pronouns went from 1.9 percent to 1.0 percent to 1.0 percent. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 13.8 percentage points, and designers who use "she" pronouns filling sound design positions increased 13.8 percentage points. Over the three seasons represented, designers who use "they" pronouns decreased 0.9 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the artistic director correlated with differences in sound design positions held by designers who use "he" pronouns, designers who use "she" pronouns, and designers who use "they" pronouns over time.

Over the eight seasons studied, the difference in percentage of positions held by sound designers using "she" pronouns between when an artistic director uses "he" pronouns and when an artistic director uses "she" pronouns ranges from 0.6 percentage points (2019-20) to 10.1 percentage points (2016-17). While the percentage of positions held by sound designers who use "she" pronouns increased by 12.6 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by sound designers who use "she" pronouns when the artistic director uses "she" pronouns was 13.8 percentage points. Sound designers using "they" pronouns are first represented in the 2015-16 season when the artistic directors use "she" pronouns.

## How-to Equation(s)

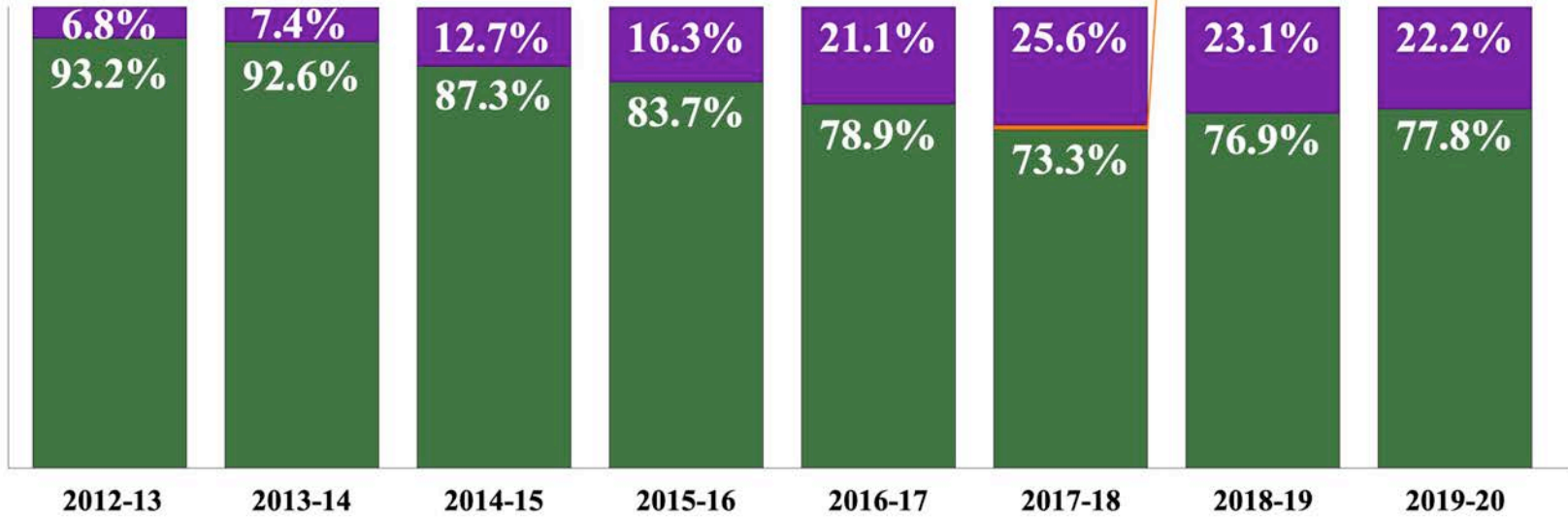
(Number of sound design positions held by sound designers who use "x/y" pronouns when an artistic director uses "x/y" pronouns in a specific season)  
divided by (number of sound design positions total when an artistic director uses "x/y" pronouns in a specific season) x 100  
= percentage of total sound design positions held by sound designers who use "x/y" pronouns when an artistic director uses "x/y" pronouns in a specific season

**WHO DESIGNS PROJECTION / VIDEO  
IN LORT THEATRES BY PRONOUN:  
YEARLY CORRELATIONS BETWEEN ARTISTIC DIRECTOR &  
PROJECTION / VIDEO DESIGNERS**

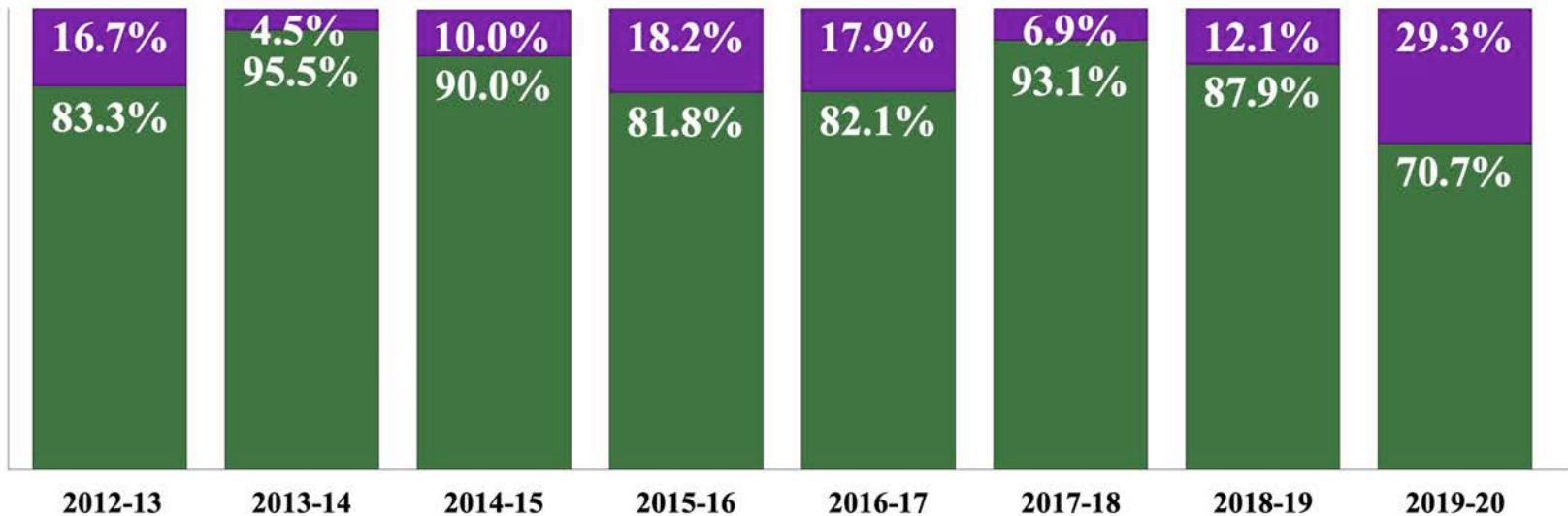
%  
POSITIONS  
PER  
SEASON  
12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

**WHEN  
ARTISTIC  
DIRECTOR  
USES  
"HE"  
PRONOUNS**



**WHEN  
ARTISTIC  
DIRECTOR  
USES  
"SHE"  
PRONOUNS**



## Narrative

When the artistic director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 93.2 percent to 92.6 percent to 87.3 percent to 83.7 percent to 78.9 percent to 73.3 percent to 76.9 percent to 77.8 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 6.8 percent to 7.4 percent to 12.7 percent to 16.3 percent to 21.1 percent to 25.6 percent to 23.1 percent to 22.2 percent. Designers who use "they" pronouns were at 1.1 percent for the 2017-18 season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 15.4 percentage points and designers who use "she" pronouns filling projection/video design positions increased 15.4 percentage points.

When the artistic director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 83.3 percent to 95.5 percent to 90.0 percent to 81.8 percent to 82.1 percent to 93.1 percent to 87.9 percent to 70.7 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 16.7 percent to 4.5 percent to 10.0 percent to 18.2 percent to 17.9 percent to 6.9 percent to 12.1 percent to 29.3 percent. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 12.6 percentage points and designers who use "she" pronouns filling projection/video design positions increased 12.6 percentage points.

## My Notes

This new chart expands the question of how the pronouns used by the artistic director correlated with differences in projection/video design positions held by designers who use "he" pronouns, designers who use "she" pronouns, and designers who use "they" pronouns over time.

Over the eight seasons studied, the difference in percentage of positions held by projection/video designers using "she" pronouns between when an artistic director uses "he" pronouns and when an artistic director uses "she" pronouns ranges from 1.9 percentage points (2015-16) to 18.7 percentage points (2017-18). While the percentage of positions held by projection/video designers who use "she" pronouns increased by 15.4 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by projection/video designers who use "she" pronouns when the artistic director uses "she" pronouns was 12.6 percentage points. Projection/video designers using "they" pronouns are first represented in the 2017-18 when the artistic directors use "he" pronouns.

## How-to Equation(s)

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns when an artistic director uses "x/y" pronouns in a specific season)

divided by (number of projection/video design positions total when an artistic director uses "x/y" pronouns in a specific season) x  
100 = percentage of total projection/video design positions held by projection/video designers who use "x/y" pronouns when an artistic director uses "x/y" pronouns in a specific season



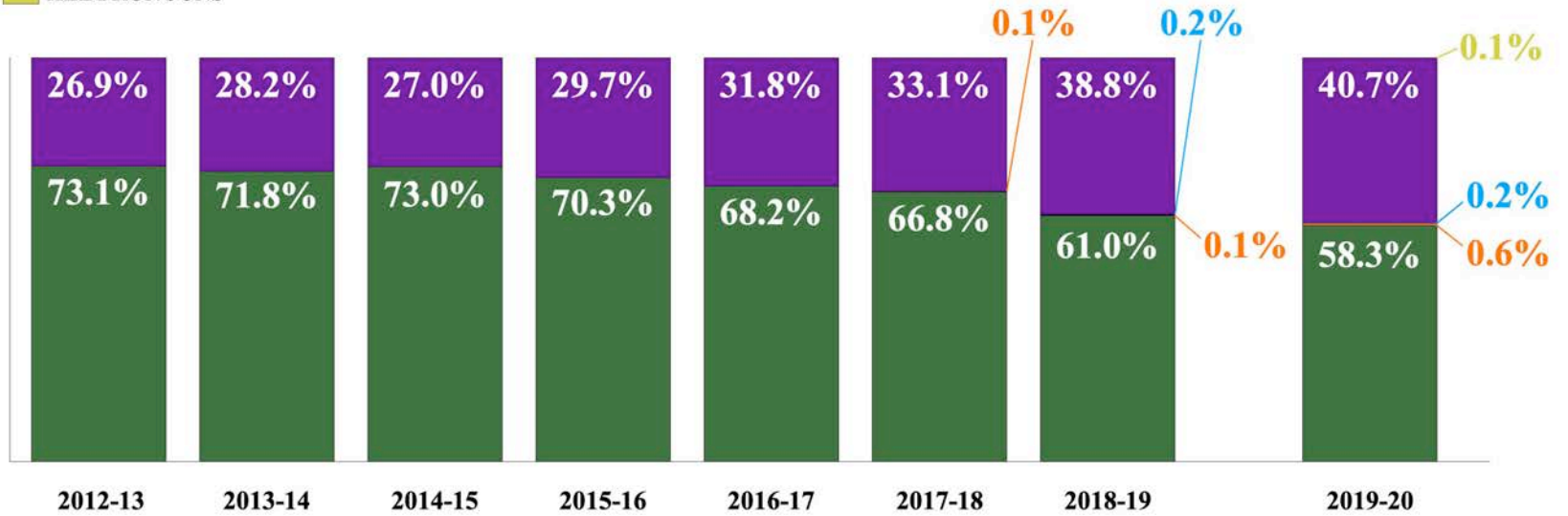
**WHO DESIGNS  
IN LORT THEATRES BY PRONOUN:  
YEARLY CORRELATIONS  
BETWEEN ARTISTIC DIRECTOR & DESIGNERS**

■ HE  
■ SHE  
■ SHE/THEY  
■ THEY  
■ THEY/HE  
■ ALL PRONOUNS

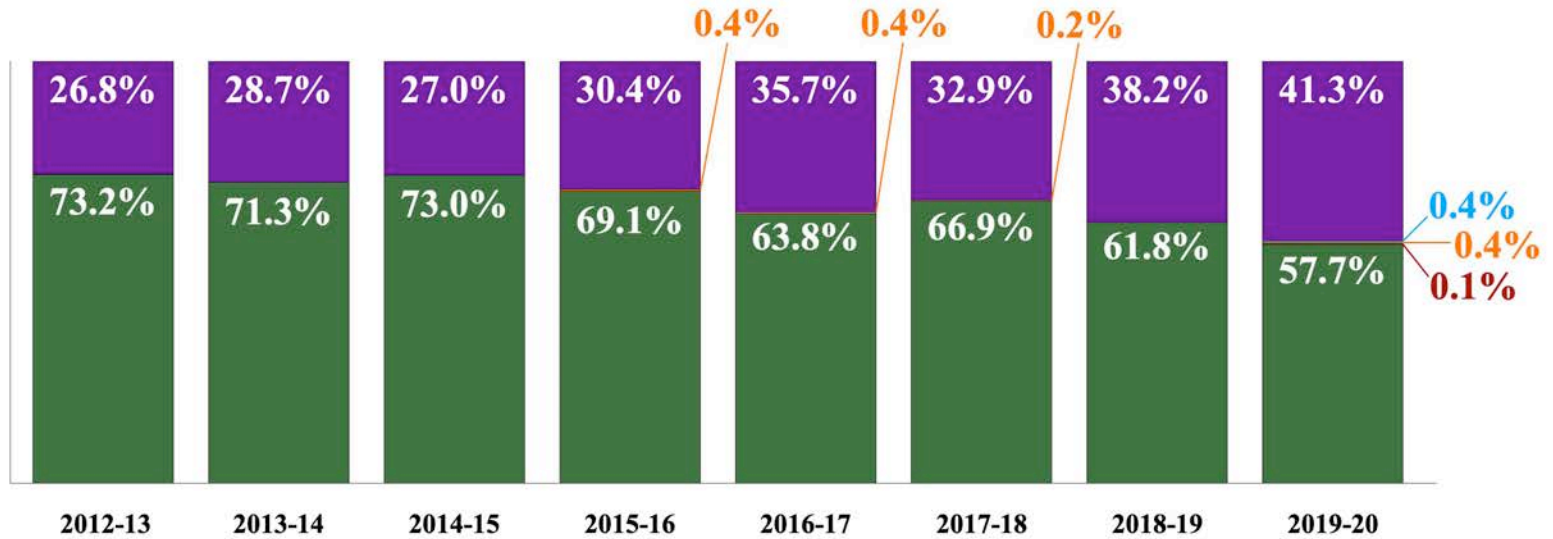
%  
 POSITIONS  
 PER  
 SEASON

12-13 - 19-20

**WHEN  
ARTISTIC  
DIRECTOR  
USES  
"HE"  
PRONOUNS**



**WHEN  
ARTISTIC  
DIRECTOR  
USES  
"SHE"  
PRONOUNS**





## Narrative

When the artistic director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 73.1 percent to 71.8 percent to 73.0 percent to 70.3 percent to 68.2 percent to 66.8 percent to 61.0 percent to 58.3 percent of all design positions filled. Designers who use "she" pronouns went from 26.9 percent to 28.2 percent to 27.0 percent to 29.7 percent to 31.8 percent to 33.1 percent to 38.8 percent to 40.7 percent. From 2017-18 to 2019-20, designers who use "they" pronouns went from 0.1 percent to 0.1 percent to 0.6 percent of all design positions filled. From 2018-19 to 2019-20, designers who use "she/they" pronouns went from 0.2 percent to 0.2 percent of all design positions filled. Designers who use all pronouns held 0.1 percent of all design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 14.8 percentage points, and designers who use "she" pronouns filling positions increased 13.8 percentage points. Over the three seasons represented, designers who use "they" pronouns increased 0.5 percentage points.

When the artistic director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 73.2 percent to 71.3 percent to 73.0 percent to 69.1 percent to 63.8 percent to 66.9 percent to 61.8 percent to 57.7 percent of all design positions filled. Designers who use "she" pronouns went from 26.8 percent to 28.7 percent to 27.0 percent to 30.4 percent to 35.7 percent to 32.9 percent to 38.2 percent to 41.3 percent. From 2015-16 to 2017-18, designers who use "they" pronouns went from 0.4 percent to 0.4 percent to 0.2 percent of all design positions filled, and in 2019-20, designers who use "they" pronouns filled 0.4 percent of all design positions filled. Designers who use "she/they" pronouns were at 0.4 percent of all design positions filled in 2019-20. Designers who use "they/he" pronouns held 0.1 percent of all design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 15.5 percentage points, and designers who use "she" pronouns filling positions increased 14.5 percentage points. Over the four seasons represented, designers who use "they" pronouns remained steady at 0.4 percentage points of design positions filled each season.

## My Notes

This new chart expands the question of how the pronouns used by the artistic director correlated with differences in design positions held by designers who use "he" pronouns, designers who use "she" pronouns, designers who use "she/they" pronouns, designers who use "they" pronouns, designers who use "they/he" pronouns, and designers who use all pronouns over time.

Over the eight seasons studied, the difference in percentage of positions held by designers using "she" pronouns between when an artistic director uses "he" pronouns and when an artistic director uses "she" pronouns ranges from 0.0 percentage points (2014-15) to 3.9 percentage points (2016-17). The increase in percentage of positions held by designers who use "she" pronouns when the artistic director uses "he" pronouns was 13.8 percentage points, which was very close to the increase in percentage of positions held by designers who use "she" pronouns when the artistic director uses "she" pronouns was 14.5 percentage points. Designers using "they" pronouns are first represented in the 2015-16 season when artistic directors use "she" pronouns. Designers using "she/they" pronouns are first represented in the 2019-20 season when the artistic directors use "he" pronouns. Designers using "they/he" pronouns are first represented in the 2019-20 season when the artistic directors use "she" pronouns.

Designers using all pronouns are first represented in the 2019-20 season when the artistic directors use "he" pronouns. In 2019-20, designers who use all pronouns, designers who use "she/they" pronouns, and designers who use "they" pronouns collectively held 0.9 percent of positions when artistic directors use "he" pronouns. In 2019-20, designers who use "she/they" pronouns, designers who use "they" pronouns, and designers who use "they/he" pronouns collectively held 0.9 percent of positions when artistic directors use "she" pronouns.

### **How-to Equation(s)**

(Number of design positions held by discipline designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns in a specific season)  
divided by (number of discipline design positions total when an artistic director uses "x/y" pronouns in a specific season) x 100  
= percentage of total discipline design positions held by designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns in a specific season

## Chapter Five My Notes

### Comparing Correlations between Artistic Director and Designers by Pronoun Among Disciplines Annually

When artistic directors use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 54.7 percent (2019-20) to 63.9 percent (2013-14). When artistic directors use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 48.9 percent (2014-15) to 68.1 percent (2017-18).

When artistic directors use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 53.8 percent (2019-20) to 63.9 percent (2013-14). When artistic directors use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 48.9 percent (2014-15) to 68.1 percent (2017-18).

When artistic directors use "he" pronouns, the range of percentages of discipline design positions in the 2018-19 through 2019-20 seasons held by discipline designers who use "she/they" pronouns stretched from 0.0 percent to 0.7 percent. When artistic directors use "she" pronouns, the range of percentages of discipline design positions in the 2019-20 seasons held by discipline designers who use "she/they" pronouns stretched from 0.0 percent to 1.2 percent.

When artistic directors use "he" pronouns, the range of percentages of discipline design positions in the 2017-18 through 2019-20 seasons held by discipline designers who use "they" pronouns stretched from 0.0 percent to 1.3 percent. When artistic directors use "she" pronouns, the range of percentages of discipline design positions in the 2015-16 through the 2017-18 and the 2019-20 seasons held by discipline designers who use "they" pronouns stretched from 0.0 percent to 1.9 percent.

When artistic directors who "she" pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use "they/he" pronouns stretched from 0.0 percent to 0.6 percent.

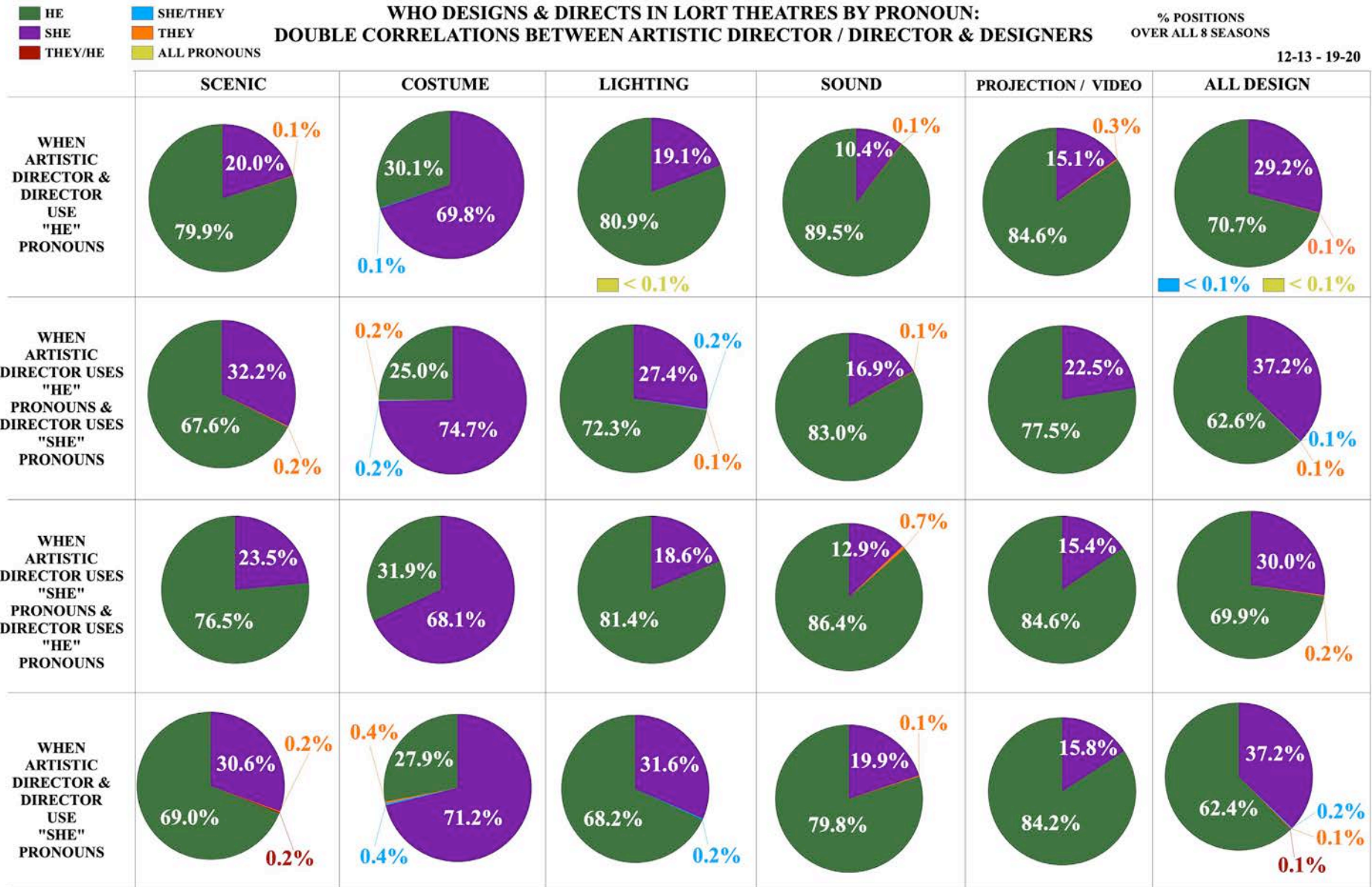
When artistic directors use "he" pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use all pronouns stretched from 0.0 percent to 0.2 percent.

### Chapter Five Seven Takeaways

- Over all design disciplines, designers who use "she" pronouns hold 1.9 percentage points more positions when the artistic director uses "she" pronouns than when the artistic director uses "he" pronouns.
- While the percentage of positions held by scenic designers who use "she" pronouns increased by 13.9 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by scenic designers who use "she" pronouns when the artistic director uses "she" pronouns was an increase of 15.6 percentage points.

- While the percentage of positions held by costume designers who use "she" pronouns increased by 8.5 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by costume designers who use "she" pronouns when the artistic director uses "she" pronouns was 11.7 percentage points.
- While the percentage of positions held by lighting designers who use "she" pronouns increased by 21.7 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by lighting designers who use "she" pronouns when the artistic director uses "she" pronouns was 22.8 percentage points.
- While the percentage of positions held by sound designers who use "she" pronouns increased by 12.6 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by sound designers who use "she" pronouns when the artistic director uses "she" pronouns was 13.8 percentage points.
- While the percentage of positions held by projection/video designers who use "she" pronouns increased by 15.4 percentage points when the artistic director uses "he" pronouns, the increase in percentage of positions held by projection/video designers who use "she" pronouns when the artistic director uses "she" pronouns was 12.6 percentage points.
- The increase in percentage of positions held by designers who use "she" pronouns when the artistic director uses "he" pronouns was 13.8 percentage points, which was very close to the increase in percentage of positions held by designers who use "she" pronouns when the artistic director uses "she" pronouns was 14.5 percentage points.

# Chapter Six: Double Correlations between Artistic Director/Director & Designers



## Narrative

When both the artistic director and the director use "he" pronouns, 79.9 percent of the 2191 scenic design positions went to designers who use "he" pronouns, 20.0 percent to designers who use "she" pronouns, and 0.1 percent to designers who use "they" pronouns. 69.8 percent of the 2166.5 costume design positions went to designers who use "she" pronouns, 30.1 percent to designers who use "he" pronouns, and 0.1 percent to designers who use "she/they" pronouns. Of the 2191 lighting design positions, 80.9 percent went to designers who use "he" pronouns, 19.1 percent to designers who use "she" pronouns, and less than 0.1 percent to designers who use all pronouns. 89.5 percent of the 2144.5 sound design positions went to designers who use "he" pronouns, 10.4 percent to designers who use "she" pronouns, and 0.1 percent designers who use "they" pronouns. Of the 393 projection/video design positions, 84.6 percent went to designers who use "he" pronouns, 15.1 percent to designers who use "she" pronouns, and 0.3 percent to designers who use "they" pronouns. 70.7 percent of all 9086 design positions went to designers who use "he" pronouns, 29.2 percent to designers who use "she" pronouns, 0.1 percent to designers who use "they" pronouns, less than 0.1 percent to designers who use "she/they" pronouns, and less than 0.1 percent to designers who use all pronouns.

When the artistic director uses "he" pronouns and the director uses "she" pronouns, 67.6 percent of the 1047 scenic design positions went to designers who use "he" pronouns, 32.2 percent to designers who use "she" pronouns, and 0.2 percent to designers who use "they" pronouns. Of the 1039.5 costume design positions, 74.7 percent went to designers who use "she" pronouns, 25.0 percent to designers who use "he" pronouns, 0.2 percent to designers who use "she/they" pronouns, and 0.2 percent to designers who use "they" pronouns. 72.3 percent of the 1048 lighting design positions went to designers who use "he" pronouns, 27.4 percent to designers who use "she" pronouns, 0.2 percent to designers who use "she/they" pronouns, and 0.1 percent to designers who use "they" pronouns. Of the 1019.5 sound design positions, 83.0 percent went to designers who use "he" pronouns, 16.9 percent to designers who use "she" pronouns, and 0.1 percent to designers who use "they" pronouns. 77.5 percent of the 189 projection/video design positions went to designers who use "he" pronouns, and 22.5 percent to designers who use "she" pronouns. Of all the 4343 design positions, 62.6 percent went to designers who use "he" pronouns, 37.2 percent to designers who use "she" pronouns, 0.1 percent to designers who use "she/they" pronouns, and 0.1 percent to designers who use "they" pronouns.

When the artistic director uses "she" pronouns and the director uses "he" pronouns, 76.5 percent of the 434 scenic design positions went to designers who use "he" pronouns, and 23.5 percent to designers who use "she" pronouns. Of the 427.5 costume design positions, 68.1 percent went to designers who use "he" pronouns, and 31.9 percent to designers who use "she" pronouns. 81.4 percent of the 435.5 lighting design positions went to designers who use "he" pronouns, and 18.6 percent to designers who use "she" pronouns. Of the 416 sound design positions, 86.4 percent went to designers who use "he" pronouns, 12.9 percent to designers who use "she" pronouns, and 0.7 percent to designers who use "they" pronouns. 84.6 percent of the 97.5 projection/video design positions went to designers who use "he" pronouns, and 15.4 percent to designers who use "she" pronouns. Of all the 1810.5 design positions, 69.9 percent went to designers who use "he" pronouns, 30.0 percent to designers who use "she" pronouns, and 0.2 percent to designers who use "they" pronouns.



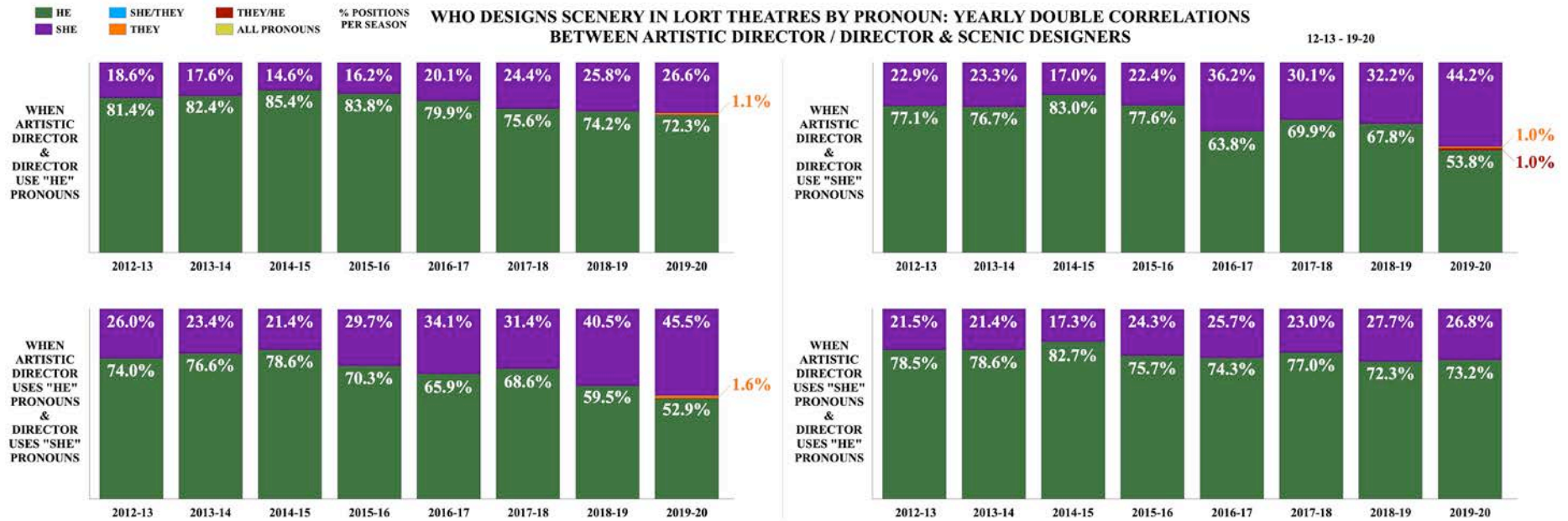
When both the artistic director and director use "she" pronouns, 69.0 percent of the 467 scenic design positions went to designers who use "he" pronouns, 30.6 percent to designers who use "she" pronouns, 0.2 percent to designers who use "they" pronouns, and 0.2 percent to designers who use "they/he" pronouns. Of the 465.5 costume design positions, 71.2 percent went to designers who use "she" pronouns, 27.9 percent to designers who use "he" pronouns, 0.4 percent to designers who use "she/they" pronouns, and 0.4 percent to designers who use "they" pronouns. 68.2 percent of the 468.5 lighting design positions went to designers who use "he" pronouns, 31.6 percent to designers who use "she" pronouns, and 0.2 percent to designers who use "she/they" pronouns. Of the 457 sound design positions, 79.8 percent went to designers who use "he" pronouns, 19.9 percent to designers who use "she" pronouns, and 0.1 percent to designers who use "they" pronouns. 84.2 percent of the 104.5 projection/video design positions went to designers who use "he" pronouns, and 15.8 percent to designers who use "she" pronouns. Of all the 1962.5 design positions, 62.4 percent went to designers who use "he" pronouns, 37.2 percent to designers who use "she" pronouns, 0.2 percent to designers who use "she/they" pronouns, 0.1 percent to designers who use "they" pronouns, and 0.1 percent to designers who use "they/he" pronouns.

### **My Notes**

This new chart came from wanting to know if there were any differences in correlating design positions numbers with different compositions of artistic director/director pairings. Interestingly, although the raw numbers vary a lot, for all design positions over the eight seasons, the percentages of designers who use "she" pronouns is the same when the artistic director uses "he" pronouns" and the director uses "she" pronouns as when both the artistic director and director use "she" pronouns. Similarly, although the raw numbers vary a lot, for all design positions over the eight seasons, the percentages of designers who use "she" pronouns is the very close when both the artistic director and director use "he" pronouns and when the artistic director uses "she" pronouns" and the director uses "he" pronouns.

### **How-to Equation(s)**

(Number of design positions held by discipline designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns)  
divided by (number of discipline design positions total  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns) x 100  
= percentage of total design positions held by designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns



### Narrative

When both the artistic director and the director use "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 81.4 percent to 82.4 percent to 85.4 percent to 83.8 percent to 79.9 percent to 75.6 percent to 74.2 percent to 72.3 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 18.6 percent to 17.6 percent to 14.6 percent to 16.2 percent to 20.1 percent to 24.4 percent to 25.8 percent to 26.6 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 1.1 percent of all the scenic design positions that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 9.1 percentage points, while designers who use "she" pronouns filling scenic design positions increased 8.0 percentage points.

When the artistic director uses "he" pronouns and the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 74.0 percent to 76.6 percent to 78.6 percent to 70.3 percent to 65.9 percent to 68.6 percent to 59.5 percent to 52.9 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 26.0 percent to 23.4 percent to 21.4 percent to 29.7 percent to 34.1 percent to 31.4 percent to 40.5 percent to 45.5 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 21.1 percentage points, while designers who use "she" pronouns filling scenic design positions increased 19.5 percentage points.

When the artistic director uses “she” pronouns and the director uses “he” pronouns, from 2012-13 to 2019-20, designers who use “he” pronouns went from 78.5 percent to 78.6 percent to 82.7 percent to 75.7 percent to 74.3 percent to 77.0 percent to 72.3 percent to 73.2 percent of all scenic design positions filled each season. Designers who use “she” pronouns went from 21.5 percent to 21.4 percent to 17.3 percent to 24.3 percent to 25.7 percent to 23.0 percent to 27.7 percent to 26.8 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use “he” pronouns filling scenic design positions decreased 5.3 percentage points, while designers who use “she” pronouns filling scenic design positions increased 5.3 percentage points.

When both the artistic director and director use “she” pronouns, from 2012-13 to 2019-20, designers who use “he” pronouns went from 77.1 percent to 76.7 percent to 83.0 percent to 77.6 percent to 63.8 percent to 69.9 percent to 67.8 percent to 53.8 percent of all scenic design positions filled each season. Designers who use “she” pronouns went from 22.9 percent to 23.3 percent to 17.0 percent to 22.4 percent to 36.2 percent to 30.1 percent to 32.2 percent to 44.2 of all scenic design positions filled each season. In the 2019-20 season, designers who use “they” pronouns filled 1.0 percent and designers who use “they/he” pronouns filled 1.0 percent of all the scenic design positions filled that season Over the eight seasons studied, designers who use “he” pronouns filling scenic design positions decreased 23.3 percentage points, while designers who use “she” pronouns filling scenic design positions increased 21.3 percentage points.

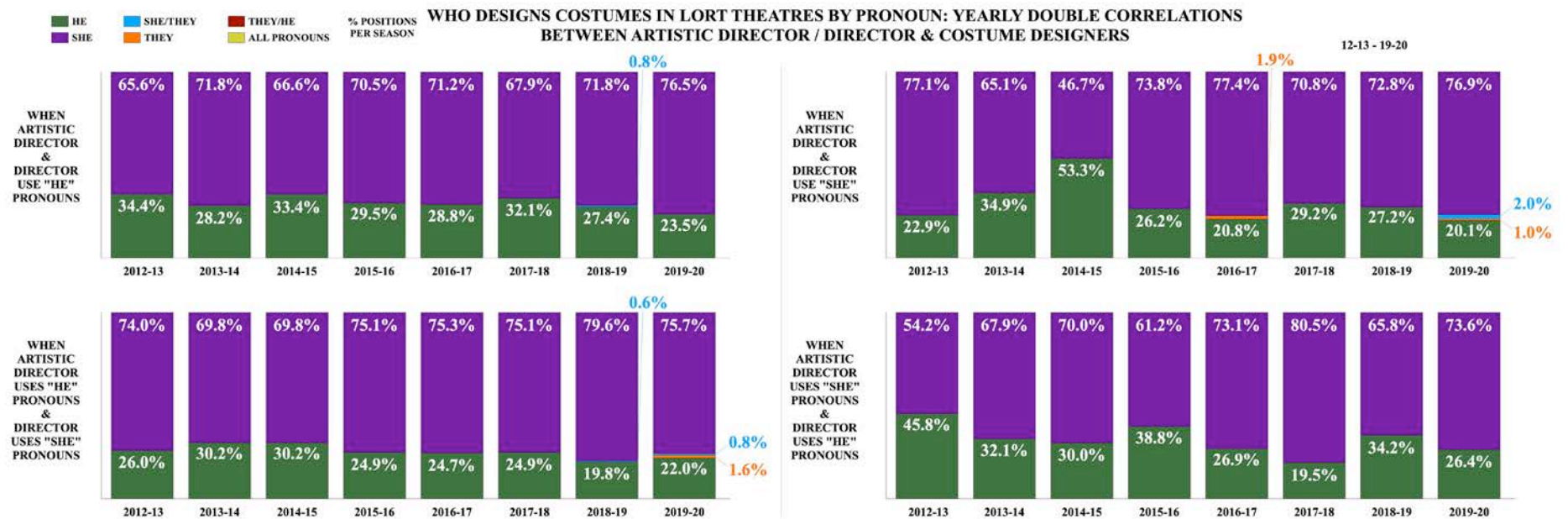
### **My Notes**

This new chart came from wanting to know if there were any differences over time in correlating scenic design positions numbers with different compositions of artistic director/director pairings.

Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by scenic designers using “she” pronouns ranged from 5.8 percentage points (2013-14) to 18.9 percentage points (2019-20).

### **How-to Equation(s)**

(Number of scenic design positions held by scenic designers who use “x/y” pronouns when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns)  
 divided by (number of scenic design positions total when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns) x 100  
 = percentage of total scenic design positions held by scenic designers who use “x/y” pronouns when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns



### Narrative

When both the artistic director and the director use "he" pronouns, from 2012-13 to 2019-20, designers who use "she" pronouns went from 65.6 percent to 71.8 percent to 66.6 percent to 70.5 percent to 71.2 percent to 67.9 percent to 71.8 percent to 76.5 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 34.4 percent to 28.4 percent to 33.4 percent to 29.5 percent to 28.8 percent to 32.1 percent to 27.4 percent to 23.5 percent of all the costume design positions filled each season. Designers who use "she/they" pronouns were at 0.8 percent for the 2018-19 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 10.9 percentage points, and designers who use "he" pronouns filling costume design positions decreased 10.9 percentage points.

When the artistic director uses "he" pronouns and the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "she" pronouns went from 74.0 percent to 69.8 percent to 69.8 percent to 75.1 percent to 75.3 percent to 75.1 percent to 79.6 percent to 75.7 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 26.0 percent to 30.2 percent to 30.2 percent to 24.9 percent to 24.7 percent to 24.9 percent to 19.8 percent to 22.0 percent. Designers who use "she/they" pronouns were at 0.6 percent for the 2018-19 season and 0.8 percent for the 2019-20 season. Designers who use "they" pronouns were at 1.6 percent for the 2019-20 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 1.7 percentage points, and designers who use "he" pronouns filling costume design positions decreased 4.0 percentage points. Over the two seasons represented, designers who use "she/they" pronouns increased 0.2 percentage points.

When the artistic director uses “she” pronouns and the director uses “he” pronouns, from 2012-13 to 2019-20, designers who use “she” pronouns went from 54.2 percent to 67.9 percent to 70.0 percent to 61.2 percent to 73.1 percent to 80.5 percent to 65.8 percent to 73.6 percent of all costume design positions filled each season. Designers who use “he” pronouns went from 45.8 percent to 32.1 percent to 30.0 percent to 38.8 percent to 26.9 percent to 19.5 percent to 34.2 percent to 26.4 percent of all costume design positions filled each season. Over the eight seasons studied, designers who use “she” pronouns filling costume design positions increased 19.4 percentage points, and designers who use “he” pronouns filling costume design positions decreased 19.4 percentage points.

When both the artistic director and director use “she” pronouns, from 2012-13 to 2019-20, designers who use “she” pronouns went from 77.1 percent to 65.1 percent to 46.7 percent to 73.8 percent to 77.4 percent to 70.8 percent to 72.8 percent to 76.9 percent of all costume design positions filled each season. Designers who use “he” pronouns went from 22.9 percent to 34.9 percent to 53.3 percent to 26.2 percent to 20.8 percent to 29.2 percent to 27.2 percent to 20.1 percent of all costume design positions filled each season. Designers who use “they” pronouns were at 1.9 percent for the 2016-17 season and 1.0 percent for the 2019-20 season. Designers who use “she/they” pronouns were at 2.0 percent for the 2019-20 season. Over the eight seasons studied, designers who use “she” pronouns filling costume design positions decreased 0.2 percentage points, and designers who use “he” pronouns filling costume design positions decreased 2.8 percentage points. Over the two seasons represented, designers who use “they” pronouns decreased 0.9 percentage points.

### **My Notes**

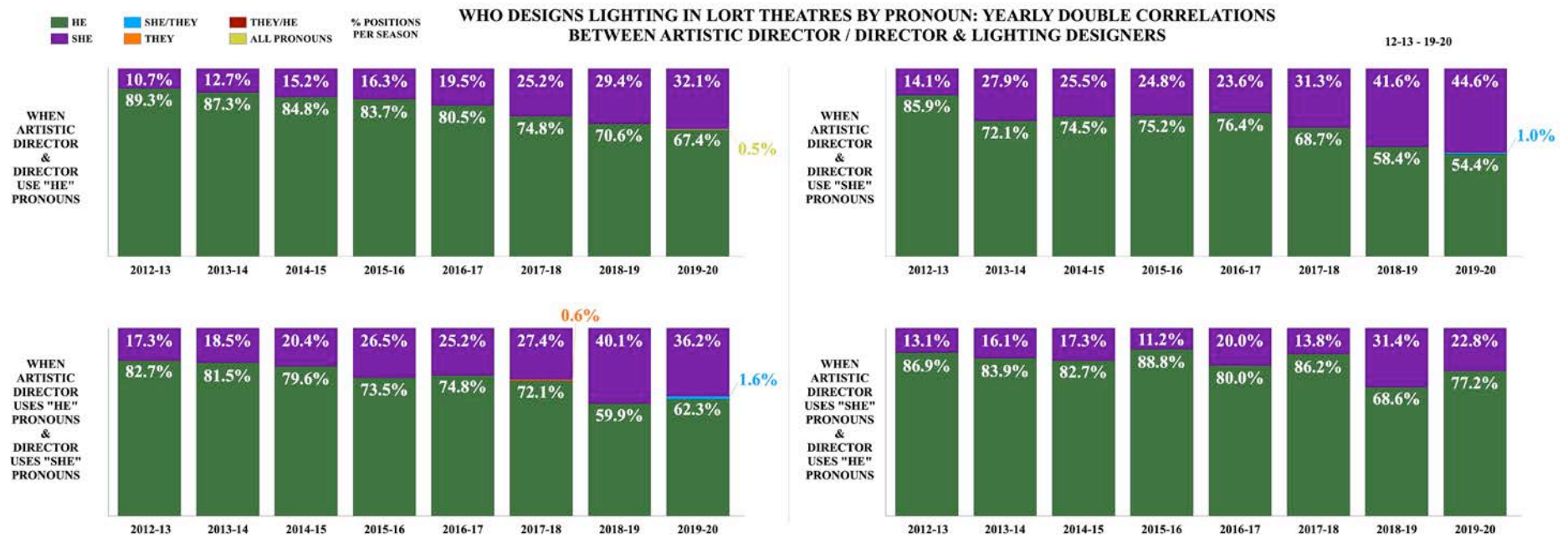
This new chart came from wanting to know if there were any differences over time in correlating costume design positions numbers with different compositions of artistic director/director pairings.

Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by costume designers using “she” pronouns ranged from 3.3 percentage points (2019-20) to 23.3 percentage points (2014-15).

### **How-to Equation(s)**

(Number of costume design positions held by costume designers who use “x/y” pronouns  
when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns  
divided by (number of costume design positions total  
when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns) x 100  
= percentage of total costume design positions held by costume designers who use “x/y” pronouns  
when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns





### Narrative

When both the artistic director and the director use "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.3 percent to 87.3 percent to 84.8 percent to 83.7 percent to 80.5 percent to 74.8 percent to 70.6 percent to 67.4 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 10.7 percent to 12.7 percent to 15.2 percent to 16.3 percent to 19.5 percent to 25.2 percent to 29.4 percent to 32.1 percent of all the lighting design positions filled each season. In the 2019-20 season, designers who use all pronouns filled 0.5 percent of the lighting design positions available. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 21.9 percentage points, and designers who use "she" pronouns filling lighting design positions increased 21.4 percentage points.

When the artistic director uses "he" pronouns and the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 82.7 percent to 81.5 percent to 79.6 percent to 73.5 percent to 74.8 percent to 72.1 percent to 59.9 percent to 62.3 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 17.3 percent to 18.5 percent to 20.4 percent to 26.5 percent to 25.2 percent to 27.4 percent to 40.1 percent to 36.2 percent of all lighting design positions filled each season. In the 2017-18 season, designers who use "they" pronouns filled 0.6 percent of all lighting design positions filled that season. In the 2019-20 season, designers who use "she/they" pronouns filled 1.6 percent of all lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 20.4 percentage points, and designers who use "she" pronouns filling lighting design positions increased 18.9 percentage points.



When the artistic director uses "she" pronouns and the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 86.9 percent to 83.9 percent to 82.7 percent to 88.8 percent to 80.0 percent to 86.2 percent to 68.6 percent to 77.2 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 13.1 percent to 16.1 percent to 17.3 percent to 11.2 percent to 20.0 percent to 13.8 percent to 31.4 percent to 22.8 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 9.7 percentage points, and designers who use "she" pronouns filling lighting design positions increased 9.7 percentage points.

When both the artistic director and director use "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 85.9 percent to 72.1 percent to 74.5 percent to 75.2 percent to 76.4 percent to 68.7 percent to 58.4 percent to 54.4 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 14.1 percent to 27.9 percent to 25.5 percent to 24.8 percent to 23.6 percent to 31.3 percent to 41.6 percent to 44.6 percent of all lighting design positions filled each season. Designers who use "she/they" pronouns filled 1.0 percent of all lighting design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 31.5 percentage points, and designers who use "she" pronouns filling lighting design positions increased 30.5 percentage points.

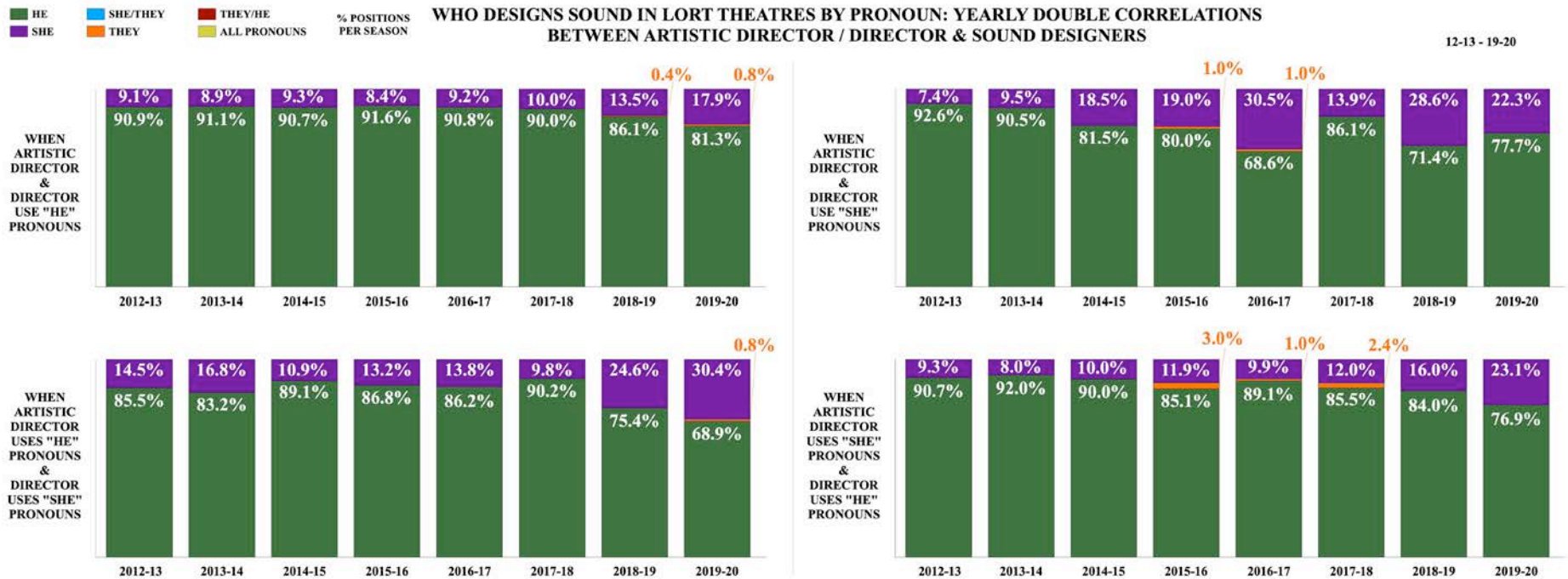
### **My Notes**

This new chart came from wanting to know if there were any differences over time in correlating lighting design positions numbers with different compositions of artistic director/director pairings.

Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by lighting designers using "she" pronouns ranged from 5.7 percentage points (2016-17) to 21.8 percentage points (2019-20).

### **How-to Equation(s)**

(Number of lighting design positions held by lighting designers who use "x/y" pronouns when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns)  
divided by (number of lighting design positions total when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns) x 100  
= percentage of total lighting design positions held by lighting designers who use "x/y" pronouns when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns



### Narrative

When both the artistic director and the director use "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 90.9 percent to 91.1 percent to 90.7 percent to 91.6 percent to 90.8 percent to 90.0 percent to 86.1 percent to 81.3 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 9.1 percent to 8.9 percent to 9.3 percent to 8.4 percent to 9.2 percent to 10.0 percent to 13.5 percent to 17.9 percent of all sound design positions filled each season. From the 2018-19 to 2019-20 seasons, designers who use "they" pronouns went from 0.4 percent to 0.8 percent. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 9.6 percentage points, and designers who use "she" pronouns filling sound design positions increased 8.8 percentage points. Over the four seasons represented, designers who use "they" pronouns increased 0.4 percentage points.

When the artistic director uses "he" pronouns and the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 85.5 percent to 83.2 percent to 89.1 percent to 86.8 percent to 86.2 percent to 90.2 percent to 75.4 percent to 68.9 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 14.5 percent to 16.8 percent to 10.9 percent to 13.2 percent to 13.8 percent to 9.8 percent to 24.6 percent to 30.4 percent of all sound design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 0.8 percent. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 16.6 percentage points, and designers who use "she" pronouns filling sound design positions increased 15.9 percentage points.

When the artistic director uses "she" pronouns and the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 90.7 percent to 92.0 percent to 90.0 percent to 85.1 percent to 89.1 percent to 85.5 percent to 84.0 percent to 76.9 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 9.3 percent to 8.0 percent to 10.0 percent to 11.9 percent to 9.9 percent to 12.0 percent to 16.0 percent to 23.1 percent of all sound design positions filled each season. From 2015-16 to 2017-18, designers who use "they" pronouns went from 3.0 percent to 1.0 percent to 2.4 percent of all the sound design positions each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 13.8 percentage points, and designers who use "she" pronouns filling sound design positions increased 13.8 percentage points. Over the three seasons represented, designers who use "they" pronouns filling sound design positions decreased 0.6 percentage points.

When both the artistic director and director use "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 92.6 percent to 90.5 percent to 81.5 percent to 80.0 percent to 68.6 percent to 86.1 percent to 71.4 percent to 77.7 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 7.4 percent to 9.5 percent to 18.5 percent to 19.0 percent to 30.5 percent to 13.9 percent to 28.6 percent to 22.3 percent of all sound design positions filled each season. From 2015-16 to 2016-17, designers who use "they" pronouns went from 1.0 percent to 1.0 percent of all the sound design positions each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 14.9 percentage points, and designers who use "she" pronouns filling sound design positions increased 14.9 percentage points. Over the two seasons represented, designers who use "they" pronouns filling sound design positions remained steady at 1.0 percent.

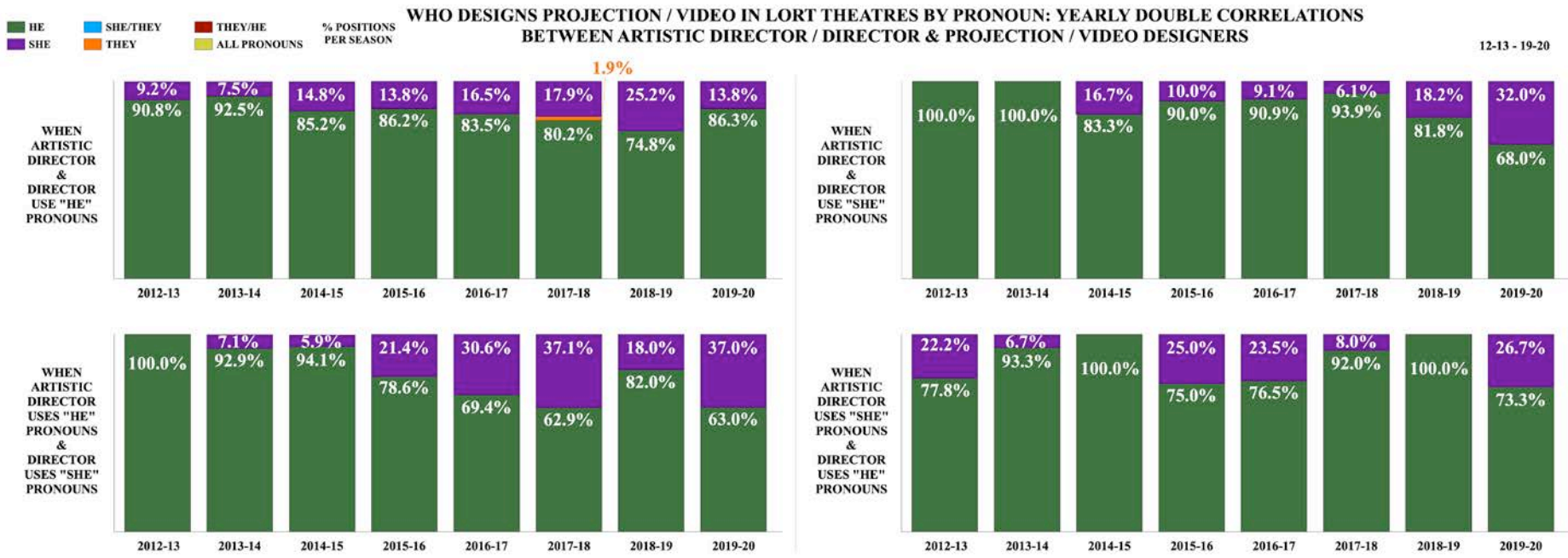
### **My Notes**

This new chart came from wanting to know if there were any differences over time in correlating sound design positions numbers with different compositions of artistic director/director pairings.

Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by sound designers using "she" pronouns ranged from 4.1 percentage points (2017-18) to 21.3 percentage points (2016-17).

### **How-to Equation(s)**

(Number of sound design positions held by sound designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns)  
divided by (number of sound design positions total  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns) x 100  
= percentage of total sound design positions held by sound designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns



### Narrative

When both the artistic director and the director use "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 90.8 percent to 92.5 percent to 85.2 percent to 86.2 percent to 83.5 percent to 80.2 percent to 74.8 percent to 86.3 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 9.2 percent to 7.5 percent to 14.8 percent to 13.8 percent to 16.5 percent to 17.9 percent to 25.2 percent to 13.8 percent of all projection/video design positions filled each season. Designers who use "they" pronouns filled 1.9 percent of projection/video design positions in the 2017-18 season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 4.5 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 4.6 percentage points.

When the artistic director uses "he" pronouns and the director uses "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 100.0 percent to 92.9 percent to 94.1 percent to 78.6 percent to 69.4 percent to 62.9 percent to 82.0 percent to 63.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 0.0 percent to 7.1 percent to 5.9 percent to 21.4 percent to 30.6 percent to 37.1 percent to 18.0 percent to 37.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 37.0 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 37.0 percentage points.

When the artistic director uses “she” pronouns and the director uses “he” pronouns, from 2012-13 to 2019-20, designers who use “he” pronouns went from 77.8 percent to 93.3 percent to 100.0 percent to 75.0 percent to 76.5 percent to 92.0 percent to 100.0 percent to 73.3 percent of all projection/video design positions filled each season. Designers who use “she” pronouns went from 22.2 percent to 6.7 percent to 0.0 percent to 25.0 percent to 23.5 percent to 8.0 percent to 0.0 percent to 26.7 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use “he” pronouns filling projection/video design positions decreased 4.5 percentage points, and designers who use “she” pronouns filling projection/video design positions increased 4.5 percentage points.

When both the artistic director and director use “she” pronouns, from 2012-13 to 2019-20, designers who use “he” pronouns went from 100.0 percent to 100.0 percent to 83.3 percent to 90.0 percent to 90.9 percent to 93.9 percent to 81.8 percent to 68.0 percent of all projection/video design positions filled each season. Designers who use “she” pronouns went from 0.0 percent to 0.0 percent to 16.7 percent to 10.0 percent to 9.1 percent to 6.1 percent to 18.2 percent to 32.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use “he” pronouns filling projection/video design positions decreased 32.0 percentage points, and designers who use “she” pronouns filling projection/video design positions increased 32.0 percentage points.

### **My Notes**

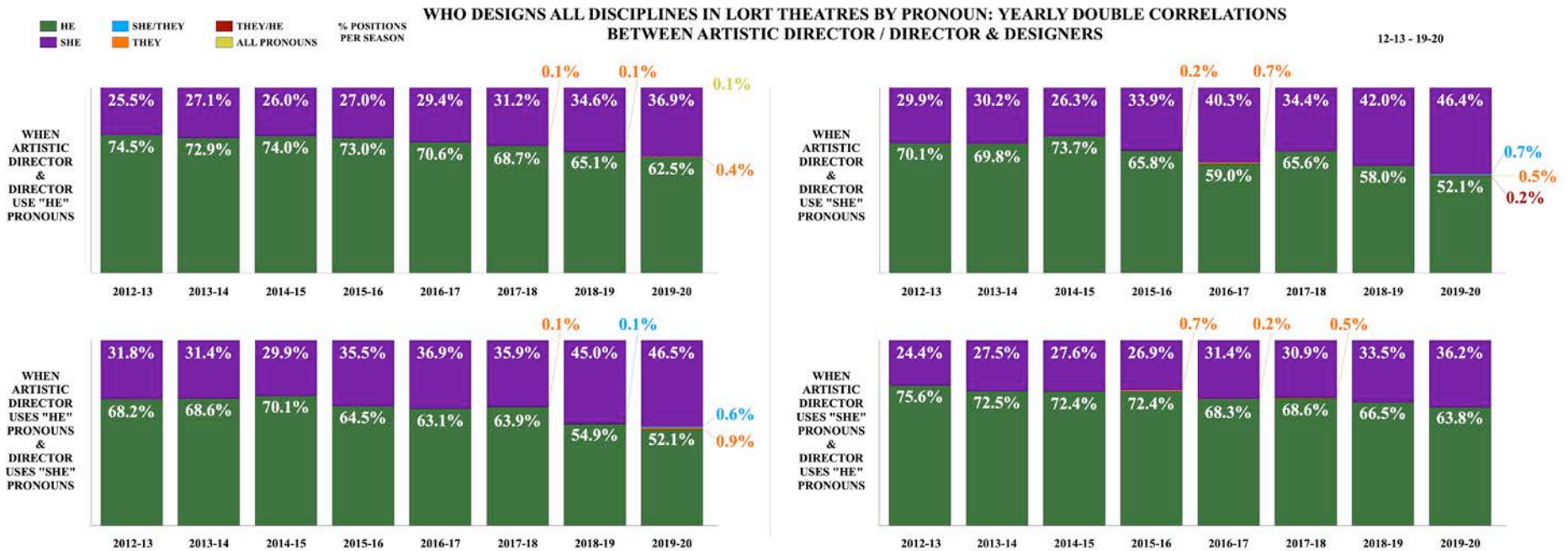
This new chart came from wanting to know if there were any differences over time in correlating projection/video design positions numbers with different compositions of artistic director/director pairings.

Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by projection/video designers using “she” pronouns ranged from 7.5 percentage points (2013-14) to 31.0 percentage points (2017-18).

### **How-to Equation(s)**

(Number of projection/video design positions held by projection/video designers who use “x/y” pronouns when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns)  
 divided by (number of projection/video design positions total  
 when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns) x 100  
 = percentage of total projection/video design positions held by projection/video designers who use “x/y” pronouns when an artistic director uses “x/y” pronouns and director uses “x/y” pronouns





### Narrative

When both the artistic director and the director use “he” pronouns, from 2012-13 to 2019-20, designers who use “he” pronouns went from 74.5 percent to 72.9 percent to 74.0 percent to 73.0 percent to 70.6 percent to 68.7 percent to 65.1 percent to 62.5 percent of all design positions filled. Designers who use “she” pronouns went from 25.5 percent to 27.1 percent to 26.0 percent to 27.0 percent to 29.4 percent to 31.2 percent to 34.6 percent to 36.9 percent. From the 2017-18 season to the 2019-20 season, designers who use “they” pronouns went from filling 0.1 percent to 0.1 percent to 0.4 percent of all design positions filled. Designers who use all pronouns filled 0.1 percent of all design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 12.0 percentage points, and designers who use “she” pronouns filling design positions increased 11.4 percentage points. Over the three seasons represented, designers who use “they” pronouns increased 0.3 percentage points.

When the artistic director uses “he” pronouns and the director uses “she” pronouns, from 2012-13 to 2019-20, designers who use “he” pronouns went from 68.2 percent to 68.6 percent to 70.1 percent to 64.5 percent to 63.1 percent to 63.9 percent to 54.9 percent to 52.1 percent of all design positions filled. Designers who use “she” pronouns went from 31.8 percent to 31.4 percent to 29.9 percent to 35.5 percent to 36.9 percent to 35.9 percent to 45.0 percent to 46.5 percent of all design positions filled each season. Designers who use “they” pronouns filled 0.1 percent of all design positions in the 2017-18 season, and 0.9 percent of all design positions filled in the 2019-20 season. From the 2018-19 season to the 2019-20 season, designers who use “she/they” pronouns went from filling 0.1 percent to 0.6 percent of all design positions filled. Over the eight seasons studied, designers who use “he” pronouns



filling design positions decreased 16.1 percentage points, and designers who use "she" pronouns filling design positions increased 14.7 percentage points. Over the two seasons represented, designers who use "she/they" pronouns increased 0.5 percentage points. Over the two seasons represented, designers who use "they" pronouns increased 0.8 percentage points.

When the artistic director uses "she" pronouns and the director uses "he" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns went from 75.6 percent to 72.5 percent to 72.4 percent to 72.4 percent to 68.3 percent to 68.6 percent to 66.5 percent to 63.8 percent of all design positions filled. Designers who use "she" pronouns went from 24.4 percent to 27.5 percent to 27.6 percent to 26.9 percent to 31.4 percent to 30.9 percent to 33.5 percent to 36.2 percent of all design positions filled. From 2015-16 to 2017-18, designers who use "they" pronouns went from 0.7 percent to 0.2 percent to 0.5 percent of all the design positions each season. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 11.8 percentage points, and designers who use "she" pronouns filling design positions increased 11.8 percentage points. Over the three seasons represented, designers who use "they" pronouns filling design positions decreased 0.2 percent points.

When both the artistic director and director use "she" pronouns, from 2012-13 to 2019-20, designers who use "he" pronouns who use "he" pronouns went from 70.1 percent to 69.8 percent to 73.7 percent to 65.8 percent to 59.0 percent to 65.6 percent to 58.0 percent to 52.1 percent of all design positions filled. Designers who use "she" pronouns went from 29.9 percent to 30.2 percent to 26.3 percent to 33.9 percent to 40.3 percent to 34.4 percent to 42.0 percent to 46.4 percent of all design positions filled. Designers who use "they" pronouns went from filling 0.2 percent to 0.7 percent of all design positions filled for the 2015-16 season to 2016-17 season, and 0.5 percent for the 2019-20 season of all the design positions filled. Designers who use "she/they" pronouns held 0.7 percent for the 2019-20 season of all the design positions filled that seasons. Designers who use "they/he" pronouns held 0.2 percent for the 2019-20 season of all the design positions filled that seasons. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 18.0 percentage points, and designers who use "she" pronouns filling design positions increased 16.5 percentage points. Over the three seasons represented, designers who use "they" pronouns filling design positions increased 0.3 percent points.

### **My Notes**

This new chart came from a combination of the questions of "is it getting better?" and "are there any differences in correlating design positions numbers with different compositions of artistic director/director pairings?"

Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by designers using "she" pronouns ranged from 3.9 percentage points (2014-15) to 11.5 percentage points (2018-19).

### **How-to Equation(s)**

(Number of design positions held by designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns)  
divided by (number of design positions total when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns) x 100  
= percentage of total design positions held by designers who use "x/y" pronouns  
when an artistic director uses "x/y" pronouns and director uses "x/y" pronouns

## Chapter Six My Notes

### **Comparing Double Correlations between Artistic Director/Director and Designers by Pronoun Among Disciplines Annually**

When artistic directors and directors both use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 56.5 percent (2012-13) to 87.9 percent (2015-16). When artistic directors use "he" pronouns and directors use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 46.9 percent (2019-20) to 74.0 percent (2012-13). When artistic directors use "she" pronouns and directors use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 44.9 percent (2012-13) to 72.5 percent (2017-18). When artistic directors and directors both use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "he" pronouns stretched from 30.0 percent (2014-15) to 77.1 percent (2012-13).

When artistic directors and directors both use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 56.5 percent (2012-13) to 64.3 percent (2013-14). When artistic directors use "he" pronouns and directors use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 45.3 percent (2019-20) to 74.0 percent (2012-13). When artistic directors use "she" pronouns and directors use "he" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 44.9 percent (2012-13) to 72.5 percent (2017-18). When artistic directors use "he" pronouns and directors use "she" pronouns, the range of percentages of discipline design positions annually held by discipline designers who use "she" pronouns stretched from 30.0 percent (2014-15) to 77.1 percent (2012-13).

When artistic directors and directors both use "he" pronouns, the range of percentages of discipline design positions in the 2018-19 season held by discipline designers who use "she/they" pronouns stretched from 0.0 percent to 0.8 percent. When artistic directors use "he" pronouns and directors use "she" pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use "she/they" pronouns stretched from 0.0 percent to 1.6 percent. When artistic directors and directors both use "she" pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use "she/they" pronouns stretched from 0.0 percent to 2.0 percent.

When artistic directors and directors both use "he" pronouns, the range of percentages of discipline design positions in the 2017-18 through 2019-20 seasons held by discipline designers who use "they" pronouns stretched from 0.0 percent to 1.9 percent. When artistic directors use "he" pronouns and directors use "she" pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use "they" pronouns stretched from 0.0 percent to 1.6 percent. When artistic directors use "she" pronouns and directors use "he" pronouns, the range of percentages of discipline design positions in the 2015-16 through 2017-18 seasons held by discipline designers who use "they" pronouns stretched from 0.0 percent to 3.0 percent. When artistic directors and directors both use "she" pronouns, the range of percentages of discipline design positions in the 2015-16 through 2016-17 and 2019-20 seasons held by discipline designers who use "they" pronouns stretched from 0.0 percent to 1.9 percent.

When artistic directors and directors both use “she” pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use “they/he” pronouns stretched from 0.0 percent to 1.0 percent. When artistic directors and directors both use “he” pronouns, the range of percentages of discipline design positions in the 2019-20 season held by discipline designers who use all pronouns stretched from 0.0 percent to 0.5 percent.

### **Chapter Six Eight Takeaways**

- Although the raw numbers of positions vary a lot, for all design positions over the eight seasons, the percentages of designers who use “she” pronouns is the same when the artistic director uses “he” pronouns” and the director uses “she” pronouns as when both the artistic director and director use “she” pronouns.
- Although the raw numbers vary a lot, for all design positions over the eight seasons, the percentages of designers who use “she” pronouns is the very close when both the artistic director and director use “he” pronouns and when the artistic director uses “she” pronouns” and the director uses “he” pronouns.
- Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by scenic designers using “she” pronouns ranged from 5.8 percentage points (2013-14) to 18.9 percentage points (2019-20).
- Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by costume designers using “she” pronouns ranged from 3.3 percentage points (2019-20) to 23.3 percentage points (2014-15).
- Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by lighting designers using “she” pronouns ranged from 5.7 percentage points (2016-17) to 21.8 percentage points (2019-20).
- Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by sound designers using “she” pronouns ranged from 4.1 percentage points (2017-18) to 21.3 percentage points (2016-17).
- Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by projection/video designers using “she” pronouns ranged from 7.5 percentage points (2013-14) to 31.0 percentage points (2017-18).
- Considering all pairings of artistic director/director, the differences in range of percentages of positions filled by designers using “she” pronouns ranged from 3.9 percentage points (2014-15) to 11.5 percentage points (2018-19).

# Chapter Seven: Design Team Composition

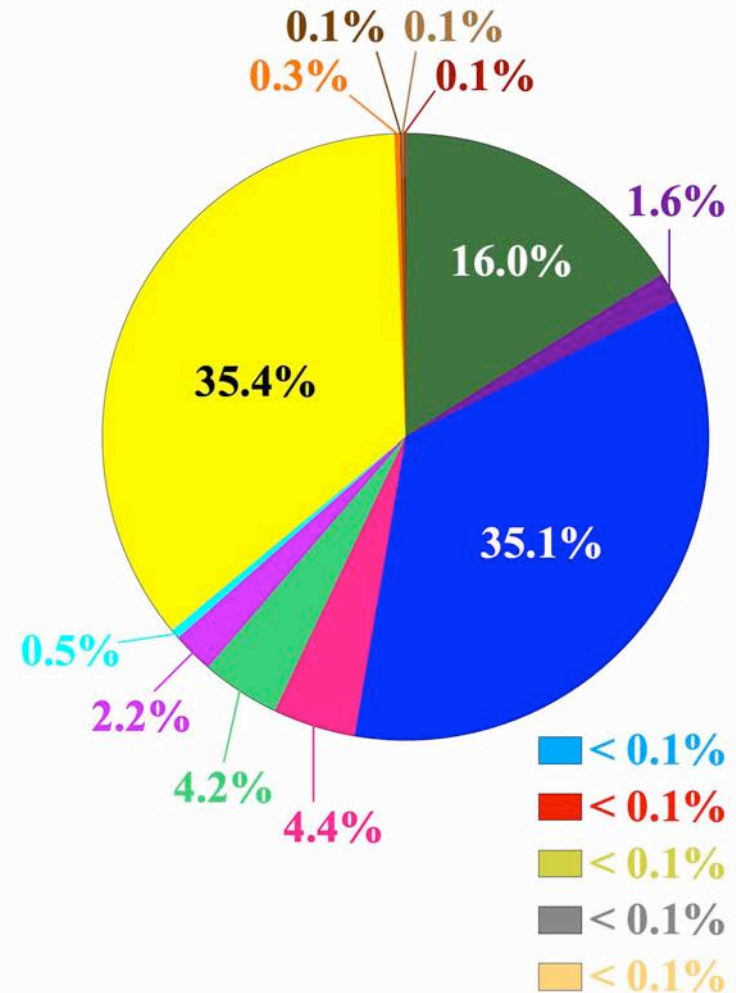
## WHO DESIGNS IN LORT THEATRES BY PRONOUN: DESIGN TEAM COMPOSITION

12-13 - 19-20

% TEAMS OVER ALL  
8 SEASONS

- TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS
- TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUME)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY/HE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "ALL" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS

### ALL DESIGN TEAMS



4172 TOTAL DESIGN TEAMS



## Narrative

The following statistics are based on the percentage of all teams over the eight seasons examined.

Of the 4172 total design teams, 16.0 percent were teams of all designers who use "he" pronouns, and 1.6 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 82.4 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 46.5 percent. Teams with more than one designer who uses "she" pronouns were 35.4 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 35.1 percent. With only one designer who uses "she" pronouns in scenic design were 4.4 percent. 4.2 percent had only one designer who uses "she" pronouns in lighting design, and 2.2 percent had only one designer who uses "she" pronouns in sound design. With only one designer who uses "she" pronouns in projection/video design had 0.5 percent. Teams with one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.3 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.1 percent, and teams with one designer who uses "she" pronouns and one designer who uses "they/he" pronouns were less than 0.1 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were 0.1 percent. Teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were 0.1 percent. Teams with one designer who uses "she/they" pronouns and one designer who uses "they" pronouns were less than 0.1 percent. Teams with one designer who uses "she" pronouns and one designer who uses all pronouns were less than 0.1 percent. Teams with one who uses "she/they" pronouns were 0.3 percent, and teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were less than 0.1 percent. Teams with one designer who uses "she" pronouns, one designer who uses "she/they" pronouns, and one designer who uses "they" pronouns were less than 0.1 percent.

## My Notes

This chart began in 2018, in an attempt to examine what design team compositions looked like, specifically the percentages of teams of all designers who use "he" pronouns and teams of all designers who use "she" pronouns. In 2019, I expanded this chart to look at teams with only one designer who uses "she" pronouns in one of the five design disciplines studied, and teams with more than one designer who uses "she" pronouns. This year's chart expands to include the many different design team compositions of designers who use any pronouns represented in the data.

Over the eight seasons, the percentage of teams of all designers who use "he" pronouns is ten times the percentage of teams of all designers who use "she" pronouns. The percentage of teams with one costume designer who uses "she" pronouns is almost the same as the percentage of teams with more than one designer who uses "she" pronouns. Collectively teams with designers who use "they" pronouns, designers who use "she/they" pronouns, designers who use "they/he" pronouns, and designers who use all pronouns are 0.7 percent of all design team compositions.

## How-to Equation(s)

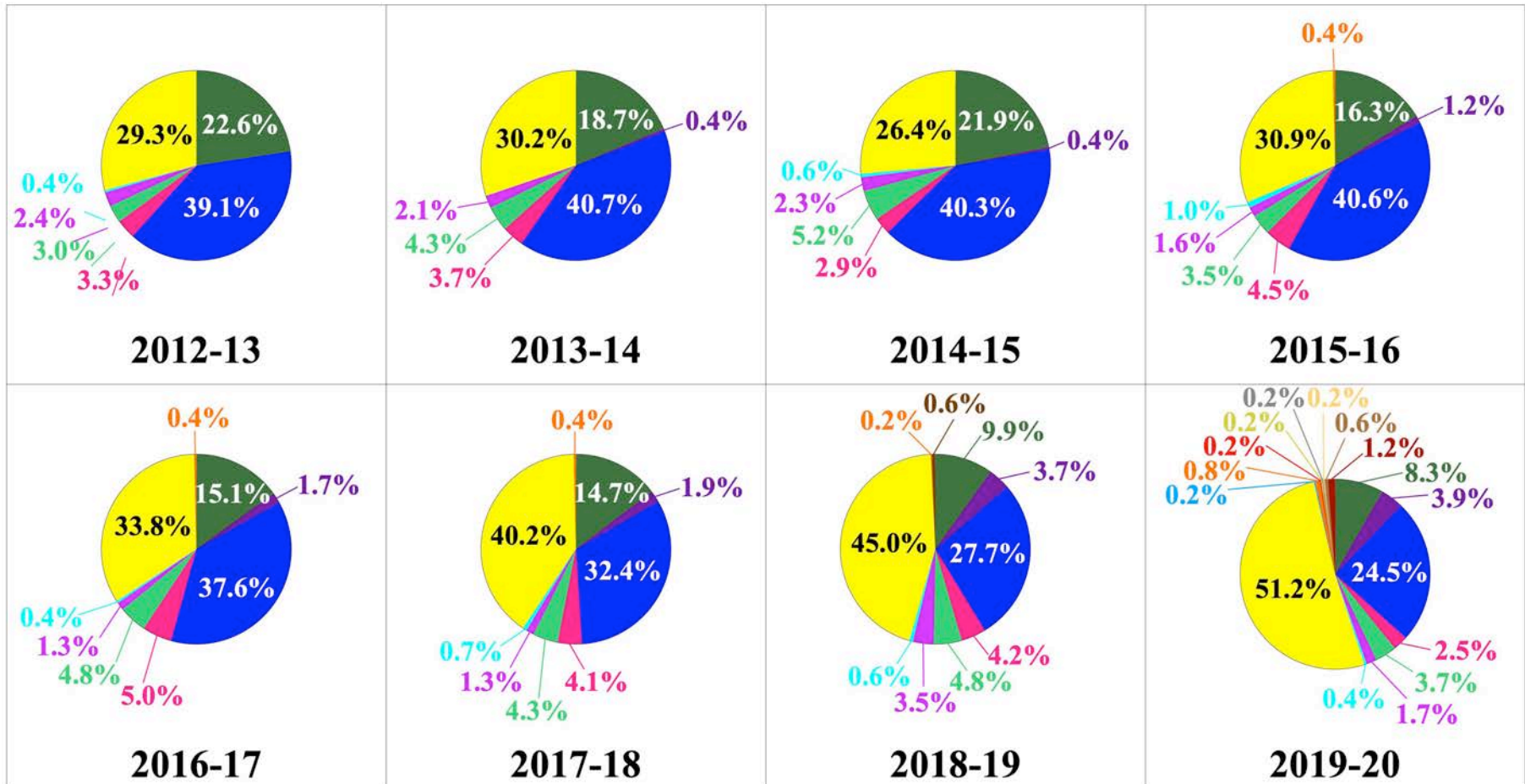
(Number of teams with designer(s) who use "x/y" pronouns in specific composition of all represented pronoun compositions)  
divided by (number of teams) x 100  
= percentage of teams in specific composition of all represented pronoun compositions

% POSITIONS  
OVER ALL 8 SEASONS

## WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF DESIGN TEAM COMPOSITION

12-13 - 19-20

- TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "ALL" PRONOUNS
- TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUME)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY/HE" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS





## Narrative

In the 2012-13 season, 22.6 percent were teams of designers who all use "he" pronouns. Mixed pronoun teams were a total of 77.4 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 48.1 percent. Teams with more than one designer who uses "she" pronouns were 29.3 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 39.1 percent. With only one designer who uses "she" pronouns in scenic design were 3.3 percent. 3.0 percent had only one designer who uses "she" pronouns in lighting design, and 2.4 percent only had one designer who uses "she" pronouns in sound design. 0.4 percent had only one designer who uses "she" pronouns in projection/video design.

In the 2013-14 season, 18.7 percent were teams of all designers who use "he" pronouns, and 0.4 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 80.9 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 50.8 percent. Teams with more than one designer who uses "she" pronouns were 30.2 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 40.7 percent. With only one designer who uses "she" pronouns in scenic design were 3.7 percent. 4.3 percent had only one designer who uses "she" pronouns in lighting design, and 2.1 percent had only one designer who uses "she" pronouns in sound design.

In the 2014-15 season, 21.9 percent were teams of all designers who use "he" pronouns, and 0.4 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 77.7 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 51.4 percent. Teams with more than one designer who uses "she" pronouns were 26.4 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 40.3 percent. With only one designer who uses "she" pronouns in scenic design were 2.9 percent. 5.2 percent had only one designer who uses "she" pronouns in lighting design, and 2.3 percent had only one designer who uses "she" pronouns in sound design. With only one designer who uses "she" pronouns in projection/video design had 0.6 percent.

In the 2015-16 season, 16.3 percent were teams of all designers who use "he" pronouns, and 1.2 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 82.5 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 51.2 percent. Teams with more than one designer who uses "she" pronouns were 30.9 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 40.6 percent. With only one designer who uses "she" pronouns in scenic design were 4.5 percent. 3.5 percent had only one designer who uses "she" pronouns in lighting design, and 1.6 percent had only one designer who uses "she" pronouns in sound design. With only one designer who uses "she" pronouns in projection/video design had 1.0 percent. Teams with one designer who uses "she" pronouns and one designer who uses "they" pronouns had 0.4 percent.

In the 2016-17 season, 15.1 percent were teams of all designers who use "he" pronouns, and 1.7 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 83.2 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 49.0 percent. Teams with more than one designer who uses "she" pronouns were 33.8 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 37.6 percent. With only one designer who uses "she" pronouns in scenic design were 5.0 percent. 4.8 percent had only one designer who uses "she" pronouns in lighting design, and 1.3 percent had only one designer who uses "she" pronouns in sound design. With only one designer who uses "she" pronouns in projection/video design had 0.4 percent. Teams with one designer who uses "she" pronouns and one designer who uses "they" pronouns had 0.4 percent.

In the 2017-18 season, 14.7 percent were teams of all designers who use "he" pronouns, and 1.9 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 83.4 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 42.8 percent. Teams with more than one designer who uses "she" pronouns were 40.2 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 32.4 percent. With only one designer who uses "she" pronouns in scenic design were 4.1 percent. 4.3 percent had only one designer who uses "she" pronouns in lighting design, and 1.3 percent had only one designer who uses "she" pronouns in sound design. With only one designer who uses "she" pronouns in projection/video design had 0.7 percent. Teams with one designer who uses "she" pronouns and one designer who uses "they" pronouns had 0.4 percent.

In the 2018-19 season, 9.9 percent were teams of all designers who use "he" pronouns, and 3.7 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 86.4 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 40.7 percent. Teams with more than one designer who uses "she" pronouns were 45.0 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 27.7 percent. With only one designer who uses "she" pronouns in scenic design were 4.2 percent. 4.8 percent had only one designer who uses "she" pronouns in lighting design, and 3.5 percent had only one designer who uses "she" pronouns in sound design. With only one designer who uses "she" pronouns in projection/video design had 0.6 percent. Teams with one designer who uses "she" pronouns and one designer who uses "they" pronouns had 0.2 percent. Teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns had 0.6 percent.

In the 2019-20 season, 8.3 percent were teams of all designers who use "he" pronouns, and 3.9 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 87.8 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 32.8 percent. Teams with more than one designer who uses "she" pronouns were 51.2 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costume design were at 24.5 percent. With only one designer who uses "she" pronouns in scenic design were 2.5 percent. 3.7 percent had only one designer who uses "she" pronouns in lighting design, and 1.7 percent had only one designer who uses "she" pronouns in sound design. With only one designer who uses "she" pronouns in projection/video design had 0.4 percent. Teams with one designer who uses "she" pronouns and one designer who uses "they" pronouns had 0.8 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns had 1.2 percent. Teams with one designer who uses "she" pronouns and one designer who uses all pronouns had 0.2 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she/they" pronouns were 0.2 percent and teams with one designer who uses "she" pronouns and one designer who uses "they/he" pronouns had 0.2 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "she/they" pronouns had 0.6 percent. Teams with one designer who uses "she/they" pronouns had 0.2 percent, and teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns and one designer who uses "they" pronouns had 0.2 percent.

## My Notes

This chart began in 2019, an expansion of examining what design team compositions were, looking at differences over time.

Over the eight seasons, the percentage of teams with all designers who use "he" pronouns decreased 14.3 percentage points, teams with one costume designer who uses "she" pronouns decreased 14.6 percentage points, and teams with more than one designer who uses "she" pronouns increased 21.9 percentage points. The percentage of teams with only one designer who uses "she" pronouns and the rest of the team of designers uses "he" pronouns went from 48.2 percent in the 2012-13 season to 32.8 percent in the 2019-20 season, a decrease of 15.4 percentage points. In the 2019-20 season, collectively teams with designers who use "they" pronouns, designers who use "she/they" pronouns, designers who use "they/he" pronouns, and designers who use all pronouns are 3.6 percent of all design team compositions.

### How-to Equation(s)

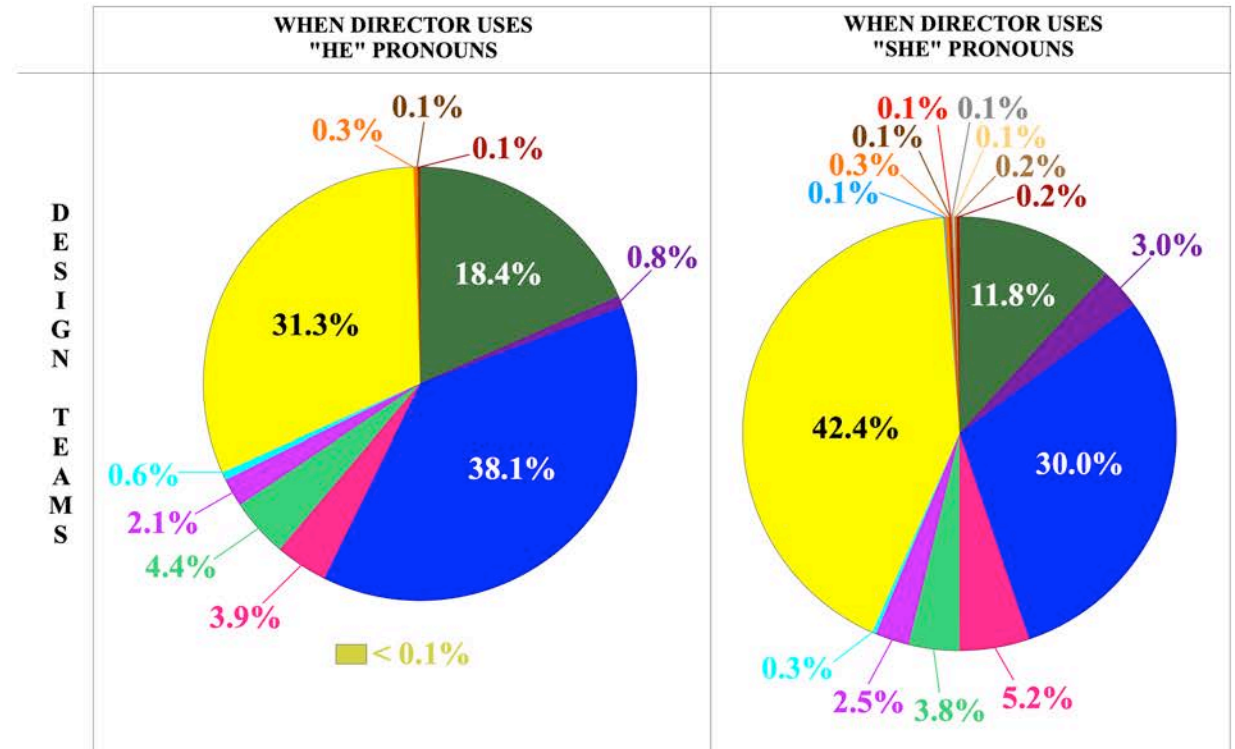
(Number of teams with designer(s) who use "x/y" pronouns  
in specific composition of all represented pronoun compositions in a specific season)  
divided by (number of teams in a specific season) x 100  
= percentage of teams in specific composition of all represented pronoun compositions in a specific season

## WHO DESIGNS AND DIRECTS IN LORT THEATRES BY PRONOUN: CORRELATIONS BETWEEN DESIGN TEAM COMPOSITION AND DIRECTOR

12-13 - 19-20

% TEAMS OVER ALL  
8 SEASONS

- TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS
- TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUME)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY/HE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "ALL" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS



## Narrative

The following statistics are based on the percentage of all teams over the eight seasons examined.

When a director uses "he" pronouns, 18.4 percent were teams of all designers who use "he" pronouns, and 0.8 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 80.8 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 49.1 percent. Teams with more than one designer who uses "she" pronouns were 31.3 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 38.1 percent, and with only one designer who uses "she" pronouns in scenic were 3.9 percent. 4.4 percent had only one designer who uses "she" pronouns in lighting, and 2.1 percent had only one designer who uses "she" pronouns in sound. Teams with only one designer who uses "she" pronouns in projection/video were 0.6 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.3 percent, and teams with one designer who uses "she/they" pronouns and one designer who uses "she" pronouns were 0.1 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.1 percent, and teams with one designer who uses "she" pronouns and one designer who use all pronouns were less than 0.1 percent.

When a director uses "she" pronouns, 11.8 percent were teams of all designers who use "he" pronouns, and 3.0 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 85.1 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 41.8 percent. Teams with more than one designer who uses "she" pronouns were 42.4 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 30.0 percent. Teams with only one designer who uses "she" pronouns in scenic were 5.2 percent. 3.8 percent had only one designer who uses "she" pronouns in lighting, and 2.5 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.3 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.3 percent, and teams with one designer who uses "she/they" pronouns and one designer who uses "she" pronouns were 0.1 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.2 percent, and teams with one designer who uses "she" pronouns and one designer who uses "they/he" pronouns were 0.1 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were 0.2 percent. Teams with one designer who uses "she/they" pronouns were 0.1 percent, and teams with one designer who uses "she/they" pronouns and one designer who uses "they" pronouns were 0.1 percent. Teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns and one designer who uses "they" pronouns were at 0.1 percent.



## My Notes

This chart began in 2018, in an attempt to examine how the pronouns used by the director correlated with design team compositions.

These charts involve some of the more complicated math in the entire study. Some of the higher differences between when directors use "he" pronouns and when directors use "she" pronouns include teams with all designers who use "he" pronouns (6.6 percentage points), teams with one costume designer who uses "she" pronouns (8.1 percentage points), and teams with more than one designer who uses "she" pronouns (11.1 percentage points). Collectively when directors use "he" pronouns, teams with designers who use "they" pronouns, designers who use "she/they" pronouns, and designers who use all pronouns are more than 0.5 percent of all design team compositions. Collectively when directors use "she" pronouns, teams with designers who use "they" pronouns, designers who use "she/they" pronouns, and designers who use "they/he" pronouns are 1.2 percent of all design team compositions.

### How-to Equation(s)

(Number of teams with directors who use "x/y" pronouns with designer(s) who use "x/y" pronouns  
in specific composition of all represented pronoun compositions)  
divided by (number of teams when the director uses "x/y" pronouns) x 100

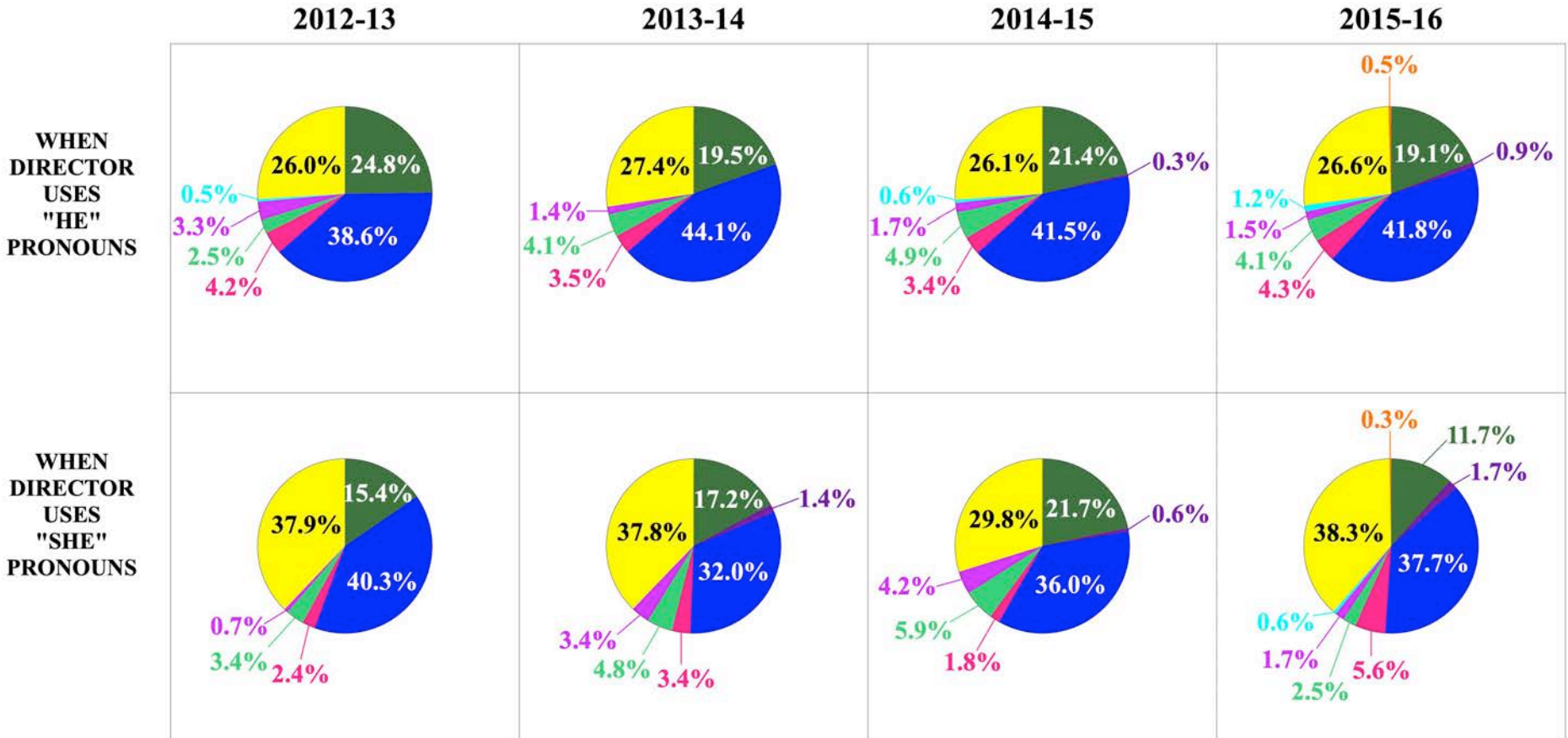
= percentage of teams in specific composition of all represented pronoun compositions with directors who use "x/y" pronouns

% POSITIONS  
OVER ALL 8 SEASONS

## WHO DESIGNS AND DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS BETWEEN DESIGN TEAM COMPOSITION AND DIRECTOR 2012-2016

12-13 - 19-20

- |  |   |  |
|--|---|--|
| <ul style="list-style-type: none"> <li><span style="color: green;">■</span> TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS</li> <li><span style="color: purple;">■</span> TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS</li> <li><span style="color: blue;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUMES)</li> <li><span style="color: pink;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)</li> <li><span style="color: lightgreen;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)</li> <li><span style="color: magenta;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)</li> </ul> | <ul style="list-style-type: none"> <li><span style="color: cyan;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)</li> <li><span style="color: yellow;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS</li> <li><span style="color: lightblue;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: orange;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: brown;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: red;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY/HE" PRONOUNS</li> </ul> | <ul style="list-style-type: none"> <li><span style="color: olive;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "ALL" PRONOUNS</li> <li><span style="color: grey;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: tan;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: tan;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: darkred;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> </ul> |
|--|---|--|

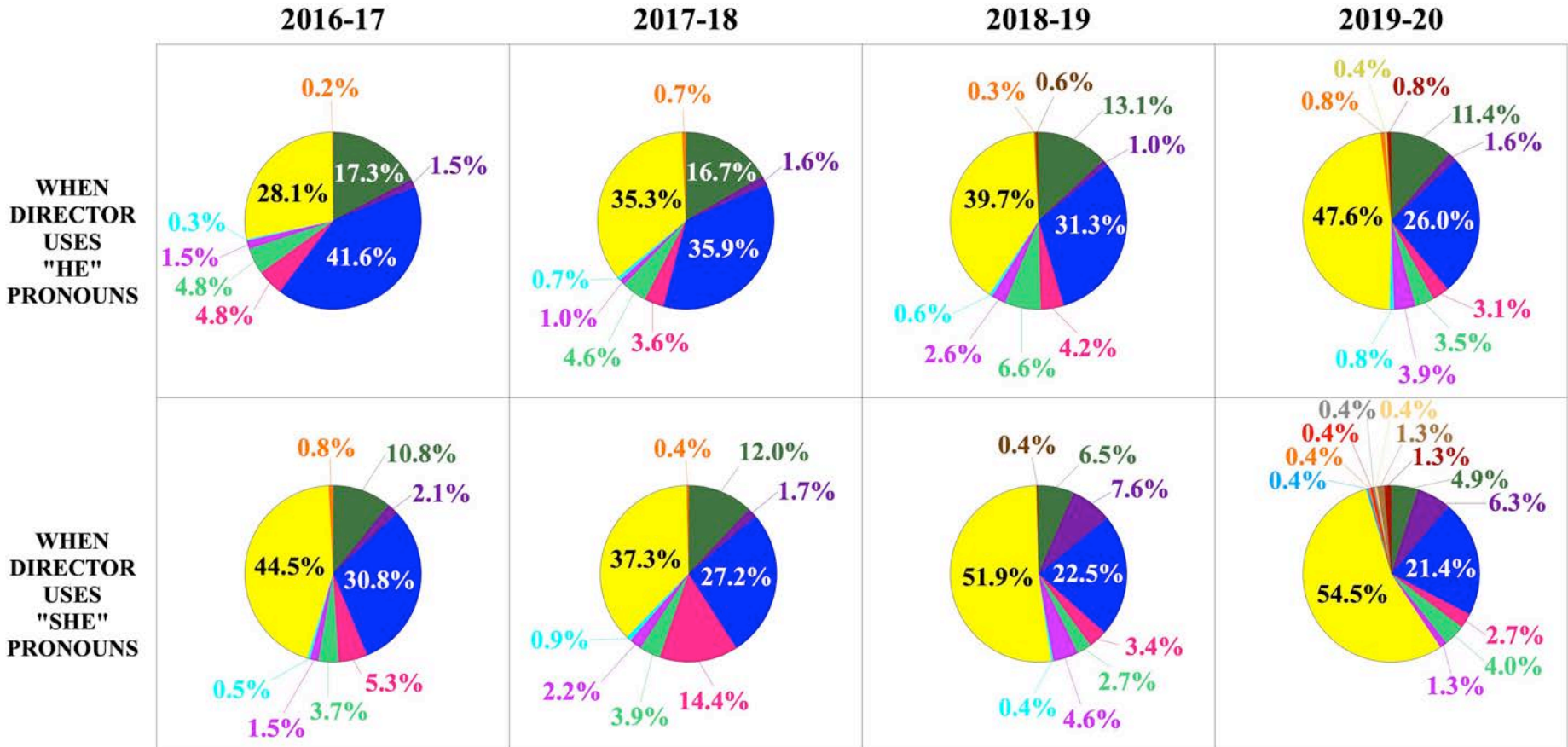


% POSITIONS  
OVER ALL 8 SEASONS

## WHO DESIGNS AND DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS BETWEEN DESIGN TEAM COMPOSITION AND DIRECTOR 2016-2020

12-13 - 19-20

- |   |   |  |
|---|---|--|
| <ul style="list-style-type: none"> <li><span style="color: green;">■</span> TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS</li> <li><span style="color: purple;">■</span> TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS</li> <li><span style="color: blue;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUME)</li> <li><span style="color: pink;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)</li> <li><span style="color: lightgreen;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)</li> <li><span style="color: magenta;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)</li> </ul> | <ul style="list-style-type: none"> <li><span style="color: cyan;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)</li> <li><span style="color: yellow;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS</li> <li><span style="color: lightblue;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: orange;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: brown;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: red;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY/HE" PRONOUNS</li> </ul> | <ul style="list-style-type: none"> <li><span style="color: olive;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "ALL" PRONOUNS</li> <li><span style="color: grey;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: tan;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: tan;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: darkred;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> </ul> |
|---|---|--|



## Narrative

When a director uses "he" pronouns in the 2012-2013 season, 24.8 percent were teams of all designers who use "he" pronouns. Mixed pronoun teams were a total of 75.2 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 49.2 percent. Teams with more than one designer who uses "she" pronouns were 26.0 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 38.6 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.2 percent. 2.5 percent had only one designer who uses "she" pronouns in lighting, and 3.3 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.5 percent.

When a director uses "he" pronouns in the 2013-2014 season, 19.5 percent were teams of all designers who use "he" pronouns. Mixed pronoun teams were a total of 80.5 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 53.1 percent. Teams with more than one designer who uses "she" pronouns were 27.4 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 44.1 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.5 percent. 4.1 percent had only one designer who uses "she" pronouns in lighting, and 1.4 percent had only one designer who uses "she" pronouns in sound.

When a director uses "he" pronouns in the 2014-15 season, 21.4 percent were teams of all designers who use "he" pronouns, and 0.3 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 78.3 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 52.2 percent. Teams with more than one designer who uses "she" pronouns were 26.1 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 41.5 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.4 percent. 4.9 percent had only one designer who uses "she" pronouns in lighting, and 1.7 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.6 percent.

When a director uses "he" pronouns in the 2015-16 season, 19.1 percent were teams of all designers who use "he" pronouns, and 0.9 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 79.9 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 52.9 percent. Teams with more than one designer who uses "she" pronouns were 26.6 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 41.8 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.3 percent. 4.1 percent had only one designer who uses "she" pronouns in lighting, and 1.5 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 1.2 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.5 percent.

When a director uses "he" pronouns in the 2016-17 season, 17.3 percent were teams of all designers who use "he" pronouns, and 1.5 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 81.2 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 53.0 percent. Teams with more than one designer who uses "she" pronouns were 28.1 percent. Of all design teams, teams with only one designer who uses "she"



pronouns in costumes were at 41.6 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.8 percent. 4.8 percent had only one designer who uses "she" pronouns in lighting, and 1.5 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.3 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.2 percent.

