

A SPOTLIGHT
ON GENDER PARITY
IN THE NEW ENGLAND
THEATER COMMUNITY

DATA COLLECTED FROM THE FIELD FOR THE 2013–2014 SEASON

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EXECUTIVE SUMMARY

This is a report on gender equity in the New England theater community, with statistics from the 2013–2014 season. The information was gathered by the Gender Parity Task Force, which operates under the umbrella of StageSource, the service organization for the New England theater community. The goal of the study was to benchmark numbers around gender parity in our theater community, while recognizing that the numbers themselves, and the goals of different theater companies, require the context of discussion. By collecting this data on a regular basis in the future, StageSource hopes to create an environment in which such discussions can take place, and necessary changes can be made.

As many other studies have shown, gender equity in theater is still an issue in 2015. Theater and the performing arts provide a catalyst for public conversation, a pathway for social justice, and a tool for education. Inequity in theater affects much more than job opportunities for theater artists, important as those are. Greater inclusion is critical, not just for the sake of the work itself, but for the sake of its impact on the public.

The future of theater depends on its ability to reflect the full range of voices in the community. All stories deserve to be told – not just the stories that reinforce traditional white male heteronormative norms. In addition, women comprise over fifty percent of the population, and are the majority of theater ticket buyers. Gender parity makes good business sense.

KEY FINDINGS

- Men outnumber women by at least 2 to 1 in the fields of Director, Playwright, Scenic Design, Lighting Design, Sound Design, Projection Design, Violence Design, and Music Direction.
- There are four areas where women outnumber men: Stage Management, Costume Design, Props, and Dramaturgy.
- Parity is close in two areas: Puppetry and Choreography. Management is close to parity, though the size of the theater varies those roles and their impact. Men

tend to work in the larger theaters, which presumably means that they are paid a higher wage on average¹.

- Women hold more roles in small and fringe theaters, while men work in higher percentages in larger theaters. Based on these findings, it can be inferred that men make more money.
- Actors had a 54% male and 46% female breakdown. This area requires further study with regard to size of roles, types of roles, and the perspective of the story being told.

The data included in this report represent the beginning of the work. Opportunities for discussion at the StageSource Theater Conference (June 7, 2015), as well as at different convenings throughout the summer and fall, will give our community the chance to discuss, parse, and develop action steps in order to bring these numbers to parity. StageSource looks forward to working with the entire New England community to ensure that our theater truly reflects and serves everyone.

¹ We did not gather salary information in this study. An assumption was made that the larger the size/operating budget of the theater, the larger the salary or fee.

INTRODUCTION

Gender parity. Equality. 50/50 by 2020. Seems reasonable, doesn't it? Especially compared to fields like gaming, technology, or science, theater doesn't lack for women. Far from it. Yet, as this report shows, there is work to be done to reach adequate levels of equity.

StageSource, the service organization for the New England theater community, has been working on issues around diversity and inclusion for years. In 2012, after the Theatre Communications Group (TCG) conference was held in Boston, StageSource convened a series of conversations, and issued a report.² At the 2013 StageSource Theater Conference the report led to breakout sessions that broke down some of the issues perpetuating inequity.³

Work is being done. Dozens of examples can be shown. But is the field systemically changing, or are these efforts one-offs? Last year, there was a discussion at Arena Stage in Washington, D.C. moderated by Peter Marks, the drama critic for the *Washington Post*. The panel included five artistic directors, and was not livestreamed; the intent was to have the conversation in the room. Phones, however, were not collected, and a parallel conversation occurred on Twitter, sparked by a few audience questions specifically on gender equity. The Twitter conversation was storified⁴ by Ilana Brownstein (@Bostonturgy), a Boston-based dramaturg who has been tracking numbers around gender equity.⁵

Three things struck us about this conversation. First, the power of social media to force nuance into conversations, and to remove gatekeepers. Second, the issues raised

² StageSource.org Resources: <https://stagesource.site-ym.com/?page=DIGParityTaskForce>

³ StageSource Theater Conference: Reframing Success, June 2013. Held at the American Repertory Theater.