When a director uses "he" pronouns in the 2017-18 season, 16.7 percent were teams of all designers who use "he" pronouns, and 1.6 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 81.6 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 45.7 percent. Teams with more than one designer who uses "she" pronouns were 35.3 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 35.9 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.6 percent. 4.6 percent had only one designer who uses "she" pronouns in lighting, and 1.0 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.7 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.7 percent.

When a director uses "he" pronouns in the 2018-19 season, 13.1 percent were teams of all designers who use "he" pronouns, and 1.0 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 85.8 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 45.4 percent. Teams with more than one designer who uses "she" pronouns were 39.7 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 31.3 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.2 percent. 6.6 percent had only one designer who uses "she" pronouns in lighting, and 2.6 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.6 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.3 percent, and teams with one designer who uses "she/they" pronouns and one designer who uses "she" pronouns were 0.6 percent.

When a director uses "he" pronouns in the 2019-20 season, 11.4 percent were teams of all designers who use "he" pronouns, and 1.6 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 87.0 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 37.4 percent. Teams with more than one designer who uses "she" pronouns were 47.6 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 26.0 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.1 percent. 3.5 percent had only one designer who uses "she" pronouns in lighting, and 3.9 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.8 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.8 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.8 percent, and teams with one designer who uses "she" pronouns and one designer who use all pronouns were 0.4 percent.

When a director uses "she" pronouns in the 2012-13 season, 15.4 percent were teams of all designers who use "he" pronouns. Mixed pronoun teams were a total of 84.6 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 46.8 percent. Teams with more than one designer who uses "she" pronouns were 37.9 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 40.3 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.4 percent. 3.4 percent had only one designer who uses "she" pronouns in lighting, and 0.7 percent had only one designer who uses "she" pronouns in sound.



When a director uses "she" pronouns in the 2013-14 season, 17.2 percent were teams of all designers who use "he" pronouns, and 1.4 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 81.4 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 43.6 percent. Teams with more than one designer who uses "she" pronouns were 37.8 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 32.0 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.4 percent. 4.8 percent had only one designer who uses "she" pronouns in lighting, and 3.4 percent had only one designer who uses "she" pronouns in sound.

When a director uses "she" pronouns in the 2014-15 season, 21.7 percent were teams of all designers who use "he" pronouns, and 0.6 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 77.7 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 47.9 percent. Teams with more than one designer who uses "she" pronouns were 29.8 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 36.0 percent. Teams with only one designer who uses "she" pronouns in scenic were 1.8 percent. 5.9 percent had only one designer who uses "she" pronouns in lighting, and 4.2 percent had only one designer who uses "she" pronouns in sound.

When a director uses "she" pronouns in the 2015-16 season, 11.7 percent were teams of all designers who use "he" pronouns, and 1.7 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 86.6 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 48.0 percent. Teams with more than one designer who uses "she" pronouns were 38.3 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 37.7 percent. Teams with only one designer who uses "she" pronouns in scenic were 5.6 percent. 2.5 percent had only one designer who uses "she" pronouns in lighting, and 1.7 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.6 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.3 percent.

When a director uses "she" pronouns in the 2016-17 season, 10.8 percent were teams of all designers who use "he" pronouns, and 2.1 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 87.1 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 41.8 percent. Teams with more than one designer who uses "she" pronouns were 44.5 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 30.8 percent. Teams with only one designer who uses "she" pronouns in scenic were 5.3 percent. 3.7 percent had only one designer who uses "she" pronouns in lighting, and 1.5 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.5 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.8 percent.

When a director uses "she" pronouns in the 2017-18 season, 12.0 percent were teams of all designers who use "he" pronouns, and 1.7 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 86.3 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 48.6 percent. Teams with more than one designer who uses "she" pronouns were 37.3 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 27.2 percent. Teams with only one designer who uses "she" pronouns in scenic were 14.4 percent.

3.9 percent had only one designer who uses "she" pronouns in lighting, and 2.2 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.9 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.4 percent.

When a director uses "she" pronouns in the 2018-19 season, 6.5 percent were teams of all designers who use "he" pronouns, and 7.6 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 85.9 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 33.6 percent. Teams with more than one designer who uses "she" pronouns were 51.9 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 22.5 percent. With only one designer who uses "she" pronouns in scenic were 3.4 percent. 2.7 percent had only one designer who uses "she" pronouns in lighting, and 4.6 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.4 percent. Teams with one designer who uses "she/they" pronouns and one designer who uses "she" pronouns were 0.4 percent.

When a director uses "she" pronouns in the 2019-20 season, 4.9 percent were teams of all designers who use "he" pronouns, and 6.3 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 88.8 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 29.5 percent. Teams with more than one designer who uses "she" pronouns were 54.5 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 21.4 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.7 percent. 4.0 percent had only one designer who uses "she" pronouns in lighting, and 1.3 percent had only one designer who uses "she" pronouns in sound. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.4 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 1.3 percent, and teams with one designer who uses "she" pronouns and one they/he pronouns designer were 0.4 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were 1.3 percent. Teams with one designer who uses "she/they" pronouns were 0.4 percent, and teams with one designer who uses "she/they" pronouns and one designer who uses "they" pronouns were 0.4 percent. Teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns and one designer who uses "they" pronouns were at 0.4 percent.

### **My Notes**

This new chart comes from expanding the question of how the pronouns used by the director correlates with design team compositions to see if these correlations have changed over time.

Over the eight seasons, when directors use "he" pronouns, the percentage of teams with all designers who use "he" pronouns decreased 13.4 percentage points, teams with one costume designer who uses "she" pronouns decreased 12.6 percentage points, and teams with more than one designer who uses "she" pronouns increased 21.6 percentage points. Over the eight seasons, when directors use "she" pronouns, the percentage of teams with all designers who use "he" pronouns decreased 10.5 percentage points, teams with one costume designer who uses "she" pronouns decreased 18.9 percentage points, and teams with more than one designer who uses "she" pronouns increased 16.6 percentage points. In the 2019-20 season, collectively when directors use

“he” pronouns, teams with designers who use “they” pronouns, designers who use “she/they” pronouns, and designers who use all pronouns are 2.0 percent of all design team compositions. In the 2019-20 season, collectively when directors use “she” pronouns, teams with designers who use “they” pronouns, designers who use “she/they” pronouns, and designers who use “they/he” pronouns are 4.6 percent of all design team compositions.

### **How-to Equation(s)**

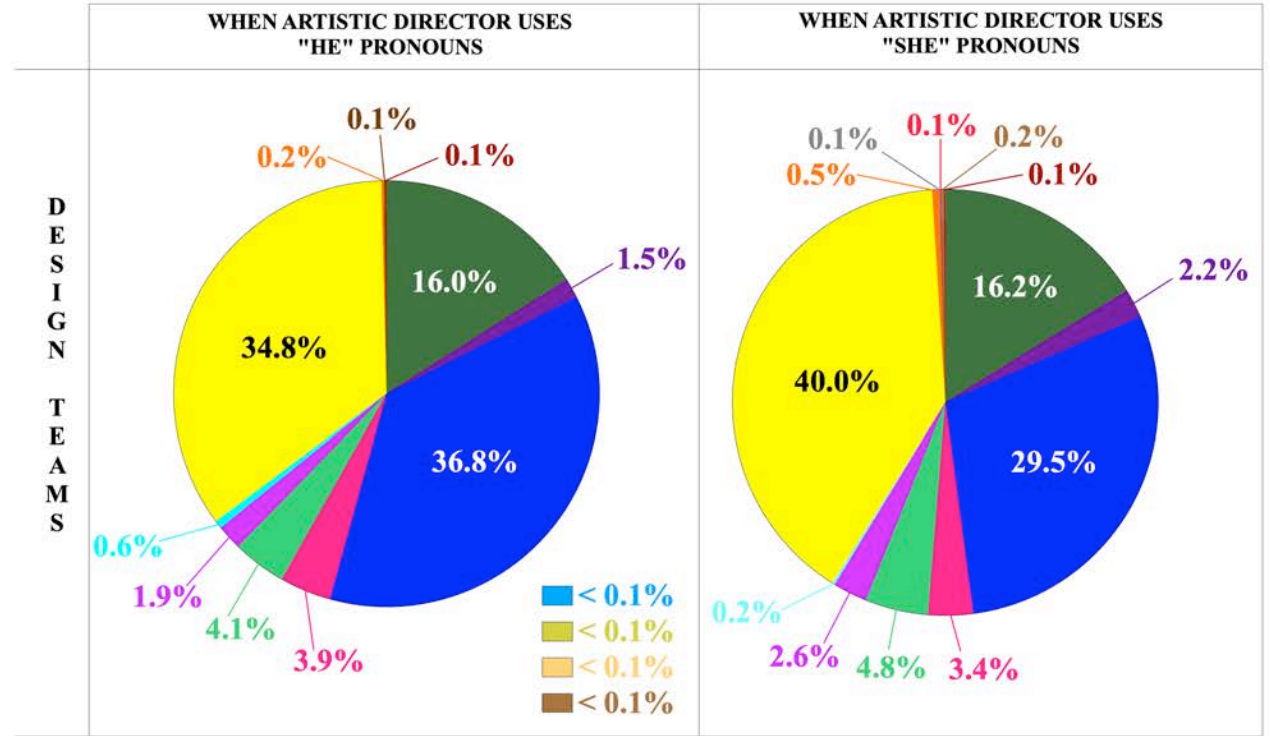
(Number of teams with directors who use “x/y” pronouns with designer(s) who use “x/y” pronouns in specific composition of all represented pronoun compositions in a specific season)  
divided by (number of teams when the director uses “x/y” pronouns in a specific season) x 100  
= percentage of teams in specific composition of all represented pronoun compositions with directors who use “x/y” pronouns in a specific season

% TEAMS OVER ALL  
8 SEASONS

**WHO DESIGNS IN LORT THEATRES BY PRONOUN:  
CORRELATIONS BETWEEN DESIGN TEAM COMPOSITION AND ARTISTIC DIRECTOR**

12-13 - 19-20

- TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS
- TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUME)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY/HE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "ALL" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS



## Narrative

The following statistics are based on percentage of all teams over the eight seasons examined.

When an artistic director uses "he" pronouns, 16.0 percent were teams of all designers who use "he" pronouns, and 1.5 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 82.5 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 47.1 percent. Teams with more than one designer who uses "she" pronouns were 34.8 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 36.8 percent. With only one designer who uses "she" pronouns in scenic were 3.9 percent. 4.1 percent had only one designer who uses "she" pronouns in lighting, and 1.9 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.6 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.2 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.1 percent. Teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were 0.1 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were less than 0.1 percent. Teams with one designer who uses "she/they" pronouns were less than 0.1 percent, and teams with one designer who uses "she" pronouns and one designer who uses "she/they" pronouns and one designer who uses "they" pronouns were less than 0.1 percent. Teams with one designer who uses "she" pronouns and one designer who use all pronouns were less than 0.1 percent.

When an artistic director uses "she" pronouns, 16.2 percent were teams of all designers who use "he" pronouns, and 2.2 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 81.6 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 40.6 percent. Teams with more than one designer who uses "she" pronouns were 40.0 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 29.5 percent. With only one designer who uses "she" pronouns in scenic were 3.4 percent. 4.8 percent had only one designer who uses "she" pronouns in lighting, and 2.6 percent had only one designer who uses "she" pronouns in sound. Teams with only one designer who uses "she" pronouns in projection/video design were at 0.2 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.5 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she/they" pronouns were at 0.1 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.1 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were 0.2 percent. Teams with one designer who uses "they/he" pronouns and one designer who uses "she" pronouns were 0.1 percent.



## My Notes

This chart began in 2018, in an attempt to examine how the pronouns used by the artistic director correlated with design team compositions.

Some of the higher differences between when artistic directors use "he" pronouns and when artistic directors use "she" pronouns include teams with one costume designer who uses "she" pronouns (7.3 percentage points), and teams with more than one designer who uses "she" pronouns (5.2 percentage points). Collectively when artistic directors use "he" pronouns, teams with designers who use "they" pronouns, designers who use "she/they" pronouns, and designers who use all pronouns are more than 0.4 percent of all design team compositions. Collectively when directors use "she" pronouns, teams with designers who use "they" pronouns, designers who use "she/they" pronouns, and designers who use "they/he" pronouns are 1.0 percent of all design team compositions.

### How-to Equation(s)

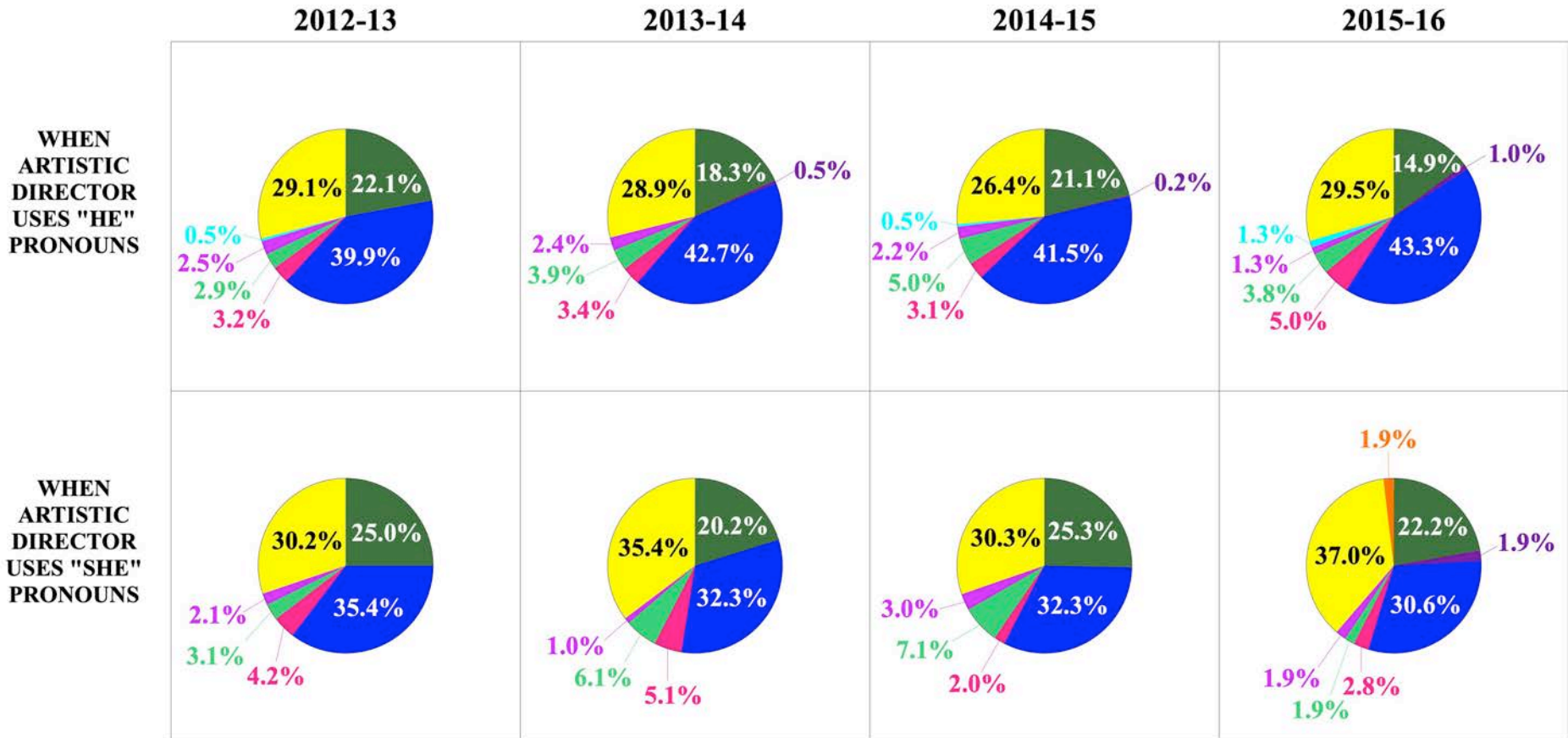
(Number of teams with artistic directors who use "x/y" pronouns with designer(s) who use "x/y" pronouns  
in specific composition of all represented pronoun compositions)  
divided by (number of teams when the artistic director uses "x/y" pronouns) x 100  
= percentage of teams in specific composition of all represented pronoun compositions  
with artistic directors who use "x/y" pronouns

% POSITIONS  
OVER ALL 8 SEASONS

## WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS BETWEEN DESIGN TEAM COMPOSITION AND ARTISTIC DIRECTOR 2012-2016

12-13 - 19-20

- |   |   |  |
|---|---|--|
| <ul style="list-style-type: none"> <li><span style="color: green;">■</span> TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS</li> <li><span style="color: purple;">■</span> TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS</li> <li><span style="color: blue;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUME)</li> <li><span style="color: pink;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)</li> <li><span style="color: lightgreen;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)</li> <li><span style="color: magenta;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)</li> </ul> | <ul style="list-style-type: none"> <li><span style="color: cyan;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)</li> <li><span style="color: yellow;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS</li> <li><span style="color: lightblue;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: orange;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: brown;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: red;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY/HE" PRONOUNS</li> </ul> | <ul style="list-style-type: none"> <li><span style="color: olive;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "ALL" PRONOUNS</li> <li><span style="color: grey;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: tan;">■</span> TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> <li><span style="color: darkred;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS</li> <li><span style="color: darkred;">■</span> TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS &amp; 1 DESIGNER WHO USES "THEY" PRONOUNS</li> </ul> |
|---|---|--|

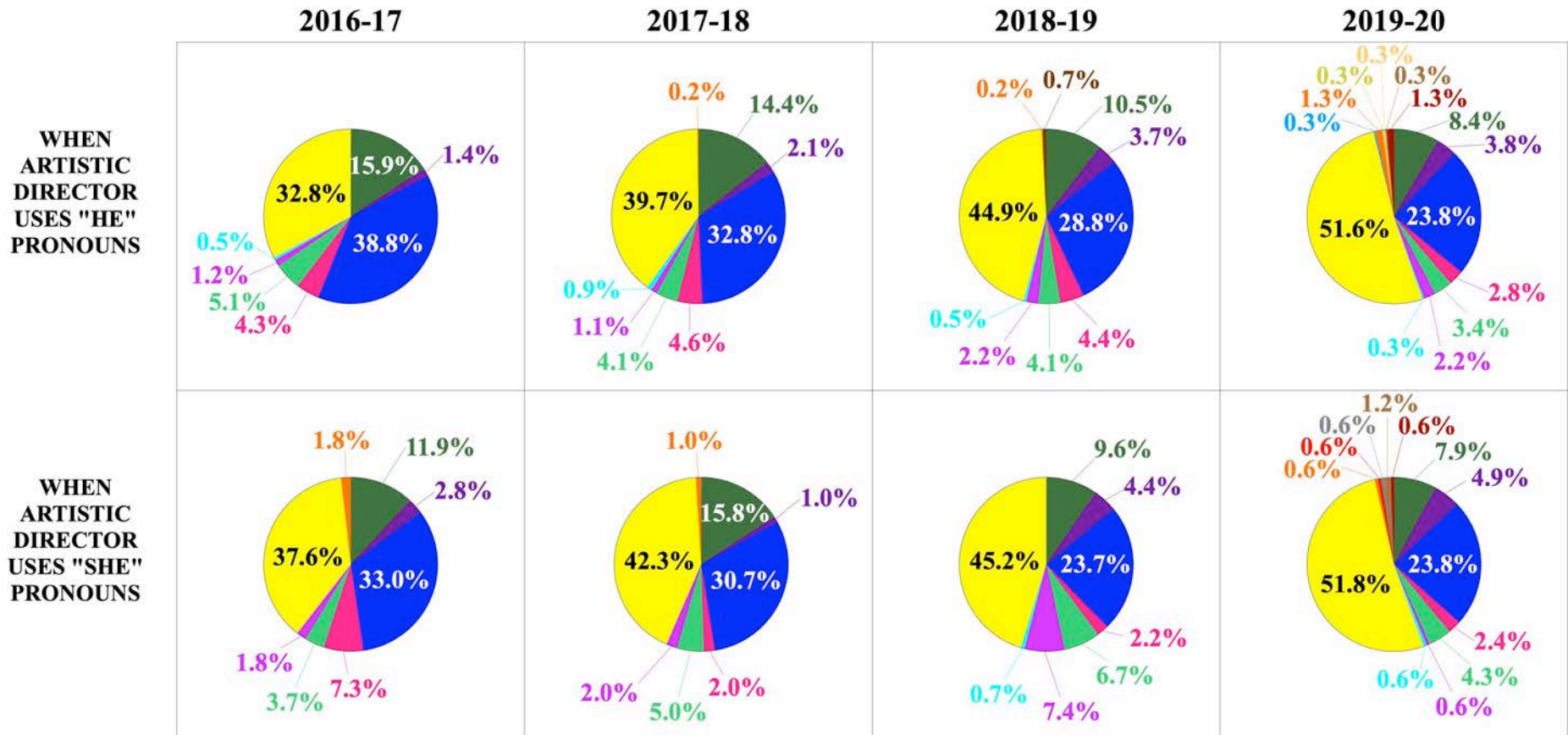


% POSITIONS  
OVER ALL 8 SEASONS

## WHO DESIGNS IN LORT THEATRES BY PRONOUN: YEARLY CORRELATIONS BETWEEN DESIGN TEAM COMPOSITION AND ARTISTIC DIRECTOR 2016-2020

12-13 - 19-20

- TEAMS WITH ALL DESIGNERS WHO USE "HE" PRONOUNS
- TEAMS WITH ALL DESIGNERS WHO USE "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (COSTUME)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SCENIC)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (LIGHTING)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (SOUND)
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS (PROJECTION/VIDEO)
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY/HE" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "ALL" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH ONLY 1 DESIGNER WHO USES "SHE" PRONOUNS, 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS, & 1 DESIGNER WHO USES "THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "SHE/THEY" PRONOUNS
- TEAMS WITH MORE THAN 1 DESIGNER WHO USES "SHE" PRONOUNS & 1 DESIGNER WHO USES "THEY" PRONOUNS



## Narrative

When an artistic director uses "he" pronouns in the 2012-2013 season, 22.1 percent were teams of all designers who use "he" pronouns. Mixed pronoun teams were a total of 77.9 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 48.9 percent. Teams with more than one designer who uses "she" pronouns were 29.1 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 39.9 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.2 percent. 2.9 percent had only one designer who uses "she" pronouns in lighting, and 2.5 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.5 percent.

When an artistic director uses "he" pronouns in the 2013-2014 season, 18.3 percent were teams of all designers who use "he" pronouns and 0.5 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 81.2 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 52.3 percent. Teams with more than one designer who uses "she" pronouns were 28.9 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 42.7 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.4 percent. 3.9 percent had only one designer who uses "she" pronouns in lighting, and 2.4 percent had only one designer who uses "she" pronouns in sound.

When an artistic director uses "he" pronouns in the 2014-15 season, 21.1 percent were teams of all designers who use "he" pronouns, and 0.2 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 78.7 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 52.3 percent. Teams with more than one designer who uses "she" pronouns were 26.4 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 41.5 percent. Teams with only one designer who uses "she" pronouns in scenic were 3.1 percent. 5.0 percent had only one designer who uses "she" pronouns in lighting, and 2.2 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.5 percent.

When an artistic director uses "he" pronouns in the 2015-16 season, 14.9 percent were teams of all designers who use "he" pronouns, and 1.0 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 84.1 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 54.7 percent. Teams with more than one designer who uses "she" pronouns were 29.5 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 43.3 percent. Teams with only one designer who uses "she" pronouns in scenic were 5.0 percent. 3.8 percent had only one designer who uses "she" pronouns in lighting, and 1.3 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 1.3 percent.

When an artistic director uses "he" pronouns in the 2016-17 season, 15.9 percent were teams of all designers who use "he" pronouns, and 1.4 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 82.7 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 49.9 percent. Teams with more than one designer who uses "she" pronouns were 32.8 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 38.8 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.3 percent. 5.1 percent had only one designer who uses "she" pronouns in lighting, and 1.2 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.5 percent.



When an artistic director uses "he" pronouns in the 2017-18 season, 14.4 percent were teams of all designers who use "he" pronouns, and 2.1 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 83.5 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 43.6 percent. Teams with more than one designer who uses "she" pronouns were 39.7 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 32.8 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.6 percent. 4.1 percent had only one designer who uses "she" pronouns in lighting, and 1.1 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.9 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.2 percent.

When an artistic director uses "he" pronouns in the 2018-19 season, 10.5 percent were teams of all designers who use "he" pronouns, and 3.7 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 85.9 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 40.0 percent. Teams with more than one designer who uses "she" pronouns were 44.9 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 28.8 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.4 percent. 4.1 percent had only one designer who uses "she" pronouns in lighting, and 2.2 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.5 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.2 percent, and teams with one designer who uses "she/they" pronouns and one designer who uses "she" pronouns were 0.7 percent.

When an artistic director uses "he" pronouns in the 2019-20 season, 8.4 percent were teams of all designers who use "he" pronouns, and 3.8 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 87.8 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 32.5 percent. Teams with more than one designer who uses "she" pronouns were 51.6 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 23.8 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.8 percent. 3.4 percent had only one designer who uses "she" pronouns in lighting, and 2.2 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.3 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 1.3 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 1.3 percent, and teams with one designer who uses "she" pronouns and one designer who use all pronouns were 0.3 percent. Teams with one designer who uses "she/they" pronouns were 0.3 percent, and teams with one designer who uses "she/they" pronouns and one designer who uses "she" pronouns were 0.3 percent. Teams with one designer who uses "they" pronouns, one designer who uses "she/they" pronouns, and one designer who uses "she" pronouns were 0.3 percent.

When an artistic director uses "she" pronouns in the 2012-13 season, 25.0 percent were teams of all designers who use "he" pronouns. Mixed pronoun teams were a total of 75.0 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 44.8 percent. Teams with more than one designer who uses "she" pronouns were 30.2 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 35.4 percent. Teams with only one designer who uses "she" pronouns in scenic were 4.2 percent. 3.1 percent had only one designer who uses "she" pronouns in lighting, and 2.1 percent had only one designer who uses "she" pronouns in sound.



When an artistic director uses "she" pronouns in the 2013-14 season, 20.2 percent were teams of all designers who use "he" pronouns. Mixed pronoun teams were a total of 79.8 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 44.4 percent. Teams with more than one designer who uses "she" pronouns were 35.4 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 32.3 percent. Teams with only one designer who uses "she" pronouns in scenic were 5.1 percent. 6.1 percent had only one designer who uses "she" pronouns in lighting, and 1.0 percent had only one designer who uses "she" pronouns in sound.

When an artistic director uses "she" pronouns in the 2014-15 season, 25.3 percent were teams of all designers who use "he" pronouns. Mixed pronoun teams were a total of 74.7 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 44.4 percent. Teams with more than one designer who uses "she" pronouns were 30.3 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 32.3 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.0 percent. 7.1 percent had only one designer who uses "she" pronouns in lighting, and 3.0 percent had only one designer who uses "she" pronouns in sound.

When an artistic director uses "she" pronouns in the 2015-16 season, 22.2 percent were teams of all designers who use "he" pronouns, and 1.9 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 75.9 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 37.0 percent. Teams with more than one designer who uses "she" pronouns were 37.0 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 30.6 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.8 percent. 1.9 percent had only one designer who uses "she" pronouns in lighting, and 1.9 percent had only one designer who uses "she" pronouns in sound. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 1.9 percent.

When an artistic director uses "she" pronouns in the 2016-17 season, 11.9 percent were teams of all designers who use "he" pronouns, and 2.8 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 85.3 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 45.9 percent. Teams with more than one designer who uses "she" pronouns were 37.6 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 33.0 percent. Teams with only one designer who uses "she" pronouns in scenic were 7.3 percent. 3.7 percent had only one designer who uses "she" pronouns in lighting, and 1.8 percent had only one designer who uses "she" pronouns in sound. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 1.8 percent.

When an artistic director uses "she" pronouns in the 2017-18 season, 15.8 percent were teams of all designers who use "he" pronouns, and 1.0 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 83.2 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 39.6 percent. Teams with more than one designer who uses "she" pronouns were 42.3 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 30.7 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.0 percent. 5.0 percent had only one designer who uses "she" pronouns in lighting, and 2.0 percent had only one designer who uses "she" pronouns in sound. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 1.0 percent.

When an artistic director uses "she" pronouns in the 2018-19 season, 9.6 percent were teams of all designers who use "he" pronouns, and 4.4 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 85.9 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 40.7 percent. Teams with more than one designer who uses "she" pronouns were 45.2 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 23.7 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.2 percent. 6.7 percent had only one designer who uses "she" pronouns in lighting, and 7.4 percent had only one designer who uses "she" pronouns in sound. With only one designer who uses "she" pronouns in projection/video had 0.7 percent.

When an artistic director uses "she" pronouns in the 2019-20 season, 7.9 percent were teams of all designers who use "he" pronouns, and 4.9 percent were teams of all designers who use "she" pronouns. Mixed pronoun teams were a total of 87.2 percent. Looking deeper at mixed pronoun teams, teams with only one designer who uses "she" pronouns were 31.7 percent. Teams with more than one designer who uses "she" pronouns were 51.8 percent. Of all design teams, teams with only one designer who uses "she" pronouns in costumes were at 23.8 percent. Teams with only one designer who uses "she" pronouns in scenic were 2.4 percent. 4.3 percent had only one designer who uses "she" pronouns in lighting, and 0.6 percent had only one designer who uses "she" pronouns in sound. Teams with only one designer who uses "she" pronouns in video were 0.6 percent. Teams with one designer who uses "they" pronouns and one designer who uses "she" pronouns were 0.6 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "they" pronouns were 0.6 percent, and teams with one designer who uses "she" pronouns and one they/he pronouns designer were 0.6 percent. Teams with more than one designer who uses "she" pronouns and one designer who uses "she/they" pronouns were 1.2 percent. Teams with one designer who uses "she/they" pronouns and one designer who uses "they" pronouns were 0.6 percent.

### **My Notes**

This new chart comes from expanding the question of how the pronouns used by the artistic director correlates with design team compositions to see if these correlations have changed over time.

Over the eight seasons, when artistic directors use "he" pronouns, the percentage of teams with all designers who use "he" pronouns decreased 13.7 percentage points, teams with one costume designer who uses "she" pronouns decreased 16.1 percentage points, and teams with more than one designer who uses "she" pronouns increased 22.5 percentage points. Over the eight seasons, when artistic directors use "she" pronouns, the percentage of teams with all designers who use "he" pronouns decreased 17.1 percentage points, teams with one costume designer who uses "she" pronouns decreased 11.8 percentage points, and teams with more than one designer who uses "she" pronouns increased 21.6 percentage points. In the 2019-20 season, collectively when artistic directors use "he" pronouns, teams with designers who use "they" pronouns, designers who use "she/they" pronouns, and designers who use all pronouns are 3.8 percent of all design team compositions. In the 2019-20 season, collectively when directors use "she" pronouns, teams with designers who use "they" pronouns, designers who use "she/they" pronouns, and designers who use "they/he" pronouns are 3.6 percent of all design team compositions.

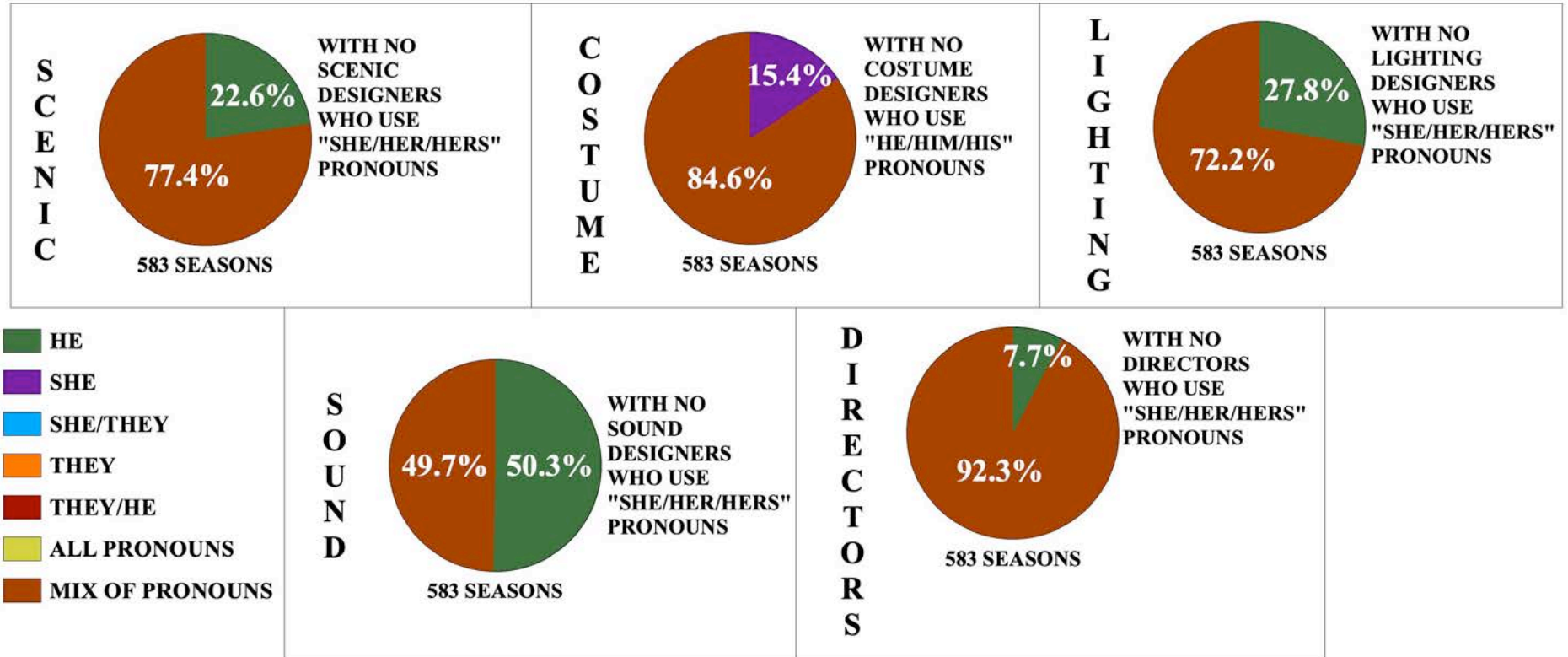
### **How-to Equation(s)**

(Number of teams with artistic directors who use "x/y" pronouns with designer(s) who use "x/y" pronouns in specific composition of all represented pronoun compositions in a specific season)  
divided by (number of teams when the artistic director uses "x/y" pronouns in a specific season) x 100  
= percentage of teams in specific composition of all represented pronoun compositions with artistic directors who use "x/y" pronouns in a specific season

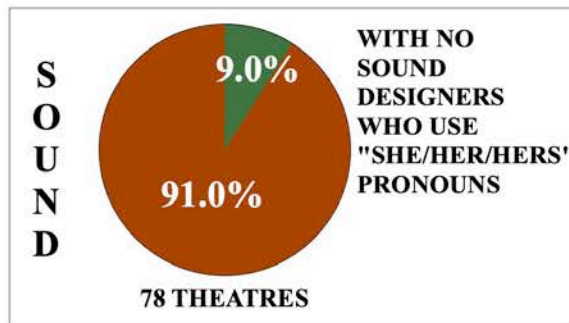
# WHO DESIGNS & DIRECTS IN LORT THEATRES BY PRONOUN: INDIVIDUAL THEATRE SEASONS & THEATRES WITHOUT

12-13 - 19-20

% INDIVIDUAL THEATRE SEASONS OVER ALL 8 SEASONS



% THEATRES OVER ALL 8 SEASONS



## Narrative

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

Only eighteen individual theatre seasons included designs by designers who use "they" pronouns, and only ten individual theatre seasons included designs by designers who use "she/they" pronouns. Only one individual theatre season included designs by designers who use "they/he" pronouns, and only one individual theatre season included designs by designers who use all pronouns. In scenic design, 22.6 percent of 583 individual theatres' seasons had no designers who use "she" pronouns designing. 15.4 percent of the 583 individual theatres' seasons had designers who use "he" pronouns designing costumes. In lighting design, 27.8 percent of the 583 individual theatres' seasons had no designers who use "she" pronouns designing. 50.3 percent of the 583 individual theatres' seasons had no designers who use "she" pronouns designing sound. In directing, 7.7 percent of the 583 individual theatres' seasons had no directors who use "she" pronouns directing.

Of the seventy-eight theatres over the 583 individual theatres' seasons of positions, 9.0 percent never had a single sound designer who uses "she" pronouns design one show.

## My Notes

This chart began in 2018, to really examine how many individual theatrical seasons didn't include designers who use "she" pronouns per each discipline, except in costume design where I looked at designers who use "he" pronouns. It made sense to expand the question from individual theatrical seasons to individual theatres.

Over a quarter of individual theatrical seasons didn't have a designer who uses "she" pronouns design lighting. Over half of individual theatrical seasons didn't have a designer who uses "she" pronouns design sound. Sound design is the only discipline where there are theatres (9.0%) who haven't had a single designer who uses "she" pronouns design sound in all eight seasons studied.

## How-to Equation(s)

(Number of individual theatrical seasons without a designer who uses "she" pronouns in a specific discipline)  
divided by (number of individual theatrical seasons) x 100  
= percentage of individual theatrical seasons without a designer who uses "she" pronouns in a specific discipline

(Number of individual theatres over the eight seasons without a designer who use "she" pronouns in a specific discipline)  
divided by (number of individual theatres) x 100  
= percentage of individual theatres over the eight seasons without a designer who use "she" pronouns in a specific discipline



## Chapter Seven My Notes

In looking over the design team composition charts for this chapter, I thought of all the different choices different people had to make over the eight seasons studied for the 21.9 percentage points increase in teams with more than one designer who uses "she" pronouns. Part of why I wanted to do design team composition charts to begin with was to see if my experience of often being the only designer who uses "she" pronouns was representative or just coincidence. Although there is much work to still be done, having over 50 percent of design teams have more than one person use other than solo "he" pronouns in the 2019-20 season is a solid beginning.

### Chapter Seven Twelve Takeaways

- Over the eight seasons, the percentage of teams of all designers who use "he" pronouns is ten times the percentage of teams of all designers who use "she" pronouns.
- Over the eight seasons, the percentage of teams with one costume designer who uses "she" pronouns is almost the same as the percentage of teams with more than one designer who uses "she" pronouns.
- Collectively teams with designers who use "they" pronouns, designers who use "she/they" pronouns, designers who use "they/he" pronouns, and designers who use all pronouns are 0.7 percent of all design team compositions.
- Over the eight seasons, the percentage of teams with all designers who use "he" pronouns decreased 14.3 percentage points, teams with one costume designer who uses "she" pronouns decreased 14.6 percentage points, and teams with more than one designer who uses "she" pronouns increased 21.9 percentage points.
- Over the eight seasons, some of the higher differences between when directors use "he" pronouns and when directors use "she" pronouns include teams with all designers who use "he" pronouns (6.6 percentage points), teams with one costume designer who uses "she" pronouns (8.1 percentage points), and teams with more than one designer who uses "she" pronouns (11.1 percentage points).
- Over the eight seasons, when directors use "he" pronouns, the percentage of teams with all designers who use "he" pronouns decreased 13.4 percentage points, teams with one costume designer who uses "she" pronouns decreased 12.6 percentage points, and teams with more than one designer who uses "she" pronouns increased 21.6 percentage points.
- Over the eight seasons, when directors use "she" pronouns, the percentage of teams with all designers who use "he" pronouns decreased 10.5 percentage points, teams with one costume designer who uses "she" pronouns decreased 18.9 percentage points, and teams with more than one designer who uses "she" pronouns increased 16.6 percentage points.

- Over the eight seasons, some of the higher differences between when artistic directors use “he” pronouns and when artistic directors use “she” pronouns include teams with one costume designer who uses “she” pronouns (7.3 percentage points), and teams with more than one designer who uses “she” pronouns (5.2 percentage points).
- Over the eight seasons, when artistic directors use “he” pronouns, the percentage of teams with all designers who use “he” pronouns decreased 13.7 percentage points, teams with one costume designer who uses “she” pronouns decreased 16.1 percentage points, and teams with more than one designer who uses “she” pronouns increased 22.5 percentage points.
- Over the eight seasons, when artistic directors use “she” pronouns, the percentage of teams with all designers who use “he” pronouns decreased 17.1 percentage points, teams with one costume designer who uses “she” pronouns decreased 11.8 percentage points, and teams with more than one designer who uses “she” pronouns increased 21.6 percentage points.
- Of the 583 individual theatre seasons, only eighteen individual theatre seasons included designs by designers who use “they” pronouns, and only ten individual theatre seasons included designs by designers who use “she/they” pronouns. Only one individual theatre season included designs by designers who use “they/he” pronouns, and only one individual theatre season included designs by designers who use all pronouns.
- Over half of individual theatrical seasons didn’t have a designer who uses “she” pronouns design sound. Sound design is the only discipline where there are theatres (9.0%) who haven’t had a single designer who uses “she” pronouns design sound in all eight seasons studied.

## **Part Two: Directors & Artistic Directors, 2012-2020**

**Chapter Eight: Directing & Artistic Directors**

**Chapter Nine: Directing in Detail**

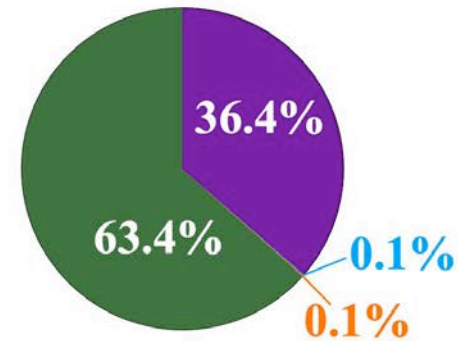
# Chapter Eight: Directing & Artistic Directors

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

12-13 - 19-20

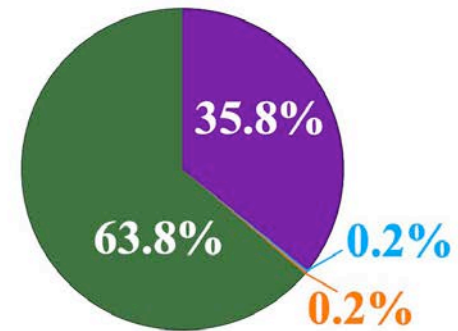
- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- ALL DIRECTORS

%  
POSITIONS  
OVER ALL  
8 SEASONS



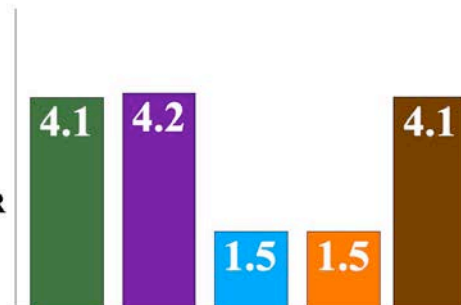
4192 DIRECTOR POSITIONS

%  
DIRECTORS  
OVER ALL  
8 SEASONS



1015 TOTAL DIRECTORS

AVERAGE  
# OF  
SHOWS  
PER DIRECTOR  
OVER ALL  
8 SEASONS



## Narrative

Of the 4192 directing positions over the eight seasons examined, 63.4 percent were filled by directors who use "he" pronouns, 36.4 percent were filled by directors who use "she" pronouns, 0.1 percent by directors who use "she/they" pronouns, and 0.1 percent by directors who use "they" pronouns. Of the 1015 directors, 63.8 percent were directors who use "he" pronouns, 35.8 percent were directors who use "she" pronouns, 0.2 percent were directors who use "she/they" pronouns, and 0.2 percent were directors who use "they" pronouns. Over the eight seasons, directors averaged 4.1 shows, directors who use "he" pronouns averaged 4.1 shows, directors who use "she" pronouns averaged 4.2 shows, directors who use "she/they" pronouns averaged 1.5 shows, and directors who use "they" pronouns averaged 1.5 shows.

## My Notes

This chart began in 2016 because after looking at correlation numbers between directors and designers, I realized I already had the data to make this. I thought this chart might give insight on the theory that if there were more directors who used "she" pronouns in LORT theatres, there would be more designers who use "she" in LORT theatres.

The 35.8 percent of directors who use "she" pronouns hold a slightly bigger percentage of positions at 36.4 percent, which explains the 0.1 show difference in averages between directors who use "he" pronouns and directors who use "she" pronouns.

## How-to Equation(s)

(Number of positions held by directors who use "x/y" pronouns)  
divided by (number of positions total in directing) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns

(Number of directors who use "x/y" pronouns)  
divided by (number of directors total) x 100  
= percentage of total directors who use "x/y" pronouns

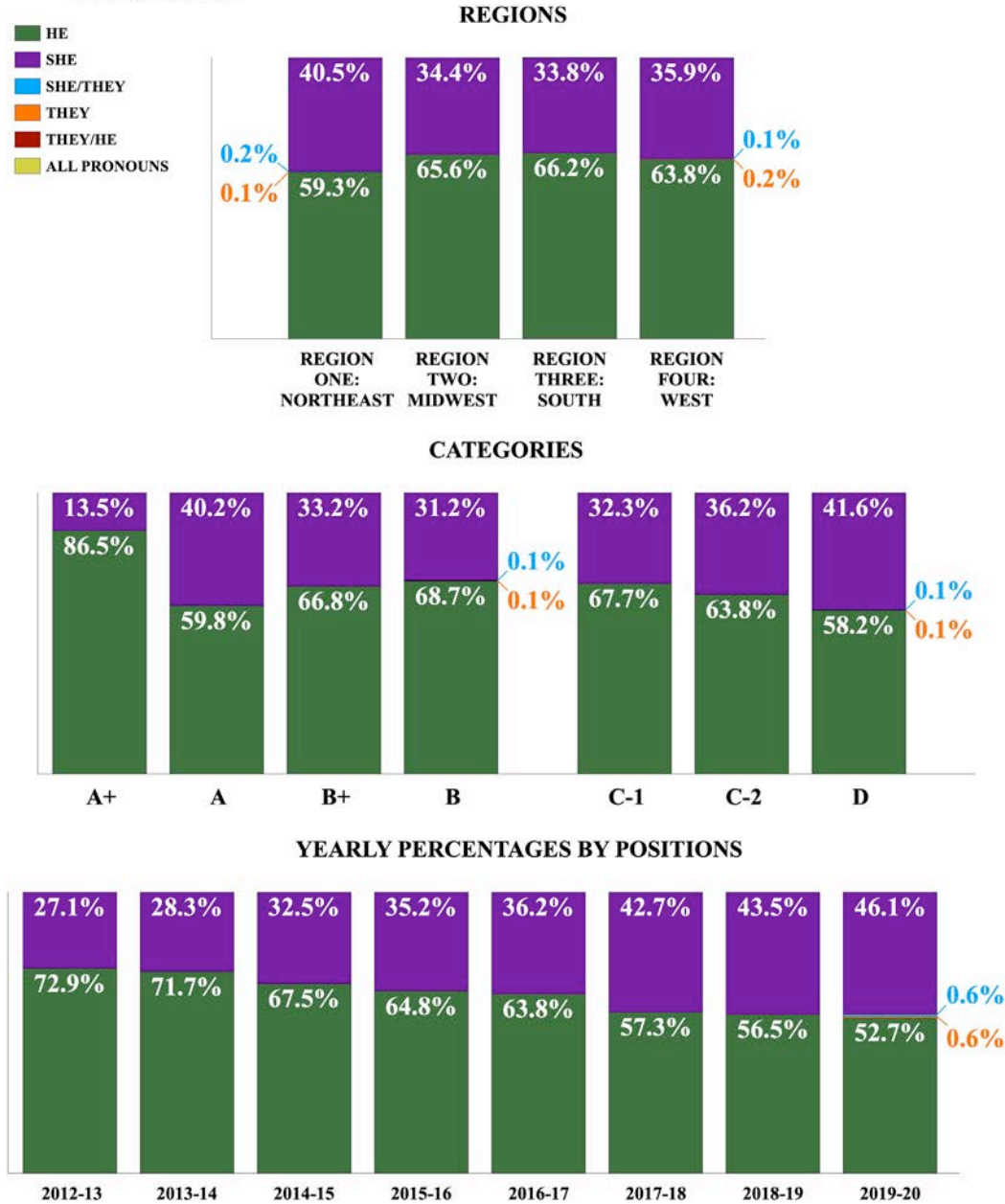
(Total number of directing positions held by directors who use "x/y" pronouns)  
divided by (total number of directors who use "x/y" pronouns)  
= average amount of productions directed by directors who use "x/y" pronouns



**WHO DIRECTS IN LORT THEATRES BY PRONOUN:  
REGIONS, CATEGORIES, & YEARLY PERCENTAGES BY POSITIONS**

% POSITIONS  
OVER ALL 8 SEASONS

12-13 - 19-20



## Narrative

The following statistics are percentages per the four Census regions of the United States over all eight 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 directing, 59.3 percent of all positions were filled by directors who use "he" pronouns, 40.5 percent were filled by directors who use "she" pronouns, 0.2 percent by directors who use "she/they" pronouns, and 0.1 percent by directors who use "they" pronouns in region one: Northeast. 65.6 percent of positions were filled by directors who use "he" pronouns, and 34.4 percent were filled by directors who use "she" pronouns in region two: Midwest. In region three: South, 66.2 percent of positions were filled by directors who use "he" pronouns, and 33.8 percent were filled by directors who use "she" pronouns. 63.8 percent of positions were filled by directors who use "he" pronouns, 35.9 percent were filled by directors who use "she" pronouns, 0.1 percent by directors who use "she/they" pronouns, and 0.2 percent by directors who use "they" pronouns in region four: West.

In directing, 86.5 percent of positions were filled by directors who use "he" pronouns, and 13.5 percent by directors who use "she" pronouns in the A+ category. In the A category, 59.8 percent of positions were filled by directors who use "he" pronouns, and 40.2 percent by directors who use "she" pronouns. 66.8 percent of positions were filled by directors who use "he" pronouns, and 33.2 percent by directors who use "she" pronouns in the B+ category. In the B category, 68.7 percent of positions were filled by directors who use "he" pronouns, 31.2 percent by directors who use "she" pronouns, 0.1 percent by directors who use "she/they" pronouns, and 0.1 percent by directors who use "they" pronouns. 67.7 percent of positions were filled by directors who use "he" pronouns, and 32.3 percent by directors who use "she" pronouns in the C-1 category. In the C-2 category, 63.8 percent of positions were filled by directors who use "he" pronouns, and 36.2 percent by directors who use "she" pronouns. In the D category, 58.2 percent of positions were filled by directors who use "he" pronouns, 41.6 percent by directors who use "she" pronouns, 0.1 percent by directors who use "she/they" pronouns, and 0.1 percent by directors who use "they" pronouns.

From 2012-13 to 2019-20, directors who use "he" pronouns went from 72.9 percent to 71.7 percent to 67.5 percent to 64.8 percent to 63.8 percent to 57.3 percent to 56.5 percent to 52.7 percent of all directing positions filled. Directors who use "she" pronouns went from 27.1 percent to 28.3 percent to 32.5 percent to 35.2 percent to 36.2 percent to 42.7 percent to 43.5 percent to 46.1 percent of all the directing positions filled. In the 2019-20 season, directors who use "she/they" pronouns held 0.6 percent and directors who use "they" pronouns held 0.6 percent of all directing positions filled. Over the eight seasons studied, directors who use "he" pronouns filling positions decreased 20.2 percentage points, and directors who use "she" pronouns filling positions increased 19.0 percentage points.

## My Notes

This chart began in 2016 because after looking at correlation numbers between directors and designers, I realized I already had the data to make this and thought it might be interesting to see if there were differences in representation between regions and categories, and over time.

The percentages of directors who use "she" pronouns are fairly close among the four regions, with a range of 6.7 percentage points. Directors who use "she/they" and directors who use "they" pronouns were represented in region one: northeast and region four: West.

Over the categories, there's a much wider range for percentages of directors who use "she" pronouns, with a 28.1 percentage point range. There are more than twenty-eight times more directing positions in the D category than the A+ category. Directors who use "she/they" and directors who use "they" pronouns were represented in the two categories with the largest number of positions available, the B and D categories.

The percentage of directors who use "she" pronouns increased by 19.0 percentage points from the 2012-13 season to 2019-20 season. Directors who use "she/they" and directors who use "they" pronouns collectively held 1.2 percent of directing positions available the first season represented, in the 2019-20 season.

### How-to Equation(s)

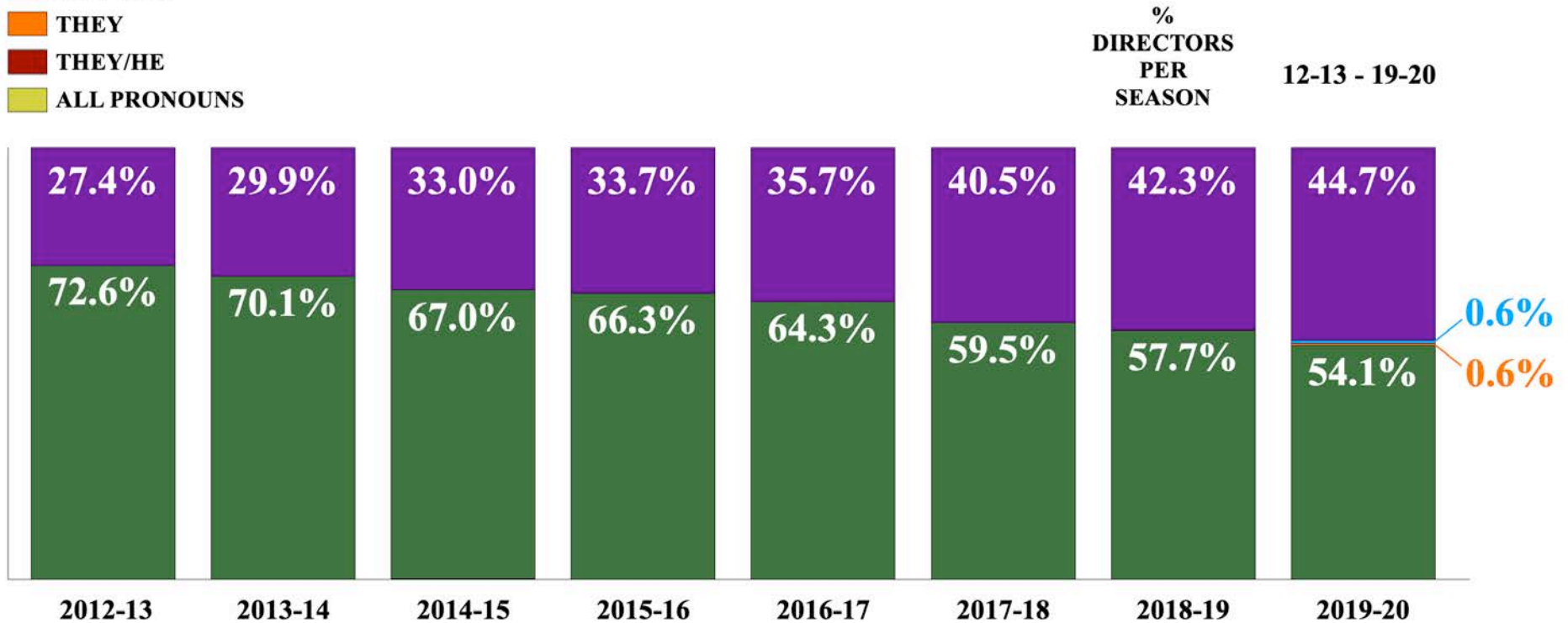
(Number of positions held by directors who use "x/y" pronouns in given region)  
divided by (number of positions total in directing in given region) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns in given region

(Number of positions held by directors who use "x/y" pronouns in given category)  
divided by (number of positions total in directing in given category) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns in given category

(Number of positions held by directors who use "x/y" pronouns in a specific season)  
divided by (number of positions total in directing in a specific season) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns in a specific season

## WHO DIRECTS IN LORT THEATRES BY PRONOUN: YEARLY PERCENTAGES OF DIRECTORS

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS



### Narrative

From 2012-13 to 2019-20, directors who use "he" pronouns went from 72.6 percent to 70.1 percent to 67.0 percent to 66.3 percent to 64.3 percent to 59.5 percent to 57.7 percent to 54.1 percent of all directors working in LORT each season. Directors who use "she" pronouns went from 27.4 percent to 29.9 percent to 33.0 percent to 33.7 percent to 35.7 percent to 40.5 percent to 42.3 percent to 44.7 percent of all directors working in LORT each season. In the 2019-20 season, directors who use "she/they" pronouns were 0.6 percent and directors who use "they" pronouns were 0.6 percent of all directors working in LORT that season. Over the eight seasons studied, directors who use "he" pronouns decreased 18.5 percentage points of all directors working in LORT each season, and directors who use "she" pronouns increased 17.3 percentage points of all directors working in LORT each season.

## My Notes

This new chart came from a question about directors in relation to positions; specifically, are more directors who use "she" pronouns holding LORT directing positions and/or is it that directors who use "she" pronouns are directing more LORT shows. The complicated answer is that the percentage of the pool of directors who use "she" pronouns increased in percentage points over the eight seasons studied. Again, the number of directors in the pool changes from season to season.

### How-to Equation(s)

(Number of directors who use "x/y" pronouns in a specific season)  
divided by (number of directors total in a specific season) x 100  
= percentage of directors who use "x/y" pronouns in a specific season

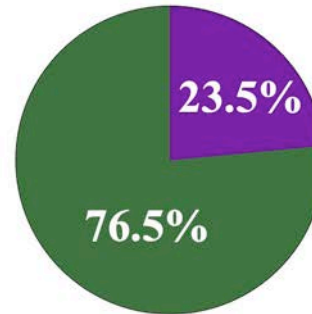


# WHO ARE ARTISTIC DIRECTORS IN LORT THEATRES BY PRONOUN: SEASONS, PRODUCTIONS, & PEOPLE

12-13 - 19-20

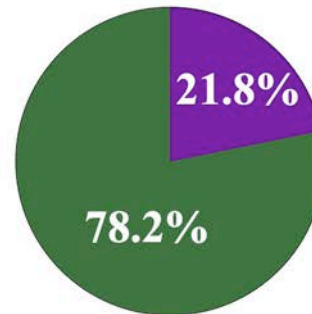
- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

%  
SEASONS  
OVER ALL  
8 SEASONS



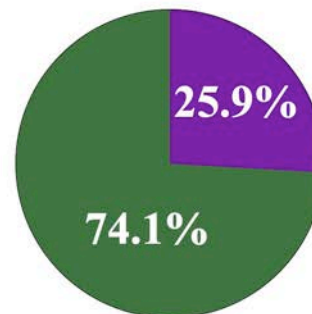
584 TOTAL SEASONS

%  
PRODUCTIONS  
OVER ALL  
8 SEASONS



4194 TOTAL PRODUCTIONS

%  
ARTISTIC  
DIRECTORS  
OVER ALL  
8 SEASONS



108 TOTAL ARTISTIC  
DIRECTORS

## Narrative

Of the 584 seasons, 76.5 percent were led by artistic directors who use "he" pronouns, and 23.5 percent were led by artistic directors who use "she" pronouns. Of the 4194 productions, 78.2 percent were led by artistic directors who use "he" pronouns, and 21.8 percent were led by artistic directors who use "she" pronouns. Artistic directors who use "he" pronouns were 74.1 percent of all 108 artistic directors, and artistic directors who use "she" pronouns were 25.9 percent.

## My Notes

This chart began in 2016 because after looking at correlation numbers between artistic directors and designers and between directors and designers, I realized I already had the data to look at this question.

Artistic directors who use "she" pronouns were 25.9 percent of artistic directors over the eight seasons, and led a slightly lower percentage (-2.4 percentage points) of seasons, and a lower percentage (-4.1 percentage points) of productions. Artistic directors who use "he" pronouns were 74.1 percent of artistic directors over the eight seasons, and led a slightly higher percentage (+2.4 percentage points) of seasons, and a higher percentage (+4.1 percentage points) of productions.

## How-to Equation(s)

(Number of seasons led by artistic directors who use "x/y" pronouns)  
divided by (number of seasons total) x 100  
= percentage of total seasons held by artistic directors who use "x/y" pronouns

(Number of productions with artistic directors who use "x/y" pronouns)  
divided by (number of productions total) x 100  
= percentage of total productions with by artistic directors who use "x/y" pronouns

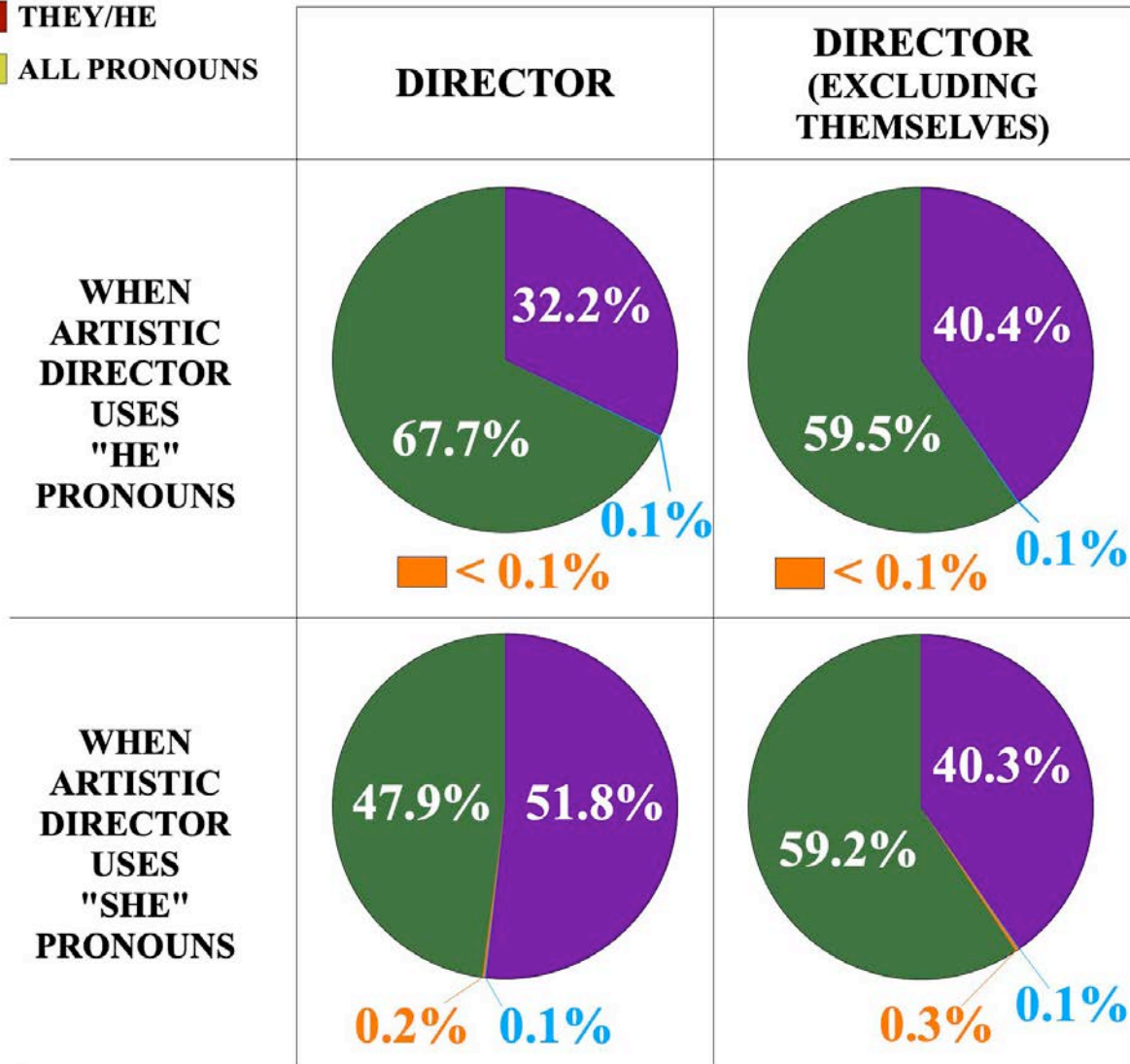
(Number of artistic directors who use "x/y" pronouns)  
divided by (number of artistic directors total) x 100  
= percentage of total artistic directors who use "x/y" pronouns

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

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

% POSITIONS OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

When the artistic director uses "he" pronouns, 67.7 percent of directing positions went to directors who use "he" pronouns, 32.2 percent to directors who use "she" pronouns, 0.1 percent to directors who use "she/they" pronouns, and less than 0.1 percent to directors who use "they" pronouns. When the artistic director uses "she" pronouns, 47.9 percent of directing positions went to directors who use "he" pronouns, 51.8 percent to directors who use "she" pronouns, 0.1 percent to directors who use "she/they" pronouns, and 0.2 percent to directors who use "they" pronouns. Excluding themselves, when the artistic director uses "he" pronouns, 59.5 percent of directing positions went to directors who use "he" pronouns, 40.4 percent to directors who use "she" pronouns, 0.1 percent to directors who use "she/they" pronouns, and less than 0.1 percent to directors who use "they" pronouns. Excluding themselves, when the artistic director uses "she" pronouns, 59.2 percent of directing positions went to directors who use "he" pronouns, 40.3 percent to directors who use "she" pronouns, 0.1 percent to directors who use "she/they" pronouns, and 0.3 percent to directors who use "they" pronouns.

## My Notes

This chart began in 2016 and expanded in 2017 to try to examine the additional question of "are there differences in percentages of directors who use 'she' pronouns if productions directed by the artistic director of the theatre are excluded?" +19.6 percentage points is the significant difference in percentages of directors who use "she" pronouns between when artistic directors use "he" pronouns and artistic directors use "she" pronouns. Excluding when the artistic director of a theatre is the director of a production, the difference shrinks to -0.1 percentage point.

## How-to Equation(s)

(Number of productions directed by directors who use "x/y" pronouns when the artistic director uses "x/y" pronouns)  
divided by (number of productions when the artistic director uses "x/y" pronouns) x 100  
= percentage of productions directed by directors who use "x/y" pronouns when the artistic director uses "x/y" pronouns

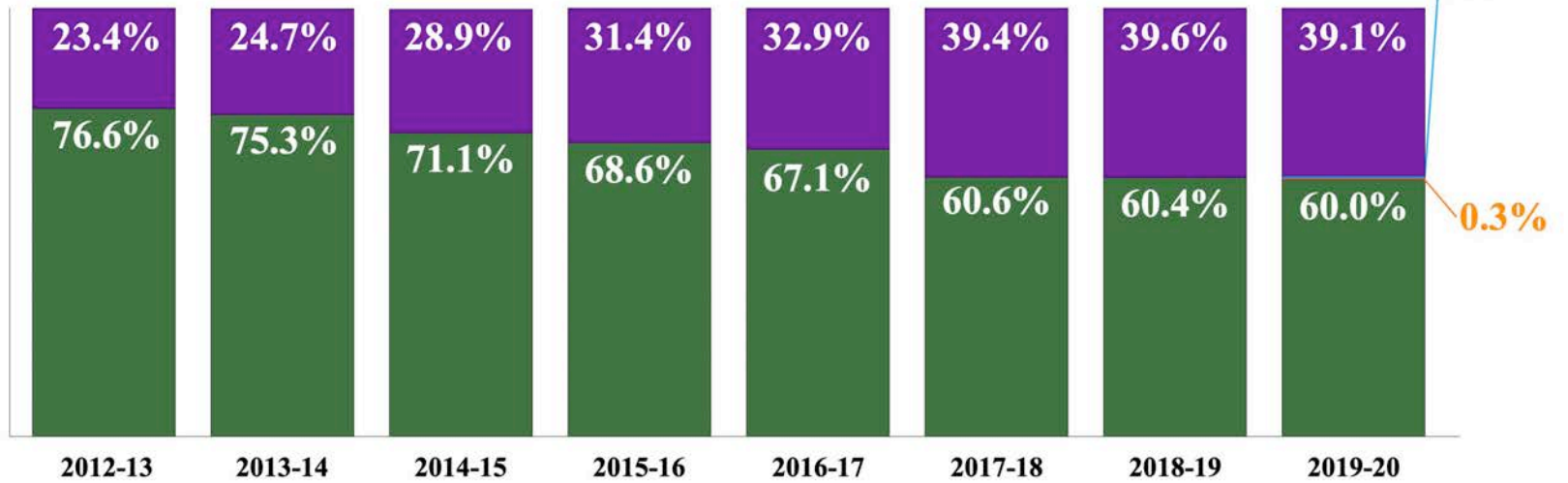
[(Number of productions directed by directors who use "x/y" pronouns when the artistic director uses "x/y" pronouns)  
minus (the productions where the current artistic director is the director)]  
divided by [(number of productions when the artistic director uses "x/y" pronouns)  
minus (the productions where the current artistic director is the director)] x 100  
= percentage of productions directed by directors who use "x/y" pronouns  
when the artistic director uses "x/y" pronouns where the current artistic director is not the director

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

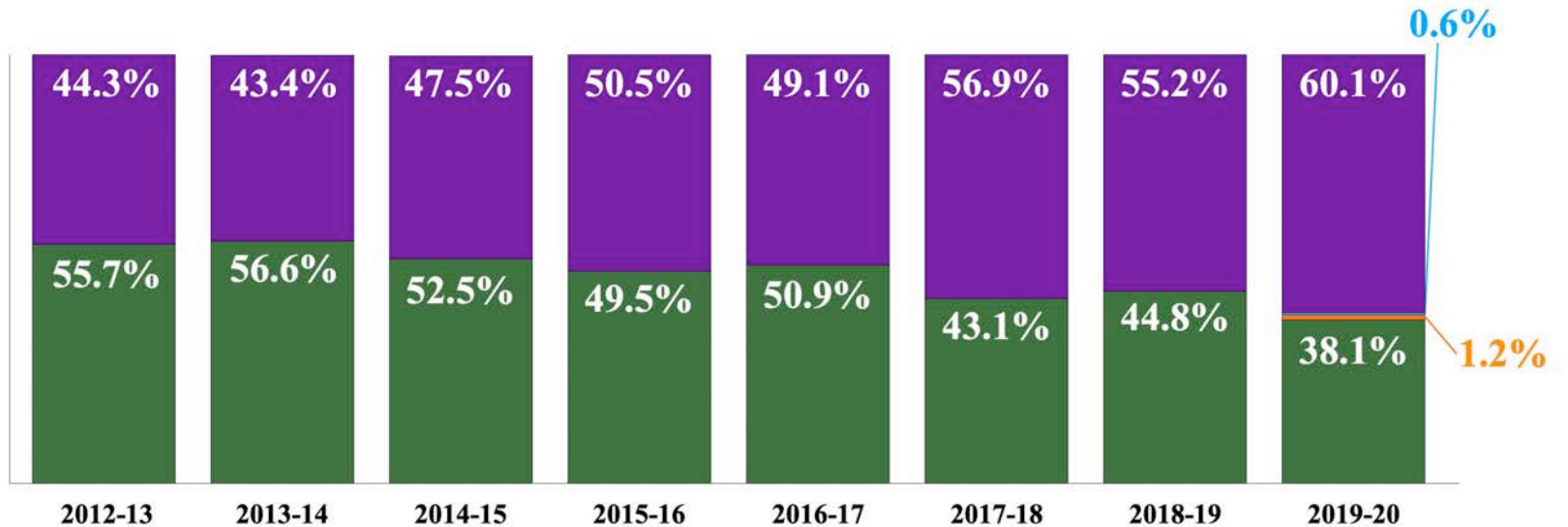
%  
POSITIONS  
PER  
SEASON 12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

**ARTISTIC DIRECTORS WHO USE "HE" PRONOUNS**



**ARTISTIC DIRECTORS WHO USE "SHE" PRONOUNS**





## Narrative

When the artistic director uses "he" pronouns, from 2012-13 to 2019-20, directors who use "he" pronouns went from 76.6 percent to 75.3 percent to 71.1 percent to 68.6 percent to 67.1 percent to 60.6 percent to 60.4 percent to 60.0 percent of all directing positions filled. Directors who use "she" pronouns went from 23.4 percent to 24.7 percent to 28.9 percent to 31.4 percent to 32.9 percent to 39.4 percent to 39.6 percent to 39.1 percent. Directors who use "they" pronouns held 0.3 percent of all directing positions filled in 2019-20. Directors who use "she/they" pronouns held 0.6 percent of all directing positions filled in 2019-20. Over the eight seasons studied, directors who use "he" pronouns filling positions decreased 16.6 percentage points, and directors who use "she" pronouns filling positions increased 15.7 percentage points.

When the artistic director uses "she" pronouns, from 2012-13 to 2019-20, directors who use "he" pronouns went from 55.7 percent to 56.6 percent to 52.5 percent to 49.5 percent to 50.9 percent to 43.1 percent to 44.8 percent to 38.1 percent of all directing positions filled. Directors who use "she" pronouns went from 44.3 percent to 43.4 percent to 47.5 percent to 50.5 percent to 49.1 percent to 56.9 percent to 55.2 percent to 60.1 percent. Directors who use "they" pronouns held 1.2 percent of all directing positions filled in 2019-20. Directors who use "she/they" pronouns held 0.6 percent of all directing positions filled in 2019-20. Over the eight seasons studied, directors who use "he" pronouns filling positions decreased 17.6 percentage points, and directors who use "she" pronouns filling positions increased 15.8 percentage points.

## My Notes

Looking at differences over time, this new chart expands the question of how the pronouns used by the artistic director correlated with differences in directing positions held by directors who use "he" pronouns, directors who use "she" pronouns, directors who use "she/they" pronouns, and directors who use "they" pronouns.

While the increases in directors who use "she" pronouns is almost the same between when artistic directors use "he" pronouns (+15.7 percentage points) and when artistic directors use "she" pronouns (+15.8 percentage points), the percentages of directors who use "she" pronouns were very different in the 2012-13 season. With artistic directors who use "he" pronouns, directors who use "she" pronouns held 23.4 percent of positions available, versus with artistic directors who use "she" pronouns, directors who use "she" pronouns held 44.3 percent of positions available, a difference of 20.9 percentage points. Also to be considered, there is a significant difference in the raw numbers of positions available. With artistic directors who use "he" pronouns, the number of directing positions available ranged from 444 (2012-13) to 335 (2019-20). With artistic directors who use "she" pronouns, the number of directing positions available ranged from 96 (2012-13) to 168 (2019-20). So in 2019-20, although the percentage of positions held by directors who use "she" pronouns is much higher with artistic directors who use "she" pronouns (60.1 percent) than with artistic directors who use "he" pronouns (39.1 percent), the actual amount of positions held by directors who use "she" pronouns is 101 with artistic directors who use "she" pronouns and 131 with artistic directors who use "he" pronouns.

### **How-to Equation(s)**

(Number of productions directed by directors who use "x/y" pronouns  
when the artistic director uses "x/y" pronouns in a specific season)  
divided by (number of productions when the artistic director uses "x/y" pronouns in a specific season) x 100  
= percentage of productions directed by directors who use "x/y" pronouns  
when the artistic director uses "x/y" pronouns in a specific season

## Chapter Eight My Notes

### Comparing Who Directs in LORT Theatres by Pronoun: Yearly Percentages of Positions with Who Directs in LORT Theatres by Pronoun: Yearly Percentages of Directors

The total number of both directing positions and directors in LORT theatres varies season by season. It's often said that the more directors who use "she" or "she/they" or "they" pronouns, the more positions will be held by more directors who use "she" or "she/they" or "they" pronouns. The following attempts to see if this theory is true.

The range of differences between directors using "she" pronouns and directing positions held by directors using "she" pronouns ranges in from -1.6 percentage points (2014-15) to +2.2 percentage points (2017-18). The range of differences between directors using "he" pronouns and directing positions held by directors using "he" pronouns ranges in from +1.6 percentage points (2014-15) to -2.2 percentage points (2017-18).

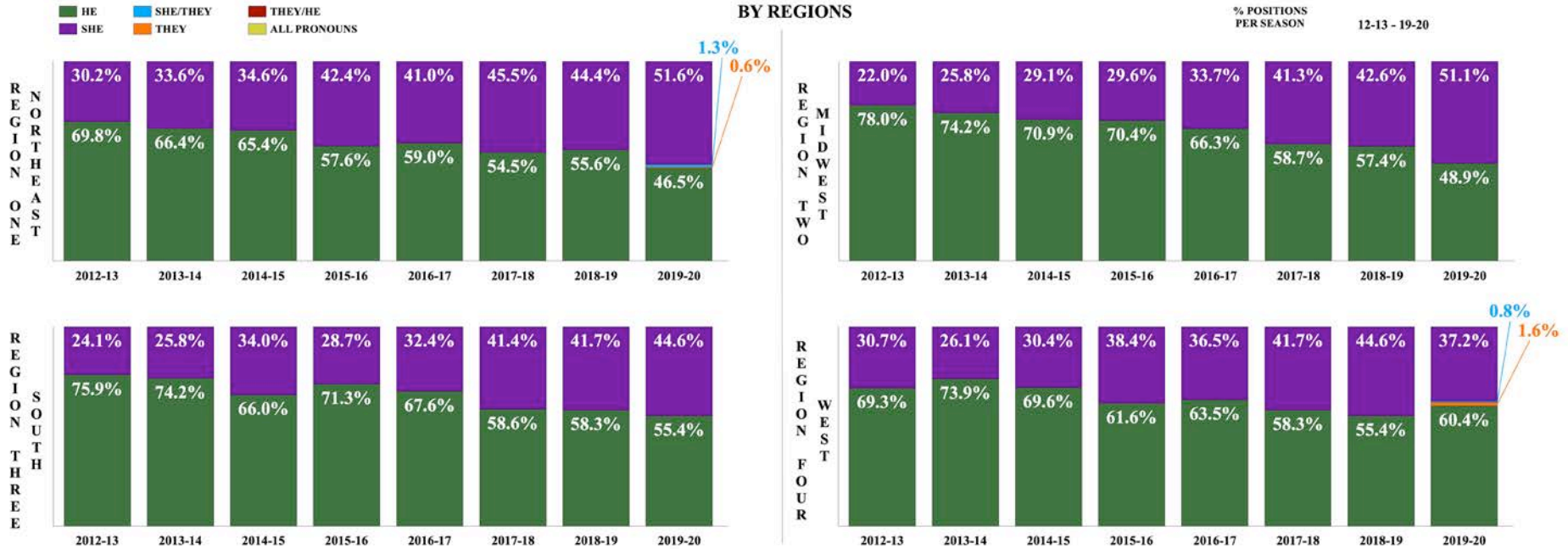
### Chapter Eight Ten Takeaways

- Over the eight seasons, the 35.8 percent of directors who use "she" pronouns hold a slightly bigger percentage of positions at 36.4 percent, which explains the 0.1 show difference in averages between directors who use "he" pronouns and directors who use "she" pronouns.
- Over the eight seasons, the percentages of directors who use "she" pronouns are fairly close among the four regions, with a range of 6.7 percentage points.
- Over the categories, there's a much wider range for percentages of directors who use "she" pronouns, with a 28.1 percentage point range.
- The percentage of directors who use "she" pronouns increased by 19.0 percentage points from the 2012-13 season to 2019-20 season.
- Over the eight seasons studied, directors who use "he" pronouns decreased 18.5 percentage points of all directors working in LORT each season, and directors who use "she" pronouns increased 17.3 percentage points of all directors working in LORT each season.
- Artistic directors who use "she" pronouns were 25.9 percent of artistic directors over the eight seasons, and led a slightly lower percentage (-2.4 percentage points) of seasons, and a lower percentage (-4.1 percentage points) of productions. Artistic directors who use "he" pronouns were 74.1 percent of artistic directors over the eight seasons, and led a slightly higher percentage (+2.4 percentage points) of seasons, and a higher percentage (+4.1 percentage points) of productions.

- Over the eight seasons, +19.6 percentage points is the significant difference in percentages of directors who use “she” pronouns between when artistic directors use “he” pronouns and artistic directors use “she” pronouns. Excluding when the artistic director of a theatre is the director of a production, the difference shrinks to -0.1 percentage point.
- Over the eight seasons studied, directors who use “he” pronouns filling positions decreased 17.6 percentage points, and directors who use “she” pronouns filling positions increased 15.8 percentage points.
- While the increases in directors who use “she” pronouns is almost the same between when artistic directors use “he” pronouns (+15.7 percentage points) and when artistic directors use “she” pronouns (+15.8 percentage points), the percentages of directors who use “she” pronouns were very different in the 2012-13 season. With artistic directors who use “he” pronouns, directors who use “she” pronouns held 23.4 percent of positions available, versus with artistic directors who use “she” pronouns, directors who use “she” pronouns held 44.3 percent of positions available, a difference of 20.9 percentage points.
- There is a significant difference in the raw numbers of directing positions available between artistic directors who use “he” pronouns and artistic directors who use “she” pronouns. With artistic directors who use “he” pronouns, the number of directing positions available ranged from 444 (2012-13) to 335 (2019-20). With artistic directors who use “she” pronouns, the number of directing positions available ranged from 96 (2012-13) to 168 (2019-20).

# Chapter Nine: Directing in Detail

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



## Narrative

In region one: Northeast, from 2012-13 to 2019-20, directors who use “he” pronouns went from 69.8 percent to 66.4 percent to 65.4 percent to 57.6 percent to 59.0 percent to 54.5 percent to 55.6 percent to 46.5 percent of all directing positions filled each season. Directors who use “she” pronouns went from 30.2 percent to 33.6 percent to 34.6 percent to 42.4 percent to 41.0 percent to 45.5 percent to 44.4 percent to 51.6 percent of all directing positions filled each season. In the 2019-20 season, directors who use “she/they” pronouns filled 1.3 percent and directors who use “they” pronouns filled 0.6 percent of all directing positions filled that season. Over the eight seasons studied, directors who use “he” pronouns filling directing positions decreased 23.3 percentage points, while directors who use “she” pronouns filling directing positions increased 21.4 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, directors who use “he” pronouns went from 78.0 percent to 74.2 percent to 70.9 percent to 70.4 percent to 66.3 percent to 58.7 percent to 57.4 percent to 48.9 percent of all directing positions filled each season. Directors who use “she” pronouns went from 22.0 percent to 25.8 percent to 29.1 percent to 29.6 percent to 33.7 percent to 41.3 percent to 42.6 percent to 51.1 percent of all directing positions filled each season. Over the eight seasons studied, directors who use “he” pronouns filling directing positions decreased 29.1 percentage points, while directors who use “she” pronouns filling directing positions increased 29.1 percentage points.



In region three: South, from 2012-13 to 2019-20, directors who use "he" pronouns went from 75.9 percent to 74.2 percent to 66.0 percent to 71.3 percent to 67.6 percent to 58.6 percent to 58.3 percent to 55.4 percent of all directing positions filled each season. Directors who use "she" pronouns went from 24.1 percent to 25.8 percent to 34.0 percent to 28.7 percent to 32.4 percent to 41.4 percent to 41.7 percent to 44.6 percent of all directing positions filled each season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 20.5 percentage points, while directors who use "she" pronouns filling directing positions increased 20.5 percentage points.

In region four: West, from 2012-13 to 2019-20, directors who use "he" pronouns went from 69.3 percent to 73.9 percent to 69.6 percent to 61.6 percent to 63.5 percent to 58.3 percent to 55.4 percent to 60.4 percent of all directing positions filled each season. Directors who use "she" pronouns went from 30.7 percent to 26.1 percent to 30.4 percent to 38.4 percent to 36.5 percent to 41.7 percent to 44.6 percent to 37.2 percent of all directing positions filled each season. In the 2019-20 season, directors who use "she/they" pronouns filled 0.8 percent and directors who use "they" pronouns filled 1.6 percent of all directing positions filled that season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 8.9 percentage points, while directors who use "she" pronouns filling directing positions increased 6.5 percentage points.

### **My Notes**

This chart started in 2018, after I asked on Facebook if anyone could think of any questions that could be answered by my current data that I hadn't done yet. My wonderful best friend asked about differences between regions, and thus these charts on yearly percentages of positions per region were born.

Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 23.3 percentage points in region one: Northeast, decreased 29.1 percentage points in region two: Midwest, decreased 20.5 percentage points in region three: South, and decreased 8.9 percentage points in region four: West. The range of decrease of directors who use "he" pronouns filling directing positions in percentage points among all four regions is 20.2 percentage points.

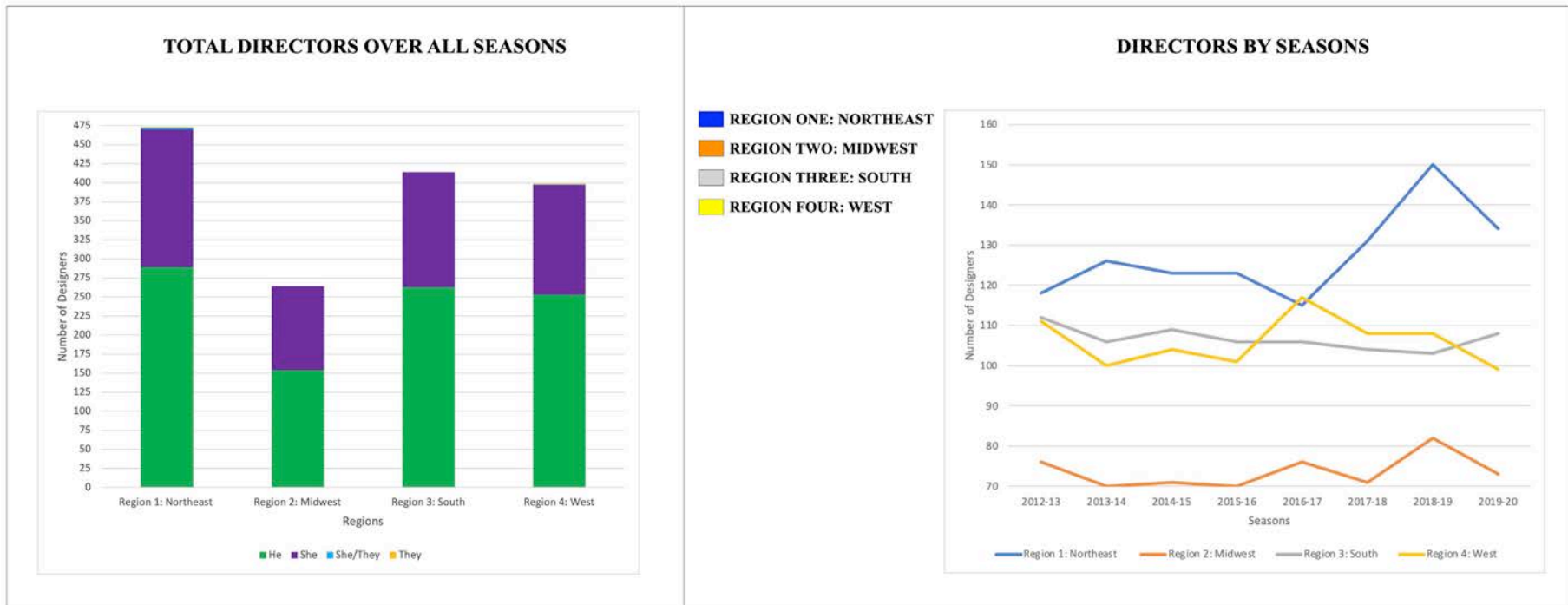
Over the eight seasons studied, directors who use "she" pronouns filling directing positions increased 21.4 percentage points in region one: Northeast, increased 29.1 percentage points in region two: Midwest, increased 20.5 percentage points in region three: South, and increased 6.5 percentage points in region four: West. The range of increase of directors who use "she" pronouns filling directing positions in percentage points among all four regions is 22.6 percentage points.

### **How-to Equation(s)**

Number of positions held by directors who use "x/y" pronouns, in a specific region, in a specific season)  
divided by (number of directing positions total, in a specific region, in a specific season) x 100  
= percentage of all positions held by directors who use "x/y" pronouns, in a specific region, in a specific season

## WHO DIRECTS IN LORT THEATRES BY PRONOUN: DIRECTORS BY REGIONS, PART ONE

12-13 - 19-20



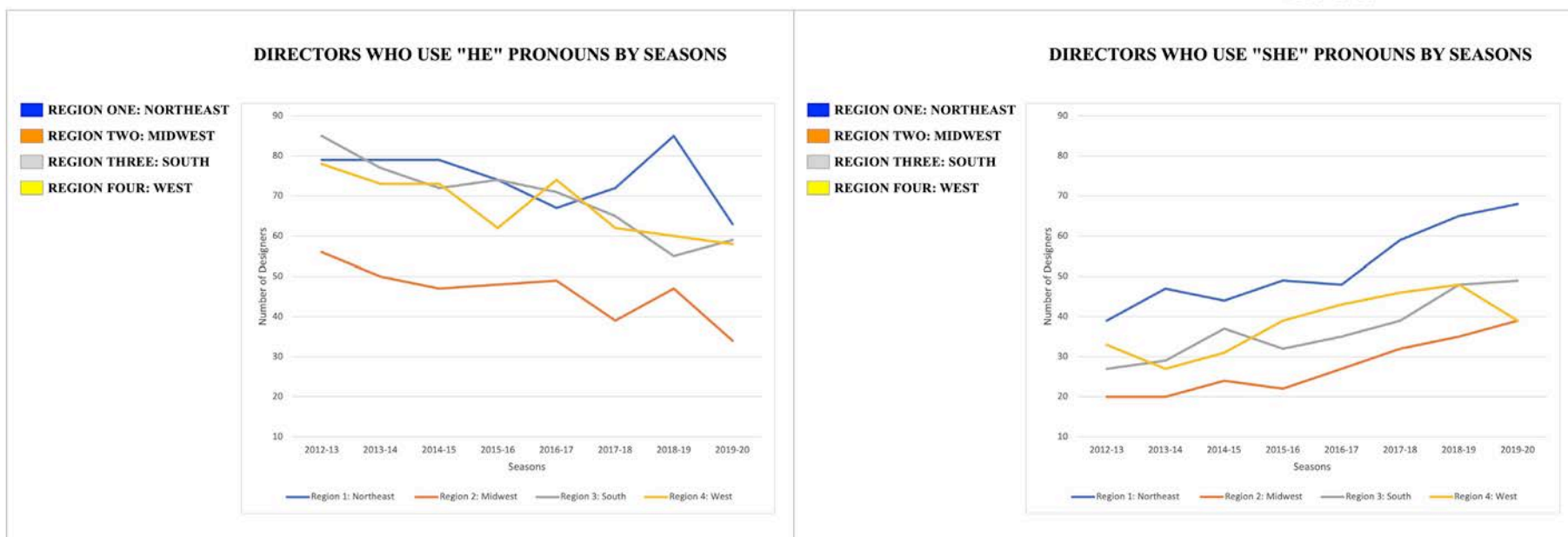
### Narrative

Over the 2012-13 through 2019-20 seasons, there were 1015 directors, many of whom worked in multiple regions. Over the eight seasons studied, 473 directors worked in region one: Northeast, made up of 289 directors who use "he" pronouns, 181 directors who use "she" pronouns, two directors who use "she/they" pronouns, and one director who uses "they" pronouns. 264 directors worked in region two: Midwest over the eight seasons studied, made up of 154 directors who use "he" pronouns and 110 directors who use "she" pronouns. Over the eight seasons studied, 414 directors worked region three: South, made up of 263 directors who use "he" pronouns and 151 directors who use "she" pronouns. 399 directors worked in region four: West over the eight seasons studied, made up of 253 directors who use "he" pronouns, 144 directors who use "she" pronouns, one director who uses "she/they" pronouns, and one director who uses "they" pronouns.

In region one: Northeast, from 2012-13 to 2019-20, the number of directors went from 118 to 126 to 123 to 123 to 115 to 131 to 150 to 134. In region two: Midwest, from 2012-13 to 2019-20, the number of directors went from seventy-six to seventy to seventy-one to seventy to seventy-six to seventy-one to eighty-two to seventy-three. In region three: South, from 2012-13 to 2019-20, the number of directors went from 112 to 106 to 109 to 106 to 106 to 104 to 103 to 108. In region four: West, from 2012-13 to 2019-20, the number of directors went from 111 to one hundred to 104 to 101 to 117 to 108 to 108 to ninety-nine.

WHO DIRECTS IN LORT THEATRES BY PRONOUN: DIRECTORS BY REGIONS, PART TWO

12-13 - 19-20



In region one: Northeast, from 2012-13 to 2019-20, the number of directors who use "he" pronouns went from seventy-nine to seventy-nine to seventy-nine to seventy-four to sixty-seven to seventy-two to eighty-five to sixty-three. In region two: Midwest, from 2012-13 to 2019-20, the number of directors who use "he" pronouns went from fifty-six to fifty to forty-seven to forty-eight to forty-nine to thirty-nine to forty-seven to thirty-four. In region three: South, from 2012-13 to 2019-20, the number of directors who use "he" pronouns went from eighty-five to seventy-seven to seventy-two to seventy-four to seventy-one to sixty-five to fifty-five to fifty-nine. In region four: West, from 2012-13 to 2019-20, the number of directors who use "he" pronouns went from seventy-eight to seventy-three to seventy-three to sixty-two to seventy-four to sixty-two to sixty to fifty-eight.

In region one: Northeast, from 2012-13 to 2019-20, the number of directors who use "she" pronouns went from thirty-nine to forty-seven to forty-four to forty-nine to forty-eight to fifty-nine to sixty-five to sixty-eight. In region two: Midwest, from 2012-13 to 2019-20, the number of directors who use "she" pronouns went from twenty to twenty to twenty-four to twenty-two to twenty-seven to thirty-two to thirty-five to thirty-nine. In region three: South, from 2012-13 to 2019-20, the number of directors who use "she" pronouns went from twenty-seven to twenty-nine to thirty-seven to thirty-two to thirty-five to thirty-nine to forty-eight to forty-nine. In region four: West, from 2012-13 to 2019-20, the number of directors who use "she" pronouns went from thirty-three to twenty-seven to thirty-one to thirty-nine to forty-three to forty-six to forty-eight to thirty-nine.

In region one: Northeast, in the 2019-20 season, there were two directors who use "she/they" pronouns and one director who uses "they" pronouns. In region four: West, in the 2019-20 season, there was one director who uses "she/they" pronouns and one director who uses "they" pronouns.

## My Notes

This new chart came from wanting to know how many individual directors worked in each region, and if that number changed over time. Note that these are not positions, these numbers are individual directors, whether they were hired once or five times in a region. Also note that many directors design in multiple regions, and are counted once in each region they worked. I purposely kept the Y axis the same between directors who use "he" pronouns and directors who use "she" pronouns to make them easy to compare to each other.

In region one: Northeast, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons until the 2013-14 season, less than three-quarters that of directors who use "he" pronouns until the 2017-18 season, and was more than that of directors who use "he" pronouns in 2019-20. In region two: Midwest, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons except in the 2014-15, 2016-17, and 2018-19 seasons, less than three-quarters that of directors who use "he" pronouns except the 2017-18 season, and was more than that of directors who use "he" pronouns in 2019-20. In region three: South, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons except the 2014-15 season, and after that until the 2017-18 season, and less than three-quarters that of directors who use "he" pronouns until the 2018-19 season. In region four: West, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons until the 2015-16 season, and less than three-quarters that of directors who use "he" pronouns except the 2018-19 season.

There are no how-to equations for this chart, as these are all raw numbers.

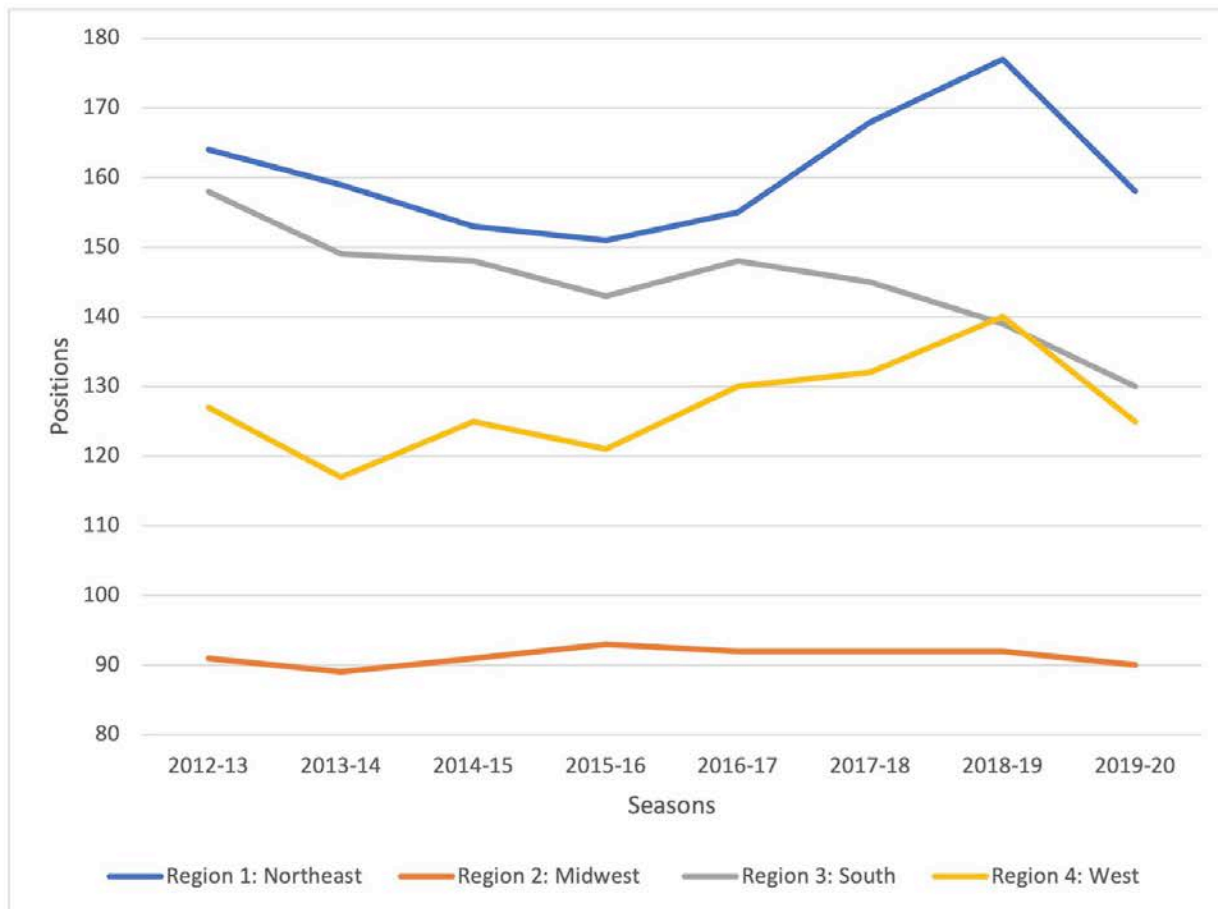
# WHO DIRECTS IN LORT THEATRES BY PRONOUN: DIRECTING POSITIONS BY REGIONS

12-13 - 19-20

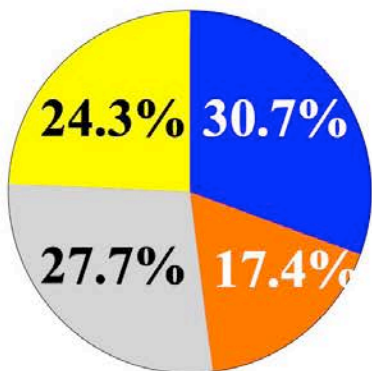
**% POSITIONS  
OVER ALL 8 SEASONS**

## YEARLY DIRECTING POSITIONS BY REGIONS

- REGION ONE: NORTHEAST
- REGION TWO: MIDWEST
- REGION THREE: SOUTH
- REGION FOUR: WEST



## DIRECTING POSITIONS



**4192 TOTAL DIRECTING POSITIONS**



## **Narrative**

Of the 4192 directing positions available during the eight seasons studied, 30.7 percent were in region one: Northeast, 17.4 percent were in region two: Midwest, 27.7 percent were in region three: South, and 24.3 percent were in region four: West.

In region one: Northeast, from 2012-13 to 2019-20, the number of directing positions went from 164 to 159 to 153 to 151 to 155 to 168 to 177 to 158. In region two: Midwest, from 2012-13 to 2019-20, the number of directing positions went from ninety-one to eighty-nine to ninety-one to ninety-three to ninety-two to ninety-two to ninety-two to ninety. In region three: South, from 2012-13 to 2019-20, the number of directing positions went from 158 to 149 to 148 to 143 to 148 to 145 to 139 to 130. In region four: West, from 2012-13 to 2019-20, the number of directing positions went from 127 to 117 to 125 to 121 to 130 to 132 to 140 to 125.

## **My Notes**

This new chart came from wanting to know how many directing positions happened in each region, and if that number changed over time.

All region percentages of directing positions are within 0.1 percentage point of the percentages of productions per region. Looking at the yearly numbers, the number of directing positions in any one region in any one season ranged from eighty-nine to 177 directing positions.

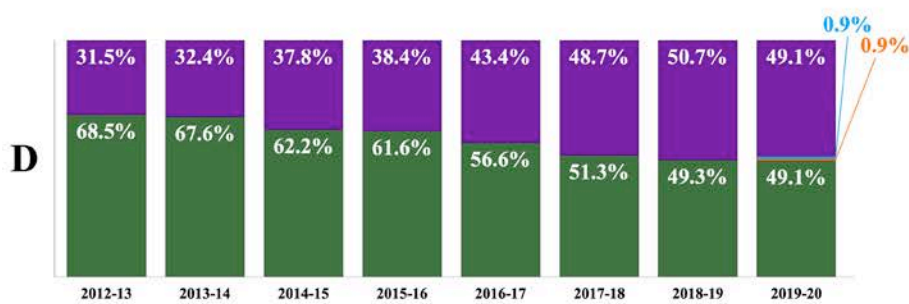
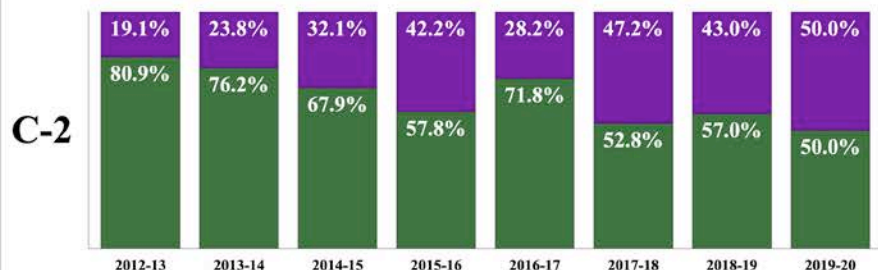
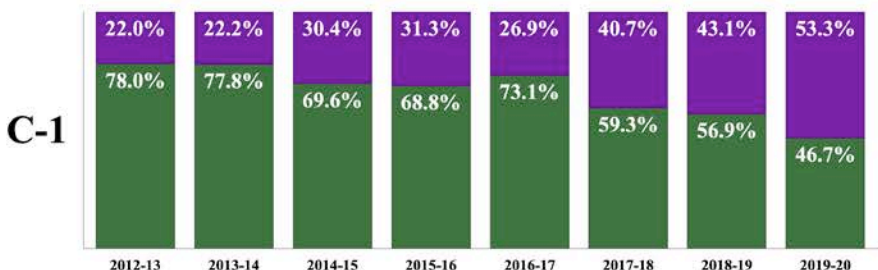
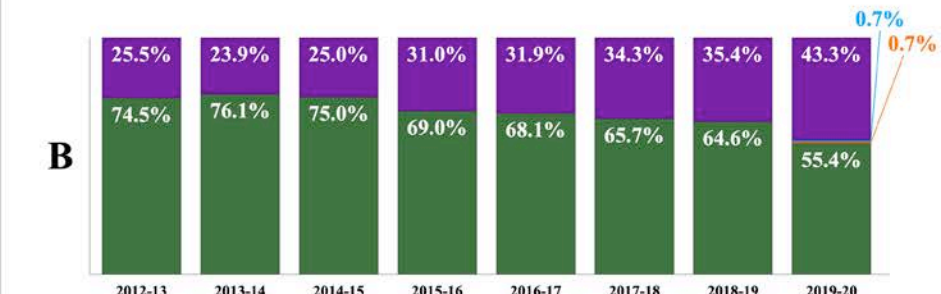
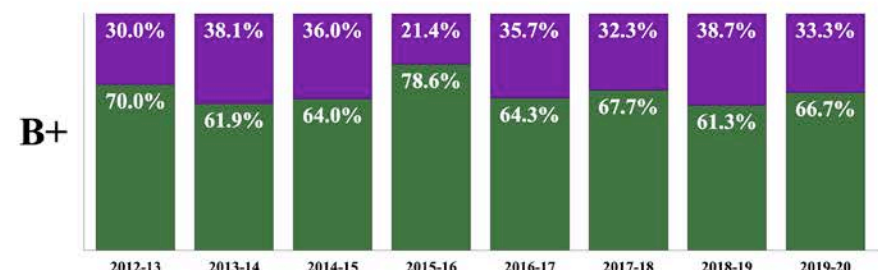
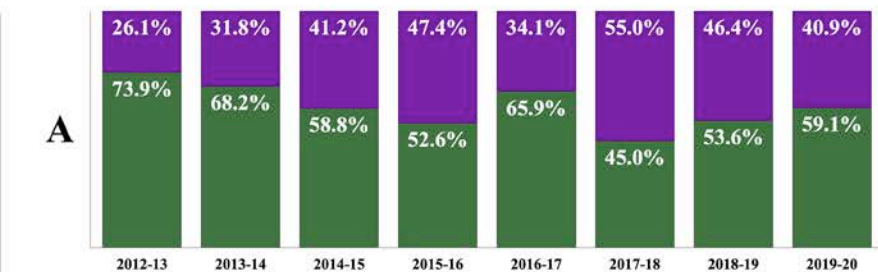
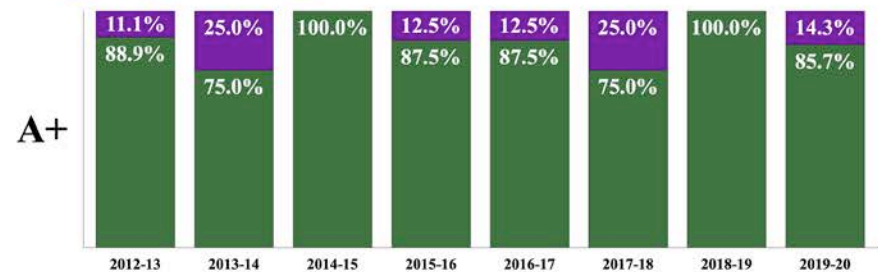
## **How-to Equation(s)**

(Number of directing positions in a specific region)  
divided by (number of directing positions total) x 100  
= percentage of directing positions in a specific region

For the yearly directing positions by regions, there are no how-to equations for this chart, as these are all raw numbers.

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

HE SHE/THEY THEY/HE SHE SHE/THEY ALL PRONOUNS



## Narrative

In the A+ category, from 2012-13 to 2019-20, directors who use "he" pronouns went from 88.9 percent to 75.0 percent to 100.0 percent to 87.5 percent to 87.5 percent to 75.0 percent to 100.0 percent to 85.7 percent of all directing positions filled each season. Directors who use "she" pronouns went from 11.1 percent to 25.0 percent to 0.0 percent to 12.5 percent to 12.5 percent to 25.0 percent to 0.0 percent to 14.3 percent of all directing positions filled each season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 3.2 percentage points, while directors who use "she" pronouns filling directing positions increased 3.2 percentage points.

In the A category, from 2012-13 to 2019-20, directors who use "he" pronouns went from 73.9 percent to 68.2 percent to 58.8 percent to 52.6 percent to 65.9 percent to 45.0 percent to 53.6 percent to 59.1 percent of all directing positions filled each season. Directors who use "she" pronouns went from 26.1 percent to 31.8 percent to 41.2 percent to 47.4 percent to 34.1 percent to 55.0 percent to 46.4 percent to 40.9 percent of all directing positions filled each season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 14.8 percentage points, while directors who use "she" pronouns filling directing positions increased 14.8 percentage points.

In the B+ category, from 2012-13 to 2019-20, directors who use "he" pronouns went from 70.0 percent to 61.9 percent to 64.0 percent to 78.6 percent to 64.3 percent to 67.7 percent to 61.3 percent to 66.7 percent of all directing positions filled each season. Directors who use "she" pronouns went from 30.0 percent to 38.1 percent to 36.0 percent to 21.4 percent to 35.7 percent to 32.3 percent to 38.7 percent to 33.3 percent of all directing positions filled each season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 3.3 percentage points, while directors who use "she" pronouns filling directing positions increased 3.3 percentage points.

In the B category, from 2012-13 to 2019-20, directors who use "he" pronouns went from 74.5 percent to 76.1 percent to 75.0 percent to 69.0 percent to 68.1 percent to 65.7 percent to 64.6 percent to 55.4 percent of all directing positions filled each season. Directors who use "she" pronouns went from 25.5 percent to 23.9 percent to 25.0 percent to 31.0 percent to 31.9 percent to 34.3 percent to 35.4 percent to 43.3 of all directing positions filled each season. In the 2019-20 season, directors who use "she/they" pronouns filled 0.7 percent and directors who use "they" pronouns filled 0.7 percent of all directing positions filled that season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 19.1 percentage points, while directors who use "she" pronouns filling directing positions increased 17.8 percentage points.

In the C-1 category, from 2012-13 to 2019-20, directors who use "he" pronouns went from 78.0 percent to 77.8 percent to 69.6 percent to 68.8 percent to 73.1 percent to 59.3 percent to 56.9 percent to 46.7 percent of all directing positions filled each season. Directors who use "she" pronouns went from 22.0 percent to 22.2 percent to 30.4 percent to 31.3 percent to 26.9 percent to 40.7 percent to 43.1 percent to 53.3 percent of all directing positions filled each season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 31.3 percentage points, while directors who use "she" pronouns filling directing positions increased 31.3 percentage points.

In the C-2 category, from 2012-13 to 2019-20, directors who use "he" pronouns went from 80.9 percent to 76.2 percent to 67.9 percent to 57.8 percent to 71.8 percent to 52.8 percent to 57.0 percent to 50.0 percent of all directing positions filled each season. Directors who use "she" pronouns went from 19.1 percent to 23.8 percent to 32.1 percent to 42.2 percent to 28.2 percent to 47.2 percent to 43.0 percent to 50.0 percent of all directing positions filled each season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 30.9 percentage points, while directors who use "she" pronouns filling directing positions increased 30.9 percentage points.

In the D category, from 2012-13 to 2019-20, directors who use "he" pronouns went from 68.5 percent to 67.6 percent to 62.2 percent to 61.6 percent to 56.6 percent to 51.3 percent to 49.3 percent to 49.1 of all directing positions filled each season. Directors who use "she" pronouns went from 31.5 percent to 32.4 percent to 37.8 percent to 38.4 percent to 43.4 percent to 48.7 percent to 50.7 percent to 49.1 percent of all directing positions filled each season. In the 2019-20 season, directors who use "she/they" pronouns filled 0.9 percent and directors who use "they" pronouns filled 0.9 percent of all directing positions filled that season. Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 19.4 percentage points, while directors who use "she" pronouns filling directing positions increased 17.6 percentage points.

### **My Notes**

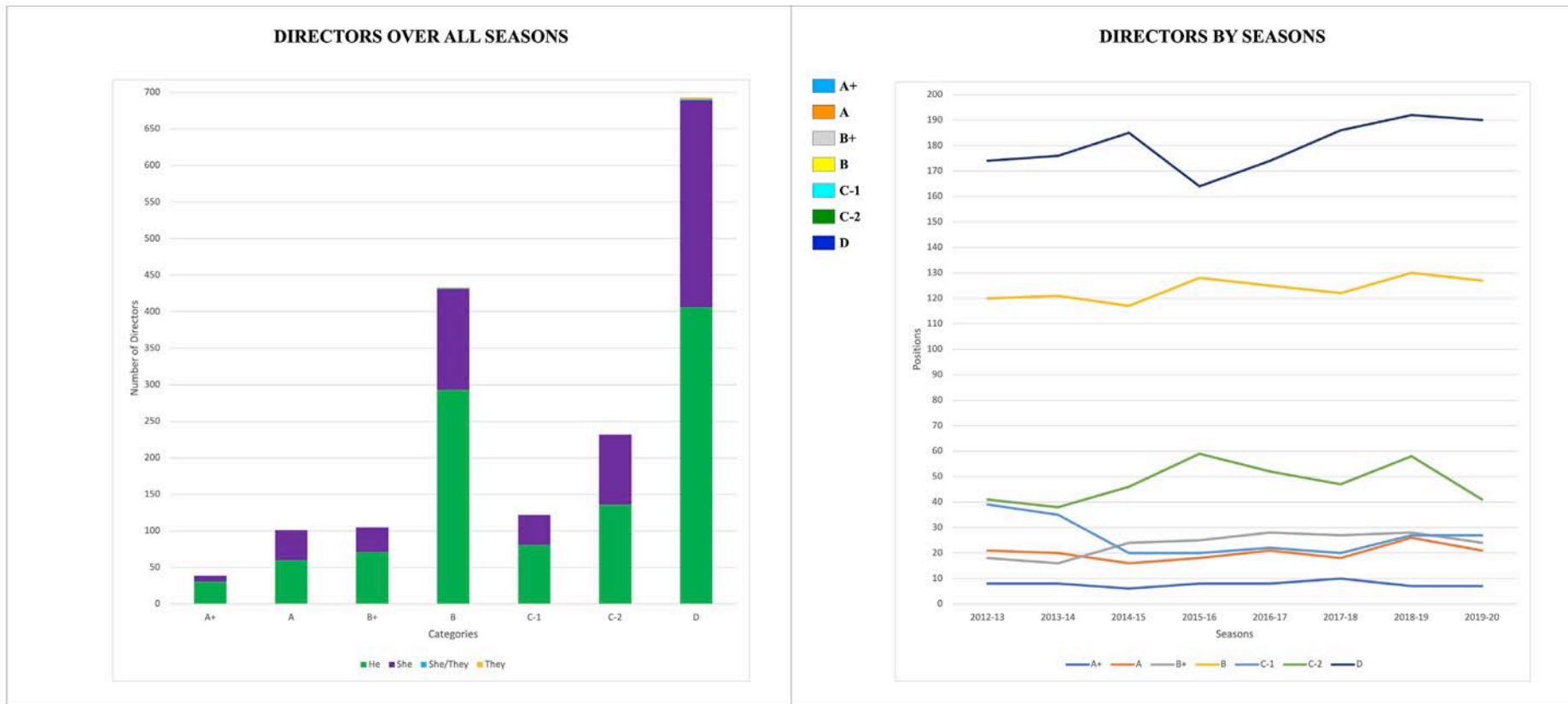
The categories by season charts began in 2018 as a variation on the question about regions over time, looking at categories over time.

Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 3.2 percentage points in the A+ category, decreased 14.8 percentage points in the A category, decreased 3.3 percentage points in the B+ category, decreased 19.1 percentage points in the B category, decreased 31.3 percentage points in the C-1 category, decreased 30.9 percentage points in the C-2 category, and decreased 19.4 percentage points in the D category. The range of decrease of directors who use "he" pronouns filling directing positions in percentage points among all seven categories is 28.1 percentage points.

Over the eight seasons studied, directors who use "she" pronouns filling directing positions increased 3.2 percentage points in the A+ category, increased 14.8 percentage points in the A category, increased 3.3 percentage points in the B+ category, increased 17.8 percentage points in the B category, increased 31.3 percentage points in the C-1 category, increased 30.9 percentage points in the C-2 category, and increased 17.6 percentage points in the D category. The range of increase of directors who use "she" pronouns filling directing positions in percentage points among all seven categories is 28.1 percentage points.

### **How-to Equation(s)**

(Number of positions held by directors who use "x/y" pronouns, in a specific category, in a specific season)  
divided by (number of directing positions total, in a specific category, in a specific season) x 100  
= percentage of all positions held by directors who use "x/y" pronouns, in a specific category, in a specific season



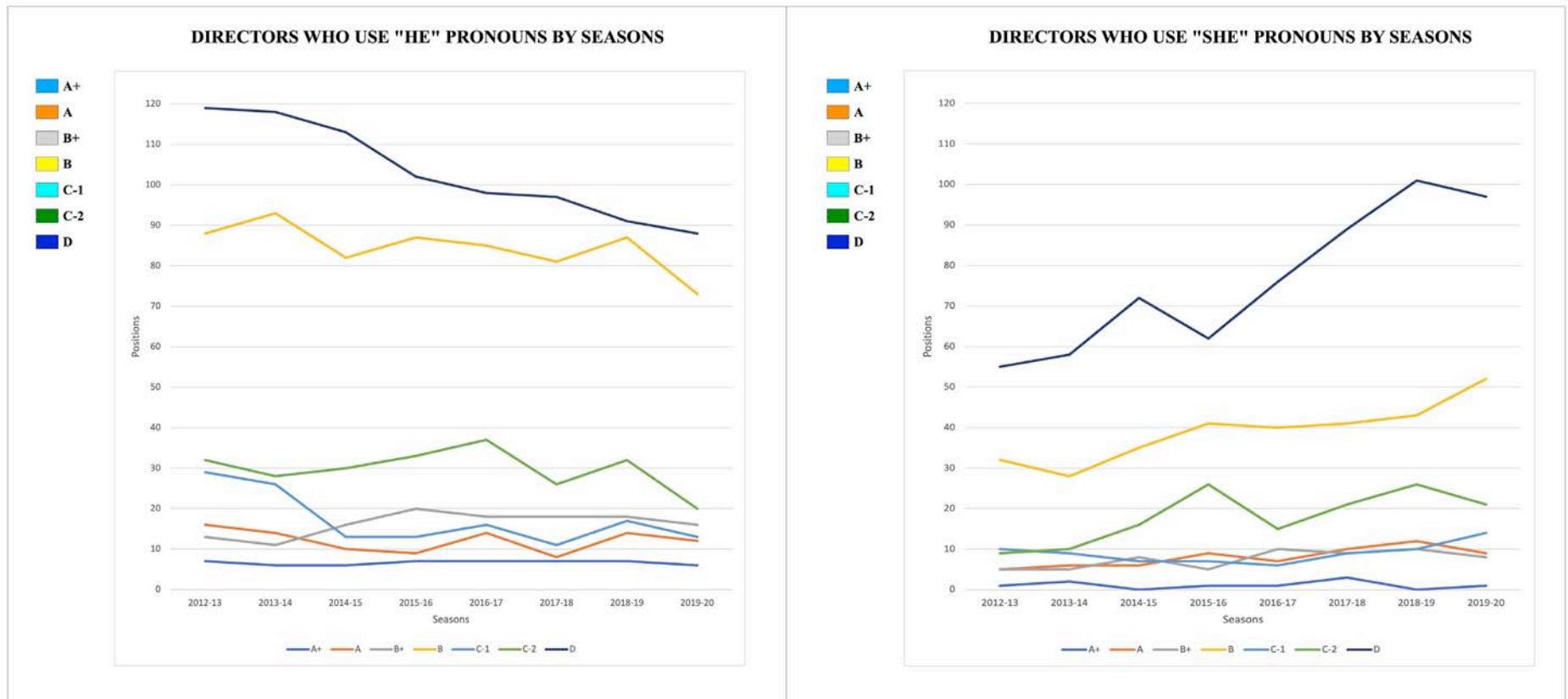
**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 1015 directors, many of whom worked in multiple categories. Over the eight seasons studied, thirty-nine directors worked in the A+ category, made up of thirty-one directors who use "he" pronouns and eight directors who use "she" pronouns. One hundred one directors worked in the A category over the eight seasons studied, made up of sixty directors who use "he" pronouns and forty-one directors who use "she" pronouns. Over the eight seasons studied, 105 directors worked in the B+ category, made up of seventy-one directors who use "he" pronouns and thirty-four directors who use "she" pronouns. 433 directors worked in the B category over the eight seasons studied, made up of 293 directors who use "he" pronouns, 138 directors who use "she" pronouns, one director who uses "she/they" pronouns, and one director who uses "they" pronouns. Over the eight seasons studied, 122 directors worked in the C-1 category, made up of eighty-one directors who use "he" pronouns and forty-one directors who use "she" pronouns. 232 directors worked in the C-2 category over the eight seasons studied, made up of



WHO DIRECTS IN LORT THEATRES BY PRONOUNS: DIRECTORS BY CATEGORIES, PART TWO

12-13 - 19-20



136 directors who use "he" pronouns and ninety-six directors who use "she" pronouns. Over the eight seasons studied, 693 directors worked in the D category, made up of 406 directors who use "he" pronouns, 283 directors who use "she" pronouns, two directors who use "she/they" pronouns, and two directors who use "they" pronouns.

In the A+ category, from 2012-13 to 2019-20, the number of directors went from eight to eight to six to eight to eight to ten to seven to seven. The number of directors who use "he" pronouns went from seven to six to six to seven to seven to seven to seven to six. The number of directors who use "she" pronouns went from one to two to zero to one to one to three to zero to one.

In the A category, from 2012-13 to 2019-20, the number of directors went from twenty-one to twenty to sixteen to eighteen to twenty-one to eighteen to twenty-six to twenty-one. The number of directors who use "he" pronouns went from sixteen to fourteen to ten to nine to fourteen to eight to fourteen to twelve. The number of directors who use "she" pronouns went from five to six to six to nine to seven to ten to twelve to nine.

In the B+ category, from 2012-13 to 2019-20, the number of directors went from eighteen to sixteen to twenty-four to twenty-five to twenty-eight to twenty-seven to twenty-eight to twenty-four. The number of directors who use "he" pronouns went from thirteen to eleven to sixteen to twenty to eighteen to eighteen to eighteen to sixteen. The number of directors who use "she" pronouns went from five to five to eight to five to ten to nine to ten to eight.

In the B category, from 2012-13 to 2019-20, the number of directors went from 120 to 121 to 117 to 128 to 125 to 122 to 130 to 127. The number of directors who use "he" pronouns went from eighty-eight to ninety-three to eighty-two to eighty-seven to eighty-five to eighty-one to eighty-seven to seventy-three. The number of directors who use "she" pronouns went from thirty-two to twenty-eight to thirty-five to forty-one to forty to forty-one to forty-three to fifty-two. In the 2019-20 season, there was one director who uses "she/they" pronouns and one director who use "they" pronouns.

In the C-1 category, from 2012-13 to 2019-20, the number of directors went from thirty-nine to thirty-five to twenty to twenty to twenty-two to twenty to twenty-seven to twenty-seven. The number of directors who use "he" pronouns went from twenty-nine to twenty-six to thirteen to thirteen to sixteen to eleven to seventeen to thirteen. The number of directors who use "she" pronouns went from ten to nine to seven to seven to six to nine to ten to fourteen.

In the C-2 category, from 2012-13 to 2019-20, the number of directors went from forty-one to thirty-eight to forty-six to fifty-nine to fifty-two to forty-seven to fifty-eight to forty-one. The number of directors who use "he" pronouns went from thirty-two to twenty-eight to thirty to thirty-three to thirty-seven to twenty-six to thirty-two to twenty. The number of directors who use "she" pronouns went from nine to ten to sixteen to twenty-six to fifteen to twenty-one to twenty-six to twenty-one.

In the D category, from 2012-13 to 2019-20, the number of directors went from 174 to 176 to 185 to 164 to 174 to 186 to 192 to 190. The number of directors who use "he" pronouns went from 119 to 118 to 113 to 102 to ninety-eight to ninety-seven to ninety-one to eighty-nine. The number of directors who use "she" pronouns went from fifty-five to fifty-eight to seventy-two to sixty-two to seventy-six to eighty-eight to 101 to ninety-seven. In the 2019-20 season, there were two directors who use "she/they" pronouns and two directors who use "they" pronouns.

### **My Notes**

This new chart came from wanting to know how many individual directors worked in each category, and if that number changed over time. Note that these are not positions, these numbers are individual directors, whether they were hired once or five times in a category. Also note that many directors design in multiple categories, and are counted once in each category they worked. I purposely kept the Y axis the same between directors who use "he" pronouns and directors who use "she" pronouns to make them easy to compare to each other.

In the A+ category, the number of directors who use "she" pronouns was less than a quarter that of directors who use "he" pronouns in all seasons, except the 2013-14 and 2017-18 seasons. In the A category, the number of directors who use "she" pronouns was more than a quarter that of directors who use "he" pronouns in all seasons, was a half of that of directors who use "he" pronouns in the 2014-15 and 2016-17 seasons, was three-quarters or more than that of directors who use "he" pronouns in 2018-19 and 2019-20 seasons, equal to that of directors who use "he" pronouns in the 2015-16 seasons, and more than that of directors who use "he" pronouns in the 2017-18 season.

In the B+ category, the number of directors who use "she" pronouns was more than a quarter that of directors who use "he" pronouns in all seasons, and was a half or more of that of directors who use "he" pronouns in the 2014-15 season, and then from the 2016-17 through the 2019-20 seasons. In the B category, the number of directors who use "she" pronouns was more than a quarter that of directors who use "he" pronouns in all seasons, and was a half or more of that of directors who use "he" pronouns in the 2017-18 and 2019-20 seasons.

In the C-1 category, the number of directors who use "she" pronouns was more than a quarter that of directors who use "he" pronouns in all seasons, was a half or more of that of directors who use "he" pronouns in the 2014-15, 2015-16, and 2018-19 seasons, was three-quarters or more of that of directors who use "he" pronouns in the 2017-18 season, and was more than that of directors who use "he" pronouns in the 2019-20 season.

In the C-2 category, the number of directors who use "she" pronouns was more than a quarter that of directors who use "he" pronouns in all seasons, was a half or more of that of directors who use "he" pronouns in the 2014-15 season, was three-quarters or more than that of directors who use "he" pronouns in 2015-16, 2017-18, 2018-19 seasons, and was more than that of directors who use "he" pronouns in the 2019-20 season.

In the D category, the number of directors who use "she" pronouns was more than a quarter that of directors who use "he" pronouns in all seasons, was a half or more of that of directors who use "he" pronouns in the 2014-15 and 2015-16 seasons, was three-quarters or more than that of directors who use "he" pronouns in 2016-17 and 2017-18 seasons, and more than that of directors who use "he" pronouns in the 2018-19 and 2019-20 seasons.

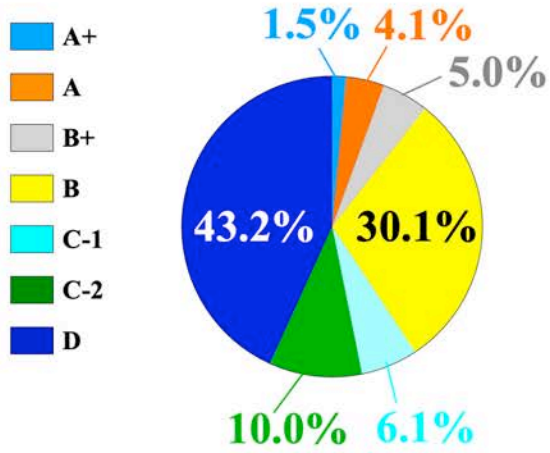
There are no how-to equations for this chart, as these are all raw numbers.

# WHO DIRECTS IN LORT THEATRES BY PRONOUN: DIRECTING POSITIONS BY CATEGORIES

12-13 - 19-20

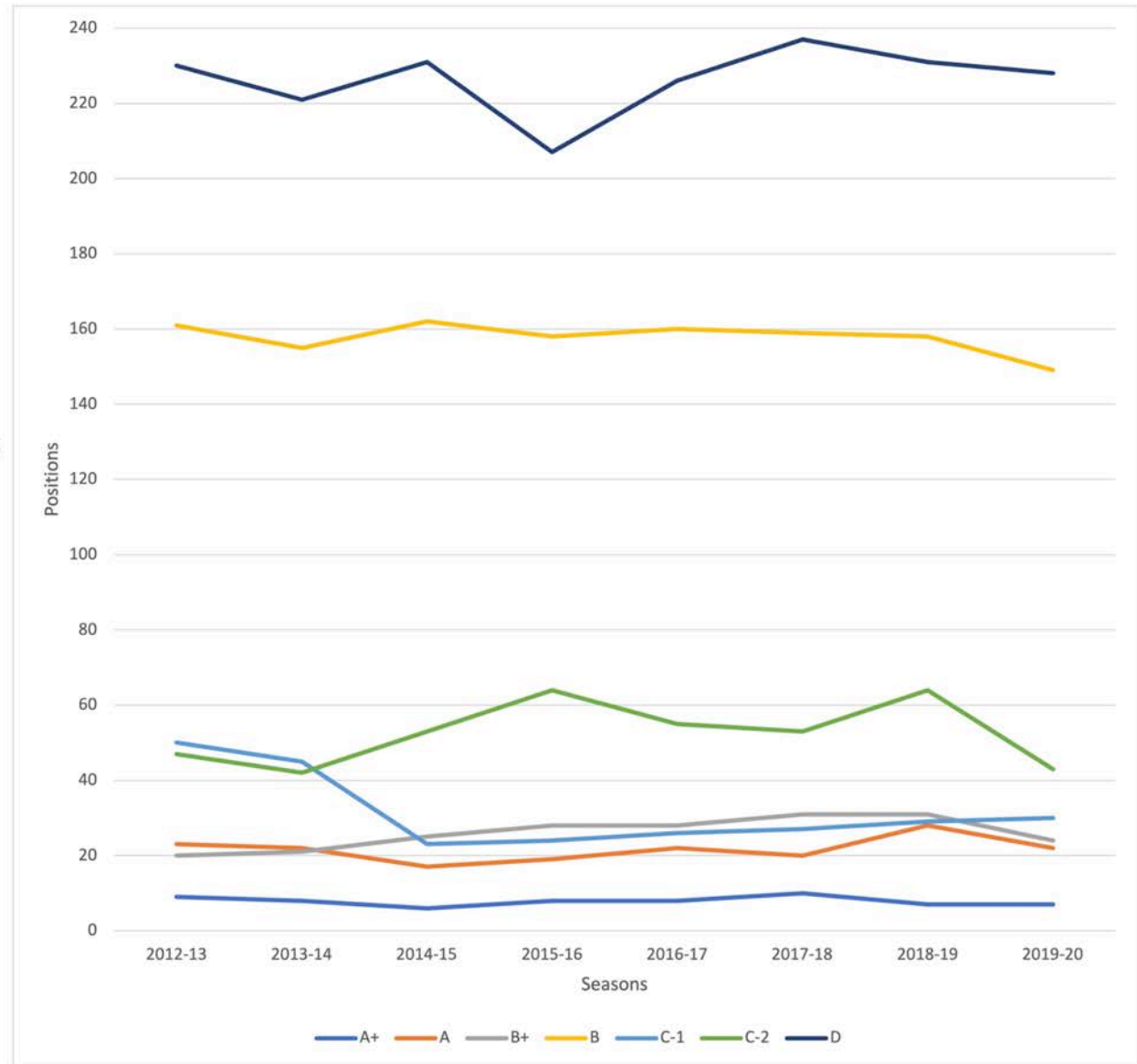
% POSITIONS  
OVER ALL 8 SEASONS

DIRECTING POSITIONS



4192 TOTAL DIRECTING POSITIONS

YEARLY DIRECTING POSITIONS BY CATEGORIES



## Narrative

Of the 4192 directing positions available during the eight seasons studied, 1.5 percent were in the A+ category, 4.1 percent were in the A category, 5.0 percent were in the B+ category, 30.1 percent were in the B category, 6.1 percent were in the C-1 category, 10.0 percent were in the C-2 category, and 43.2 percent were in the D category.

In the A+ category, from 2012-13 to 2019-20, the number of directing positions went from nine to eight to six to eight to eight to ten to seven to seven. In the A category, from 2012-13 to 2019-20, the number of directing positions went twenty-three to twenty-two to seventeen to nineteen to twenty-two to twenty to twenty-eight to twenty-two. In the B+ category, from 2012-13 to 2019-20, the number of directing positions went from twenty to twenty-one to twenty-five to twenty-eight to twenty-eight to thirty-one to thirty-one to twenty-four. In the B category, from 2012-13 to 2019-20, the number of directing positions went from 161 to 155 to 162 to 158 to 160 to 159 to 158 to 149. In the C-1 category, from 2012-13 to 2019-20, the number of directing positions went from fifty to forty-five to twenty-three to twenty-four to twenty-six to twenty-seven to twenty-nine to thirty. In the C-2 category, from 2012-13 to 2019-20, the number of directing positions went from forty-seven to forty-two to fifty-three to sixty-four to fifty-five to fifty-three to sixty-four to forty-three. In the D category, from 2012-13 to 2019-20, the number of directing positions went from 230 to 221 to 231 to 207 to 226 to 237 to 231 to 228.

## My Notes

This new chart came from wanting to know how many directing positions happened in each category, and if that number changed over time.

All category percentages of directing positions are within 0.1 percentage point of the percentages of productions per category. Looking at the yearly numbers, the number of directing positions in any one category in any one season ranged from six to 237 directing positions.

## How-to Equation(s)

(Number of directing positions in a specific category)  
divided by (number of directing positions total) x 100  
= percentage of directing positions in a specific category

For the yearly directing positions by categories, there are no how-to equations for this chart, as these are all raw numbers.

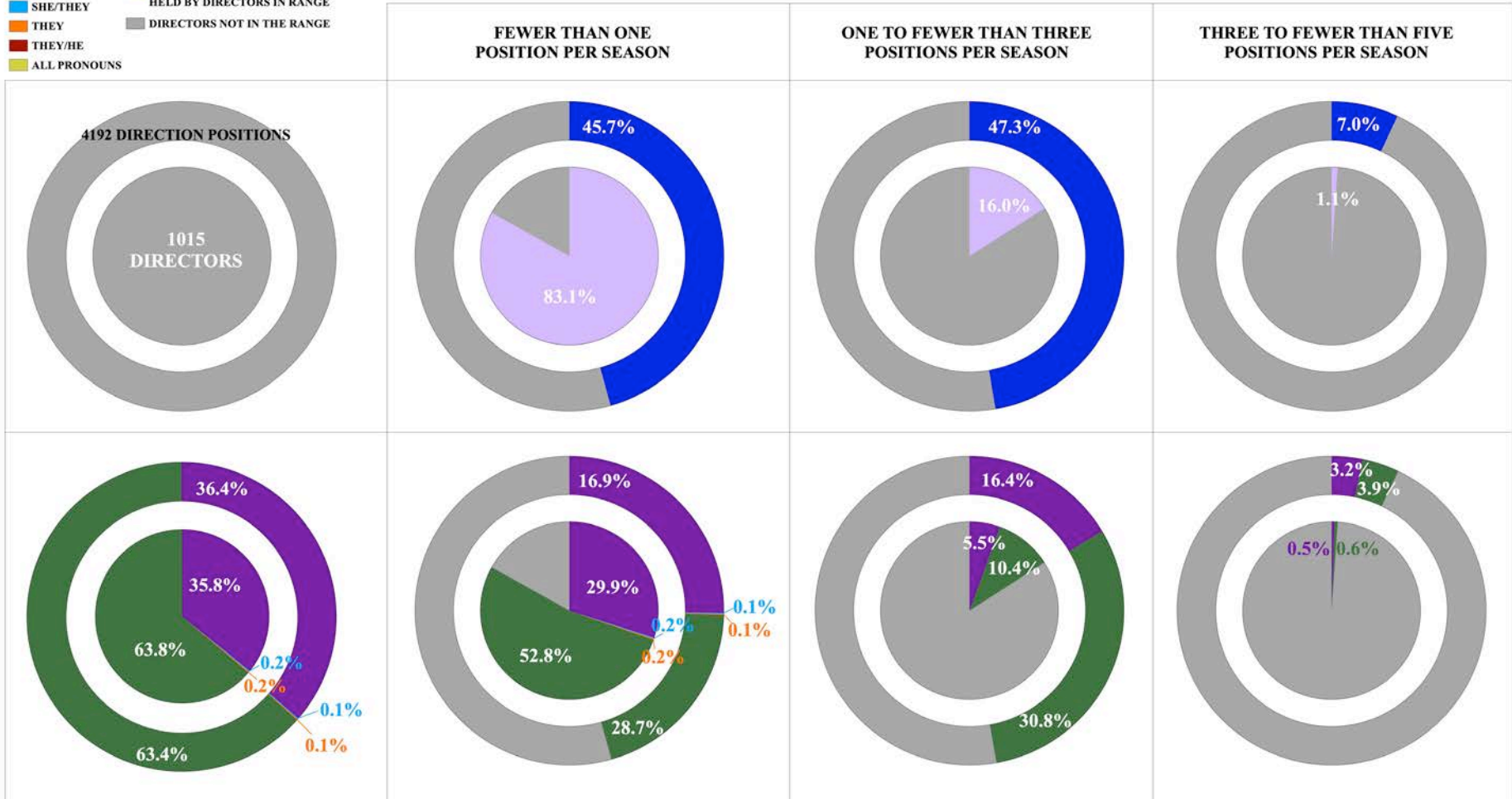


**RANGES OF ALL DIRECTORS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF DIRECTORS AND DIRECTING POSITIONS**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- DIRECTORS IN RANGE
- DIRECTING POSITIONS HELD BY DIRECTORS IN RANGE
- DIRECTORS NOT IN THE RANGE

% OVER ALL 8 SEASONS

12-13 - 19-20



## Narrative

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

The 4192 directing positions available from 2012-13 through 2019-20 were held by 1015 directors.

Of the 4192 director positions over the eight seasons examined, 63.4 percent were filled by directors who use "he" pronouns, 36.4 percent were filled by directors who use "she" pronouns, 0.1 percent by directors who use "she/they" pronouns, and 0.1 percent by directors who use "they" pronouns. Of the 1015 directors, 63.8 percent were directors who use "he" pronouns, 35.8 percent were directors who use "she" pronouns, 0.2 percent were directors who use "she/they" pronouns, and 0.2 percent were directors who use "they" pronouns.

Directors with an average of fewer than one position per season (fewer than eight directing positions over the eight seasons) held 45.7 percent of all directing positions and were 83.1 percent of all directors. Of that 45.7 percent of directing positions, 28.7 percent were filled by directors who use "he" pronouns, 16.9 percent were filled by directors who use "she" pronouns, 0.1 percent by directors who use "she/they" pronouns, and 0.1 percent by directors who use "they" pronouns. Of the 83.1 percent of directors, 52.8 percent were directors who use "he" pronouns, 29.9 percent were directors who use "she" pronouns, 0.2 percent were directors who use "she/they" pronouns, and 0.2 percent were directors who use "they" pronouns.

Directors with an average of one to fewer than three positions per season (at least eight but fewer than 24 directing positions over the eight seasons) held 47.3 percent of all directing positions and were 16.0 percent of all directors. Of that 47.3 percent of directing positions, 30.8 percent were filled by directors who use "he" pronouns, and 16.4 percent were filled by directors who use "she" pronouns. Of the 16.0 percent of directors, 10.4 percent were directors who use "he" pronouns and 5.5 percent were directors who use "she" pronouns.

Directors with an average of three to fewer than five positions per season (at least 24 but fewer than 40 directing positions over the eight seasons) held 7.0 percent of all directing positions and were 1.1 percent of all directors. Of that 7.0 percent of directing positions, 3.9 percent were filled by directors who use "he" pronouns, and 3.2 percent were filled by directors who use "she" pronouns. Of the 1.1 percent of directors, 0.6 percent were directors who use "he" pronouns and 0.5 percent were directors who use "she" pronouns.

## My Notes

This chart is another adaptation of the chart begun in 2016. Back then, I was trying to show the percentages of positions held by directors by how prolific they were. Over the years, these charts on prolificity / ranges have changed the most visually. I'm just hoping this new visual representation of ranges by positions and people will be clearer than previous versions.

The 83.1 percent of directors who directed fewer than eight shows in the eight seasons studied directed nearly half (45.7 percent) of all shows with director positions. The 16.0 percent of directors who directed between eight and fewer than twenty-four shows in the eight seasons studied also directed nearly half (47.3 percent) of all shows with directing positions.

### How-to Equation(s)

(Number of positions held by directors who use "x/y" pronouns)  
divided by (number of positions total in directing) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns

(Number of directors who use "x/y" pronouns)  
divided by (number of directors total) x 100  
= percentage of total directors who use "x/y" pronouns

(Number of positions held by directors who directed fewer than eight shows total)  
divided by (number of positions total in directing) x 100  
= percentage of directors who directed fewer than eight shows total

(Number of positions held by directors who use "x/y" pronouns who directed fewer than eight shows total)  
divided by (number of positions total in directing) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns who directed fewer than eight shows total

(Number of directors who directed fewer than eight shows total)  
divided by (number of directors total) x 100  
= percentage of total directors who directed fewer than eight shows total

(Number of directors who use "x/y" pronouns who directed fewer than eight shows total)  
divided by (number of directors total) x 100  
= percentage of total directors who use "x/y" pronouns who directed fewer than eight shows total

(Number of positions held by directors who directed between eight and fewer than twenty-four shows total)  
divided by (number of positions total in directing) x 100  
= percentage of directors who directed between eight and fewer than twenty-four shows total

(Number of positions held by directors who use "x/y" pronouns  
who directed between eight and fewer than twenty-four shows total)  
divided by (number of positions total in directing) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns  
who directed between eight and fewer than twenty-four shows total

(Number of directors who directed between eight and fewer than twenty-four shows total)  
divided by (number of directors total) x 100  
= percentage of total directors who directed between eight and fewer than twenty-four shows total

(Number of directors who use "x/y" pronouns who directed between eight and fewer than twenty-four shows total)  
divided by (number of directors total) x 100  
= percentage of total directors who use "x/y" pronouns who directed between eight and fewer than twenty-four shows total

(Number of positions held by directors who directed between twenty-four and fewer than forty shows total)  
divided by (number of positions total in directing) x 100  
= percentage of directors who directed between twenty-four and fewer than forty shows total

(Number of positions held by directors who use "x/y" pronouns  
who directed between twenty-four and fewer than forty shows total)  
divided by (number of positions total in directing) x 100  
= percentage of total directing positions held by directors who use "x/y" pronouns  
who directed between twenty-four and fewer than forty shows total

(Number of directors who directed between twenty-four and fewer than forty shows total)  
divided by (number of directors total) x 100  
= percentage of total directors who directed between twenty-four and fewer than forty shows total

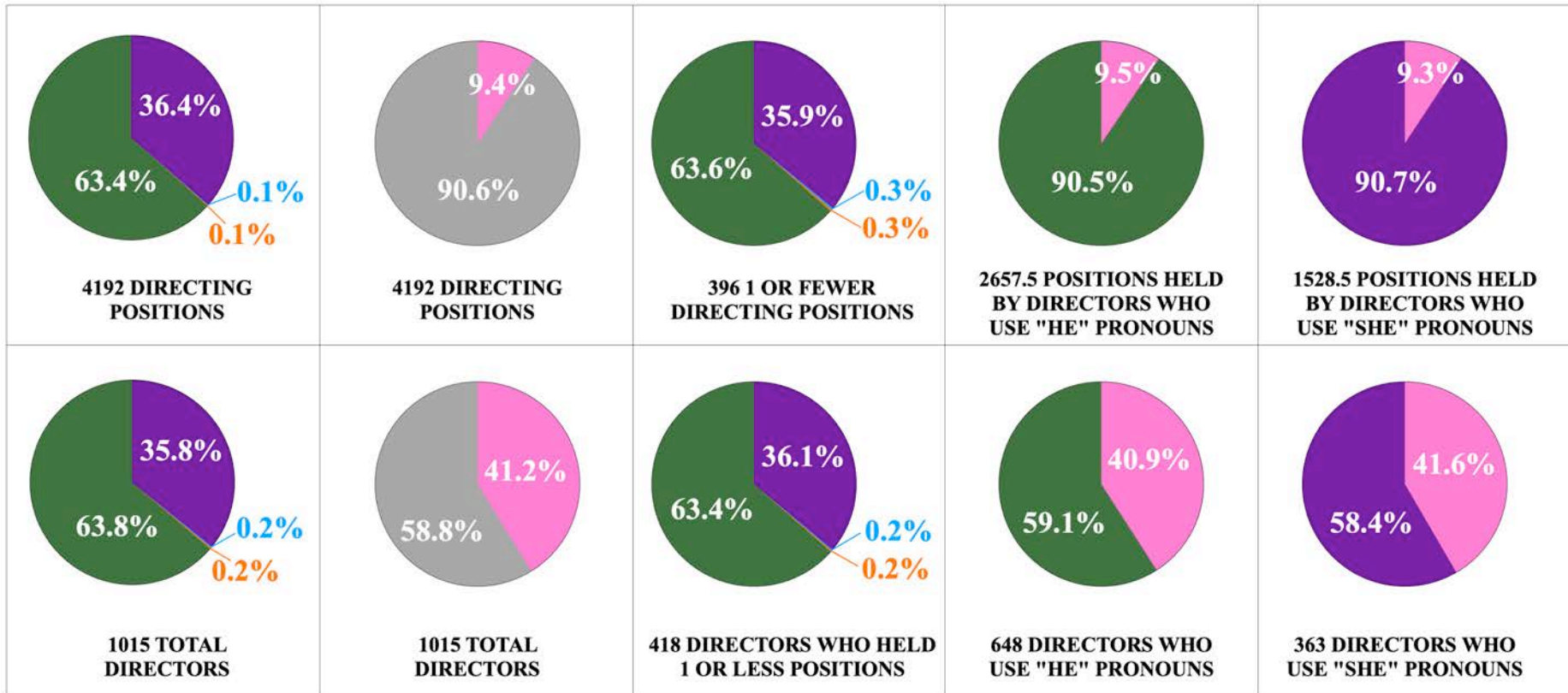
(Number of directors who use "x/y" pronouns who directed between twenty-four and fewer than forty shows total)  
divided by (number of directors total) x 100  
= percentage of all directors who use "x/y" pronouns who directed between twenty-four and fewer than forty shows total

## WHO DIRECTS IN LORT THEATRES BY PRONOUN: 1 OR FEWER POSITIONS

■ HE  
■ SHE  
■ SHE/THEY  
■ THEY  
■ THEY/HE  
■ ALL PRONOUNS  
■ MORE THAN 1 POSITION  
■ 1 OR FEWER POSITIONS

% OVER ALL  
8 SEASONS

12-13 - 19-20



### Narrative

Of the 4192 directing positions over the eight seasons examined, 63.4 percent were filled by directors who use "he" pronouns, 36.4 percent were filled by directors who use "she" pronouns, 0.1 percent by directors who use "she/they" pronouns, and 0.1 percent by directors who use "they" pronouns. Of the 4192 directing positions, 9.4% were held by directors who directed one or fewer productions during the eight seasons studied. Of those 396 positions, 63.6 percent were held by directors who use "he" pronouns, 35.9 percent by directors who use "she" pronouns, 0.3 percent by directors who use "she/they" pronouns, and 0.3 percent by directors who use "they" pronouns. Of the 2657.5 directing positions held by directors who use "he" pronouns, 9.5 percent were held by directors who

use "he" pronouns who directed one or fewer productions during the eight seasons studied. Of the 1528.5 directing positions held by directors who use "she" pronouns, 9.3 percent were held by directors who use "she" pronouns who directed one or fewer productions during the eight seasons studied. Of the 1015 directors, 63.8 percent were directors who use "he" pronouns, 35.8 percent were directors who use "she" pronouns, 0.2 percent were directors who use "she/they" pronouns, and 0.2 percent were directors who use "they" pronouns.

Of the 1015 directors, 41.2 percent were directors who directed one or fewer productions during the eight seasons studied. Of the 418 one or fewer positions directors, 63.4 percent were directors who use "he" pronouns, 36.1 percent were directors who use "she" pronouns, 0.2 percent were directors who use "she/they" pronouns, and 0.2 percent were directors who use "they" pronouns. Of the 648 directors who use "he" pronouns, 40.9 percent were directors who use "he" pronouns who directed one or fewer productions during the eight seasons studied. Of the 363 directors who use "she" pronouns, 41.6 percent were directors who use "she" pronouns who directed one or fewer productions during the eight seasons studied.

### **My Notes**

This new chart came from wanting to know how many directors directed one or fewer shows in the eight seasons studied. This reflects both those directors who directed one show or fewer in the last season studied, 2019-20, and those who directed one show or fewer in the previous seven seasons studied.

The number of positions held by directors who directed one show or fewer in all eight seasons studied by seasons ranged from 41.49 (2014-15) to 66.0 (2019-20) directing positions, with the average being 49.5 directing positions. Even with the 2019-20 season having the highest number of positions (66.0) held by directors who directed one show or fewer, there were still 329.97 positions held by directors who directed one show or fewer in the previous seven seasons studied.

Although the percentage of directing positions held by directors who directed one show or fewer in the eight seasons studied is 9.4 percent or 396 out of 4192 directing positions total, the percentage of directors who sound directed one show or fewer is more than a third of the total, 41.2 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres directors work at, 41.2 percent or 418 out of 1015 directors getting one opportunity directing at a LORT feels devastatingly high.

### **How-to Equation(s)**

(Number of positions held by directors who use "x/y" pronouns)  
divided by (number of all directing positions) x 100  
= percentage of all directing positions held by directors who use "x/y" pronouns

(Number of directors who use "x/y" pronouns)  
divided by (number of directors total) x 100  
= percentage of total directors who use "x/y" pronouns



(Number of positions held by directors who directed one show or fewer)  
divided by (number of directing positions total) x 100  
= percentage of all directing positions held by directors who directed one show or fewer

(Number of directors who directed one show or fewer)  
divided by (number of directors total) x 100  
= percentage of all directors who directed one show or fewer

(Number of positions held by directors who use "x/y" pronouns who directed one show or fewer)  
divided by (number of positions held by directors who directed one show or fewer) x 100  
= percentage of all directing positions held by directors who use "x/y" pronouns who directed one show or fewer

(Number of directors who use "x/y" pronouns who directed one show or fewer)  
divided by (number of directors who directed one show or fewer) x 100  
= percentage of all directors who use "x/y" pronouns who directed one show or fewer

(Number of positions held by directors who use "he" pronouns who directed one show or fewer)  
divided by (number of positions held by directors who use "he" pronouns) x 100  
= percentage of all directing positions held by directors who use "he" pronouns who directed one show or fewer

(Number of directors who use "he" pronouns who directed one show or fewer)  
divided by (number of directors who use "he" pronouns) x 100  
= percentage of all directors who use "he" pronouns who directed one show or fewer

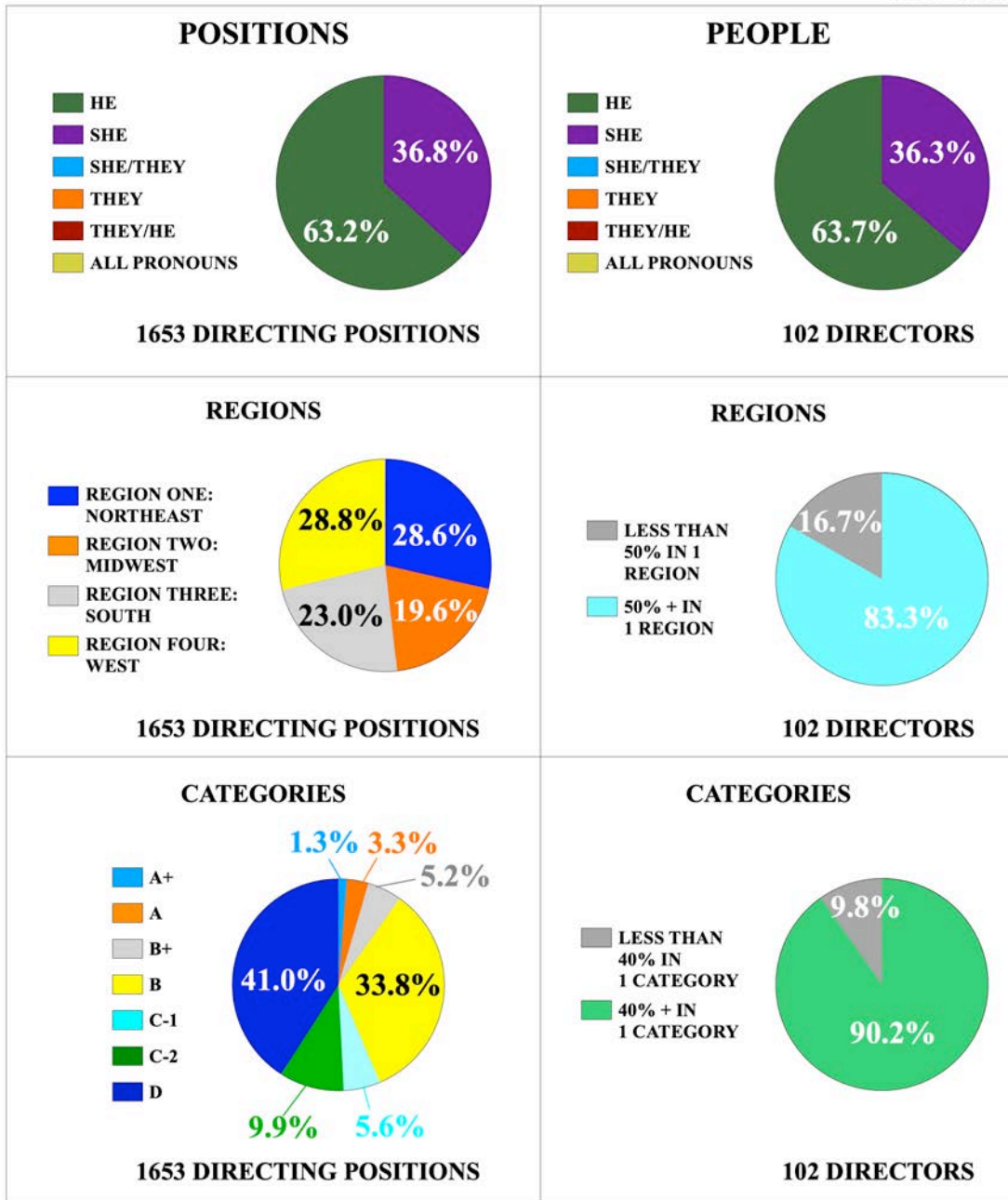
(Number of positions held by directors who use "she" pronouns who directed one show or fewer)  
divided by (number of positions held by directors who use "she" pronouns) x 100  
= percentage of all directing positions held by directors who use "she" pronouns who directed one show or fewer

(Number of directors who use "she" pronouns who directed one show or fewer)  
divided by (number of directors who use "she" pronouns) x 100  
= percentage of all directors who use "she" pronouns who directed one show or fewer

% OVER ALL  
8 SEASONS

**WHO DIRECTS IN LORT THEATRES BY PRONOUN:  
10.0% MOST PROLIFIC DIRECTORS**

12-13 - 19-20



## Narrative

Of the 1653 directing positions held by the most prolific 10.0% directors, 63.2 percent were held by directors who use "he" pronouns, and 36.8 percent were held by directors who use "she" pronouns. Of the 102 most prolific 10.0% directors, 63.7 percent were directors who use "he" pronouns, and 36.3 percent were directors who use "she" pronouns.

Of the 1653 directing positions held by the most prolific 10.0% directors, 28.6 percent were in region one: Northeast. 19.6 percent were in region two: Midwest, and 23.0 percent were in region three: South. 28.8 percent were in region four: West.

Of the 102 most prolific 10.0% directors, 83.3 percent had 50 percent or more of their total productions in one region alone. 16.7 percent had less than 50 percent of their total productions in any one region.

Of the 1653 directing positions held by the most prolific 10.0% directors, 1.3 percent were in the A+ category. 3.3 percent were in the A category. 5.2 percent were in the B+ category, and 33.8 percent in the B category. 5.6 percent were in the C-1 category, and 9.9 percent in the C-2 category. 41.0 percent were in the D category.

Of the 102 most prolific 10.0% directors, 90.2 percent had 40 percent or more of their total productions in one category alone. 9.8 percent had less than 40 percent of their total productions in any one category.

## My Notes

This new set of charts comes from the questions "who directs the most in LORT?" and "where does the roughly ten percent most prolific direct?" Even though positions are divided, but never individuals, this chart looks at the most prolific 10.0 percent of directors, who directed between 10.5 and 34 productions over the eight seasons. I wanted to see if the myth that the most prolific directors must mostly be directing in region one: Northeast (because it includes New York City) was true numbers-wise. Region four: West is at the highest (28.8 percent), and the range of percentages among the regions is only 9.2 percentage points. The range of percentages among the categories is 39.7 percentage points.

## How-to Equation(s)

(Number of directing positions held by most prolific 10.0% of directors who use "x/y" pronouns)  
divided by (number of directing positions held by most prolific 10.0% of directors)  
= percentage of directing positions held by most prolific 10.0% of directors who use "x/y" pronouns

(Number of most prolific 10.0% of directors who use "x/y" pronouns)  
divided by (number of most prolific 10.0% of directors)  
= percentage of most prolific 10.0% of directors who use "x/y" pronouns

(Number of directing positions held by most prolific 10.0% of directors in a specific region)  
divided by (number of directing positions held by most prolific 10.0% of directors)  
= percentage of directing positions held by most prolific 10.0% of directors in a specific region

(Number of most prolific 10.0% of directors who directed 50% and over of their total productions in a specific region)  
divided by (number of most prolific 10.0% of directors)  
= percentage of most prolific 10.0% of directors who directed 50% and over of their total productions in a specific region

(Number of most prolific 10.0% of directors who directed under 50% of their total productions in a specific region)  
divided by (number of most prolific 10.0% of directors)  
= percentage of most prolific 10.0% of directors who directed under 50% of their total productions in a specific region

(Number of directing positions held by most prolific 10.0% of directors in a specific category)  
divided by (number of directing positions held by most prolific 10.0% of directors)  
= percentage of directing positions held by most prolific 10.0% of directors in a specific category

(Number of most prolific 10.0% of directors who directed 40% and over of their total productions in a specific category)  
divided by (number of most prolific 10.0% of directors)  
= percentage of most prolific 10.0% of directors who directed 40% and over of their total productions in a specific category

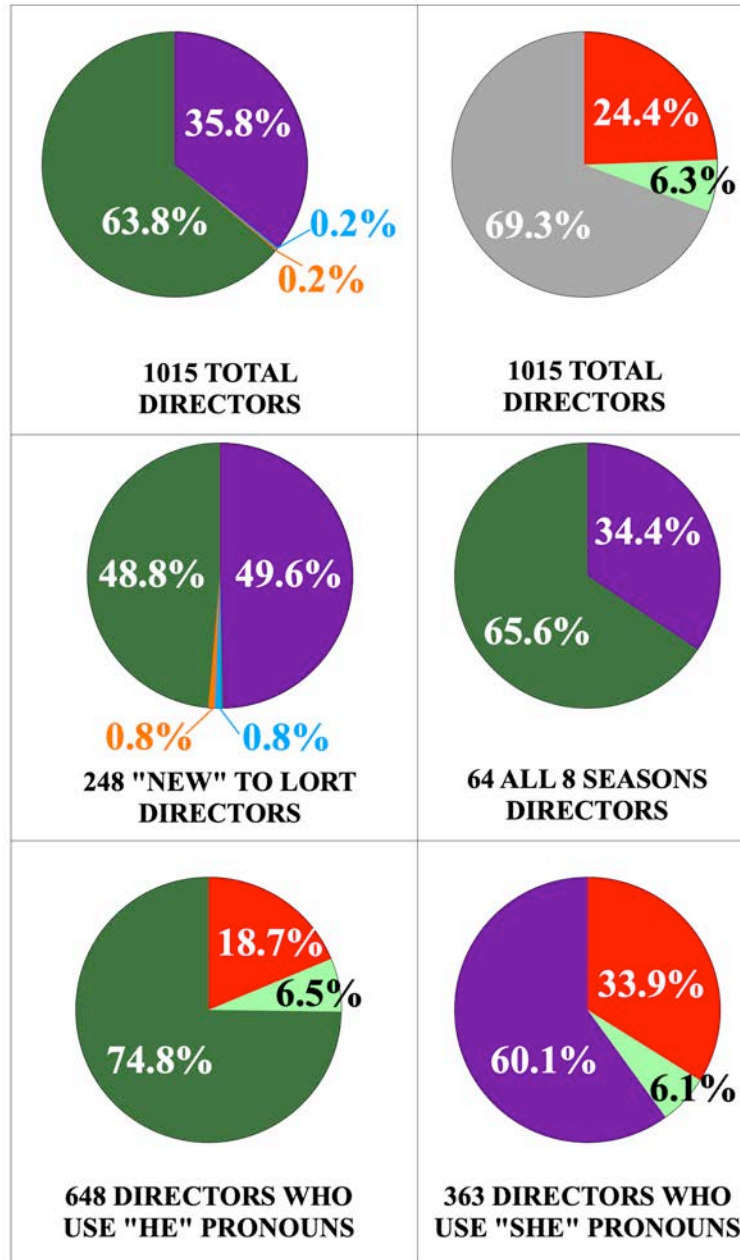
(Number of most prolific 10.0% of directors who directed under 40% of their total productions in a specific category)  
divided by (number of most prolific 10.0% of directors)  
= percentage of most prolific 10.0% of directors who directed under 40% of their total productions in a specific category

**WHO DIRECTS IN LORT THEATRES BY PRONOUN:  
"NEW" TO LORT AND ALL 8 SEASONS**

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- NEITHER "NEW" TO LORT OR ALL 8 SEASONS
- "NEW" TO LORT
- ALL 8 SEASONS

"NEW" TO LORT IN THIS CASE IS DEFINED AS A DESIGNER WHO DID NOT DESIGN IN THE FIRST FIVE SEASONS STUDIED, BUT DID DESIGN IN THE LAST THREE SEASONS. WHILE THESE DESIGNERS MAY BE NEW TO LORT, THEY MAY ALSO HAVE HAD A FIVE SEASON ABSENCE, THUS THE QUOTATION MARKS. ALL 8 SEASONS IS DEFINED AS A DESIGNER WHO HAS DESIGNED IN ALL 8 SEASONS STUDIED.



## Narrative

Of the 1015 directors, 63.8 percent were directors who use "he" pronouns, 35.8 percent were directors who use "she" pronouns, 0.2 percent were directors who use "she/they" pronouns, and 0.2 percent were directors who use "they" pronouns. Of the 727 directors, 248 directors or 24.4% percent were directors who were "new" to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 727 directors, sixty-four directors or 6.3% percent were directors who directed in all eight seasons studied.

Of the 248 "new" to LORT directors, 121 directors or 48.8 percent were directors who use "he" pronouns, 123 directors or 49.6 percent were directors who use "she" pronouns, two directors or 0.8 percent were directors who use "she/they" pronouns, and two directors or 0.8 percent were directors who use "they" pronouns. Of the sixty-four all eight seasons directors, forty-two directors or 65.6 percent were directors who use "he" pronouns and twenty-two directors or 34.4 percent were directors who use "she" pronouns.

Of the 648 directors who use "he" pronouns, 121 directors or 18.7 percent were "new" to LORT directors who use "he" pronouns. Of the 648 directors who use "he" pronouns, forty-two directors or 6.5 percent were all eight seasons directors who use "he" pronouns. Of the 363 directors who use "she" pronouns, 123 directors or 33.9 percent were "new" to LORT directors who use "she" pronouns. Of the 363 directors who use "she" pronouns, twenty-two directors or 6.1 percent were all eight seasons directors who use "she" pronouns.

## My Notes

This set of new charts ("New" to LORT and All Eight Seasons) came from another combination of questions: "who is beginning their journey as a LORT director?" and "who gets to continue to be a LORT director over time?" The percentages and raw numbers are included in the narrative for clarity and transparency.

Over the eight seasons studied, only six directing positions were held by directors who didn't use solo "he" or solo "she" pronouns. However, this does not necessarily mean that these directors only held six directing positions over the eight seasons studied. The pie charts for director using "she/they" or "they" pronouns are not included here to prevent possibly misleading information about directors using "she/they" or "they" pronouns being inexperienced.

Even though the percentage of directors who use "he" pronouns and are "new" to LORT is 15.2 percentage points lower than the percentage of directors who use "she" pronouns and are "new" to LORT, the raw numbers of who's "new" to LORT are 121 directors who use "he" pronouns, only two fewer directors than the 123 directors who use "she" pronouns. Even though the percentage of directors who use "she" pronouns and directed in all eight seasons studied is only 0.4 percentage points lower than the percentage of directors who use "he" pronouns and directed in all eight seasons studied, the raw number of who directed in all eight seasons is twenty-two directors who use "she" pronouns, twenty fewer directors than the forty-two directors who use "he" pronouns.

## How-to Equation(s)

$$\begin{aligned} & \text{(Number of directors who use "x/y" pronouns)} \\ & \text{divided by (number of directors total) x 100} \\ & = \text{percentage of total directors who use "x/y" pronouns} \end{aligned}$$



(Number of directors who use "x/y" pronouns)  
divided by (number of directors total) x 100  
= percentage of total directors who use "x/y" pronouns

(Number of positions held by directors who directed one show or fewer)  
divided by (number of directing positions total) x 100  
= percentage of all directing positions held by directors who directed one show or fewer

(Number of directors who directed one show or fewer)  
divided by (number of directors total) x 100  
= percentage of all directors who directed one show or fewer

(Number of positions held by directors who use "x/y" pronouns who directed one show or fewer)  
divided by (number of positions held by directors who directed one show or fewer) x 100  
= percentage of all directing positions held by directors who use "x/y" pronouns who directed one show or fewer

(Number of directors who use "x/y" pronouns who directed one show or fewer)  
divided by (number of directors who directed one show or fewer) x 100  
= percentage of all directors who use "x/y" pronouns who directed one show or fewer

(Number of positions held by directors who use "he" pronouns who directed one show or fewer)  
divided by (number of positions held by directors who use "he" pronouns) x 100  
= percentage of all directing positions held by directors who use "he" pronouns who directed one show or fewer

(Number of directors who use "he" pronouns who directed one show or fewer)  
divided by (number of directors who use "he" pronouns) x 100  
= percentage of all directors who use "he" pronouns who directed one show or fewer

(Number of positions held by directors who use "she" pronouns who directed one show or fewer)  
divided by (number of positions held by directors who use "she" pronouns) x 100  
= percentage of all directing positions held by directors who use "she" pronouns who directed one show or fewer

(Number of directors who use "she" pronouns who directed one show or fewer)  
divided by (number of directors who use "she" pronouns) x 100  
= percentage of all directors who use "she" pronouns who directed one show or fewer

## Chapter Nine My Notes

### **Comparing Who Directs in LORT Theatres by Pronoun: 10.0% Most Prolific Directors and Who Directs in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the sixty-four directors who directed in all eight seasons, 84.4 percent were also in the 10.0 percent most prolific directors, and 15.6 percent were not. Of the 102 directors who were the 10.0 most prolific directors, 52.9 percent were also directors who directed in all eight seasons, and 47.1 percent were not.

### **Comparing Who Directs in LORT Theatres by Pronoun: One or Fewer Positions and Who Directs in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the 248 directors who directed one or fewer LORT productions total in the 2012-13 through 2019-20 seasons, 69.4 percent were also "new" to LORT, meaning they did not direct in the first five seasons studied but did during the last three seasons studied, and 30.6 percent were not "new" to LORT. Of the 418 directors who were "new" to LORT, 41.1 percent directed one or fewer LORT productions, and 58.9 percent directed more than one LORT production.

## Chapter Nine Eleven Takeaways

- Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 23.3 percentage points in region one: Northeast, decreased 29.1 percentage points in region two: Midwest, decreased 20.5 percentage points in region three: South, and decreased 8.9 percentage points in region four: West. Over the eight seasons studied, directors who use "she" pronouns filling directing positions increased 21.4 percentage points in region one: Northeast, increased 29.1 percentage points in region two: Midwest, increased 20.5 percentage points in region three: South, and increased 6.5 percentage points in region four: West.
- In region one: Northeast, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons until the 2013-14 season, less than three-quarters that of directors who use "he" pronouns until the 2017-18 season, and was more than that of directors who use "he" pronouns in 2019-20. In region two: Midwest, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons except in the 2014-15, 2016-17, and 2018-19 seasons, less than three-quarters that of directors who use "he" pronouns except the 2017-18 season, and was more than that of directors who use "he" pronouns in 2019-20. In region three: South, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons except the 2014-15 season, and after that until the 2017-18 season, and less than three-quarters that of directors who use "he" pronouns until the 2018-19 season. In region four: West, the number of directors who use "she" pronouns was less than half that of directors who use "he" pronouns in seasons until the 2015-16 season, and less than three-quarters that of directors who use "he" pronouns except the 2018-19 season.
- Over the eight seasons studied, directors who use "he" pronouns filling directing positions decreased 3.2 percentage points in the A+ category, decreased 14.8 percentage points in the A category, decreased 3.3 percentage points in the B+ category, decreased 19.1 percentage points in the B category, decreased 31.3 percentage points in the C-1 category, decreased 30.9 percentage points in the C-2 category, and decreased 19.4 percentage points in the D category.

- Over the eight seasons studied, directors who use “she” pronouns filling directing positions increased 3.2 percentage points in the A+ category, increased 14.8 percentage points in the A category, increased 3.3 percentage points in the B+ category, increased 17.8 percentage points in the B category, increased 31.3 percentage points in the C-1 category, increased 30.9 percentage points in the C-2 category, and increased 17.6 percentage points in the D category.
- In the A+ category, the number of directors who use “she” pronouns was less than a quarter that of directors who use “he” pronouns in all seasons, except the 2013-14 and 2017-18 seasons. In the D category, the number of directors who use “she” pronouns was more than a quarter that of directors who use “he” pronouns in all seasons, was a half or more of that of directors who use “he” pronouns in the 2014-15 and 2015-16 seasons, was three-quarters or more than that of directors who use “he” pronouns in 2016-17 and 2017-18 seasons, and more than that of directors who use “he” pronouns in the 2018-19 and 2019-20 seasons.
- The 83.1 percent of directors who directed less than eight shows in the eight seasons studied directed nearly half (45.7 percent) of all shows with director positions. The 16.0 percent of directors who directed between eight and less than twenty-four shows in the eight seasons studied also directed nearly half (47.3 percent) of all shows with directing positions.
- Although the percentage of directing positions held by directors who directed one show or fewer in the eight seasons studied is 9.4 percent or 396 out of 4192 directing positions total, the percentage of directors who sound directed one show or fewer is more than a third of the total, 41.2 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres directors work at, 41.2 percent or 418 out of 1015 directors getting one opportunity directing at a LORT feels devastatingly high.
- Of the 1653 directing positions held by the most prolific 10.0% directors, 63.2 percent were held by directors who use “he” pronouns, and 36.8 percent were held by directors who use “she” pronouns. Of the 102 most prolific 10.0% directors, 63.7 percent were directors who use “he” pronouns, and 36.3 percent were directors who use “she” pronouns.
- Of the 727 directors, 248 directors or 24.4% percent were directors who were “new” to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied.
- Of the 727 directors, sixty-four directors or 6.3% percent were directors who directed in all eight seasons studied.
- Even though the percentage of directors who use “he” pronouns and are “new” to LORT is 15.2 percentage points lower than the percentage of directors who use “she” pronouns and are “new” to LORT, the raw numbers of who’s “new” to LORT are 121 directors who use “he” pronouns, only two fewer directors than the 123 directors who use “she” pronouns. Even though the percentage of directors who use “she” pronouns and directed in all eight seasons studied is only 0.4 percentage points lower than the percentage of directors who use “he” pronouns and directed in all eight seasons studied, the raw number of who directed in all eight seasons is twenty-two directors who use “she” pronouns, twenty fewer directors than the forty-two directors who use “he” pronouns.

## **Part Three: Design in Detail 2012-2020**

**Chapter Ten: Scenic Design in Detail**

**Chapter Eleven: Costume Design in Detail**

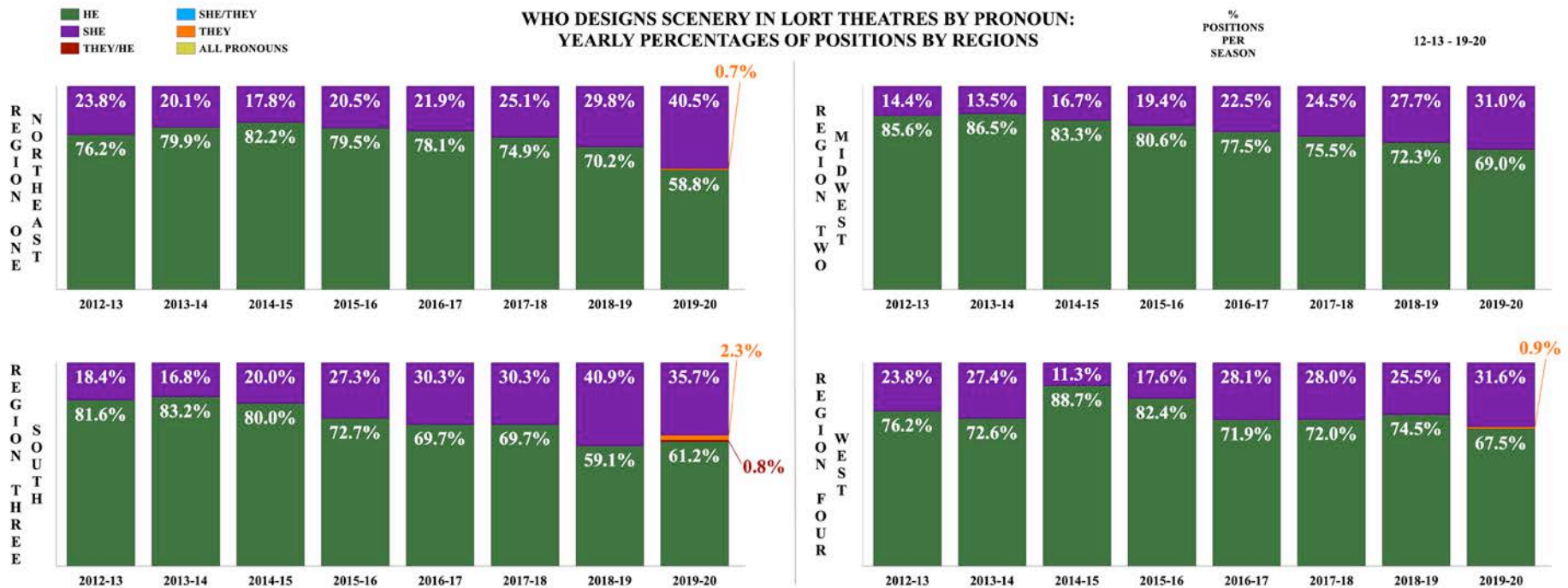
**Chapter Twelve: Lighting Design in Detail**

**Chapter Thirteen: Sound Design in Detail**

**Chapter Fourteen: Projection / Video Design in Detail**

**Chapter Fifteen: All Design Disciplines in Detail**

# Chapter Ten: Scenic Design in Detail



## Narrative

In region one: Northeast, from 2012-13 to 2019-20, designers who use “he” pronouns went from 76.2 percent to 79.9 percent to 82.2 percent to 79.5 percent to 78.1 percent to 74.9 percent to 70.2 percent to 58.8 percent of all scenic design positions filled each season. Designers who use “she” pronouns went from 23.8 percent to 20.1 percent to 17.8 percent to 20.5 percent to 21.9 percent to 25.1 percent to 29.8 percent to 40.5 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use “they” pronouns filled 0.7 percent of all the scenic design positions that season. Over the eight seasons studied, designers who use “he” pronouns filling scenic design positions decreased 17.4 percentage points, while designers who use “she” pronouns filling scenic design positions increased 16.7 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use “he” pronouns went from 85.6 percent to 86.5 percent to 83.3 percent to 80.6 percent to 77.5 percent to 75.5 percent to 72.3 percent to 69.0 percent of all scenic design positions filled each season. Designers who use “she” pronouns went from 14.4 percent to 13.5 percent to 16.7 percent to 19.4 percent to 22.5 percent to 24.5 percent to 27.7 percent to 31.0 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use “he” pronouns filling scenic design positions decreased 16.6 percentage points, while designers who use “she” pronouns filling scenic design positions increased 16.6 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 81.6 percent to 83.2 percent to 80.0 percent to 72.7 percent to 69.7 percent to 69.7 percent to 59.1 percent to 61.2 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 18.4 percent to 16.8 percent to 20.0 percent to 27.3 percent to 30.3 percent to 30.3 percent to 40.9 percent to 35.7 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 2.3 percent and designers who use "they/he" pronouns filled 0.8 percent of all the scenic design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 20.4 percentage points, while designers who use "she" pronouns filling scenic design positions increased 17.3 percentage points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.2 percent to 72.6 percent to 88.7 percent to 82.4 percent to 71.9 percent to 72.0 percent to 74.5 percent to 67.5 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 23.8 percent to 27.4 percent to 11.3 percent to 17.6 percent to 28.1 percent to 28.0 percent to 25.5 percent to 31.6 of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 0.9 percent of all scenic design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 8.7 percentage points, while designers who use "she" pronouns filling scenic design positions increased 7.8 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per region, to examine scenic design among all the regions.

Over the eight seasons studied, scenic designers who use "he" pronouns filling scenic design positions decreased 17.4 percentage points in region one: Northeast, decreased 16.6 percentage points in region two: Midwest, decreased 20.4 percentage points in region three: South, and decreased 8.7 percentage points in region four: West. The range of decrease of scenic designers who use "he" pronouns filling scenic design positions in percentage points among all four regions is 11.7 percentage points.

Over the eight seasons studied, designers who use "she" pronouns filling scenic design positions increased 16.7 percentage points in region one: Northeast, increased 16.6 percentage points in region two: Midwest, increased 17.3 percentage points in region three: South, and increased 7.8 percentage points in region four: West. The range of increase of scenic designers who use "she" pronouns filling scenic design positions in percentage points among all four regions is 9.5 percentage points.

### **How-to Equation(s)**

(Number of positions held by scenic designers who use "x/y" pronouns, in a specific region, in a specific season)  
 divided by (number of scenic design positions total, in a specific region, in a specific season) x 100  
 = percentage of all scenic design positions held by scenic designers who use "x/y" pronouns,  
 in a specific region, in a specific season



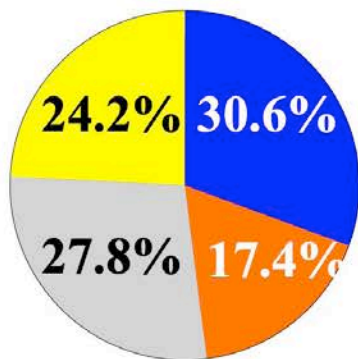
## WHO DESIGNS IN LORT THEATRES BY PRONOUN: SCENIC DESIGN POSITIONS BY REGIONS

12-13 - 19-20

**% POSITIONS  
OVER ALL 8 SEASONS**

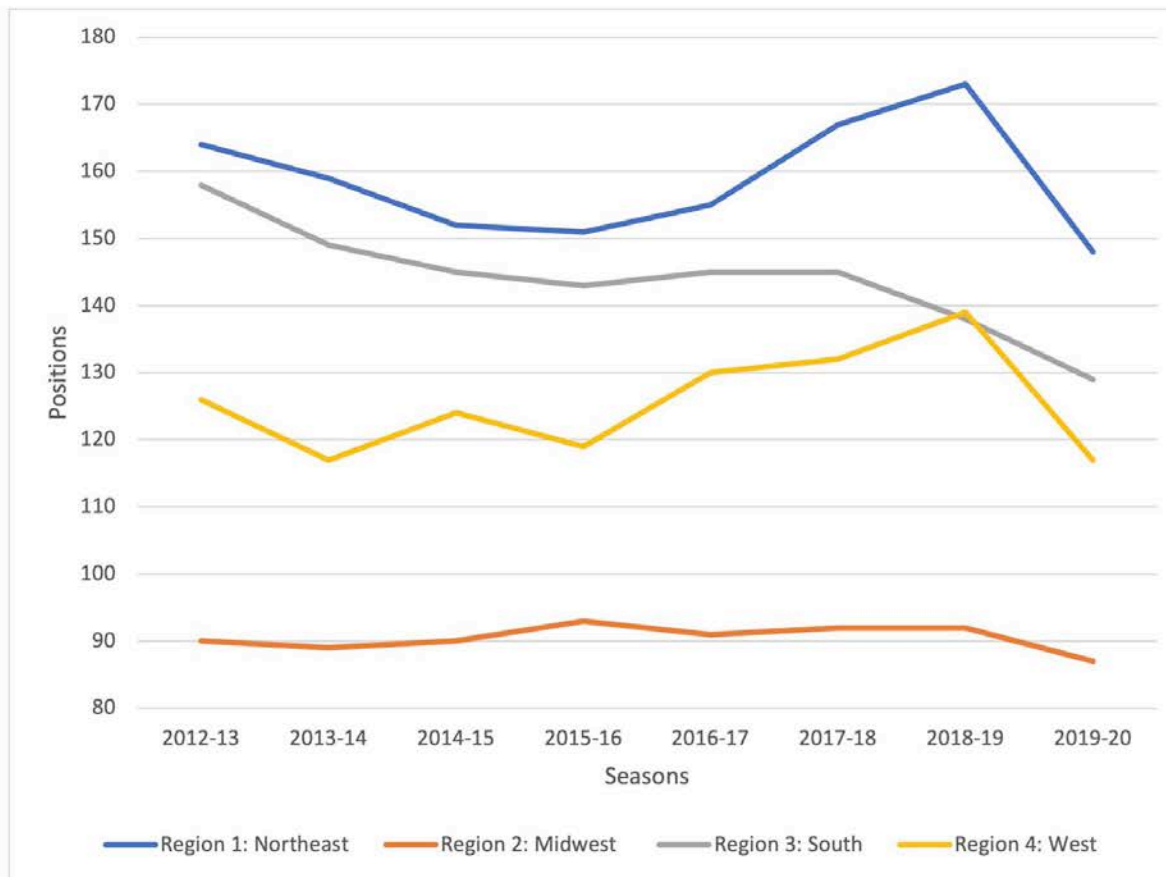
- REGION ONE: NORTHEAST
- REGION TWO: MIDWEST
- REGION THREE: SOUTH
- REGION FOUR: WEST

### SCENIC DESIGN POSITIONS



**4149 TOTAL SCENIC DESIGN POSITIONS**

### YEARLY SCENIC DESIGN POSITIONS BY REGIONS



## Narrative

Of the 4149 scenic design positions available during the eight seasons studied, 30.6 percent were in region one: Northeast, 17.4 percent were in region two: Midwest, 27.8 percent were in region three: South, and 24.2 percent were in region four: West.

In region one: Northeast, from 2012-13 to 2019-20, the number of scenic design positions went from 164 to 159 to 152 to 151 to 155 to 167 to 173 to 148. In region two: Midwest, from 2012-13 to 2019-20, the number of scenic design positions went from ninety to eighty-nine to ninety to ninety-three to ninety-one to ninety-two to ninety-two to eighty-seven. In region three: South, from 2012-13 to 2019-20, the number of scenic design positions went from 158 to 149 to 145 to 143 to 145 to 145 to 138 to 129. In region four: West, from 2012-13 to 2019-20, the number of scenic design positions went from 126 to 117 to 124 to 119 to 130 to 132 to 139 to 117.

## My Notes

This new chart came from wanting to know how many scenic design positions happened in each region, and if that number changed over time.

All region percentages of scenic design positions are within 0.1 percentage point of the percentages of productions per region. Looking at the yearly numbers, the number of scenic design positions in any one region in any one season ranged from eighty-seven to 173 scenic design positions.

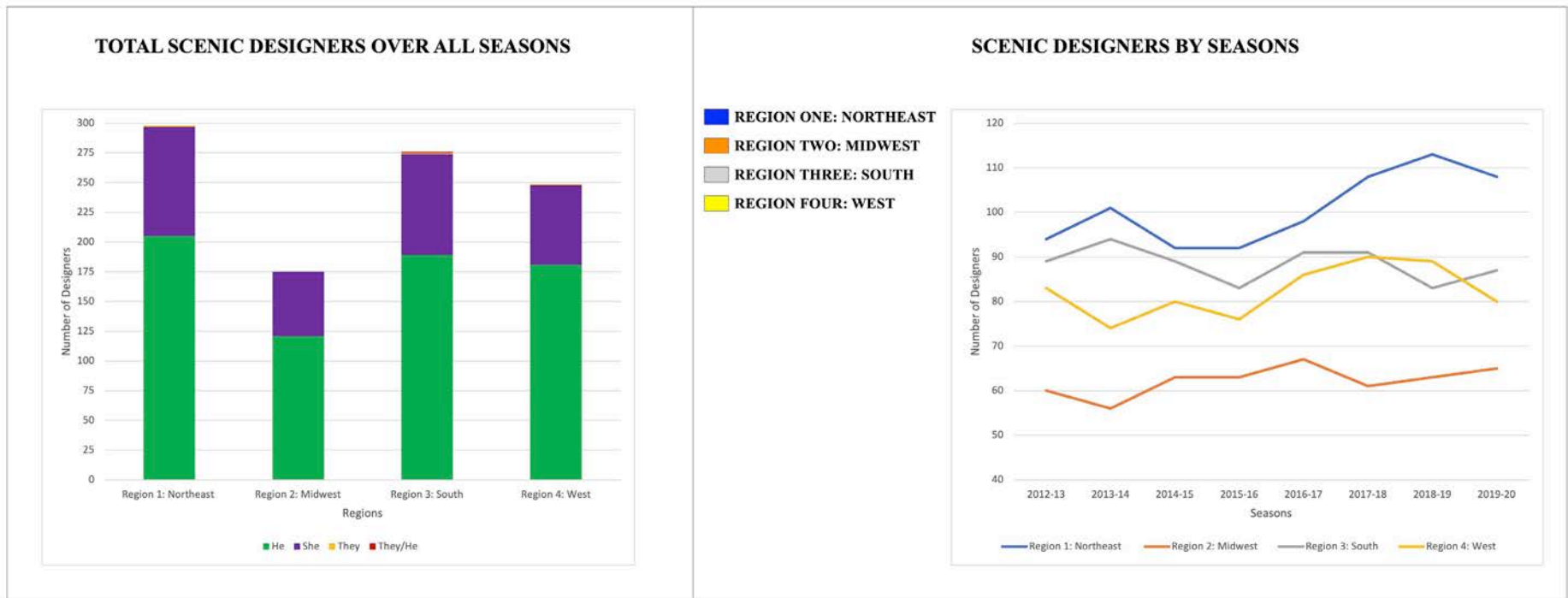
## How-to Equation(s)

$$\begin{aligned} & \text{(Number of scenic design positions in a specific region)} \\ & \text{divided by (number of scenic design positions total) } \times 100 \\ & = \text{percentage of scenic design positions in a specific region} \end{aligned}$$

For the yearly scenic design positions by regions, there are no how-to equations for this chart, as these are all raw numbers.

WHO DESIGNS IN LORT THEATRES BY PRONOUN: SCENIC DESIGNERS BY REGIONS, PART ONE

12-13 - 19-20



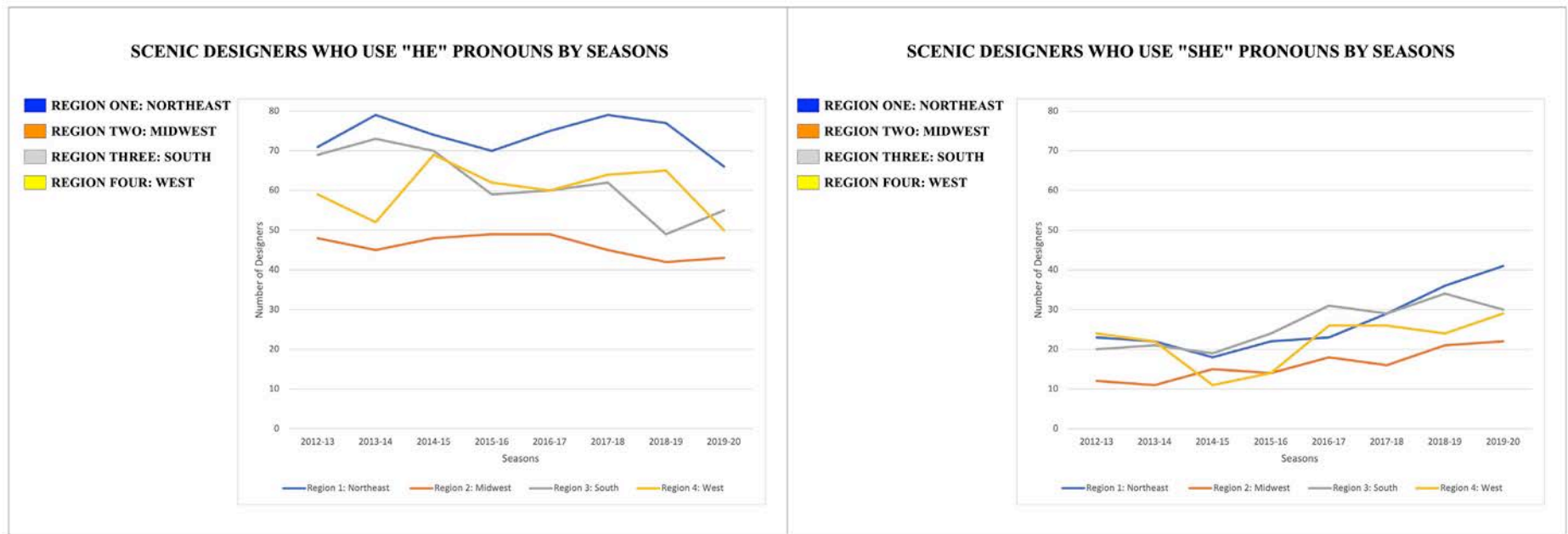
**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 596 scenic designers, many of whom worked in multiple regions. Over the eight seasons studied, 298 scenic designers worked in region one: Northeast, made up of 205 designers who use “he” pronouns, ninety-two designers who use “she” pronouns, and one designer who uses “they” pronouns. 175 scenic designers worked in region two: Midwest over the eight seasons studied, made up of 121 designers who use “he” pronouns and fifty-four designers who use “she” pronouns. Over the eight seasons studied, 276 scenic designers worked region three: South, made up of 189 designers who use “he” pronouns, eighty-five designers who use “she” pronouns, one designer who uses “they/he” pronouns, and one designer who uses “they” pronouns. 249 scenic designers worked in region four: West over the eight seasons studied, made up of 181 designers who use “he” pronouns, sixty-seven designers who use “she” pronouns, and one designer who uses “they” pronouns.

In region one: Northeast, from 2012-13 to 2019-20, the number of scenic designers went from ninety-four to 101 to ninety-two to ninety-two to ninety-eight to 108 to 113 to 108. In region two: Midwest, from 2012-13 to 2019-20, the number of scenic designers went from sixty to fifty-six to sixty-three to sixty-three to sixty-seven to sixty-one to sixty-three to sixty-five. In region three: South,

WHO DESIGNS IN LORT THEATRES BY PRONOUN: SCENIC DESIGNERS BY REGIONS, PART TWO

12-13 - 19-20



from 2012-13 to 2019-20, the number of scenic designers went from eighty-nine to ninety-four to eighty-nine to eighty-three to ninety-one to ninety-one to eighty-three to eighty-seven. In region four: West, from 2012-13 to 2019-20, the number of scenic designers went from eighty-three to seventy-four to eighty to seventy-six to eighty-six to ninety to eighty-nine to eighty.

In region one: Northeast, from 2012-13 to 2019-20, the number of scenic designers who use "he" pronouns went from seventy-one to seventy-nine to seventy-four to seventy to seventy-five to seventy-nine to seventy-seven to sixty-six. In region two: Midwest, from 2012-13 to 2019-20, the number of scenic designers who use "he" pronouns went from forty-eight to forty-five to forty-eight to forty-nine to forty-nine to forty-five to forty-two to forty-three. In region three: South, from 2012-13 to 2019-20, the number of scenic designers who use "he" pronouns went from sixty-nine to seventy-three to seventy to fifty-nine to sixty to sixty-two to forty-nine to fifty-five. In region four: West, from 2012-13 to 2019-20, the number of scenic designers who use "he" pronouns went from fifty-nine to fifty-two to sixty-nine to sixty-two to sixty to sixty-four to sixty-five to fifty.

In region one: Northeast, from 2012-13 to 2019-20, the number of scenic designers who use "she" pronouns went from twenty-three to twenty-two to eighteen to twenty-two to twenty-three to twenty-nine to thirty-six to forty-one. In region two: Midwest, from 2012-13 to 2019-20, the number of scenic designers who use "she" pronouns went from twelve to eleven to fifteen to fourteen to eighteen to sixteen to twenty-one to twenty-two. In region three: South, from 2012-13 to 2019-20, the number of scenic designers who use "she" pronouns went from twenty to twenty-one to nineteen to twenty-four to thirty-one to twenty-nine to thirty-four to thirty. In region four: West, from 2012-13 to 2019-20, the number of scenic designers who use "she" pronouns went from twenty-four to twenty-two to eleven to fourteen to twenty-six to twenty-six to twenty-four to twenty-nine.

In region one: Northeast, in the 2019-20 season, there was one scenic designer who uses "they" pronouns. In region three: South, in the 2019-20 season, there was one scenic designer who uses "they" pronouns and one scenic designer who uses "they/he" pronouns. In region four: West, in the 2019-20 season, there was one scenic designer who uses "they" pronouns.

### **My Notes**

This new chart came from wanting to know how many individual scenic designers worked in each region, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a region. Also note that many scenic designers design in multiple regions, and are counted once in each region they worked. I purposely kept the Y axis the same between scenic designers who use "he" pronouns and scenic designers who use "she" pronouns to make them easy to compare to each other.

In region one: Northeast, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons until the 2019-20 season. In region two: Midwest, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons until the 2018-19 season. In region three: South, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons except the 2016-17 season, and after that until the 2018-19 season. In region four: West, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons until the 2019-20 season.

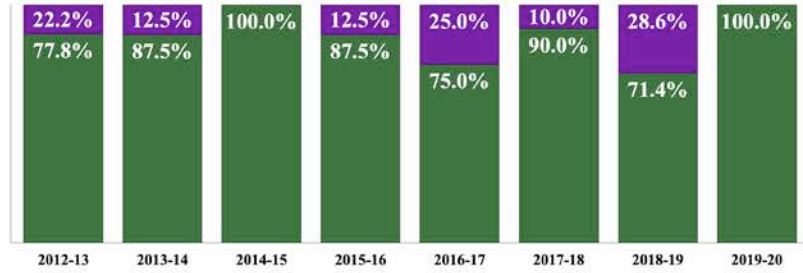
There are no how-to equations for this chart, as these are all raw numbers.

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

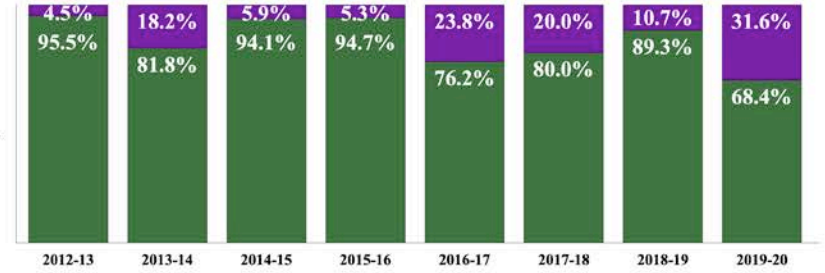
HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

% POSITIONS PER SEASON 12-13 - 19-20

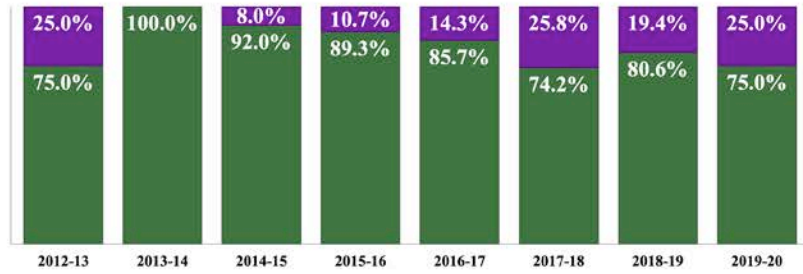
**A+**



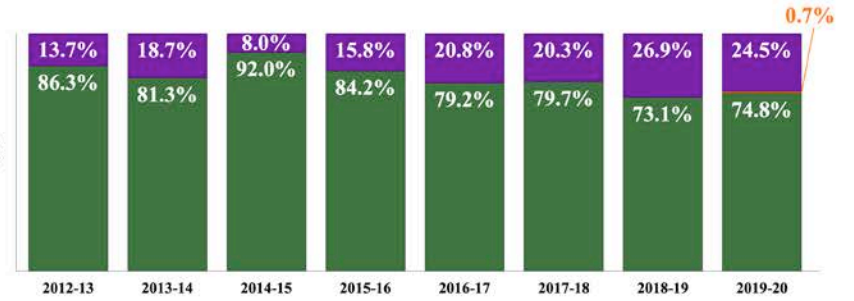
**A**



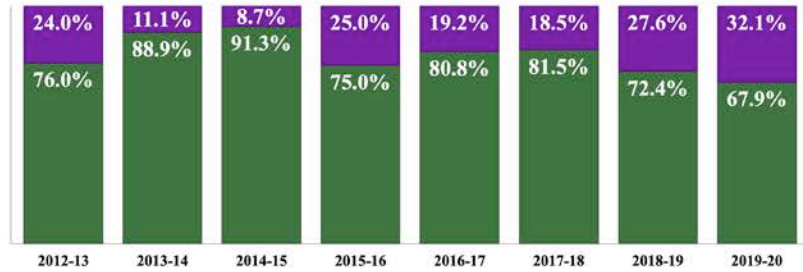
**B+**



**B**



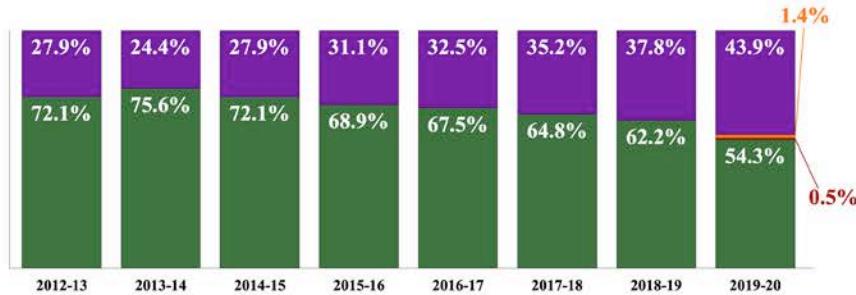
**C-1**



**C-2**



**D**





## Narrative

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 77.8 percent to 87.5 percent to 100.0 percent to 87.5 percent to 75.0 percent to 90.0 percent to 71.4 percent to 100.0 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 22.2 percent to 12.5 percent to 0.0 percent to 12.5 percent to 25.0 percent to 10.0 percent to 28.6 percent to 0.0 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions increased 22.2 percentage points, while designers who use "she" pronouns filling scenic design positions decreased 22.2 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns went from 95.5 percent to 81.8 percent to 94.1 percent to 94.7 percent to 76.2 percent to 80.0 percent to 89.3 percent to 68.4 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 4.5 percent to 18.2 percent to 5.9 percent to 5.3 percent to 23.8 percent to 20.0 percent to 10.7 percent to 31.6 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 27.1 percentage points, while designers who use "she" pronouns filling scenic design positions increased 27.1 percentage points.

In the B+ category from 2012-13 to 2018-19, designers who use "he" pronouns went from 75.0 percent to 100.0 percent to 92.0 percent to 89.3 percent to 85.7 percent to 74.2 percent to 80.6 percent to 75.0 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 25.0 percent to 0.0 percent to 8.0 percent to 10.7 percent to 14.3 percent to 25.8 percent to 19.4 percent to 25.0 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions remained steady at 75.0 percent, while designers who use "she" pronouns filling scenic design positions remained steady at 25.0 percent.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 86.3 percent to 81.3 percent to 92.0 percent to 84.2 percent to 79.2 percent to 79.7 percent to 73.1 percent to 74.8 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 13.7 percent to 18.7 percent to 8.0 percent to 15.8 percent to 20.8 percent to 20.3 percent to 26.9 percent to 24.5 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 0.7 percent of all scenic design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 11.5 percentage points, while designers who use "she" pronouns filling scenic design positions increased 10.8 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.0 percent to 88.9 percent to 91.3 percent to 75.0 percent to 80.8 percent to 81.5 percent to 72.4 percent to 67.9 percent of all scenic design positions filled each season. Designers who use "she" pronouns went from 24.0 percent to 11.1 percent to 8.7 percent to 25.0 percent to 19.2 percent to 18.5 percent to 27.6 percent to 32.1 percent of all scenic design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling scenic design positions decreased 8.1 percentage points, while designers who use "she" pronouns filling scenic design positions increased 8.1 percentage points.

In the C-2 category from 2012-13 to 2019-20, designers who use “he” pronouns went from 89.4 percent to 81.0 percent to 92.3 percent to 85.7 percent to 75.9 percent to 77.4 percent to 64.8 percent to 53.8 percent of all scenic design positions filled each season. Designers who use “she” pronouns went from 10.6 percent to 19.0 percent to 7.7 percent to 14.3 percent to 24.1 percent to 22.6 percent to 35.2 percent to 53.8 percent of all scenic design positions filled each season. In the 2019-20 season, designers who use “they” pronouns filled 2.6 percent of all scenic design positions filled that season. Over the eight seasons studied, designers who use “he” pronouns filling scenic design positions decreased 35.6 percentage points, while designers who use “she” pronouns filling scenic design positions increased 33.0 percentage points.

In the D category from 2012-13 to 2019-20, designers who use “he” pronouns went from 72.1 percent to 75.6 percent to 72.1 percent to 68.9 percent to 67.5 percent to 64.8 percent to 62.2 percent to 54.3 percent of all scenic design positions filled each season. Designers who use “she” pronouns went from 27.9 percent to 24.4 percent to 27.9 percent to 31.1 percent to 32.5 percent to 35.2 percent to 37.8 percent to 43.9 percent of all scenic design positions filled each season. Designers who use “they” pronouns filled 1.4 percent and designers who use “they/he” pronouns filled 0.5 percent of all scenic design positions available in the 2019-20 season. Over the eight seasons studied, designers who use “he” pronouns filling scenic design positions decreased 17.8 percentage points, while designers who use “she” pronouns filling scenic design positions increased 16.0 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per category, to examine scenic design among all the categories.

Over the eight seasons studied, scenic designers who use “he” pronouns filling scenic design positions increased 22.2 percentage points in the A+ category, decreased 27.1 percentage points in the A category, remained steady at 75.0 percent in the B+ category, decreased 11.5 percentage points in the B category, decreased 8.1 percentage points in the C-1 category, decreased 35.6 percentage points in the C-2 category, and decreased 17.8 percentage points in the D category. The range of change in percentages of scenic designers who use “he” pronouns filling scenic design positions in percentage points among all seven categories is 57.8 percentage points.

Over the eight seasons studied, scenic designers who use “she” pronouns filling scenic design positions decreased 22.2 percentage points in the A+ category, increased 27.1 percentage points in the A category, remained steady at 25.0 percent in the B+ category, increased 10.8 percentage points in the B category, increased 8.1 percentage points in the C-1 category, increased 33.0 percentage points in the C-2 category, and increased 16.0 percentage points in the D category. The range of change in percentages of scenic designers who use “she” pronouns filling scenic design positions in percentage points among all seven categories is 55.2 percentage points.

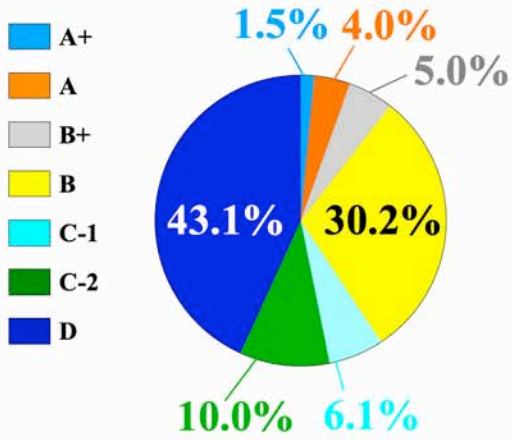
### **How-to Equation(s)**

(Number of positions held by scenic designers who use “x/y” pronouns, in a specific category, in a specific season)  
 divided by (number of scenic design positions total, in a specific category, in a specific season) x 100  
 = percentage of all scenic design positions held by scenic designers who use “x/y” pronouns,  
 in a specific category, in a specific season

# WHO DESIGNS IN LORT THEATRES BY PRONOUN: SCENIC DESIGN POSITIONS BY CATEGORIES

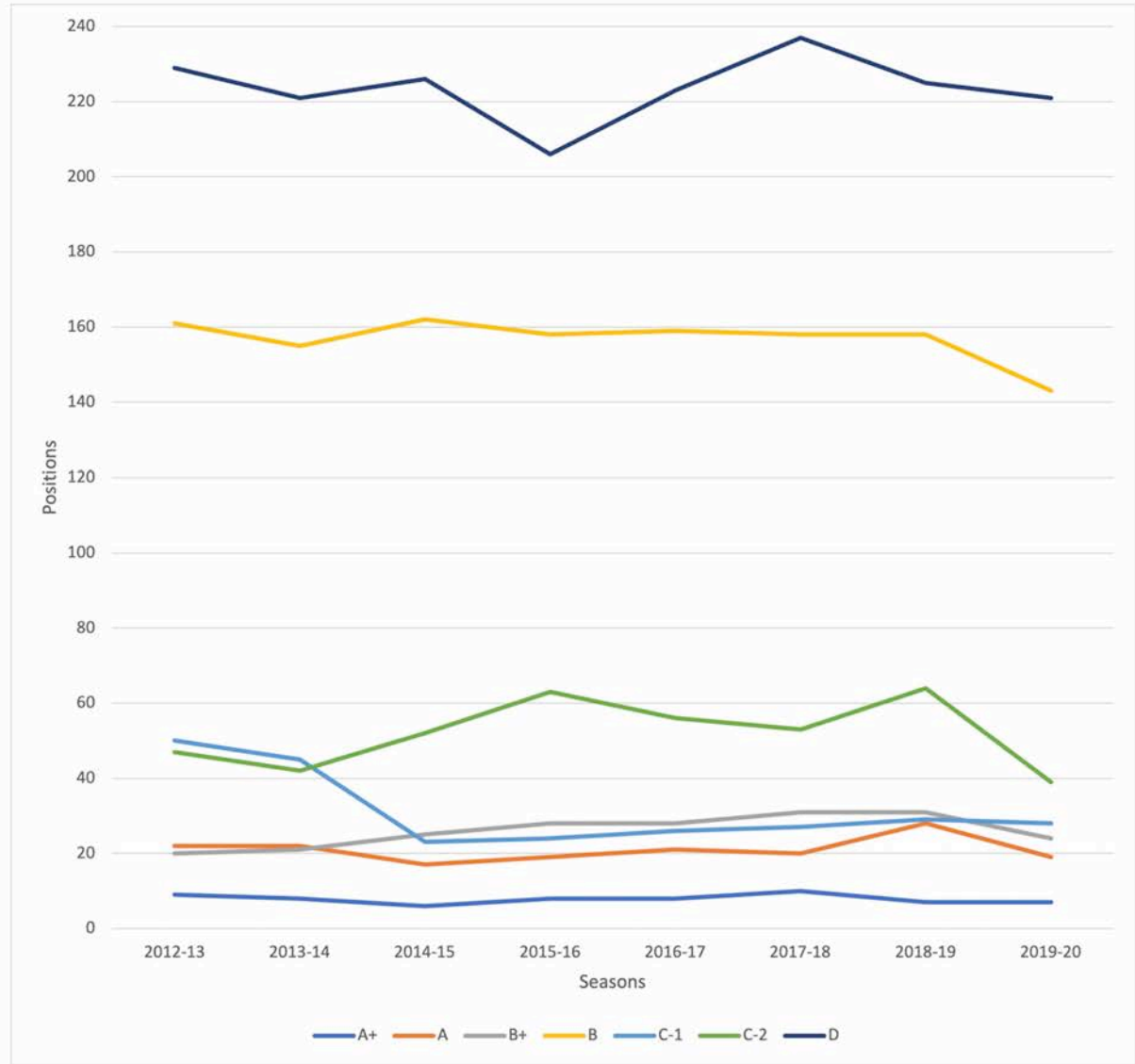
% POSITIONS  
OVER ALL 8 SEASONS 12-13 - 19-20

SCENIC DESIGN POSITIONS



4149 TOTAL SCENIC DESIGN POSITIONS

YEARLY SCENIC DESIGN POSITIONS BY CATEGORIES



## Narrative

Of the 4149 scenic design positions available during the eight seasons studied, 1.5 percent were in the A+ category, 4.0 percent were in the A category, 5.0 percent were in the B+ category, 30.2 percent were in the B category, 6.1 percent were in the C-1 category, 10.0 percent were in the C-2 category, and 43.1 percent were in the D category.

In the A+ category, from 2012-13 to 2019-20, the number of scenic design positions went from nine to eight to six to eight to eight to ten to seven to seven. In the A category, from 2012-13 to 2019-20, the number of scenic design positions went twenty-two to twenty-two to seventeen to nineteen to twenty-one to twenty to twenty-eight to nineteen. In the B+ category, from 2012-13 to 2019-20, the number of scenic design positions went from twenty to twenty-one to twenty-five to twenty-eight to twenty-eight to thirty-one to thirty-one to twenty-four. In the B category, from 2012-13 to 2019-20, the number of scenic design positions went from 161 to 155 to 162 to 158 to 159 to 158 to 158 to 143. In the C-1 category, from 2012-13 to 2019-20, the number of scenic design positions went from fifty to forty-five to twenty-three to twenty-four to twenty-six to twenty-seven to twenty-nine to twenty-eight. In the C-2 category, from 2012-13 to 2019-20, the number of scenic design positions went from forty-seven to forty-two to fifty-two to sixty-three to fifty-six to fifty-three to sixty-four to thirty-nine. In the D category, from 2012-13 to 2019-20, the number of scenic design positions went from 229 to 221 to 226 to 206 to 223 to 237 to 225 to 221.

## My Notes

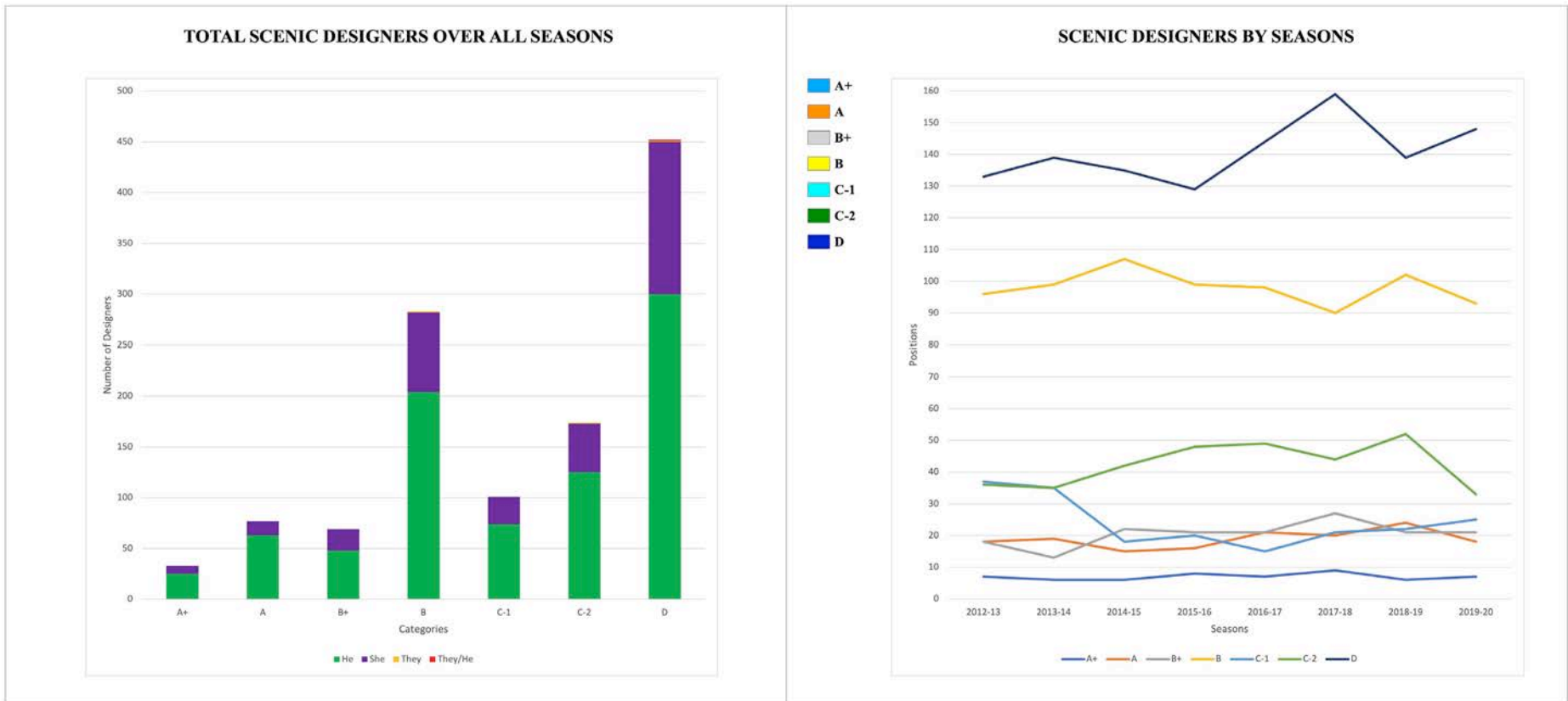
This new chart came from wanting to know how many scenic design positions happened in each category, and if that number changed over time.

All category percentages of scenic design positions are within 0.1 percentage point of the percentages of productions per category. Looking at the yearly numbers, the number of scenic design positions in any one category in any one season ranged from six to 237 scenic design positions.

## How-to Equation(s)

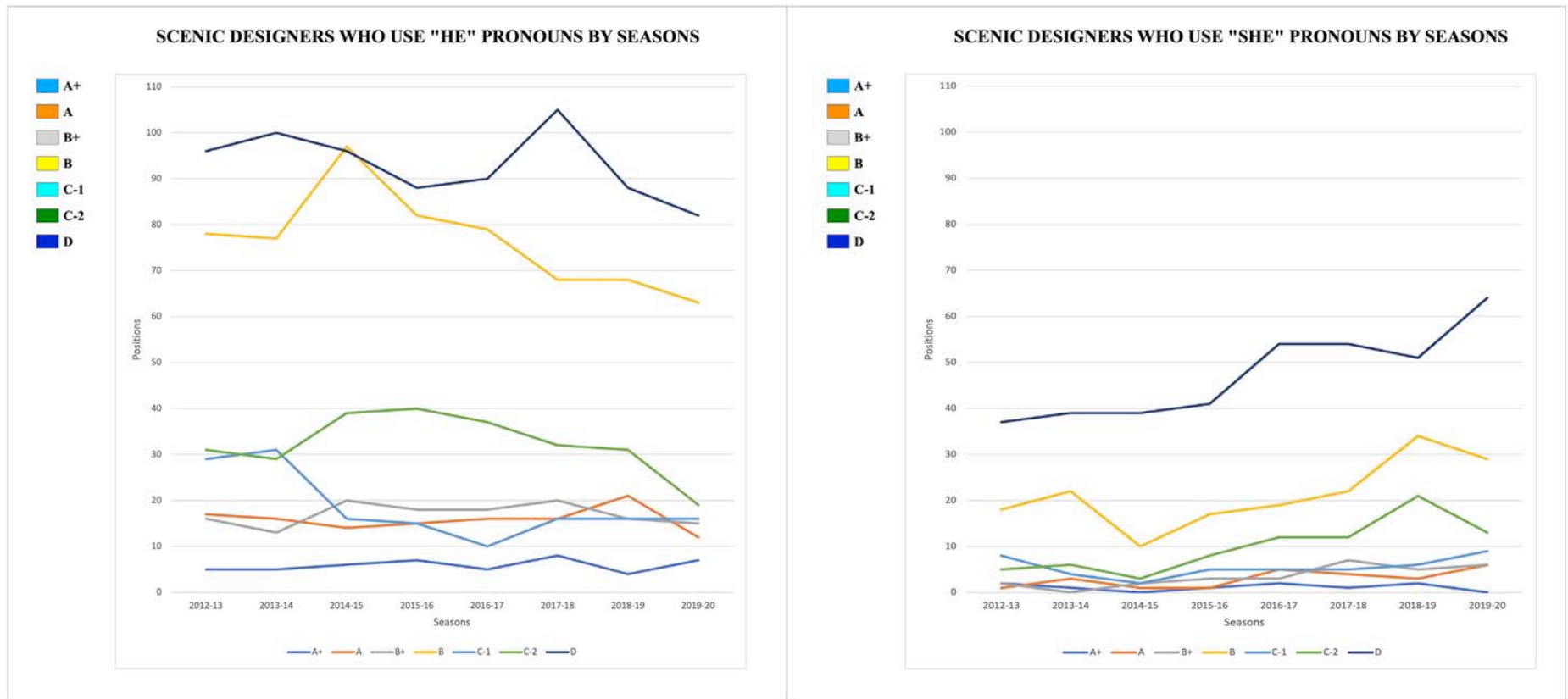
$$\begin{aligned} & \text{(Number of scenic design positions in a specific category)} \\ & \text{divided by (number of scenic design positions total) } \times 100 \\ & = \text{percentage of scenic design positions in a specific category} \end{aligned}$$

For the yearly scenic design positions by categories, there are no how-to equations for this chart, as these are all raw numbers.



**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 596 scenic designers, many of whom worked in multiple categories. Over the eight seasons studied, thirty-three scenic designers worked in the A+ category, made up of twenty-five designers who use “he” pronouns and eight designers who use “she” pronouns. Seventy-seven scenic designers worked in the A category over the eight seasons studied, made up of sixty-three designers who use “he” pronouns and fourteen designers who use “she” pronouns. Over the eight seasons studied, sixty-nine scenic designers worked in the B+ category, made up of forty-eight designers who use “he” pronouns and twenty-one designers who use “she” pronouns. 283 scenic designers worked in the B category over the eight seasons studied, made up of 204 designers who use “he” pronouns, seventy-eight designers who use “she” pronouns, and one designer who uses “they” pronouns. Over the eight seasons studied, 101 scenic designers worked in the C-1 category, made up of seventy-four designers who use “he” pronouns and twenty-seven designers who use “she” pronouns. 174 scenic designers worked in the C-2 category over the eight seasons studied, made up of 125 designers who use “he” pronouns, forty-eight designers who use “she”



pronouns, and one designer who uses "they" pronouns. Over the eight seasons studied, 452 scenic designers worked in the D category, made up of three hundred designers who use "he" pronouns, 150 designers who use "she" pronouns, one designer who uses "they" pronouns, and one designer who uses "they/he" pronouns.

In the A+ category, from 2012-13 to 2019-20, the number of scenic designers went from seven to six to six to eight to seven to nine to six to seven. The number of scenic designers who use "he" pronouns went from five to five to six to seven to five to eight to four to seven. The number of scenic designers who use "she" pronouns went from two to one to zero to one to two to one to two to zero.

In the A category, from 2012-13 to 2019-20, the number of scenic designers went from eighteen to nineteen to fifteen to sixteen to twenty-one to twenty to twenty-four to eighteen. The number of scenic designers who use "he" pronouns went from seventeen to sixteen to fourteen to fifteen to sixteen to sixteen to twenty-one to twelve. The number of scenic designers who use "she" pronouns went from one to three to one to one to five to four to three to six.



In the B+ category, from 2012-13 to 2019-20, the number of scenic designers went from eighteen to thirteen to twenty-two to twenty-one to twenty-one to twenty-seven to twenty-one to twenty-one. The number of scenic designers who use "he" pronouns went from sixteen to thirteen to twenty to eighteen to eighteen to twenty to sixteen to fifteen. The number of scenic designers who use "she" pronouns went from two to zero to two to three to three to seven to five to six.

In the B category, from 2012-13 to 2019-20, the number of scenic designers went from ninety-six to ninety-nine to 107 to ninety-nine to ninety-eight to ninety to 102 to ninety-three. The number of scenic designers who use "he" pronouns went from seventy-eight to seventy-seven to ninety-seven to eighty-two to seventy-nine to sixty-eight to sixty-eight to sixty-three. The number of scenic designers who use "she" pronouns went from eighteen to twenty-two to ten to seventeen to nineteen to twenty-two to thirty-four to twenty-nine. In the 2019-20 season, there was one designer who uses "they" pronouns.

In the C-1 category, from 2012-13 to 2019-20, the number of scenic designers went from thirty-seven to thirty-five to eighteen to twenty to fifteen to twenty-one to twenty-two to twenty-five. The number of scenic designers who use "he" pronouns went from twenty-nine to thirty-one to sixteen to fifteen to ten to sixteen to sixteen to sixteen. The number of scenic designers who use "she" pronouns went from eight to four to two to five to five to five to six to nine.

In the C-2 category, from 2012-13 to 2019-20, the number of scenic designers went from thirty-six to thirty-five to forty-two to forty-eight to forty-nine to forty-four to fifty-two to thirty-three. The number of scenic designers who use "he" pronouns went from thirty-one to twenty-nine to thirty-nine to forty to thirty-seven to thirty-two to thirty-one to nineteen. The number of scenic designers who use "she" pronouns went from five to six to three to eight to twelve to twelve to twenty-one to thirteen. In the 2019-20 season, there was one designer who uses "they" pronouns.

In the D category, from 2012-13 to 2019-20, the number of scenic designers went from 133 to 139 to 135 to 129 to 144 to 159 to 139 to 148. The number of scenic designers who use "he" pronouns went from ninety-six to one hundred to ninety-six to eighty-eight to ninety to 105 to eighty-eight to eighty-two. The number of scenic designers who use "she" pronouns went from thirty-seven to thirty-nine to thirty-nine to forty-one to fifty-four to fifty-four to fifty-one to sixty-four. In the 2019-20 season, there was one designer who uses "they" pronouns and one designer who uses "they/he" pronouns.

### **My Notes**

This new chart came from wanting to know how many individual scenic designers worked in each category, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a category. Also note that many scenic designers design in multiple categories, and are counted once in each category they worked. I purposely kept the Y axis the same between scenic designers who use "he" pronouns and scenic designers who use "she" pronouns to make them easy to compare to each other.

In the A+ category, the number of scenic designers who use "she" pronouns was less than a quarter of that of scenic designers who use "he" pronouns in seasons except the 2012-13 and 2016-17 seasons, and the number of scenic designers who use "she" pronouns was less than a half of that of scenic designers who use "he" pronouns in seasons except the 2018-19 season. In the A category, the number of scenic designers who use "she" pronouns was less than a quarter of that of scenic designers who use "he" pronouns in seasons except the 2016-17 and 2017-18 seasons, and the number of scenic designers who use "she" pronouns was less than a half of that of scenic designers who use "he" pronouns in seasons until the 2019-20 season.

In the B+ category, the number of scenic designers who use "she" pronouns was less than a quarter of that of scenic designers who use "he" pronouns in seasons until the 2018-19 season. In the B category, the number of scenic designers who use "she" pronouns was less than a quarter of that of scenic designers who use "he" pronouns in seasons except the 2013-14, 2016-17, and 2017-18 seasons, and the number of scenic designers who use "she" pronouns was less than a half of that of scenic designers who use "he" pronouns in seasons until the 2018-19 season.

In the C-1 category, the number of scenic designers who use "she" pronouns was less than a quarter of that of scenic designers who use "he" pronouns in seasons except the 2012-13, 2015-16, 2017-18, and 2018-19 seasons, and the number of scenic designers who use "she" pronouns was less than a half of that of scenic designers who use "he" pronouns in seasons except the 2016-17 and 2019-20 seasons. In the C-2 category, the number of scenic designers who use "she" pronouns was less than a quarter of that of scenic designers who use "he" pronouns in seasons until the 2016-17 season, and the number of scenic designers who use "she" pronouns was less than a half of that of scenic designers who use "he" pronouns in seasons until the 2018-19 season.

In the D category, the number of scenic designers who use "she" pronouns was more than a quarter of that of scenic designers who use "he" pronouns in all seasons, the number of scenic designers who use "she" pronouns was less than a half of that of scenic designers who use "he" pronouns in seasons until the 2016-17 season, and the number of scenic designers who use "she" pronouns was more than three-quarters of that of scenic designers who use "he" pronouns in the 2019-20 season.

There are no how-to equations for this chart, as these are all raw numbers.

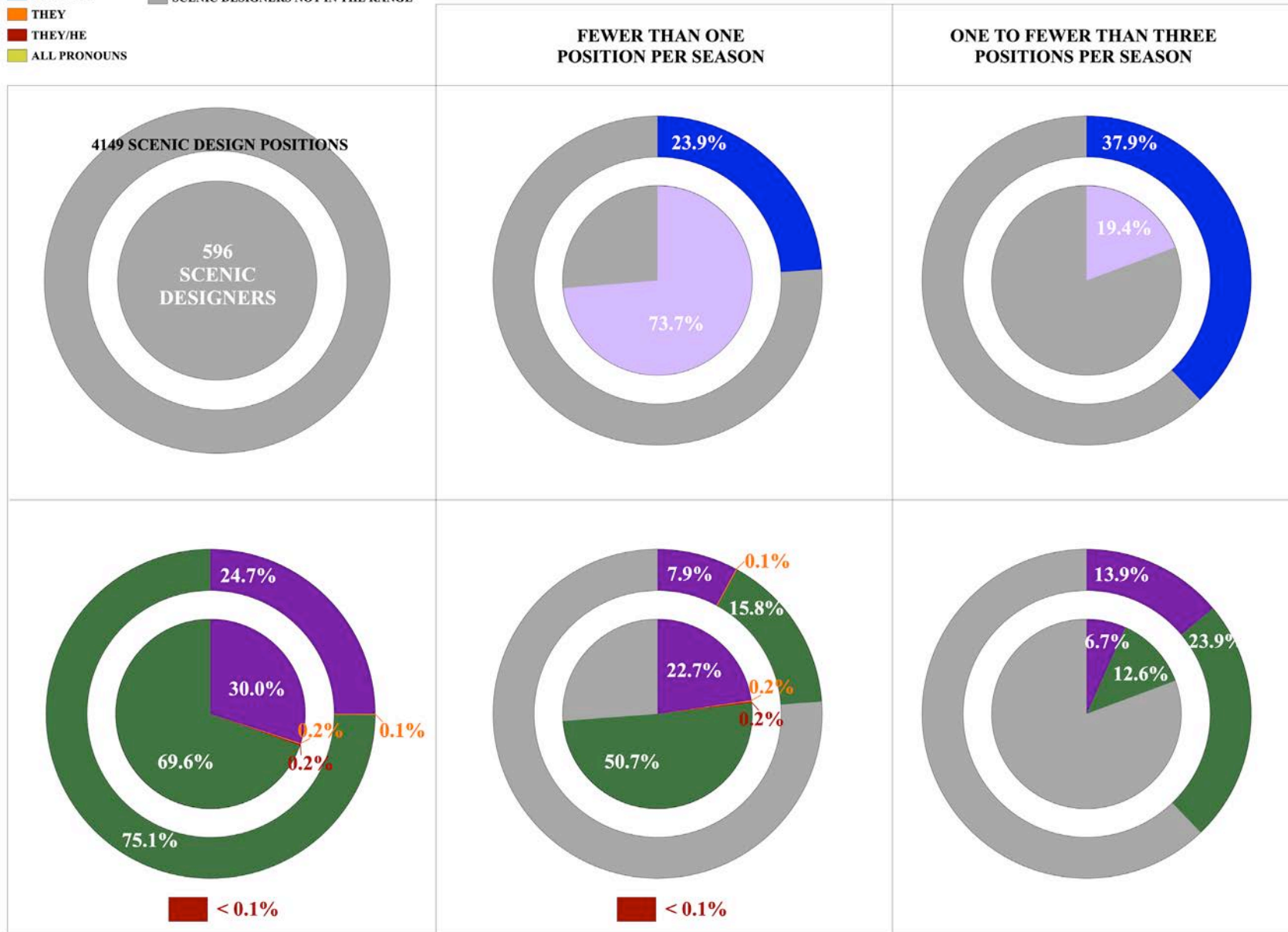
**RANGES OF ALL SCENIC DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF SCENIC DESIGNERS & SCENIC DESIGN POSITIONS, PART ONE**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- SCENIC DESIGNERS IN RANGE
- SCENIC DESIGN POSITIONS HELD BY SCENIC DESIGNERS IN RANGE
- SCENIC DESIGNERS NOT IN THE RANGE

% OVER ALL  
8 SEASONS

12-13 - 19-20



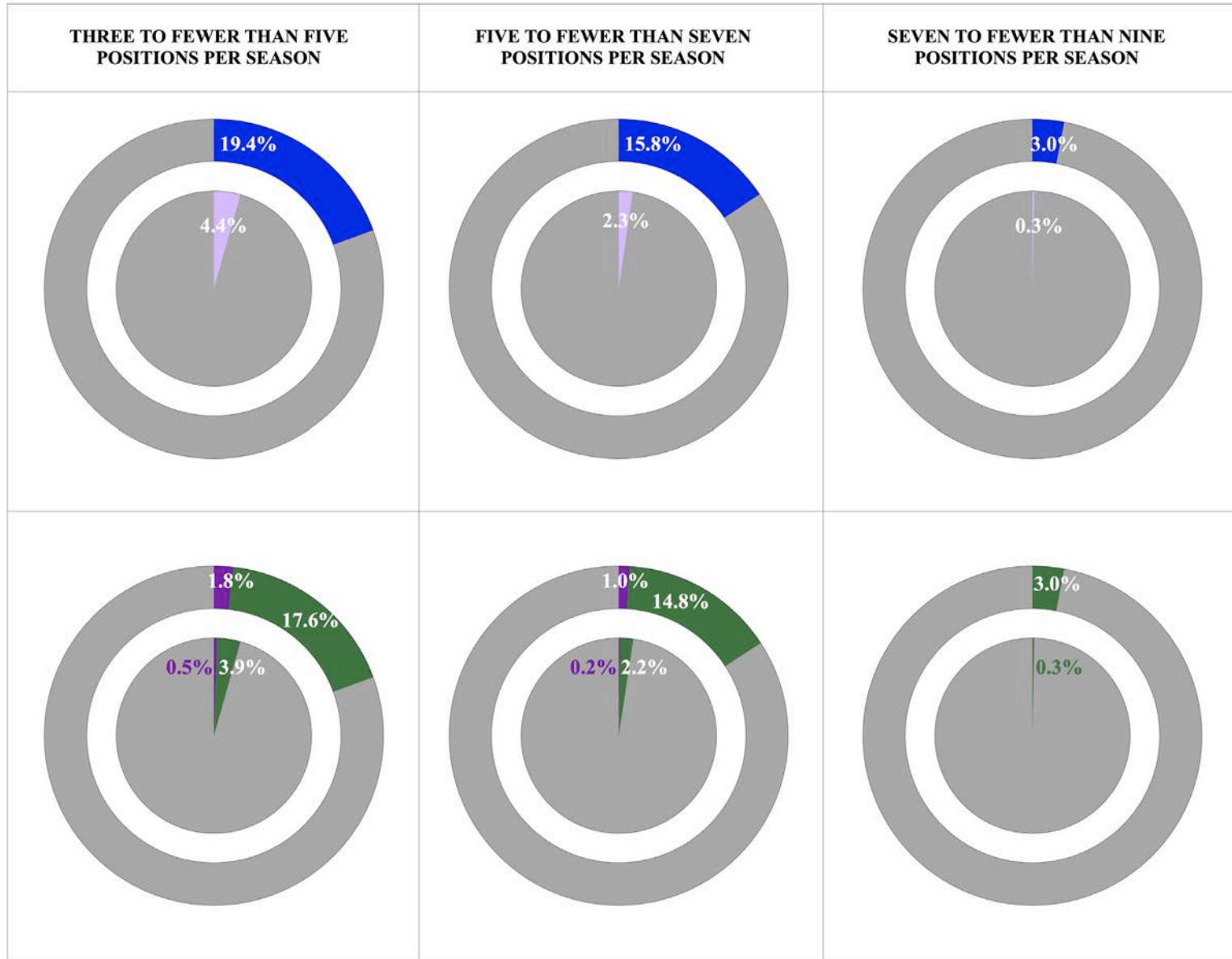
**RANGES OF ALL SCENIC DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF SCENIC DESIGNERS & SCENIC DESIGN POSITIONS, PART TWO**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- SCENIC DESIGNERS IN RANGE
- SCENIC DESIGN POSITIONS HELD BY SCENIC DESIGNERS IN RANGE
- SCENIC DESIGNERS NOT IN THE RANGE

% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

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

The 4149 scenic design positions available from 2012-13 through 2019-20 were held by 596 scenic designers.

Of the 4149 scenic design positions over the eight seasons examined, 75.1 percent were filled by scenic designers who use "he" pronouns, 24.7 percent were filled by scenic designers who use "she" pronouns, 0.1 percent by scenic designers who use "they" pronouns, and less than 0.1 percent by scenic designers who use "they/he" pronouns. Of the 596 scenic designers, 69.9 percent were scenic designers who use "he" pronouns, 30.0 percent were scenic designers who use "she" pronouns, 0.2 percent were scenic designers who use "they" pronouns, and 0.2 percent were scenic designers who use "they/he" pronouns.

Scenic designers with an average of fewer than one position per season (fewer than eight scenic design positions over the eight seasons) held 23.9 percent of all scenic design positions and were 73.7 percent of all scenic designers. Of that 23.9 percent of scenic design positions, 15.8 percent were filled by scenic designers who use "he" pronouns, 7.9 percent were filled by scenic designers who use "she" pronouns, 0.1 percent by scenic designers who use "they" pronouns, and fewer than 0.1 percent by scenic designers who use "they/he" pronouns. Of the 73.7 percent of scenic designers, 50.7 percent were scenic designers who use "he" pronouns, 22.7 percent were scenic designers who use "she" pronouns, 0.2 percent were scenic designers who use "they" pronouns, and 0.2 percent were scenic designers who use "they/he" pronouns.

Scenic designers with an average of one to fewer than three positions per season (at least eight but fewer than 24 scenic design positions over the eight seasons) held 37.9 percent of all scenic design positions and were 19.4 percent of all scenic designers. Of that 37.9 percent of scenic design positions, 23.9 percent were filled by scenic designers who use "he" pronouns, and 13.9 percent were filled by scenic designers who use "she" pronouns. Of the 19.3 percent of scenic designers, 12.6 percent were scenic designers who use "he" pronouns and 6.7 percent were scenic designers who use "she" pronouns.

Scenic designers with an average of three to fewer than five positions per season (at least twenty-four but fewer than forty scenic design positions over the eight seasons) held 19.4 percent of all scenic design positions and were 4.4 percent of all scenic designers. Of that 19.4 percent of scenic design positions, 17.6 percent were filled by scenic designers who use "he" pronouns, and 1.8 percent were filled by scenic designers who use "she" pronouns. Of the 4.4 percent of scenic designers, 3.9 percent were scenic designers who use "he" pronouns and 0.5 percent were scenic designers who use "she" pronouns.

Scenic designers with an average of five to fewer than seven positions per season (at least forty but fewer than fifty-six scenic design positions over the eight seasons) held 15.8 percent of all scenic design positions and were 2.3 percent of all scenic designers. Of that 15.8 percent of scenic design positions, 14.8 percent were filled by scenic designers who use "he" pronouns, and 1.0 percent were filled by scenic designers who use "she" pronouns. Of the 2.3 percent of scenic designers, 2.2 percent were scenic designers who use "he" pronouns and 0.2 percent were scenic designers who use "she" pronouns.

Scenic designers with an average of seven to fewer than nine positions per season (at least fifty-six but fewer than seventy-two scenic design positions over the eight seasons) held 3.0 percent of all scenic design positions and were 0.3 percent of all scenic designers. Of that 3.0 percent of scenic design positions, 3.0 percent were filled by scenic designers who use "he" pronouns. Of the 0.3 percent of scenic designers, 0.3 percent were scenic designers who use "he" pronouns.

## My Notes

This chart is another adaptation of the chart begun in 2016. Back then, I was trying to show the percentages of positions held by scenic designers by how prolific they were. Over the years, these charts on prolificity / ranges have changed the most visually. I'm just hoping this new visual representation of ranges by scenic design positions and scenic designers will be clearer than previous versions.

The 73.7 percent of scenic designers who designed fewer than eight shows in the eight seasons studied designed nearly a quarter (23.9 percent) of all shows with scenic design positions. The 19.4 percent of scenic designers who designed between eight and fewer than twenty-four shows in the eight seasons studied designed 37.9 percent of all shows with scenic design positions. The 4.4 percent of scenic designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 19.4 percent of all shows with scenic design positions. The 2.3 percent of scenic designers who designed forty and fewer than fifty-six in the eight seasons studied designed 15.8 percent of all shows with scenic design positions. The 0.3 percent of scenic designers who designed fifty-six to fewer than seventy-two shows in the eight seasons studied designed 3.0 percent of all shows with scenic design positions.

### How-to Equation(s)

(Number of scenic design positions held by scenic designers who use "x/y" pronouns)  
divided by (number of scenic design positions total) x 100  
= percentage of all scenic design positions held by scenic designers who use "x/y" pronouns

(Number of scenic designers who use "x/y" pronouns)  
divided by (number of all scenic designers total) x 100  
= percentage of all scenic designers who use "x/y" pronouns

(Number of scenic design positions held by scenic designers who designed fewer than eight shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of scenic design positions held by scenic designers who designed fewer than eight shows total

(Number of scenic design positions held by scenic designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of all scenic design positions total) x 100  
= percentage of all scenic design positions held by scenic designers who use "x/y" pronouns  
who designed fewer than eight shows total

(Number of scenic designers who designed fewer than eight shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who designed fewer than eight shows total



(Number of scenic designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of all scenic designers) x 100  
= percentage of total scenic designers who use "x/y" pronouns who designed fewer than eight shows total

(Number of positions held by scenic designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of scenic designers who designed between eight and fewer than twenty-four shows total

(Number of scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of all scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total

(Number of scenic designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who designed between eight and fewer than twenty-four shows total

(Number of scenic designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total

(Number of scenic design positions held by scenic designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of all scenic design positions held by scenic designers  
who designed between twenty-four and fewer than forty shows total

(Number of scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of all scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total

(Number of scenic designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who designed between twenty-four and fewer than forty shows total

(Number of scenic designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total

(Number of scenic design positions held by scenic designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of scenic design positions held by scenic designers who designed between forty and fewer than fifty-six shows total

(Number of scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between forty and fewer than fifty-six shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of all scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between forty and fewer than fifty-six shows total

(Number of scenic designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who designed between forty and fewer than fifty-six shows total)

(Number of scenic designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total

(Number of scenic design positions held by scenic designers  
who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of all scenic design positions held by scenic designers  
who designed between fifty-six and fewer than seventy-two shows total

(Number of scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all scenic design positions) x 100  
= percentage of all scenic design positions held by scenic designers who use "x/y" pronouns  
who designed between fifty-six and fewer than seventy-two shows total

(Number of scenic designers who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who designed between fifty-six and fewer than seventy-two shows total

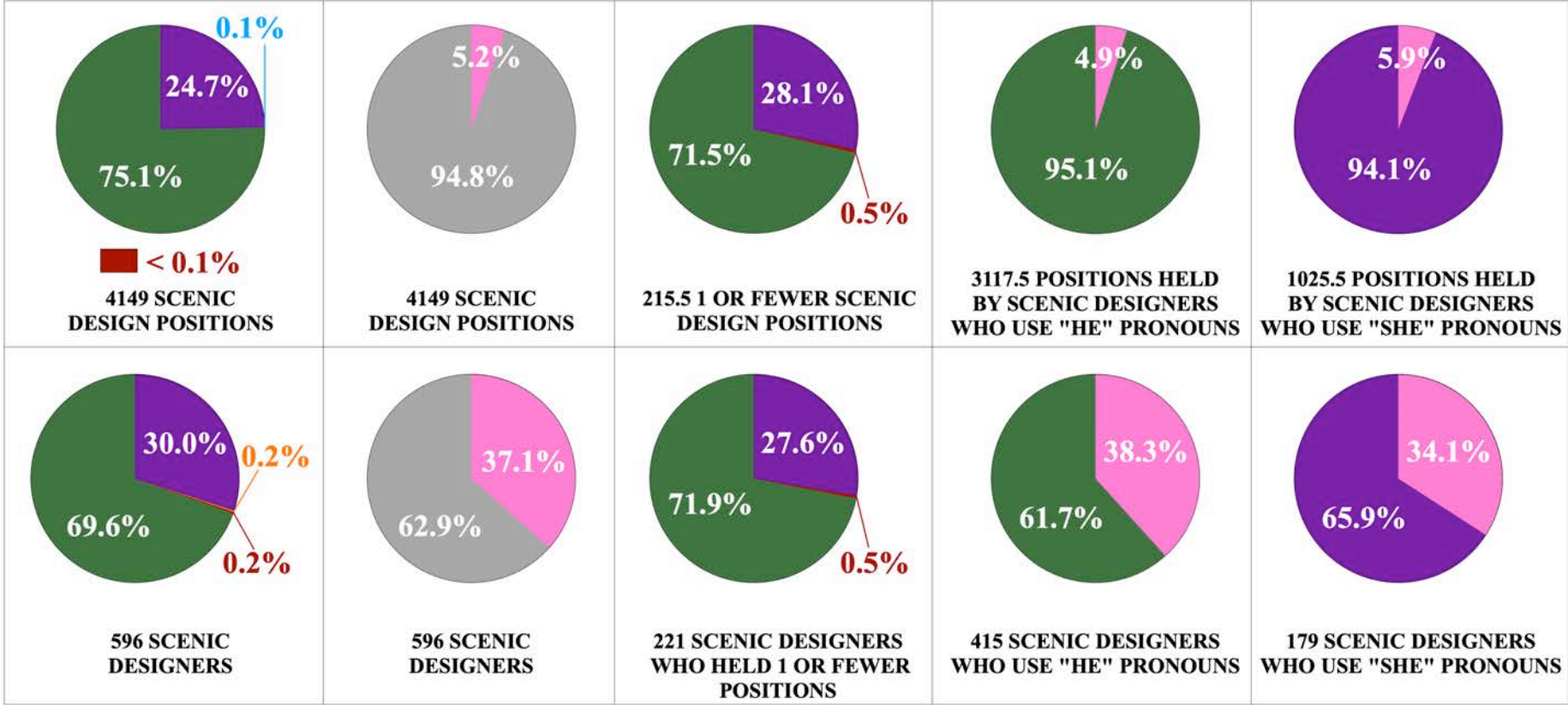
(Number of scenic designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who use "x/y" pronouns  
who designed between fifty-six and fewer than seventy-two shows total

**WHO DESIGNS SCENERY IN LORT THEATRES  
BY PRONOUN: 1 OR FEWER POSITIONS**



% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

Of the 4149 scenic design positions available during the eight seasons studied, 75.1 percent were filled by designers who use "he" pronouns, 24.7 percent were filled by designers who use "she" pronouns, 0.1 percent were filled by designers who use "she/they" pronouns, and less than 0.1 percent were filled by designers who use "they/he" pronouns. Of the 4149 scenic design positions, 5.2% were held by scenic designers who designed one or fewer productions during the eight seasons studied. Of those 215.5 positions, 71.5 percent were held by designers who use "he" pronouns, 28.1 percent by designers who use "she" pronouns, and 0.5 by designers who use "they/he" pronouns. Of the 3117.5 scenic design positions held by designers who use "he" pronouns, 4.9 percent were held by scenic designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 1025.5 scenic design positions held by designers who use "she" pronouns, 5.9 percent were held by scenic designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

Of the 596 scenic designers working in the eight seasons studied, 69.6 percent were designers who use "he" pronouns, 30.0 percent were designers who use "she" pronouns, 0.2 percent were designers who use "they" pronouns, and 0.2 percent were designers who use "they/he" pronouns. Of the 596 scenic designers, 37.1 percent were scenic designers who designed one or fewer productions during the eight seasons studied. Of the 221 one or fewer positions scenic designers. 71.9 percent were designers who use "he" pronouns, 27.6 percent were designers who use "she" pronouns, and 0.5 percent were designers who use "they/he" pronouns. Of the 415 scenic designers who use "he" pronouns, 38.3 percent were scenic designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 179 scenic designers who use "she" pronouns, 34.1 percent were scenic designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

## My Notes

This new chart came from wanting to know how many scenic designers designed one or fewer shows in the eight seasons studied. This reflects both those scenic designers who designed one show or fewer in the last season studied, 2019-20, and those who designed one show or fewer in the previous seven seasons studied.

The number of positions held by scenic designers who designed one show or fewer in all eight seasons studied by seasons ranged from 19.5 (2014-15) to 38.5 (2019-20) scenic design positions, with the average being 26.9 scenic design positions. Even with the 2019-20 season having the highest number of positions (38.5) held by scenic designers who designed one show or fewer, there were still 177 positions held by scenic designers who designed one show or fewer in the previous seven seasons studied.

Although the percentage of scenic design positions held by scenic designers who designed one show or fewer in the eight seasons studied is relatively low (5.2 percent or 215.5 out of 4149 scenic design positions total), the percentage of scenic designers who designed one show or fewer is more than a third of the total, 37.1 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres scenic designers work at, 37.1 percent or 221 out of 596 scenic designers getting one opportunity at a LORT scenic design feels devastatingly high.

## How-to Equation(s)

$$\begin{aligned} & \text{(Number of scenic design positions held by scenic designers who use "x/y" pronouns)} \\ & \text{divided by (number of scenic design positions total studied)} \times 100 \\ & = \text{percentage of all scenic design positions held by scenic designers who use "x/y" pronouns} \end{aligned}$$

(Number of scenic designers who use "x/y" pronouns)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who use "x/y" pronouns

(Number of scenic design positions held by scenic designers who designed one show or fewer)  
divided by (number of scenic design positions total) x 100  
= percentage of all scenic design positions held by scenic designers who designed one show or fewer

(Number of scenic designers who designed one show or fewer)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who designed one show or fewer

(Number of scenic design positions held by scenic designers who use who use "x/y" pronouns, who designed one show or fewer)  
divided by (number of positions held by scenic designers who designed one show or fewer) x 100  
= percentage of all scenic design positions held by scenic designers who use "x/y" pronouns who designed one show or fewer

(Number of scenic designers who use who use "x/y" pronouns who designed one show or fewer)  
divided by (number of scenic designers who designed one show or fewer) x 100  
= percentage of all scenic designers who use "x/y" pronouns who designed one show or fewer

(Number of scenic design positions held by scenic designers who use "he" pronouns who designed one show or fewer)  
divided by (number of positions held by scenic designers who use "he" pronouns) x 100  
= percentage of all scenic design positions held by scenic designers who use "he" pronouns who designed one show or fewer

(Number of scenic designers who use "he" pronouns who designed one show or fewer)  
divided by (number of scenic designers who use "he" pronouns) x 100  
= percentage of all scenic designers who use "he" pronouns who designed one show or fewer

(Number of positions held by scenic designers who use "she" pronouns who designed one show or fewer)  
divided by (number of positions held by scenic designers who use "she" pronouns) x 100  
= percentage of total scenic design positions held by scenic designers who use "she" pronouns who designed one show or fewer

(Number of scenic designers who use "she" pronouns who designed one show or fewer)  
divided by (number of scenic designers who use "she" pronouns) x 100  
= percentage of all scenic designers who use "she" pronouns who designed one show or fewer

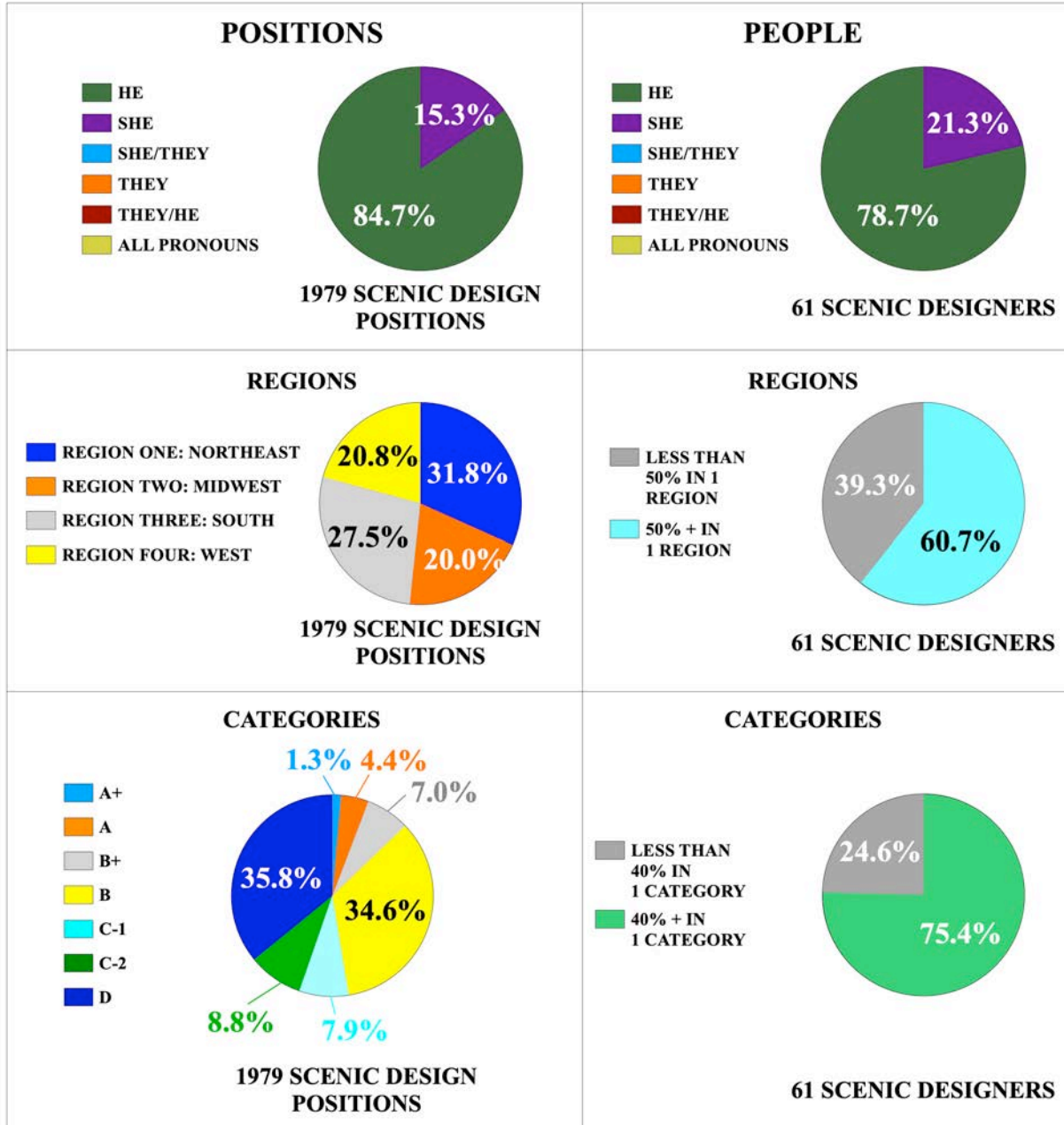


**WHO DESIGNS SCENERY IN LORT THEATRES BY PRONOUN:**

% OVER ALL  
8 SEASONS

**10.2% MOST PROLIFIC SCENIC DESIGNERS**

12-13 - 19-20



## Narrative

Of the 1979 scenic design positions held by the most prolific 10.2% scenic designers, 84.7 percent were held by designers who use "he" pronouns, and 15.4 percent were held by designers who use "she" pronouns. Of the sixty-one most prolific 10.2% scenic designers, 78.7 percent were designers who use "he" pronouns, and 21.3 percent were designers who use "she" pronouns.

Of the 1979 scenic design positions held by the most prolific 10.2% scenic designers, 31.8 percent were in region one: Northeast. 20.0 percent were in region two: Midwest, and 27.5 percent were in region three: South. 20.8 percent were in region four: West.

Of the sixty-one most prolific 10.2% scenic designers, 60.7 percent had 50 percent or more of their total productions in one region alone. 39.3 percent had less than 50 percent of their total productions in any one region.

Of the 1979 scenic design positions held by the most prolific 10.2% scenic designers, 1.3 percent were in the A+ category. 4.4 percent were in the A category. 7.0 percent were in the B+ category, and 34.6 percent in the B category. 7.9 percent were in the C-1 category, and 8.8 percent in the C-2 category. 35.8 percent were in the D category.

Of the sixty-one most prolific 10.2% scenic designers, 75.4 percent had 40 percent or more of their total productions in one category alone. 24.6 percent had less than 40 percent of their total productions in any one category.

## My Notes

This new set of charts comes from the questions "who designs the most in LORT?" and "where does the roughly ten percent most prolific design?" Because positions are divided, but never individuals, this chart looks at the most prolific 10.2 percent of scenic designers, who designed between nineteen and sixty-three productions over the eight seasons. I wanted to see if the myth that the most prolific designers must mostly be designing in region one: Northeast (because it includes New York City) was true numbers-wise. Granted region one: Northeast is at the highest (31.8 percent), but the range of percentages among the regions is only 11.8 percentage points. The range of percentages among the categories is 34.5 percentage points.

## How-to Equation(s)

(Number of scenic design positions held by most prolific 10.2% of scenic designers who use "x/y" pronouns)  
divided by (number of scenic design positions held by most prolific 10.2% of scenic designers)  
= percentage of scenic design positions held by most prolific 10.2% of scenic designers who use "x/y" pronouns

(Number of most prolific 10.2% of scenic designers who use "x/y" pronouns)  
divided by (number of most prolific 10.2% of scenic designers)  
= percentage of most prolific 10.2% of scenic designers who use "x/y" pronouns

(Number of scenic design positions held by most prolific 10.2% of scenic designers in a specific region)  
divided by (number of scenic design positions held by most prolific 10.2% of scenic designers)  
= percentage of scenic design positions held by most prolific 10.2% of scenic designers in a specific region

(Number of most prolific 10.2% of scenic designers who designed 50% and over of their total productions in a specific region)  
divided by (number of most prolific 10.2% of scenic designers)  
= percentage of most prolific 10.2% of scenic designers who designed 50% and over of their total productions in a specific region

(Number of most prolific 10.2% of scenic designers who designed under 50% of their total productions in a specific region)  
divided by (number of most prolific 10.2% of scenic designers)  
= percentage of most prolific 10.2% of scenic designers who designed under 50% of their total productions in a specific region

(Number of scenic design positions held by most prolific 10.2% of scenic designers in a specific category)  
divided by (number of scenic design positions held by most prolific 10.2% of scenic designers)  
= percentage of scenic design positions held by most prolific 10.2% of scenic designers in a specific category

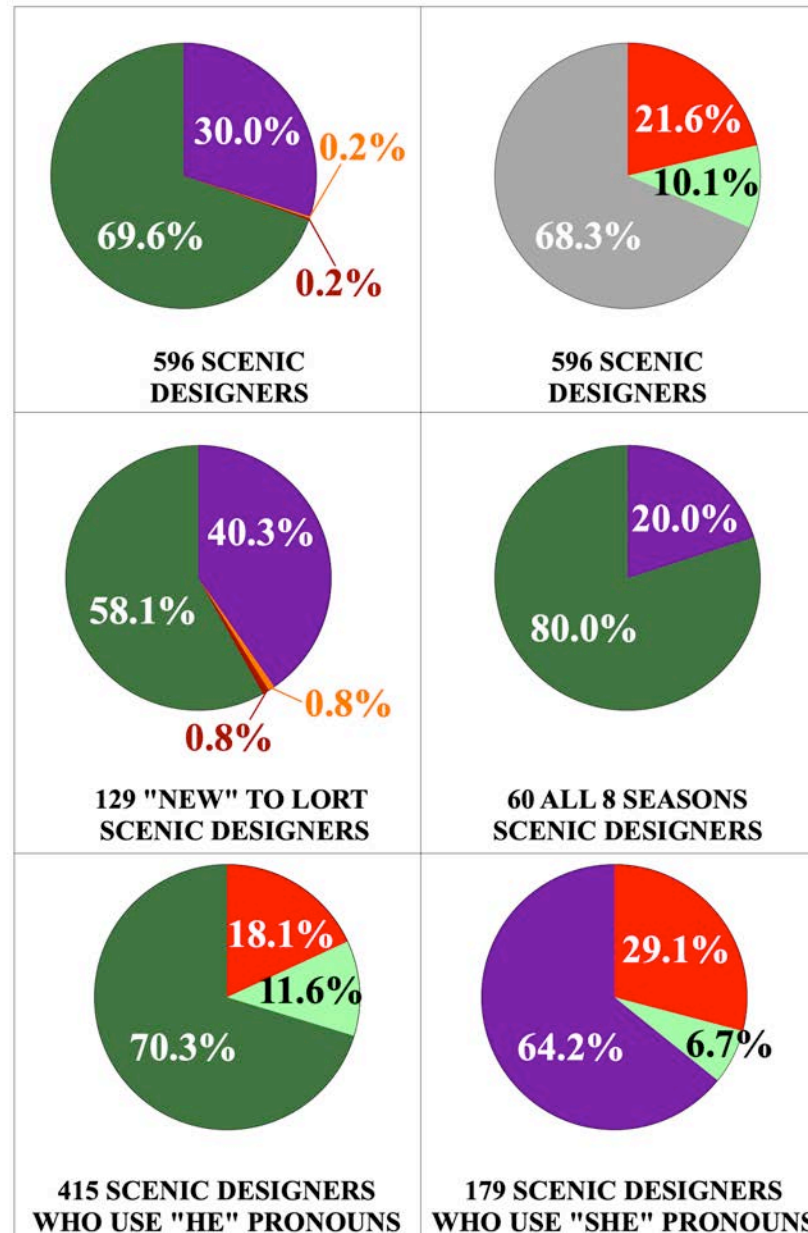
(Number of most prolific 10.2% of scenic designers who designed 40% and over of their total productions in a specific category)  
divided by (number of most prolific 10.2% of scenic designers)  
= percentage of most prolific 10.2% of scenic designers  
who designed 40% and over of their total productions in a specific category

(Number of most prolific 10.2% of scenic designers who designed under 40% of their total productions in a specific category)  
divided by (number of most prolific 10.2% of scenic designers)  
= percentage of most prolific 10.2% of scenic designers who designed under 40% of their total productions in a specific category

## WHO DESIGNS SCENERY IN LORT THEATRES BY PRONOUN: "NEW" TO LORT AND ALL 8 SEASONS

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- NEITHER "NEW" TO LORT OR ALL 8 SEASONS
- "NEW" TO LORT
- ALL 8 SEASONS



"NEW" TO LORT IN THIS CASE IS DEFINED AS A DESIGNER WHO DID NOT DESIGN IN THE FIRST FIVE SEASONS STUDIED, BUT DID DESIGN IN THE LAST THREE SEASONS. WHILE THESE DESIGNERS MAY BE NEW TO LORT, THEY MAY ALSO HAVE HAD A FIVE SEASON ABSENCE, THUS THE QUOTATION MARKS. ALL 8 SEASONS IS DEFINED AS A DESIGNER WHO HAS DESIGNED IN ALL 8 SEASONS STUDIED.

## Narrative

Of the 596 scenic designers working in the eight seasons studied, 69.6 percent were designers who use "he" pronouns, 30.0 percent were designers who use "she" pronouns, 0.2 percent were designers who use "they" pronouns, and 0.2 percent were designers who use "they/he" pronouns. Of the 596 scenic designers, 129 scenic designers or 21.6% percent were scenic designers who were "new" to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 596 scenic designers, sixty scenic designers or 10.1% percent were scenic designers who designed in all eight seasons studied.

Of the 129 "new" to LORT scenic designers, seventy-five designers or 58.1 percent were designers who use "he" pronouns, fifty-two designers or 40.3 percent were designers who use "she" pronouns, one designer or 0.8 percent was a designer who uses "they/he" pronouns, and one designer or 0.8 percent was a designers who uses "they" pronouns. Of the sixty all eight seasons scenic designers, forty-eight designers or 80.0 percent were designers who use "he" pronouns and twelve designers or 20.0 percent were designers who use "she" pronouns.

Of the 415 scenic designers who use "he" pronouns, seventy-five designers or 18.1 percent were "new" to LORT scenic designers who use "he" pronouns. Of the 415 scenic designers who use "he" pronouns, forty-eight designers or 11.6 percent were all eight seasons scenic designers who use "he" pronouns. Of the 179 scenic designers who use "she" pronouns, fifty-two designers or 29.1 percent were "new" to LORT scenic designers who use "she" pronouns. Of the 179 scenic designers who use "she" pronouns, twelve designers or 6.7 percent were all eight seasons scenic designers who use "she" pronouns.

## My Notes

This set of new charts ("New" to LORT and All Eight Seasons) came from another combination of questions: "who is beginning their journey as a LORT scenic designer?" and "who gets to continue to be a LORT scenic designer over time?" The percentages and raw numbers are included in the narrative for clarity and transparency.

Over the eight seasons studied, only six scenic design positions were held by scenic designers who didn't use solo "he" or solo "she" pronouns. However, this does not necessarily mean that these scenic designers only held six scenic design positions over the eight seasons studied. The pie charts for scenic designers using "they" or "they/he" pronouns are not included here to prevent possibly misleading information about scenic designers using "they" or "they/he" pronouns being inexperienced.

Even though the percentage of scenic designers who use "he" pronouns and are "new" to LORT is 11.0 percentage points lower than the percentage of scenic designers who use "she" pronouns and are "new" to LORT, the raw number of who's "new" to LORT is seventy-five scenic designers who use "he" pronouns, twenty-three more scenic designers than the fifty-two scenic designers who use "she" pronouns. Even though the percentage of scenic designers who use "she" pronouns and designed in all eight seasons studied is only 4.9 percentage points lower than the percentage of scenic designers who use "he" pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is twelve scenic designers who use "she" pronouns, thirty-six fewer scenic designers than the forty-eight scenic designers who use "he" pronouns.

### How-to Equation(s)

(Number of scenic designers who use "x/y" pronouns)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who use "x/y" pronouns

(Number of scenic designers who were "new" to LORT)  
divided by (number of all scenic designers) x 100  
= percentage of all scenic designers who were "new" to LORT

(Number of scenic designers who designed in all eight seasons studied)  
divided by (number of all scenic designers) x 100  
= percentage of scenic designers who designed in all eight seasons studied

(Number of all scenic designers)  
minus ((number of scenic designers who were "new" to LORT)  
+ (number of scenic designers who designed in all eight seasons studied))  
divided by (number of all scenic designers) x 100  
= percentage of scenic designers who were neither "new" to LORT nor designed in all eight seasons

(Number of scenic designers who use "x/y" pronouns who were "new" to LORT)  
divided by (number of scenic designers who were "new" to LORT) x 100  
= percentage of scenic designers who use "x/y" pronouns who were "new" to LORT

(Number of scenic designers who use "x/y" pronouns who designed in all eight seasons studied)  
divided by (number of scenic designers who designed in all eight seasons studied) x 100  
= percentage of scenic designers who use "x/y" pronouns who designed in all eight seasons studied

(Number of scenic designers who use "he" pronouns who were "new" to LORT)  
divided by (number of all scenic designers who use "he" pronouns) x 100  
= percentage of all scenic designers who use "he" pronouns who were "new" to LORT

(Number of scenic designers who use "he" pronouns designed in all eight seasons studied)  
divided by (number of scenic designers who use "he" pronouns total) x 100  
= percentage of scenic designers who use "he" pronouns designed in all eight seasons studied



(Number of scenic designers who use "he" pronouns total)  
minus ((number of scenic designers who use "he" pronouns who were "new" to LORT)  
+ (number of scenic designers who use "he" pronouns who designed in all eight seasons studied))  
divided by (number of all scenic designers who use "he" pronouns) x 100  
= percentage of scenic designers who use "he" pronouns who were neither "new" to LORT nor designed in all eight seasons

(Number of scenic designers who use "she" pronouns who were "new" to LORT)  
divided by (number of scenic designers who use "she" pronouns total) x 100  
= percentage of scenic designers who use "she" pronouns who were "new" to LORT

(Number of scenic designers who use "she" pronouns who designed in all eight seasons studied)  
divided by (number of scenic designers who use "she" pronouns total) x 100  
= percentage of scenic designers who use "she" pronouns designed in all eight seasons studied

(Number of scenic designers who use "she" pronouns total)  
minus ((number of scenic designers who use "she" pronouns who were "new" to LORT)  
+ (number of scenic designers who use "she" pronouns who designed in all eight seasons studied))  
divided by (number of all scenic designers who use "she" pronouns) x 100  
= percentage of scenic designers who use "she" pronouns who were neither "new" to LORT nor designed in all eight seasons

## Chapter Ten My Notes

### **Comparing Who Designs Scenery in LORT Theatres by Pronoun: 10.2% Most Prolific Scenic Designers and Who Designs Scenery in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the sixty scenic designers who designed scenery in all eight seasons, 70.0 percent were also in the 10.2 percent most prolific scenic designers, and 30.0 percent were not. Of the sixty-one scenic designers who were the 10.2 most prolific scenic designers, 68.9 percent were also scenic designers who scenic designed in all eight seasons, and 31.1 percent were not.

### **Comparing Who Designs Scenery in LORT Theatres by Pronoun: One or Fewer Positions and Who Designs Scenery in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

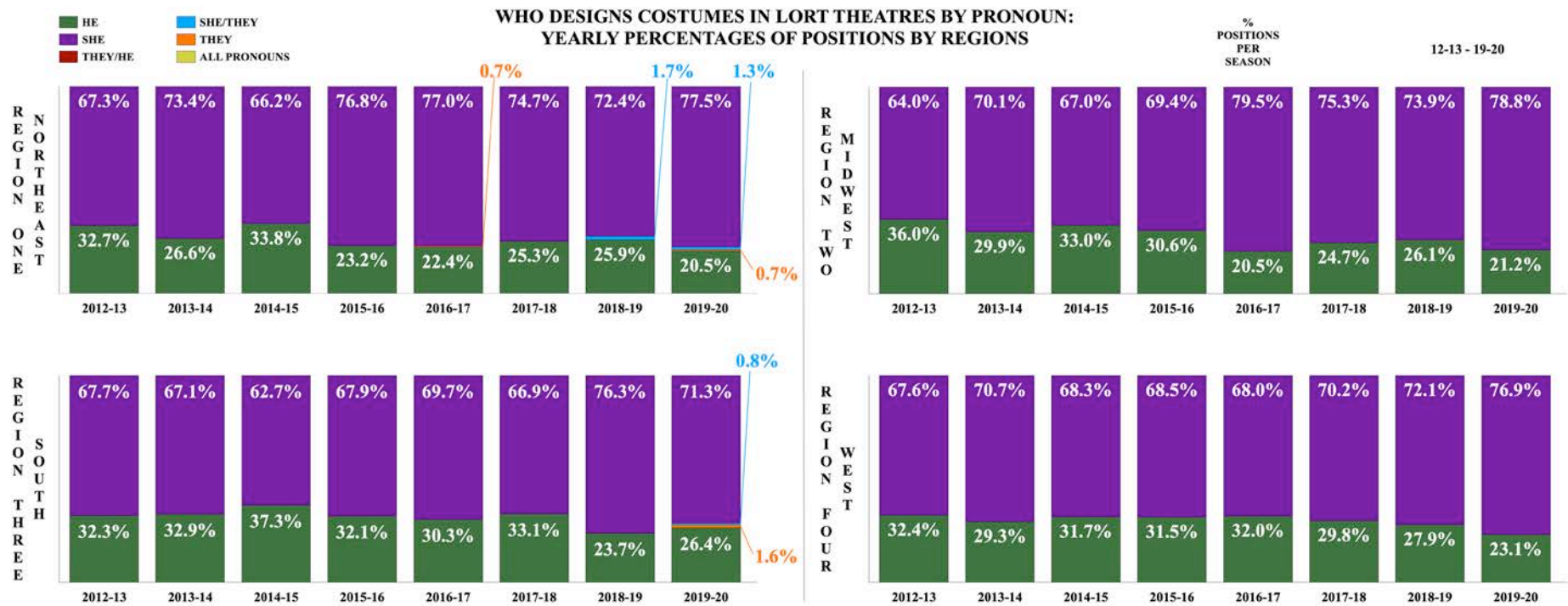
Of the 130 scenic designers who designed one or fewer LORT productions total in the 2012-13 through 2019-20 seasons, 68.5 percent were also "new" to LORT, meaning they did not scenic design in the first five seasons studied but did during the last three seasons studied, and 31.5 percent were not "new" to LORT. Of the 221 scenic designers who were "new" to LORT, 40.3 percent designed one or fewer LORT productions, and 59.7 percent designed more than one LORT production.

## Chapter Ten Nine Takeaways

- Over the eight seasons studied, the range of decrease of scenic designers who use "he" pronouns filling scenic design positions in percentage points among all four regions is 11.7 percentage points. Over the eight seasons studied, the range of increase of scenic designers who use "she" pronouns filling scenic design positions in percentage points among all four regions is 9.5 percentage points.
- In region one: Northeast, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons until the 2019-20 season. In region two: Midwest, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons until the 2018-19 season. In region three: South, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons except the 2016-17 season, and after that until the 2018-19 season. In region four: West, the number of scenic designers who use "she" pronouns was less than half that of scenic designers who use "he" pronouns in all seasons until the 2019-20 season.
- Over the eight seasons studied, scenic designers who use "he" pronouns filling scenic design positions increased 22.2 percentage points in the A+ category, and decreased 17.8 percentage points in the D category. Over the eight seasons studied, scenic designers who use "she" pronouns filling scenic design positions decreased 22.2 percentage points in the A+ category, and increased 16.0 percentage points in the D category.

- In the A+ category, the number of scenic designers who use “she” pronouns was less than a quarter of that of scenic designers who use “he” pronouns in seasons except the 2012-13 and 2016-17 seasons, and the number of scenic designers who use “she” pronouns was less than a half of that of scenic designers who use “he” pronouns in seasons except the 2018-19 season. In the D category, the number of scenic designers who use “she” pronouns was more than a quarter of that of scenic designers who use “he” pronouns in all seasons, the number of scenic designers who use “she” pronouns was less than a half of that of scenic designers who use “he” pronouns in seasons until the 2016-17 season, and the number of scenic designers who use “she” pronouns was more than three-quarters of that of scenic designers who use “he” pronouns in the 2019-20 season.
- The 4.4 percent of scenic designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 19.4 percent of all shows with scenic design positions. The 2.6 percent of scenic designers who designed forty and fewer than seventy-two shows in the eight seasons studied designed 18.8 percent of all shows with scenic design positions.
- Although the percentage of scenic design positions held by scenic designers who designed one show or fewer in the eight seasons studied is relatively low (5.2 percent or 215.5 out of 4149 scenic design positions total), the percentage of scenic designers who designed one show or fewer is more than a third of the total, 37.1 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres scenic designers work at, 37.1 percent or 221 out of 596 scenic designers getting one opportunity at a LORT scenic design feels devastatingly high.
- Of the 1979 scenic design positions held by the most prolific 10.2% scenic designers, 84.7 percent were held by designers who use “he” pronouns, and 15.4 percent were held by designers who use “she” pronouns. Of the sixty-one most prolific 10.2% scenic designers, 78.7 percent were designers who use “he” pronouns, and 21.3 percent were designers who use “she” pronouns.
- Even though the percentage of scenic designers who use “he” pronouns and are “new” to LORT is 11.0 percentage points lower than the percentage of scenic designers who use “she” pronouns and are “new” to LORT, the raw number of who’s “new” to LORT is seventy-five scenic designers who use “he” pronouns, twenty-three more scenic designers than the fifty-two scenic designers who use “she” pronouns.
- Even though the percentage of scenic designers who use “she” pronouns and designed in all eight seasons studied is only 4.9 percentage points lower than the percentage of scenic designers who use “he” pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is twelve scenic designers who use “she” pronouns, thirty-six fewer scenic designers than the forty-eight scenic designers who use “he” pronouns.

# Chapter Eleven: Costume Design in Detail



## Narrative

In region one: Northeast, from 2012-13 to 2019-20, designers who use “she” pronouns went from 67.3 percent to 73.4 percent to 66.2 percent to 76.8 percent to 77.0 percent to 74.7 percent to 72.4 percent to 77.5 percent of all costume design positions filled each season. Designers who use “he” pronouns went from 32.7 percent to 26.6 percent to 33.8 percent to 23.2 percent to 22.4 percent to 25.3 percent to 25.9 percent to 20.5 percent of all the costume design positions filled each season. Designers who use “they” pronouns were at 0.7 percent for the 2016-17 season and the 2019-20 season. Designers who use “she/they” pronouns were at 1.7 percent for the 2018-19 season and 1.3 percent for the 2019-20 season. Over the eight seasons studied, designers who use “she” pronouns filling costume design positions increased 10.2 percentage points, and designers who use “he” pronouns filling costume design positions decreased 12.2 percentage points. Over the two seasons represented, designers who use “they” pronouns remained steady at 0.7 percentage points. Over the two seasons represented, designers who use “she/they” pronouns decreased 0.4 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use “she” pronouns went from 64.0 percent to 70.1 percent to 67.0 percent to 69.4 percent to 79.5 percent to 75.3 percent to 73.9 percent to 78.8 percent of all costume design positions filled each season. Designers who use “he” pronouns went from 36.0 percent to 29.9 percent to 33.0 percent to 30.6 percent to 20.5

percent to 24.7 percent to 26.1 percent to 21.2 percent. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 14.8 percentage points, and designers who use "he" pronouns filling costume design positions decreased 14.8 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "she" pronouns went from 67.7 percent to 67.1 percent to 62.7 percent to 67.9 percent to 69.7 percent to 66.9 percent to 76.3 percent to 71.3 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 32.3 percent to 32.9 percent to 37.3 percent to 32.1 percent to 30.3 percent to 33.1 percent to 23.7 percent to 26.4 percent of all costume design positions filled each season. In the 2019-20 season, designers who use "they" pronouns filled 1.6 percent and designers who use "she/they" pronouns filled 0.8 percent of all costume design positions filled that season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 3.6 percentage points, and designers who use "he" pronouns filling costume design positions decreased 5.9 percentage points.

In region four: West, from 2012-13 to 2019-20, designers who use "she" pronouns went from 67.6 percent to 70.7 percent to 68.3 percent to 68.5 percent to 68.0 percent to 70.2 percent to 72.1 percent to 76.9 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 32.4 percent to 29.3 percent to 31.7 percent to 31.5 percent to 32.0 percent to 29.8 percent to 27.9 percent to 23.1 percent of all costume design positions filled each season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 9.3 percentage points, and designers who use "he" pronouns filling costume design positions decreased 9.3 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per region, to examine costume design among all the regions.

Over the eight seasons studied, costume designers who use "he" pronouns filling costume design positions decreased 12.2 percentage points in region one: Northeast, decreased 14.8 percentage points in region two: Midwest, decreased 5.9 percentage points in region three: South, and decreased 9.3 percentage points in region four: West. The range of decrease of costume designers who use "he" pronouns filling costume design positions in percentage points among all four regions is 8.9 percentage points.

Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 10.2 percentage points in region one: Northeast, increased 14.8 percentage points in region two: Midwest, increased 3.6 percentage points in region three: South, and increased 9.3 percentage points in region four: West. The range of increase of costume designers who use "she" pronouns filling costume design positions in percentage points among all four regions is 11.2 percentage points.

### **How-to Equation(s)**

(Number of positions held by costume designers who use "x/y" pronouns, in a specific region, in a specific season)  
divided by (number of costume design positions total, in a specific region, in a specific season) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns,  
in a specific region, in a specific season

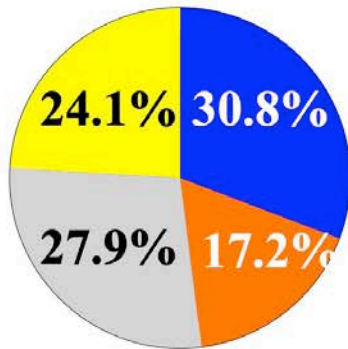
**% POSITIONS  
OVER ALL 8 SEASONS**

**WHO DESIGNS IN LORT THEATRES BY PRONOUN:  
COSTUME DESIGN POSITIONS BY REGIONS**

**12-13 - 19-20**

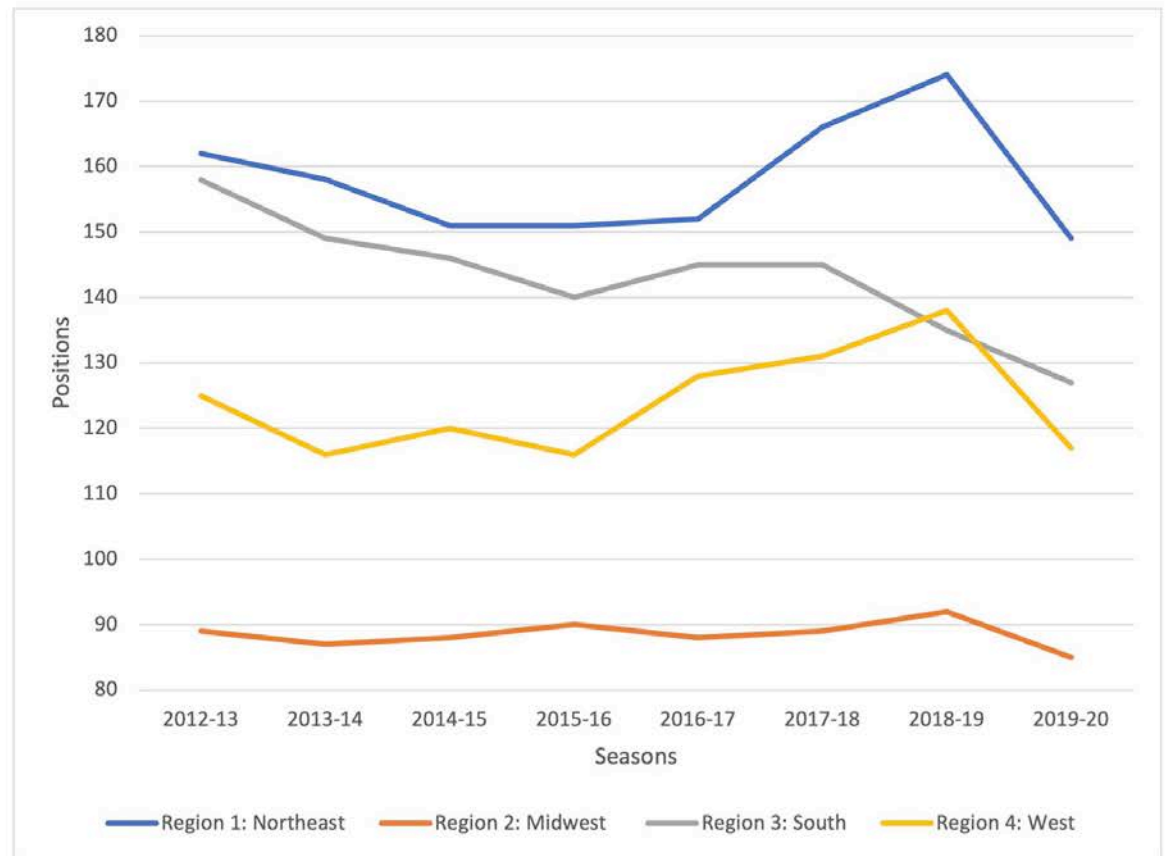
- REGION ONE: NORTHEAST
- REGION TWO: MIDWEST
- REGION THREE: SOUTH
- REGION FOUR: WEST

**COSTUME DESIGN POSITIONS**



**4107 TOTAL COSTUME DESIGN POSITIONS**

**YEARLY COSTUME DESIGN POSITIONS BY REGIONS**





## **Narrative**

Of the 4107 costume design positions available during the eight seasons studied, 30.8 percent were in region one: Northeast, 17.2 percent were in region two: Midwest, 27.9 percent were in region three: South, and 24.1 percent were in region four: West.

In region one: Northeast, from 2012-13 to 2019-20, the number of costume design positions went from 162 to 158 to 151 to 151 to 152 to 166 to 174 to 149. In region two: Midwest, from 2012-13 to 2019-20, the number of costume design positions went from eighty-nine to eighty-seven to eighty-eight to ninety to eighty-eight to eighty-nine to ninety-two to eighty-five. In region three: South, from 2012-13 to 2019-20, the number of costume design positions went from 158 to 149 to 146 to 140 to 145 to 145 to 135 to 127. In region four: West, from 2012-13 to 2019-20, the number of costume design positions went from 125 to 116 to 120 to 116 to 128 to 131 to 138 to 117.

## **My Notes**

This new chart came from wanting to know how many costume design positions happened in each region, and if that number changed over time.

All region percentages of costume design positions are within 0.2 percentage points of the percentages of productions per region. Looking at the yearly numbers, the number of costume design positions in any one region in any one season ranged from eighty-five to 174 costume design positions.

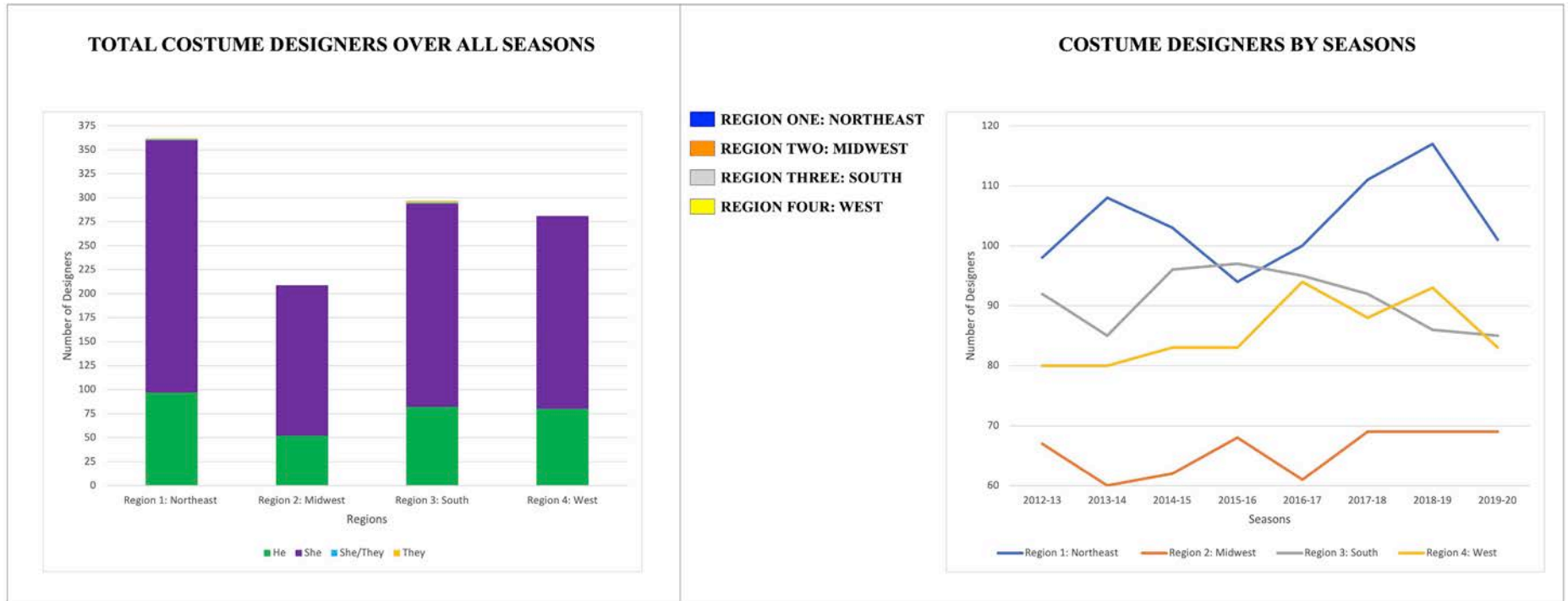
## **How-to Equation(s)**

(Number of costume design positions in a specific region)  
divided by (number of costume design positions total) x 100  
= percentage of costume design positions in a specific region

For the yearly costume design positions by regions, there are no how-to equations for this chart, as these are all raw numbers.

**WHO DESIGNS IN LORT THEATRES BY PRONOUN: COSTUME DESIGNERS BY REGIONS, PART ONE**

12-13 - 19-20

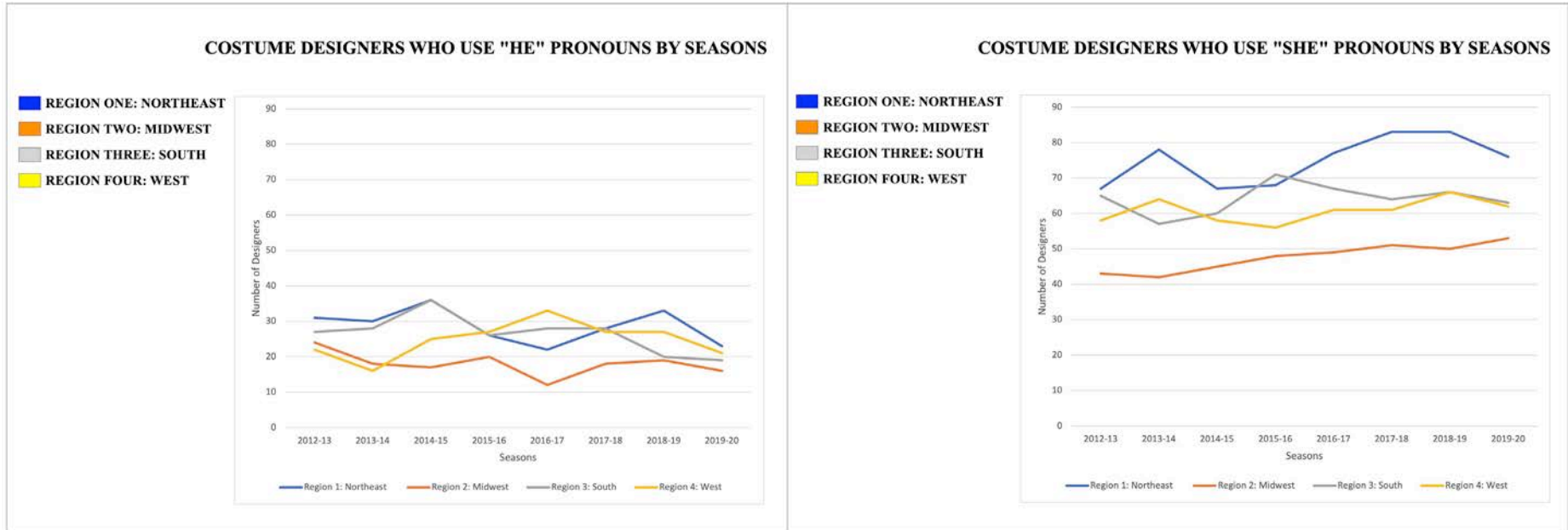


**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 727 costume designers, many of whom worked in multiple regions. Over the eight seasons studied, 362 costume designers worked in region one: Northeast, made up of ninety-seven designers who use “he” pronouns, 263 designers who use “she” pronouns, one designer who uses “she/they” pronouns, and one designer who uses “they” pronouns. 209 costume designers worked in region two: Midwest over the eight seasons studied, made up of fifty-two designers who use “he” pronouns and 157 designers who use “she” pronouns. Over the eight seasons studied, 297 costume designers worked region three: South, made up of eighty-two designers who use “he” pronouns, 212 designers who use “she” pronouns, one designer who uses “she/they” pronouns, and two designers who use “they” pronouns. 281 costume designers worked in region four: West over the eight seasons studied, made up of eighty designers who use “he” pronouns and 201 designers who use “she” pronouns.

WHO DESIGNS IN LORT THEATRES BY PRONOUN: COSTUME DESIGNERS BY REGIONS, PART TWO

12-13 - 19-20



In region one: Northeast, from 2012-13 to 2019-20, the number of costume designers went from ninety-eight to 108 to 103 to ninety-four to one hundred to 111 to 117 to 101. In region two: Midwest, from 2012-13 to 2019-20, the number of costume designers went from sixty-seven to sixty to sixty-two to sixty-eight to sixty-one to sixty-nine to sixty-nine to sixty-nine. In region three: South, from 2012-13 to 2019-20, the number of costume designers went from ninety-two to eighty-five to ninety-six to ninety-seven to ninety-five to ninety-two to eighty-six to eighty-five. In region four: West, from 2012-13 to 2019-20, the number of costume designers went from eighty to eighty to eighty-three to eighty-three to ninety-four to eighty-eight to ninety-three to eighty-three.

In region one: Northeast, from 2012-13 to 2019-20, the number of costume designers who use "he" pronouns went from thirty-one to thirty to thirty-six to twenty-six to twenty-two to twenty-eight to thirty-three to twenty-three. In region two: Midwest, from 2012-13 to 2019-20, the number of costume designers who use "he" pronouns went from twenty-four to eighteen to seventeen to twenty to twelve to eighteen to nineteen to sixteen. In region three: South, from 2012-13 to 2019-20, the number of costume designers who use "he" pronouns went from twenty-seven to twenty-eight to thirty-six to twenty-six to twenty-eight to twenty-eight to twenty to nineteen. In region four: West, from 2012-13 to 2019-20, the number of costume designers who use "he" pronouns went from twenty-two to sixteen to twenty-five to twenty-seven to thirty-three to twenty-seven to twenty-seven to twenty-one.

In region one: Northeast, from 2012-13 to 2019-20, the number of costume designers who use "she" pronouns went from sixty-seven to seventy-eight to sixty-seven to sixty-eight to seventy-seven to eighty-three to eighty-three to seventy-six. In region two: Midwest, from 2012-13 to 2019-20, the number of costume designers who use "she" pronouns went from forty-three to forty-two to forty-five to forty-eight to forty-nine to fifty-one to fifty to fifty-three. In region three: South, from 2012-13 to 2019-20, the number of costume designers who use "she" pronouns went from sixty-five to fifty-seven to sixty to seventy-one to sixty-seven to sixty-four to sixty-six to sixty-three. In region four: West, from 2012-13 to 2019-20, the number of costume designers who use "she" pronouns went from fifty-eight to sixty-four to fifty-eight to fifty-six to sixty-one to sixty-one to sixty-six to sixty-two.

In region one: Northeast, in the 2016-17 season, there was one costume designer who uses "they" pronouns. In region one: Northeast, in the 2018-19 season, there was one costume designer who uses "she/they" pronouns. In region one: Northeast, in the 2019-20 season, there was one costume designer who uses "she/they" pronouns and one costume designer who uses "they" pronouns. In region three: South, in the 2019-20 season, there were two costume designers who use "they" pronouns and one costume designer who uses "she/they" pronouns.

### **My Notes**

This new chart came from wanting to know how many individual costume designers worked in each region, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a region. Also note that many costume designers design in multiple regions, and are counted once in each region they worked. I purposely kept the Y axis the same between costume designers who use "he" pronouns and costume designers who use "she" pronouns to make them easy to compare to each other.

In region one: Northeast, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2014-15 season. In region two: Midwest, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2012-13 season. In region three: South, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2014-15 season. In region four: West, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2016-17 season.

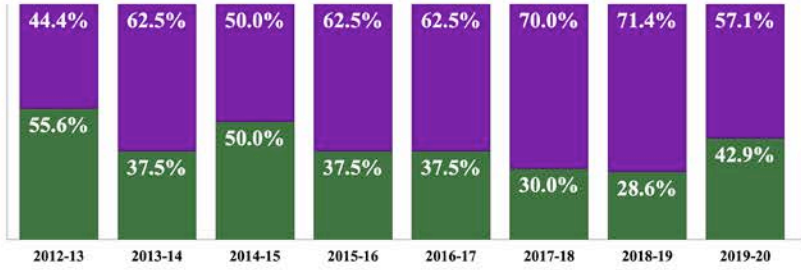
There are no how-to equations for this chart, as these are all raw numbers.

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

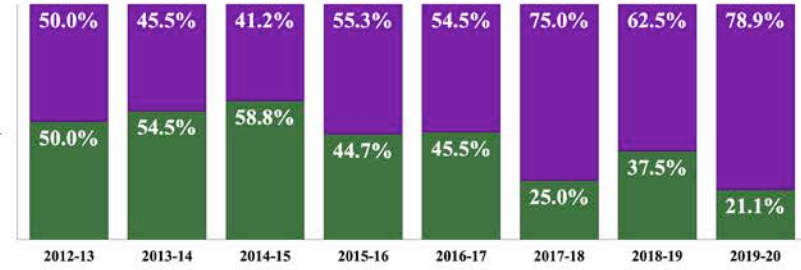
HE SHE/THEY THEY/HE SHE ALL PRONOUNS

% POSITIONS PER SEASON 12-13 - 19-20

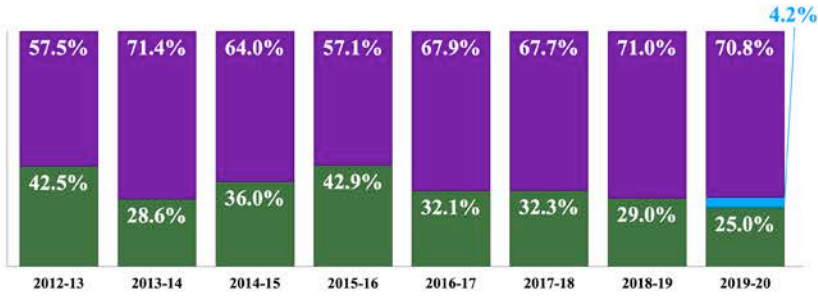
A+



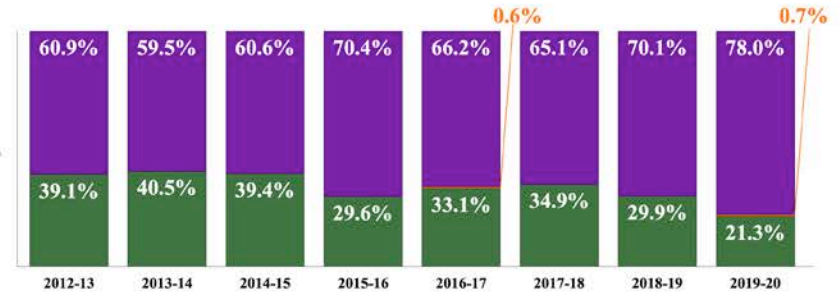
A



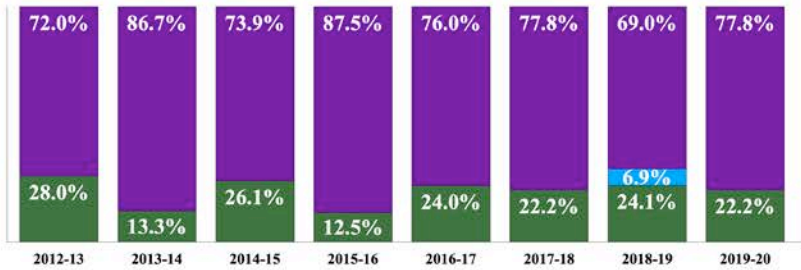
B+



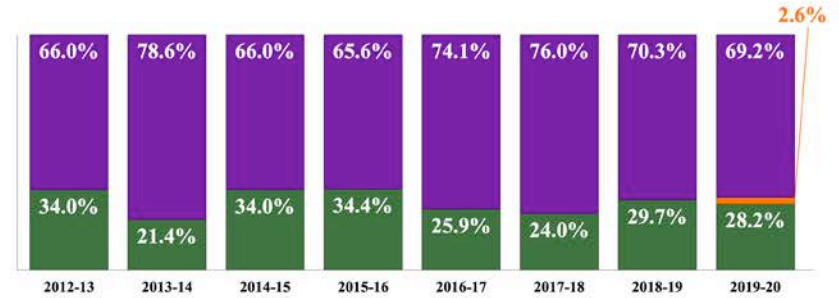
B



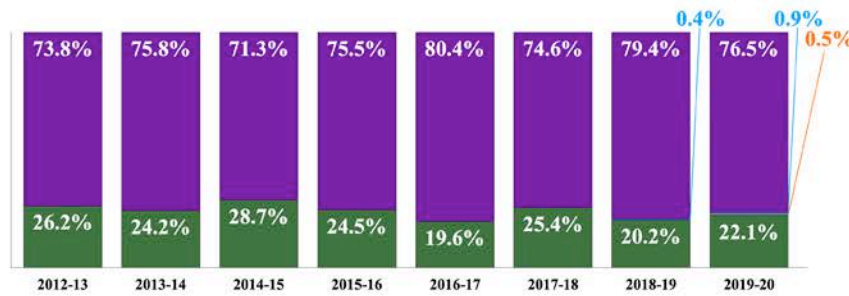
C-1



C-2



D



## Narrative

In the A+ category from 2012-13 to 2019-20, designers who use "she" pronouns went from 44.4 percent to 62.5 percent to 50.0 percent to 62.5 percent to 62.5 percent to 70.0 percent to 71.4 percent to 57.1 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 55.6 percent to 37.5 percent to 50.0 percent to 37.5 percent to 37.5 percent to 30.0 percent to 28.6 percent to 42.9 percent. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 12.7 percentage points, and designers who use "he" pronouns filling costume design positions decreased 12.7 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "she" pronouns went from 50.0 percent to 45.5 percent to 41.2 percent to 55.3 percent to 54.5 percent to 75.0 percent to 62.5 percent to 78.9 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 50.0 percent to 54.5 percent to 58.8 percent to 44.7 percent to 45.5 percent to 25.0 percent to 37.5 percent to 21.1 percent. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 28.9 percentage points, and designers who use "he" pronouns filling costume design positions decreased 28.9 percentage points.

In the B+ category from 2012-13 to 2019-20, designers who use "she" pronouns went from 57.5 percent to 71.4 percent to 64.0 percent to 57.1 percent to 67.9 percent to 67.7 percent to 71.0 percent to 70.8 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 42.5 percent to 28.6 percent to 36.0 percent to 42.9 percent to 32.1 percent to 32.3 percent to 29.0 percent to 25.0 percent of all costume design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 4.2 percent of all costume design positions filled. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 13.3 percentage points, and designers who use "he" pronouns filling costume design positions decreased 17.5 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "she" pronouns went from 60.9 percent to 59.5 percent to 60.6 percent to 70.4 percent to 66.2 percent to 65.1 percent to 70.1 percent to 78.0 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 39.1 percent to 40.5 percent to 39.4 percent to 29.6 percent to 33.1 percent to 34.9 percent to 29.9 percent to 21.3 percent of all costume design positions filled each season. In 2016-17, designers who use "they" pronouns filled 0.6 percent and in 2019-20, 0.7 percent of all costume design positions filled each season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 17.1 percentage points, and designers who use "he" pronouns filling costume design positions decreased 17.8 percentage points. Over the two seasons represented, designers who use "they" pronouns filling costume design positions increased 0.1 percentage point.

In the C-1 category from 2012-13 to 2019-20, designers who use "she" pronouns went from 72.0 percent to 86.7 percent to 73.9 percent to 87.5 percent to 76.0 percent to 77.8 percent to 69.0 percent to 77.8 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 28.0 percent to 13.3 percent to 26.1 percent to 12.5 percent to 24.0 percent to 22.2 percent to 24.1 percent to 22.2 percent of all costume design positions filled each season. Designers who use "she/they" pronouns filled 6.9 of all costume design positions filled in 2018-19. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 5.8 percentage points, and designers who use "he" pronouns filling costume design positions decreased 5.8 percentage points.



In the C-2 category from 2012-13 to 2019-20, designers who use "she" pronouns went from 66.0 percent to 78.6 percent to 66.0 percent to 65.6 percent to 74.1 percent to 76.0 percent to 70.3 percent to 69.2 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 34.0 percent to 21.4 percent to 34.0 percent to 34.4 percent to 25.9 percent to 24.0 percent to 29.7 percent to 28.2 percent. In the 2019-20 season, designers who use "they" pronouns filled 2.6 percent of the costume design positions available that season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 3.2 percentage points, and designers who use "he" pronouns filling costume design positions decreased 5.8 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "she" pronouns went from 73.8 percent to 75.8 percent to 71.3 percent to 75.5 percent to 80.4 percent to 74.6 percent to 79.4 percent to 76.5 percent of all costume design positions filled each season. Designers who use "he" pronouns went from 26.2 percent to 24.2 percent to 28.7 percent to 24.5 percent to 19.6 percent to 25.4 percent to 20.2 percent to 22.1 percent of all costume design positions filled each season. Designers who use "she/they" pronouns went from 0.4 percent to 0.9 percent of all costume design positions filled in 2018-19 to 2019-20. Designers who use "they" pronouns filled 0.5 percent of all costume design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "she" pronouns filling costume design positions increased 2.7 percentage points, and designers who use "he" pronouns filling costume design positions decreased 4.1 percentage points. Over the two seasons represented, designers who use "she/they" pronouns filling costume design positions increased 0.5 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per category, to examine costume design among all the categories.

Over the eight seasons studied, costume designers who use "he" pronouns filling costume design positions decreased 12.7 percentage points in the A+ category, decreased 28.9 percentage points in the A category, decreased 17.5 percent in the B+ category, decreased 17.8 percentage points in the B category, decreased 5.8 percentage points in the C-1 category, decreased 5.8 percentage points in the C-2 category, and decreased 4.1 percentage points in the D category. The range of decrease in percentages of costume designers who use "he" pronouns filling costume design positions in percentage points among all seven categories is 24.8 percentage points.

Over the eight seasons studied, costume designers who use "she" pronouns filling costume design positions increased 12.7 percentage points in the A+ category, increased 28.9 percentage points in the A category, increased 13.3 percent in the B+ category, increased 17.1 percentage points in the B category, increased 5.8 percentage points in the C-1 category, increased 3.2 percentage points in the C-2 category, and increased 2.7 percentage points in the D category. The range of increase in percentages of costume designers who use "she" pronouns filling costume design positions in percentage points among all seven categories is 26.2 percentage points.

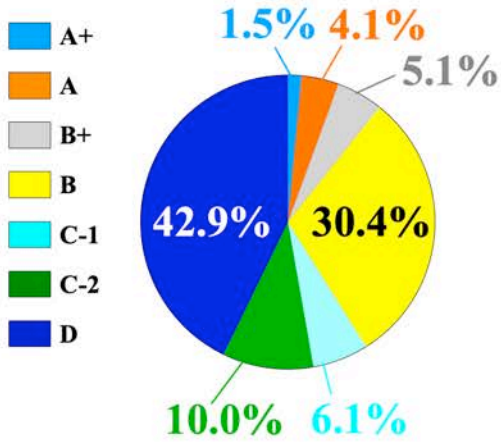
### **How-to Equation(s)**

(Number of positions held by costume designers who use "x/y" pronouns, in a specific category, in a specific season)  
divided by (number of costume design positions total, in a specific category, in a specific season) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns,  
in a specific category, in a specific season

# WHO DESIGNS IN LORT THEATRES BY PRONOUN: COSTUME DESIGN POSITIONS BY CATEGORIES

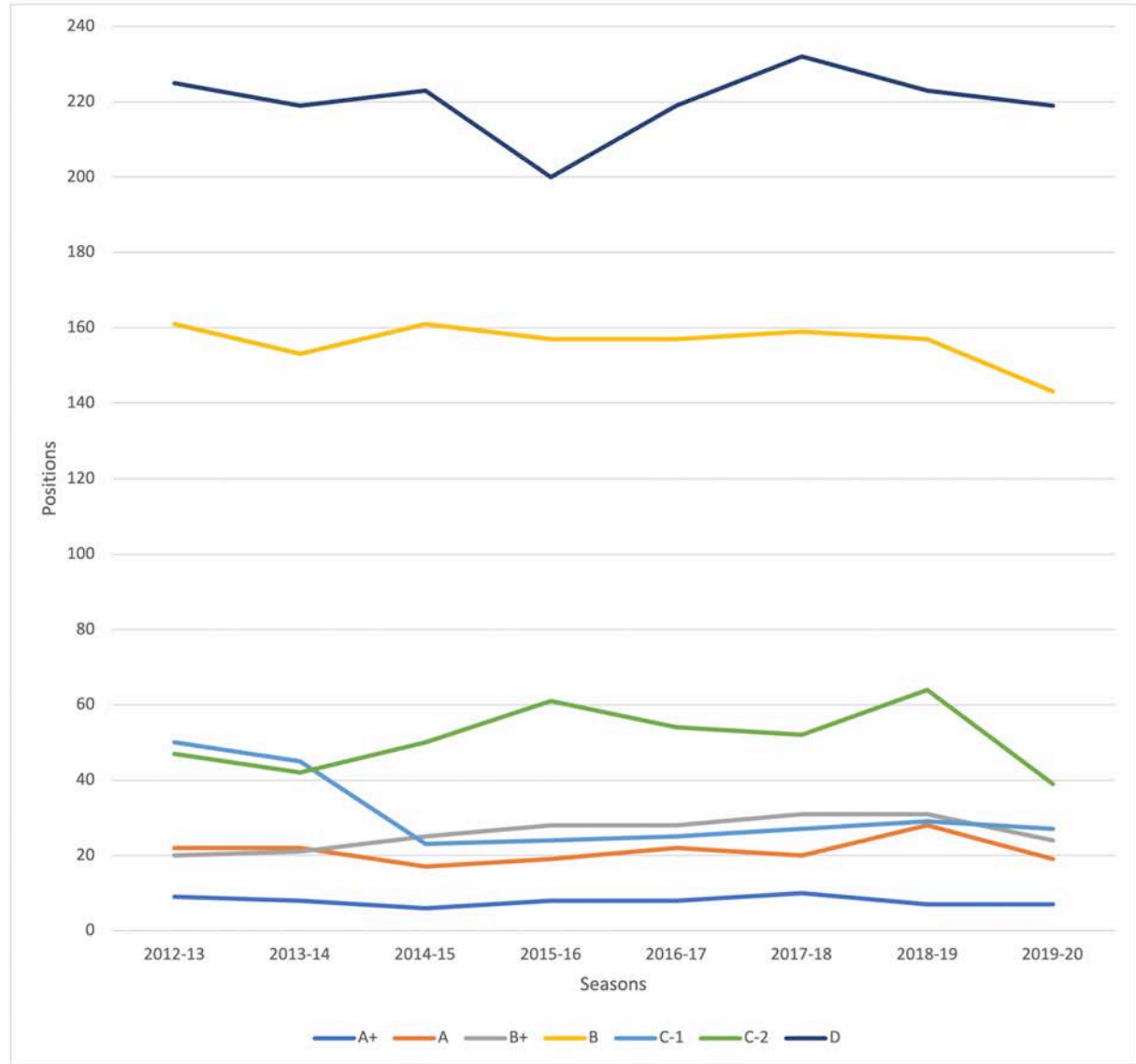
% POSITIONS  
OVER ALL 8 SEASONS 12-13 - 19-20

COSTUME DESIGN POSITIONS



4107 TOTAL COSTUME DESIGN POSITIONS

YEARLY COSTUME DESIGN POSITIONS BY CATEGORIES



## Narrative

Of the 4107 costume design positions available during the eight seasons studied, 1.5 percent were in the A+ category, 4.1 percent were in the A category, 5.1 percent were in the B+ category, 30.4 percent were in the B category, 6.1 percent were in the C-1 category, 10.0 percent were in the C-2 category, and 42.9 percent were in the D category.

In the A+ category, from 2012-13 to 2019-20, the number of costume design positions went from nine to eight to six to eight to eight to ten to seven to seven. In the A category, from 2012-13 to 2019-20, the number of costume design positions went twenty-two to twenty-two to seventeen to nineteen to twenty-two to twenty to twenty-eight to nineteen. In the B+ category, from 2012-13 to 2019-20, the number of costume design positions went from twenty to twenty-one to twenty-five to twenty-eight to twenty-eight to thirty-one to thirty-one to twenty-four. In the B category, from 2012-13 to 2019-20, the number of costume design positions went from 161 to 153 to 161 to 157 to 157 to 159 to 157 to 143. In the C-1 category, from 2012-13 to 2019-20, the number of costume design positions went from fifty to forty-five to twenty-three to twenty-four to twenty-five to twenty-seven to twenty-nine to twenty-seven. In the C-2 category, from 2012-13 to 2019-20, the number of costume design positions went from forty-seven to forty-two to fifty to sixty-one to fifty-four to fifty-two to sixty-four to thirty-nine. In the D category, from 2012-13 to 2019-20, the number of costume design positions went from 225 to 219 to 223 to two hundred to 219 to 232 to 223 to 219.

## My Notes

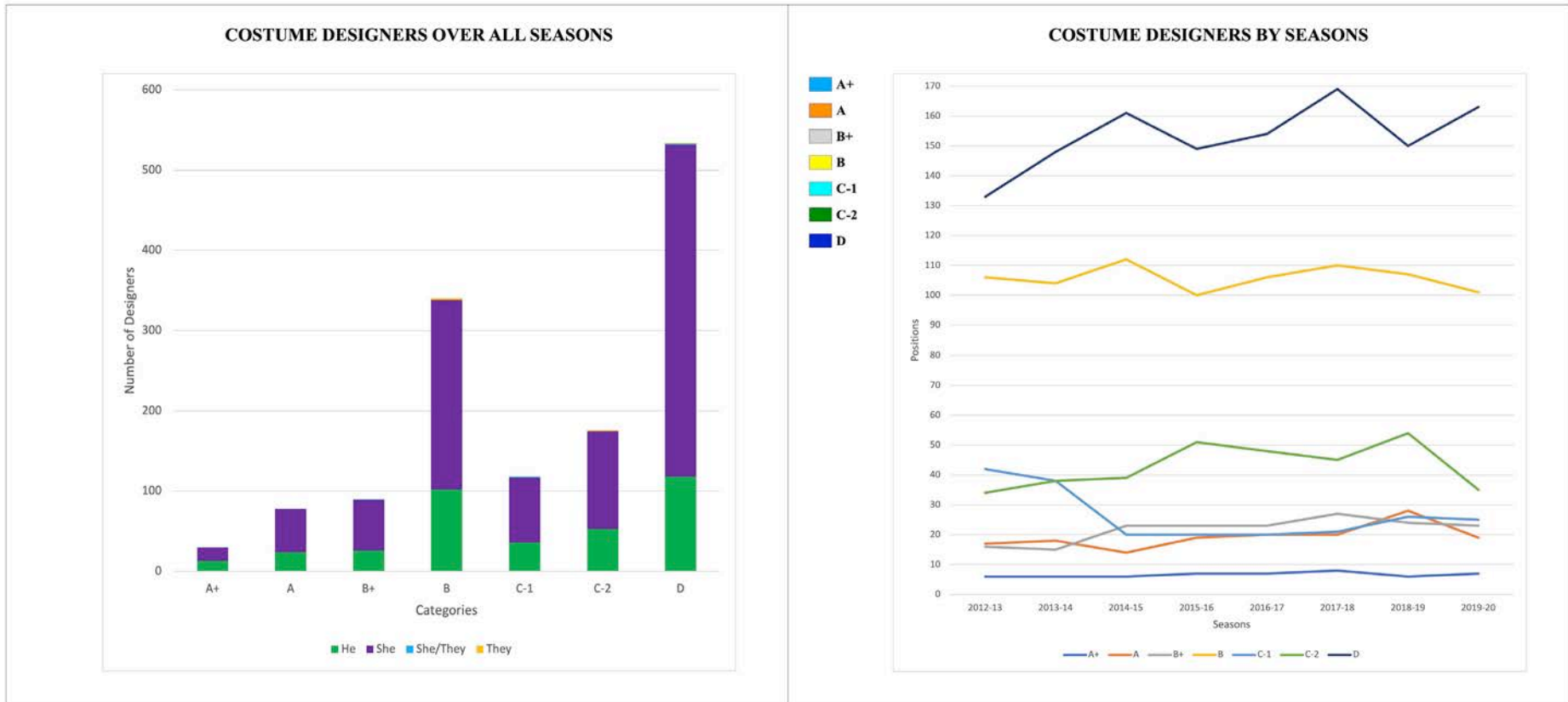
This new chart came from wanting to know how many costume design positions happened in each category, and if that number changed over time.

All category percentages of costume design positions are within 0.3 percentage points of the percentages of productions per category. Looking at the yearly numbers, the number of costume design positions in any one category in any one season ranged from six to 232 costume design positions.

## How-to Equation(s)

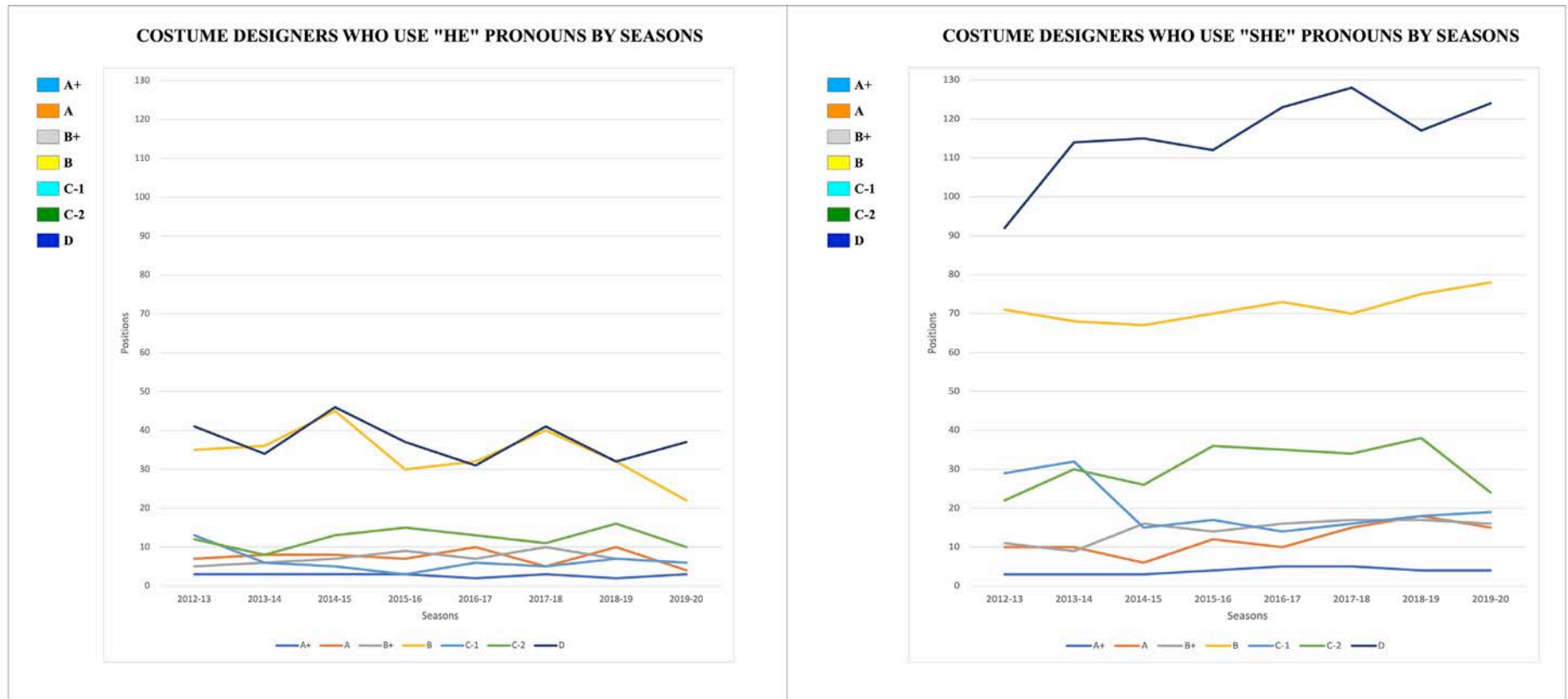
(Number of costume design positions in a specific category)  
divided by (number of costume design positions total) x 100  
= percentage of costume design positions in a specific category

For the yearly costume design positions by categories, there are no how-to equations for this chart, as these are all raw numbers.



**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 727 costume designers, many of whom worked in multiple categories. Over the eight seasons studied, thirty costume designers worked in the A+ category, made up of thirteen designers who use “he” pronouns and seventeen designers who use “she” pronouns. Seventy-eight costume designers worked in the A category over the eight seasons studied, made up of twenty-four designers who use “he” pronouns and fifty-four designers who use “she” pronouns. Over the eight seasons studied, ninety costume designers worked in the B+ category, made up of twenty-six designers who use “he” pronouns, sixty-three designers who use “she” pronouns, and one designer who uses “she/they” pronouns. 340 costume designers worked in the B category over the eight seasons studied, made up of 102 designers who use “he” pronouns, 236 designers who use “she” pronouns, and two designers who use “they” pronouns. Over the eight seasons studied, 118 costume designers worked in the C-1 category, made up of thirty-six designers who use “he” pronouns, eighty-one designers who use “she” pronouns, and one designer who uses “she/they” pronouns. 176 costume designers worked in the C-2 category over the eight seasons studied, made up of



fifty-three designers who use "he" pronouns, 122 designers who use "she" pronouns, and one designer who uses "they" pronouns. Over the eight seasons studied, 534 costume designers worked in the D category, made up of 118 designers who use "he" pronouns, 414 designers who use "she" pronouns, one designer who uses "she/they" pronouns, and one designer who uses "they" pronouns.

In the A+ category, from 2012-13 to 2019-20, the number of costume designers went from six to six to six to seven to seven to eight to six to seven. The number of costume designers who use "he" pronouns went from three to three to three to three to two to three to two to three. The number of costume designers who use "she" pronouns went from three to three to three to four to five to five to four to four.

In the A category, from 2012-13 to 2019-20, the number of costume designers went from seventeen to eighteen to fourteen to nineteen to twenty to twenty to twenty-eight to nineteen. The number of costume designers who use "he" pronouns went from seven to eight to eight to seven to ten to five to ten to four. The number of costume designers who use "she" pronouns went from ten to ten to six to twelve to ten to fifteen to eighteen to fifteen.



In the B+ category, from 2012-13 to 2019-20, the number of costume designers went from sixteen to fifteen to twenty-three to twenty-three to twenty-three to twenty-seven to twenty-four to twenty-three. The number of costume designers who use "he" pronouns went from five to six to seven to nine to seven to ten to seven to six. The number of costume designers who use "she" pronouns went from eleven to nine to sixteen to fourteen to sixteen to seventeen to seventeen to sixteen. In the 2019-20 season, there was one designer who uses "she/they" pronouns.

In the B category, from 2012-13 to 2019-20, the number of costume designers went from 106 to 104 to 112 to one hundred to 106 to 110 to 107 to 101. The number of costume designers who use "he" pronouns went from thirty-five to thirty-six to forty-five to thirty to thirty-two to forty to thirty-two to twenty-two. The number of costume designers who use "she" pronouns went from seventy-one to sixty-eight to sixty-seven to seventy to seventy-three to seventy to seventy-five to seventy-eight. In the 2016-17 and the 2019-20 season, there was one designer who uses "they" pronouns.

In the C-1 category, from 2012-13 to 2019-20, the number of costume designers went from forty-two to thirty-eight to twenty to twenty to twenty-one to twenty-six to twenty-five. The number of costume designers who use "he" pronouns went from thirteen to six to five to three to six to five to seven to six. The number of costume designers who use "she" pronouns went from twenty-nine to thirty-two to fifteen to seventeen to fourteen to sixteen to eighteen to nineteen. In the 2018-19 season, there was one designer who uses "she/they" pronouns.

In the C-2 category, from 2012-13 to 2019-20, the number of costume designers went from thirty-four to thirty-eight to thirty-nine to fifty-one to forty-eight to forty-five to fifty-four to thirty-five. The number of costume designers who use "he" pronouns went from twelve to eight to thirteen to fifteen to thirteen to eleven to sixteen to ten. The number of costume designers who use "she" pronouns went from twenty-two to thirty to twenty-six to thirty-six to thirty-five to thirty-four to thirty-eight to twenty-four. In the 2019-20 season, there was one designer who uses "they" pronouns.

In the D category, from 2012-13 to 2019-20, the number of costume designers went from 133 to 148 to 161 to 149 to 154 to 169 to 150 to 163. The number of costume designers who use "he" pronouns went from forty-one to thirty-four to forty-six to thirty-seven to thirty-one to forty-one to thirty-two to thirty-seven. The number of costume designers who use "she" pronouns went from ninety-two to 114 to 115 to 112 to 123 to 128 to 117 to 124. In the 2018-19 season, there was one designer who uses "she/they" pronouns. In the 2019-20 season, there was one designer who uses "she/they" pronouns and one designer who uses "they" pronouns.

### **My Notes**

This new chart came from wanting to know how many individual costume designers worked in each category, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a category. Also note that many costume designers design in multiple categories, and are counted once in each category they worked. I purposely kept the Y axis the same between costume designers who use "he" pronouns and costume designers who use "she" pronouns to make them easy to compare to each other.

In the A+ category, the number of costume designers who use "he" pronouns was equal to the number of costume designers who use "she" pronouns from the 2012-13 through the 2014-15 seasons, was more than a quarter of that of costume designers who use "she" pronouns in the 2016-17 season, was half or more than that of costume designers who use "she" pronouns in the 2017-18 and 2018-19 seasons, and was three-quarters of that of costume designers who use "she" pronouns in the 2015-16 and 2019-20 seasons. In the A category, the number of costume designers who use "he" pronouns was equal to the number of costume designers who use "she" pronouns in the 2016-17 season, was more than a quarter of that of costume designers who use "she" pronouns in the 2017-18 and 2019-20 seasons, was half or more than that of costume designers who use "she" pronouns in the 2012-13, 2015-16, and 2018-19 seasons, and was three-quarters or more of that of costume designers who use "she" pronouns in the 2013-14 season.

In the B+ category, the number of costume designers who use "he" pronouns was always a quarter or more of that of costume designers who use "she" pronouns in all seasons, and was half or more than that of costume designers who use "she" pronouns in the 2013-14, 2015-16, and 2017-18 seasons. In the B category, the number of costume designers who use "he" pronouns was always a quarter or more of that of costume designers who use "she" pronouns in all seasons, and was half or more than that of costume designers who use "she" pronouns in the 2013-14, 2014-15, and 2017-18 seasons.

In the C-1 category, the number of costume designers who use "he" pronouns was more than a quarter of that of costume designers who use "she" pronouns in all seasons except the 2013-14 and 2015-16 seasons. In the C-2 category, the number of costume designers who use "he" pronouns was more than a quarter of that of costume designers who use "she" pronouns in all seasons, and the number of costume designers who use "he" pronouns was half or more of that of costume designers who use "she" pronouns in the 2012-13 and 2014-15 seasons. In the D category, the number of costume designers who use "he" pronouns was more than a quarter of that of costume designers who use "she" pronouns in all seasons.

There are no how-to equations for this chart, as these are all raw numbers.

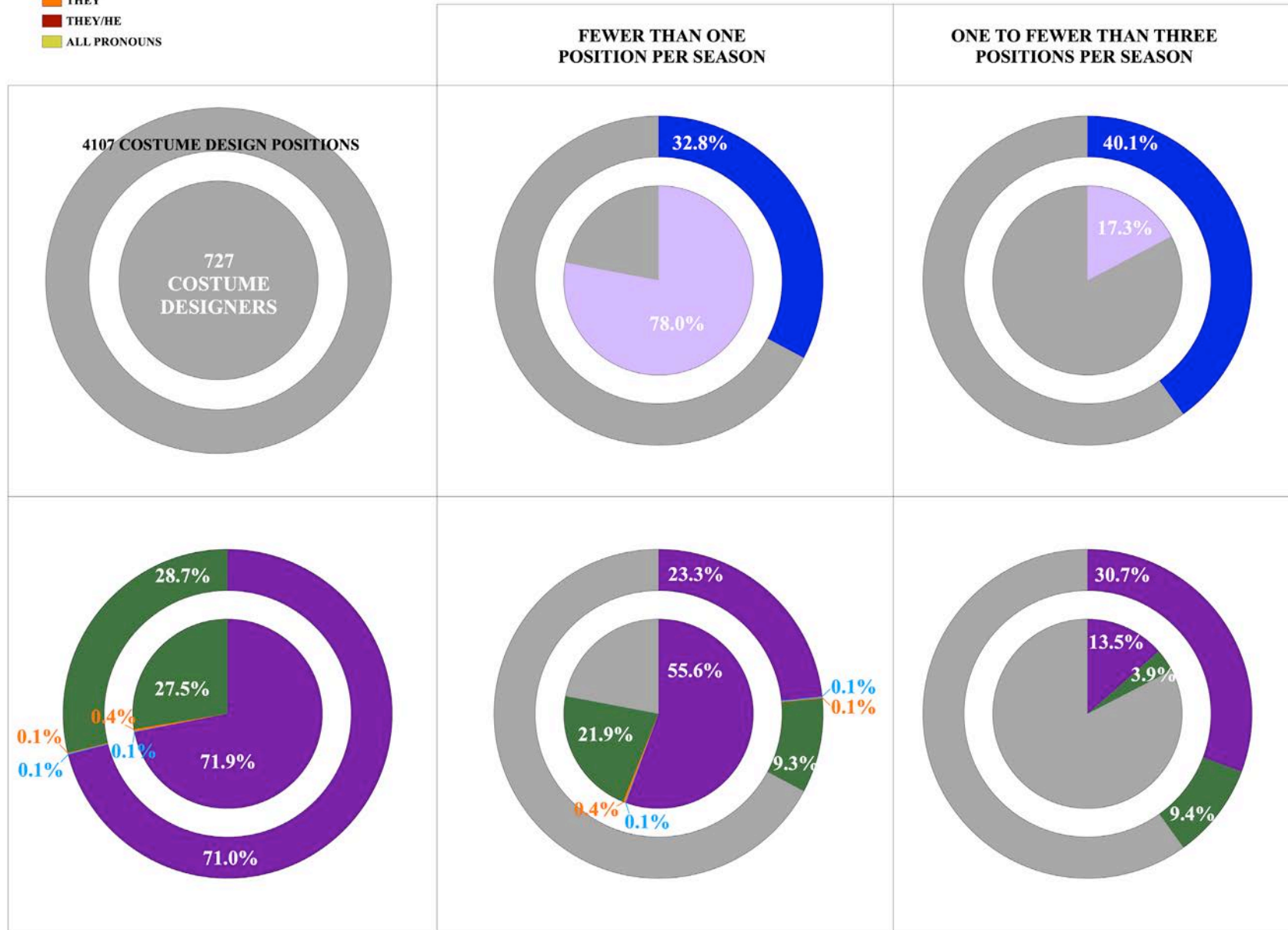
**RANGES OF ALL COSTUME DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF COSTUME DESIGNERS & COSTUME DESIGN POSITIONS, PART ONE**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- COSTUME DESIGNERS IN RANGE
- COSTUME DESIGN POSITIONS HELD BY COSTUME DESIGNERS IN RANGE
- COSTUME DESIGNERS NOT IN THE RANGE

% OVER ALL  
8 SEASONS

12-13 - 19-20

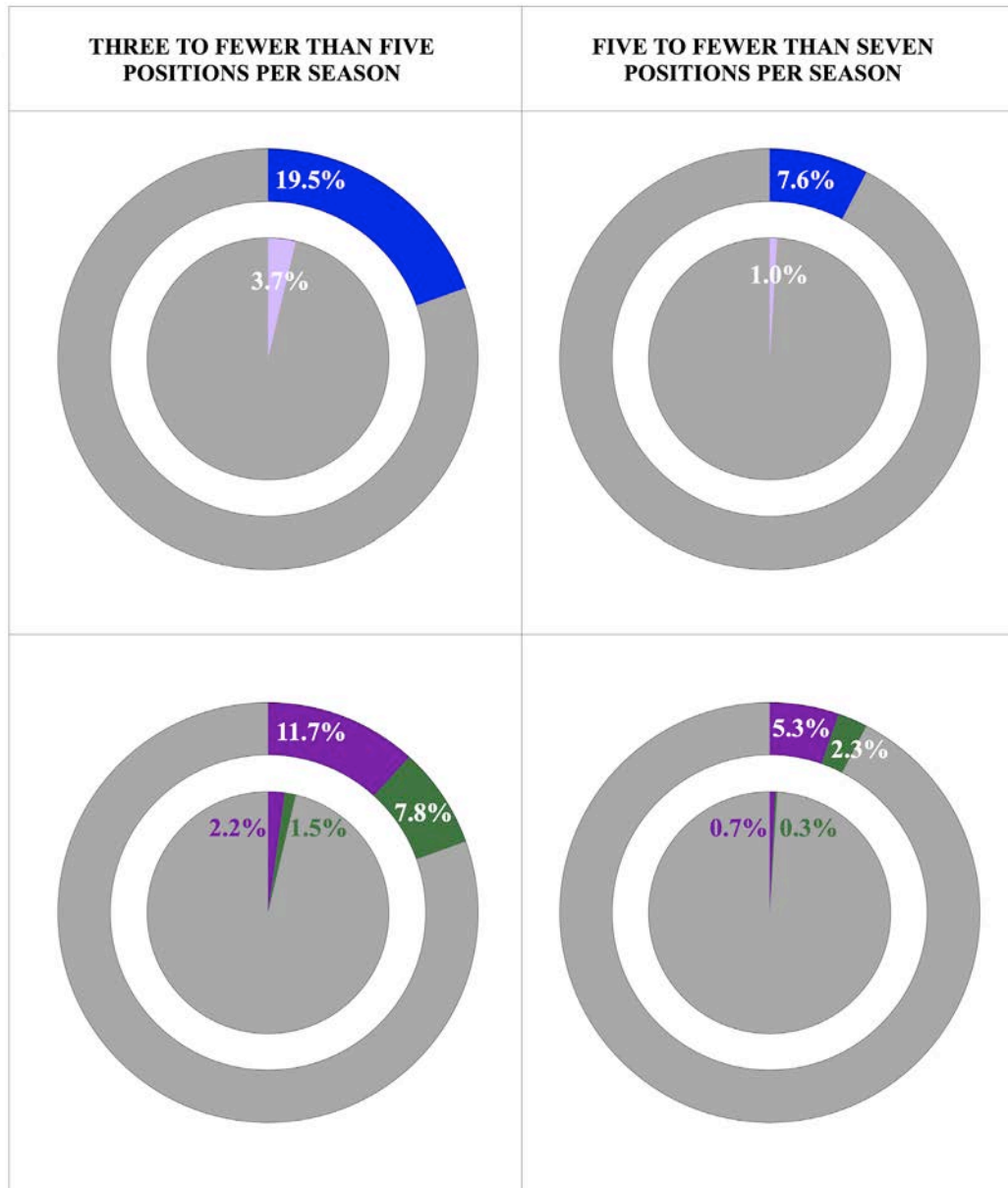


**RANGES OF ALL COSTUME DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF COSTUME DESIGNERS & COSTUME DESIGN POSITIONS, PART TWO**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- COSTUME DESIGNERS IN RANGE
- COSTUME DESIGN POSITIONS HELD BY COSTUME DESIGNERS IN RANGE
- COSTUME DESIGNERS NOT IN THE RANGE

% OVER ALL  
 8 SEASONS  
 12-13 - 19-20



## Narrative

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

The 4107 costume design positions available from 2012-13 through 2019-20 were held by 727 costume designers.

Of the 4107 seven costume design positions over the eight seasons examined, 71.0 percent were filled by costume designers who use "she" pronouns, 28.7 percent were filled by costume designers who use "he" pronouns, 0.1 percent by costume designers who use "she/they" pronouns, and 0.4 percent by costume designers who use "they" pronouns. Of the 727 costume designers, 71.9 percent were costume designers who use "she" pronouns, 27.5 percent were costume designers who use "he" pronouns, 0.1 percent were costume designers who use "she/they" pronouns, and 0.1 percent were costume designers who use "they" pronouns.

Costume designers with an average of fewer than one position per season (fewer than eight costume design positions over the eight seasons) held 32.8 percent of all costume design positions and were 78.0 percent of all costume designers. Of that 32.8 percent of costume design positions, 23.3 percent were filled by costume designers who use "she" pronouns, 9.3 percent were filled by costume designers who use "he" pronouns, 0.1 percent by costume designers who use "she/they" pronouns, and 0.1 percent by costume designers who use "they" pronouns. Of the 78.0 percent of costume designers, 55.6 percent were costume designers who use "she" pronouns, 21.9 percent were costume designers who use "he" pronouns, 0.1 percent were costume designers who use "she/they" pronouns, and 0.4 percent were costume designers who use "they" pronouns.

Costume designers with an average of one to fewer than three positions per season (at least eight but fewer than twenty-four costume design positions over the eight seasons) held 40.1 percent of all costume design positions and were 17.3 percent of all costume designers. Of that 40.1 percent of costume design positions, 30.7 percent were filled by costume designers who use "she" pronouns, and 9.4 percent were filled by costume designers who use "he" pronouns. Of the 17.3 percent of costume designers, 13.5 percent were costume designers who use "she" pronouns and 3.9 percent were costume designers who use "he" pronouns.

Costume designers with an average of three to fewer than five positions per season (at least twenty-four but fewer than forty costume design positions over the eight seasons) held 19.5 percent of all costume design positions and were 3.7 percent of all costume designers. Of that 19.5 percent of costume design positions, 11.7 percent were filled by costume designers who use "she" pronouns, and 7.8 percent were filled by costume designers who use "he" pronouns. Of the 3.7 percent of costume designers, 2.2 percent were costume designers who use "she" pronouns and 1.5 percent were costume designers who use "he" pronouns.

Costume designers with an average of five to fewer than seven positions per season (at least forty but fewer than fifty-six costume design positions over the eight seasons) held 7.6 percent of all costume design positions and were 1.0 percent of all costume designers. Of that 7.6 percent of costume design positions, 5.3 percent were filled by costume designers who use "she" pronouns, and 2.3 percent were filled by costume designers who use "he" pronouns. Of the 1.0 percent of costume designers, 0.7 percent were costume designers who use "she" pronouns and 0.3 percent were costume designers who use "he" pronouns.

## My Notes

This chart is another adaptation of the chart begun in 2016. Back then, I was trying to show the percentages of positions held by costume designers by how prolific they were. Over the years, these charts on prolificity / ranges have changed the most visually. I'm just hoping this new visual representation of ranges by costume design positions and costume designers will be clearer than previous versions.

The 78.0 percent of costume designers who designed fewer than eight shows in the eight seasons studied designed nearly a third (32.8 percent) of all shows with costume design positions. The 17.3 percent of costume designers who designed between eight and fewer than twenty-four shows in the eight seasons studied designed 40.1 percent of all shows with costume design positions. The 3.7 percent of costume designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 19.5 percent of all shows with costume design positions. The 1.0 percent of costume designers who designed forty and fewer than fifty-six in the eight seasons studied designed 7.6 percent of all shows with costume design positions.

### How-to Equation(s)

(Number of costume design positions held by costume designers who use "x/y" pronouns)  
divided by (number of all costume design positions) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns

(Number of costume designers who use "x/y" pronouns)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who use "x/y" pronouns

(Number of costume design positions held by costume designers who designed fewer than eight shows total)  
divided by (number of all costume design positions) x 100  
= percentage of costume designers who designed fewer than eight shows total

(Number of costume design positions held by costume designers who use "x/y" pronouns  
who designed fewer than eight shows total)  
divided by (number of costume design positions total) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns  
who designed fewer than eight shows total

(Number of costume designers who designed fewer than eight shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who designed fewer than eight shows total



(Number of costume designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who use "x/y" pronouns who designed fewer than eight shows total

(Number of costume design positions held by costume designers  
who designed between eight and fewer than twenty-four shows total)  
divided by (number of all costume design positions) x 100  
= percentage of costume designers who designed between eight and fewer than twenty-four shows total

(Number of costume design positions held by costume designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total)  
divided by (number of all costume design positions) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total

(Number of costume designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who designed between eight and fewer than twenty-four shows total

(Number of costume designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total

(Number of costume design positions held by costume designers  
who designed between twenty-four and fewer than forty shows total)  
divided by (number of all costume design positions) x 100  
= percentage of costume design positions held by costume designers  
who designed between twenty-four and fewer than forty shows total

(Number of costume design positions held by costume designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total)  
divided by (number of all costume design positions) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total

(Number of costume designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who designed between twenty-four and fewer than forty shows total

(Number of costume designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total

(Number of costume design positions held by costume designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all costume design positions) x 100  
= percentage of all costume design positions held by costume designers  
who designed between forty and fewer than fifty-six shows total

(Number of costume design positions held by costume designers who use "x/y" pronouns  
who designed between forty and fewer than fifty-six shows total)  
divided by (number of all costume design positions) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns  
who designed between forty and fewer than fifty-six shows total

(Number of costume designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who designed between forty and fewer than fifty-six shows total

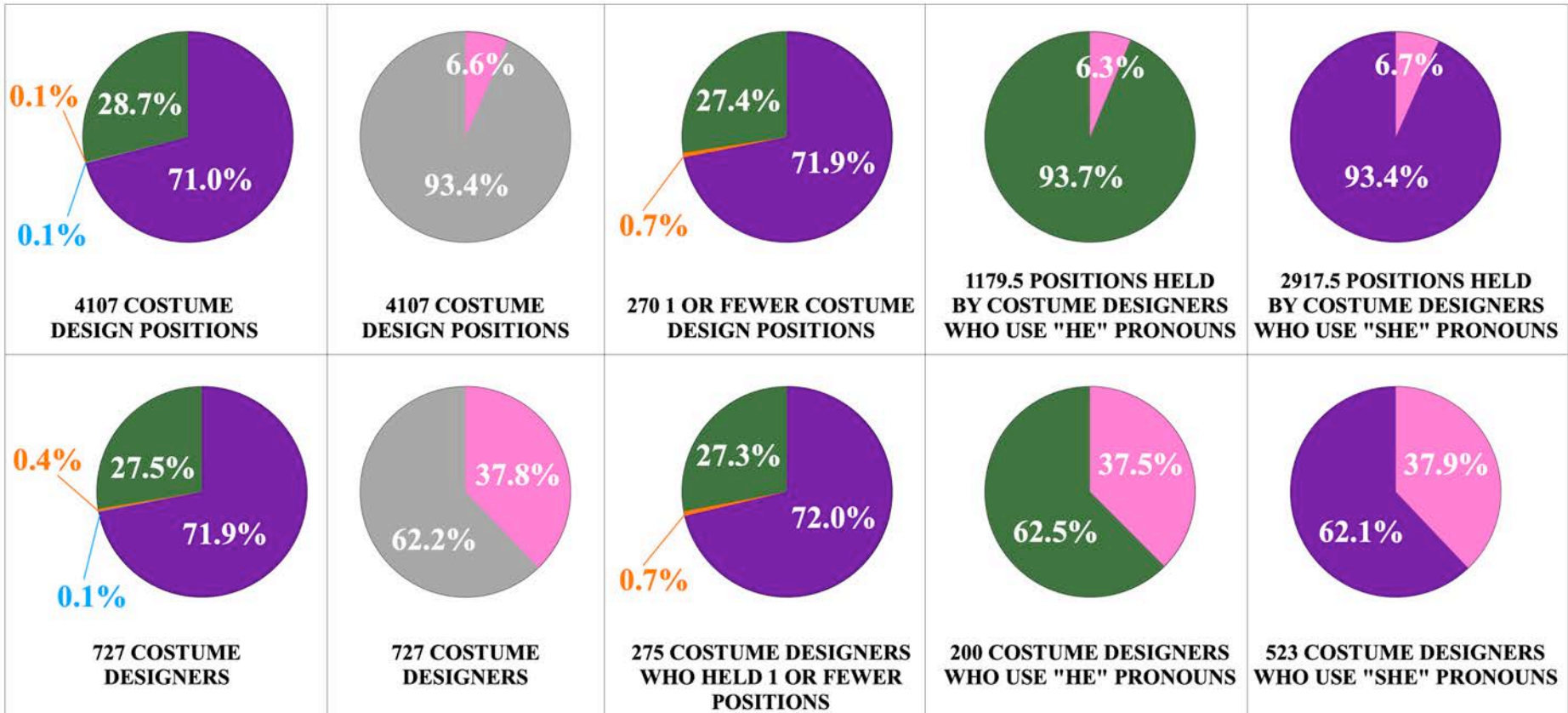
(Number of costume designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- MORE THAN 1 POSITION
- 1 OR FEWER POSITIONS

## WHO DESIGNS COSTUMES IN LORT THEATRES BY PRONOUN: 1 OR FEWER POSITIONS

% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

Of the 4107 costume design positions available, 71.0 percent were filled by designers who use "she" pronouns, 28.7 percent were filled by designers who use "he" pronouns, 0.1 percent were filled by designers who use "they" pronouns, and 0.1 percent were filled by designers who use "she/they" pronouns. Of the 4107 costume design positions, 6.6% were held by costume designers who designed one or fewer productions during the eight seasons studied. Of those 270 positions, 71.9 percent were held by designers who use "she" pronouns, 27.4 percent by designers who use "he" pronouns, and 0.7 by designers who use "they" pronouns. Of the 1179.5 costume design positions held by designers who use "he" pronouns, 6.3 percent were held by costume designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 2917.5 costume design positions held by designers who use "she" pronouns, 6.7 percent were held by costume designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

Of the 727 costume designers, 71.9 percent were designers who use "she" pronouns, 27.5 percent were designers who use "he" pronouns, 0.4 percent were designers who use "they" pronouns, and 0.1 percent were designers who use "she/they" pronouns. Of the 727 costume designers, 37.8 percent were costume designers who designed one or fewer productions during the eight seasons studied. Of the 275 one or fewer positions costume designers, 72.0 percent were designers who use "she" pronouns, 27.3 percent were designers who use "he" pronouns, and 0.7 percent were designers who use "they" pronouns. Of the two hundred costume designers who use "he" pronouns, 37.5 percent were costume designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 523 costume designers who use "she" pronouns, 37.9 percent were costume designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

## My Notes

This new chart came from wanting to know how many costume designers designed one or fewer shows in the eight seasons studied. This reflects both those costume designers who designed one show or fewer in the last season studied, 2019-20, and those who designed one show or fewer in the previous seven seasons studied.

The number of positions held by costume designers who designed one show or fewer in all eight seasons studied by seasons ranged from 19.5 (2013-14) to 42.5 (2019-20) costume design positions, with the average being 33.8 costume design positions. Even with the 2019-20 season having the highest number of positions (42.5) held by costume designers who designed one show or fewer, there were still 227.5 positions held by costume designers who designed one show or fewer in the previous seven seasons studied.

Although the percentage of costume design positions held by costume designers who designed one show or fewer in the eight seasons studied is relatively low (6.6 percent or 270 out of 4107 costume design positions total), the percentage of costume designers who designed one show or fewer is more than a third of the total, 37.8 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres costume designers work at, 37.8 percent or 275 out of 727 costume designers getting one opportunity at a LORT costume design feels devastatingly high.

### How-to Equation(s)

(Number of costume design positions held by costume designers who use "x/y" pronouns)  
divided by (number of all costume design positions) x 100  
= percentage of all costume design positions held by costume designers who use "x/y" pronouns

(Number of costume designers who use "x/y" pronouns)  
divided by (number of all costume designers total) x 100  
= percentage of all costume designers who use "x/y" pronouns

(Number of costume design positions held by costume designers who designed one show or fewer)  
divided by (number of all costume design positions) x 100  
= percentage of all costume design positions held by costume designers who designed one show or fewer

(Number of costume designers who designed one show or fewer)  
divided by (number of all costume designers) x 100  
= percentage of all costume designers who designed one show or fewer

(Number of positions held by costume designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of positions held by costume designers who designed one show or fewer) x 100  
= percentage of total costume design positions held by costume designers  
who use "x/y" pronouns who designed one show or fewer

(Number of costume designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of costume designers who designed one show or fewer) x 100  
= percentage of all costume designers who use "x/y" pronouns who designed one show or fewer

(Number of costume design positions held by costume designers who use "he" pronouns who designed one show or fewer)  
divided by (number of positions held by costume designers who use "he" pronouns) x 100  
= percentage of total costume design positions held by costume designers who designed 1 show or fewer who use "he" pronouns

(Number of costume designers who use "he" pronouns who designed one show or fewer)  
divided by (number of costume designers who use "he" pronouns) x 100  
= percentage of all costume designers who designed one show or fewer who use "he" pronouns

(Number of costume design positions held by costume designers who use "she" pronouns who designed one show or fewer)  
divided by (number of costume design positions held by costume designers who use "she" pronouns) x 100  
= percentage of all costume design positions held by costume designers who use "she" pronouns who designed one show or fewer

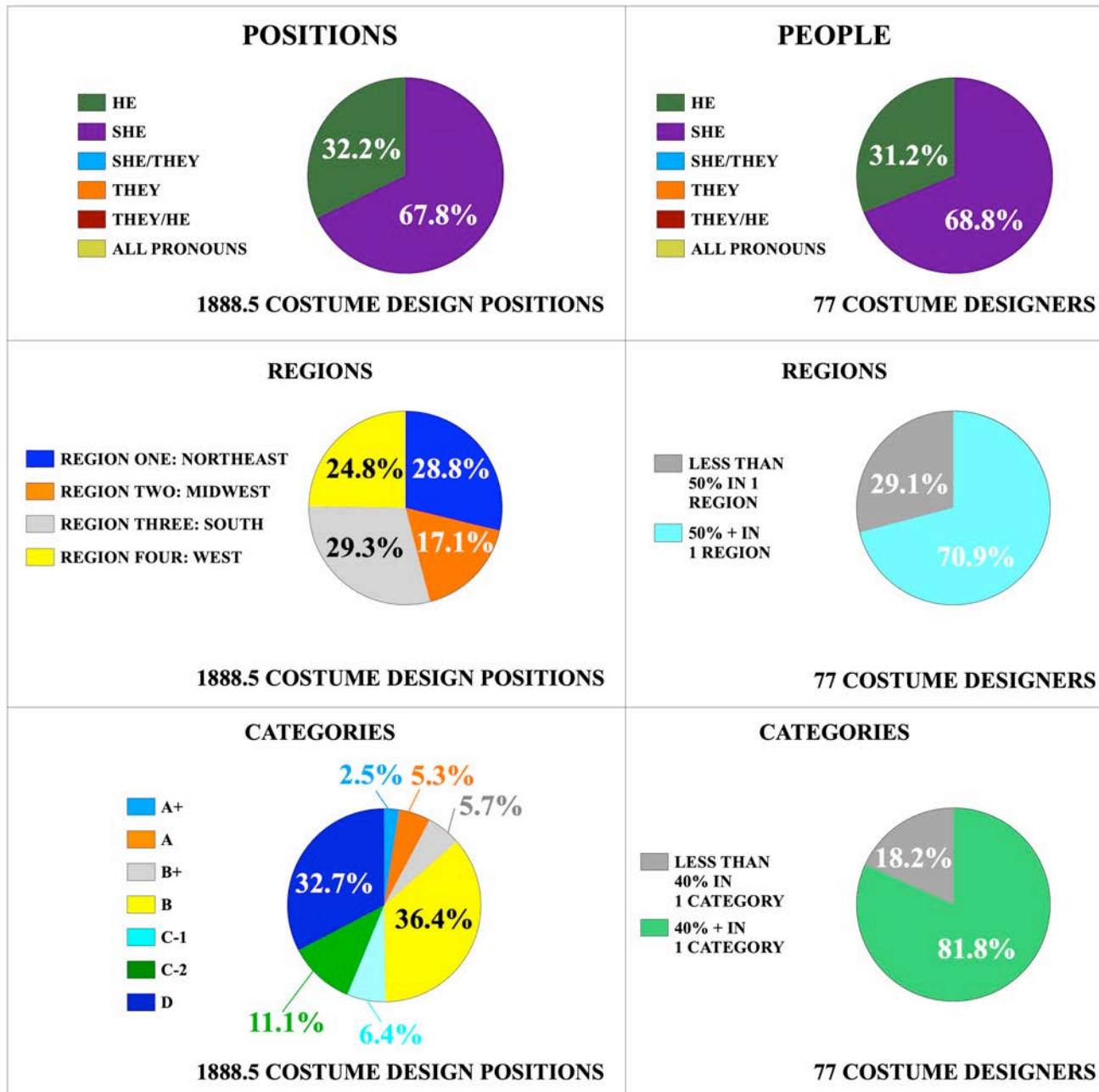
(Number of costume designers who use "she" pronouns who designed one show or fewer)  
divided by (number of costume designers who use "she" pronouns) x 100  
= percentage of all costume designers who use "she" pronouns who designed one show or fewer



% OVER ALL  
8 SEASONS

**WHO DESIGNS COSTUMES IN LORT THEATRES BY PRONOUN:  
10.6% MOST PROLIFIC COSTUME DESIGNERS**

12-13 - 19-20



## Narrative

Of the 1888.5 costume design positions held by the most prolific 10.6% costume designers, 67.8 percent were held by designers who use “she” pronouns, and 32.2 percent were held by designers who use “he” pronouns. Of the seventy-seven most prolific 10.6% costume designers, 68.8 percent were designers who use “she” pronouns, and 31.2 percent were designers who use “he” pronouns.

Of the 1888.5 costume design positions held by the most prolific 10.6% costume designers, 28.8 percent were in region one: Northeast. 17.1 percent were in region two: Midwest, and 29.3 percent were in region three: South. 24.8 percent were in region four: West.

Of the seventy-seven most prolific 10.6% costume designers, 70.9 percent had 50 percent or more of their total productions in one region alone. 29.1 percent had less than 50 percent of their total productions in any one region.

Of the 1888.5 costume design positions held by the most prolific 10.6% costume designers, 2.5 percent were in the A+ category. 5.3 percent were in the A category. 5.7 percent were in the B+ category, and 36.4 percent in the B category. 6.4 percent were in the C-1 category, and 11.1 percent in the C-2 category. 32.7 percent were in the D category.

Of the seventy-seven most prolific 10.6% costume designers, 81.8 percent had 40 percent or more of their total productions in one category alone. 18.2 percent had less than 40 percent of their total productions in any one category.

## My Notes

This new set of charts comes from the questions “who designs the most in LORT?” and “where does the roughly ten percent most prolific design?”. Because positions are divided, but never individuals, this chart looks at the most prolific 10.6 percent of costume designers, who designed between 15 and 48 productions over the eight seasons. I wanted to see if the myth that the most prolific designers must mostly be designing in region one: Northeast (because it includes New York City) was true numbers-wise. Region one: northeast is actually the highest (29.3 percent), but the range of percentages among the regions is only 12.2 percentage points. The range of percentages among the categories is 33.9 percentage points.

## How-to Equation(s)

(Number of costume design positions held by most prolific 10.6% of costume designers who use “x/y” pronouns)  
divided by (number of costume design positions held by most prolific 10.6% of costume designers)  
= percentage of costume design positions held by most prolific 10.6% of costume designers who use “x/y” pronouns

(Number of most prolific 10.6% of costume designers who use “x/y” pronouns)  
divided by (number of most prolific 10.6% of costume designers)  
= percentage of most prolific 10.6% of costume designers who use “x/y” pronouns

(Number of costume design positions held by most prolific 10.6% of costume designers in a specific region)  
divided by (number of costume design positions held by most prolific 10.6% of costume designers)  
= percentage of costume design positions held by most prolific 10.6% of costume designers in a specific region

(Number of most prolific 10.6% of costume designers who designed 50% and over of their total productions in a specific region)  
divided by (number of most prolific 10.6% of costume designers)  
= percentage of most prolific 10.6% of costume designers who designed 50% and over of their total productions  
in a specific region

(Number of most prolific 10.6% of costume designers who designed under 50% of their total productions in a specific region)  
divided by (number of most prolific 10.6% of costume designers)  
= percentage of most prolific 10.6% of costume designers who designed under 50% of their total productions in a specific region

(Number of costume design positions held by most prolific 10.6% of costume designers in a specific category)  
divided by (number of costume design positions held by most prolific 10.6% of costume designers)  
= percentage of costume design positions held by most prolific 10.6% of costume designers in a specific category

(Number of most prolific 10.6% of costume designers who designed 40% and over of their total productions in a specific category)  
divided by (number of most prolific 10.6% of costume designers)  
= percentage of most prolific 10.6% of costume designers who designed 40% and over of their total productions  
in a specific category

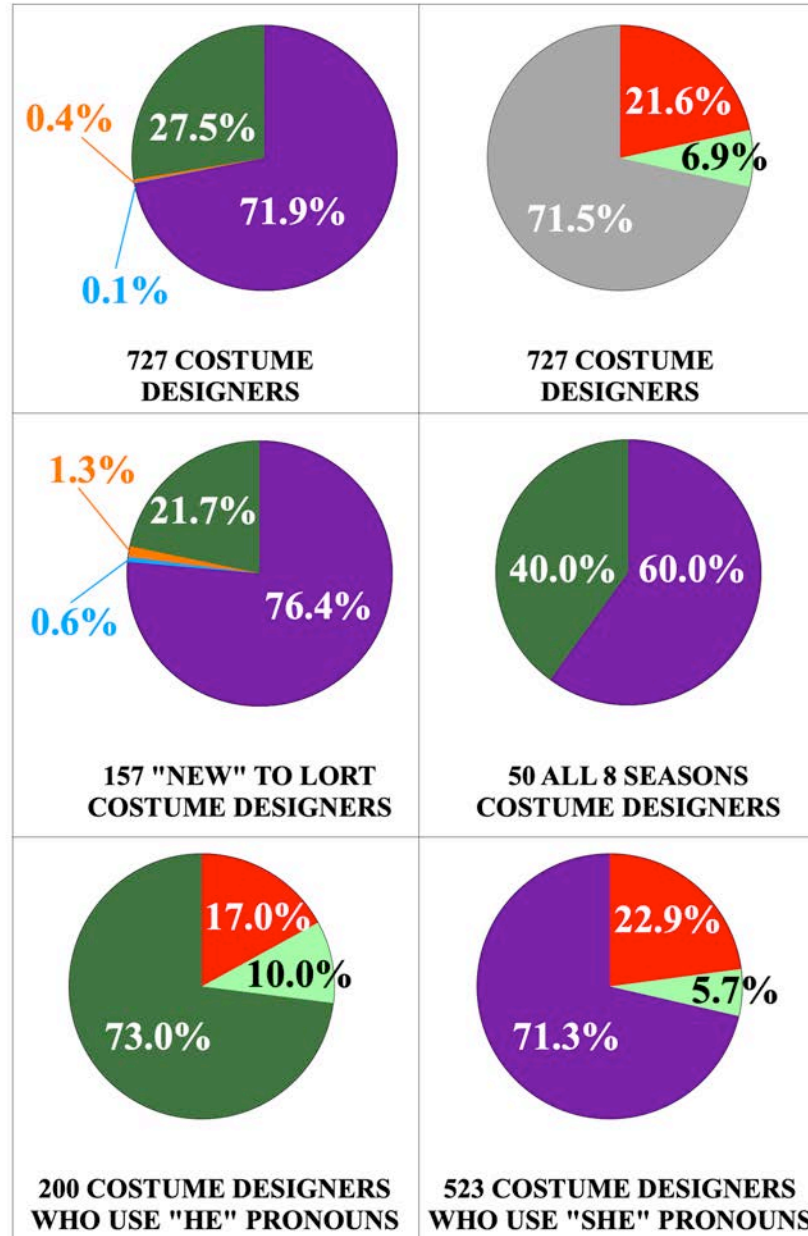
(Number of most prolific 10.6% of costume designers who designed under 40% of their total productions in a specific category)  
divided by (number of most prolific 10.6% of costume designers)  
= percentage of most prolific 10.6% of costume designers who designed under 40% of their total productions in a specific category

## WHO DESIGNS COSTUMES IN LORT THEATRES BY PRONOUN: "NEW" TO LORT AND ALL 8 SEASONS

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- NEITHER "NEW" TO LORT OR ALL 8 SEASONS
- "NEW" TO LORT
- ALL 8 SEASONS

"NEW" TO LORT IN THIS CASE IS DEFINED AS A DESIGNER WHO DID NOT DESIGN IN THE FIRST FIVE SEASONS STUDIED, BUT DID DESIGN IN THE LAST THREE SEASONS. WHILE THESE DESIGNERS MAY BE NEW TO LORT, THEY MAY ALSO HAVE HAD A FIVE SEASON ABSENCE, THUS THE QUOTATION MARKS. ALL 8 SEASONS IS DEFINED AS A DESIGNER WHO HAS DESIGNED IN ALL 8 SEASONS STUDIED.



## Narrative

Of the 727 costume designers, 71.9 percent were designers who use “she” pronouns, 27.5 percent were designers who use “he” pronouns, 0.4 percent were designers who use “they” pronouns, and 0.1 percent were designers who use “she/they” pronouns. Of the 727 costume designers, 157 costume designers or 21.6% percent were costume designers who were “new” to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 727 costume designers, fifty costume designers or 6.9% percent were costume designers who designed in all eight seasons studied.

Of the 157 “new” to LORT costume designers, thirty-four designers or 21.7 percent were designers who use “he” pronouns, 120 designers or 76.4 percent were designers who use “she” pronouns, one designer or 0.6 percent was designer who uses “she/they” pronouns, and two designers or 1.3 percent were designers who use “they” pronouns. Of the fifty all eight seasons costume designers, twenty designers or 40.0 percent were designers who use “he” pronouns and thirty designers or 60.0 percent were designers who use “he” pronouns.

Of the two hundred costume designers who use “he” pronouns, thirty-four designers or 17.0 percent were “new” to LORT costume designers who use “he” pronouns. Of the two hundred costume designers who use “he” pronouns, twenty designers or 10.0 percent were all eight seasons costume designers who use “he” pronouns. Of the 523 costume designers who use “she” pronouns, 120 designers or 22.9 percent were “new” to LORT costume designers who use “she” pronouns. Of the 523 costume designers who use “she” pronouns, thirty designers or 5.7 percent were all eight seasons costume designers who use “she” pronouns.

## My Notes

This set of new charts (“New” to LORT and All Eight Seasons) came from another combination of questions: “who is beginning their journey as a LORT costume designer?” and “who gets to continue to be a LORT costume designer over time?” The percentages and raw numbers are included in the narrative for clarity and transparency.

Over the eight seasons studied, only ten costume design positions were held by costume designers who didn’t use solo “he” or solo “she” pronouns. However, this does not necessarily mean that these costume designers only held ten costume design positions over the eight seasons studied. The pie charts for costume designers using “she/they” or “they” pronouns are not included here to prevent possibly misleading information about costume designers using “she/they” or “they” pronouns being inexperienced.

Even though the percentage of costume designers who use “he” pronouns and designed in all eight seasons studied is 4.3 percentage points higher than the percentage of costume designers who use “she” pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is twenty costume designers who use “he” pronouns, only ten fewer costume designers than the thirty costume designers who use “she” pronouns.

## How-to Equation(s)

$$\begin{aligned} & (\text{Number of costume designers who use “x/y” pronouns}) \\ & \text{divided by (number of costume designers total)} \times 100 \\ & = \text{percentage of total costume designers who use “x/y” pronouns} \end{aligned}$$

(Number of costume designers "new" to LORT)  
divided by (number of all costume designers) x 100  
= percentage of costume designers who were "new" to LORT

(Number of costume designers designed in all eight seasons studied)  
divided by (number of costume designers total) x 100  
= percentage of costume designers designed in all eight seasons studied

(Number of costume designers total)  
minus ((number of costume designers who were "new" to LORT)  
+ (number of costume designers who designed in all eight seasons studied))  
divided by (number of costume designers total) x 100  
= percentage of costume designers who were neither "new" to LORT nor designed in all eight seasons

(Number of costume designers who use "x/y" pronouns who were "new" to LORT)  
divided by (number of costume designers who were "new" to LORT) x 100  
= percentage of costume designers who use "x/y" pronouns who were "new" to LORT

(Number of costume designers who use "x/y" pronouns who designed in all eight seasons studied)  
divided by (number of costume designers who designed in all eight seasons studied) x 100  
= percentage of costume designers who use "x/y" pronouns who designed in all eight seasons studied

(Number of costume designers who use "he" pronouns who were "new" to LORT)  
divided by (number of all costume designers who use "he" pronouns) x 100  
= percentage of costume designers who use "he" pronouns who were "new" to LORT

(Number of costume designers who use "he" pronouns who designed in all eight seasons studied)  
divided by (number of all costume designers who use "he" pronouns) x 100  
= percentage of costume designers who use "he" pronouns who designed in all eight seasons studied

(Number of all costume designers who use "he" pronouns)  
minus ((number of costume designers who use "he" pronouns who were "new" to LORT)  
+ (number of costume designers who use "he" pronouns who designed in all eight seasons studied))  
divided by (number of costume designers who use "he" pronouns total) x 100  
= percentage of costume designers who use "he" pronouns who were neither "new" to LORT nor designed in all eight seasons



(Number of costume designers who use "she" pronouns who were "new" to LORT)  
divided by (number of costume designers who use "she" pronouns total) x 100  
= percentage of costume designers who use "she" pronouns who were "new" to LORT

(Number of costume designers who use "she" pronouns who designed in all eight seasons studied)  
divided by (number of costume designers who use "she" pronouns total) x 100  
= percentage of costume designers who use "she" pronouns who designed in all eight seasons studied

(Number of all costume designers who use "she" pronouns)  
minus ((number of costume designers who use "she" pronouns who were "new" to LORT)  
+ (number of costume designers who use "she" pronouns who designed in all eight seasons studied))  
divided by (number of all costume designers who use "she" pronouns) x 100  
= percentage of costume designers who use "she" pronouns who were neither "new" to LORT nor designed in all eight seasons

## Chapter Eleven My Notes

### **Comparing Who Designs Costumes in LORT Theatres by Pronoun: 10.6% Most Prolific Costume Designers and Who Designs Costumes in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the fifty costume designers who designed costumes in all eight seasons, 80.0 percent were also in the 10.6 percent most prolific costume designers, and 20.0 percent were not. Of the seventy-seven costume designers who were the 10.6 most prolific costume designers, 51.9 percent were also costume designers who costume designed in all eight seasons, and 48.1 percent were not.

### **Comparing Who Designs Costumes in LORT Theatres by Pronoun: One or Fewer Positions and Who Designs Costumes in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

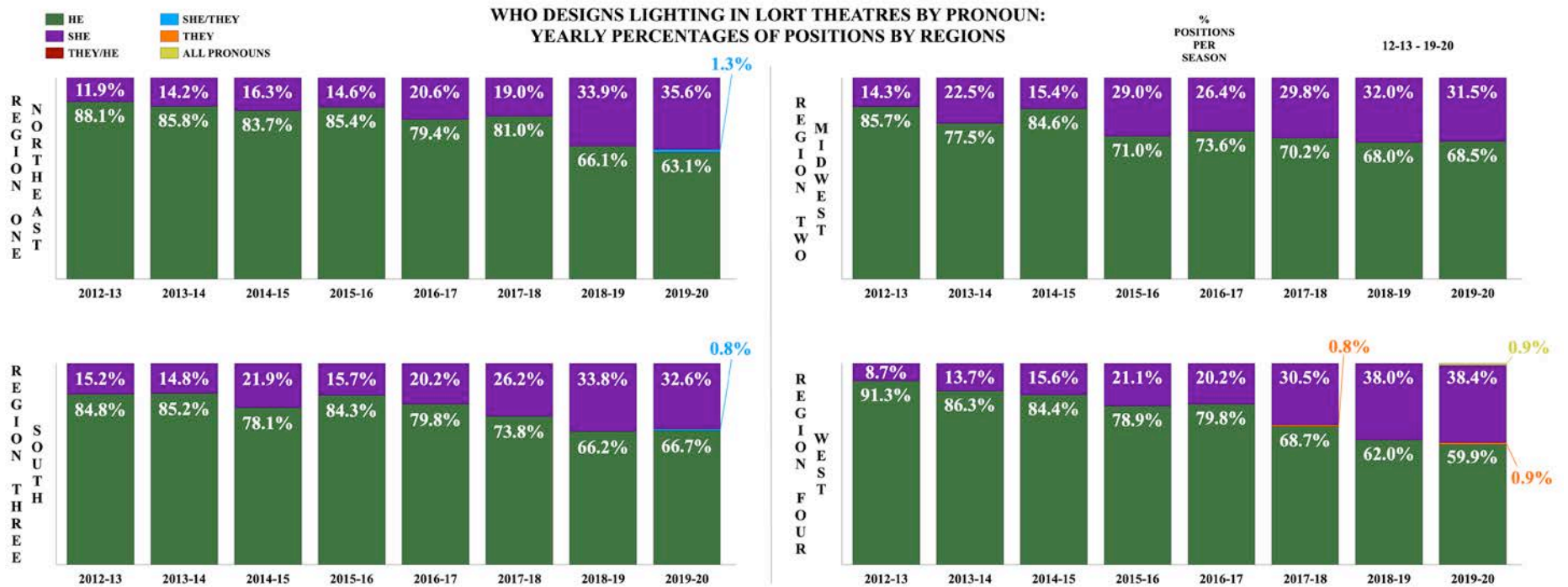
Of the 157 costume designers who designed one or fewer LORT productions total in the 2012-13 through 2019-20 seasons, 68.2 percent were also "new" to LORT, meaning they did not costume design in the first five seasons studied but did during the last three seasons studied, and 31.8 percent were not "new" to LORT. Of the 275 costume designers who were "new" to LORT, 38.9 percent designed one or fewer LORT productions, and 61.1 percent designed more than one LORT production.

## Chapter Eleven Eight Takeaways

- Over the eight seasons, the range of decrease of costume designers who use "he" pronouns filling costume design positions in percentage points among all four regions is 8.9 percentage points. From the 2012-13 season to the 2019-20 season, the range of increase of costume designers who use "she" pronouns filling costume design positions in percentage points among all four regions is 11.2 percentage points.
- In region one: Northeast, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2014-15 season. In region two: Midwest, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2012-13 season. In region three: South, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2014-15 season. In region four: West, the number of costume designers who use "he" pronouns was less than half that of costume designers who use "she" pronouns in all seasons except the 2016-17 season.
- Over the eight seasons studied, costume designers who use "he" pronouns filling costume design positions decreased 12.7 percentage points in the A+ category, and decreased 4.1 percentage points in the D category. Over the eight seasons studied, costume designers who use "she" pronouns filling costume design positions increased 12.7 percentage points in the A+ category, and increased 2.7 percentage points in the D category.

- In the A+ category, the number of costume designers who use “he” pronouns was equal to the number of costume designers who use “she” pronouns from the 2012-13 through the 2014-15 seasons, was more than a quarter of that of costume designers who use “she” pronouns in the 2016-17 season, was half or more than that of costume designers who use “she” pronouns in the 2017-18 and 2018-19 seasons, and was three-quarters of that of costume designers who use “she” pronouns in the 2015-16 and 2019-20 seasons. In the D category, the number of costume designers who use “he” pronouns was more than a quarter of that of costume designers who use “she” pronouns in all seasons.
- The 17.3 percent of costume designers who designed between eight and fewer than twenty-four shows in the eight seasons studied designed 40.1 percent of all shows with costume design positions. The 4.7 percent of costume designers who designed between twenty-four and fewer than fifty-six shows in the eight seasons studied designed 27.1 percent of all shows with costume design positions.
- Although the percentage of costume design positions held by costume designers who designed one show or fewer in the eight seasons studied is relatively low (6.6 percent or 270 out of 4107 costume design positions total), the percentage of costume designers who designed one show or fewer is more than a third of the total, 37.8 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres costume designers work at, 37.8 percent or 275 out of 727 costume designers getting one opportunity at a LORT costume design feels devastatingly high.
- Of the 1888.5 costume design positions held by the most prolific 10.6% costume designers, 67.8 percent were held by designers who use “she” pronouns, and 32.2 percent were held by designers who use “he” pronouns. Of the seventy-seven most prolific 10.6% costume designers, 68.8 percent were designers who use “she” pronouns, and 31.2 percent were designers who use “he” pronouns.
- Even though the percentage of costume designers who use “he” pronouns and designed in all eight seasons studied is 4.3 percentage points higher than the percentage of costume designers who use “she” pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is twenty costume designers who use “he” pronouns, only ten fewer costume designers than the thirty costume designers who use “she” pronouns.

# Chapter Twelve: Lighting Design in Detail



## Narrative

In region one: Northeast, from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.1 percent to 85.8 percent to 83.7 percent to 85.4 percent to 79.4 percent to 81.0 percent to 66.1 percent to 63.1 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 11.9 percent to 14.2 percent to 16.3 percent to 14.6 percent to 20.6 percent to 19.0 percent to 33.9 percent to 35.6 percent of all the lighting design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 1.3 percent of the lighting design positions available. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 25.0 percentage points, and designers who use "she" pronouns filling lighting design positions increased 23.7 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use "he" pronouns went from 85.7 percent to 77.5 percent to 84.6 percent to 71.0 percent to 73.6 percent to 70.2 percent to 68.0 percent to 68.5 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 14.3 percent to 22.5 percent to 15.4 percent to 29.0 percent to 26.4 percent to 29.8 percent to 32.0 percent to 31.5 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 17.2 percentage points, and designers who use "she" pronouns filling lighting design positions increased 17.2 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 84.8 percent to 85.2 percent to 78.1 percent to 84.3 percent to 79.8 percent to 73.8 percent to 66.2 percent to 66.7 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 15.2 percent to 14.8 percent to 21.9 percent to 15.7 percent to 20.2 percent to 26.2 percent to 33.8 percent to 32.6 percent of all lighting design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 0.8 percent of all lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 18.1 percentage points, and designers who use "she" pronouns filling lighting design positions increased 17.4 percentage points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 91.3 percent to 86.3 percent to 84.4 percent to 78.9 percent to 79.8 percent to 68.7 percent to 62.0 percent to 59.9 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 8.7 percent to 13.7 percent to 15.6 percent to 21.1 percent to 20.2 percent to 30.5 percent to 38.0 percent to 38.4 percent of all lighting design positions filled each season. Designers who use "they" pronouns filled 0.8 percent of all lighting design positions filled in the 2017-18 season, and 0.9 percent of all lighting design positions filled in the 2019-20 season. Designers who use all pronouns filled 0.9 percent of all lighting design positions filled in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 30.5 percentage points, and designers who use "she" pronouns filling lighting design positions increased 29.7 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.1 percent point.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per region, to examine lighting design among all the regions.

Over the eight seasons studied, lighting designers who use "he" pronouns filling lighting design positions decreased 25.0 percentage points in region one: Northeast, decreased 17.2 percentage points in region two: Midwest, decreased 18.1 percentage points in region three: South, and decreased 30.5 percentage points in region four: West. The range of decrease of lighting designers who use "he" pronouns filling lighting design positions in percentage points among all four regions is 13.3 percentage points.

Over the eight seasons studied, designers who use "she" pronouns filling lighting design positions increased 23.7 percentage points in region one: Northeast, increased 17.2 percentage points in region two: Midwest, increased 17.4 percentage points in region three: South, and increased 29.7 percentage points in region four: West. The range of increase of lighting designers who use "she" pronouns filling lighting design positions in percentage points among all four regions is 12.5 percentage points.

### **How-to Equation(s)**

(Number of positions held by lighting designers who use "x/y" pronouns, in a specific region, in a specific season)  
 divided by (number of lighting design positions total, in a specific region, in a specific season) x 100  
 = percentage of all lighting design positions held by lighting designers who use "x/y" pronouns,  
 in a specific region, in a specific season

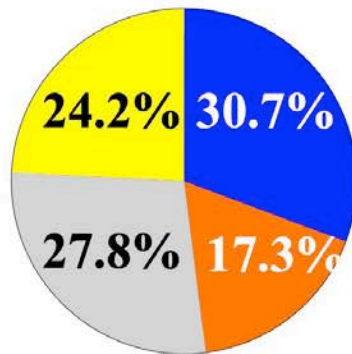
# WHO DESIGNS IN LORT THEATRES BY PRONOUN: LIGHTING DESIGN POSITIONS BY REGIONS

12-13 - 19-20

% POSITIONS  
OVER ALL 8 SEASONS

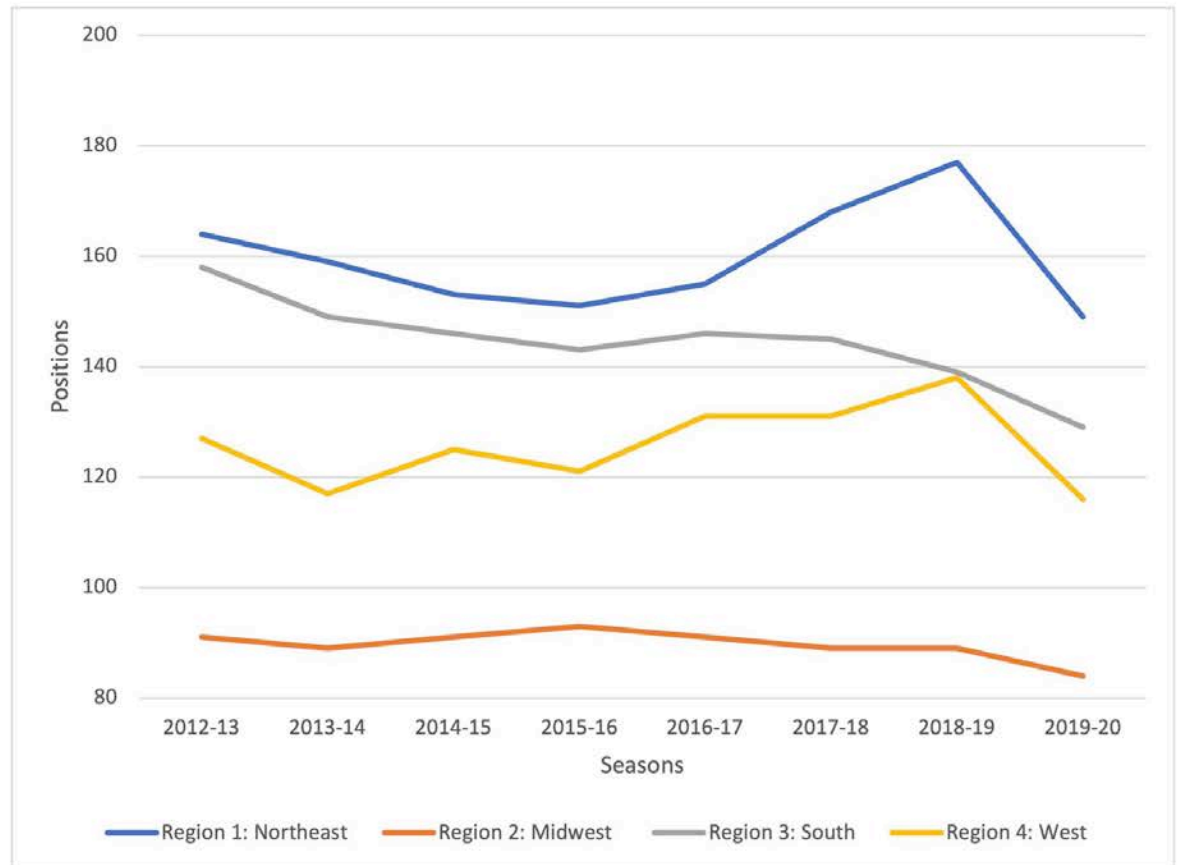
- REGION ONE: NORTHEAST
- REGION TWO: MIDWEST
- REGION THREE: SOUTH
- REGION FOUR: WEST

## LIGHTING DESIGN POSITIONS



4154 TOTAL LIGHTING DESIGN POSITIONS

## YEARLY LIGHTING DESIGN POSITIONS BY REGIONS





## Narrative

Of the 4154 lighting design positions available during the eight seasons studied, 30.7 percent were in region one: Northeast, 17.3 percent were in region two: Midwest, 27.8 percent were in region three: South, and 24.2 percent were in region four: West.

In region one: Northeast, from 2012-13 to 2019-20, the number of lighting design positions went from 164 to 159 to 153 to 151 to 155 to 168 to 177 to 149. In region two: Midwest, from 2012-13 to 2019-20, the number of lighting design positions went from ninety-one to eighty-nine to ninety-one to ninety-three to ninety-one to eighty-nine to eighty-nine to eighty-four. In region three: South, from 2012-13 to 2019-20, the number of lighting design positions went from 158 to 149 to 146 to 143 to 146 to 145 to 139 to 129. In region four: West, from 2012-13 to 2019-20, the number of lighting design positions went from 127 to 117 to 125 to 121 to 131 to 131 to 138 to 116.

## My Notes

This new chart came from wanting to know how many lighting design positions happened in each region, and if that number changed over time.

All region percentages of lighting design positions are within 0.1 percentage point of the percentages of productions per region. Looking at the yearly numbers, the number of lighting design positions in any one region in any one season ranged from eighty-four to 177 lighting design positions.

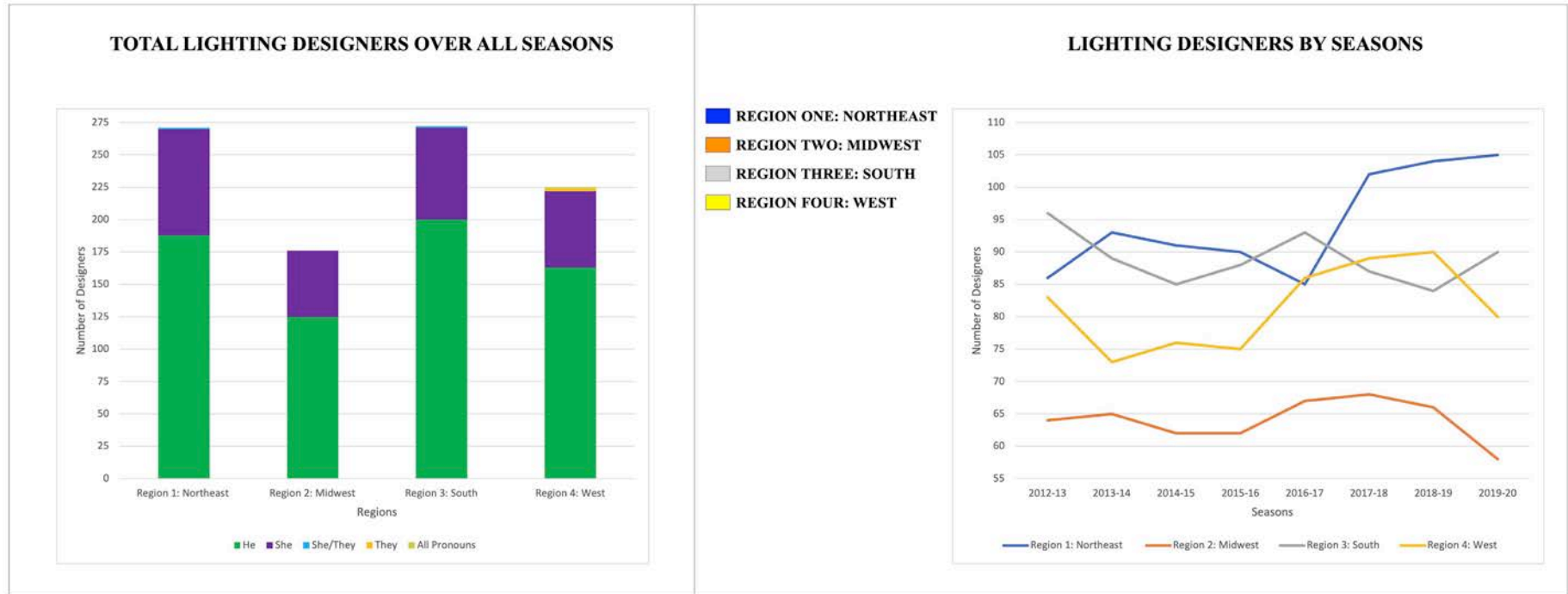
## How-to Equation(s)

(Number of lighting design positions in a specific region)  
divided by (number of lighting design positions total) x 100  
= percentage of lighting design positions in a specific region

For the yearly lighting design positions by regions, there are no how-to equations for this chart, as these are all raw numbers.

WHO DESIGNS IN LORT THEATRES BY PRONOUN: LIGHTING DESIGNERS BY REGIONS, PART ONE

12-13 - 19-20



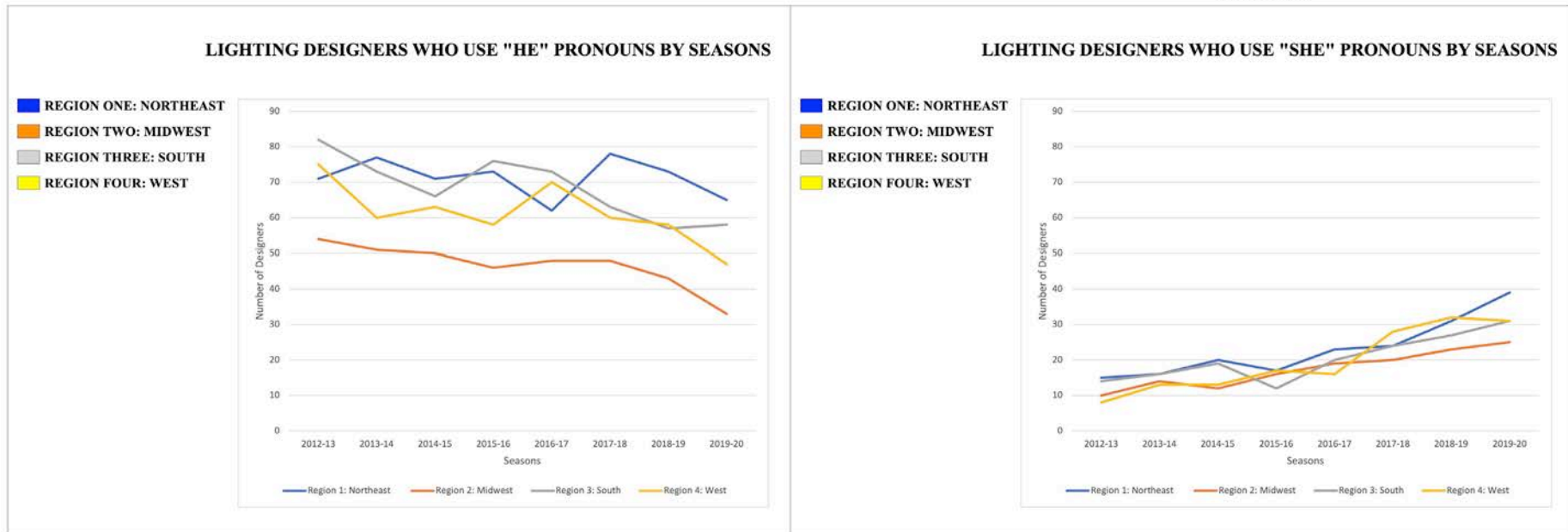
**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 555 lighting designers, many of whom worked in multiple regions. Over the eight seasons studied, 271 lighting designers worked in region one: Northeast, made up of 188 designers who use “he” pronouns, eighty-two designers who use “she” pronouns, and one designer who uses “she/they” pronouns. 176 lighting designers worked in region two: Midwest over the eight seasons studied, made up of 125 designers who use “he” pronouns and fifty-one designers who use “she” pronouns. Over the eight seasons studied, 272 lighting designers worked region three: South, made up of 200 designers who use “he” pronouns, seventy-one designers who use “she” pronouns, and one designer who uses “she/they” pronouns. 225 lighting designers worked in region four: West over the eight seasons studied, made up of 163 designers who use “he” pronouns, fifty-nine designers who use “she” pronouns, two designers who use “they” pronouns, and one designer who use all pronouns.

In region one: Northeast, from 2012-13 to 2019-20, the number of lighting designers went from eighty-six to ninety-three to ninety-one to ninety to eighty-five to 102 to 104 to 105. In region two: Midwest, from 2012-13 to 2019-20, the number of lighting designers went from sixty-four to sixty-five to sixty-two to sixty-two to sixty-seven to sixty-eight to sixty-six to fifty-eight. In region

WHO DESIGNS IN LORT THEATRES BY PRONOUN: LIGHTING DESIGNERS BY REGIONS, PART TWO

12-13 - 19-20



three: South, from 2012-13 to 2019-20, the number of lighting designers went from ninety-six to eighty-nine to eighty-five to eighty-eight to ninety-three to eighty-seven to eighty-four to ninety. In region four: West, from 2012-13 to 2019-20, the number of lighting designers went from eighty-three to seventy-three to seventy-six to seventy-five to eighty-six to eighty-nine to ninety.

In region one: Northeast, from 2012-13 to 2019-20, the number of lighting designers who use "he" pronouns went from seventy-one to seventy-seven to seventy-one to seventy-three to sixty-two to seventy-eight to seventy-three to sixty-five. In region two: Midwest, from 2012-13 to 2019-20, the number of lighting designers who use "he" pronouns went from fifty-four to fifty-one to fifty to forty-six to forty-eight to forty-eight to forty-three to thirty-three. In region three: South, from 2012-13 to 2019-20, the number of lighting designers who use "he" pronouns went from eighty-two to seventy-three to sixty-six to seventy-six to seventy-three to sixty-three to fifty-seven to fifty-eight. In region four: West, from 2012-13 to 2019-20, the number of lighting designers who use "he" pronouns went from seventy-five to sixty to sixty-three to fifty-eight to seventy to sixty to fifty-eight to forty-seven.

In region one: Northeast, from 2012-13 to 2019-20, the number of lighting designers who use "she" pronouns went from fifteen to sixteen to twenty to seventeen to twenty-three to twenty-four to thirty-one to thirty-nine. In region two: Midwest, from 2012-13 to 2019-20, the number of lighting designers who use "she" pronouns went from ten to fourteen to twelve to sixteen to nineteen to twenty to twenty-three to twenty-five. In region three: South, from 2012-13 to 2019-20, the number of lighting designers who use "she" pronouns went from fourteen to sixteen to nineteen to twelve to twenty to twenty-four to twenty-seven to thirty-one. In region four: West, from 2012-13 to 2019-20, the number of lighting designers who use "she" pronouns went from eight to thirteen to thirteen to sixteen to twenty-eight to thirty-two to thirty-one.

In region one: Northeast, in the 2019-20 season, there was one lighting designer who uses "she/they" pronouns. In region three: South, in the 2019-20 season, there was one costume designer who uses "she/they" pronouns. In region four: West, in the 2017-18 season, there was one lighting designer who uses "they" pronouns. In region four: West, in the 2019-20 season, there was one lighting designer who uses all pronouns and one designer who uses "they" pronouns.

### **My Notes**

This new chart came from wanting to know how many individual lighting designers worked in each region, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a region. Also note that many lighting designers design in multiple regions, and are counted once in each region they worked. I purposely kept the Y axis the same between lighting designers who use "he" pronouns and lighting designers who use "she" pronouns to make them easy to compare to each other.

In region one: Northeast, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2019-20 season. In region two: Midwest, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2018-19 season. In region three: South, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2019-20 season. In region four: West, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2018-29 season.

There are no how-to equations for this chart, as these are all raw numbers.

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

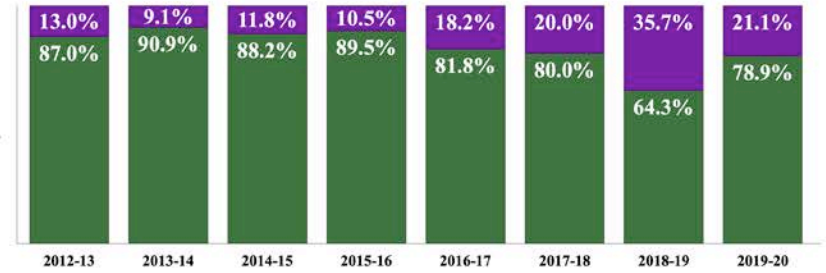
% POSITIONS PER SEASON  
12-13 - 19-20

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

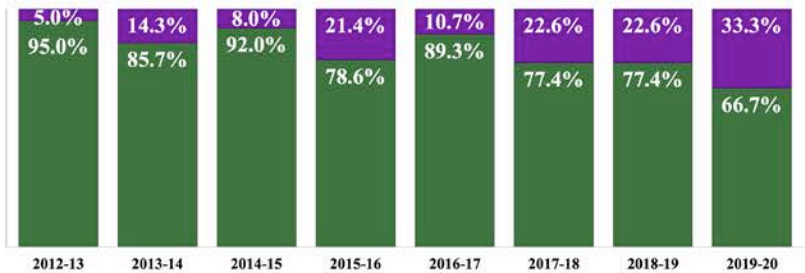
A+



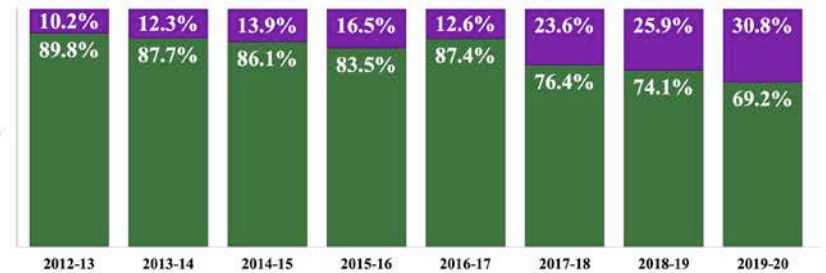
A



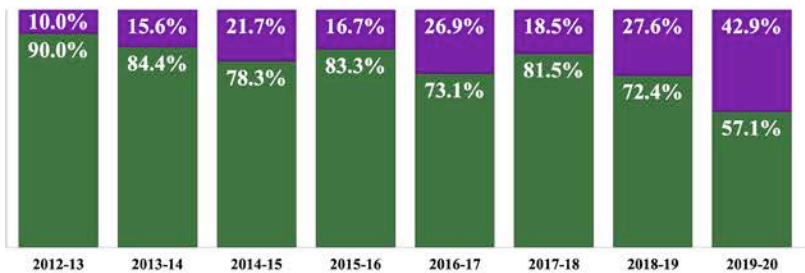
B+



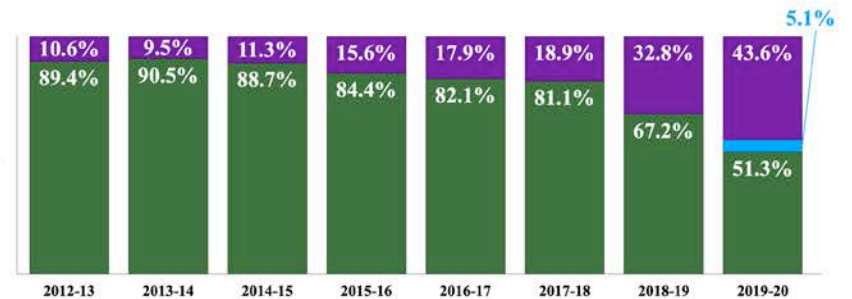
B



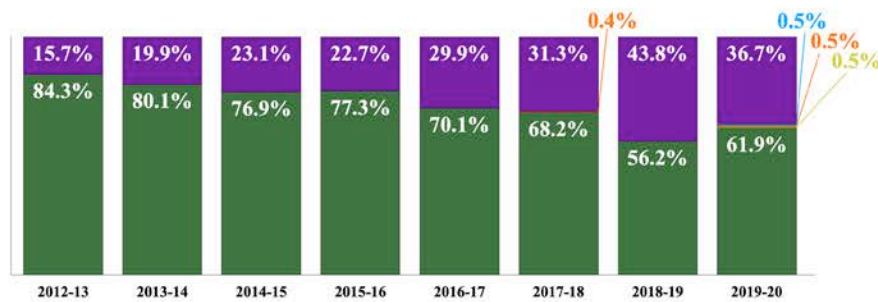
C-1



C-2



D



## Narrative

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.9 percent to 81.3 percent to 100.0 percent to 75.0 percent to 87.5 percent to 100.0 percent to 71.4 percent to 85.7 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 11.1 percent to 18.8 percent to 0.0 percent to 25.0 percent to 12.5 percent to 0.0 percent to 28.6 percent to 14.3 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 3.2 percentage points, and designers who use "she" pronouns filling lighting design positions increased 3.2 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.0 percent to 90.9 percent to 88.2 percent to 89.5 percent to 81.8 percent to 80.0 percent to 64.3 percent to 78.9 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 13.0 percent to 9.1 percent to 11.8 percent to 10.5 percent to 18.2 percent to 20.0 percent to 35.7 percent to 21.1 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 8.1 percentage points and designers who use "she" pronouns filling lighting design positions increased 8.1 percentage points.

In the B+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 95.0 percent to 85.7 percent to 92.0 percent to 78.6 percent to 89.3 percent to 77.4 percent to 77.4 percent to 66.7 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 5.0 percent to 14.3 percent to 8.0 percent to 21.4 percent to 10.7 percent to 22.6 percent to 22.6 percent to 33.3 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 28.3 percentage points, and designers who use "she" pronouns filling lighting design positions increased 28.3 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.8 percent to 87.7 percent to 86.1 percent to 83.5 percent to 87.4 percent to 76.4 percent to 74.1 percent to 69.2 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 10.2 percent to 12.3 percent to 13.9 percent to 16.5 percent to 12.6 percent to 23.6 percent to 25.9 percent to 30.8 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 20.6 percentage points, and designers who use "she" pronouns filling lighting design positions increased 20.6 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 90.0 percent to 84.4 percent to 78.3 percent to 83.3 percent to 73.1 percent to 81.5 percent to 72.4 percent to 57.1 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 10.0 percent to 15.6 percent to 21.7 percent to 16.7 percent to 26.9 percent to 18.5 percent to 27.6 percent to 42.9 percent of all lighting design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 32.9 percentage points, and designers who use "she" pronouns filling lighting design positions increased 32.9 percentage points.

In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.4 percent to 90.5 percent to 88.7 percent to 84.4 percent to 82.1 percent to 81.1 percent to 67.2 percent to 51.3 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 10.6 percent to 9.5 percent to 11.3 percent to 15.6 percent to 17.9 percent to



18.9 percent to 32.8 percent to 43.6 percent of all lighting design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 5.1 percent of all lighting design positions filled that season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 38.1 percentage points, and designers who use "she" pronouns filling lighting design positions increased 33.0 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 84.3 percent to 80.1 percent to 76.9 percent to 77.3 percent to 70.1 percent to 68.2 percent to 56.2 percent to 61.9 percent of all lighting design positions filled each season. Designers who use "she" pronouns went from 15.7 percent to 19.9 percent to 23.1 percent to 22.7 percent to 29.9 percent to 31.3 percent to 43.8 percent to 36.7 percent of all lighting design positions filled each season. Designers who use "they" pronouns filled 0.4 percent of lighting design positions available in the 2017-18 season, and 0.5 percent of lighting design positions available in the 2019-20 season. Designers who use "she/they" pronouns filled 0.5 percent and designers who use all pronouns filled 0.5 percent of all lighting design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling lighting design positions decreased 22.4 percentage points, and designers who use "she" pronouns filling lighting design positions increased 21.0 percentage points. Over the two seasons represented, designers who use "they" pronouns filling lighting design positions increased 0.1 percentage point.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per category, to examine lighting design among all the categories.

Over the eight seasons studied, lighting designers who use "he" pronouns filling lighting design positions decreased 3.2 percentage points in the A+ category, decreased 8.1 percentage points in the A category, decreased 28.3 percent in the B+ category, decreased 20.6 percentage points in the B category, decreased 32.9 percentage points in the C-1 category, decreased 38.1 percentage points in the C-2 category, and decreased 22.4 percentage points in the D category. The range of decrease in percentages of lighting designers who use "he" pronouns filling lighting design positions in percentage points among all seven categories is 34.9 percentage points.

Over the eight seasons studied, lighting designers who use "she" pronouns filling lighting design positions increased 3.2 percentage points in the A+ category, increased 8.1 percentage points in the A category, increased 28.3 percent in the B+ category, increased 20.6 percentage points in the B category, increased 32.9 percentage points in the C-1 category, increased 33.0 percentage points in the C-2 category, and increased 21.0 percentage points in the D category. The range of increase in percentages of lighting designers who use "she" pronouns filling lighting design positions in percentage points among all seven categories is 29.8 percentage points.

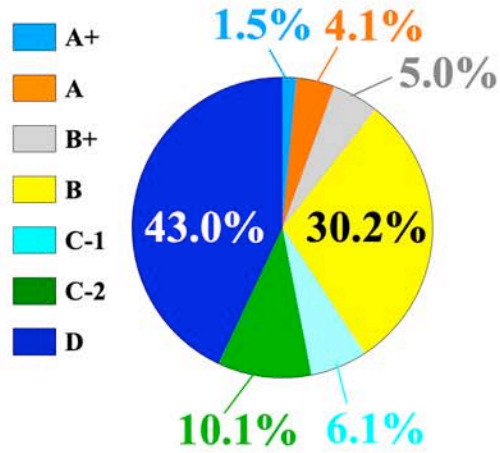
### **How-to Equation(s)**

(Number of positions held by lighting designers who use "x/y" pronouns, in a specific category, in a specific season)  
divided by (number of lighting design positions total, in a specific category, in a specific season) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns,  
in a specific category, in a specific season

# WHO DESIGNS IN LORT THEATRES BY PRONOUN: LIGHTING DESIGN POSITIONS BY CATEGORIES

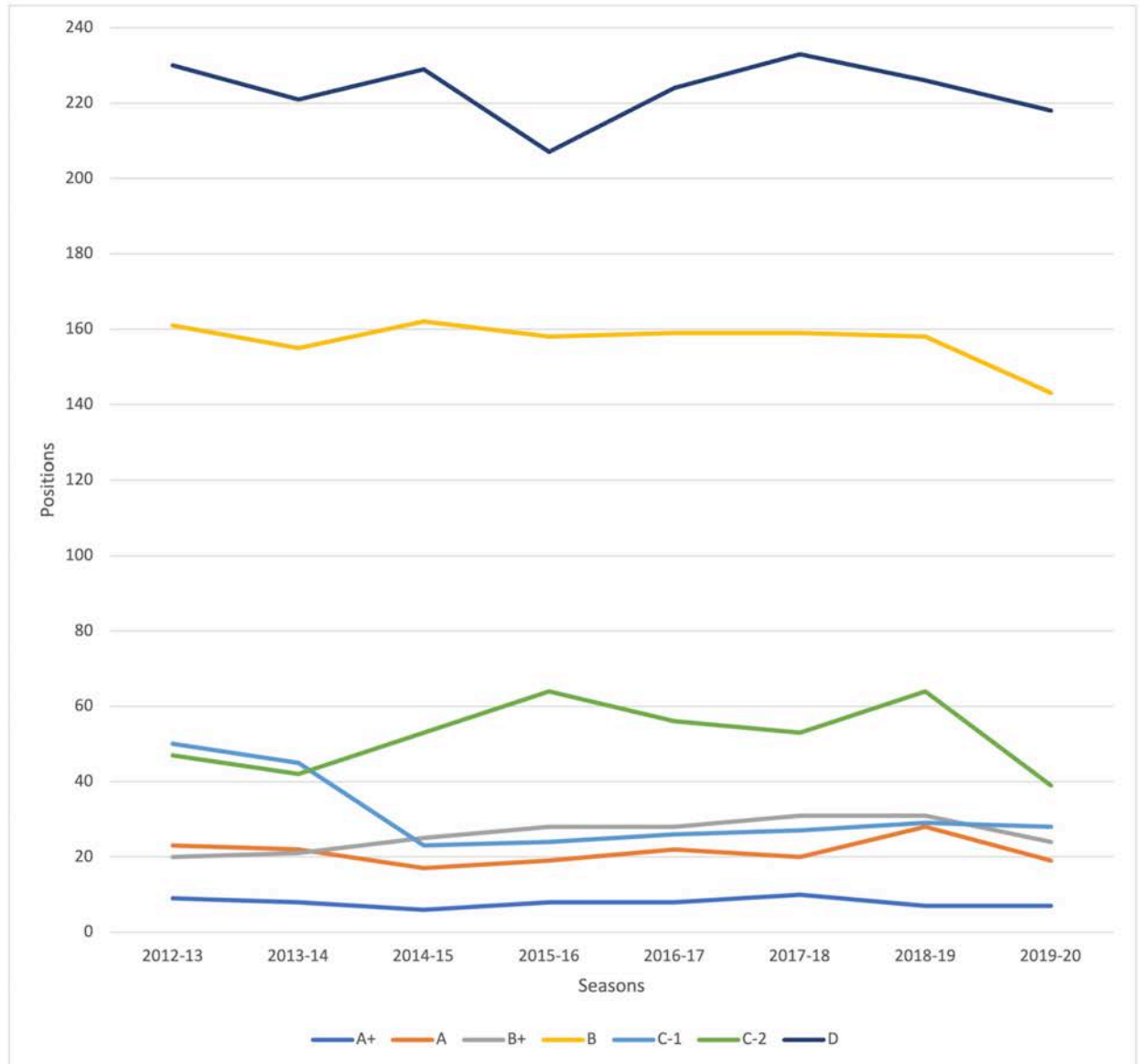
% POSITIONS  
OVER ALL 8 SEASONS 12-13 - 19-20

LIGHTING DESIGN POSITIONS



4154 TOTAL LIGHTING DESIGN POSITIONS

YEARLY LIGHTING DESIGN POSITIONS BY CATEGORIES



## Narrative

Of the 4154 lighting design positions available during the eight seasons studied, 1.5 percent were in the A+ category, 4.1 percent were in the A category, 5.0 percent were in the B+ category, 30.2 percent were in the B category, 6.1 percent were in the C-1 category, 10.1 percent were in the C-2 category, and 43.0 percent were in the D category.

In the A+ category, from 2012-13 to 2019-20, the number of lighting design positions went from nine to eight to six to eight to eight to ten to seven to seven. In the A category, from 2012-13 to 2019-20, the number of lighting design positions went twenty-three to twenty-two to seventeen to nineteen to twenty-two to twenty to twenty-eight to nineteen. In the B+ category, from 2012-13 to 2019-20, the number of lighting design positions went from twenty to twenty-one to twenty-five to twenty-eight to twenty-eight to thirty-one to thirty-one to twenty-four. In the B category, from 2012-13 to 2019-20, the number of lighting design positions went from 161 to 155 to 162 to 158 to 159 to 159 to 158 to 143. In the C-1 category, from 2012-13 to 2019-20, the number of lighting design positions went from fifty to forty-five to twenty-three to twenty-four to twenty-six to twenty-seven to twenty-nine to twenty-eight. In the C-2 category, from 2012-13 to 2019-20, the number of lighting design positions went from forty-seven to forty-two to fifty-three to sixty-four to fifty-six to fifty-three to sixty-four to thirty-nine. In the D category, from 2012-13 to 2019-20, the number of lighting design positions went from 230 to 221 to 229 to 207 to 224 to 233 to 226 to 218.

## My Notes

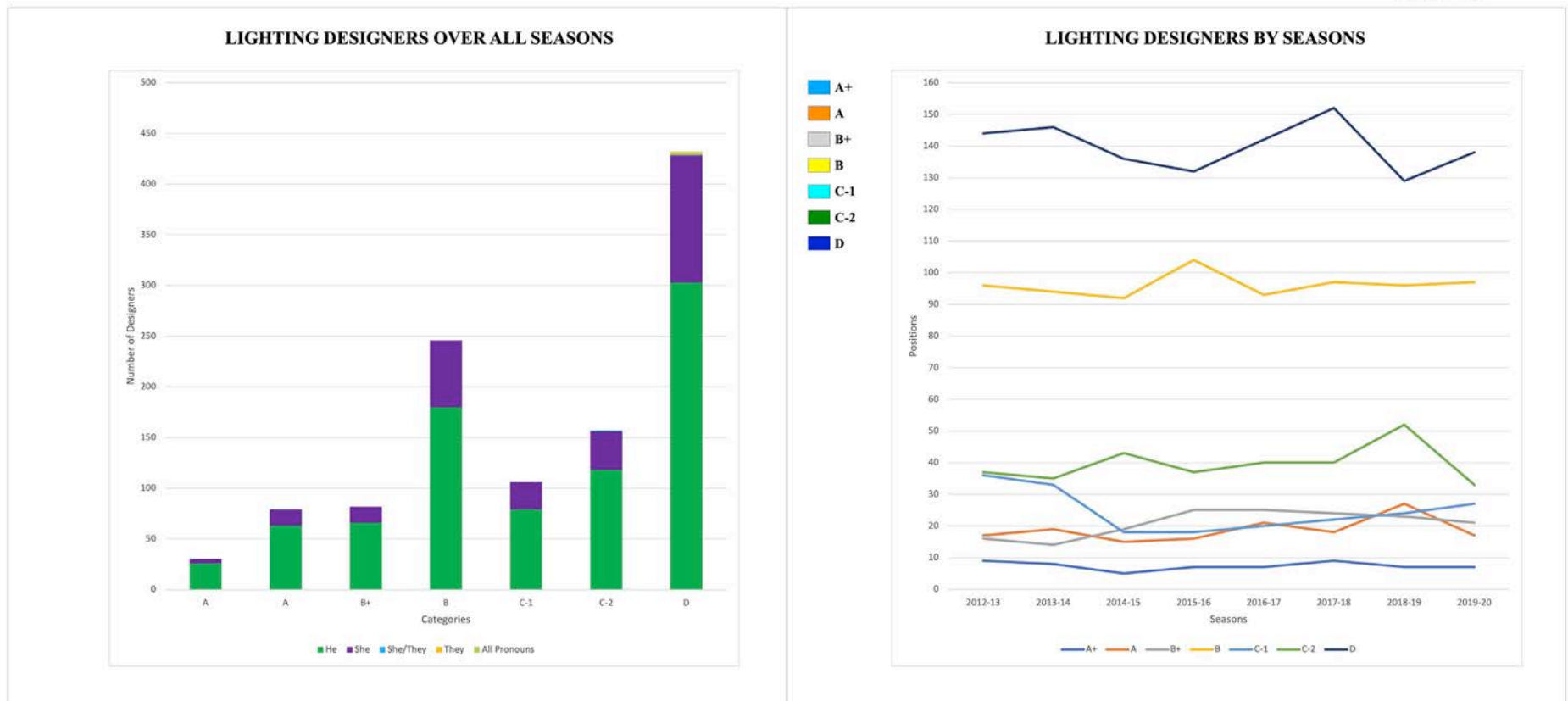
This new chart came from wanting to know how many lighting design positions happened in each category, and if that number changed over time.

All category percentages of lighting design positions are within 0.2 percentage points of the percentages of productions per category. Looking at the yearly numbers, the number of lighting design positions in any one category in any one season ranged from six to 233 lighting design positions.

## How-to Equation(s)

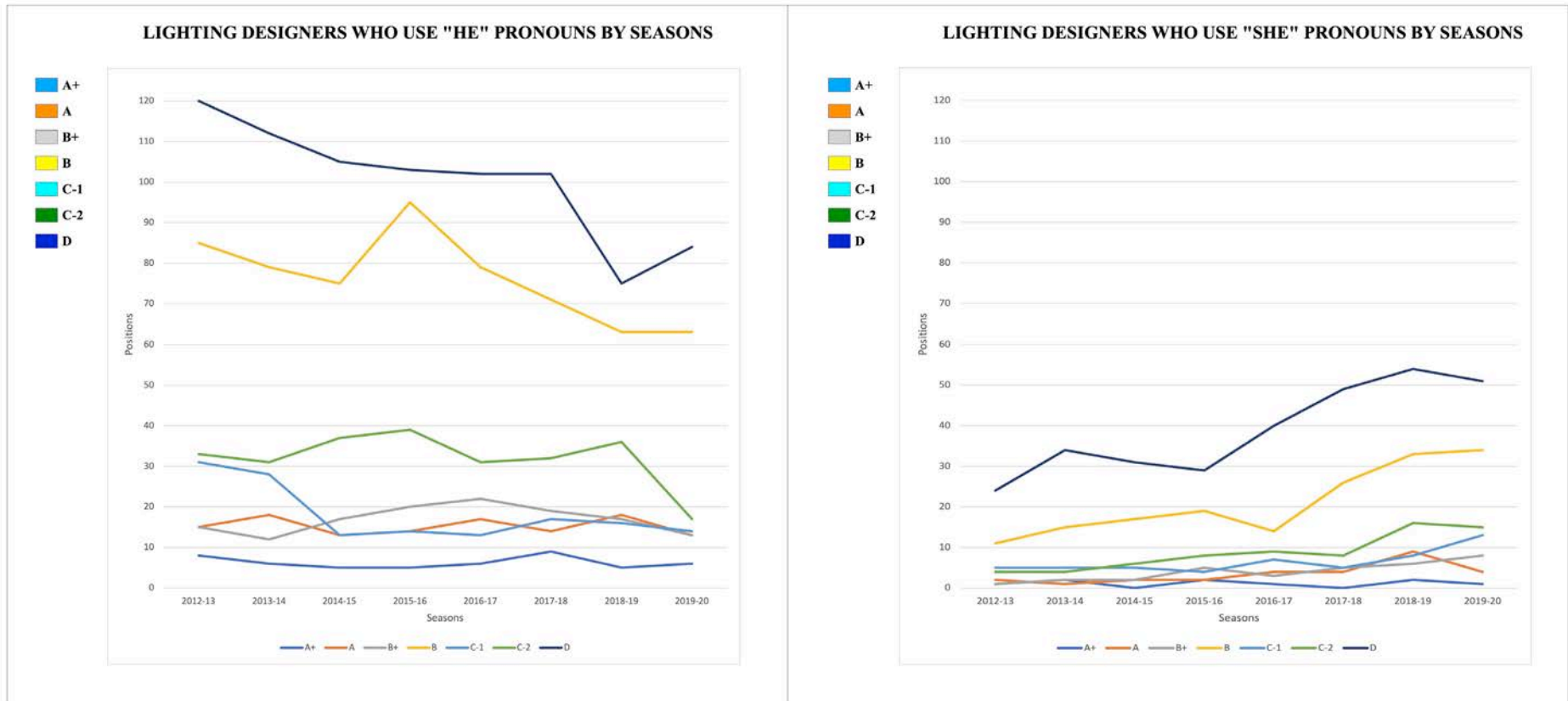
(Number of lighting design positions in a specific category)  
divided by (number of lighting design positions total) x 100  
= percentage of lighting design positions in as specific category

For the yearly lighting design positions by categories, there are no how-to equations for this chart, as these are all raw numbers.



**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 555 lighting designers, many of whom worked in multiple categories. Over the eight seasons studied, thirty lighting designers worked in the A+ category, made up of twenty-six designers who use “he” pronouns and four designers who use “she” pronouns. Seventy-nine lighting designers worked in the A category over the eight seasons studied, made up of sixty-three designers who use “he” pronouns and sixteen designers who use “she” pronouns. Over the eight seasons studied, eighty-two lighting designers worked in the B+ category, made up of sixty-six designers who use “he” pronouns and sixteen designers who use “she” pronouns. 246 lighting designers worked in the B category over the eight seasons studied, made up of 180 designers who use “he” pronouns and sixty-six designers who use “she” pronouns. Over the eight seasons studied, 106 lighting designers worked in the C-1 category, made up of seventy-nine designers who use “he” pronouns and twenty-seven designers who use “she” pronouns. 157 lighting designers worked in the C-2 category over the eight seasons studied, made up of 118 designers who use “he” pronouns,



thirty-eight designers who use "she" pronouns, and one designer who uses "she/they" pronouns. Over the eight seasons studied, 432 lighting designers worked in the D category, made up of 303 designers who use "he" pronouns, 125 designers who use "she" pronouns, one designer who uses "she/they" pronouns, two designers who use "they" pronouns, and one designer who uses all pronouns.

In the A+ category, from 2012-13 to 2019-20, the number of lighting designers went from nine to eight to five to seven to seven to nine to seven to seven. The number of lighting designers who use "he" pronouns went from eight to six to five to six to nine to five to six. The number of lighting designers who use "she" pronouns went from one to two to zero to two to one to zero to two to one.

In the A category, from 2012-13 to 2019-20, the number of lighting designers went from seventeen to nineteen to fifteen to sixteen to twenty-one to eighteen to twenty-seven to seventeen. The number of lighting designers who use "he" pronouns went from fifteen to eighteen to thirteen to fourteen to seventeen to fourteen to eighteen to thirteen. The number of lighting designers who use "she" pronouns went from two to one to two to two to four to four to nine to four.

In the B+ category, from 2012-13 to 2019-20, the number of lighting designers went from sixteen to fourteen to nineteen to twenty-five to twenty-five to twenty-four to twenty-three to twenty-one. The number of lighting designers who use "he" pronouns went from fifteen to twelve to seventeen to twenty to twenty-two to nineteen to seventeen to thirteen. The number of lighting designers who use "she" pronouns went from one to two to two to five to three to five to six to eight.

In the B category, from 2012-13 to 2019-20, the number of lighting designers went from ninety-six to ninety-four to ninety-two to 104 to ninety-three to ninety-seven to ninety-six to ninety-seven. The number of lighting designers who use "he" pronouns went from eighty-five to seventy-nine to seventy-five to eighty-five to seventy-nine to seventy-one to sixty-three to sixty-three. The number of lighting designers who use "she" pronouns went from eleven to fifteen to seventeen to nineteen to fourteen to twenty-six to thirty-three to thirty-four.

In the C-1 category, from 2012-13 to 2019-20, the number of lighting designers went from thirty-six to thirty-three to eighteen to eighteen to twenty to twenty-two to twenty-four to twenty-seven. The number of lighting designers who use "he" pronouns went from thirty-one to twenty-eight to thirteen to fourteen to thirteen to seventeen to sixteen to fourteen. The number of lighting designers who use "she" pronouns went from five to five to five to four to seven to five to eight to thirteen.

In the C-2 category, from 2012-13 to 2019-20, the number of lighting designers went from thirty-seven to thirty-five to forty-three to forty-seven to forty to forty to fifty-two to thirty-three. The number of lighting designers who use "he" pronouns went from thirty-three to thirty-one to thirty-seven to thirty-nine to thirty-one to thirty-two to thirty-six to seventeen. The number of lighting designers who use "she" pronouns went from four to four to six to eight to nine to eight to sixteen to fifteen. In the 2019-20 season, there was one designer who uses "she/they" pronouns.

In the D category, from 2012-13 to 2019-20, the number of lighting designers went from 144 to 146 to 136 to 132 to 142 to 152 to 129 to 138. The number of lighting designers who use "he" pronouns went from 120 to 112 to 105 to 103 to 102 to seventy-five to eighty-four. The number of lighting designers who use "she" pronouns went from twenty-four to thirty-four to thirty-one to twenty-nine to forty to forty-nine to fifty-four to fifty-one. In the 2017-18 season, there was one designer who uses "they" pronouns. In the 2019-20 season, there was one designer who uses "she/they" pronouns, one designer who uses "they" pronouns, and one designer who uses all pronouns.

### **My Notes**

This new chart came from wanting to know how many individual lighting designers worked in each category, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a category. Also note that many lighting designers design in multiple categories, and are counted once in each category they worked. I purposely kept the Y axis the same between lighting designers who use "he" pronouns and lighting designers who use "she" pronouns to make them easy to compare to each other.

In the A+ category, the number of lighting designers who use "she" pronouns was less than a quarter of that of lighting designers who use "he" pronouns in seasons except the 2013-14, 2015-16, and 2018-19 seasons. In the A category, the number of lighting designers who use "she" pronouns was less than a quarter of that of lighting designers who use "he" pronouns in all seasons until 2017-18 season, and the number of lighting designers who use "she" pronouns was less than half of that of lighting designers who use "he" pronouns in all seasons, except the 2018-19 season.



In the B+ category, the number of lighting designers who use "she" pronouns was less than a quarter of that of lighting designers who use "he" pronouns in all seasons except the 2015-16, and then until the 2017-18 season, and the number of lighting designers who use "she" pronouns was less than half of that of lighting designers who use "he" pronouns in all seasons, until the 2019-20 season. In the B category, the number of lighting designers who use "she" pronouns was less than a quarter of that of lighting designers who use "he" pronouns in seasons until the 2017-18 season, and the number of lighting designers who use "she" pronouns was less than a half of that of lighting designers who use "he" pronouns in seasons until the 2018-19 season.

In the C-1 category, the number of lighting designers who use "she" pronouns was less than a quarter of that of lighting designers who use "he" pronouns in seasons except the 2012-13, 2015-16, 2017-18, and 2018-19 seasons, and the number of lighting designers who use "she" pronouns was less than a half of that of lighting designers who use "he" pronouns in seasons except the 2016-17 and 2019-20 seasons. In the C-2 category, the number of lighting designers who use "she" pronouns was less than a quarter of that of lighting designers who use "he" pronouns in seasons until the 2016-17 season, the number of lighting designers who use "she" pronouns was less than a half of that of lighting designers who use "he" pronouns in seasons, except the 2016-17 and 2018-19 seasons, and the number of lighting designers who use "she" pronouns was more than three-quarters of that of lighting designers who use "he" pronouns in the 2019-20 season.

In the D category, the number of lighting designers who use "she" pronouns was more than a quarter of that of lighting designers who use "he" pronouns in all seasons except 2012-13, and the number of lighting designers who use "she" pronouns was less than half of that of lighting designers who use "he" pronouns in all seasons until the 2018-19 season.

There are no how-to equations for this chart, as these are all raw numbers.

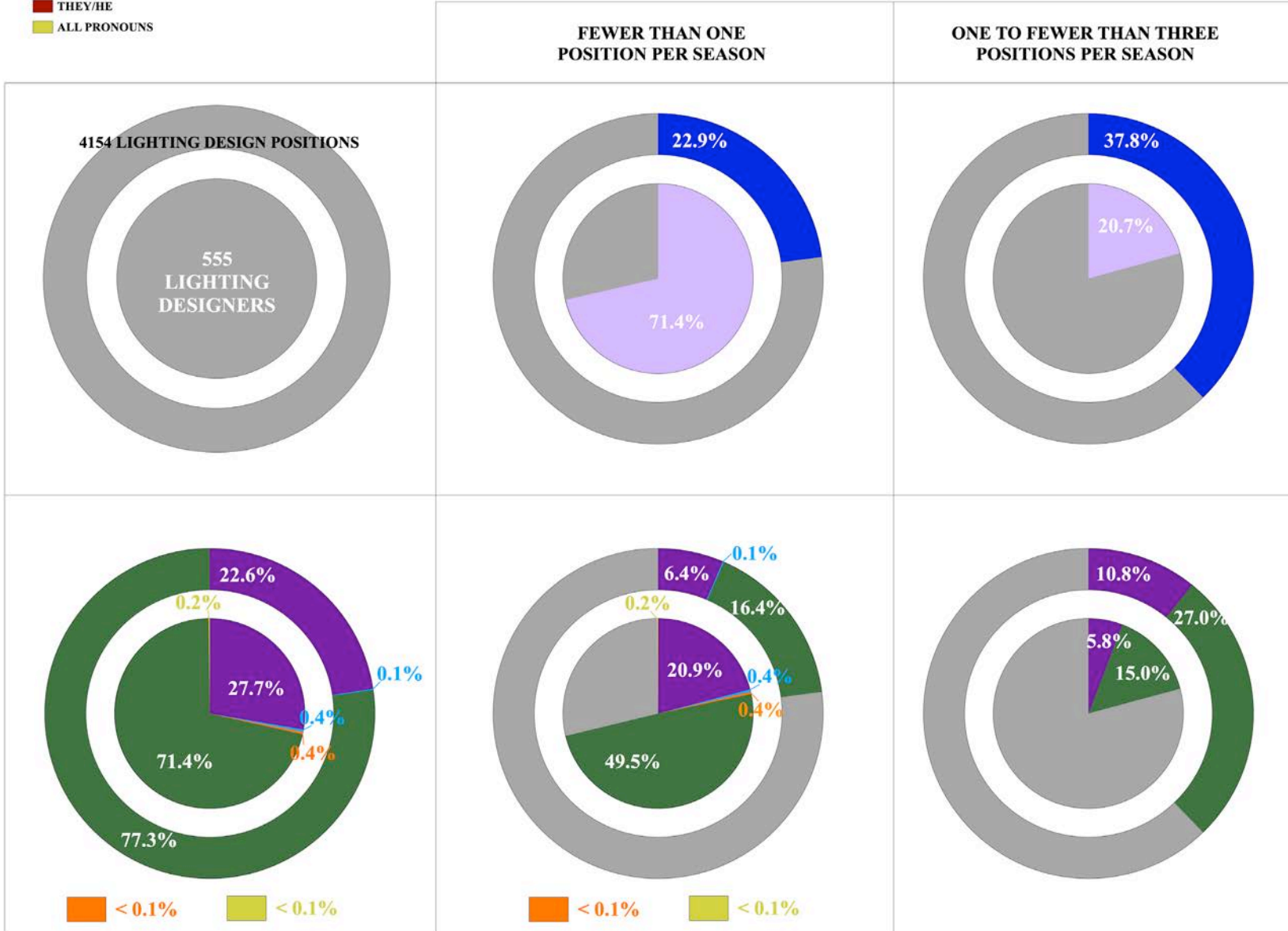
**RANGES OF ALL LIGHTING DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF LIGHTING DESIGNERS & LIGHTING DESIGN POSITIONS, PART ONE**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- LIGHTING DESIGNERS IN RANGE
- LIGHTING DESIGN POSITIONS HELD BY LIGHTING DESIGNERS IN RANGE
- LIGHTING DESIGNERS NOT IN THE RANGE

% OVER ALL 8 SEASONS

12-13 - 19-20



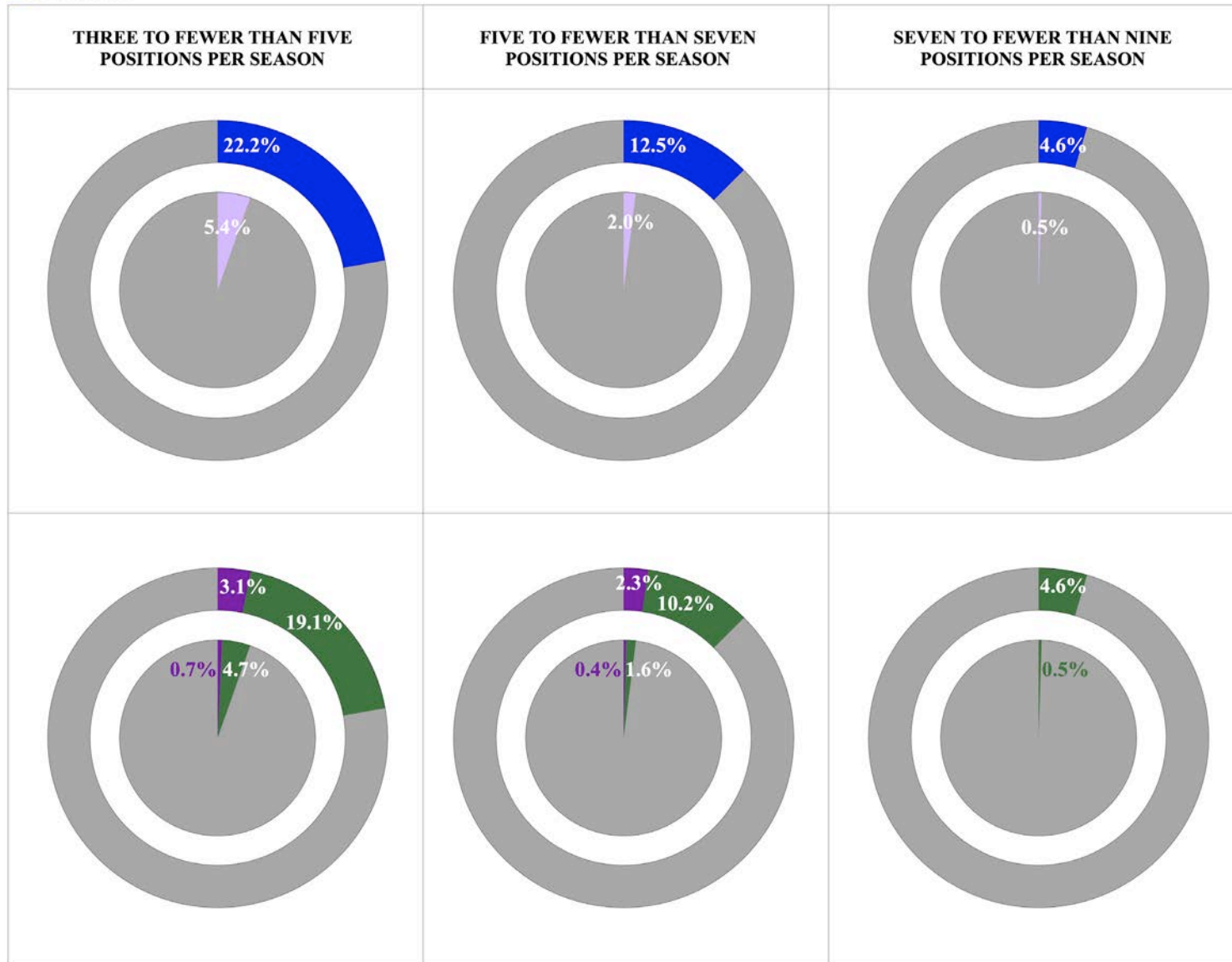
**RANGES OF ALL LIGHTING DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF LIGHTING DESIGNERS & LIGHTING DESIGN POSITIONS, PART TWO**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- LIGHTING DESIGNERS IN RANGE
- LIGHTING DESIGN POSITIONS HELD BY LIGHTING DESIGNERS IN RANGE
- LIGHTING DESIGNERS NOT IN THE RANGE

% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

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

The 4154 lighting design positions available from 2012-13 through 2019-20 were held by 555 lighting designers.

Of the 4154 lighting design positions over the eight seasons examined, 77.3 percent were filled by lighting designers who use "he" pronouns, 22.6 percent were filled by lighting designers who use "she" pronouns, 0.1 percent by lighting designers who use "she/they" pronouns, less than 0.1 percent by lighting designers who use "they" pronouns, and less than 0.1 percent by lighting designers who use all pronouns. Of the 555 lighting designers, 71.4 percent were lighting designers who use "he" pronouns, 27.7 percent were lighting designers who use "she" pronouns, 0.4 percent were lighting designers who use "she/they" pronouns, 0.4 percent were lighting designers who use "they" pronouns, and 0.2 percent were lighting designers who use all pronouns.

Lighting designers with an average of fewer than one position per season (fewer than eight lighting design positions over the eight seasons) held 22.9 percent of all lighting design positions and were 71.4 percent of all lighting designers. Of that 22.9 percent of lighting design positions, 16.4 percent were filled by lighting designers who use "he" pronouns, 6.4 percent were filled by lighting designers who use "she" pronouns, 0.1 percent by lighting designers who use "she/they" pronouns, fewer than 0.1 percent by lighting designers who use "they" pronouns, and fewer than 0.1 percent by lighting designers who use all pronouns. Of the 71.4 percent of lighting designers, 49.5 percent were lighting designers who use "he" pronouns, 20.9 percent were lighting designers who use "she" pronouns, 0.4 percent were lighting designers who use "she/they" pronouns, 0.4 percent were lighting designers who use "they" pronouns, and 0.2 percent were lighting designers who use all pronouns.

Lighting designers with an average of one to fewer than three positions per season (at least eight but fewer than 24 lighting design positions over the eight seasons) held 37.8 percent of all lighting design positions and were 20.7 percent of all lighting designers. Of that 37.8 percent of lighting design positions, 27.0 percent were filled by lighting designers who use "he" pronouns, and 10.8 percent were filled by lighting designers who use "she" pronouns. Of the 20.7 percent of lighting designers, 15.0 percent were lighting designers who use "he" pronouns and 5.8 percent were lighting designers who use "she" pronouns.

Lighting designers with an average of three to fewer than five positions per season (at least 24 but fewer than 40 lighting design positions over the eight seasons) held 22.2 percent of all lighting design positions and were 5.4 percent of all lighting designers. Of that 22.2 percent of lighting design positions, 19.1 percent were filled by lighting designers who use "he" pronouns, and 3.1 percent were filled by lighting designers who use "she" pronouns. Of the 5.4 percent of lighting designers, 4.7 percent were lighting designers who use "he" pronouns, and 0.7 percent were lighting designers who use "she" pronouns.

Lighting designers with an average of five to fewer than seven positions per season (at least forty but fewer than fifty-six lighting design positions over the eight seasons) held 12.5 percent of all lighting design positions and were 2.0 percent of all lighting designers. Of that 12.5 percent of lighting design positions, 10.2 percent were filled by lighting designers who use "he" pronouns, and 2.3 percent were filled by lighting designers who use "she" pronouns. Of the 2.0 percent of lighting designers, 1.6 percent were lighting designers who use "he" pronouns and 0.4 percent were lighting designers who use "she" pronouns.

Lighting designers with an average of seven to fewer than nine positions per season (at least fifty-six but fewer than seventy-two lighting design positions over the eight seasons) held 4.6 percent of all lighting design positions and were 0.5 percent of all lighting designers. Of that 4.6 percent of lighting design positions, 4.6 percent were filled by lighting designers who use "he" pronouns. Of the 0.5 percent of lighting designers, 0.5 percent were lighting designers who use "he" pronouns.

## My Notes

This chart is another adaptation of the chart begun in 2016. Back then, I was trying to show the percentages of positions held by lighting designers by how prolific they were. Over the years, these charts on prolificity / ranges have changed the most visually. I'm just hoping this new visual representation of ranges by lighting design positions and lighting designers will be clearer than previous versions.

The 71.4 percent of lighting designers who designed fewer than eight shows in the eight seasons studied designed nearly a quarter (22.9 percent) of all shows with lighting design positions. The 20.7 percent of lighting designers who designed between eight and fewer than twenty-four shows in the eight seasons studied designed 37.8 percent of all shows with lighting design positions. The 5.4 percent of lighting designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 22.2 percent of all shows with lighting design positions. The 2.0 percent of lighting designers who designed forty and fewer than fifty-six in the eight seasons studied designed 12.6 percent of all shows with lighting design positions. The 0.5 percent of lighting designers who designed fifty-six to fewer than seventy-two shows in the eight seasons studied designed 4.6 percent of all shows with lighting design positions.

### How-to Equation(s)

(Number of lighting design positions held by lighting designers who use "x/y" pronouns)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns

(Number of lighting designers who use "x/y" pronouns)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who use "x/y" pronouns

(Number of lighting design positions held by lighting designers who designed fewer than eight shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who designed fewer than eight shows total

(Number of lighting design positions held by lighting designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns  
who designed fewer than eight shows total

(Number of lighting designers who designed fewer than eight shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who designed fewer than eight shows total

(Number of lighting designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who use "x/y" pronouns who designed fewer than eight shows total

(Number of lighting design positions held by lighting designers who designed between eight and fewer than twenty-four shows total) divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who designed between eight and fewer than twenty-four shows total

(Number of lighting design positions held by lighting designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows

(Number of lighting designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who designed between eight and fewer than twenty-four shows total

(Number of lighting designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total

(Number of lighting design positions held by lighting designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who designed between twenty-four and fewer than forty shows total

(Number of lighting design positions held by lighting designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total



(Number of lighting designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who designed between twenty-four and fewer than forty shows total

(Number of lighting designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total

(Number of lighting design positions held by lighting designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all lighting design positions total) x 100  
= percentage of all lighting design positions held by lighting designers  
who designed between forty and fewer than fifty-six shows total

(Number of lighting design positions held by lighting designers who use "x/y" pronouns  
who designed between forty and fewer than fifty-six shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns  
who designed between forty and fewer than fifty-six shows total

(Number of lighting designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who designed between forty and fewer than fifty-six shows total

(Number of lighting designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total

(Number of lighting design positions held by lighting designers  
who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers  
who designed between fifty-six and fewer than seventy-two shows total

(Number of lighting design positions held by lighting designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all lighting design positions) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total

(Number of lighting designers who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who designed between fifty-six and fewer than seventy-two shows total

(Number of lighting designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of all lighting designers) x 100  
= percentage of all lighting designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total

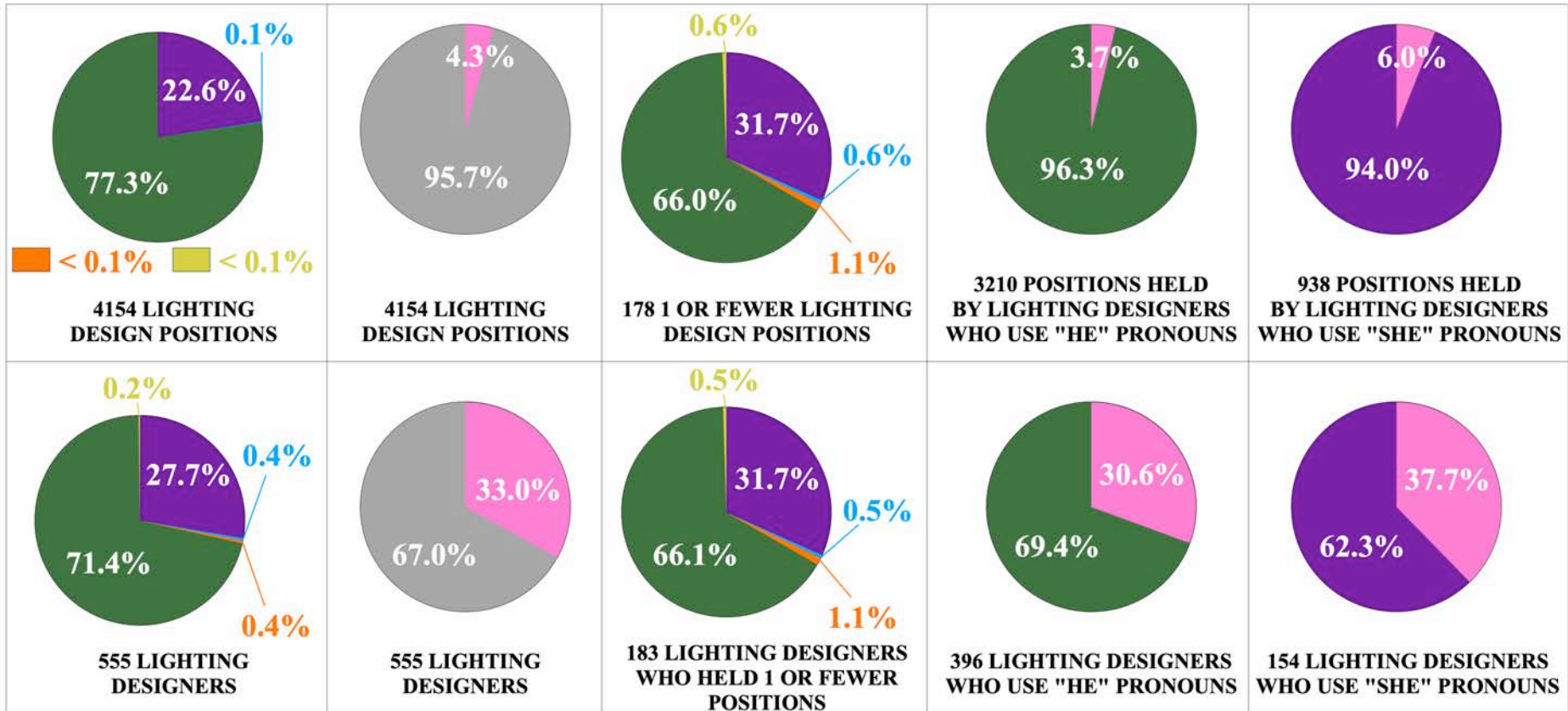
- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- MORE THAN 1 POSITION
- 1 OR FEWER POSITIONS

## WHO DESIGNS LIGHTING IN LORT THEATRES BY PRONOUN: 1 OR FEWER POSITIONS

% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

Of the 4154 lighting design positions available, 77.3 percent were filled by designers who use "he" pronouns, 22.6 percent were filled by designers who use "she" pronouns, and 0.1 percent were filled by designers who use "they" pronouns, less than 0.1 percent were filled by designers who use "they" pronouns, and less than 0.1 percent were filled by designers who use all pronouns. Of the 4154 lighting design positions, 4.3% were held by lighting designers who designed one or fewer productions during the eight seasons studied. Of those 178 positions, 66.0 percent were held by designers who use "he" pronouns, 31.7 percent by designers who use "she" pronouns, 0.6 percent by designers who use "she/they" pronouns, 1.1 percent by designers who use "they" pronouns, and 0.6 percent by designers who use all pronouns. Of the 3210 lighting design positions held by designers who use "he" pronouns, 3.7 percent were held by lighting designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 938 lighting design positions held by designers who use "she" pronouns, 6.0 percent were held by lighting designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

Of the 555 lighting designers, 71.4 percent were designers who use "he" pronouns, 27.7 percent were designers who use "she" pronouns, 0.4 percent were designers who use "she/they" pronouns, 0.4 percent were designers who use "they" pronouns, and 0.2 percent were designers who use all pronouns. Of the 555 lighting designers, 33.0 percent were lighting designers who designed one or fewer productions during the eight seasons studied. Of the 183 one or fewer positions lighting designers, 66.1 percent were designers who use "he" pronouns, 31.7 percent were designers who use "she" pronouns, 0.5 percent were designers who use "she/they" pronouns, 1.1 percent were designers who use "they" pronouns, and 0.5 percent were designers who use all pronouns. Of the 396 lighting designers who use "he" pronouns, 30.6 percent were lighting designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 154 lighting designers who use "she" pronouns, 37.7 percent were lighting designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

## My Notes

This new chart came from wanting to know how many lighting designers designed one or fewer shows in the eight seasons studied. This reflects both those lighting designers who designed one show or fewer in the last season studied, 2019-20, and those who designed one show or fewer in the previous seven seasons studied.

The number of positions held by lighting designers who designed one show or fewer in all eight seasons studied by seasons ranged from 14.5 (2015-16) to 34 (2019-20) lighting design positions, with the average being 22.3 lighting design positions. Even with the 2019-20 season having the highest number of positions (34) held by lighting designers who designed one show or fewer, there were still 144 positions held by lighting designers who designed one show or fewer in the previous seven seasons studied.

Although the percentage of lighting design positions held by lighting designers who designed one show or fewer in the eight seasons studied is relatively low (4.3 percent or 178 out of 4154 lighting design positions total), the percentage of lighting designers who designed one show or fewer is just less than a third of the total, 33.0 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres lighting designers work at, 33.0 percent or 183 out of 555 lighting designers getting only one opportunity at a LORT lighting design feels devastatingly high.

## How-to Equation(s)

(Number of lighting design positions held by lighting designers who use "x/y" pronouns)  
divided by (number of lighting design positions total) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns

(Number of lighting designers who use "x/y" pronouns)  
divided by (number of lighting designers total) x 100  
= percentage of total lighting designers who use "x/y" pronouns

(Number of lighting design positions held by lighting designers who designed one show or fewer)  
divided by (number of lighting design positions total) x 100  
= percentage of all lighting design positions held by lighting designers who designed one show or fewer

(Number of lighting designers who designed one show or fewer)  
divided by (number of lighting designers total) x 100  
= percentage of all lighting designers who designed one show or fewer

(Number of lighting design positions held by lighting designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of positions held by lighting designers who designed one show or fewer) x 100  
= percentage of all lighting design positions held by lighting designers who use "x/y" pronouns who designed one show or fewer

(Number of lighting designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of lighting designers who designed one show or fewer) x 100  
= percentage of all lighting designers who use "x/y" pronouns who designed one show or fewer

(Number of lighting design positions held by lighting designers who use "he" pronouns who designed one show or fewer)  
divided by (number of lighting design positions held by lighting designers who use "he" pronouns) x 100  
= percentage of all lighting design positions held by lighting designers who use "he" pronouns who designed one show or fewer

(Number of lighting designers who use "he" pronouns who designed one show or fewer)  
divided by (number of lighting designers who use "he" pronouns) x 100  
= percentage of total lighting designers who use "he" pronouns who designed one show or fewer

(Number of lighting design positions held by lighting designers who use "she" pronouns who designed one show or fewer)  
divided by (number of positions held by lighting designers who use "she" pronouns) x 100  
= percentage of all lighting design positions held by lighting designers who use "she" pronouns who designed one show or fewer

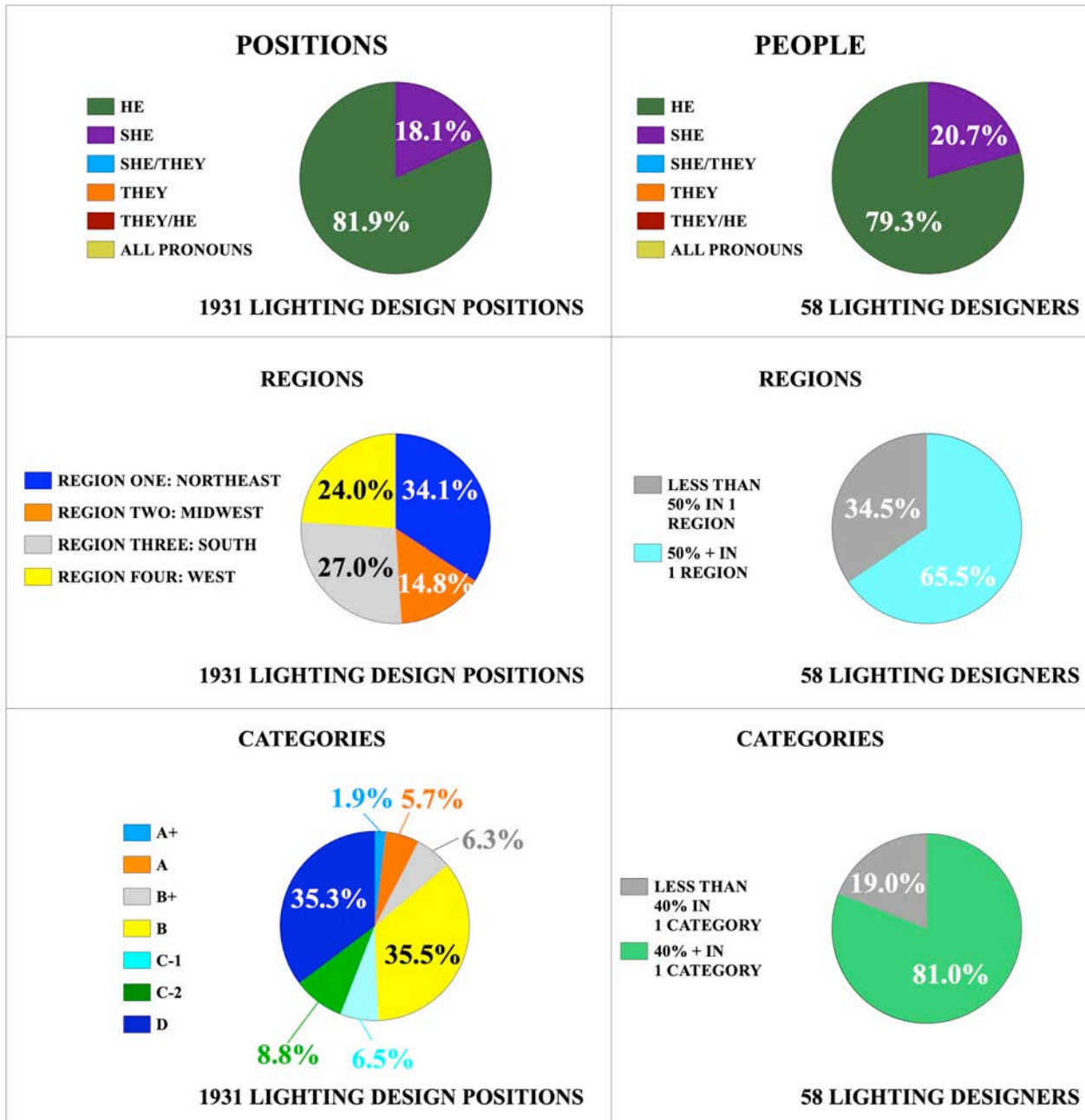
(Number of lighting designers who use "she" pronouns who designed one show or fewer)  
divided by (number of lighting designers who use "she" pronouns) x 100  
= percentage of all lighting designers who use "she" pronouns who designed one show or fewer



% OVER ALL  
8 SEASONS

**WHO DESIGNS LIGHTING IN LORT THEATRES BY PRONOUN:  
10.5% MOST PROLIFIC LIGHTING DESIGNERS**

12-13 - 19-20



## Narrative

Of the 1931 lighting design positions held by the most prolific 10.5% lighting designers, 81.9 percent were held by designers who use "he" pronouns, and 18.1 percent were held by designers who use "she" pronouns. Of the fifty-eight most prolific 10.5% lighting designers, 78.9 percent were designers who use "he" pronouns, and 20.7 percent were designers who use "she" pronouns.

Of the 1931 lighting design positions held by the most prolific 10.5% lighting designers, 34.1 percent were in region one: Northeast. 14.8 percent were in region two: Midwest, and 27.0 percent were in region three: South. 24.0 percent were in region four: West.

Of the fifty-eight most prolific 10.5% lighting designers, 65.5 percent had 50 percent or more of their total productions in one region alone. 34.5 percent had less than 50 percent of their total productions in any one region.

Of the 1931 lighting design positions held by the most prolific 10.5% lighting designers, 1.9 percent were in the A+ category. 5.7 percent were in the A category. 6.3 percent were in the B+ category, and 35.5 percent in the B category. 6.5 percent were in the C-1 category, and 8.8 percent in the C-2 category. 35.3 percent were in the D category.

Of the fifty-eight most prolific 10.5% lighting designers, 81.0 percent had 40 percent or more of their total productions in one category alone. 19.0 percent had less than 40 percent of their total productions in any one category.

## My Notes

This new set of charts comes from the questions "who designs the most in LORT?" and "where does the roughly ten percent most prolific design?" Because positions are divided, but never individuals, this chart looks at the most prolific 10.5 percent of lighting designers, who designed between 20 and 71 productions over the eight seasons. I wanted to see if the myth that the most prolific designers must mostly be designing in region one: Northeast (because it includes New York City) was true numbers-wise. Granted region one: Northeast at the highest (34.1 percent), and the range of percentages among the regions is 19.3 percentage points. The range of percentages among the categories is 33.6 percentage points.

## How-to Equation(s)

(Number of lighting design positions held by most prolific 10.5% of lighting designers who use "x/y" pronouns)  
divided by (number of lighting design positions held by most prolific 10.5 percent of lighting designers)  
= percentage of lighting design positions held by most prolific 10.5 percent of lighting designers who use "x/y" pronouns

(Number of most prolific 10.5% of lighting designers who use "x/y" pronouns)  
divided by (number of most prolific 10.5% of lighting designers)  
= percentage of most prolific 10.5% of lighting designers who use "x/y" pronouns

(Number of lighting design positions held by most prolific 10.5% of lighting designers in a specific region)  
divided by (number of lighting design positions held by most prolific 10.5% of lighting designers)  
= percentage of lighting design positions held by most prolific 10.5% of lighting designers in a specific region

(Number of most prolific 10.5% of lighting designers who designed 50% and over of their total productions in a specific region)  
divided by (number of most prolific 10.5% of lighting designers)  
= percentage of most prolific 10.5% of lighting designers who designed 50% and over of their total productions in a specific region

(Number of most prolific 10.5% of lighting designers who designed under 50% of their total productions in a specific region)  
divided by (number of most prolific 10.5% of lighting designers)  
= percentage of most prolific 10.5% of lighting designers who designed under 50% of their total productions in a specific region

(Number of lighting design positions held by most prolific 10.5% of lighting designers in a specific category)  
divided by (number of lighting design positions held by most prolific 10.5% of lighting designers)  
= percentage of lighting design positions held by most prolific 10.5% of lighting designers in a specific category

(Number of most prolific 10.5% of lighting designers who designed 40% and over of their total productions in a specific category)  
divided by (number of most prolific 10.5% of lighting designers)  
= percentage of most prolific 10.5% of lighting designers who designed 40% and over of their total productions  
in a specific category

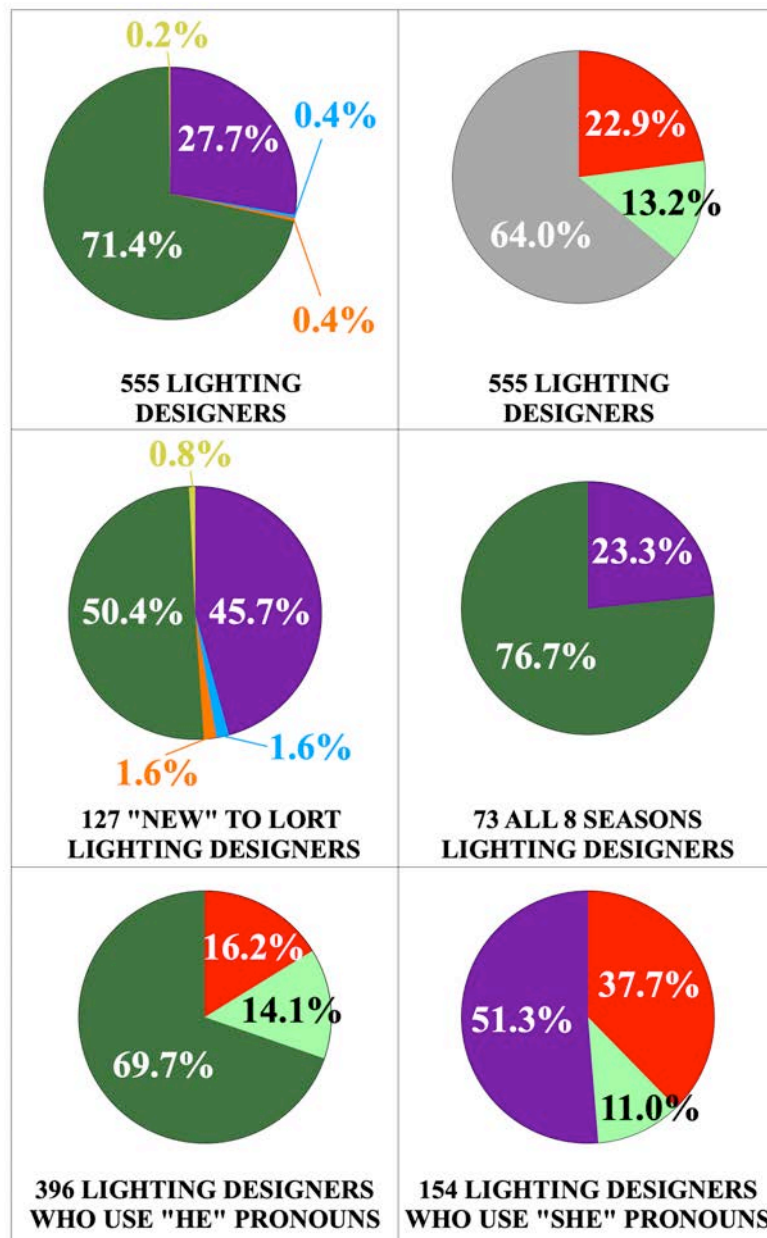
(Number of most prolific 10.5% of lighting designers who designed under 40% of their total productions in a specific category)  
divided by (number of most prolific 10.5% of lighting designers)  
= percentage of most prolific 10.5% of lighting designers who designed under 40% of their total productions in a specific category

## WHO DESIGNS LIGHTING IN LORT THEATRES BY PRONOUN: "NEW" TO LORT AND ALL 8 SEASONS

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
  
- NEITHER "NEW" TO LORT OR ALL 8 SEASONS
- "NEW" TO LORT
- ALL 8 SEASONS

"NEW" TO LORT IN THIS CASE IS DEFINED AS A DESIGNER WHO DID NOT DESIGN IN THE FIRST FIVE SEASONS STUDIED, BUT DID DESIGN IN THE LAST THREE SEASONS. WHILE THESE DESIGNERS MAY BE NEW TO LORT, THEY MAY ALSO HAVE HAD A FIVE SEASON ABSENCE, THUS THE QUOTATION MARKS. ALL 8 SEASONS IS DEFINED AS A DESIGNER WHO HAS DESIGNED IN ALL 8 SEASONS STUDIED.



## Narrative

Of the 555 lighting designers, 71.4 percent were designers who use "he" pronouns, 27.7 percent were designers who use "she" pronouns, 0.4 percent were designers who use "she/they" pronouns, 0.4 percent were designers who use "they" pronouns, and 0.2 percent were designers who use all pronouns. Of the 555 lighting designers, 127 lighting designers or 22.9% percent were lighting designers who were "new" to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 555 lighting designers, seventy-three lighting designers or 13.2% percent were lighting designers who designed in all eight seasons studied.

Of the 127 "new" to LORT lighting designers, sixty-four designers or 50.4 percent were designers who use "he" pronouns, fifty-eight designers or 45.7 percent were designers who use "she" pronouns, two designers or 1.6 percent were designers who use "she/they" pronouns, two designers or 1.6 percent were designers who use "they" pronouns, and one designer or 0.8 percent was a designer who uses all pronouns. Of the seventy-three all eight seasons lighting designers, fifty-six designers or 76.7 percent were designers who use "he" pronouns and seventeen designers or 23.3 percent were designers who use "she" pronouns.

Of the 396 lighting designers who use "he" pronouns, sixty-four designers or 16.2 percent were "new" to LORT lighting designers who use "he" pronouns. Of the 396 lighting designers who use "he" pronouns, fifty-six designers or 14.1 percent were all eight seasons lighting designers who use "he" pronouns. Of the 154 lighting designers who use "she" pronouns, fifty-eight designers or 37.7 percent were "new" to LORT lighting designers who use "she" pronouns. Of the 154 lighting designers who use "she" pronouns, fifteen designers or 11.0 percent were all eight seasons lighting designers who use "she" pronouns.

## My Notes

This set of new charts ("New" to LORT and All Eight Seasons) came from another combination of questions: "who is beginning their journey as a LORT lighting designer?" and "who gets to continue to be a LORT lighting designer over time?" The percentages and raw numbers are included in the narrative for clarity and transparency.

Over the eight seasons studied, only six lighting design positions were held by lighting designers who didn't use solo "he" or solo "she" pronouns. However, this does not necessarily mean that these lighting designers only held six lighting design positions over the eight seasons studied. The pie charts for lighting designers using all or "she/they" or "they" pronouns are not included here to prevent possibly misleading information about lighting designers using all or "she/they" or "they" pronouns being inexperienced.

Even though the percentage of lighting designers who use "he" pronouns and are "new" to LORT is 21.5 percentage points lower than the percentage of lighting designers who use "she" pronouns and are "new" to LORT, the raw number of who's "new" to LORT is sixty-four lighting designers who use "he" pronouns, six more lighting designers than the fifty-eight lighting designers who use "she" pronouns. Even though the percentage of lighting designers who use "she" pronouns and designed in all eight seasons studied is only 3.1 percentage points lower than the percentage of lighting designers who use "he" pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is seventeen lighting designers who use "she" pronouns, thirty-nine fewer lighting designers than the fifty-six lighting designers who use "he" pronouns.

### How-to Equation(s)

(Number of lighting designers who use "x/y" pronouns)  
divided by (number of lighting designers total) x 100  
= percentage of all lighting designers who use "x/y" pronouns

(Number of lighting designers who were "new" to LORT)  
divided by (number of lighting designers total) x 100  
= percentage of lighting designers who were "new" to LORT

(Number of lighting designers designed in all eight seasons studied)  
divided by (number of lighting designers total) x 100  
= percentage of lighting designers who designed in all eight seasons studied

(Number of lighting designers total) minus ((number of lighting designers who were "new" to LORT)  
+ (number of lighting designers who designed in all eight seasons studied))  
divided by (number of lighting designers total) x 100  
= percentage of lighting designers who were neither "new" to LORT nor designed in all eight seasons

(Number of lighting designers who use "x/y" pronouns who were "new" to LORT)  
divided by (number of lighting designers who were "new" to LORT) x 100  
= percentage of lighting designers who use "x/y" pronouns who were "new" to LORT

(Number of lighting designers who use "x/y" pronouns who designed in all eight seasons studied)  
divided by (number of lighting designers who designed in all eight seasons studied) x 100  
= percentage of lighting designers who use "x/y" pronouns who designed in all eight seasons studied

(Number of lighting designers who use "he" pronouns who were "new" to LORT)  
divided by (number of lighting designers who use "he" pronouns total) x 100  
= percentage of lighting designers who use "he" pronouns who were "new" to LORT

(Number of lighting designers who use "he" pronouns who designed in all eight seasons studied)  
divided by (number of lighting designers who use "he" pronouns total) x 100  
= percentage of lighting designers who use "he" pronouns designed in all eight seasons studied



(Number of all lighting designers who use "he" pronouns)  
minus ((number of lighting designers who use "he" pronouns who were "new" to LORT)  
+ (number of lighting designers who use "he" pronouns who designed in all eight seasons studied))  
divided by (number of all lighting designers who use "he" pronouns) x 100  
= percentage of lighting designers who use "he" pronouns who are neither "new" to LORT nor designed in all eight seasons

(Number of lighting designers who use "she" pronouns who were "new" to LORT)  
divided by (number of all lighting designers who use "she" pronouns) x 100  
= percentage of lighting designers who use "she" pronouns who were "new" to LORT

(Number of lighting designers who use "she" pronouns who designed in all eight seasons studied)  
divided by (number of all lighting designers who use "she" pronouns) x 100  
= percentage of lighting designers who use "she" pronouns who designed in all eight seasons studied

(Number of lighting designers who use "she" pronouns total)  
minus ((number of lighting designers who use "she" pronouns who were "new" to LORT)  
+ (number of lighting designers who use "she" pronouns designed in all eight seasons studied))  
divided by (number of lighting designers who use "she" pronouns total) x 100  
= percentage of lighting designers who use "she" pronouns who were neither "new" to LORT nor designed in all eight seasons

## Chapter Twelve My Notes

### **Comparing Who Designs Lighting in LORT Theatres by Pronoun: 10.5% Most Prolific Lighting Designers and Who Designs Lighting in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the seventy-three lighting designers who designed lighting in all eight seasons, 65.8 percent were also in the 10.5 percent most prolific lighting designers, and 34.2 percent were not. Of the fifty-eight lighting designers who were the 10.5 most prolific lighting designers, 82.8 percent were also lighting designers who designed lighting in all eight seasons, and 11.2 percent were not.

### **Comparing Who Designs Lighting in LORT Theatres by Pronoun: One or Fewer Positions and Who Designs Lighting in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

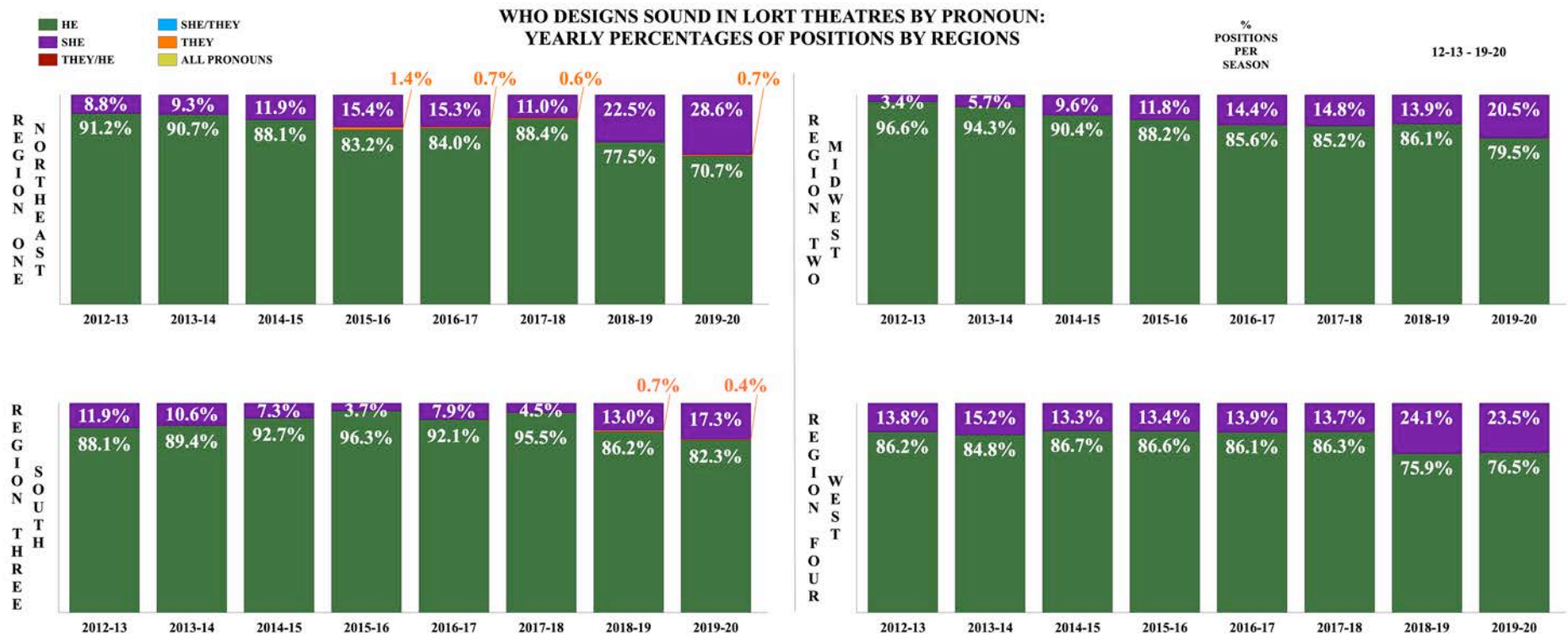
Of the 127 lighting designers who designed one or fewer LORT productions total in the 2012-13 through 2019-20 seasons, 60.6 percent were also "new" to LORT, meaning they did not design lighting in the first five seasons studied but did during the last three seasons studied, and 39.4 percent were not "new" to LORT. Of the 183 lighting designers who were "new" to LORT, 42.1 percent designed one or fewer LORT productions, and 57.9 percent designed more than one LORT production.

## Chapter Twelve Eight Takeaways

- Over the eight seasons studied, the range of decrease of lighting designers who use "he" pronouns filling lighting design positions in percentage points among all four regions is 13.3 percentage points. Over the eight seasons studied, the range of increase of lighting designers who use "she" pronouns filling lighting design positions in percentage points among all four regions is 12.5 percentage points.
- In region one: Northeast, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2019-20 season. In region two: Midwest, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2018-19 season. In region three: South, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2019-20 season. In region four: West, the number of lighting designers who use "she" pronouns was less than half that of lighting designers who use "he" pronouns in all seasons until the 2018-29 season.
- Over the eight seasons studied, lighting designers who use "she" pronouns filling lighting design positions increased 3.2 percentage points in the A+ category, and increased 21.0 percentage points in the D category.

- In the A+ category, the number of lighting designers who use “she” pronouns was less than a quarter of that of lighting designers who use “he” pronouns in seasons except the 2013-14, 2015-16, and 2018-19 seasons. In the D category, the number of lighting designers who use “she” pronouns was more than a quarter of that of lighting designers who use “he” pronouns in all seasons except 2012-13, and the number of lighting designers who use “she” pronouns was less than half of that of lighting designers who use “he” pronouns in all seasons until the 2018-19 season.
- The 5.4 percent of lighting designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 22.2 percent of all shows with lighting design positions. The 2.5 percent of lighting designers who designed forty and fewer than seventy-two in the eight seasons studied designed 17.2 percent of all shows with lighting design positions.
- Although the percentage of lighting design positions held by lighting designers who designed one show or fewer in the eight seasons studied is relatively low (4.3 percent or 178 out of 4154 lighting design positions total), the percentage of lighting designers who designed one show or fewer is just less than a third of the total, 33.0 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres lighting designers work at, 33.0 percent or 183 out of 555 lighting designers getting only one opportunity at a LORT lighting design feels devastatingly high.
- Of the 1931 lighting design positions held by the most prolific 10.5% lighting designers, 81.9 percent were held by designers who use “he” pronouns, and 18.1 percent were held by designers who use “she” pronouns. Of the fifty-eight most prolific 10.5% lighting designers, 78.9 percent were designers who use “he” pronouns, and 20.7 percent were designers who use “she” pronouns.
- Even though the percentage of lighting designers who use “he” pronouns and are “new” to LORT is 21.5 percentage points lower than the percentage of lighting designers who use “she” pronouns and are “new” to LORT, the raw number of who’s “new” to LORT is sixty-four lighting designers who use “he” pronouns, six more lighting designers than the fifty-eight lighting designers who use “she” pronouns. Even though the percentage of lighting designers who use “she” pronouns and designed in all eight seasons studied is only 3.1 percentage points lower than the percentage of lighting designers who use “he” pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is seventeen lighting designers who use “she” pronouns, thirty-nine fewer lighting designers than the fifty-six lighting designers who use “he” pronouns.

# Chapter Thirteen: Sound Design in Detail



## Narrative

In region one, from 2012-13 to 2019-20, designers who use “he” pronouns went from 91.2 percent to 90.7 percent to 88.1 percent to 83.2 percent to 84.0 percent to 88.4 percent to 77.5 percent to 70.7 percent of all sound design positions filled each season. Designers who use “she” pronouns went from 8.8 percent to 9.3 percent to 11.9 percent to 15.4 percent to 15.3 percent to 11.0 percent to 22.5 percent to 28.6 percent of all sound design positions filled each season. From the 2015-16 to 2017-18 seasons, designers who use “they” pronouns went from 1.4 percent to 0.7 percent to 0.6 percent. In the 2019-20 season, designers who use “they” pronouns filled 0.7 percent of sound design positions available. Over the eight seasons studied, designers who use “he” pronouns filling sound design positions decreased 20.5 percentage points, and designers who use “she” pronouns filling sound design positions increased 19.8 percentage points. Over the four seasons represented, designers who use “they” pronouns decreased 0.7 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use “he” pronouns went from 96.6 percent to 94.3 percent to 90.4 percent to 88.2 percent to 85.6 percent to 85.2 percent to 86.1 percent to 79.5 percent of all sound design positions filled each season. Designers who use “she” pronouns went from 3.4 percent to 5.7 percent to 9.6 percent to 11.8 percent to 14.4 percent

to 14.8 percent to 13.9 percent to 20.5 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 17.1 percentage points, and designers who use "she" pronouns filling sound design positions increased 17.1 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.1 percent to 89.4 percent to 92.7 percent to 96.3 percent to 92.1 percent to 95.5 percent to 86.2 percent to 82.3 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 11.9 percent to 10.6 percent to 7.3 percent to 3.7 percent to 7.9 percent to 4.5 percent to 13.0 percent to 17.3 percent of all sound design positions filled each season. From 2018-19 to 2019-20, designers who use "they" pronouns went from 0.7 percent to 0.4 percent of all the sound design positions each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 5.8 percentage points, and designers who use "she" pronouns filling sound design positions increased 5.4 percentage points. Over the two seasons represented, designers who use "they" pronouns filling sound design positions decreased 0.3 percent points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 86.2 percent to 84.8 percent to 86.7 percent to 86.6 percent to 86.1 percent to 86.3 percent to 75.9 percent to 76.5 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 13.8 percent to 15.2 percent to 13.3 percent to 13.4 percent to 13.9 percent to 13.7 percent to 24.1 percent to 23.5 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 9.7 percentage points, and designers who use "she" pronouns filling sound design positions increased 9.7 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per region, to examine sound design among all the regions.

Over the eight seasons studied, sound designers who use "he" pronouns filling sound design positions decreased 20.5 percentage points in region one: Northeast, decreased 17.1 percentage points in region two: Midwest, decreased 5.8 percentage points in region three: South, and decreased 9.7 percentage points in region four: West. The range of decrease of sound designers who use "he" pronouns filling sound design positions in percentage points among all four regions is 14.7 percentage points.

Over the eight seasons studied, designers who use "she" pronouns filling sound design positions increased 19.8 percentage points in region one: Northeast, increased 17.1 percentage points in region two: Midwest, increased 5.4 percentage points in region three: South, and increased 9.7 percentage points in region four: West. The range of increase of sound designers who use "she" pronouns filling sound design positions in percentage points among all four regions is 14.4 percentage points.

### **How-to Equation(s)**

(Number of positions held by sound designers who use "x/y" pronouns, in a specific region, in a specific season)  
divided by (number of sound design positions total, in a specific region, in a specific season) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns,  
in a specific region, in a specific season

# WHO DESIGNS IN LORT THEATRES BY PRONOUN: SOUND DESIGN POSITIONS BY REGIONS

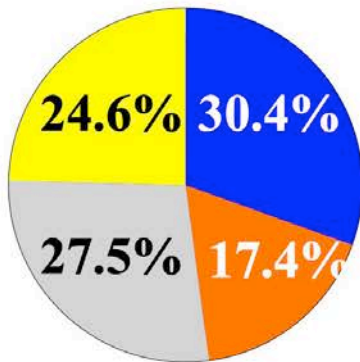
% POSITIONS  
OVER ALL 8 SEASONS

12-13 - 19-20

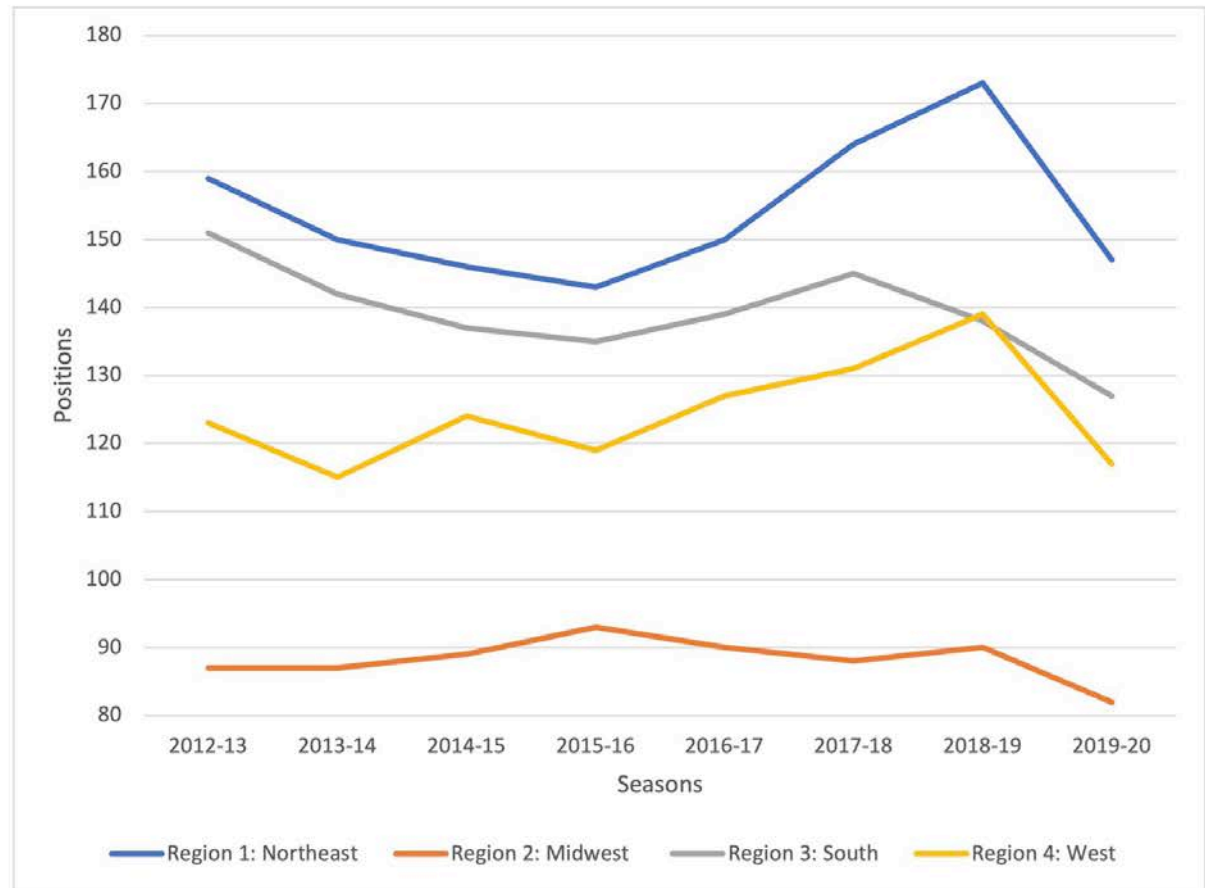
## YEARLY SOUND DESIGN POSITIONS BY REGIONS

- REGION ONE: NORTHEAST
- REGION TWO: MIDWEST
- REGION THREE: SOUTH
- REGION FOUR: WEST

### SOUND DESIGN POSITIONS



4047 TOTAL SOUND DESIGN POSITIONS





## **Narrative**

Of the 4047 sound design positions available during the eight seasons studied, 30.4 percent were in region one: Northeast, 17.4 percent were in region two: Midwest, 27.5 percent were in region three: South, and 24.6 percent were in region four: West.

In region one: Northeast, from 2012-13 to 2019-20, the number of sound design positions went from 159 to 150 to 146 to 143 to 150 to 164 to 173 to 147. In region two: Midwest, from 2012-13 to 2019-20, the number of sound design positions went from eighty-seven to eighty-seven to eighty-nine to ninety-three to ninety to eighty-eight to ninety to eighty-two. In region three: South, from 2012-13 to 2019-20, the number of sound design positions went from 151 to 142 to 137 to 135 to 139 to 145 to 138 to 127. In region four: West, from 2012-13 to 2019-20, the number of sound design positions went from 123 to 115 to 124 to 119 to 127 to 131 to 139 to 117.

## **My Notes**

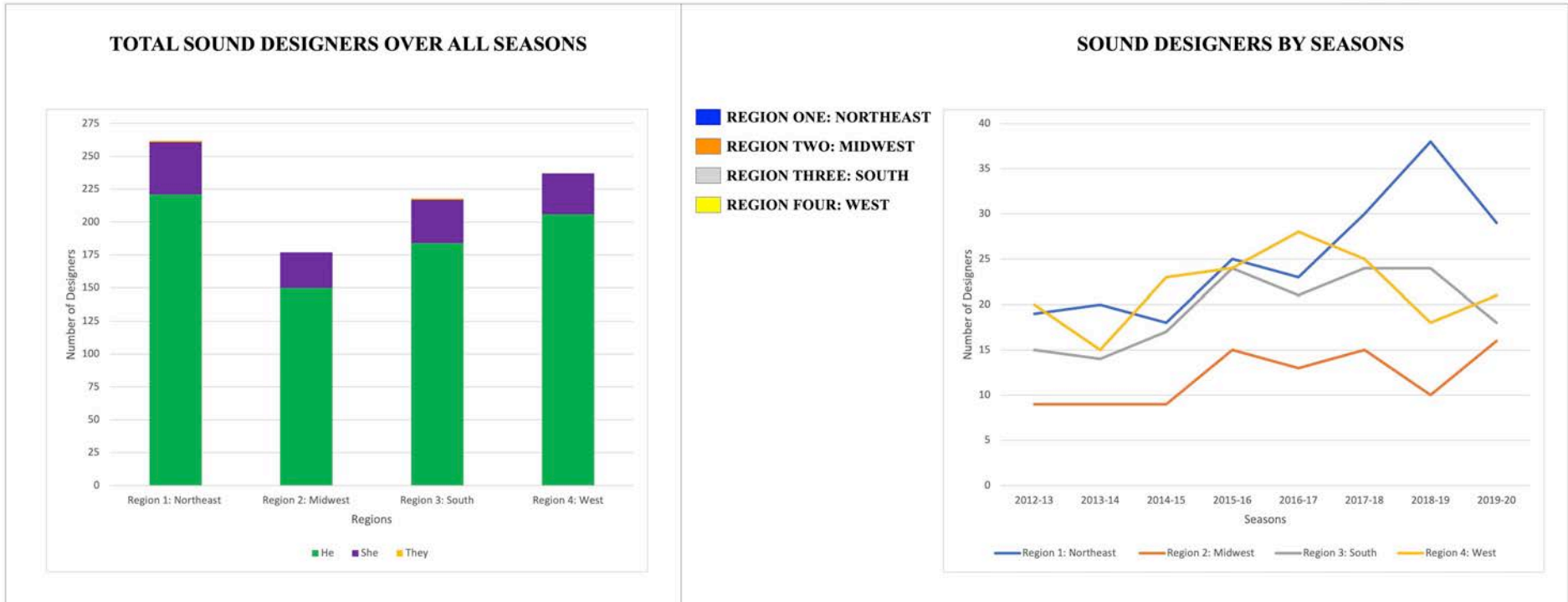
This new chart came from wanting to know how many sound design positions happened in each region, and if that number changed over time.

All region percentages of sound design positions are within 0.3 percentage points of the percentages of productions per region. Looking at the yearly numbers, the number of sound design positions in any one region in any one season ranged from eighty-two to 173 sound design positions.

## **How-to Equation(s)**

(Number of sound design positions in a specific region)  
divided by (number of sound design positions total) x 100  
= percentage of sound design positions in a specific region

For the yearly sound design positions by regions, there are no how-to equations for this chart, as these are all raw numbers.



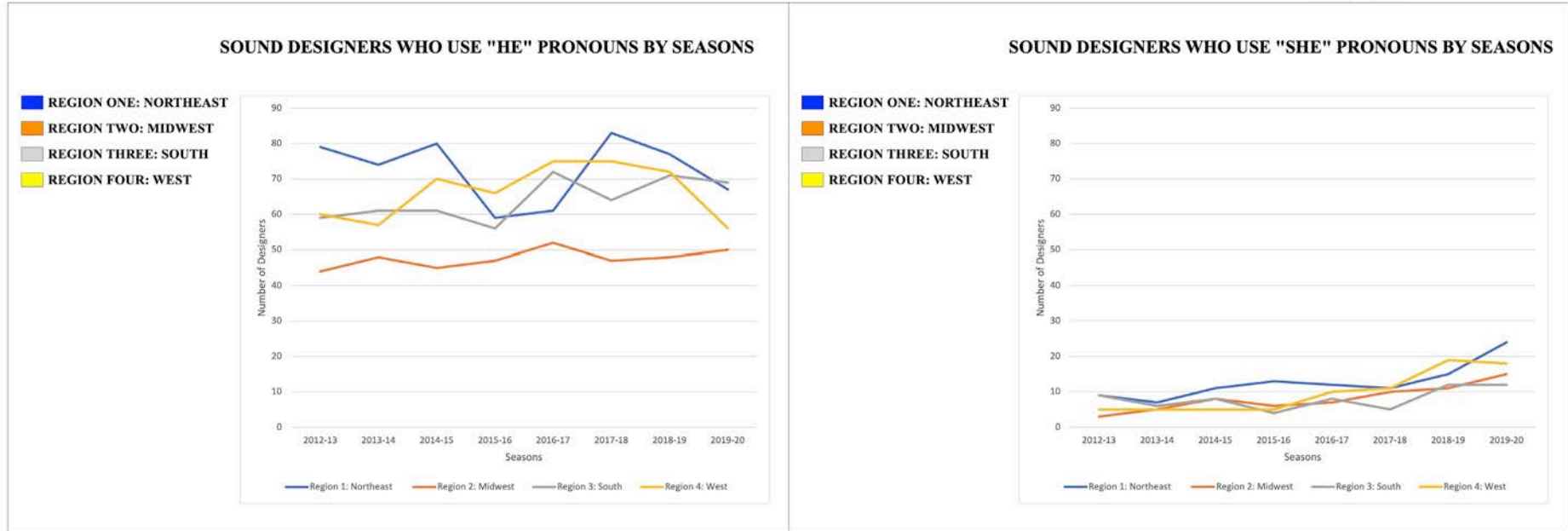
**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 529 sound designers, many of whom worked in multiple regions. Over the eight seasons studied, 262 sound designers worked in region one: Northeast, made up of 221 designers who use “he” pronouns, forty designers who use “she” pronouns, and one designer who uses “they” pronouns. 177 sound designers worked in region two: Midwest over the eight seasons studied, made up of 150 designers who use “he” pronouns and twenty-seven designers who use “she” pronouns. Over the eight seasons studied, 218 sound designers worked region three: South, made up of 184 designers who use “he” pronouns, thirty-three designers who use “she” pronouns, and one designer who uses “they” pronouns. 237 sound designers worked in region four: West over the eight seasons studied, made up of 206 designers who use “he” pronouns and thirty-one designers who use “she” pronouns.

In region one: Northeast, from 2012-13 to 2019-20, the number of sound designers went from eighty-eight to eighty-one to ninety-one to seventy-three to seventy-four to ninety-five to ninety-two to ninety-two. In region two: Midwest, from 2012-13 to 2019-20, the number of sound designers went from forty-seven to fifty-three to fifty-three to fifty-three to fifty-nine to fifty-seven to fifty-nine to sixty-five. In region three: South, from 2012-13 to 2019-20, the number of sound designers went from sixty-eight to

WHO DESIGNS IN LORT THEATRES BY PRONOUN: SOUND DESIGNERS BY REGIONS, PART TWO

12-13 - 19-20



sixty-seven to sixty-nine to sixty to eighty to sixty-nine to eighty-four to eighty-two. In region four: West, from 2012-13 to 2019-20, the number of sound designers went from sixty-five to sixty-two to seventy-five to seventy-one to eighty-five to eighty-six to ninety-one to seventy-four.

In region one: Northeast, from 2012-13 to 2019-20, the number of sound designers who use "he" pronouns went from seventy-nine to seventy-four to eighty to fifty-nine to sixty-one to eighty-three to seventy-seven to sixty-seven. In region two: Midwest, from 2012-13 to 2019-20, the number of sound designers who use "he" pronouns went from forty-four to forty-eight to forty-five to forty-seven to fifty-two to forty-seven to forty-eight to fifty. In region three: South, from 2012-13 to 2019-20, the number of sound designers who use "he" pronouns went from fifty-nine to sixty-one to sixty-one to fifty-six to seventy-two to sixty-four to seventy-one to sixty-nine. In region four: West, from 2012-13 to 2019-20, the number of sound designers who use "he" pronouns went from sixty to fifty-seven to seventy to sixty-six to seventy-five to seventy-five to seventy-two to fifty-six.

In region one: Northeast, from 2012-13 to 2019-20, the number of sound designers who use "she" pronouns went from nine to seven to eleven to thirteen to twelve to eleven to fifteen to twenty-four. In region two: Midwest, from 2012-13 to 2019-20, the number of sound designers who use "she" pronouns went from three to five to eight to six to seven to ten to eleven to fifteen. In region three: South, from 2012-13 to 2019-20, the number of sound designers who use "she" pronouns went from nine to six to eight to four to eight to five to twelve to twelve. In region four: West, from 2012-13 to 2019-20, the number of sound designers who use "she" pronouns went from five to five to five to five to ten to eleven to nineteen to eighteen.

In region one: Northeast, from 2015-16 to 2019-20, the number of sound designers who use "they" pronouns went from one to one to one to zero to one. there was one lighting designer who uses "she/they" pronouns. In region three: South, from 2018-19 to 2019-20, the number of sound designers who use "they" pronouns went from one to one.

### **My Notes**

This new chart came from wanting to know how many individual sound designers worked in each region, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a region. Also note that many sound designers design in multiple regions, and are counted once in each region they worked. I purposely kept the Y axis the same between sound designers who use "he" pronouns and sound designers who use "she" pronouns to make them easy to compare to each other.

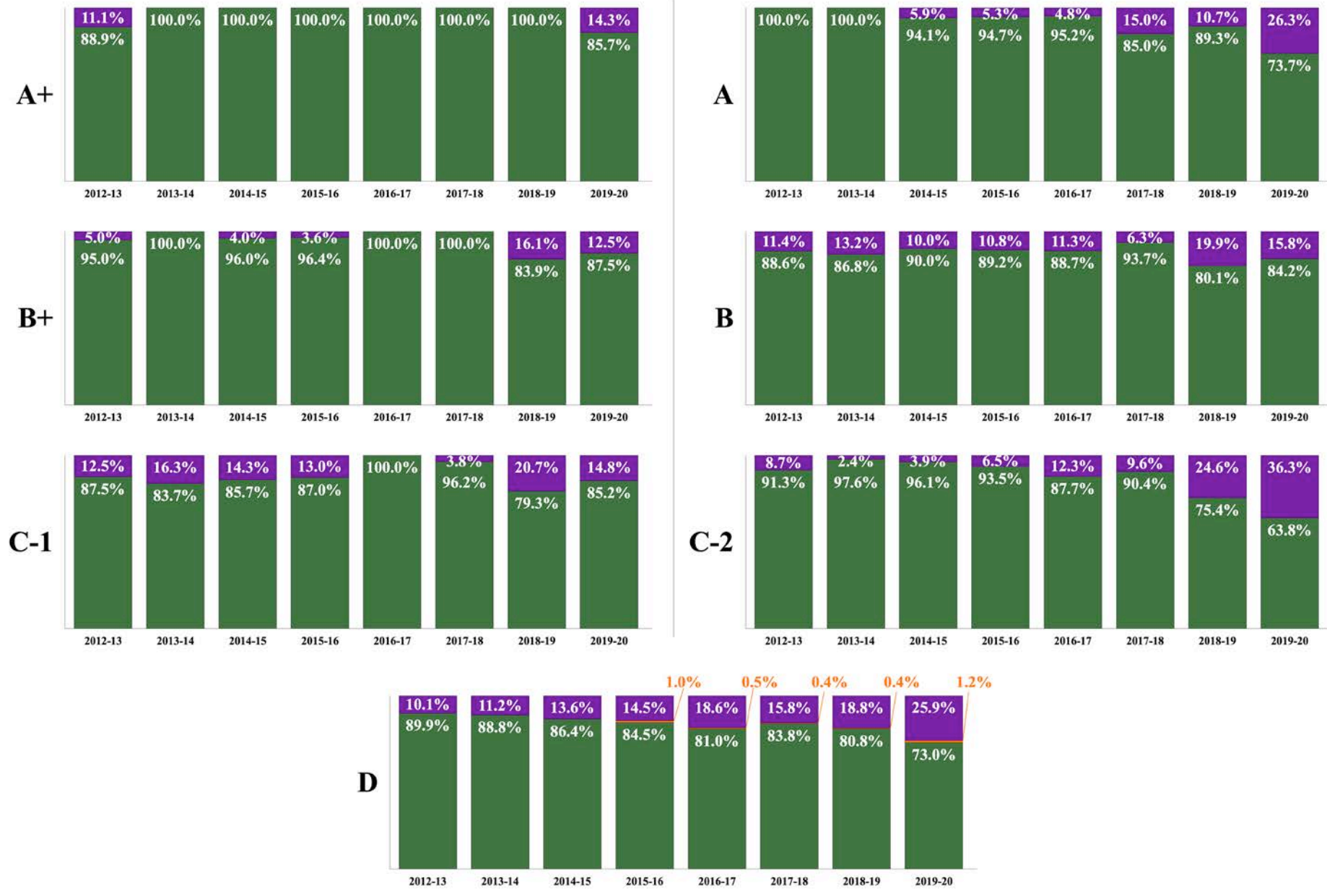
In region one: Northeast, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons until the 2019-20 season. In region two: Midwest, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons until the 2019-20 season. In region three: South, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons. In region four: West, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons until the 2018-19 season.

There are no how-to equations for this chart, as these are all raw numbers.

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

HE SHE/THEY THEY/HE SHE THEY ALL PRONOUNS

% POSITIONS PER SEASON 12-13 - 19-20



## Narrative

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.9 percent to 100.0 percent to 100.0 percent to 100.0 percent to 100.0 percent to 100.0 percent to 85.7 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 11.1 percent to 0.0 percent to 0.0 percent to 0.0 percent to 0.0 percent to 0.0 percent to 14.3 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 3.2 percentage points, and designers who use "she" pronouns filling sound design positions increased 3.2 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns 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 to 73.7 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 to 26.3 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 26.3 percentage points, and designers who use "she" pronouns filling sound design positions increased 26.3 percentage points.

In the B+ category from 2012-13 to 2019-20, designers who use "he" pronouns 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 to 87.5 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 to 12.5 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 7.5 percentage points, and designers who use "she" pronouns filling sound design positions increased 7.5 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.6 percent to 86.8 percent to 90.0 percent to 89.2 percent to 88.7 percent to 93.7 percent to 80.1 percent to 84.2 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 to 15.8 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 4.4 percentage points, and designers who use "she" pronouns filling sound design positions increased 4.4 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.5 percent to 83.7 percent to 85.7 percent to 87.0 percent to 100.0 percent to 96.2 percent to 79.3 percent to 85.2 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 12.5 percent to 16.3 percent to 14.3 percent to 13.0 percent to 0.0 percent to 3.8 percent to 20.7 percent to 14.8 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 2.3 percentage points, and designers who use "she" pronouns filling sound design positions increased 2.3 percentage points.



In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns 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 75.4 percent to 63.8 percent of all sound design positions filled each season. Designers who use "she" pronouns 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 24.6 percent to 36.3 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 27.5 percentage points, and designers who use "she" pronouns filling sound design positions increased 27.6 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 89.9 percent to 88.8 percent to 86.4 percent to 84.5 percent to 81.0 percent to 83.8 percent to 80.8 percent to 73.0 percent of all sound design positions filled each season. Designers who use "she" pronouns went from 10.1 percent to 11.2 percent to 13.6 percent to 14.5 percent to 18.6 percent to 15.8 percent to 18.8 percent to 25.9 percent of all sound design positions filled each season. From 2015-16 to 2019-20, designers who use "they" pronouns went from 1.0 percent to 0.5 percent to 0.4 percent to 0.4 percent to 1.2 percent of all sound design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling sound design positions decreased 16.9 percentage points, and designers who use "she" pronouns filling sound design positions increased 15.8 percentage points. Over the five seasons represented, designers who use "they" pronouns filling sound design positions increased 0.2 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per category, to examine sound design among all the categories.

Over the eight seasons studied, sound designers who use "he" pronouns filling sound design positions decreased 3.2 percentage points in the A+ category, decreased 26.3 percentage points in the A category, decreased 7.5 percent in the B+ category, decreased 4.4 percentage points in the B category, decreased 2.3 percentage points in the C-1 category, decreased 27.5 percentage points in the C-2 category, and decreased 16.9 percentage points in the D category. The range of decrease in percentages of sound designers who use "he" pronouns filling sound design positions in percentage points among all seven categories is 25.2 percentage points.

Over the eight seasons studied, sound designers who use "she" pronouns filling sound design positions increased 3.2 percentage points in the A+ category, increased 26.3 percentage points in the A category, increased 7.5 percent in the B+ category, increased 4.4 percentage points in the B category, increased 2.3 percentage points in the C-1 category, increased 27.6 percentage points in the C-2 category, and increased 15.8 percentage points in the D category. The range of increase in percentages of sound designers who use "she" pronouns filling sound design positions in percentage points among all seven categories is 25.3 percentage points.

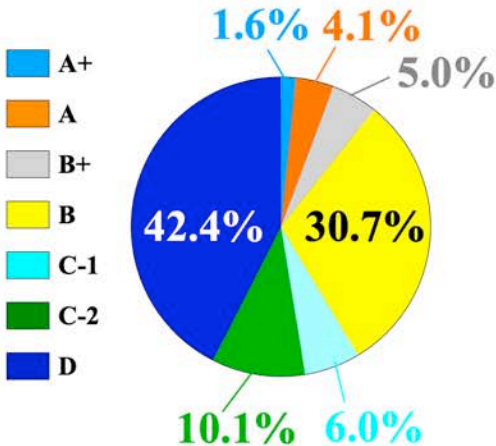
### **How-to Equation(s)**

(Number of positions held by sound designers who use "x/y" pronouns, in a specific category, in a specific season)  
divided by (number of sound design positions total, in a specific category, in a specific season) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns,  
in a specific category, in a specific season

# WHO DESIGNS IN LORT THEATRES BY PRONOUN: SOUND DESIGN POSITIONS BY CATEGORIES

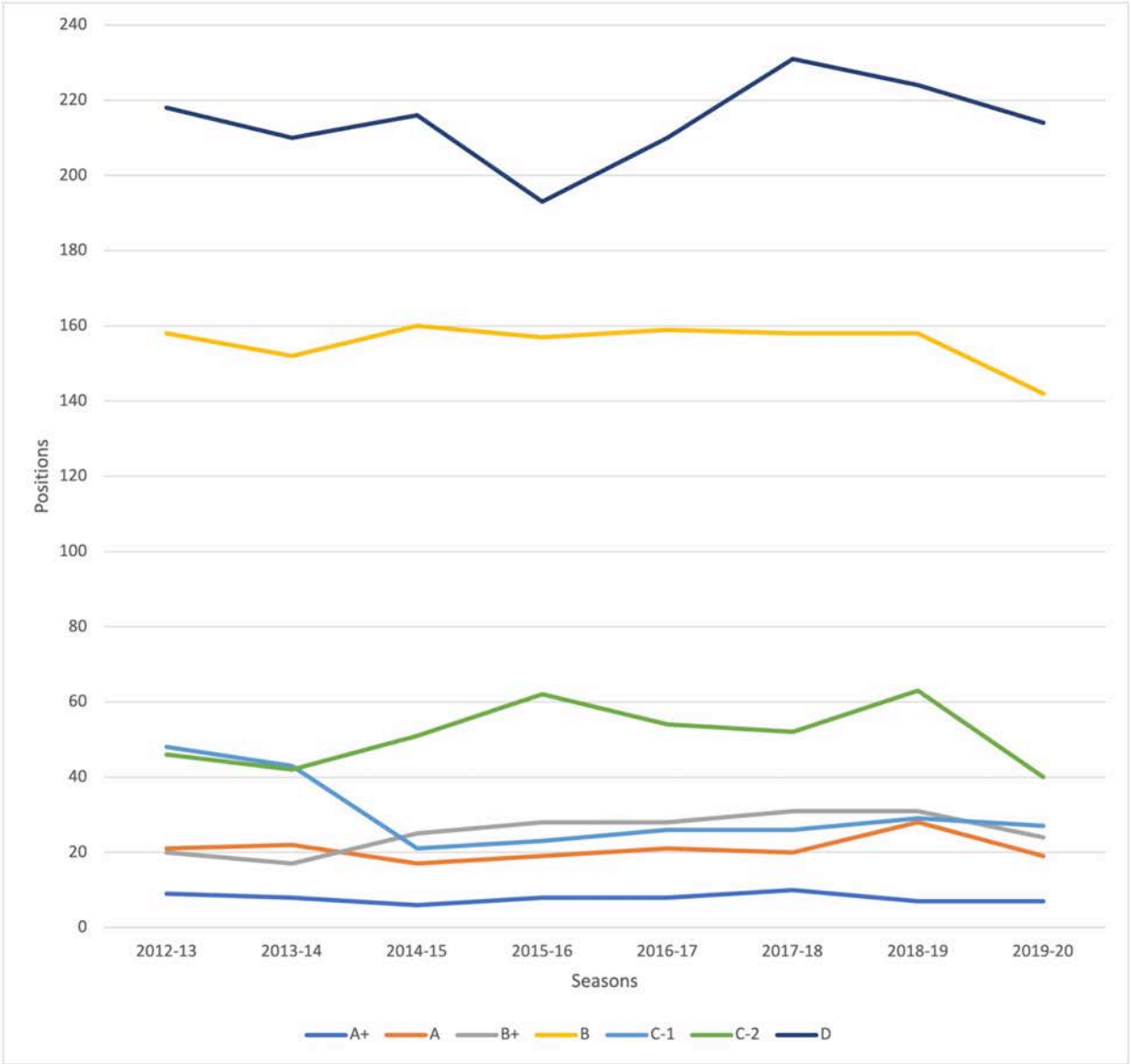
% POSITIONS  
OVER ALL 8 SEASONS  
12-13 - 19-20

**SOUND DESIGN POSITIONS**



4047 TOTAL SOUND DESIGN POSITIONS

**YEARLY SOUND DESIGN POSITIONS BY CATEGORIES**



## Narrative

Of the 4047 sound design positions available during the eight seasons studied, 1.6 percent were in the A+ category, 4.1 percent were in the A category, 5.0 percent were in the B+ category, 30.7 percent were in the B category, 6.0 percent were in the C-1 category, 10.1 percent were in the C-2 category, and 42.4 percent were in the D category.

In the A+ category, from 2012-13 to 2019-20, the number of sound design positions went from nine to eight to six to eight to eight to ten to seven to seven. In the A category, from 2012-13 to 2019-20, the number of sound design positions went twenty-one to twenty-two to seventeen to nineteen to twenty-one to twenty to twenty-eight to nineteen. In the B+ category, from 2012-13 to 2019-20, the number of sound design positions went from twenty to seventeen to twenty-five to twenty-eight to twenty-eight to thirty-one to thirty-one to twenty-four. In the B category, from 2012-13 to 2019-20, the number of sound design positions went from 158 to 152 to 160 to 157 to 159 to 158 to 158 to 142. In the C-1 category, from 2012-13 to 2019-20, the number of sound design positions went from forty-eight to forty-three to twenty-one to twenty-three to twenty-six to twenty-six to twenty-nine to twenty-seven. In the C-2 category, from 2012-13 to 2019-20, the number of sound design positions went from forty-six to forty-two to fifty-one to sixty-two to fifty-four to fifty-two to sixty-three to forty. In the D category, from 2012-13 to 2019-20, the number of sound design positions went from 218 to 210 to 216 to 193 to 210 to 231 to 224 to 214.

## My Notes

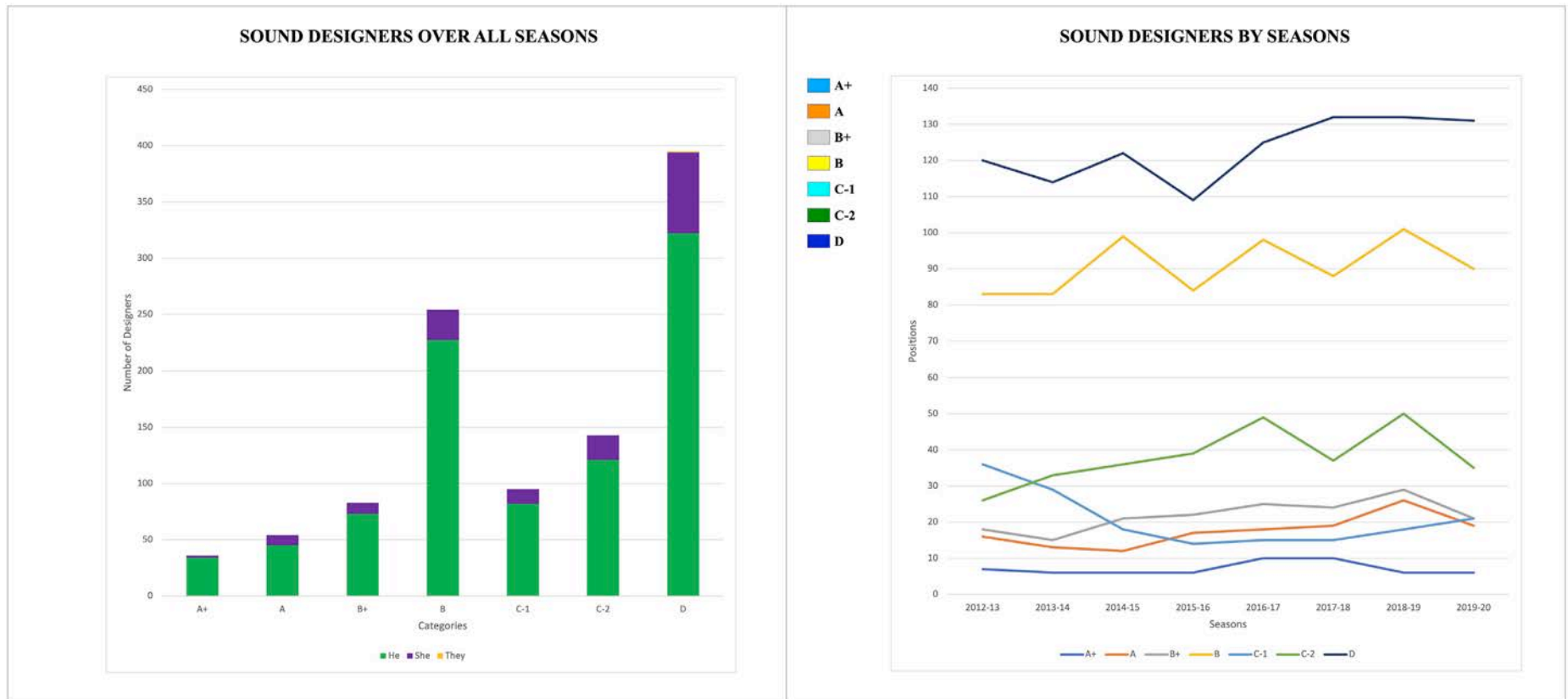
This new chart came from wanting to know how many sound design positions happened in each category, and if that number changed over time.

All category percentages of sound design positions are within 0.8 percentage points of the percentages of productions per category. Looking at the yearly numbers, the number of sound design positions in any one category in any one season ranged from six to 231 sound design positions.

## How-to Equation(s)

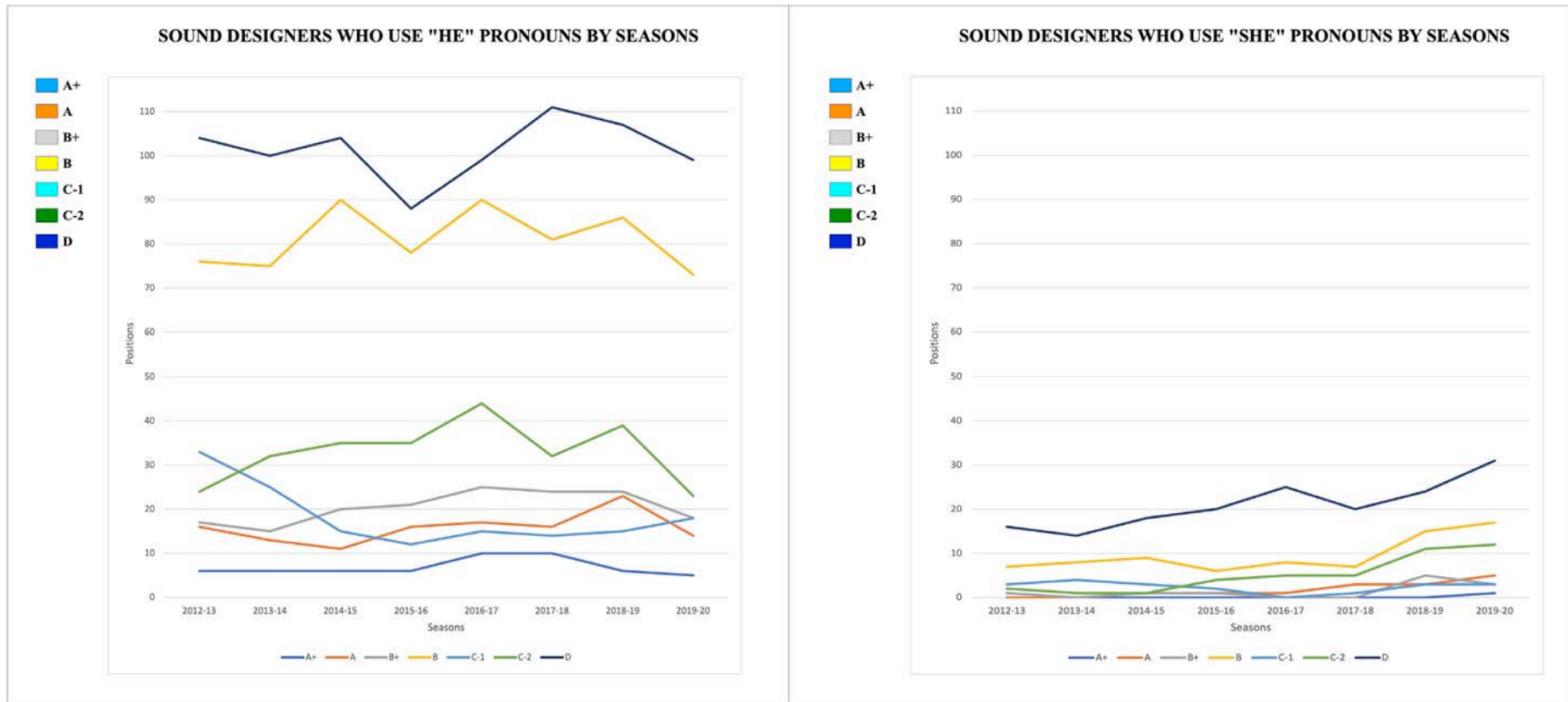
(Number of sound design positions in a specific category)  
divided by (number of sound design positions total) x 100  
= percentage of sound design positions in a specific category

For the yearly sound design positions by categories, there are no how-to equations for this chart, as these are all raw numbers.



**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 529 sound designers, many of whom worked in multiple categories. Over the eight seasons studied, thirty-six sound designers worked in the A+ category, made up of thirty-four designers who use “he” pronouns and two designers who use “she” pronouns. Fifty-four sound designers worked in the A category over the eight seasons studied, made up of forty-five designers who use “he” pronouns and nine designers who use “she” pronouns. Over the eight seasons studied, eighty-three sound designers worked in the B+ category, made up of seventy-three designers who use “he” pronouns and ten designers who use “she” pronouns. 254 sound designers worked in the B category over the eight seasons studied, made up of 227 designers who use “he” pronouns and twenty-seven designers who use “she” pronouns. Over the eight seasons studied, ninety-five sound designers worked in the C-1 category, made up of eighty-two designers who use “he” pronouns and thirteen designers who use “she” pronouns. 143 sound designers worked in the C-2 category over the eight seasons studied, made up of 121 designers



who use "he" pronouns and twenty-two designers who use "she" pronouns. Over the eight seasons studied, 395 sound designers worked in the D category, made up of 322 designers who use "he" pronouns, seventy-two designers who use "she" pronouns, and one designer who uses "they" pronouns.

In the A+ category, from 2012-13 to 2019-20, the number of sound designers went from seven to six to six to six to ten to ten to six to six. The number of sound designers who use "he" pronouns went from six to six to six to six to ten to ten to six to five. The number of sound designers who use "she" pronouns went from one to zero to zero to zero to zero to zero to zero to one.

In the A category, from 2012-13 to 2019-20, the number of sound designers went from sixteen to thirteen to twelve to seventeen to eighteen to nineteen to twenty-six to nineteen. The number of sound designers who use "he" pronouns went from sixteen to thirteen to eleven to sixteen to seventeen to sixteen to twenty-three to fourteen. The number of sound designers who use "she" pronouns went from zero to zero to one to one to one to three to three to five.

In the B+ category, from 2012-13 to 2019-20, the number of sound designers went from eighteen to fifteen to twenty-one to twenty-two to twenty-five to twenty-four to twenty-nine to twenty-one. The number of sound designers who use "he" pronouns went from seventeen to fifteen to twenty to twenty-one to twenty-five to twenty-four to twenty-four to eighteen. The number of sound designers who use "she" pronouns went from one to zero to one to one to zero to zero to five to three.

In the B category, from 2012-13 to 2019-20, the number of sound designers went from eighty-three to eighty-three to ninety-nine to eighty-four to ninety-eight to eighty-eight to 101 to ninety. The number of sound designers who use "he" pronouns went from seventy-six to seventy-five to ninety to seventy-eight to ninety to eighty-one to eighty-six to seventy-three. The number of sound designers who use "she" pronouns went from seven to eight to nine to six to eight to seven to fifteen to seventeen.

In the C-1 category, from 2012-13 to 2019-20, the number of sound designers went from thirty-six to twenty-nine to eighteen to fourteen to fifteen to fifteen to eighteen to twenty-one. The number of sound designers who use "he" pronouns went from thirty-three to twenty-five to fifteen to twelve to fifteen to fourteen to fifteen to eighteen. The number of sound designers who use "she" pronouns went from three to four to three to two to zero to one to three to three.

In the C-2 category, from 2012-13 to 2019-20, the number of sound designers went from twenty-six to thirty-three to thirty-six to thirty-nine to forty-nine to thirty-seven to fifty to thirty-five. The number of sound designers who use "he" pronouns went from twenty-four to thirty-two to thirty-five to thirty-five to forty-four to thirty-two to thirty-nine to twenty-three. The number of sound designers who use "she" pronouns went from two to one to one to four to five to five to eleven to twelve.

In the D category, from 2012-13 to 2019-20, the number of sound designers went from 120 to 114 to 122 to 109 to 125 to 132 to 132 to 131. The number of sound designers who use "he" pronouns went from 104 to one hundred to 104 to eighty-eight to ninety-nine to 111 to 107 to ninety-nine. The number of sound designers who use "she" pronouns went from sixteen to fourteen to eighteen to twenty to twenty-five to twenty to twenty-four to thirty-one. From the 2015-16 season to the 2019-20 season, the number of designers who use "they" pronouns went from one to one to one to one to one.

## My Notes

This new chart came from wanting to know how many individual sound designers worked in each category, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a category. Also note that many sound designers design in multiple categories, and are counted once in each category they worked. I purposely kept the Y axis the same between sound designers who use "he" pronouns and sound designers who use "she" pronouns to make them easy to compare to each other.

The number of sound designers who use "she" pronouns was less than a quarter of that of sound designers who use "he" pronouns in all seasons in all categories, with the exception of the A, C-2, and D categories. In the A category, the number of sound designers who use "she" pronouns was more than a quarter of that of sound designers who use "he" pronouns in the 2019-20 season. In the C-2 category, the number of sound designers who use "she" pronouns was more than a quarter of that of sound designers who use "he" pronouns in the 2018-19 season, and the number of sound designers who use "she" pronouns was more than half of that of sound designers who use "he" pronouns in the 2019-20 season. In the D category, the number of sound designers who use "she" pronouns was more than a quarter of that of sound designers who use "he" pronouns in the 2016-17 and 2019-20 seasons.

There are no how-to equations for this chart, as these are all raw numbers.



RANGES OF ALL SOUND DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF SOUND DESIGNERS & SOUND DESIGN POSITIONS, PART ONE

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- SOUND DESIGNERS IN RANGE
- SOUND DESIGN POSITIONS HELD BY SOUND DESIGNERS IN RANGE
- SOUND DESIGNERS NOT IN THE RANGE

% OVER ALL  
8 SEASONS

12-13 - 19-20

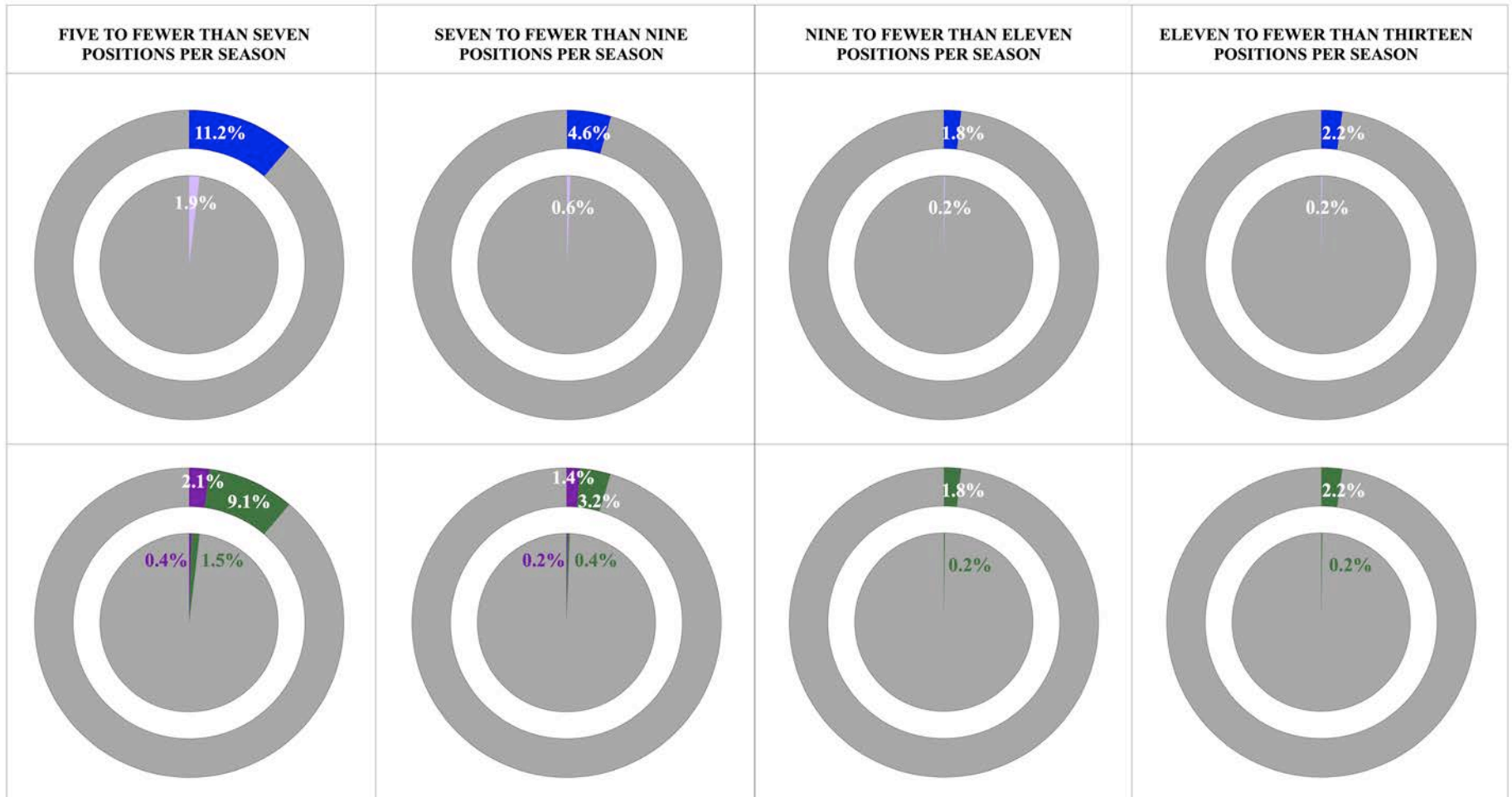


**RANGES OF ALL SOUND DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF SOUND DESIGNERS & SOUND DESIGN POSITIONS, PART TWO**



% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

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

The 4047 sound design positions available from 2012-13 through 2019-20 were held by 529 sound designers.

Of the 4047 sound design positions over the eight seasons examined, 86.5 percent were filled by sound designers who use "he" pronouns, 13.4 percent were filled by sound designers who use "she" pronouns, and 0.2 percent by sound designers who use "they" pronouns. Of the 529 sound designers, 84.1 percent were sound designers who use "he" pronouns, 15.7 percent were sound designers who use "she" pronouns, and 0.2 percent were sound designers who use "they" pronouns.

Sound designers with an average of fewer than one position per season (fewer than eight sound design positions over the eight seasons) held 20.5 percent of all sound design positions and were 70.5 percent of all sound designers. Of that 20.5 percent of sound design positions, 16.6 percent were filled by sound designers who use "he" pronouns, 3.8 percent were filled by sound designers who use "she" pronouns, and 0.2 percent by sound designers who use "they" pronouns. Of the 70.5 percent of sound designers, 57.7 percent were sound designers who use "he" pronouns, 12.7 percent were sound designers who use "she" pronouns, and 0.2 percent were sound designers who use "they" pronouns.

Sound designers with an average of one to fewer than three positions per season (at least eight but fewer than twenty-four sound design positions over the eight seasons) held 37.1 percent of all sound design positions and were 21.0 percent of all sound designers. Of that 37.1 percent of sound design positions, 33.9 percent were filled by sound designers who use "he" pronouns, and 3.2 percent were filled by sound designers who use "she" pronouns. Of the 21.0 percent of sound designers, 19.3 percent were sound designers who use "he" pronouns and 1.7 percent were sound designers who use "she" pronouns.

Sound designers with an average of three to fewer than five positions per season (at least twenty-four but fewer than forty sound design positions over the eight seasons) held 22.5 percent of all sound design positions and were 5.7 percent of all sound designers. Of that 22.5 percent of sound design positions, 19.6 percent were filled by sound designers who use "he" pronouns, and 2.8 percent were filled by sound designers who use "she" pronouns. Of the 5.7 percent of sound designers, 4.9 percent were sound designers who use "he" pronouns, and 0.8 percent were sound designers who use "she" pronouns.

Sound designers with an average of five to fewer than seven positions per season (at least forty but fewer than fifty-six sound design positions over the eight seasons) held 11.2 percent of all sound design positions and were 1.9 percent of all sound designers. Of that 11.2 percent of sound design positions, 9.1 percent were filled by sound designers who use "he" pronouns, and 2.1 percent were filled by sound designers who use "she" pronouns. Of the 1.9 percent of sound designers, 1.5 percent were sound designers who use "he" pronouns and 0.4 percent were sound designers who use "she" pronouns.

Sound designers with an average of seven to fewer than nine positions per season (at least fifty-six but fewer than seventy-two sound design positions over the eight seasons) held 4.6 percent of all sound design positions and were 0.6 percent of all sound designers. Of that 4.6 percent of sound design positions, 3.2 percent were filled by sound designers who use "he" pronouns, and 1.4 percent were filled by sound designers who use "she" pronouns. Of the 0.6 percent of sound designers, 0.4 percent were sound designers who use "he" pronouns and 0.2 percent were sound designers who use "she" pronouns.

Sound designers with an average of nine to fewer than eleven positions per season (at least seventy-two but fewer than eighty-eight sound design positions over the eight seasons) held 1.8 percent of all sound design positions and were 0.2 percent of all sound designers. Of that 1.8 percent of sound design positions, 1.8 percent were filled by sound designers who use "he" pronouns. Of the 0.2 percent of sound designers, 0.2 percent were sound designers who use "he" pronouns.

Sound designers with an average of eleven to fewer than thirteen positions per season (at least eighty-eight but fewer than 104 sound design positions over the eight seasons) held 2.2 percent of all sound design positions and were 0.2 percent of all sound designers. Of that 2.2 percent of sound design positions, 2.2 percent were filled by sound designers who use "he" pronouns. Of the 0.2 percent of sound designers, 0.2 percent were sound designers who use "he" pronouns.

### **My Notes**

This chart is another adaptation of the chart begun in 2016. Back then, I was trying to show the percentages of positions held by sound designers by how prolific they were. Over the years, these charts on prolificity / ranges have changed the most visually. I'm just hoping this new visual representation of ranges by sound design positions and sound designers will be clearer than previous versions.

The 70.5 percent of sound designers who designed fewer than eight shows in the eight seasons studied designed 20.5 percent of all shows with sound design positions. The 21.0 percent of sound designers who designed between eight and fewer than twenty-four shows in the eight seasons studied designed 37.1 percent of all shows with sound design positions. The 5.7 percent of sound designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 22.5 percent of all shows with sound design positions. The 1.9 percent of sound designers who designed forty and fewer than fifty-six in the eight seasons studied designed 11.2 percent of all shows with sound design positions. The 0.6 percent of sound designers who designed fifty-six to fewer than seventy-two shows in the eight seasons studied designed 4.6 percent of all shows with sound design positions. The 0.2 percent of sound designers who designed seventy-two to fewer than eighty-eight shows in the eight seasons studied designed 1.8 percent of all shows with sound design positions. The 0.2 percent of sound designers who designed eighty-eight to fewer than one hundred four shows in the eight seasons studied designed 2.2 percent of all shows with sound design positions.

### **How-to Equation(s)**

(Number of sound design positions held by sound designers who use "x/y" pronouns)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns

(Number of sound designers who use "x/y" pronouns)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns

(Number of sound design positions held by sound designers who designed fewer than eight shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who designed fewer than eight shows total

(Number of sound design positions held by sound designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns  
who designed fewer than eight shows total

(Number of sound designers who designed fewer than eight shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who designed fewer than eight shows total

(Number of sound designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns who designed fewer than eight shows total

(Number of sound design positions held by sound designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers  
who designed between eight and fewer than twenty-four shows total

(Number of sound design positions held by sound designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total

(Number of sound designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who designed between eight and fewer than twenty-four shows total

(Number of sound designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total

(Number of sound design positions held by sound designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all sound design positions) x 100  
= percentage of sound design positions held by sound designers  
who designed between twenty-four and fewer than forty shows total

(Number of sound design positions held by sound designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total

(Number of sound designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who designed between twenty-four and fewer than forty shows total

(Number of sound designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total

(Number of sound design positions held by sound designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all sound design positions) x 100  
= percentage of sound design positions held by sound designers who designed between forty and fewer than fifty-six shows total

(Number of sound design positions held by sound designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total

(Number of sound designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who designed between forty and fewer than fifty-six shows total

(Number of sound designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total



(Number of sound design positions held by sound designers who designed between fifty-six and fewer than seventy-two shows total) divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who designed between fifty-six and fewer than seventy-two shows total

(Number of sound design positions held by sound designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total) divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total

(Number of sound designers who designed between fifty-six and fewer than seventy-two shows total) divided by (number of all sound designers) x 100  
= percentage of all sound designers who designed between fifty-six and fewer than seventy-two shows total

(Number of sound designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total) divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total

(Number of sound design positions held by sound designers who designed between seventy-two to fewer than eighty-eight shows total) divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who designed between seventy-two to fewer than eighty-eight shows total

(Number of sound design positions held by sound designers who use "x/y" pronouns who designed between seventy-two to fewer than eighty-eight shows total) divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns who designed between seventy-two to fewer than eighty-eight shows total

(Number of sound designers who designed between seventy-two to fewer than eighty-eight shows total) divided by (number of all sound designers) x 100  
= percentage of all sound designers who designed between seventy-two to fewer than eighty-eight shows total

(Number of sound designers who use "x/y" pronouns who designed between seventy-two to fewer than eighty-eight shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns  
who designed between seventy-two to fewer than eighty-eight shows total

(Number of sound design positions held by sound designers  
who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers  
who designed between eighty-eight to fewer than one hundred four shows total

(Number of sound design positions held by sound designers who use "x/y" pronouns  
who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of all sound design positions) x 100  
= percentage of all sound design positions held by sound designers  
who use "x/y" pronouns who designed between eighty-eight to fewer than one hundred four shows total

(Number of sound designers who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who designed between eighty-eight to fewer than one hundred four shows total

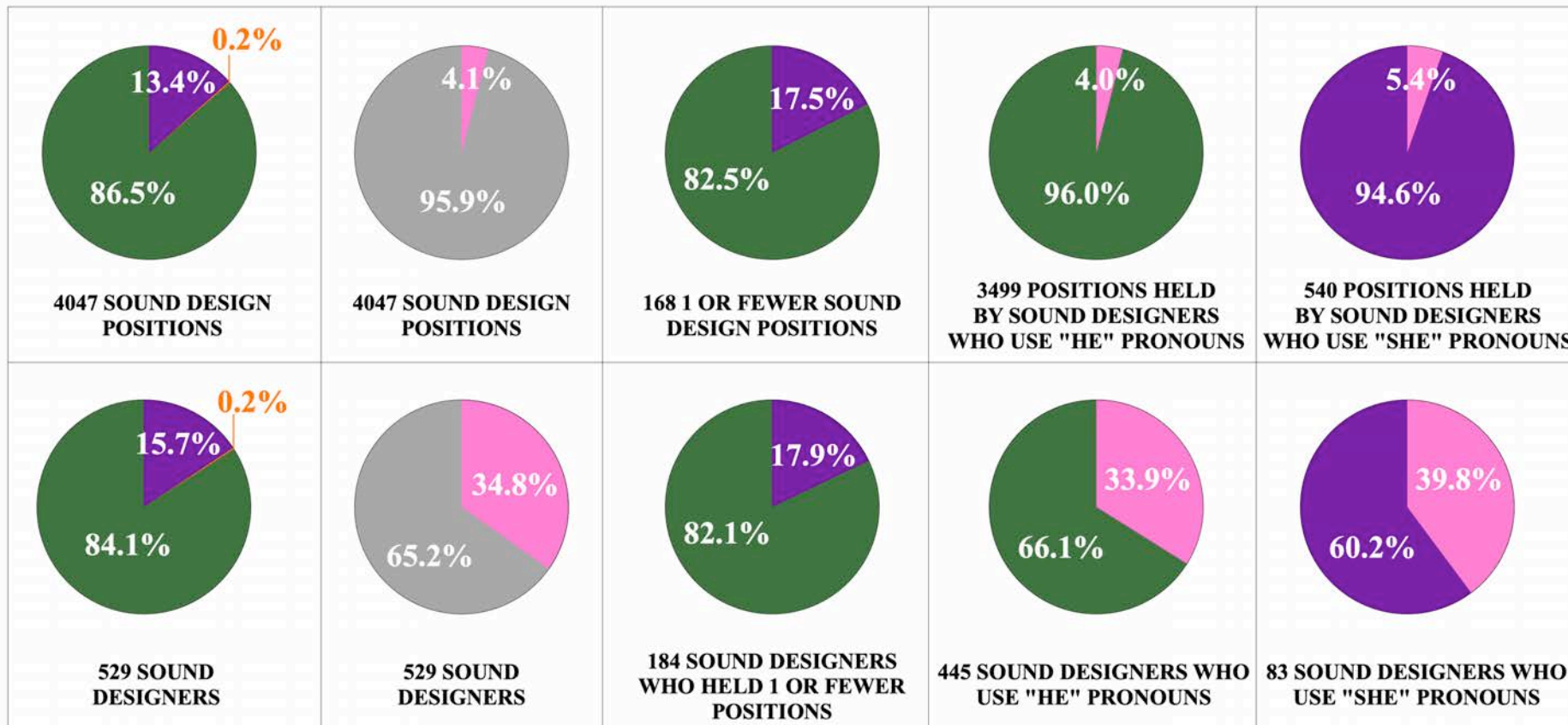
(Number of sound designers who use "x/y" pronouns  
who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of all sound designers) x 100  
= percentage of all sound designers who use "x/y" pronouns  
who designed between eighty-eight to fewer than one hundred four shows total

## WHO DESIGNS SOUND IN LORT THEATRES BY PRONOUN: 1 OR FEWER POSITIONS

% OVER ALL  
8 SEASONS

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
- MORE THAN 1 POSITION
- 1 OR FEWER POSITIONS



## Narrative

Of the 4047 sound design positions available, 86.5 percent were filled by designers who use "he" pronouns, 13.4 percent were filled by designers who use "she" pronouns, and 0.2 percent were filled by designers who use "they" pronouns. Of the 4047 sound design positions, 4.1% were held by sound designers who designed one or fewer productions during the eight seasons studied. Of those 168 positions, 82.5 percent were held by designers who use "he" pronouns and 17.5 percent by designers who use "she" pronouns. Of the 3499 sound design positions held by designers who use "he" pronouns, 4.0 percent were held by sound designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 540 sound design positions held by designers who use "she" pronouns, 5.4 percent were held by sound designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

Of the 529 sound designers, 84.1 percent were designers who use "he" pronouns, 15.7 percent were designers who use "she" pronouns, and 0.2 percent were designers who use "they" pronouns. Of the 529 sound designers, 34.8 percent were sound designers who designed one or fewer productions during the eight seasons studied. Of the 184 one or fewer positions scenic designers, 82.1 percent were designers who use "he" pronouns, and 17.9 percent were designers who use "she" pronouns. Of the 445 sound designers who use "he" pronouns, 33.9 percent were sound designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 83 sound designers who use "she" pronouns, 39.8 percent were sound designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

## My Notes

This new chart came from wanting to know how many sound designers designed one or fewer shows in the eight seasons studied. This reflects both those sound designers who designed one show or fewer in the last season studied, 2019-20, and those who designed one show or fewer in the previous seven seasons studied.

The number of positions held by sound designers who designed one show or fewer in all eight seasons studied by seasons ranged from 10.5 (2015-16) to 32.66 (2019-20) sound design positions, with the average being 21.0 sound design positions. Even with the 2019-20 season having the highest number of positions (32.66) held by sound designers who designed one show or fewer, there were still 133.15 positions held by sound designers who designed one show or fewer in the previous seven seasons studied.

Although the percentage of sound design positions held by sound designers who designed one show or fewer in the eight seasons studied is relatively low (4.1 percent or 168 out of 4047 sound design positions total), the percentage of sound designers who designed one show or fewer is more than a third of the total, 34.8 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres sound designers work at, 34.8 percent or 184 out of 529 sound designers getting only one opportunity at a LORT sound design feels devastatingly high. 39.8 percent (or thirty-three) sound designers who use "she" pronouns designed one show or fewer of the 83 sound designers who use "she" pronouns total designing in LORT over the eight seasons studied.

### How-to Equation(s)

(Number of sound design positions held by sound designers who use "x/y" pronouns)  
divided by (number of sound design positions total) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns

(Number of sound designers who use "x/y" pronouns)  
divided by (number of sound designers total) x 100  
= percentage of all sound designers who use "x/y" pronouns

(Number of sound design positions held by sound designers who designed one show or fewer)  
divided by (number of sound design positions total) x 100  
= percentage of all sound design positions held by sound designers who designed one show or fewer

(Number of sound designers who designed one show or fewer)  
divided by (number of sound designers total) x 100  
= percentage of total sound designers who designed one show or fewer

(Number of sound design positions held by sound designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of sound design positions held by sound designers who designed one show or fewer) x 100  
= percentage of all sound design positions held by sound designers who use "x/y" pronouns who designed one show or fewer

(Number of sound designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of sound designers who designed one show or fewer) x 100  
= percentage of all sound designers who use "x/y" pronouns who designed one show or fewer

(Number of sound design positions held by sound designers who use "he" pronouns who designed one show or fewer)  
divided by (number of sound design positions held by sound designers who use "he" pronouns) x 100  
= percentage of all sound design positions held by sound designers who use "he" pronouns who designed one show or fewer

(Number of sound designers who use "he" pronouns who designed one show or fewer)  
divided by (number of sound designers who use "he" pronouns) x 100  
= percentage of total sound designers who use "he" pronouns who designed one show or fewer

(Number of sound design positions held by sound designers who use "she" pronouns who designed one show or fewer)  
divided by (number of positions held by sound designers who use "she" pronouns) x 100  
= percentage of all sound design positions held by sound designers who use "she" pronouns who designed one show or fewer

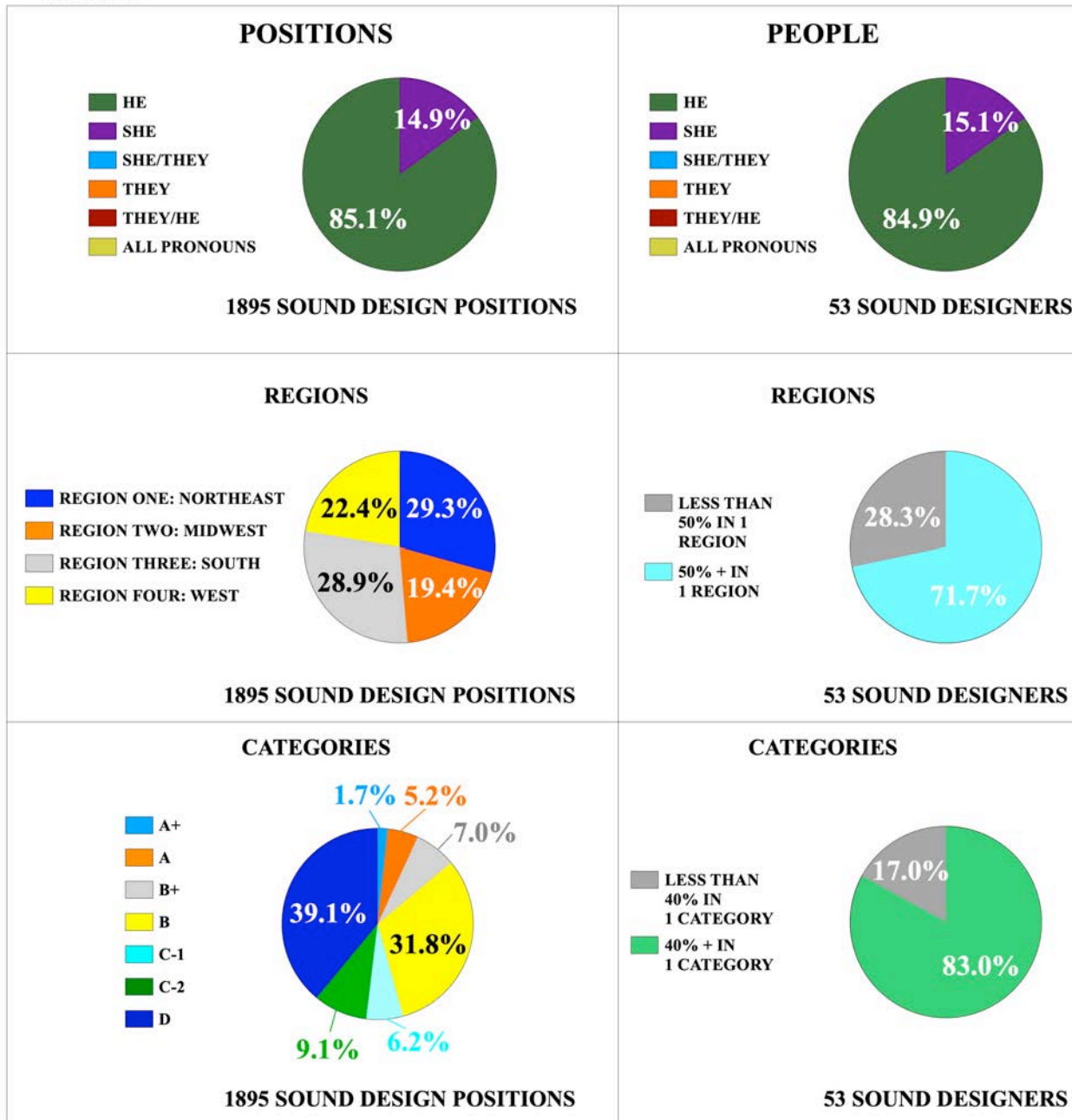
(Number of sound designers who use "she" pronouns who designed one show or fewer)  
divided by (number of sound designers who use "she" pronouns) x 100  
= percentage of all sound designers who use "she" pronouns who designed one show or fewer



% OVER ALL  
8 SEASONS

**WHO DESIGNS SOUND IN LORT THEATRES BY PRONOUN:  
10.0% MOST PROLIFIC SOUND DESIGNERS**

12-13 - 19-20



## Narrative

Of the 1895 sound design positions held by the most prolific 10.0% sound designers, 85.1 percent were held by designers who use "he" pronouns, and 14.9 percent were held by designers who use "she" pronouns. Of the fifty-three most prolific 10.0% sound designers, 84.9 percent were designers who use "he" pronouns, and 15.1 percent were designers who use "she" pronouns.

Of the 1895 sound design positions held by the most prolific 10.0% sound designers, 29.3 percent were in region one: Northeast. 19.4 percent were in region two: Midwest, and 28.9 percent were in region three: South. 22.4 percent were in region four: West.

Of the fifty-three most prolific 10.0% sound designers, 71.7 percent had 50 percent or more of their total productions in one region alone. 28.3 percent had less than 50 percent of their total productions in any one region.

Of the 1895 sound design positions held by the most prolific 10.0% sound designers, 1.7 percent were in the A+ category. 5.2 percent were in the A category. 7.0 percent were in the B+ category, and 31.8 percent in the B category. 6.2 percent were in the C-1 category, and 9.1 percent in the C-2 category. 39.1 percent were in the D category.

Of the fifty-three most prolific 10.0% sound designers, 83.0 percent had 40 percent or more of their total productions in one category alone. 17.0 percent had less than 40 percent of their total productions in any one category.

## My Notes

This new set of charts comes from the questions "who designs the most in LORT?" and "where does the roughly ten percent most prolific design?" Even though positions are divided, but never individuals, this chart looks at the most prolific 10.0 percent of sound designers, who designed between 22 and 90 productions over the eight seasons. I wanted to see if the myth that the most prolific designers must mostly be designing in region one: Northeast (because it includes New York City) was true numbers-wise. Granted region one: Northeast at the highest (29.3 percent), but the range of percentages among the regions is only 9.9 percentage points. The range of percentages among the categories is 37.4 percentage points.

## How-to Equation(s)

(Number of sound design positions held by most prolific 10.0% of sound designers who use "x/y" pronouns)  
divided by (number of sound design positions held by most prolific 10.0% of sound designers)  
= percentage of sound design positions held by most prolific 10.0% of sound designers who use "x/y" pronouns

(Number of most prolific 10.0% of sound designers who use "x/y" pronouns)  
divided by (number of most prolific 10.0% of sound designers)  
= percentage of most prolific 10.0% of sound designers who use "x/y" pronouns

(Number of sound design positions held by most prolific 10.0% of sound designers in a specific region)  
divided by (number of sound design positions held by most prolific 10.0% of sound designers)  
= percentage of sound design positions held by most prolific 10.0% of sound designers in a specific region

(Number of most prolific 10.0% of sound designers who designed 50% and over of their total productions in a specific region)  
divided by (number of most prolific 10.0% of sound designers)  
= percentage of most prolific 10.0% of sound designers who designed 50% and over of their total productions in a specific region

(Number of most prolific 10.0% of sound designers who designed under 50% of their total productions in a specific region)  
divided by (number of most prolific 10.0% of sound designers)  
= percentage of most prolific 10.0% of sound designers who designed under 50% of their total productions in a specific region

(Number of sound design positions held by most prolific 10.0% of sound designers in a specific category)  
divided by (number of sound design positions held by most prolific 10.0% of sound designers)  
= percentage of sound design positions held by most prolific 10.0% of sound designers in a specific category

(Number of most prolific 10.0% of sound designers who designed 40% and over of their total productions in a specific category)  
divided by (number of most prolific 10.0% of sound designers)  
= percentage of most prolific 10.0% of sound designers  
who designed 40% and over of their total productions in a specific category

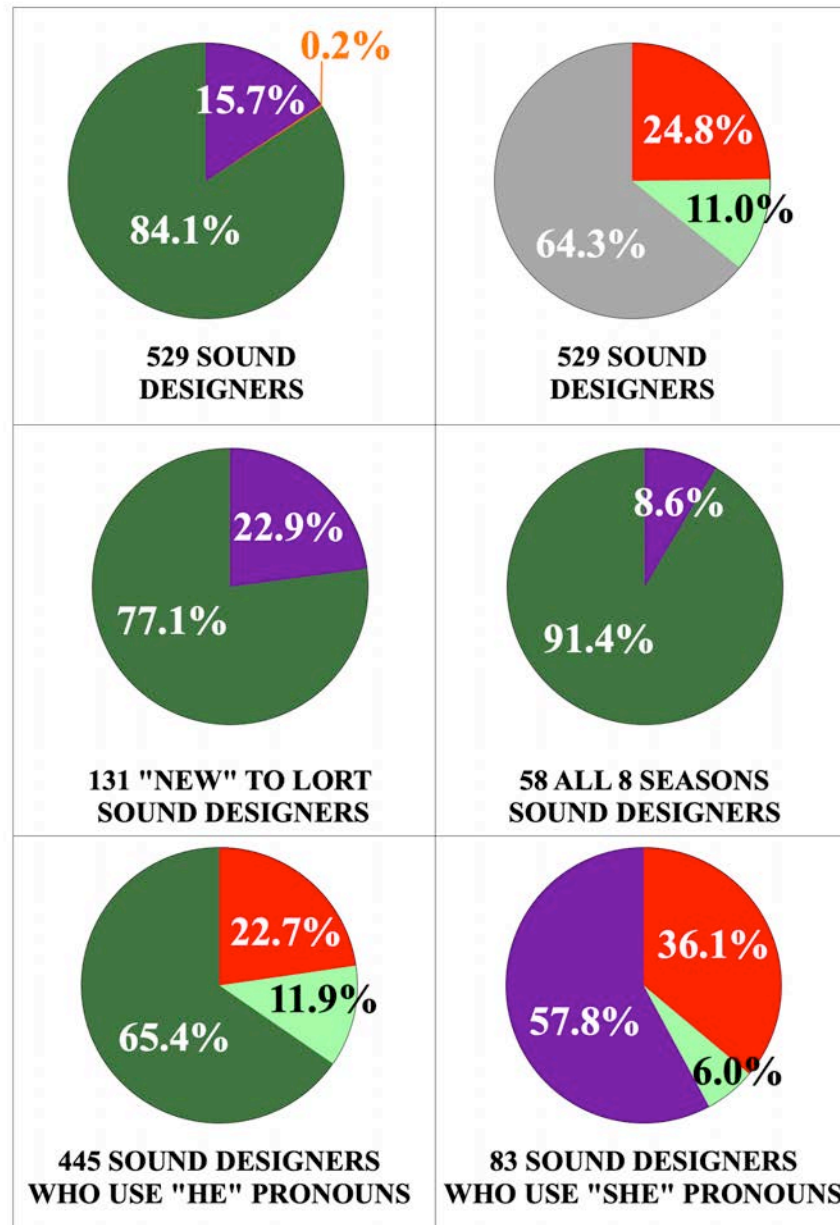
(Number of most prolific 10.0% of sound designers who designed under 40% of their total productions in a specific category)  
divided by (number of most prolific 10.0% of sound designers)  
= percentage of most prolific 10.0% of sound designers who designed under 40% of their total productions in a specific category

## WHO DESIGNS SOUND IN LORT THEATRES BY PRONOUN: "NEW" TO LORT AND ALL 8 SEASONS

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
  
- NEITHER "NEW"  
TO LORT OR  
ALL 8 SEASONS
- "NEW" TO LORT
- ALL 8 SEASONS

"NEW" TO LORT  
IN THIS CASE IS  
DEFINED AS A DESIGNER  
WHO DID NOT DESIGN  
IN THE FIRST  
FIVE SEASONS STUDIED,  
BUT DID DESIGN  
IN THE LAST  
THREE SEASONS.  
WHILE THESE DESIGNERS  
MAY BE NEW TO LORT,  
THEY MAY ALSO HAVE HAD  
A FIVE SEASON ABSENCE,  
THUS THE  
QUOTATION MARKS.  
ALL 8 SEASONS IS DEFINED  
AS A DESIGNER  
WHO HAS DESIGNED  
IN ALL 8 SEASONS STUDIED.



## Narrative

Of the 529 sound designers, 84.1 percent were designers who use “he” pronouns, 15.7 percent were designers who use “she” pronouns, and 0.2 percent were designers who use “they” pronouns. Of the 529 sound designers, 131 sound designers or 24.8% percent were sound designers who were “new” to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 529 sound designers, fifty-eight sound designers or 11.0% percent were sound designers who designed in all eight seasons studied.

Of the 131 “new” to LORT sound designers, 101 designers or 77.1 percent were designers who use “he” pronouns and thirty designers or 22.9 percent were designers who use “she” pronouns. Of the fifty-eight all eight seasons sound designers, fifty-three designers or 91.4 percent were designers who use “he” pronouns and five designers or 8.6 percent were designers who use “she” pronouns.

Of the 445 sound designers who use “he” pronouns, 101 designers or 22.7 percent were “new” to LORT sound designers who use “he” pronouns. Of the 445 sound designers who use “he” pronouns, fifty-eight designers or 11.9 percent were all eight seasons sound designers who use “he” pronouns. Of the eighty-three sound designers who use “she” pronouns, thirty designers or 36.1 percent were “new” to LORT sound designers who use “she” pronouns. Of the eighty-three sound designers who use “she” pronouns, five designers or 6.0 percent were all eight seasons sound designers who use “she” pronouns.

## My Notes

This set of new charts (“New” to LORT and All Eight Seasons) came from another combination of questions: “who is beginning their journey as a LORT sound designer?” and “who gets to continue to be a LORT sound designer over time?” The percentages and raw numbers are included in the narrative for clarity and transparency.

Over the eight seasons studied, only 7.5 sound design positions were held by sound designers who didn’t use solo “he” or solo “she” pronouns. However, this does not necessarily mean that these sound designers only held 7.5 sound design positions over the eight seasons studied. The pie charts for sound designers using “they” pronouns are not included here to prevent possibly misleading information about sound designers using “they” pronouns being inexperienced. For full transparency, no sound designer using “they” pronouns designed in all eight seasons studied or was “new” to LORT.

Even though the percentage of sound designers who use “he” pronouns and are “new” to LORT is 13.4 percentage points lower than the percentage of sound designers who use “she” pronouns and are “new” to LORT, the raw number of who’s “new” to LORT is 101 sound designers who use “he” pronouns, seventy-one more sound designers than the thirty sound designers who use “she” pronouns. Even though the percentage of sound designers who use “she” pronouns and designed in all eight seasons studied is only 5.9 percentage points lower than the percentage of sound designers who use “he” pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is five sound designers who use “she” pronouns, forty-eight fewer sound designers than the fifty-three sound designers who use “he” pronouns.

### How-to Equation(s)

(Number of sound designers who use "x/y" pronouns)  
divided by (number of sound designers total) x 100  
= percentage of total sound designers who use "x/y" pronouns

(Number of sound designers who were "new" to LORT)  
divided by (number of sound designers total) x 100  
= percentage of sound designers who were "new" to LORT

(Number of sound designers designed in all eight seasons studied)  
divided by (number of sound designers total) x 100  
= percentage of sound designers designed in all eight seasons studied

(Number of sound designers total)  
minus ((number of sound designers who were "new" to LORT)  
+ (number of sound designers who designed in all eight seasons studied))  
divided by (number of sound designers total) x 100  
= percentage of sound designers who were neither "new" to LORT nor designed in all eight seasons

(Number of sound designers who use "x/y" pronouns who were "new" to LORT)  
divided by (number of sound designers who were "new" to LORT) x 100  
= percentage of sound designers who use "x/y" pronouns who were "new" to LORT

(Number of sound designers who use "x/y" pronouns who designed in all eight seasons studied)  
divided by (number of sound designers who designed in all eight seasons studied) x 100  
= percentage of sound designers who use "x/y" pronouns who designed in all eight seasons studied

(Number of sound designers who use "he" pronouns who were "new" to LORT)  
divided by (number of sound designers who use "he" pronouns total) x 100  
= percentage of sound designers who use "he" pronouns who were "new" to LORT

(Number of sound designers who use "he" pronouns who designed in all eight seasons studied)  
divided by (number of sound designers who use "he" pronouns total) x 100  
= percentage of sound designers who use "he" pronouns who designed in all eight seasons studied



(Number of sound designers who use "he" pronouns total)  
minus ((number of sound designers who use "he" pronouns who were "new" to LORT)  
+ (number of sound designers who use "he" pronouns who designed in all eight seasons studied))  
divided by (number of sound designers who use "he" pronouns total) x 100  
= percentage of sound designers who use "he" pronouns who were neither "new" to LORT nor designed in all 8 seasons

(Number of sound designers who use "she" pronouns who were "new" to LORT)  
divided by (number of sound designers who use "she" pronouns total) x 100  
= percentage of sound designers who use "she" pronouns who were "new" to LORT

(Number of sound designers who use "she" pronouns who designed in all eight seasons studied)  
divided by (number of sound designers who use "she" pronouns total) x 100  
= percentage of sound designers who use "she" pronouns who designed in all eight seasons studied

(Number of sound designers who use "she" pronouns total)  
minus ((number of sound designers who use "she" pronouns who were "new" to LORT)  
+ (number of sound designers who use "she" pronouns who designed in all eight seasons studied))  
divided by (number of sound designers who use "she" pronouns total) x 100  
= percentage of sound designers who use "she" pronouns neither "new" to LORT nor designed in all eight seasons

## Chapter Thirteen My Notes

### **Comparing Who Designs Sound in LORT Theatres by Pronoun: 10.0% Most Prolific Sound Designers and Who Designs Sound in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the fifty-eight sound designers who designed sound in all eight seasons, 55.2 percent were also in the 10.0 percent most prolific sound designers, and 44.8 percent were not. Of the fifty-three sound designers who were the 10.0 most prolific sound designers, 60.4 percent were also sound designers who designed sound in all eight seasons, and 39.6 percent were not.

### **Comparing Who Designs Sound in LORT Theatres by Pronoun: One or Fewer Positions and Who Designs Sound in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the 132 sound designers who designed one or fewer LORT productions total in the 2012-13 through 2019-20 seasons, 61.4 percent were also "new" to LORT, meaning they did not design sound in the first five seasons studied but did during the last three seasons studied, and 38.6 percent were not "new" to LORT. Of the 184 sound designers who were "new" to LORT, 44.0 percent designed one or fewer LORT productions, and 56.0 percent designed more than one LORT production.

## Chapter Thirteen Eight Takeaways

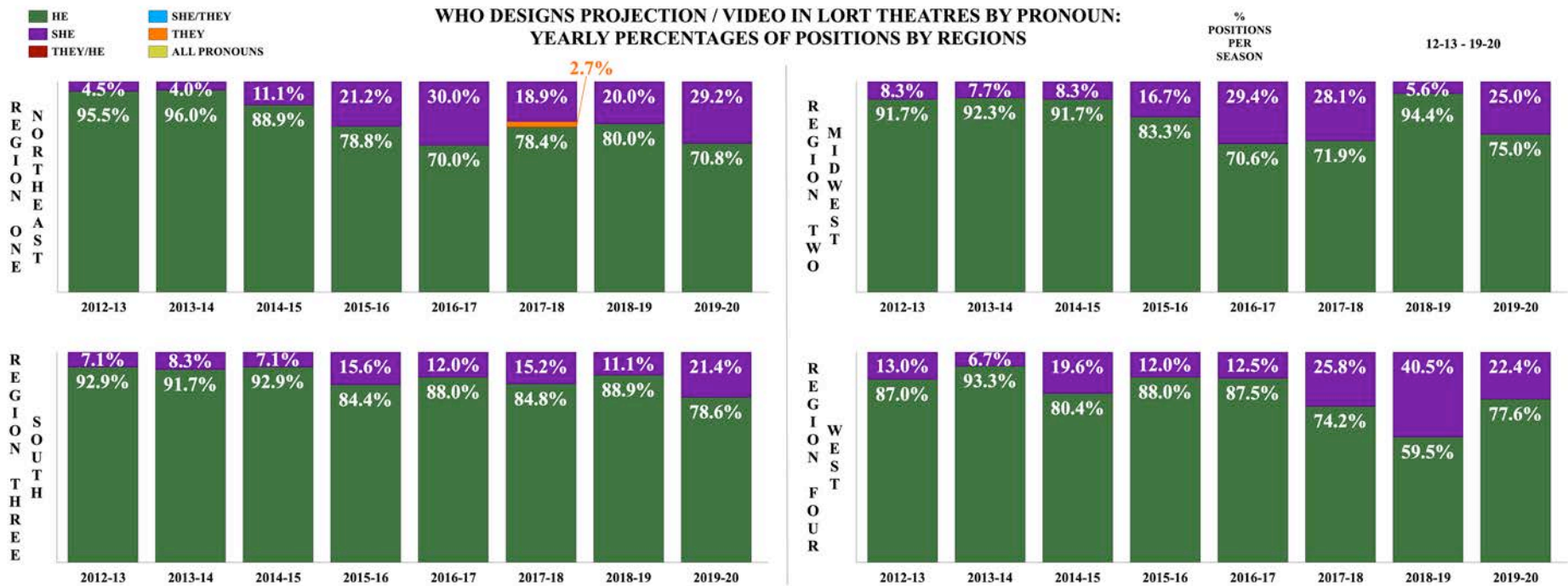
- Over the eight seasons studied, sound designers who use "he" pronouns filling sound design positions decreased 20.5 percentage points in region one: Northeast, decreased 17.1 percentage points in region two: Midwest, decreased 5.8 percentage points in region three: South, and decreased 9.7 percentage points in region four: West. Over the eight seasons studied, designers who use "she" pronouns filling sound design positions increased 19.8 percentage points in region one: Northeast, increased 17.1 percentage points in region two: Midwest, increased 5.4 percentage points in region three: South, and increased 9.7 percentage points in region four: West.

- In region one: Northeast, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons until the 2019-20 season. In region two: Midwest, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons until the 2019-20 season. In region three: South, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons. In region four: West, the number of sound designers who use "she" pronouns was less than quarter that of sound designers who use "he" pronouns in all seasons until the 2018-19 season.

- Over the eight seasons studied, sound designers who use "he" pronouns filling sound design positions decreased 3.2 percentage points in the A+ category, and decreased 16.9 percentage points in the D category. Over the eight seasons studied, sound designers who use "she" pronouns filling sound design positions increased 3.2 percentage points in the A+ category, and increased 15.8 percentage points in the D category.

- The number of sound designers who use “she” pronouns was less than a quarter of that of sound designers who use “he” pronouns in all seasons in all categories, with the exception of the A (2019-20), C-2 (2018-19, 2019-20), and D (2016-17, 2019-20) categories.
- The 5.7 percent of sound designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 22.5 percent of all shows with sound design positions. The 2.9 percent of sound designers who designed forty and fewer than one hundred four shows in the eight seasons studied designed 19.8 percent of all shows with sound design positions.
- Although the percentage of sound design positions held by sound designers who designed one show or fewer in the eight seasons studied is relatively low (4.1 percent or 168 out of 4047 sound design positions total), the percentage of sound designers who designed one show or fewer is more than a third of the total, 34.8 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres sound designers work at, 34.8 percent or 184 out of 529 sound designers getting only one opportunity at a LORT sound design feels devastatingly high. 39.8 percent (or thirty-three) sound designers who use “she” pronouns designed one show or fewer of the 83 sound designers who use “she” pronouns total designing in LORT over the eight seasons studied.
- Of the 1895 sound design positions held by the most prolific 10.0% sound designers, 85.1 percent were held by designers who use “he” pronouns, and 14.9 percent were held by designers who use “she” pronouns. Of the fifty-three most prolific 10.0% sound designers, 84.9 percent were designers who use “he” pronouns, and 15.1 percent were designers who use “she” pronouns.
- Even though the percentage of sound designers who use “he” pronouns and are “new” to LORT is 13.4 percentage points lower than the percentage of sound designers who use “she” pronouns and are “new” to LORT, the raw number of who’s “new” to LORT is 101 sound designers who use “he” pronouns, seventy-one more sound designers than the thirty sound designers who use “she” pronouns. Even though the percentage of sound designers who use “she” pronouns and designed in all eight seasons studied is only 5.9 percentage points lower than the percentage of sound designers who use “he” pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is five sound designers who use “she” pronouns, forty-eight fewer sound designers than the fifty-three sound designers who use “he” pronouns.

# Chapter Fourteen: Projection / Video Design in Detail



## Narrative

In region one: Northeast, from 2012-13 to 2019-20, designers who use “he” pronouns went from 95.5 percent to 96.0 percent to 88.9 percent to 78.8 percent to 70.0 percent to 78.4 percent to 80.0 percent to 70.8 percent of all projection/video design positions filled each season. Designers who use “she” pronouns went from 4.5 percent to 4.0 percent to 11.1 percent to 21.2 percent to 30.0 percent to 18.9 percent to 20.0 percent to 29.2 percent of all projection/video design positions filled each season. Designers who use “they” pronouns filled 2.7 percent of projection/video design positions in the 2017-18 season. Over the eight seasons studied, designers who use “he” pronouns filling projection/video design positions decreased 24.7 percentage points, and designers who use “she” pronouns filling projection/video design positions increased 24.7 percentage points.

In region two: Midwest, from 2012-13 to 2019-20, designers who use “he” pronouns went from 91.7 percent to 92.3 percent to 91.7 percent to 83.3 percent to 70.6 percent to 71.9 percent to 94.4 percent to 75.0 percent of all projection/video design positions filled each season. Designers who use “she” pronouns went from 8.3 percent to 7.7 percent to 8.3 percent to 16.7 percent to 29.4 percent to 28.1 percent to 5.6 percent to 25.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use “he” pronouns filling projection/video design positions decreased 16.7 percentage points, and designers who use “she” pronouns filling projection/video design positions increased 16.7 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 92.9 percent to 91.7 percent to 92.9 percent to 84.4 percent to 88.0 percent to 84.8 percent to 88.9 percent to 78.6 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 7.1 percent to 8.3 percent to 7.1 percent to 15.6 percent to 12.0 percent to 15.2 percent to 11.1 percent to 21.4 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 14.3 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 14.3 percentage points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 87.0 percent to 93.3 percent to 80.4 percent to 88.0 percent to 87.5 percent to 74.2 percent to 59.5 percent to 77.6 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 13.0 percent to 6.7 percent to 19.6 percent to 12.0 percent to 12.5 percent to 25.8 percent to 40.5 percent to 22.4 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 9.4 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 9.4 percentage points.

### My Notes

This chart, begun in 2018, is a remix of the yearly percentages of positions per region, to examine projection/video design among all the regions.

Over the eight seasons studied, projection/video designers who use "he" pronouns filling projection/video design positions decreased 24.7 percentage points in region one: Northeast, decreased 16.7 percentage points in region two: Midwest, decreased 14.3 percentage points in region three: South, and decreased 9.4 percentage points in region four: West. The range of decrease of projection/video designers who use "he" pronouns filling projection/video design positions in percentage points among all four regions is 15.3 percentage points.

Over the eight seasons studied, designers who use "she" pronouns filling projection/video design positions increased 24.7 percentage points in region one: Northeast, increased 16.7 percentage points in region two: Midwest, increased 14.3 percentage points in region three: South, and increased 9.4 percentage points in region four: West. The range of increase of projection/video designers who use "she" pronouns filling projection/video design positions in percentage points among all four regions is 15.3 percentage points.

### How-to Equation(s)

(Number of positions held by projection/video designers who use "x/y" pronouns, in a specific region, in a specific season)  
 divided by (number of projection/video design positions total, in a specific region, in a specific season) x 100  
 = percentage of all projection/video design positions held by projection/video designers who use "x/y" pronouns,  
 in a specific region, in a specific season

## WHO DESIGNS IN LORT THEATRES BY PRONOUN: PROJECTIONS / VIDEO DESIGN POSITIONS BY REGIONS

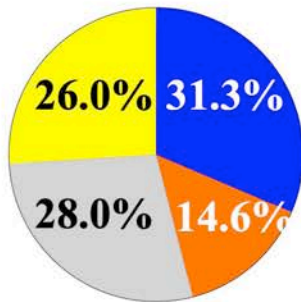
12-13 - 19-20

% POSITIONS OVER ALL 8 SEASONS

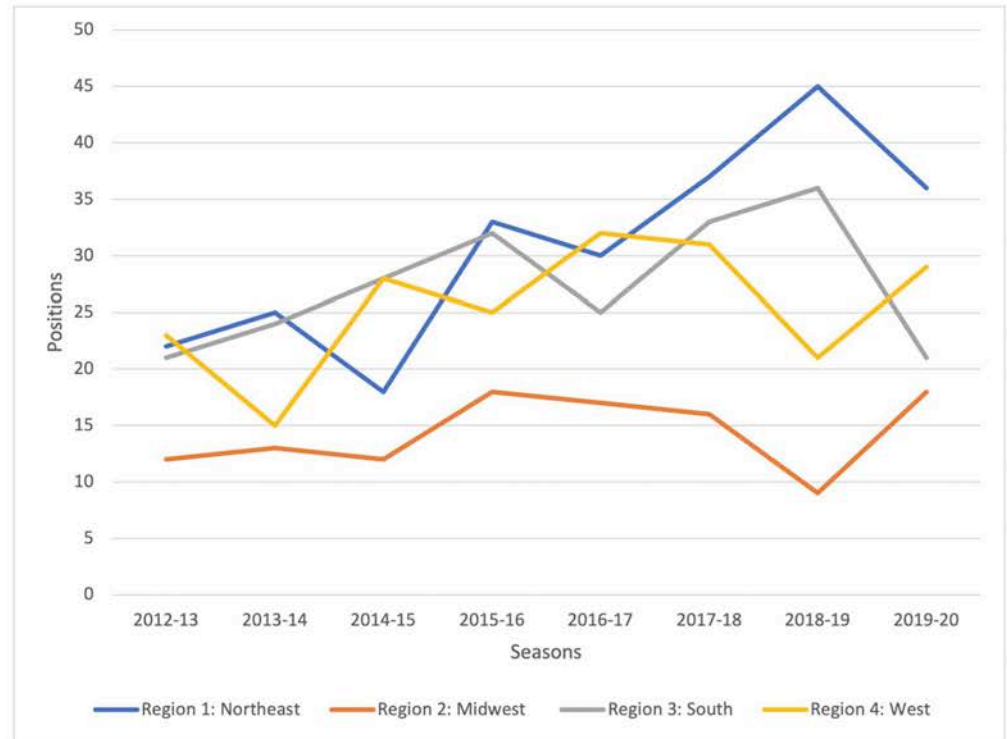
- REGION ONE: NORTHEAST
- REGION TWO: MIDWEST
- REGION THREE: SOUTH
- REGION FOUR: WEST

YEARLY PROJECTION / VIDEO DESIGN POSITIONS BY REGIONS

PROJECTION / VIDEO DESIGN POSITIONS



785 TOTAL PROJECTION / VIDEO DESIGN POSITIONS





## **Narrative**

Of the 785 projection/video design positions available during the eight seasons studied, 31.3 percent were in region one: Northeast, 14.6 percent were in region two: Midwest, 28.0 percent were in region three: South, and 26.0 percent were in region four: West.

In region one: Northeast, from 2012-13 to 2019-20, the number of projection/video design positions went from twenty-two to twenty-five to eighteen to thirty-three to thirty to thirty-seven to forty-five to thirty-six. In region two: Midwest, from 2012-13 to 2019-20, the number of projection/video design positions went from twelve to thirteen to twelve to eighteen to seventeen to sixteen to nine to eighteen. In region three: South, from 2012-13 to 2019-20, the number of projection/video design positions went from twenty-one to twenty-four to twenty-eight to thirty-two to twenty-five to thirty-three to thirty-six to twenty-one. In region four: West, from 2012-13 to 2019-20, the number of projection/video design positions went from twenty-three to fifteen to twenty-eight to twenty-five to thirty-two to thirty-one to twenty-one to twenty-nine.

## **My Notes**

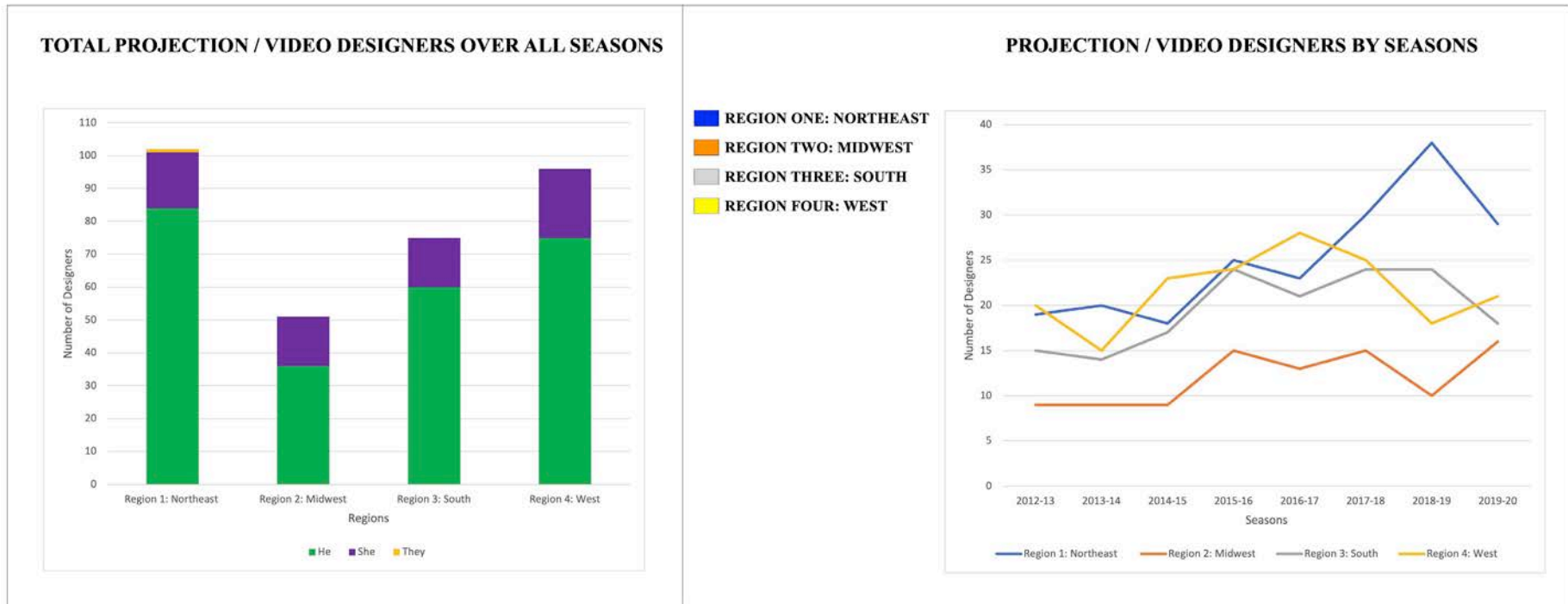
This new chart came from wanting to know how many projection/video design positions happened in each region, and if that number changed over time. Remember that the number of projection/video design positions is less than 20 percent of any other design discipline.

All region percentages of projection/video design positions are within 2.8 percentage points of the percentages of productions per region. Looking at the yearly numbers, the number of projection/video design positions in any one region in any one season ranged from nine to forty-five projection/video design positions.

## **How-to Equation(s)**

(Number of projection/video design positions in a specific region)  
divided by (number of projection/video design positions total) x 100  
= percentage of projection/video design positions in a specific region

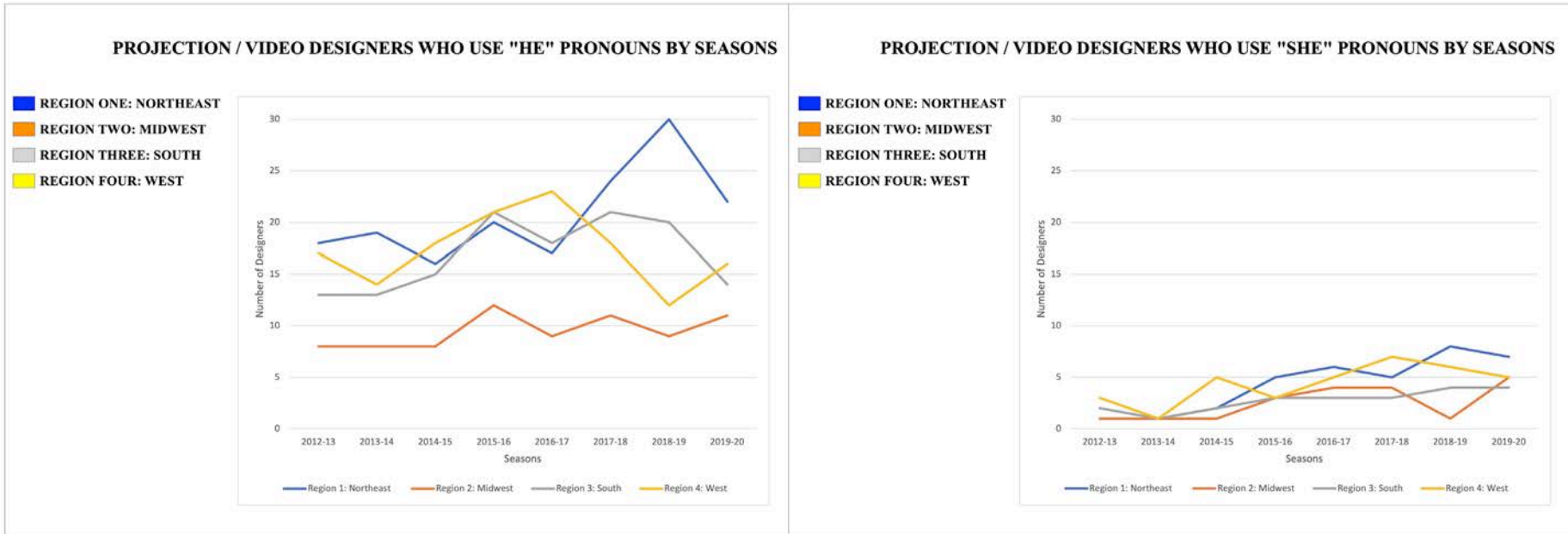
For the yearly projection/video design positions by regions, there are no how-to equations for this chart, as these are all raw numbers.



**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 223 projection/video designers, many of whom worked in multiple regions. Over the eight seasons studied, 102 projection/video designers worked in region one: Northeast, made up of eighty-four designers who use “he” pronouns, seventeen designers who use “she” pronouns, and one designer who uses “they” pronouns. Fifty-one projection/video designers worked in region two: Midwest over the eight seasons studied, made up of thirty-six designers who use “he” pronouns and fifteen designers who use “she” pronouns. Over the eight seasons studied, seventy-five projection/video designers worked region three: South, made up of sixty designers who use “he” pronouns and fifteen designers who use “she” pronouns. Ninety-six projection/video designers worked in region four: West over the eight seasons studied, made up of seventy-five designers who use “he” pronouns and twenty-one designers who use “she” pronouns.

In region one: Northeast, from 2012-13 to 2019-20, the number of projection/video designers went from nineteen to twenty to eighteen to twenty-five to twenty-three to thirty to thirty-eight to twenty-nine. In region two: Midwest, from 2012-13 to 2019-20, the number of projection/video designers went from nine to nine to nine to fifteen to thirteen to fifteen to ten to sixteen. In region



three: South, from 2012-13 to 2019-20, the number of projection/video designers went from fifteen to fourteen to seventeen to twenty-four to twenty-one to twenty-four to twenty-four to eighteen. In region four: West, from 2012-13 to 2019-20, the number of projection/video designers went from twenty to fifteen to twenty-three to twenty-four to twenty-eight to twenty-five to eighteen to twenty-one.

In region one: Northeast, from 2012-13 to 2019-20, the number of projection/video designers who use "he" pronouns went from eighteen to nineteen to sixteen to twenty to seventeen to twenty-four to thirty to twenty-two. In region two: Midwest, from 2012-13 to 2019-20, the number of projection/video designers who use "he" pronouns went from eight to eight to eight to twelve to nine to eleven to nine to eleven. In region three: South, from 2012-13 to 2019-20, the number of projection/video designers who use "he" pronouns went from thirteen to thirteen to fifteen to twenty-one to eighteen to twenty-one to twenty to fourteen. In region four: West, from 2012-13 to 2019-20, the number of projection/video designers who use "he" pronouns went from seventeen to fourteen to eighteen to twenty-one to twenty-three to eighteen to twelve to sixteen.

In region one: Northeast, from 2012-13 to 2019-20, the number of projection/video designers who use "she" pronouns went from one to one to two to five to six to five to eight to seven to seventeen. In region two: Midwest, from 2012-13 to 2019-20, the number of projection/video designers who use "she" pronouns went from one to one to one to three to four to four to one to five. In

region three: South, from 2012-13 to 2019-20, the number of projection/video designers who use "she" pronouns went from two to one to two to three to three to three to four to four. In region four: West, from 2012-13 to 2019-20, the number of projection/video designers who use "she" pronouns went from three to one to five to three to five to seven to six to five.

In region one: Northeast, in the 2017-18 season, there was one projection/video designer who uses "they" pronouns.

### **My Notes**

This new chart came from wanting to know how many individual projection/video designers worked in each region, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a region. Also note that many projection/video designers design in multiple regions, and are counted once in each region they worked. Remember that the number of projection/video design positions is less than 20 percent of any other design discipline. I purposely kept the Y axis the same between projection/video designers who use "he" pronouns and projection/video designers who use "she" pronouns to make them easy to compare to each other.

In region one: Northeast, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons, except the 2015-16 and 2016-17 seasons, and after that until the 2019-20 season. In region two: Midwest, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons, except the 2015-16 and 2016-17 seasons, and after that until the 2019-20 season. In region three: South, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons in all seasons until the 2019-20 season. In region four: West, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons, except the 2014-15 season, and after that until the 2017-18 season. Region four: West is the only region to have the number of projection/video designers who use "she" pronouns be half that of projection/video designers who use "he" pronouns in one season, the 2018-19 season.

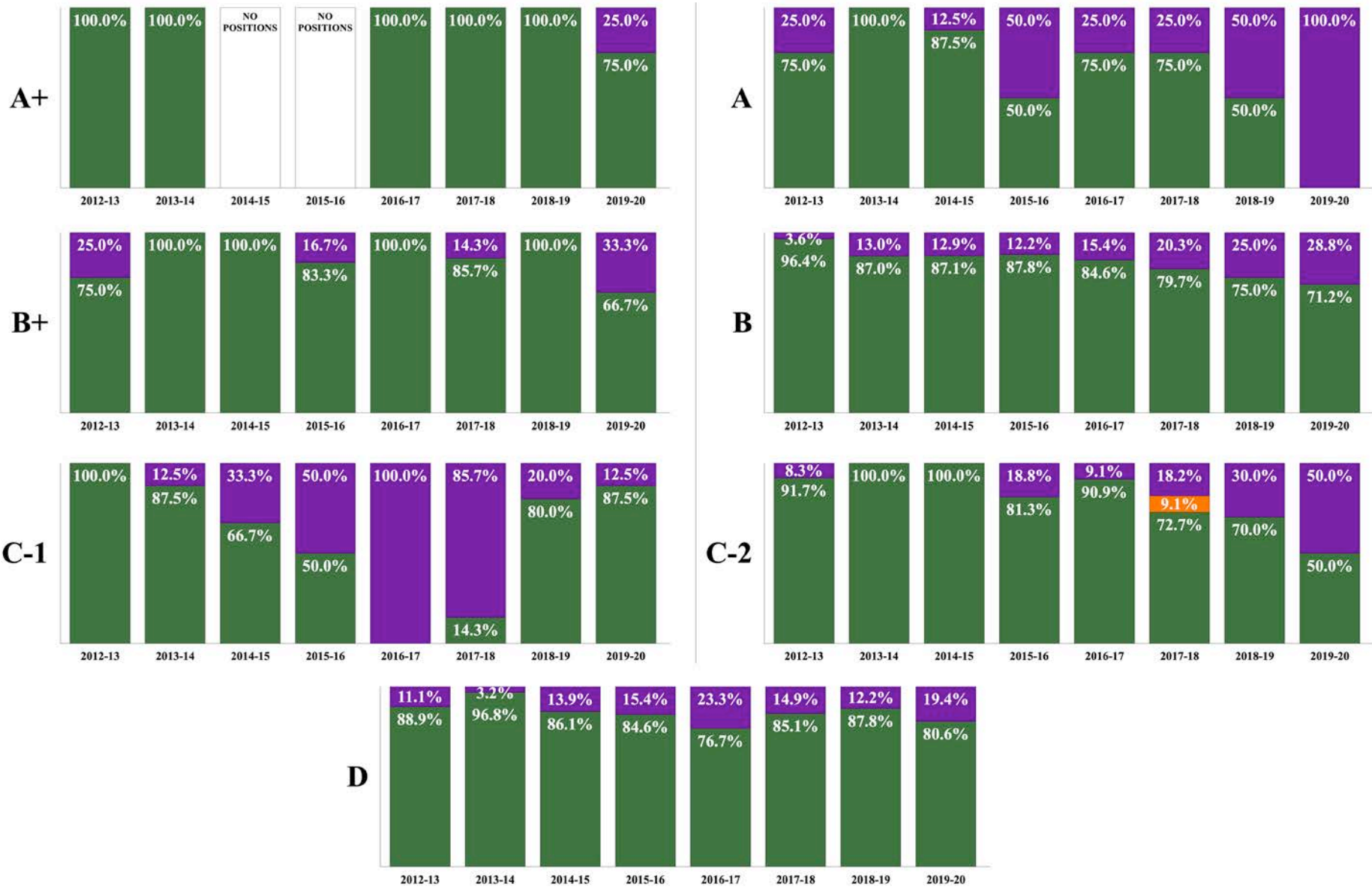
The number of projection/video designers who use "he" pronouns consistently reached double digits in all seasons in all regions, except in region two: Midwest, where it only reached double digits in the 2015-16, 2017-18, and 2019-20 seasons. The number of projection/video designers who use "she" pronouns never reached double digits in any one season in any one region.

There are no how-to equations for this chart, as these are all raw numbers.

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

HE SHE/THEY THEY/HE SHE SHE THEY ALL PRONOUNS

% POSITIONS PER SEASON 12-13 - 19-20



## Narrative

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 100.0 percent to 100.0 percent to no positions for two seasons to 100.0 percent to 100.0 percent to 100.0 percent to 25.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 0.0 percent to 0.0 percent to no positions for two seasons to 0.0 percent to 0.0 percent to 0.0 percent to 25.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 25.0 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 25.0 percentage points. (Note: In all eight seasons, there were only fifteen projection/video design positions.)

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns went from 75.0 percent to 100.0 percent to 87.5 percent to 50.0 percent to 75.0 percent to 75.0 percent to 50.0 percent to 0.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 25.0 percent to 0.0 percent to 12.5 percent to 50.0 percent to 25.0 percent to 25.0 percent to 50.0 percent to 100.0 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 75.0 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 75.0 percentage points. (Note: In all eight seasons, there were only twenty-eight projection/video design positions.)

In the B+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 75.0 percent to 100.0 percent to 100.0 percent to 83.3 percent to 100.0 percent to 85.7 percent to 100.0 percent to 66.7 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 25.0 percent to 0.0 percent to 0.0 percent to 16.7 percent to 0.0 percent to 14.3 percent to 0.0 percent to 33.3 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 8.3 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 8.3 percentage points. (Note: In all eight seasons, there were only thirty-one projection/video design positions.)

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 96.4 percent to 87.0 percent to 87.1 percent to 87.8 percent to 84.6 percent to 79.7 percent to 75.0 percent to 71.2 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 3.6 percent to 13.0 percent to 12.9 percent to 12.2 percent to 15.4 percent to 20.3 percent to 25.0 percent to 28.8 percent of all projection/video positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 25.2 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 25.2 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 100.0 percent to 87.5 percent to 66.7 percent to 50.0 percent to 0.0 percent to 14.3 percent to 80.0 percent to 87.5 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 0.0 percent to 12.5 percent to 33.3 percent to 50.0 percent to 100.0 percent to 85.7 percent to 20.0 percent to 12.5 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 12.5 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 12.5 percentage points. (Note: In all eight seasons, there were only forty-five projection/video design positions.)



In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 91.7 percent to 100.0 percent to 100.0 percent to 81.3 percent to 90.9 percent to 72.7 percent to 70.0 percent to 50.0 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 8.3 percent to 0.0 percent to 0.0 percent to 18.8 percent to 9.1 percent to 18.2 percent to 30.0 percent to 50.0 percent of all projection/video design positions filled each season. Designers who use "they" pronouns filled 9.1 percent of projection/video design positions in 2017-18. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 41.7 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 41.7 percentage points. (Note: In all eight seasons, there were only eighty-eight projection/video design positions.)

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 88.9 percent to 96.8 percent to 86.1 percent to 84.6 percent to 76.7 percent to 85.1 percent to 87.8 percent to 80.6 percent of all projection/video design positions filled each season. Designers who use "she" pronouns went from 11.1 percent to 3.2 percent to 13.9 percent to 15.4 percent to 23.3 percent to 14.9 percent to 12.2 percent to 19.4 percent of all projection/video design positions filled each season. Over the eight seasons studied, designers who use "he" pronouns filling projection/video design positions decreased 8.3 percentage points, and designers who use "she" pronouns filling projection/video design positions increased 8.3 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per category, to examine projection/video design among all the categories.

Over the eight seasons studied, projection/video designers who use "he" pronouns filling projection/video design positions decreased 25.0 percentage points in the A+ category (only 15 positions over the eight seasons), decreased 100.0 percentage points in the A category (only 28 positions over the eight seasons), decreased 8.3 percent in the B+ category (only 31 positions over the eight seasons), decreased 25.2 percentage points in the B category, decreased 12.5 percentage points in the C-1 category (only 45 positions over the eight seasons), decreased 41.7 percentage points in the C-2 category (only 88 positions over the eight seasons), and decreased 8.3 percentage points in the D category. The range of decrease in percentages of projection/video designers who use "he" pronouns filling projection/video design positions in percentage points among all seven categories is 91.7 percentage points.

Over the eight seasons studied, projection/video designers who use "she" pronouns filling projection/video design positions decreased 25.0 percentage points in the A+ category (only 15 positions over the eight seasons), increased 100.0 percentage points in the A category (only 28 positions over the eight seasons), increased 8.3 percent in the B+ category (only 31 positions over the eight seasons), increased 25.2 percentage points in the B category, increased 12.5 percentage points in the C-1 category (only 45 positions over the eight seasons), increased 41.7 percentage points in the C-2 category (only 88 positions over the eight seasons), and increased 8.3 percentage points in the D category. The range of increase in percentages of projection/video designers who use "she" pronouns filling projection/video design positions in percentage points among all seven categories is 91.7 percentage points.

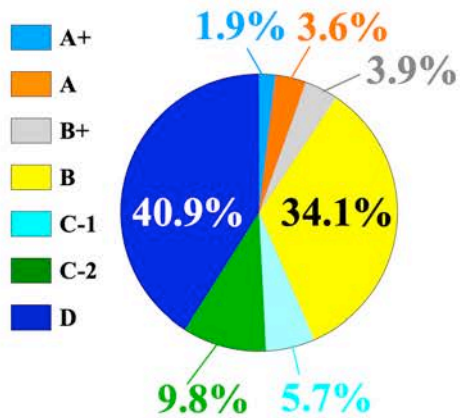
### **How-to Equation(s)**

Number of positions held by projection/video designers who use "x/y" pronouns, in a specific category, in a specific season)  
divided by (number of projection/video design positions total, in a specific category, in a specific season) x 100  
= percentage of all projection/video design positions held by projection/video designers who use "x/y" pronouns,  
in a specific category, in a specific season

**WHO DESIGNS IN LORT THEATRES BY PRONOUN:  
PROJECTION / VIDEO DESIGN POSITIONS BY CATEGORIES**

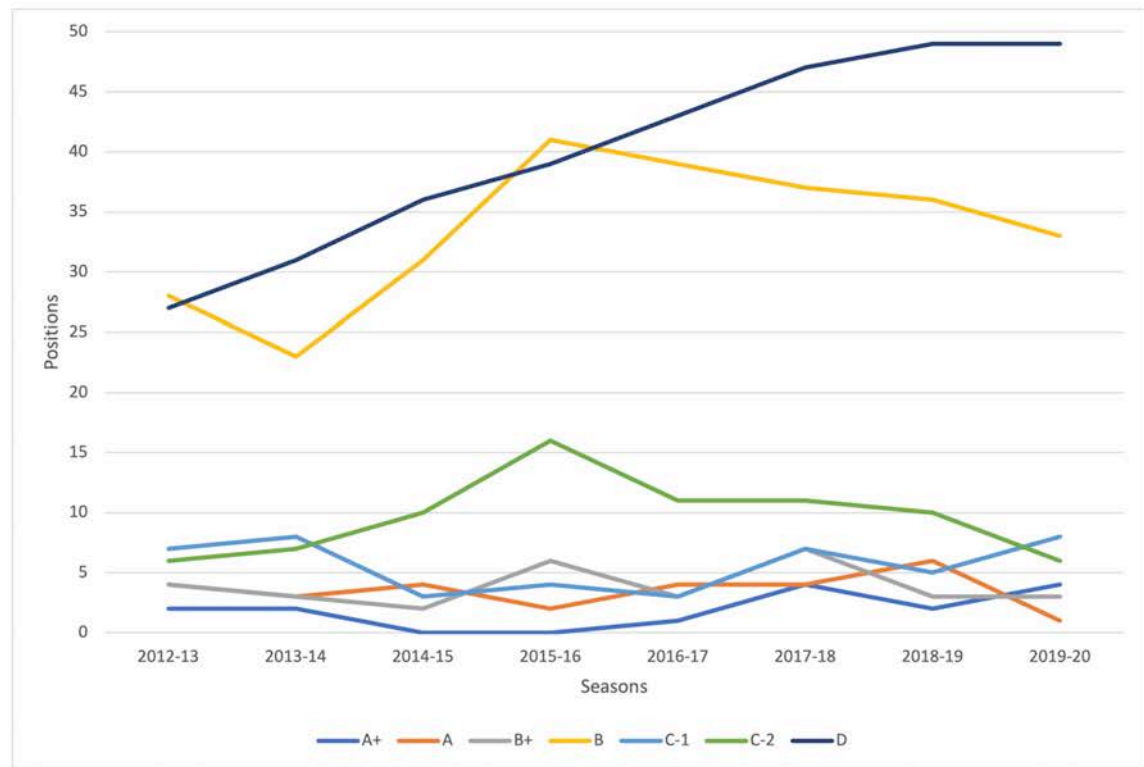
**% POSITIONS  
OVER ALL 8 SEASONS 12-13 - 19-20**

**PROJECTION / VIDEO DESIGN POSITIONS**



**785 TOTAL PROJECTION / VIDEO DESIGN POSITIONS**

**YEARLY PROJECTION / VIDEO DESIGN POSITIONS BY CATEGORIES**



## Narrative

Of the 785 projection/video design positions available during the eight seasons studied, 1.9 percent were in the A+ category, 3.6 percent were in the A category, 3.9 percent were in the B+ category, 34.1 percent were in the B category, 5.7 percent were in the C-1 category, 9.8 percent were in the C-2 category, and 40.9 percent were in the D category.

In the A+ category, from 2012-13 to 2019-20, the number of projection/video design positions went from two to two to zero to zero to one to four to two to four. In the A category, from 2012-13 to 2019-20, the number of projection/video design positions went from four to three to four to two to four to four to six to one. In the B+ category, from 2012-13 to 2019-20, the number of projection/video design positions went from four to three to two to six to three to seven to three to three. In the B category, from 2012-13 to 2019-20, the number of projection/video design positions went from twenty-eight to twenty-three to thirty-one to forty-one to thirty-nine to thirty-seven to thirty-six to thirty-three. In the C-1 category, from 2012-13 to 2019-20, the number of projection/video design positions went from seven to eight to three to four to three to seven to five to eight. In the C-2 category, from 2012-13 to 2019-20, the number of projection/video design positions went from six to seven to ten to sixteen to eleven to eleven to ten to six. In the D category, from 2012-13 to 2019-20, the number of projection/video design positions went from twenty-seven to thirty-one to thirty-six to thirty-nine to forty-three to forty-seven to forty-nine to forty-nine.

## My Notes

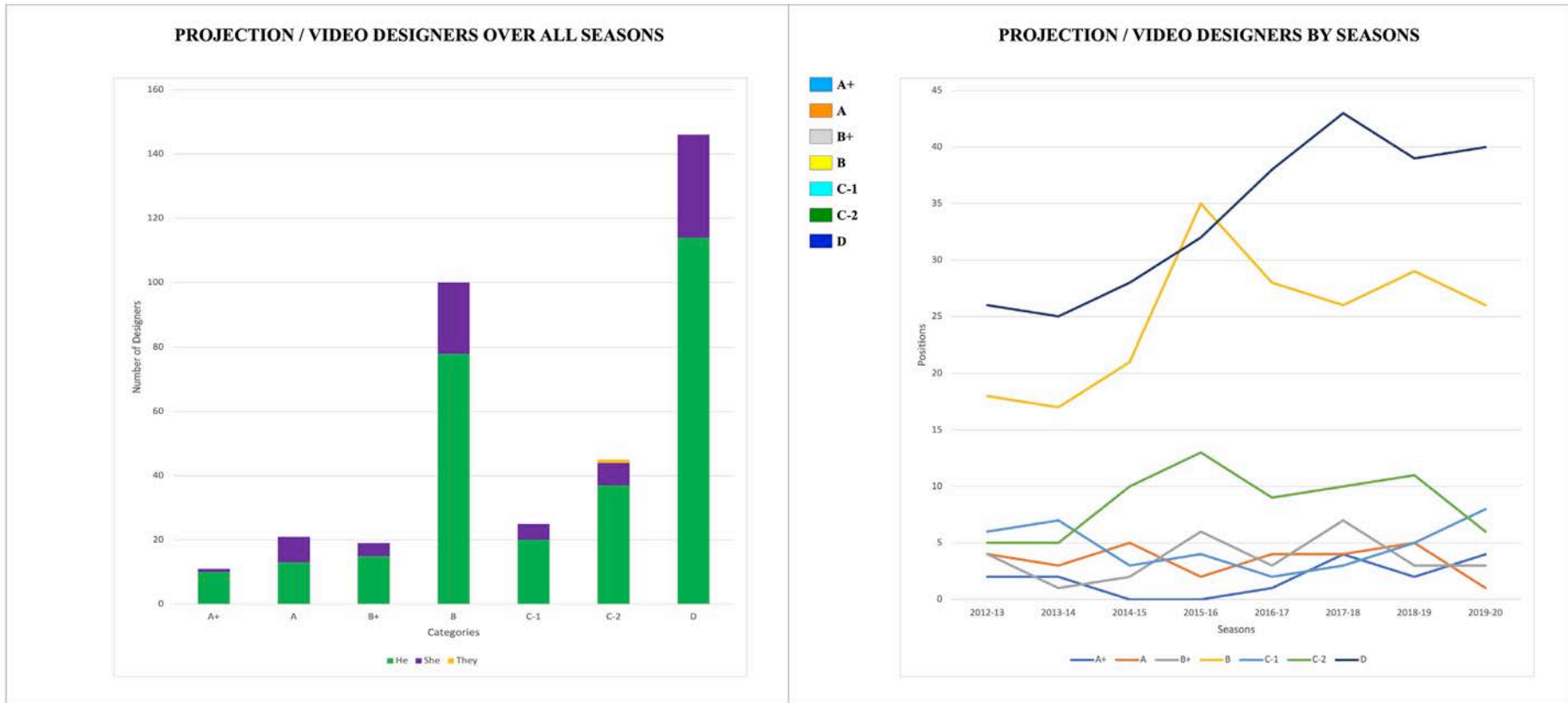
This new chart came from wanting to know how many projection/video design positions happened in each category, and if that number changed over time. Remember that the number of projection/video design positions is less than 20 percent of any other design discipline.

All category percentages of projection/video design positions are within 4.0 percentage points of the percentages of productions per category. Looking at the yearly numbers, only the two largest categories (B and D) ever went above twenty projection/video design positions in any one season. Continuing to look at the yearly numbers, the number of projection/video design positions in any one category in any one season ranged from zero to forty-nine projection/video design positions.

## How-to Equation(s)

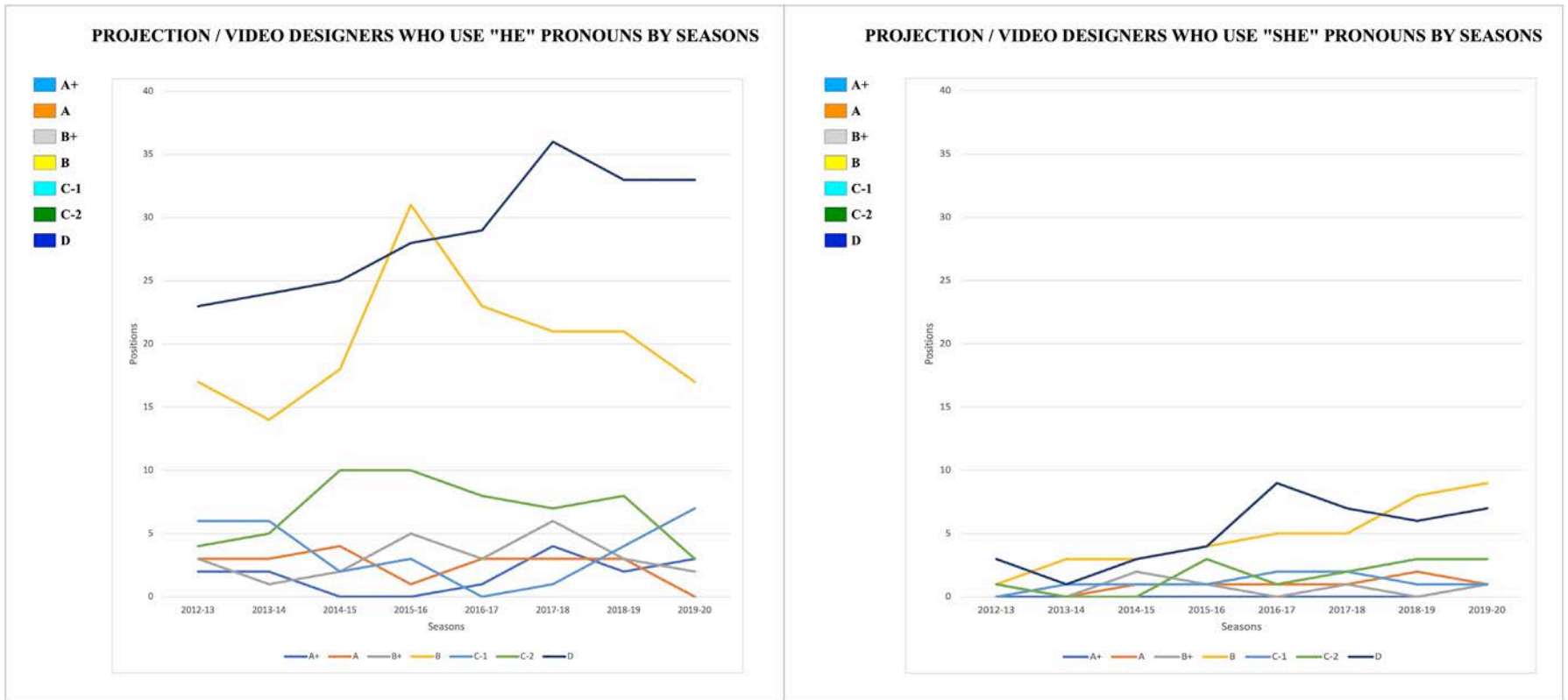
$$\begin{aligned} & \text{(Number of projection/video design positions in a specific category)} \\ & \text{divided by (number of projection/video design positions total) } \times 100 \\ & = \text{percentage of projection/video design positions in a specific category} \end{aligned}$$

For the yearly projection/video design positions by categories, there are no how-to equations for this chart, as these are all raw numbers.



**Narrative**

Over the 2012-13 through 2019-20 seasons, there were 223 projection/video designers, many of whom worked in multiple categories. Over the eight seasons studied, eleven projection/video designers worked in the A+ category, made up of ten designers who use "he" pronouns and one designer who uses "she" pronouns. Twenty-one projection/video designers worked in the A category over the eight seasons studied, made up of thirteen designers who use "he" pronouns and eight designers who use "she" pronouns. Over the eight seasons studied, nineteen projection/video designers worked in the B+ category, made up of fifteen designers who use "he" pronouns and four designers who use "she" pronouns. One hundred projection/video designers worked in the B category over the eight seasons studied, made up of seventy-eight designers who use "he" pronouns and twenty-two designers who use "she" pronouns. Over the eight seasons studied, twenty-five projection/video designers worked in the C-1 category, made up of twenty designers who use "he" pronouns and five designers who use "she" pronouns. Forty-five projection/video designers worked in the C-2 category over the



eight seasons studied, made up of thirty-seven designers who use "he" pronouns, seven designers who use "she" pronouns, and one designer who uses "they" pronouns. Over the eight seasons studied, 146 projection/video designers worked in the D category, made up of 114 designers who use "he" pronouns and thirty-two designers who use "she" pronouns.

In the A+ category, from 2012-13 to 2019-20, the number of projection/video designers went from two to two to none to none to one to four to two to four. The number of projection/video designers who use "he" pronouns went from two to two to none to none to one to four to two to three. The number of designers who use "she" pronouns went from zero to zero to none to none to zero to zero to zero to one.

In the A category, from 2012-13 to 2019-20, the number of projection/video designers went from four to three to five to two to four to four to five to one. The number of projection/video designers who use "he" pronouns went from three to three to four to one to three to three to zero. The number of projection/video designers who use "she" pronouns went from one to zero to one to one to one to one to two to one.



In the B+ category, from 2012-13 to 2019-20, the number of projection/video designers went from four to one to two to six to three to seven to three to three. The number of projection/video designers who use "he" pronouns went from three to one to two to five to three to six to three to two. The number of projection/video designers who use "she" pronouns went from one to zero to zero to one to zero to one to zero to one.

In the B category, from 2012-13 to 2019-20, the number of projection/video designers went from eighteen to seventeen to twenty-one to thirty-five to twenty-eight to twenty-six to twenty-nine to twenty-six. The number of projection/video designers who use "he" pronouns went from seventeen to fourteen to eighteen to thirty-one to twenty-three to twenty-one to twenty-one to seventeen. The number of projection/video designers who use "she" pronouns went from one to three to three to four to five to five to eight to nine.

In the C-1 category, from 2012-13 to 2019-20, the number of projection/video designers went from six to seven to three to four to two to three to five to eight. The number of projection/video designers who use "he" pronouns went from six to six to two to three to zero to one to four to seven. The number of projection/video designers who use "she" pronouns went from zero to one to one to one to two to two to one to one.

In the C-2 category, from 2012-13 to 2019-20, the number of projection/video designers went from five to five to ten to thirteen to nine to ten to eleven to six. The number of projection/video designers who use "he" pronouns went from four to five to ten to ten to eight to seven to eight to three. The number of projection/video designers who use "she" pronouns went from one to zero to zero to three to one to two to three to three. In the 2017-18 season, there was one designer who uses "they" pronouns.

In the D category, from 2012-13 to 2019-20, the number of projection/video designers went from twenty-six to twenty-five to twenty-eight to thirty-two to thirty-eight to forty-three to thirty-nine to forty. The number of projection/video designers who use "he" pronouns went from twenty-three to twenty-four to twenty-five to twenty-eight to twenty-nine to thirty-six to thirty-three to thirty-three. The number of projection/video designers who use "she" pronouns went from three to one to three to four to nine to seven to six to seven.

### **My Notes**

This new chart came from wanting to know how many individual projection/video designers worked in each category, and if that number changed over time. Note that these are not positions, these numbers are individual designers, whether they were hired once or five times in a category. Also note that many projection/video designers design in multiple categories, and are counted once in each category they worked. Remember that the number of projection/video design positions is less than 20 percent of any other design discipline. I purposely kept the Y axis the same between projection/video designers who use "he" pronouns and projection/video designers who use "she" pronouns to make them easy to compare to each other.

In the A+ category, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns until the 2019-20 season. In the A category, the number of projection/video designers who use "she" pronouns was at least a quarter that of projection/video designers who use "he" pronouns in all seasons, except the 2013-14 season, was two thirds that of projection/video designers who use "he" pronouns in the 2018-19 season, and was equal or higher in the 2015-16 and 2019-20 seasons.

In the B+ category, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns except in the 2012-13 (one-third that of projection/video designers who use "he"), 2014-15 (equal to that of projection/video designers who use "he"), and 2019-20 (half of that of projection/video designers who use "he") seasons. In the B category, the number of projection/video designers who use "she" pronouns was at less than a quarter that of projection/video designers who use "he" pronouns in all seasons, until the 2018-19 season, and was more than half of that of projection/video designers who use "he" pronouns in the 2019-20 season.

In the C-1 category, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns except in the 2015-16 and 2018-19 (one-quarter or more than that of projection/video designers who use "he"), 2014-15 (half of that of projection/video designers who use "he"), and 2019-20 (equal to that of projection/video designers who use "he") seasons. In the C-2 category, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns except in the 2012-13, 2015-16, 2017-18, and 2018-19 (one-quarter or more than that of projection/video designers who use "he"), and 2019-20 (equal to that of projection/video designers who use "he") seasons. In the D category, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns, except in the 2016-17 season.

The number of projection/video designers who use "he" pronouns reached double digits only in all seasons in the B and D categories, and in the 2014-15 and 2015-16 seasons in the C-2 category. The number of projection/video designers who use "she" pronouns never reached double digits in any one season in any one category.

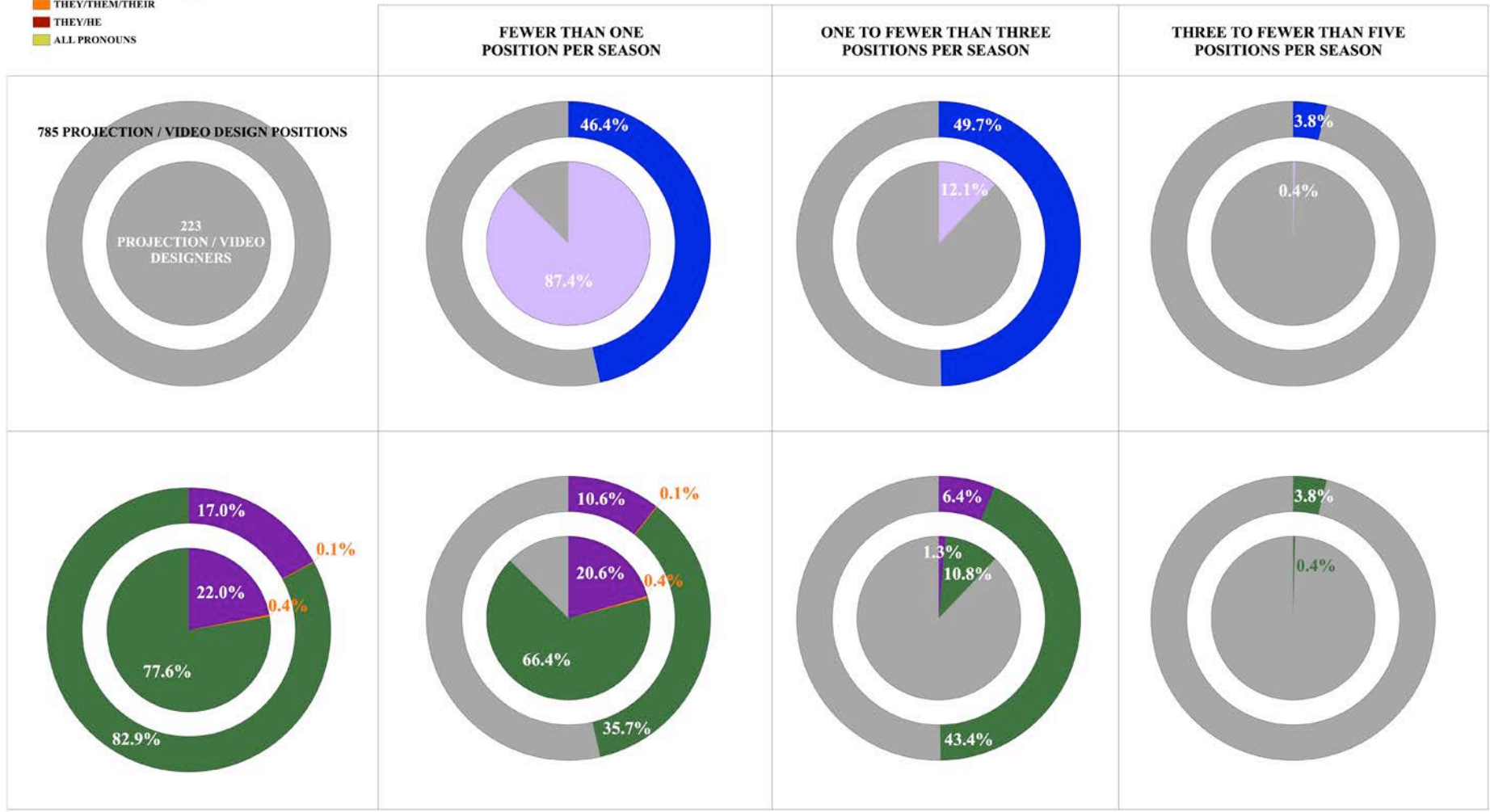
There are no how-to equations for this chart, as these are all raw numbers.

**RANGES OF ALL PROJECTION / VIDEO DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF PROJECTION / VIDEO DESIGNERS AND PROJECTION / VIDEO DESIGN POSITIONS**

% OVER ALL 8 SEASONS

12-13 - 19-20

- HE/HIM/HIS
- SHE/HER/HERS
- SHE/THEY
- THEY/THEM/THEIR
- THEY/HE
- ALL PRONOUNS
- PROJECTION / VIDEO DESIGNERS IN RANGE
- PROJECTION / VIDEO POSITIONS HELD BY PROJECTION / VIDEO DESIGNERS IN RANGE
- PROJECTION / VIDEO DESIGNERS NOT IN THE RANGE



## Narrative

The following statistics are based on the number of positions per projection/video designer over all eight seasons examined.

The 785 projection/video design positions available from 2012-13 through 2019-20 were held by 223 projection/video designers.

Of the 785 projection/video design positions over the eight seasons examined, 82.9 percent were filled by projection/video designers who use "he" pronouns, 17.0 percent were filled by projection/video designers who use "she" pronouns, and 0.1 percent by projection/video designers who use "they" pronouns. Of the 223 projection/video designers, 77.6 percent were projection/video designers who use "he" pronouns, 22.0 percent were projection/video designers who use "she" pronouns, and 0.4 percent were projection/video designers who use "they" pronouns.

Projection/video designers with an average of fewer than one position per season (fewer than eight projection/video design positions over the eight seasons) held 46.4 percent of all projection/video design positions and were 87.4 percent of all projection/video designers. Of that 46.4 percent of projection/video design positions, 35.7 percent were filled by projection/video designers who use "he" pronouns, 10.6 percent were filled by projection/video designers who use "she" pronouns, and 0.1 percent by projection/video designers who use "they" pronouns. Of the 87.4 percent of projection/video designers, 66.4 percent were projection/video designers who use "he" pronouns, 20.6 percent were projection/video designers who use "she" pronouns, and 0.4 percent were projection/video designers who use "they" pronouns.

Projection/video designers with an average of one to fewer than three positions per season (at least eight but fewer than twenty-four projection/video design positions over the eight seasons) held 49.7 percent of all projection/video design positions and were 12.1 percent of all projection/video designers. Of that 49.7 percent of projection/video design positions, 43.4 percent were filled by projection/video designers who use "he" pronouns, and 6.4 percent were filled by projection/video designers who use "she" pronouns. Of the 12.1 percent of projection/video designers, 10.8 percent were projection/video designers who use "he" pronouns and 1.3 percent were projection/video designers who use "she" pronouns.

Projection/video designers with an average of three to fewer than five positions per season (at least twenty-four but fewer than forty projection/video design positions over the eight seasons) held 3.8 percent of all projection/video design positions and were 0.4 percent of all projection/video designers. Of that 3.8 percent of projection/video design positions, 3.8 percent were filled by projection/video designers who use "he" pronouns. Of the 0.4 percent of projection/video designers, 0.4 percent were projection/video designers who use "he" pronouns.

## My Notes

This chart is another adaptation of the chart begun in 2016. Back then, I was trying to show the percentages of positions held by projection/video designers by how prolific they were. Over the years, these charts on prolificity / ranges have changed the most visually. I'm just hoping this new visual representation of ranges by projection/video design positions and projection/video designers will be clearer than previous versions.

The 87.4 percent of projection/video designers who designed fewer than eight shows in the eight seasons studied designed nearly half (46.4 percent) of all shows with projection/video design positions. The 12.1 percent of projection/video designers who designed between eight and fewer than twenty-four shows in the eight seasons studied also designed nearly half (49.7 percent) of all shows with projection/video design positions. The 0.4 percent of projection/video designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 3.8 percent of all shows with projection/video design positions.

### How-to Equation(s)

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns)  
 divided by (number of all projection/video design positions) x 100  
 = percentage of all projection/video design positions held by projection/video designers who use "x/y" pronouns

(Number of projection/video designers who use "x/y" pronouns)  
 divided by (number of all projection/video designers) x 100  
 = percentage of projection/video designers who use "x/y" pronouns

(Number of projection/video design positions held by projection/video designers who designed fewer than eight shows total)  
 divided by (number of all projection/video design positions) x 100  
 = percentage of projection/video designers who designed fewer than eight shows total

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns  
 who designed fewer than eight shows total)  
 divided by (number of all projection/video design positions) x 100  
 = percentage of all projection/video design positions held by projection/video designers who use "x/y" pronouns  
 who designed fewer than eight shows total

(Number of projection/video designers who designed fewer than eight shows total)  
 divided by (number of all projection/video designers) x 100  
 = percentage of all projection/video designers who designed fewer than eight shows total

(Number of projection/video designers who use "x/y" pronouns who designed fewer than eight shows total)  
 divided by (number of all projection/video designers) x 100  
 = percentage of all projection/video designers who use "x/y" pronouns who designed fewer than eight shows total

(Number of projection/video design positions held by projection/video designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all projection/video design positions) x 100  
= percentage of projection/video design positions held by projection/video designers who designed between eight and fewer than twenty-four shows total

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of all projection/video design positions) x 100  
= percentage of all projection/video design positions held by projection/video designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total

(Number of projection/video designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of all projection/video designers) x 100  
= percentage of all projection/video designers who designed between eight and fewer than twenty-four shows total

(Number of projection/video designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of all projection/video designers) x 100  
= percentage of all projection/video designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total

(Number of projection/video design positions held by projection/video designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of all projection/video design positions) x 100  
= percentage of projection/video design positions held by projection/video designers who designed between twenty-four and fewer than forty shows total

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of projection/video design positions total) x 100  
= percentage of all projection/video design positions held by projection/video designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total



(Number of projection/video designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of projection/video designers total) x 100  
= percentage of all projection/video designers who designed between twenty-four and fewer than forty shows total

(Number of projection/video designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total)  
divided by (number of projection/video designers total) x 100  
= percentage of all projection/video designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total

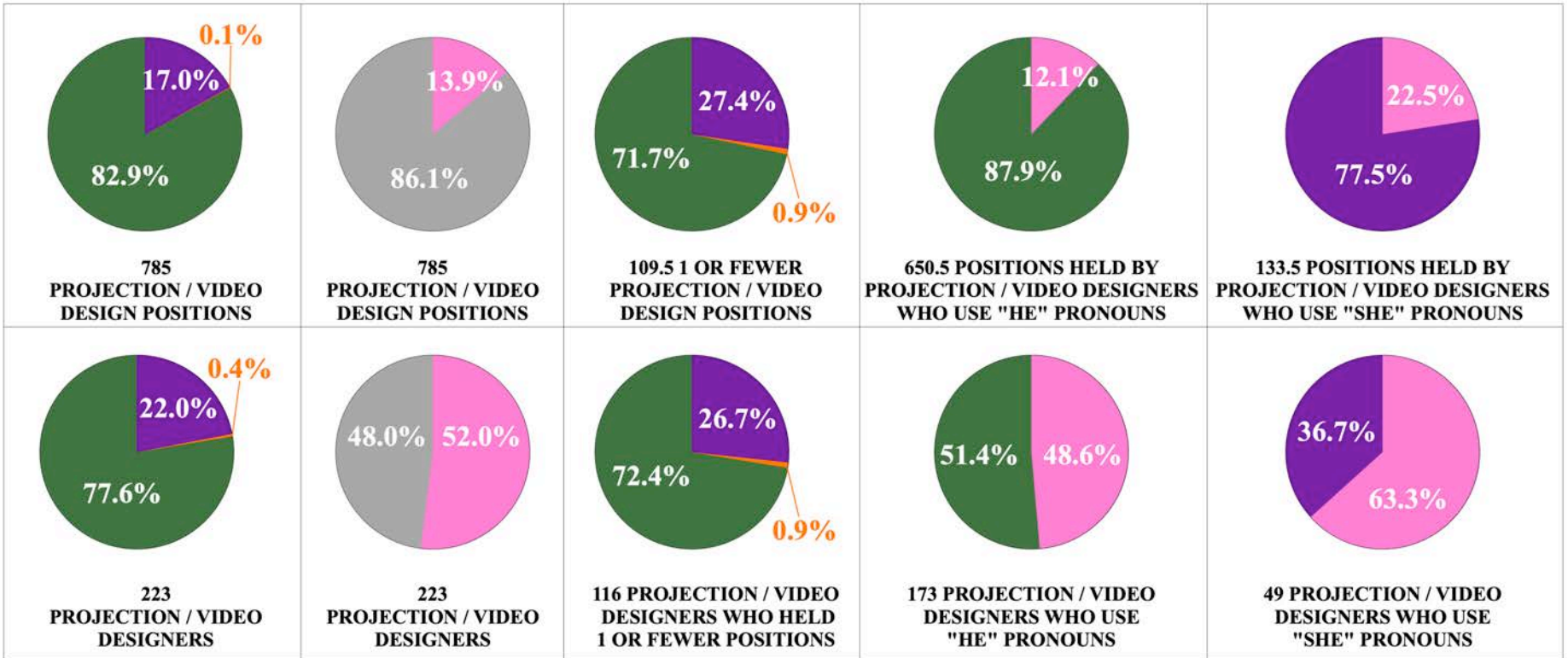
- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- MORE THAN 1 POSITION
- 1 OR FEWER POSITIONS

**WHO DESIGNS PROJECTION / VIDEO IN LORT THEATRES  
BY PRONOUN: 1 OR FEWER POSITIONS**

% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

Of the 785 projection/video design positions available, 82.9 percent were filled by designers who use "he" pronouns, 17.0 percent were filled by designers who use "she" pronouns, and 0.1 percent were filled by designers who use "they" pronouns. Of the 785 projection/video design positions, 13.9% were held by projection/video designers who designed one or fewer productions during the eight seasons studied. Of those 109.5 positions, 71.7 percent were held by designers who use "he" pronouns, 27.4 percent by designers who use "she" pronouns, and 0.9 percent by designers who use "they" pronouns. Of the 650.5 projection/video design positions held by designers who use "he" pronouns, 12.1 percent were held by projection/video designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 133.5 projection/video design positions held by designers who use "she" pronouns, 22.5 percent were held by projection/video designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

Of the 223 projection/video designers, 77.6 percent were designers who use "he" pronouns, 22.0 percent were designers who use "she" pronouns, and 0.4 percent were designers who use "they" pronouns. Of the 223 scenic designers, 52.0 percent were projection/video designers who designed one or fewer productions during the eight seasons studied. Of the 116 one or fewer positions projection/video designers. 72.4 percent were designers who use "he" pronouns, 26.7 percent were designers who use "she" pronouns, and 0.9 percent were designers who use "they" pronouns. Of the 173 projection/video designers who use "he" pronouns, 48.6 percent were projection/video designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the forty-nine projection/video designers who use "she" pronouns, 63.3 percent were projection/video designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

## My Notes

This new chart came from wanting to know how many projection/video designers designed one or fewer shows in the eight seasons studied. This reflects both those projection/video designers who designed one show or fewer in the last season studied, 2019-20, and those who designed one show or fewer in the previous seven seasons studied.

The number of positions held by projection/video designers who designed one show or fewer in all eight seasons studied by seasons ranged from 9.0 (2013-14) to 18.5 (2017-18) projection/video design positions, with the average being 13.7 projection/video design positions. With the 2019-20 season having 16 projection/video design positions held by projection/video designers who designed one show or fewer, there were 93.5 positions held by projection/video designers who designed one show or fewer in the previous seven seasons studied.

Although the percentage of projection/video design positions held by projection/video designers who designed one show or fewer in the eight seasons studied is 13.9 percent or 109.5 out of 785 projection/video design positions total, the percentage of projection/video designers who designed one show or fewer is more than a half of the total, 52.0 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres projection/video designers work at, 52.0 percent or 116 out of 223 projection/video designers getting only one opportunity at a LORT projection/video design feels devastatingly high. Thirty-one projection/video designers who use "she" pronouns designed one show or fewer of the forty-nine projection/video designers who use "she" pronouns total designing in LORT over the eight seasons studied.

## How-to Equation(s)

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns)  
divided by (number of projection/video design positions total) x 100  
= percentage of all projection/video design positions held by projection/video designers who use "x/y" pronouns

(Number of projection/video designers who use "x/y" pronouns)  
divided by (number of projection/video designers total) x 100  
= percentage of all projection/video designers who use "x/y" pronouns

(Number of projection/video design positions held by projection/video designers who designed one show or fewer)  
divided by (number of projection/video design positions total) x 100  
= percentage of all projection/video design positions held by projection/video designers who designed one show or fewer

(Number of projection/video designers who designed one show or fewer)  
divided by (number of projection/video designers total) x 100  
= percentage of all projection/video designers who designed one show or fewer

(Number of projection/video design positions held by projection/video designers who use "x/y" pronouns  
who designed one show or fewer)  
divided by (number of positions held by projection/video designers who designed one show or fewer) x 100  
= percentage of total projection/video design positions held by projection/video designers who use "x/y" pronouns  
who designed one show or fewer

(Number of projection/video designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of projection/video designers who designed one show or fewer) x 100  
= percentage of total projection/video designers who use "x/y" pronouns who designed one show or fewer

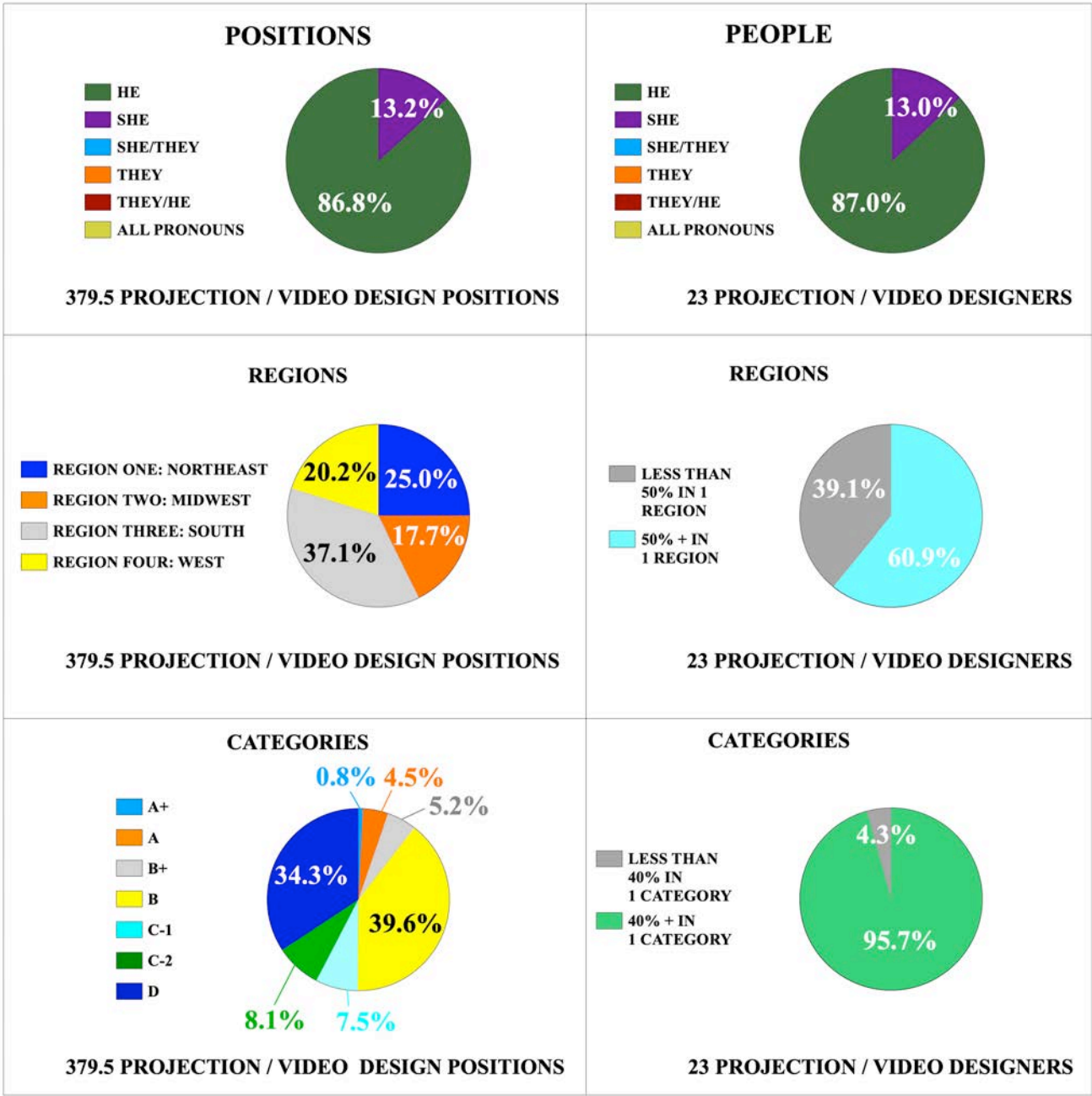
(Number of projection/video design positions held by projection/video designers who use "he" pronouns  
who designed one show or fewer)  
divided by (number of projection/video design positions held by projection/video designers who use "he" pronouns) x 100  
= percentage of all projection/video design positions held by projection/video designers who use "he" pronouns  
who designed one show or fewer

(Number of projection/video designers who use "he" pronouns who designed one show or fewer)  
divided by (number of projection/video designers who use "he" pronouns) x 100  
= percentage of total projection/video designers who use "he" pronouns who designed one show or fewer

(Number of projection/video design positions held by projection/video designers who use "she" pronouns  
who designed one show or fewer)  
divided by (number of positions held by projection/video designers who use "she" pronouns) x 100  
= percentage of all projection/video design positions held by projection/video designers who use "she" pronouns  
who designed one show or fewer

(Number of projection/video designers who use "she" pronouns who designed one show or fewer)  
divided by (number of projection/video designers who use "she" pronouns) x 100  
= percentage of total projection/video designers who use "she" pronouns who designed one show or fewer

**WHO DESIGNS PROJECTION / VIDEO IN LORT THEATRES BY PRONOUN:**  
 % OVER ALL 8 SEASONS **10.2% MOST PROLIFIC PROJECTION / VIDEO DESIGNERS** 12-13 - 19-20





## Narrative

Of the 379.5 projection/video design positions held by the most prolific 10.2% projection/video designers, 86.8 percent were held by designers who use "he" pronouns, and 13.2 percent were held by designers who use "she" pronouns. Of the twenty-three most prolific 10.2% projection/video designers, 87.0 percent were designers who use "he" pronouns, and 13.0 percent were designers who use "she" pronouns.

Of the 379.5 projection/video design positions held by the most prolific 10.2% projection/video designers, 25.0 percent were in region one: Northeast. 17.7 percent were in region two: Midwest, and 37.1 percent were in region three: South. 20.2 percent were in region four: West.

Of the twenty-three most prolific 10.2% projection/video designers, 60.9 percent had 50 percent or more of their total productions in one region alone. 39.1 percent had less than 50 percent of their total productions in any one region.

Of the 379.5 projection/video design positions held by the most prolific 10.2% projection/video designers, 0.8 percent were in the A+ category. 4.5 percent were in the A category. 5.2 percent were in the B+ category, and 39.6 percent in the B category. 7.5 percent were in the C-1 category, and 8.1 percent in the C-2 category. 34.3 percent were in the D category.

Of the twenty-three most prolific 10.2% projection/video designers, 95.7 percent had 40 percent or more of their total productions in one category alone. 4.3 percent had less than 40 percent of their total productions in any one category.

## My Notes

This new set of charts comes from the questions "who designs the most in LORT?" and "where does the roughly ten percent most prolific design?" Because positions are divided, but never individuals, this chart looks at the most prolific 10.2 percent of projection/video designers, who designed between 8.5 and 30 productions over the eight seasons. I wanted to see if the myth that the most prolific designers must mostly be designing in region one: Northeast (because it includes New York City) was true numbers-wise. Region three: South is at the highest (37.1 percent), and the range of percentages among the regions is 19.4 percentage points. The range of percentages among the categories is 36.3 percentage points.

## How-to Equation(s)

(Number of projection/video design positions held by most prolific 10.2% of projection/video designers who use "x/y" pronouns)  
divided by (number of projection/video design positions held by most prolific 10.2% of projection/video designers)  
= percentage of projection/video design positions held by most prolific 10.2% percent of projection/video designers  
who use "x/y" pronouns

(Number of most prolific 10.2% of projection/video designers who use "x/y" pronouns)  
divided by (number of most prolific 10.2% of projection/video designers)  
= percentage of most prolific 10.2% of projection/video designers who use "x/y" pronouns

(Number of projection/video design positions held by most prolific 10.2% of projection/video designers in a specific region)  
divided by (number of projection/video design positions held by most prolific 10.2% of projection/video designers)  
= percentage of projection/video design positions held by most prolific 10.2% of projection/video designers in a specific region

(Number of most prolific 10.2% of projection/video designers  
who designed 50% and over of their total productions in a specific region)  
divided by (number of most prolific 10.2% of projection/video designers)  
= percentage of most prolific 10.2% of projection/video designers  
who designed 50% and over of their total productions in a specific region

(Number of most prolific 10.2% of projection/video designers  
who designed under 50% of their total productions in a specific region)  
divided by (number of most prolific 10.2% of projection/video designers)  
= percentage of most prolific 10.2% of projection/video designers  
who designed under 50% of their total productions in a specific region

(Number of projection/video design positions held by most prolific 10.2% of projection/video designers in a specific category)  
divided by (number of projection/video design positions held by most prolific 10.2% of projection/video designers)  
= percentage of projection/video design positions held by most prolific 10.2% of projection/video designers in a specific category

(Number of most prolific 10.2% of projection/video designers  
who designed 40% and over of their total productions in a specific category)  
divided by (number of most prolific 10.2% of projection/video designers)  
= percentage of most prolific 10.2% of projection/video designers  
who designed 40% and over of their total productions in a specific category

(Number of most prolific 10.2% of projection/video designers  
who designed under 40% of their total productions in a specific category)  
divided by (number of most prolific 10.2% of projection/video designers)  
= percentage of most prolific 10.2% of projection/video designers  
who designed under 40% of their total productions in a specific category

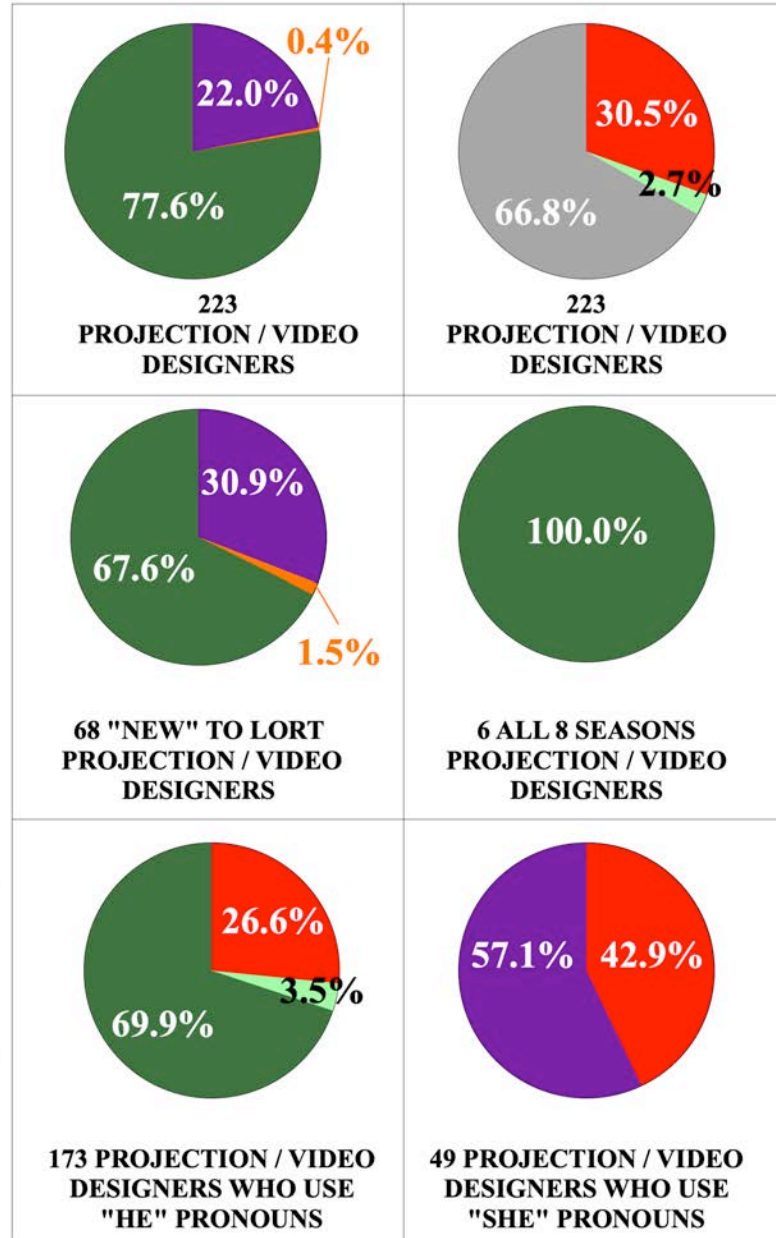
## WHO DESIGNS PROJECTION / VIDEO IN LORT THEATRES BY PRONOUN: "NEW" TO LORT AND ALL 8 SEASONS

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- NEITHER "NEW" TO LORT OR ALL 8 SEASONS
- "NEW" TO LORT
- ALL 8 SEASONS

"NEW" TO LORT IN THIS CASE IS DEFINED AS A DESIGNER WHO DID NOT DESIGN IN THE FIRST FIVE SEASONS STUDIED, BUT DID DESIGN IN THE LAST THREE SEASONS. WHILE THESE DESIGNERS MAY BE NEW TO LORT, THEY MAY ALSO HAVE HAD A FIVE SEASON ABSENCE, THUS THE QUOTATION MARKS. ALL 8 SEASONS IS DEFINED AS A DESIGNER WHO HAS DESIGNED IN ALL 8 SEASONS STUDIED.



## Narrative

Of the 223 projection/video designers, 77.6 percent were designers who use “he” pronouns, 22.0 percent were designers who use “she” pronouns, and 0.4 percent were designers who use “they” pronouns. Of the 223 projection/video designers, sixty-eight projection/video designers or 30.5% percent were projection/video designers who were “new” to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 223 projection/video designers, six projection/video designers or 2.7% percent were projection/video designers who designed in all eight seasons studied.

Of the sixty-eight “new” to LORT projection/video designers, forty-six designers or 67.6 percent were designers who use “he” pronouns, twenty-one designers or 30.9 percent were designers who use “she” pronouns, and one designer or 1.5 percent was a designer who uses “they” pronouns. Of the six all eight seasons projection/video designers, six designers or 100.0 percent were designers who use “he” pronouns.

Of the 173 projection/video designers who use “he” pronouns, forty-six designers or 26.6 percent were “new” to LORT projection/video designers who use “he” pronouns. Of the 173 projection/video designers who use “he” pronouns, six designers or 3.5 percent were all eight seasons projection/video designers who use “he” pronouns. Of the forty-nine projection/video designers who use “she” pronouns, twenty-one designers or 42.9 percent were “new” to LORT projection/video designers who use “she” pronouns.

## My Notes

This set of new charts (“New” to LORT and All Eight Seasons) came from another combination of questions: “who is beginning their journey as a LORT projection/video designer?” and “who gets to continue to be a LORT projection/video designer over time?” The percentages and raw numbers are included in the narrative for clarity and transparency.

Over the eight seasons studied, only one projection/video design position was held by a projection/video designer who didn’t use solo “he” or solo “she” pronouns. However, this does not necessarily mean that this projection/video designer only held one projection/video design position over the eight seasons studied. The pie charts for projection/video designers using “they” pronouns are not included here to prevent possibly misleading information about projection/video designers using “they” pronouns being inexperienced.

Even though the percentage of projection/video designers who use “he” pronouns and are “new” to LORT is 16.3 percentage points lower than the percentage of projection/video designers who use “she” pronouns and are “new” to LORT, the raw number of who’s “new” to LORT is forty-six projection/video designers who use “he” pronouns, twenty-five more projection/video designers than the twenty-one projection/video designers who use “she” pronouns. Of the six all eight seasons projection/video designers, all six designers or 100.0 percent were designers who use “he” pronouns.

## How-to Equation(s)

$$\begin{aligned} & \text{(Number of projection/video designers who use “x/y” pronouns)} \\ & \text{divided by (number of projection/video designers total) x 100} \\ & = \text{percentage of total projection/video designers who use “x/y” pronouns} \end{aligned}$$

(Number of projection/video designers who were "new" to LORT)  
divided by (number of projection/video designers total) x 100  
= percentage of projection/video designers who were "new" to LORT

(Number of projection/video designers who designed in all eight seasons studied)  
divided by (number of projection/video designers total) x 100  
= percentage of projection/video designers designed in all eight seasons studied

(Number of projection/video designers total) minus ((number of projection/video designers who were "new" to LORT)  
+ (number of projection/video designers who designed in all eight seasons studied))  
divided by (number of projection/video designers total) x 100  
= percentage of projection/video designers who were neither "new" to LORT nor designed in all eight seasons

(Number of projection/video designers who use "x/y" pronouns who were "new" to LORT)  
divided by (number of projection/video designers who were "new" to LORT) x 100  
= percentage of projection/video designers who use "x/y" pronouns who were "new" to LORT

(Number of projection/video designers who use "x/y" pronouns who designed in all eight seasons studied)  
divided by (number of projection/video designers who designed in all eight seasons studied) x 100  
= percentage of projection/video designers who use "x/y" pronouns who designed in all eight seasons studied

(Number of projection/video designers who use "he" pronouns who were "new" to LORT)  
divided by (number of projection/video designers who use "he" pronouns total) x 100  
= percentage of projection/video designers who use "he" pronouns who were "new" to LORT

(Number of projection/video designers who use "he" pronouns who designed in all eight seasons studied)  
divided by (number of projection/video designers who use "he" pronouns total) x 100  
= percentage of projection/video designers who use "he" pronouns who designed in all eight seasons studied

(Number of projection/video designers who use "he" pronouns total)  
minus ((number of projection/video designers who use "he" pronouns who were "new" to LORT)  
+ (number of projection/video designers who use "he" pronouns who designed in all eight seasons studied))  
divided by (number of projection/video designers who use "he" pronouns total) x 100  
= percentage of projection/video designers who use "he" pronouns  
who were neither "new" to LORT nor designed in all eight seasons

(Number of projection/video designers who use "she" pronouns who were "new" to LORT)  
divided by (number of projection/video designers who use "she" pronouns total) x 100  
= percentage of projection/video designers who use "she" pronouns who were "new" to LORT

(Number of projection/video designers who use "she" pronouns who designed in all eight seasons studied)  
divided by (number of projection/video designers who use "she" pronouns total) x 100  
= percentage of projection/video designers who use "she" pronouns who designed in all eight seasons studied

(Number of projection/video designers who use "she" pronouns total)  
minus ((number of projection/video designers who use "she" pronouns who were "new" to LORT)  
+ (number of projection/video designers who use "she" pronouns who designed in all eight seasons studied))  
divided by (number of projection/video designers who use "she" pronouns total) x 100  
= percentage of projection/video designers who use "she" pronouns  
who were neither "new" to LORT nor designed in all eight seasons



## Chapter Fourteen My Notes

### **Comparing Who Designs Projection/Video in LORT Theatres by Pronoun: 10.2% Most Prolific Projection/Video Designers and Who Designs Projection/Video in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the six projection/video designers who designed projection/video in all eight seasons, 100.0 percent were also in the 10.2 percent most prolific projection/video designers. Of the twenty-five projection/video designers who were the 10.2 most prolific projection/video designers, 24.0 percent were also projection/video designers who designed projection/video in all eight seasons, and 76.0 percent were not.

### **Comparing Who Designs Projection/Video in LORT Theatres by Pronoun: One or Fewer Positions and Who Designs Projection/Video in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons**

Of the sixty-eight projection/video designers who designed one or fewer LORT productions total in the 2012-13 through 2019-20 seasons, 75.0 percent were also "new" to LORT, meaning they did not design projection/video in the first five seasons studied but did during the last three seasons studied, and 25.0 percent were not "new" to LORT. Of the 116 projection/video designers who were "new" to LORT, 44.0 percent designed one or fewer LORT productions, and 56.0 percent designed more than one LORT production.

## Chapter Fourteen Twelve Takeaways

- Over the eight seasons studied, projection/video designers who use "he" pronouns filling projection/video design positions decreased 24.7 percentage points in region one: Northeast, decreased 16.7 percentage points in region two: Midwest, decreased 14.3 percentage points in region three: South, and decreased 9.4 percentage points in region four: West. Over the eight seasons studied, designers who use "she" pronouns filling projection/video design positions increased 24.7 percentage points in region one: Northeast, increased 16.7 percentage points in region two: Midwest, increased 14.3 percentage points in region three: South, and increased 9.4 percentage points in region four: West.

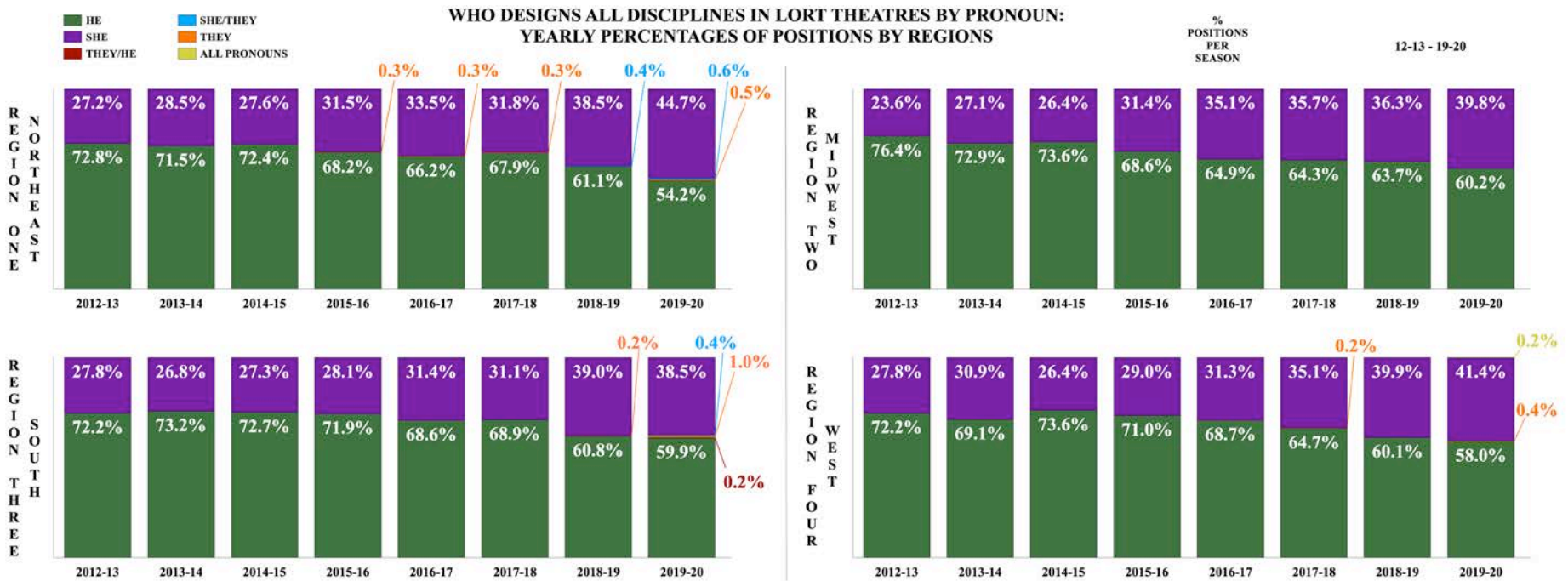
- Of the 785 projection/video design positions available during the eight seasons studied, 31.3 percent were in region one: Northeast, 14.6 percent were in region two: Midwest, 28.0 percent were in region three: South, and 26.0 percent were in region four: West.

- In region one: Northeast, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons, except the 2015-16 and 2016-17 seasons, and after that until the 2019-20 season. In region two: Midwest, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons, except the 2015-16 and 2016-17 seasons, and after that until the 2019-20 season. In region three: South, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons in all seasons until the 2019-20 season. In region four: West, the number of projection/video designers who use "she" pronouns was less than quarter that of projection/video designers who use "he" pronouns in all seasons, except the 2014-15 season, and after that until the 2017-18 season.

- The number of projection/video designers who use “she” pronouns never reached double digits in any one season in any one region.
- Over the eight seasons studied, projection/video designers who use “he” pronouns filling projection/video design positions decreased 25.0 percentage points in the A+ category (only 15 positions over the eight seasons), decreased 100.0 percentage points in the A category (only 28 positions over the eight seasons), decreased 8.3 percent in the B+ category (only 31 positions over the eight seasons), decreased 25.2 percentage points in the B category, decreased 12.5 percentage points in the C-1 category (only 45 positions over the eight seasons), decreased 41.7 percentage points in the C-2 category (only 88 positions over the eight seasons), and decreased 8.3 percentage points in the D category.
- Over the eight seasons studied, projection/video designers who use “she” pronouns filling projection/video design positions decreased 25.0 percentage points in the A+ category (only 15 positions over the eight seasons), increased 100.0 percentage points in the A category (only 28 positions over the eight seasons), increased 8.3 percent in the B+ category (only 31 positions over the eight seasons), increased 25.2 percentage points in the B category, increased 12.5 percentage points in the C-1 category (only 45 positions over the eight seasons), increased 41.7 percentage points in the C-2 category (only 88 positions over the eight seasons), and increased 8.3 percentage points in the D category.
- Of the 785 projection/video design positions available during the eight seasons studied, 1.9 percent were in the A+ category, 3.6 percent were in the A category, 3.9 percent were in the B+ category, 34.1 percent were in the B category, 5.7 percent were in the C-1 category, 9.8 percent were in the C-2 category, and 40.9 percent were in the D category.
- The number of projection/video designers who use “he” pronouns reached double digits only in all seasons in the B and D categories, and in the 2014-15 and 2015-16 seasons in the C-2 category. The number of projection/video designers who use “she” pronouns never reached double digits in any one season in any one category.
- The 87.4 percent of projection/video designers who designed fewer than eight shows in the eight seasons studied designed nearly half (46.4 percent) of all shows with projection/video design positions. The 12.5 percent of projection/video designers who designed between eight and fewer than forty shows in the eight seasons studied designed over half (53.5 percent) of all shows with projection/video design positions.
- Although the percentage of projection/video design positions held by projection/video designers who designed one show or fewer in the eight seasons studied is 13.9 percent or 109.5 out of 785 projection/video design positions total, the percentage of projection/video designers who designed one show or fewer is more than a half of the total, 52.0 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres projection/video designers work at, 52.0 percent or 116 out of 223 projection/video designers getting only one opportunity at a LORT projection/video design feels devastatingly high. Thirty-one projection/video designers who use “she” pronouns designed one show or fewer of the forty-nine projection/video designers who use “she” pronouns total designing in LORT over the eight seasons studied.

- Of the 379.5 projection/video design positions held by the most prolific 10.2% projection/video designers, 86.8 percent were held by designers who use "he" pronouns, and 13.2 percent were held by designers who use "she" pronouns. Of the twenty-three most prolific 10.2% projection/video designers, 87.0 percent were designers who use "he" pronouns, and 13.0 percent were designers who use "she" pronouns.
- Even though the percentage of projection/video designers who use "he" pronouns and are "new" to LORT is 16.3 percentage points lower than the percentage of projection/video designers who use "she" pronouns and are "new" to LORT, the raw number of who's "new" to LORT is forty-six projection/video designers who use "he" pronouns, twenty-five more projection/video designers than the twenty-one projection/video designers who use "she" pronouns. Of the six all eight seasons projection/video designers, all six designers or 100.0 percent were designers who use "he" pronouns.

# Chapter Fifteen: All Design in Detail



## Narrative

In region one: Northeast, from 2012-13 to 2019-20, designers who use “he” pronouns went from 72.8 percent to 71.5 percent to 72.4 percent to 68.2 percent to 66.2 percent to 67.9 percent to 61.1 percent to 54.2 percent of all design positions filled. Designers who use “she” pronouns went from 27.2 percent to 28.5 percent to 27.6 percent to 31.5 percent to 33.5 percent to 31.8 percent to 38.5 percent to 44.7 percent. From 2015-16 to 2017-18, designers who use “they” pronouns remained steady at 0.3 percent. In the 2019-20 season, designers who use “they” pronouns filled 0.5 percent of all design positions filled. Designers who use “she/they” pronouns went from 0.4 percent to 0.6 percent of all design positions filled in 2018-19 to 2019-20. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 18.6 percentage points, and designers who use “she” pronouns filling design positions increased 17.5 percentage points. Over the four seasons represented, designers who use “they” pronouns increased 0.2 percentage points. Over the two seasons represented, designers who use “she/they” pronouns increased 0.2 percentage points.

In region two, from 2012-13 to 2019-20, designers who use “he” pronouns went from 76.4 percent to 72.9 percent to 73.6 percent to 68.6 percent to 64.9 percent to 64.3 percent to 63.7 percent to 60.2 percent of all design positions filled. Designers who use “she” pronouns went from 23.6 percent to 27.1 percent to 26.4 percent to 31.4 percent to 35.1 percent to 35.7 percent to 36.3 percent to 39.8 percent of all design positions filled each season. Over the eight seasons studied, designers who use “he” pronouns filling design positions decreased 16.2 percentage points, and designers who use “she” pronouns filling design positions increased 16.2 percentage points.

In region three: South, from 2012-13 to 2019-20, designers who use "he" pronouns went from 72.2 percent to 73.2 percent to 72.7 percent to 71.9 percent to 68.6 percent to 68.9 percent to 60.8 percent to 59.9 percent of all design positions filled. Designers who use "she" pronouns went from 27.8 percent to 26.8 percent to 27.3 percent to 28.1 percent to 31.4 percent to 31.1 percent to 39.0 percent to 38.5 percent of all design positions filled. From 2018-19 to 2019-20, designers who use "they" pronouns went from 0.2 percent to 1.0 percent of all the design positions each season. In the 2019-20 season, designers who use "she/they" pronouns filled 0.4 percent and designers who use "they/he" pronouns filled 0.2 percent of all design positions that season. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 12.3 percentage points, and designers who use "she" pronouns filling design positions increased 10.7 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.8 percent points.

In region four: West, from 2012-13 to 2019-20, designers who use "he" pronouns went from 72.2 percent to 69.1 percent to 73.6 percent to 71.0 percent to 68.7 percent to 64.7 percent to 60.1 percent to 58.0 percent of all design positions filled. Designers who use "she" pronouns went from 27.8 percent to 30.9 percent to 26.4 percent to 29.0 percent to 31.3 percent to 35.1 percent to 39.9 percent to 41.4 percent of all design positions filled. Designers who use "they" pronouns held 0.2 percent for the 2017-18 season and 0.4 percent for the 2019-20 season of all the design positions filled those seasons. Designers who use all pronouns held 0.2 percent for the 2019-20 season of all the design positions filled that seasons. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 14.2 percentage points, and designers who use "she" pronouns filling design positions increased 13.6 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.2 percent points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per region, to examine all design disciplines among all the regions.

Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 18.6 percentage points in region one: Northeast, decreased 16.2 percentage points in region two: Midwest, decreased 12.3 percentage points in region three: South, and decreased 14.2 percentage points in region four: West. The range of decrease of designers who use "he" pronouns filling design positions in percentage points among all four regions is 6.3 percentage points.

Over the eight seasons studied, designers who use "she" pronouns filling design positions increased 17.5 percentage points in region one: Northeast, increased 16.2 percentage points in region two: Midwest, increased 10.7 percentage points in region three: South, and increased 13.6 percentage points in region four: West. The range of increase of designers who use "she" pronouns filling design positions in percentage points among all four regions is 6.8 percentage points.

### **How-to Equation(s)**

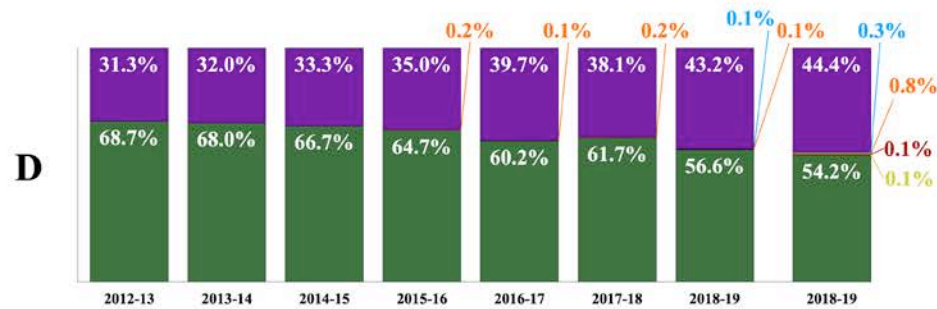
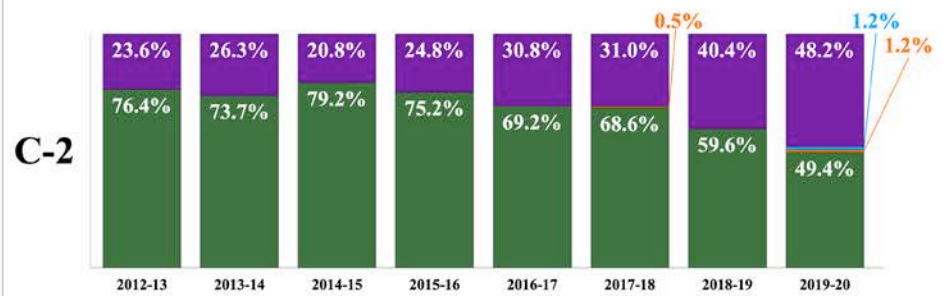
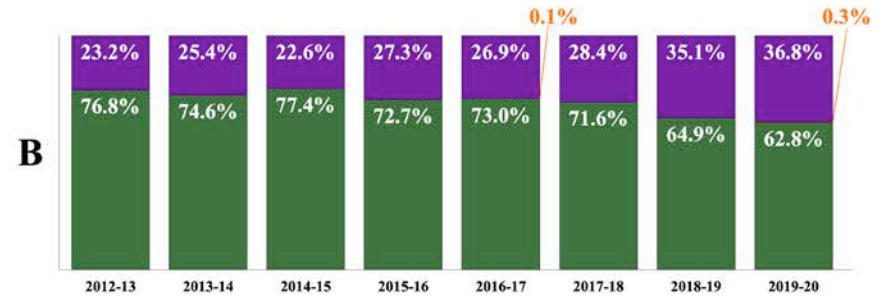
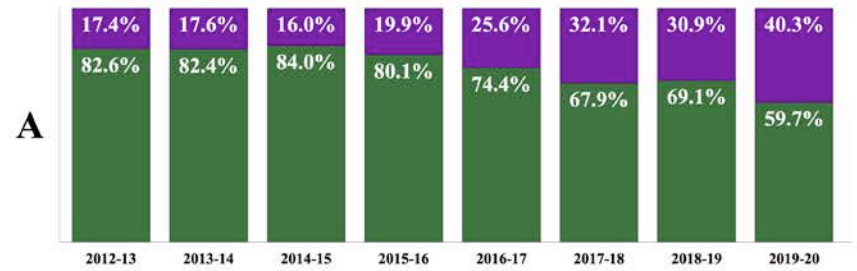
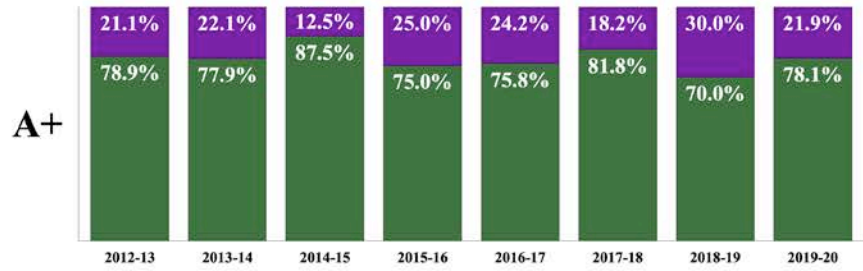
(Number of positions held by designers who use "x/y" pronouns, in a specific region, in a specific season)  
 divided by (number of all design positions total, in a specific region, in a specific season) x 100  
 = percentage of all design positions held by designers who use "x/y" pronouns, in a specific region, in a specific season



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

HE SHE/THEY THEY/HE ALL PRONOUNS SHE THEY

% POSITIONS PER SEASON 12-13 - 19-20





## Narrative

In the A+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 78.9 percent to 77.9 percent to 87.5 percent to 75.0 percent to 75.8 percent to 81.8 percent to 70.0 percent to 78.1 percent of all design positions filled. Designers who use "she" pronouns went from 21.1 percent to 22.1 percent to 12.5 percent to 25.0 percent to 24.2 percent to 18.2 percent to 30.0 percent to 21.9 percent of all design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 0.8 percentage points, and designers who use "she" pronouns filling design positions increased 0.8 percentage points.

In the A category from 2012-13 to 2019-20, designers who use "he" pronouns went from 82.6 percent to 82.4 percent to 84.0 percent to 80.1 percent to 74.4 percent to 67.9 percent to 69.1 percent to 59.7 percent of all design positions filled. Designers who use "she" pronouns went from 17.4 percent to 17.6 percent to 16.0 percent to 19.9 percent to 25.6 percent to 32.1 percent to 30.9 percent to 40.3 percent of all design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 22.9 percentage points, and designers who use "she" pronouns filling design positions increased 22.9 percentage points.

In the B+ category from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.8 percent to 78.3 percent to 79.4 percent to 77.1 percent to 77.4 percent to 71.8 percent to 68.5 percent to 63.6 percent of all design positions filled each season. Designers who use "she" pronouns went from 23.2 percent to 21.7 percent to 20.6 percent to 22.9 percent to 22.6 percent to 28.2 percent to 31.5 percent to 35.4 percent of all design positions filled each season. In the 2019-20 season, designers who use "she/they" pronouns filled 1.0 percent of all design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 13.2 percentage points, and designers who use "she" pronouns filling design positions increased 12.2 percentage points.

In the B category from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.8 percent to 74.6 percent to 77.4 percent to 72.7 percent to 73.0 percent to 71.6 percent to 64.9 percent to 62.8 percent of all design positions filled each season. Designers who use "she" pronouns went from 23.2 percent to 25.4 percent to 22.6 percent to 27.3 percent to 26.9 percent to 28.4 percent to 35.1 percent to 36.8 percent of all design positions filled each season. In 2016-17, designers who use "they" pronouns filled 0.1 percent of all design positions filled, and in 2019-20, 0.3 percent of all design positions filled. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 14.0 percentage points, and designers who use "she" pronouns filling positions increased 13.6 percentage points. Over the two seasons represented, designers who use "they" pronouns filling design positions increased 0.2 percentage points.

In the C-1 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 71.2 percent to 68.3 percent to 69.9 percent to 63.6 percent to 67.9 percent to 66.7 percent to 62.8 percent to 60.2 percent of all design positions filled each season. Designers who use "she" pronouns went from 28.8 percent to 31.7 percent to 30.1 percent to 36.4 percent to 32.1 percent to 33.3 percent to 35.5 percent to 39.8 percent of all design positions filled each season. Designers who use "she/they" pronouns filled 1.7 percent of all design positions filled in the 2018-19 season. Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 11.0 percentage points, and designers who use "she" pronouns filling design positions increased 11.0 percentage points.

In the C-2 category from 2012-13 to 2019-20, designers who use "he" pronouns went from 76.4 percent to 73.7 percent to 79.2 percent to 75.2 percent to 69.2 percent to 68.6 percent to 59.6 percent to 49.4 percent of all design positions filled each season. Designers who use "she" pronouns went from 23.6 percent to 26.3 percent to 20.8 percent to 24.8 percent to 30.8 percent to 31.0 percent to 40.4 percent to 48.2 percent of all design positions filled each season. Designers who use "they" pronouns filled 0.5 percent of all design positions in the 2017-18 season, and 1.2 percent of all design positions in the 2019-20 season.

Designers who use "she/they" pronouns filled 1.2 percent of all design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 27.0 percentage points, and designers who use "she" pronouns filling positions increased 24.6 percentage points. Over the two seasons represented, designers who use "they" pronouns filling positions increased 0.7 percentage points.

In the D category from 2012-13 to 2019-20, designers who use "he" pronouns went from 68.7 percent to 68.0 percent to 66.7 percent to 64.7 percent to 60.2 percent to 61.7 percent to 56.6 percent to 54.2 percent of all design positions filled each season. Designers who use "she" pronouns went from 31.3 percent to 32.0 percent to 33.3 percent to 35.0 percent to 39.7 percent to 38.1 percent to 43.2 percent to 44.4 percent of all design positions filled each season. From 2015-16 to 2019-20, designers who use "they" pronouns went from 0.2 percent to 0.1 percent to 0.2 percent to 0.1 percent to 0.8 percent of all design positions filled each season. Designers who use "she/they" pronouns went from 0.1 percent to 0.3 percent of all design positions filled in 2018-19 to 2019-20. Designers who use "they/he" pronouns filled 0.1 percent and designers who use all pronouns filled 0.1 percent of all design positions available in the 2019-20 season. Over the eight seasons studied, designers who use "he" pronouns filling positions decreased 14.5 percentage points, and designers who use "she" pronouns filling positions increased 13.1 percentage points. Over the five seasons represented, designers who use "they" pronouns filling design positions increased 0.6 percentage points. Over the two seasons represented, designers who use "she/they" pronouns filling design positions increased 0.2 percentage points.

### **My Notes**

This chart, begun in 2018, is a remix of the yearly percentages of positions per category, to examine all design disciplines among all the categories.

Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 0.8 percentage points in the A+ category, decreased 22.9 percentage points in the A category, decreased 13.2 percent in the B+ category, decreased 14.0 percentage points in the B category, decreased 11.0 percentage points in the C-1 category, decreased 27.0 percentage points in the C-2 category, and decreased 14.5 percentage points in the D category. The range of decrease in percentages of designers who use "he" pronouns filling design positions in percentage points among all seven categories is 26.2 percentage points.

Over the eight seasons studied, designers who use "she" pronouns filling design positions increased 0.8 percentage points in the A+ category, increased 22.9 percentage points in the A category, increased 12.2 percent in the B+ category, increased 13.6 percentage points in the B category, increased 11.0 percentage points in the C-1 category, increased 24.6 percentage points in the C-2 category, and increased 13.1 percentage points in the D category. The range of increase in percentages of designers who use "she" pronouns filling design positions in percentage points among all seven categories is 23.8 percentage points.

### **How-to Equation(s)**

(Number of positions held by discipline designers who use "x/y" pronouns, in a specific category, in a specific season)  
divided by (number of all design positions total, in a specific category, in a specific season) x 100  
= percentage of all design positions held by discipline designers who use "x/y" pronouns, in a specific category, in a specific season

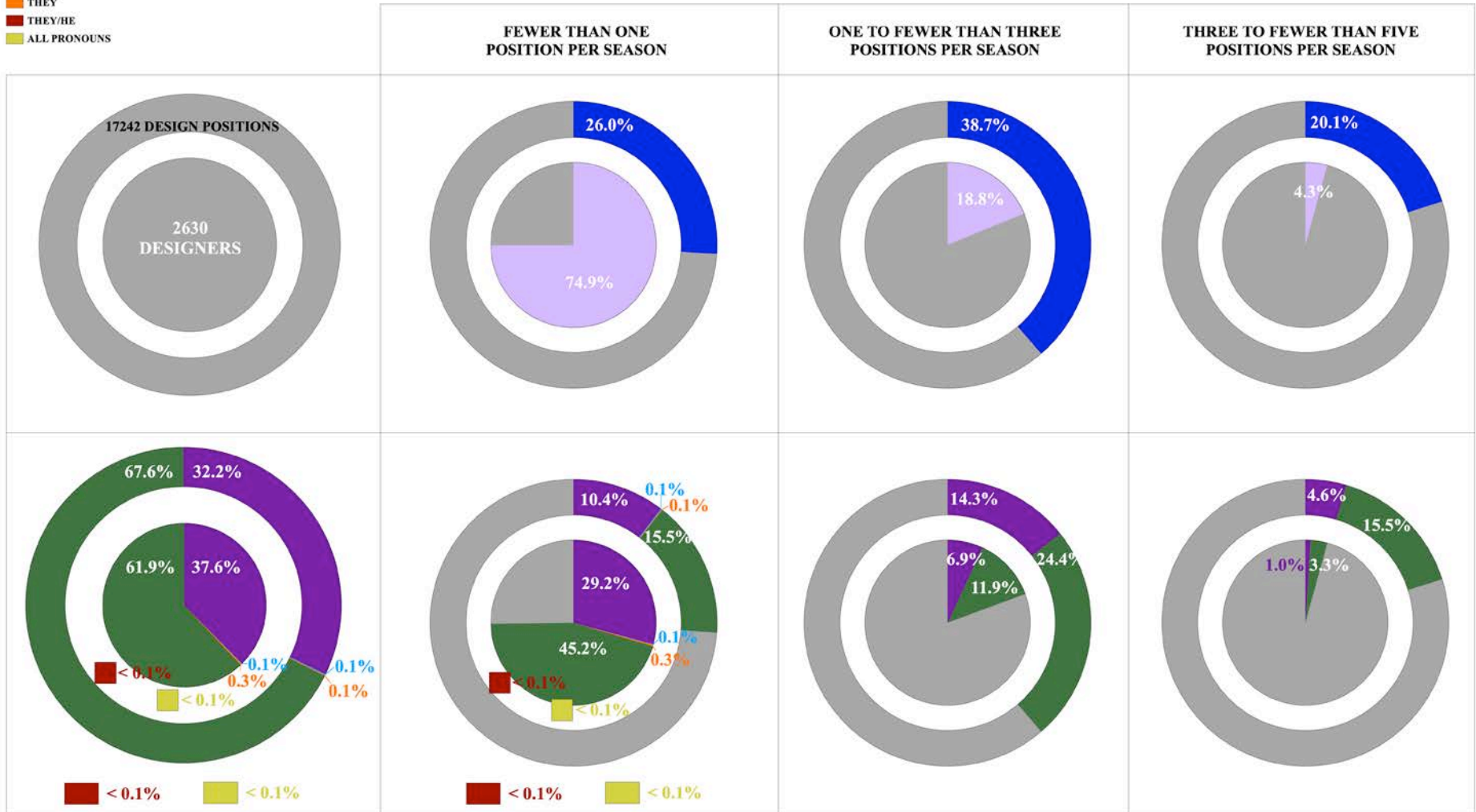
**RANGES OF ALL DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF DESIGNERS & DESIGN POSITIONS, PART ONE**

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- DESIGNERS IN RANGE
- DESIGN POSITIONS HELD BY DESIGNERS IN RANGE
- DESIGNERS NOT IN THE RANGE

% OVER ALL  
8 SEASONS

12-13 - 19-20

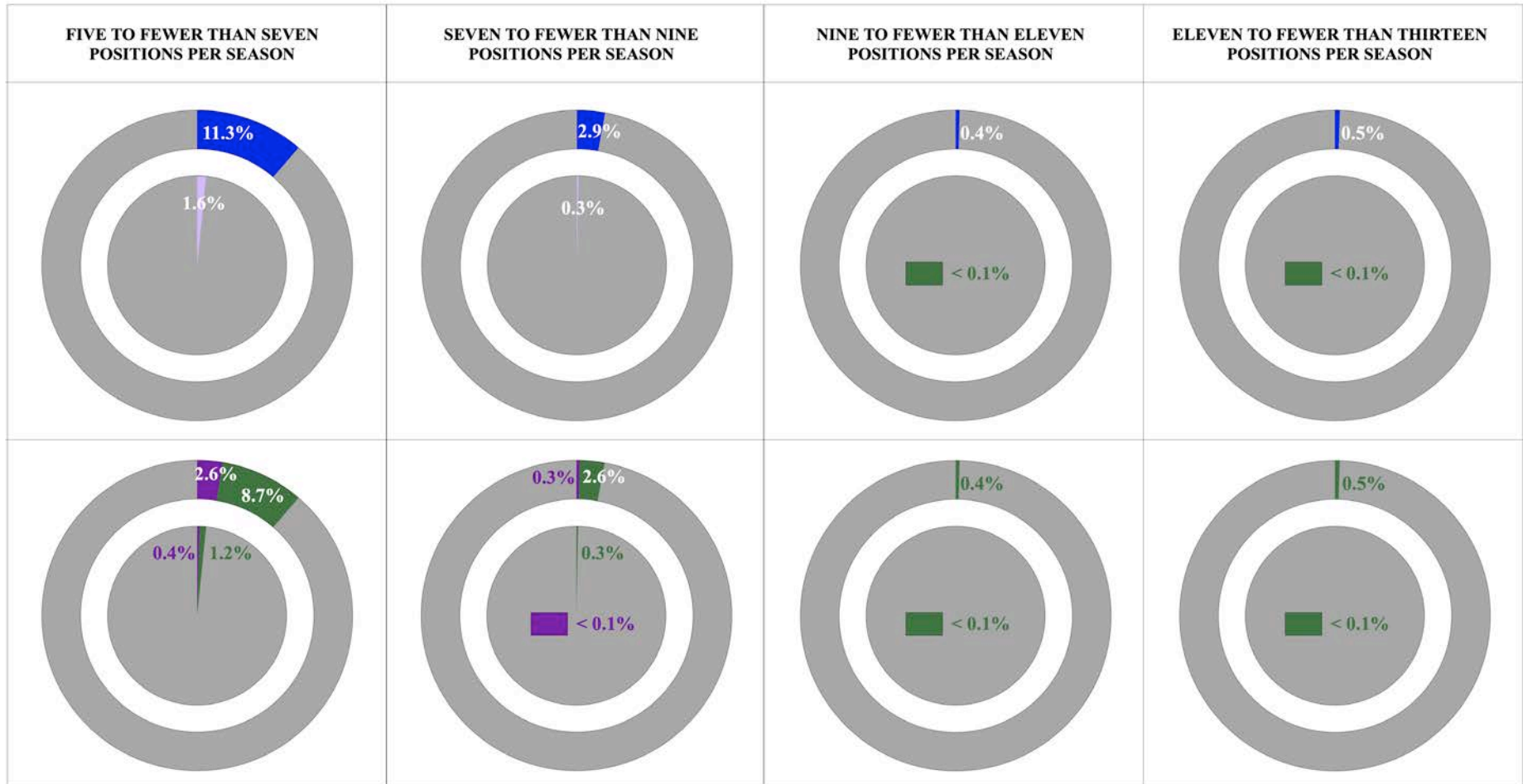


RANGES OF ALL DESIGNERS BY POSITIONS PER SEASON IN RELATION TO TOTAL NUMBER OF DESIGNERS & DESIGN POSITIONS, PART TWO



% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

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

The 17,242 design positions available from 2012-13 through 2019-20 were held by 2630 designers.

Of the 17,242 design positions over the eight seasons examined, 67.6 percent were filled by designers who use "he" pronouns, 32.2 percent were filled by designers who use "she" pronouns, 0.1 percent by designers who use "she/they" pronouns, 0.1 percent by designers who use "they" pronouns, less than 0.1 percent by designers who use "they/he" pronouns, and less than 0.1 percent by designers who use all pronouns. Of the 2630 designers, 61.9 percent were designers who use "he" pronouns, 37.6 percent were designers who use "she" pronouns, 0.1 percent were designers who use "she/they" pronouns, 0.3 percent were designers who use "they" pronouns, less than 0.1 percent were designers who use "they/he" pronouns, and less than 0.1 percent were designers who use all pronouns.

Designers with an average of fewer than one position per season (fewer than eight design positions over the eight seasons) held 26.0 percent of all design positions and were 74.9 percent of all designers. Of that 26.0 percent of design positions, 15.5 percent were filled by designers who use "he" pronouns, 10.4 percent were filled by designers who use "she" pronouns, 0.1 percent by designers who use "she/they" pronouns, 0.1 percent by designers who use "they" pronouns, fewer than 0.1 percent by designers who use "they/he" pronouns, and fewer than 0.1 percent by designers who use all pronouns. Of the 74.9 percent of designers, 45.2 percent were designers who use "he" pronouns, 29.2 percent were designers who use "she" pronouns, 0.1 percent were designers who use "she/they" pronouns, 0.3 percent were designers who use "they" pronouns, fewer than 0.1 percent were designers who use "they/he" pronouns, and fewer than 0.1 percent were designers who use all pronouns.

Designers with an average of one to fewer than three positions per season (at least eight but fewer than twenty-four design positions over the eight seasons) held 38.7 percent of all design positions and were 18.8 percent of all designers. Of that 38.7 percent of design positions, 24.4 percent were filled by designers who use "he" pronouns, and 14.3 percent were filled by designers who use "she" pronouns. Of the 18.8 percent of designers, 11.9 percent were designers who use "he" pronouns and 6.9 percent were designers who use "she" pronouns.

Designers with an average of three to fewer than five positions per season (at least twenty-four but fewer than forty design positions over the eight seasons) held 20.1 percent of all design positions and were 4.3 percent of all designers. Of that 20.1 percent of design positions, 15.5 percent were filled by designers who use "he" pronouns, and 4.6 percent were filled by designers who use "she" pronouns. Of the 4.3 percent of designers, 3.3 percent were designers who use "he" pronouns, and 1.0 percent were designers who use "she" pronouns.

Designers with an average of five to fewer than seven positions per season (at least forty but fewer than fifty-six design positions over the eight seasons) held 11.3 percent of all design positions and were 1.6 percent of all designers. Of that 11.3 percent of design positions, 8.7 percent were filled by designers who use "he" pronouns, and 2.6 percent were filled by designers who use "she" pronouns. Of the 1.6 percent of designers, 1.2 percent were designers who use "he" pronouns and 0.4 percent were designers who use "she" pronouns.



Designers with an average of seven to fewer than nine positions per season (at least fifty-six but fewer than seventy-two design positions over the eight seasons) held 2.9 percent of all design positions and were 0.3 percent of all designers. Of that 2.9 percent of design positions, 2.6 percent were filled by designers who use "he" pronouns, and 0.3 percent were filled by designers who use "she" pronouns. Of the 0.3 percent of designers, 0.3 percent were designers who use "he" pronouns and fewer than 0.1 percent were designers who use "she" pronouns.

Designers with an average of nine to fewer than eleven positions per season (at least seventy-two but fewer than eighty-eight design positions over the eight seasons) held 0.4 percent of all design positions and were fewer than 0.1 percent of all designers. Of that 0.4 percent of design positions, 0.4 percent were filled by designers who use "he" pronouns. Of the fewer than 0.1 percent of designers, fewer than 0.1 percent were designers who use "he" pronouns.

Designers with an average of eleven to fewer than thirteen positions per season (at least eighty-eight but fewer than 104 design positions over the eight seasons) held 0.5 percent of all design positions and were fewer than 0.1 percent of all designers. Of that 0.5 percent of design positions, 0.5 percent were filled by designers who use "he" pronouns. Of the fewer than 0.1 percent of designers, fewer than 0.1 percent were designers who use "he" pronouns.

### **My Notes**

This chart is another adaptation of the chart begun in 2016. Back then, I was trying to show the percentages of positions held by designers by how prolific they were. Over the years, these charts on prolificity / ranges have changed the most visually. I'm just hoping this new visual representation of ranges by design positions and designers will be clearer than previous versions.

Almost three quarters (74.9 percent) of designers designed fewer than eight shows in the eight seasons studied, and designed over a quarter (26.0) percent of all shows with design positions. The 18.8 percent of designers who designed between eight and fewer than twenty-four shows in the eight seasons studied designed 38.7 percent of all shows with design positions. The 4.3 percent of designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 20.1 percent of all shows with design positions. The 1.6 percent of designers who designed forty and fewer than fifty-six in the eight seasons studied designed 11.3 percent of all shows with design positions. The 0.3 percent of designers who designed fifty-six to fewer than seventy-two shows in the eight seasons studied designed 2.9 percent of all shows with design positions. The fewer than 0.1 percent of designers who designed seventy-two to fewer than eighty-eight shows in the eight seasons studied designed 0.4 percent of all shows with design positions. The fewer than 0.1 percent of designers who designed eighty-eight to fewer than 104 shows in the eight seasons studied designed 0.5 percent of all shows with design positions.

### **How-to Equation(s)**

$$\begin{aligned} & \text{(Number of design positions held by designers who use "x/y" pronouns)} \\ & \text{divided by (number of design positions total) x 100} \\ = & \text{percentage of all design positions held by designers who use "x/y" pronouns} \end{aligned}$$



(Number of designers who use "x/y" pronouns)  
divided by (number of designers total) x 100  
= percentage of total designers who use "x/y" pronouns

(Number of design positions held by designers who designed fewer than eight shows total)  
divided by (number of design positions total) x 100  
= percentage of designers who designed fewer than eight shows total

(Number of design positions held by designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of design positions total) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns who designed fewer than eight shows total

(Number of designers who designed fewer than eight shows total)  
divided by (number of designers total) x 100  
= percentage of total designers who designed fewer than eight shows total

(Number of designers who use "x/y" pronouns who designed fewer than eight shows total)  
divided by (number of designers total) x 100  
= percentage of total designers who use "x/y" pronouns who designed fewer than eight shows total

(Number of positions held by designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of design positions total) x 100  
= percentage of designers who designed between eight and fewer than twenty-four shows total

(Number of design positions held by designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total)  
divided by (number of design positions total) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns  
who designed between eight and fewer than twenty-four shows total

(Number of designers who designed between eight and fewer than twenty-four shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who designed between eight and fewer than twenty-four shows total

(Number of designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who use "x/y" pronouns who designed between eight and fewer than twenty-four shows total

(Number of positions held by designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of design positions total) x 100  
= percentage of all designers who designed between twenty-four and fewer than forty shows total

(Number of positions held by designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total)  
divided by (number of design positions total) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns  
who designed between twenty-four and fewer than forty shows total

(Number of designers who designed between twenty-four and fewer than forty shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who designed between twenty-four and fewer than forty shows total

(Number of designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total)  
divided by (number of designers total) x 100  
= percentage of total designers who use "x/y" pronouns who designed between twenty-four and fewer than forty shows total

(Number of positions held by designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of design positions total) x 100  
= percentage of designers who designed between forty and fewer than fifty-six shows total

(Number of positions held by designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total)  
divided by (number of design positions total) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns  
who designed between forty and fewer than fifty-six shows total

(Number of designers who designed between forty and fewer than fifty-six shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who designed between forty and fewer than fifty-six shows total

(Number of designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who use "x/y" pronouns who designed between forty and fewer than fifty-six shows total

(Number of positions held by designers who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of design positions total) x 100  
= percentage of all designers who designed between fifty-six and fewer than seventy-two shows total

(Number of positions held by designers who use "x/y" pronouns  
who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of design positions total) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns  
who designed between fifty-six and fewer than seventy-two shows total

(Number of designers who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who designed between fifty-six and fewer than seventy-two shows total

(Number of designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who use "x/y" pronouns who designed between fifty-six and fewer than seventy-two shows total

(Number of positions held by designers who designed between seventy-two to fewer than eighty-eight shows total)  
divided by (number of design positions total) x 100  
= percentage of designers who designed between seventy-two to fewer than eighty-eight shows total

(Number of positions held by designers who use "x/y" pronouns  
who designed between seventy-two to fewer than eighty-eight shows total)  
divided by (number of design positions total) x 100  
= percentage of total design positions held by designers who use "x/y" pronouns  
who designed between seventy-two to fewer than eighty-eight shows total

(Number of designers who designed between seventy-two to fewer than eighty-eight shows total)  
divided by (number of designers total) x 100 =  
percentage of all designers who designed between seventy-two to fewer than eighty-eight shows total

(Number of designers who use "x/y" pronouns who designed between seventy-two to fewer than eighty-eight shows total)  
divided by (number of designers total) x 100  
= percentage of total designers who use "x/y" pronouns who designed between seventy-two to fewer than eighty-eight shows total

(Number of positions held by designers who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of design positions total) x 100  
= percentage of designers who designed between eighty-eight to fewer than one hundred four shows total

(Number of positions held by designers who use "x/y" pronouns  
who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of design positions total) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns  
who designed between eighty-eight to fewer than one hundred four shows total

(Number of designers who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of designers total) x 100  
= percentage of total designers who designed between eighty-eight to fewer than one hundred four shows total

(Number of designers who use "x/y" pronouns who designed between eighty-eight to fewer than one hundred four shows total)  
divided by (number of designers total) x 100  
= percentage of all designers who use "x/y" pronouns who designed between eighty-eight to fewer than one hundred four shows  
total

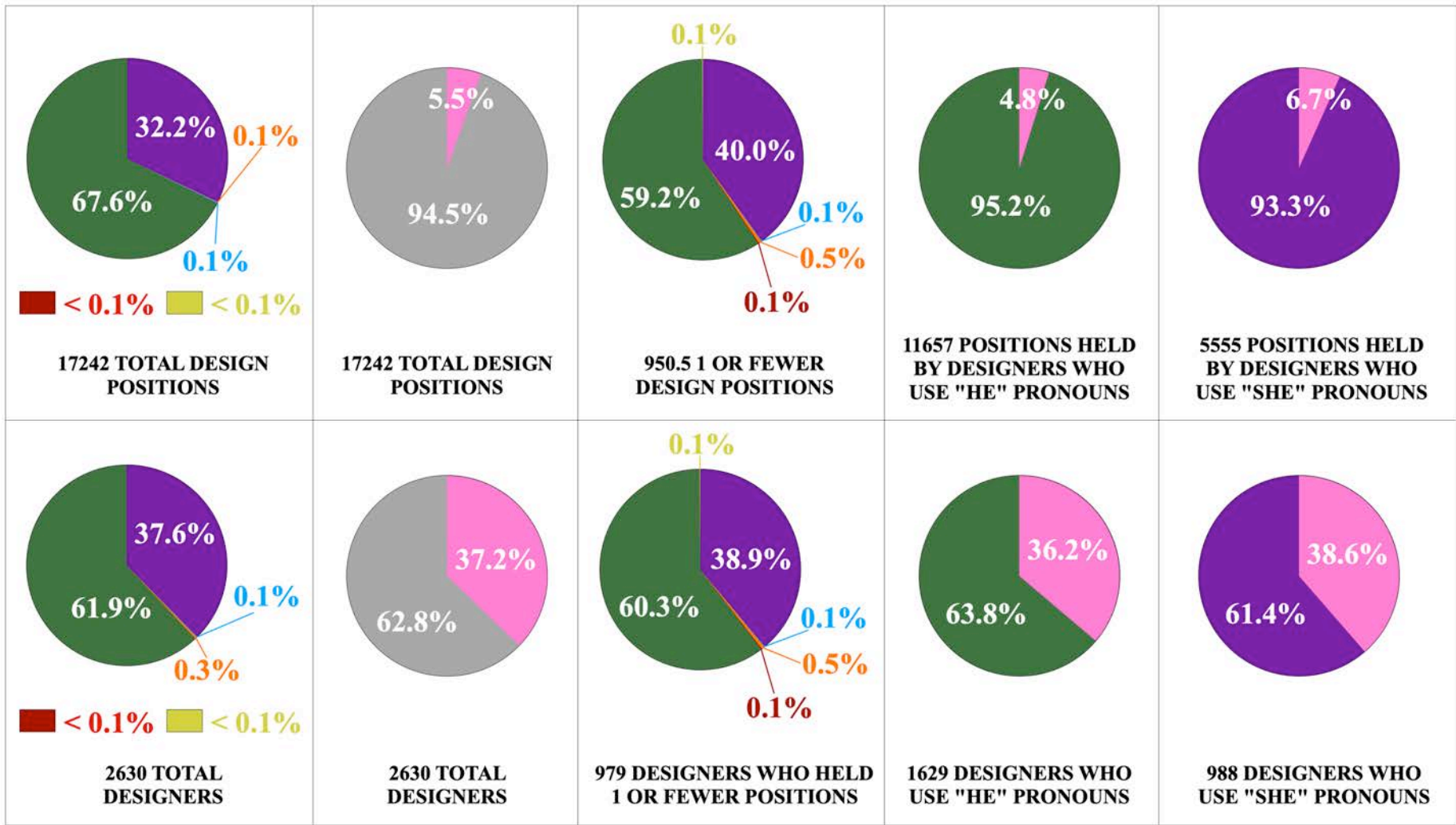
- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS

- MORE THAN 1 POSITION
- 1 OR FEWER POSITIONS

### WHO DESIGNS IN LORT THEATRES BY PRONOUN: 1 OR FEWER POSITIONS

% OVER ALL  
8 SEASONS

12-13 - 19-20



## Narrative

Of the 17,242 design positions, 67.6 percent were filled by designers who use "he" pronouns, 32.2 percent were filled by designers who use "she" pronouns, 0.1 percent were filled by designers who use "they" pronouns, 0.1 percent were filled by designers who use "she/they" pronouns, less than 0.1 percent were filled by designers who use "they/he" pronouns, and less than 0.1 percent were filled by designers who use all pronouns. Of the 17,242 design positions, 5.5% were held by designers who designed one or fewer productions during the eight seasons studied. Of those 950.5 positions, 59.2 percent were held by designers who use "he" pronouns, 40.0 percent by designers who use "she" pronouns, 0.1 percent by designers who use "she/they" pronouns, 0.5 percent by designers who use "they" pronouns, 0.1 percent by designers who use "they/he" pronouns, and 0.1 percent by designers who use all pronouns. Of the 11,657 design positions held by designers who use "he" pronouns, 4.8 percent were held by designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 5555 design positions held by designers who use "she" pronouns, 6.7 percent were held by designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

Of the 2630 designers, 61.9 percent were designers who use "he" pronouns, 37.6 percent were designers who use "she" pronouns, 0.1 percent were designers who use "she/they" pronouns, 0.3 percent were designers who use "they" pronouns, less than 0.1 percent were designers who use "they/he" pronouns, and less than 0.1 percent were designers who use all pronouns. Of the 2630 designers, 37.2 percent were designers who designed one or fewer productions during the eight seasons studied. Of the 979 one or fewer positions designers. 60.3 percent were designers who use "he" pronouns, 38.9 percent were designers who use "she" pronouns, 0.1 percent were designers who use "she/they" pronouns, 0.5 percent were designers who use "they" pronouns, 0.1 percent were designers who use "they/he" pronouns, and 0.1 percent by designers who use all pronouns. Of the 1629 designers who use "he" pronouns, 36.2 percent were designers who use "he" pronouns who designed one or fewer productions during the eight seasons studied. Of the 988 designers who use "she" pronouns, 38.6 percent were designers who use "she" pronouns who designed one or fewer productions during the eight seasons studied.

## My Notes

This new chart came from wanting to know how many designers designed one or fewer shows in the eight seasons studied. This reflects both those designers who designed one show or fewer in the last season studied, 2019-20, and those who designed one show or fewer in the previous seven seasons studied.

The number of positions held by designers who designed one show or fewer in all eight seasons studied by seasons ranged from 87.5 (2015-16) to 163.66 (2019-20) design positions, with the average being 118.8 design positions. Even with the 2019-20 season having the highest number of positions (163.66) held by designers who designed one show or fewer, there were still 786.85 positions held by designers who designed one show or fewer in the previous seven seasons studied.



Although the percentage of design positions held by designers who designed one show or fewer in the eight seasons studied is relatively low (5.5 percent or 950.5 out of 17,242 design positions total), the percentage of designers who designed one show or fewer is more than a third of the total: 37.2 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres designers work at, 37.2 percent or 979 out of 2630 designers getting one opportunity at a LORT design feels devastatingly high. What does it take to be asked back for a second production at a particular LORT theatre? What should it take to be asked back for a second production at a particular LORT theatre?

### How-to Equation(s)

(Number of design positions held by designers who use "x/y" pronouns)  
divided by (number of positions total in all design disciplines studied) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns

(Number of designers who use "x/y" pronouns)  
divided by (number of designers total in all design disciplines studied) x 100  
= percentage of total designers who use "x/y" pronouns

(Number of positions held by designers who designed one show or fewer)  
divided by (number of positions total in all design disciplines studied) x 100  
= percentage of all design positions held by designers who designed one show or fewer

(Number of designers who designed one show or fewer)  
divided by (number of designers total in all design disciplines studied) x 100  
= percentage of all designers who designed one show or fewer

(Number of positions held by designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of positions held by designers who designed one show or fewer) x 100  
= percentage of all design positions held by designers who use "x/y" pronouns who designed one show or fewer

(Number of designers who use "x/y" pronouns who designed one show or fewer)  
divided by (number of designers who designed one show or fewer) x 100  
= percentage of all designers who use "x/y" pronouns who designed one show or fewer

(Number of positions held by designers who use "he" pronouns who designed one show or fewer)  
divided by (number of positions held by designers who use "he" pronouns) x 100  
= percentage of total design positions held by designers who use "he" pronouns who designed one show or fewer

(Number of designers who use "he" pronouns who designed one show or fewer)  
divided by (number of designers who use "he" pronouns) x 100  
= percentage of all designers who use "he" pronouns who designed one show or fewer

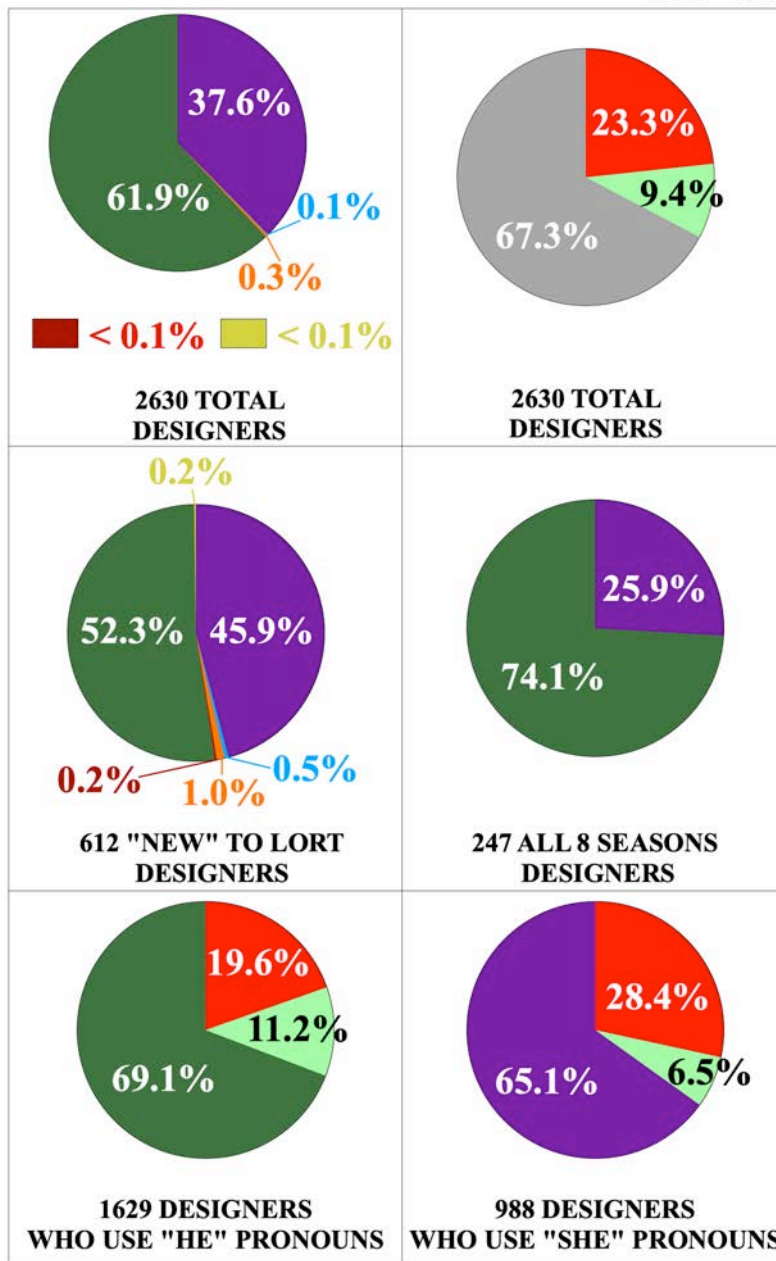
(Number of positions held by designers who use "she" pronouns who designed one show or fewer)  
divided by (number of positions held by designers who use "she" pronouns) x 100  
= percentage of all design positions held by designers who use "she" pronouns who designed one show or fewer

(Number of designers who use "she" pronouns who designed one show or fewer)  
divided by (number of designers who use "she" pronouns) x 100  
= percentage of all designers who use "she" pronouns who designed one show or fewer

## WHO DESIGNS IN LORT THEATRES BY PRONOUN: "NEW" TO LORT AND ALL 8 SEASONS

12-13 - 19-20

- HE
- SHE
- SHE/THEY
- THEY
- THEY/HE
- ALL PRONOUNS
  
- NEITHER "NEW" TO LORT OR ALL 8 SEASONS
- "NEW" TO LORT
- ALL 8 SEASONS



"NEW" TO LORT IN THIS CASE IS DEFINED AS A DESIGNER WHO DID NOT DESIGN IN THE FIRST FIVE SEASONS STUDIED, BUT DID DESIGN IN THE LAST THREE SEASONS. WHILE THESE DESIGNERS MAY BE NEW TO LORT, THEY MAY ALSO HAVE HAD A FIVE SEASON ABSENCE, THUS THE QUOTATION MARKS. ALL 8 SEASONS IS DEFINED AS A DESIGNER WHO HAS DESIGNED IN ALL 8 SEASONS STUDIED.

## Narrative

Of the 2630 total designers, 61.9 percent were designers who use "he" pronouns, 37.6 percent were designers who use "she" pronouns, 0.1 percent were designers who use "she/they" pronouns, 0.3 percent were designers who use "they" pronouns, less than 0.1 percent were designers who use "they/he" pronouns, and less than 0.1 percent were designers who use all pronouns. Of the 2630 total designers, 612 designers or 23.3% percent were designers who were "new" to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 2630 total designers, 247 designers or 9.4% percent were designers who designed in all eight seasons studied.

Of the 612 "new" to LORT designers, 320 designers or 52.3 percent were designers who use "he" pronouns, 281 designers or 45.9 percent were designers who use "she" pronouns, three designers or 0.5 percent were designers who use "she/they" pronouns, six designers or 1.0 percent were designers who use "they" pronouns, one designer or 0.2 percent was a designer who uses "they/he" pronouns, and one designer or 0.2 percent was a designer who uses all pronouns. Of the 257 all eight seasons designers, 183 designers or 74.1 percent were designers who use "he" pronouns and sixty-four designers or 25.9 percent were designers who use "she" pronouns.

Of the 1629 designers who use "he" pronouns, 320 designers or 19.6 percent were "new" to LORT designers who use "he" pronouns. Of the 1629 designers who use "he" pronouns, 183 designers or 11.2 percent were all eight seasons designers who use "he" pronouns. Of the 988 designers who use "she" pronouns, 281 designers or 28.4 percent were "new" to LORT designers who use "she" pronouns. Of the 988 designers who use "she" pronouns, sixty-four designers or 6.5 percent were all eight seasons designers who use "she" pronouns.

## My Notes

This set of new charts ("New" to LORT and All Eight Seasons) came from another combination of questions: "who is beginning their journey as a LORT designer?" and "who gets to continue to be a LORT designer over time?" The percentages and raw numbers are included in the narrative for clarity and transparency.

Over the eight seasons studied, only 30.5 design positions were held by designers who didn't use solo "he" or solo "she" pronouns. However, this does not necessarily mean that these designers only held 30.5 design positions over the eight seasons studied. The pie charts for designers using all or "she/they" or "they" or "they/he" pronouns are not included here to prevent possibly misleading information about designers using all or "she/they" or "they" or "they/he" pronouns being inexperienced.

Even though the percentage of designers who use "he" pronouns and are "new" to LORT is 8.8 percentage points lower than the percentage of designers who use "she" pronouns and are "new" to LORT, the raw numbers of who's "new" to LORT are 320 designers who use "he" pronouns, thirty-nine more designers than the 281 designers who use "she" pronouns. Even though the percentage of designers who use "she" pronouns and designed in all eight seasons studied is only 4.7 percentage points lower than the percentage of designers who use "he" pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is sixty-four designers who use "she" pronouns, 119 fewer designers than the 183 designers who use "he" pronouns.

### How-to Equation(s)

(Number of designers who use "x/y" pronouns)  
divided by (number of designers total) x 100  
= percentage of all designers who use "x/y" pronouns

(Number of designers who were "new" to LORT)  
divided by (number of designers total) x 100  
= percentage of designers who were "new" to LORT

(Number of designers designed in all eight seasons studied)  
divided by (number of designers total) x 100  
= percentage of designers who designed in all eight seasons studied

(Number of designers total)  
minus ((number of designers who were "new" to LORT)  
+ (number of designers who designed in all eight seasons studied))  
divided by (number of designers total) x 100  
= percentage of designers who were neither "new" to LORT nor designed in all eight seasons

(Number of designers who use "x/y" pronouns who were "new" to LORT)  
divided by (number of designers who were "new" to LORT) x 100  
= percentage of designers who use "x/y" pronouns who were "new" to LORT

(Number of designers who use "x/y" pronouns who designed in all eight seasons studied)  
divided by (number of designers who designed in all eight seasons studied) x 100  
= percentage of designers who use "x/y" pronouns who designed in all eight seasons studied

(Number of designers who use "he" pronouns who were "new" to LORT)  
divided by (number of designers who use "he" pronouns total) x 100  
= percentage of designers who use "he" pronouns who were "new" to LORT

(Number of designers who use "he" pronouns who designed in all eight seasons studied)  
divided by (number of designers who use "he" pronouns total) x 100  
= percentage of designers who use "he" pronouns designed in all eight seasons studied

(Number of all designers who use "he" pronouns)  
minus ((number of designers who use "he" pronouns who were "new" to LORT)  
+ (number of designers who use "he" pronouns who designed in all eight seasons studied))  
divided by (number of all designers who use "he" pronouns) x 100  
= percentage of designers who use "he" pronouns who are neither "new" to LORT nor designed in all eight seasons

(Number of designers who use "she" pronouns who were "new" to LORT)  
divided by (number of all designers who use "she" pronouns) x 100  
= percentage of designers who use "she" pronouns who were "new" to LORT

(Number of designers who use "she" pronouns who designed in all eight seasons studied)  
divided by (number of all designers who use "she" pronouns) x 100  
= percentage of designers who use "she" pronouns who designed in all eight seasons studied

(Number of designers who use "she" pronouns total)  
minus ((number of designers who use "she" pronouns who were "new" to LORT)  
+ (number of designers who use "she" pronouns designed in all eight seasons studied))  
divided by (number of designers who use "she" pronouns total) x 100  
= percentage of designers who use "she" pronouns who were neither "new" to LORT nor designed in all eight seasons



## Chapter Fifteen My Notes

### Comparing Who Designs in LORT Theatres by Pronoun: One or Fewer Positions and Who Designs in LORT Theatres by Pronoun: "New" to LORT and All Eight Seasons

Of the 587 designers who designed one or fewer LORT productions total in the 2012-13 through 2019-20 seasons, 65.9 percent were also "new" to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied, and 34.1 percent were not "new" to LORT. Of the 925 designers who were "new" to LORT, 41.8 percent designed one or fewer LORT productions, and 58.2 percent designed more than one LORT production.

### Chapter Fifteen Nine Takeaways

- Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 18.6 percentage points in region one: Northeast, decreased 16.2 percentage points in region two: Midwest, decreased 12.3 percentage points in region three: South, and decreased 14.2 percentage points in region four: West. Over the eight seasons studied, designers who use "she" pronouns filling design positions increased 17.5 percentage points in region one: Northeast, increased 16.2 percentage points in region two: Midwest, increased 10.7 percentage points in region three: South, and increased 13.6 percentage points in region four: West.
- Over the eight seasons studied, designers who use "he" pronouns filling design positions decreased 0.8 percentage points in the A+ category, decreased 22.9 percentage points in the A category, decreased 13.2 percent in the B+ category, decreased 14.0 percentage points in the B category, decreased 11.0 percentage points in the C-1 category, decreased 27.0 percentage points in the C-2 category, and decreased 14.5 percentage points in the D category.
- Over the eight seasons studied, designers who use "she" pronouns filling design positions increased 0.8 percentage points in the A+ category, increased 22.9 percentage points in the A category, increased 12.2 percent in the B+ category, increased 13.6 percentage points in the B category, increased 11.0 percentage points in the C-1 category, increased 24.6 percentage points in the C-2 category, and increased 13.1 percentage points in the D category.
- The 17,242 design positions available from 2012-13 through 2019-20 were held by 2630 designers.

● Almost three quarters (74.9 percent) of designers designed fewer than eight shows in the eight seasons studied, and designed over a quarter (26.0 percent) of all shows with design positions. The 18.8 percent of designers who designed between eight and fewer than twenty-four shows in the eight seasons studied designed 38.7 percent of all shows with design positions. The 4.3 percent of designers who designed between twenty-four and fewer than forty shows in the eight seasons studied designed 20.1 percent of all shows with design positions. The 1.6 percent of designers who designed forty and fewer than fifty-six in the eight seasons studied designed 11.3 percent of all shows with design positions. The 0.3 percent of designers who designed fifty-six to fewer than seventy-two shows in the eight seasons studied designed 2.9 percent of all shows with design positions. The less than 0.1 percent of designers who designed seventy-two to fewer than eighty-eight shows in the eight seasons studied designed 0.4 percent of all shows with design positions. The less than 0.1 percent of designers who designed eighty-eight to fewer than 104 shows in the eight seasons studied designed 0.5 percent of all shows with design positions.

● Although the percentage of design positions held by designers who designed one show or fewer in the eight seasons studied is relatively low (5.5 percent or 950.5 out of 17,242 design positions total), the percentage of designers who designed one show or fewer is more than a third of the total: 37.2 percent. Speaking strictly from my opinion only, although LORT theatres are not the only theatres designers work at, 37.2 percent or 979 out of 2630 designers getting only one opportunity at a LORT design feels devastatingly high.

● Of the 2630 total designers, 61.9 percent were designers who use "he" pronouns, 37.6 percent were designers who use "she" pronouns, 0.1 percent were designers who use "she/they" pronouns, 0.3 percent were designers who use "they" pronouns, less than 0.1 percent were designers who use "they/he" pronouns, and less than 0.1 percent were designers who use all pronouns. Of the 2630 total designers, 612 designers or 23.3% percent were designers who were "new" to LORT, meaning they did not design in the first five seasons studied but did during the last three seasons studied. Of the 2630 total designers, 247 designers or 9.4% percent were designers who designed in all eight seasons studied.

● Of the 612 "new" to LORT designers, 320 designers or 52.3 percent were designers who use "he" pronouns, 281 designers or 45.9 percent were designers who use "she" pronouns, three designers or 0.5 percent were designers who use "she/they" pronouns, six designers or 1.0 percent were designers who use "they" pronouns, one designer or 0.2 percent was a designer who uses "they/he" pronouns, and one designer or 0.2 percent was a designer who uses all pronouns. Of the 257 all eight seasons designers, 183 designers or 74.1 percent were designers who use "he" pronouns and sixty-four designers or 25.9 percent were designers who use "she" pronouns.

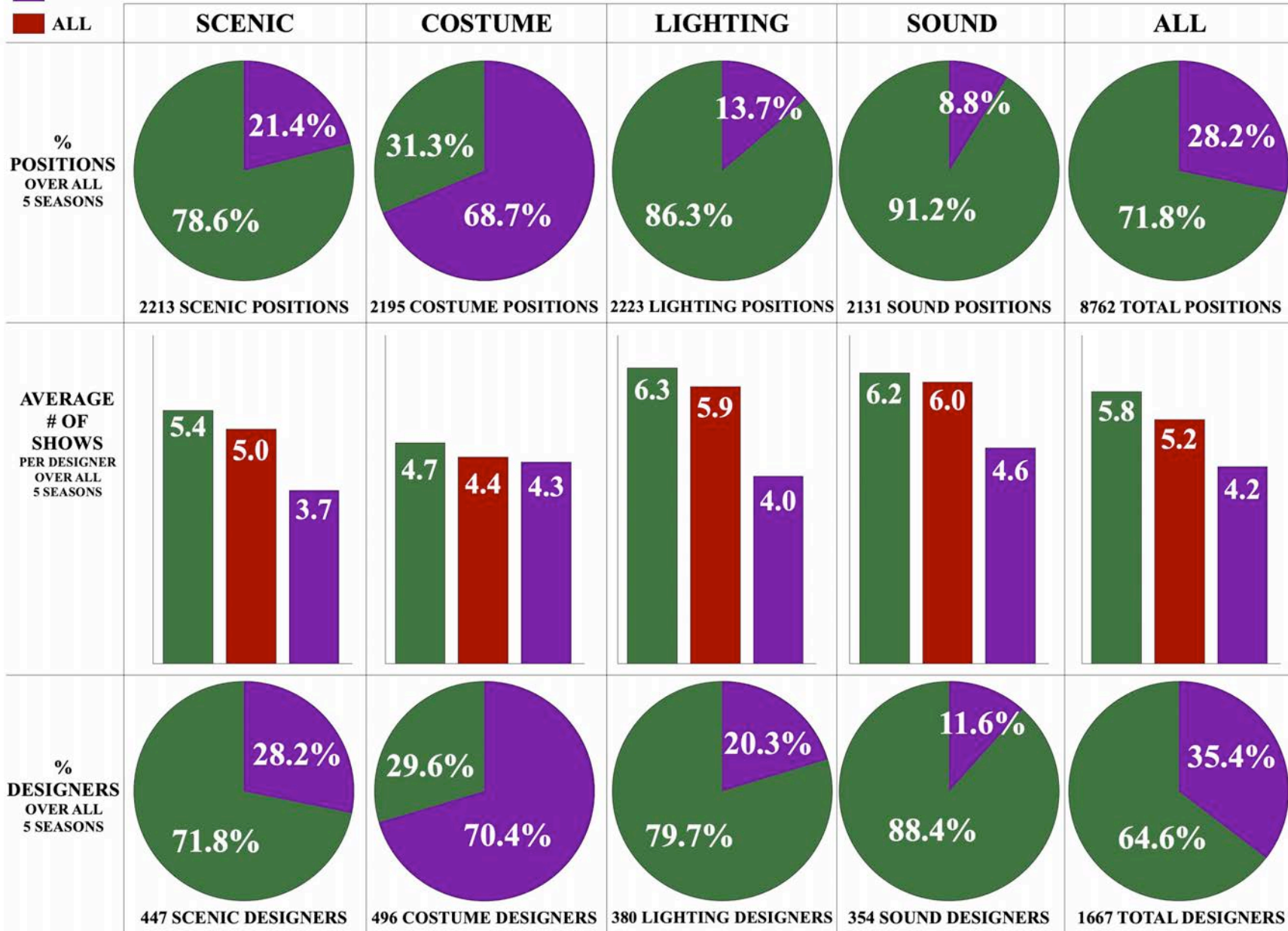
● Even though the percentage of designers who use "he" pronouns and are "new" to LORT is 8.8 percentage points lower than the percentage of designers who use "she" pronouns and are "new" to LORT, the raw numbers of who's "new" to LORT are 320 designers who use "he" pronouns, thirty-nine more designers than the 281 designers who use "she" pronouns. Even though the percentage of designers who use "she" pronouns and designed in all eight seasons studied is only 4.7 percentage points lower than the percentage of designers who use "he" pronouns and designed in all eight seasons studied, the raw number of who designed in all eight seasons is sixty-four designers who use "she" pronouns, 119 fewer designers than the 183 designers who use "he" pronouns.

# Appendix A: Who Designs in LORT Theatres, 2015

## WHO DESIGNS IN LORT THEATRES BY GENDER

09-10 - 13-14

■ MALE  
■ FEMALE  
■ ALL



## Narrative

Back in 2015, I assumed pronouns determined gender identity, which I now know is an incorrect assumption. For the purposes of this narrative however, I will use the terms I used at the time.

Of the 2213 scenic design positions available during the 2009-10 through 2013-14 seasons, 78.6 percent were held by male designers and 21.4 percent were held by female designers. Of the 2195 costume design positions available during the 2009-10 through 2013-14 seasons, 68.7 percent were held by female designers and 31.3 percent were held by male designers. Of the 2223 lighting design positions available during the 2009-10 through 2013-14 seasons, 86.3 percent were held by male designers and 13.7 percent were held by female designers. Of the 2131 sound design positions available during the 2009-10 through 2013-14 seasons, 91.2 percent were held by male designers and 8.8 percent were held by female designers. Of the 8762 design positions available during the 2009-10 through 2013-14 seasons, 71.8 percent were held by male designers and 28.2 percent were held by female designers.

Over the five seasons studied, scenic designers averaged 5.0 shows with male scenic designers averaging 5.4 shows and female scenic designers averaging 3.7 shows. Over the five seasons studied, costume designers averaged 4.4 shows with female costume designers averaging 4.3 shows and male costume designers averaging 4.7 shows. Over the five seasons studied, lighting designers averaged 5.9 shows with male lighting designers averaging 6.3 shows and female scenic designers averaging 4.0 shows. Over the five seasons studied, sound designers averaged 6.0 shows with male sound designers averaging 6.2 shows and female sound designers averaging 4.6 shows. Over the five seasons studied, designers averaged 5.2 shows with male designers averaging 5.8 shows and female designers averaging 4.2 shows.

Of the 447 scenic designers, 71.8 percent were male, and 28.2 percent were female. Of the 496 costume designers, 70.4 percent were female, and 29.6 percent were male. Of the 380 lighting designers, 79.7 percent were male, and 20.3 percent were female. Of the 354 sound designers, 88.4 percent were male, and 11.6 percent were female. Of the 1667 designers, 64.6 percent were male, and 35.4 percent were female.

## **Appendix B: Highlights from HowlRound Study Articles, 2016-2020**

### **2016**

Many people have asked me to also examine religious affiliations, sexual orientations, and annual incomes, among other things, but these are all data that I feel has to be self-identified in order to have any validity. Though I completely believe that gender and race have intersecting effects, I still haven't figured out a way to study race/ethnicity, so I did not include it. Some have suggested that I guess, by names or photos if I can find them, but as a woman of color with the last name "McGovern" and a habit of avoiding photos like the plague, I know that that simply won't work.

### **2017**

Over the course of this study, I've received several asks to expand the study to include more theatres, specializations, training programs, etc. Though I appreciate the interest in my study and the conversations its conjuring, doing additional research is unrealistic for me because of monetary constraints. I believe there is a misconception that I am getting paid to do this study, which is not the case. In fact, I'm losing money by conducting this study. There is a lot of labor, hope for the future, and love that I put into this study, and I'm happy to share my methodology to interested parties.

### **2018**

I find these results unsurprising, but disappointing for the American theatre, as we have been talking about gender equity 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.

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.

### **How We Move Forward**

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

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

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

## 2020

### Reflections and How We Move Forward

This year, my already strained faith in the national theatre field has been tested. Most designers, just like most artists in the field, have no work right now. They are hanging on by their fingertips. They have been forgotten or ignored by most of the theatres that called themselves "artistic homes" for the artists. Many theatre designers I know are considering leaving the theatre—not just until it comes back, but forever—or have already left for good. Space needs to be made for designers to not just be guests passing through but to be a part of the heart of a theatre.

In the past, I've written about how the theatre field can move forward, how it can increase diversity and access, and how it can practice equity and inclusion and justice when it comes to the hiring of designers. But perhaps I should've also been writing about how important it is to support designers once they've been hired; how practices like ten-out-of-twelves drive people out of the industry, sometimes before they've really begun; how not having clear pathways to report abuse of all kinds particularly hurts freelance theatre artists.

I don't know what theatre will look like after this moment of the pandemic and long-overdue racial reckoning. I fear only the most traditionally successful designers will be invited back to work. I fear all the recent momentum and energy towards supporting designers of the global majority will evaporate in the face of self-interest and the status quo. I fear the surge towards equity and justice will fade away and money, as always, will be the deciding factor.

But actions help with the fear.

...

It is my hope that one day my study will be unnecessary, that all theatres will hire designers and directors through an equity lens and create working environments where everyone is heard, seen, and appreciated in the fullness of their humanity.



## Appendix C: Patreon Book Recommendations

- Emergent Strategy by adrienne maree brown
- The Art of Gathering by Priya Parker
- Eloquent Rage by Brittney Cooper
- So You Want to Talk about Race by Ijeoma Oluo
- Thick by Tressie McMillan Cottom
- The Art of Effective Facilitation, edited by Landremann
- Biased by Jennifer Eberhardt
- Becoming a Man by P. Carl
- You're Not Listening by Kate Murphy
- On Being Included by Sara Ahmed
- Race on Campus: Debunking Myths with Data by Julie J. Park
- Radical Hope: A Teaching Manifesto by Kevin M. Gannon
- Dare to Lead by Brené Brown
- The Purpose of Power by Alicia Garza
- Undrowned by Alexis Pauline Gumbs
- Heart Talk by Cleo Wade
- What We Don't Talk About When We Talk About Fat by Audrey Gordon
- Minor Feelings by Cathy Park Hong
- Healing Resistance: A Radically Different Response to Harm by Kazu Haga
- Teaching / Learning Anti-Racism: A Developmental Approach by Louise Derman-Sparks and Carol Brunson Phillips
- Stay Woke: A People's Guide to Making All Black Lives Matter by Tehama Lopez
- Bunyasi and Candis Watts Smith
- The Body Is Not An Apology, second edition by Sonya Renee Taylor
- The Lightmaker's Manifesto: How to Work for Change Without Losing Your Joy by Karen Walrond
- Grievors by adrienne maree brown
- There Must Be Happy Endings: On a Theater of Optimism & Honesty by Megan Sandberg-Zakian
- Arsenic and Adobo by Mia P. Manansala
- Care Work: Dreaming Disability Justice by Leah Lakshmi Piepzna-Samarasinha
- The Wake Up: Closing the Gap between Good Intentions and Real Change by Michelle MiJung Kim
- Creative Infrastructures: Artists, Money and Entrepreneurial Action by Linda Essig
- everything and anything by Alice Oseman
- Rest is Resistance: A Manifesto by Tricia Hersey
- On Repentance and Repair: Making Amends in an Unapologetic World by Danya Ruttenberg
- The Future is Disabled: Prophecies, Love Notes and Mourning Songs by Leah Lakshmi Piepzna-Samarasinha
- Legends & Lattes by Travis Baldree
- Rules to Win By: Power & Participation in Union Negotiations by Jane F. McAlevey and Abby Lawlor
- Real Self-Care (Crystals, Cleanses, and Bubble Baths Not Included): A Transformative Program for Redefining Wellness by Pooja Lakshmin, MD
- Social Justice for the Sensitive Soul: How to Change the World in Quiet Ways by Dorcas Cheng-Tozun
- Social Justice Parenting: How to Raise Compassionate, Anti-Racist, and Justice-Minded Kids in an Unjust World by Dr. Traci Bailey
- anything by TJ Klune
- Brave Community: Teaching for a Post-Racist Imagination by Janine De Novais
- Making Spaces Safer: A Guide to Giving Harassment the Boot Wherever You Work, Play, and Gather by Shawna Potter

## **Appendix D: Hospitality 099: The Care and Feeding of Your About-To-Arrive Freelance Designer (A Slightly Tongue-In-Cheek Parody of a Syllabus, but Ever So Slightly)**

This remedial course will investigate the most common problem areas (transportation, food, housing) and provide commonsense questions to ask.

### Transportation:

How is your freelance designer getting from the airport/bus station/train station, etc. to their housing? This should be figured out at least 48 hours in advance of arrival and communicated to the designer to prepare them, as they are an adult and would appreciate a plan. Tell the designer if a person is planning on picking them up, what kind of vehicle to expect, and multiple phone numbers to reach out to in case they can't find them at the designated time. In the event of multiple exits from a transit hub, please be as specific as possible when telling a designer where to go. "Just exit and you'll find the van waiting for you" is not specific enough when there are multiple exits. If they need to take a rideshare service, please tell them how and when they can be reimbursed for that expense.

Are they going to the theatre first before their housing for a design run/meet 'n greet/production meeting, etc.? If yes, where will their luggage go while they're working at your theatre? How will that luggage make it from the theatre to housing? If your answer includes the idea that designers should lug their stuff with them as they walk from the theatre to their housing and up three flights of stairs, consider whether that is a reasonable expectation of someone after multiple hours of travel and multiple hours of work, particularly when they are in a new place and it's late at night and they're expected for notes when the theatre opens in the morning.

In case of flight and other transportation delays, please provide the designer with multiple phone numbers of people who will actually pick up the phone when the designer is expected, no matter how late that is. After more time in transit than expected, it's horrible to realize that the lockbox that was supposed to be on the door of housing isn't actually there and no one is answering their phone after midnight.

### Food:

With the rise of food delivery apps in many places, the questions of food and how a designer obtains food may seem less relevant. However, many designers prefer to pick out their own vegetables, fruits, meats, etc. and continue to rely on food runs, generally by company management. If these food runs are only on Mondays as that's the actor day off and a designer arrives on a Wednesday, asking them to wait until Monday is unreasonable. Although many designers subsist on take out during tech, many designers rely on food of their own making, sometimes due to nutritional food sensitivities or allergies.

Where is the closest food and coffee to the theatre? Where are all the groceries in town, not just the most expensive one? Where are all the places to eat within walking distance of the theatre, noting those where you can pick up food quickly?

## Housing:

Where is the temperature for the housing controlled from? If in unit, can it be changed? If yes, how? If no, how can a designer ask for the temperature to be lower or higher? (If a designer asks for an extra blanket due to being too cold to sleep at night, it is unreasonable for that request to take multiple days. It is unpleasant to have to layer multiple pajamas and sweaters in order to sleep.)

Anything that is required for an Equity apartment should be in an apartment for designers. While every housing space is unique and laid out differently, a list of what's in (and/or what should be in) the apartment upon (or even better, before) arrival would be useful.

Please indicate whether there is working space available in the individual and/or communal areas of housing. Many designers are working on multiple projects and need a surface, electrical outlets, and wi-fi to continue their work.

(Bonus: spend a night in artist housing, packing as you would for an extended stay with whatever your standard transportation is for artists. What's missing? What could be better?)

## Conclusion:

There are many ways to make a theatre welcoming for incoming designers. Please note that this course does not address every issue and concern that may arise. When in doubt, ask the individual who will be working at your theatre.

At the end of this course, you will be prepared to take Hospitality 101: Reasonable Expectations and Communication Methods for Your About-To-Arrive Freelance Designer. This course also includes an intense focus on the importance of paying fees on schedule.

#### About the author:

Porsche McGovern is an anti-oppression facilitator. She works as a facilitator for Nicole Brewer's Anti-Racist Theatre and Anti-Racist Creative Practice offerings. She has also co-facilitated trainings for the Stage Managers' Association with Katherine Freer. She was a consultant for Year of the Stage Manager 2020/21. She is a frequent panelist, speaker, and facilitator at regional and national events for conversations on social justice in theatre.

Porsche is the author of the HowlRound Journal series "Who Designs & Directs in LORT Theatres by Pronoun." She also interviewed people of color working in production and/or design jobs for the Illuminations blog at Stage Directions Magazine from September 2016 to March 2020. She is also the co-curator of the HowlRound Journal series "Design (in a Time of Reckoning)," and co-wrote the essays "Design with an Equity Lens: Cultivating a Theatre Ecosystem That Can Hold Us All in Our Full Humanity" and "Seeding Change" with Katherine Freer.

She has been honored to attend the artEquity National Facilitation Training, the Berkshire Leadership Summit, workshops with Equity Quotient, the People's Institute for Survival and Beyond Undoing Racism Community Organizing workshop, the Emergent Strategy Ideation Institute Immersion, Race Forward's Building Racial Equity and Organizing Racial Equity: Shifting Power trainings, the Empathic Facilitator training, the UALE Summer Institute for Union Women, AORTA's Facilitate for Freedom Fundamentals and the Skill Up! trainings, and the Emergent Strategy Facilitation Training.

She is pleased to have served on the TCG Programming council (2017-18), the IATSE Local USA 829 Diversity Committee (Nov 2015 - Jun 2020), the curation team for the United States National professional exhibit for the Prague Quadrennial 2019, the artEquity Alumni Navigation Team (2020), the HowlRound advisory board (2020-22), and the IATSE Local USA 829 Local Union Executive Board (2020-23).

Porsche is a lighting designer. She designed "Fires in the Mirror" (Baltimore Center Stage, Long Wharf Theatre), "The West End" (Cincinnati Playhouse in the Park), "Skeleton Crew" and "We Are Proud to Present..." (Playmakers Repertory Company), "The Thanksgiving Play" (Repertory Theatre of St. Louis), "A Single Shard" (People's Light and Theatre Company), and "The Two Gentlemen of Verona" (Oregon Shakespeare Festival). In New York, she designed "Mothers" (Playwrights Realm), "Ghetto Babylon" (Dramatic Question Theatre), and many shows with Spookfish Theatre Company, among others. She has an MFA from California Institute for the Arts and a BA from St. Lawrence University.

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Thanks for reading.