⁴ Ilana Brownstein wrote a blog post which included her storified tweets:

<https://pwritescom.wordpress.com/2014/03/16/rounding-up-thesummit/>

⁵ Ilana Brownstein tracks the 2012–2013 numbers and her methodology here:

<https://pwritescom.wordpress.com/2012/10/22/update-where-boston-stands-for-2012-13/>.

It should be noted that playwright Patrick Gabridge also collected data and published it on his blog: <http://writinglife3.blogspot.com/2014/02/boston-new-play-ecology-2014.html>. Both Ilana Brownstein and Patrick Gabridge are part of the Gender Parity Task Force Data Committee.

by personal stories could be dismissed, but only until data was provided to support them. Stories plus data equal impact. And third, we needed to have a conversation here in Boston, in person.

On April 26, 2014, we convened a Gender Parity Town Hall at Boston Playwrights' Theatre. Ilana Brownstein and Julie Henrikus moderated the conversation, and then opened the discussion to the attendees. HowlRound both streamed and archived the event.⁶ A Gender Parity Task Force was created, with a planning meeting scheduled for a Monday morning at the StageSource offices in Fort Point. Twenty-five people came to that first meeting, and formed five subcommittees.⁷

A note on the Gender Parity Task Force itself: as with all the task forces StageSource supports, (which include the New England New Play Alliance and the Space Task Force), membership is self-selected, and people are welcome to join at any time. Everyone and anyone can volunteer their time to be a member of these groups and help move the specific initiatives forward. Everyone joins as an individual, not as a representative of their organization.

The data collection subcommittee began meeting last May. We devised a survey to collect information from New England theaters about their 2013–2014 season. The “Methodology” section of this report outlines the data collection process. The survey questions themselves are in APPENDIX V: DATA COLLECTED. We purposely collected a wide array of information. This report skims the surface; more results will be released as we further mine the data. Using a Google spreadsheet and hours upon hours of volunteer labor, this data collection system is imperfect. But perfect is the enemy of the good; this effort is designed to create a foundation for building systems of change. We are creating a complex data collection system that can and will grow in the coming years. With it, we will track change while highlighting issues, and look for solutions regarding issues of equity and access.

⁶ Information and a link to the Town Hall can be found at <https://stagesource.site-ym.com/?page=DefiningGenderParity>

⁷ Committees include: Data Gathering, Support for Women's Work (including the Parity Party and Standing O initiatives), Community Organizing to Create Change, Festivals, and University Outreach.

The purpose of this report is not to prescribe routes of change, highlight best practices, or call out specific theaters. The purpose of this report is to provide real data about where our theater community stands right now. For some, numbers butt up against perceptions, and will create change. For others, perhaps knowing that this data is being examined will give them pause in planning and hiring.

Gender equity is a hot topic in American theater and the wider world. We see people advocating for equal opportunities and pay, dealing with cyber bullies who attack women (and men) who raise these issues in public forums, and examining intersectionality by recognizing that “women” is a broad tent under which many, many different people live. No one is just one identity, so we must discuss parity for women while recognizing that the issues are different for white women and women of color. Under the larger reach of Gender Parity, our goal is to drill down on specifics once we have established the broader overview.

Theater has a tremendous power: gathering people together to share a story in live performance, expose us all to new ideas, and broaden our horizons. Our non-profit theater companies are mission-based, created to do work that serves a higher aim. The lens through which this work is done must be expanded to include everyone. In this way, the art form will stay relevant and do the work for which it is uniquely positioned: to gather people together to reflect the community, to challenge assumptions, and to provide a foundation for at the very least discussion, at the most a catalyst for change.

The Gender Parity Task Force lives under the umbrella of StageSource, but the community’s involvement is what both gives this effort credibility and supports the work, pushing it forward. This is a grassroots effort, and the grassroots are where the demand for change will come. The work will continue, the data for upcoming seasons will be collected, and paths forward will be forged.

METHODOLOGY

In order to broaden the conversation, we decided to look at many different areas of theater when collecting the data. The Data Subcommittee created a questionnaire, with the assistance of a Boston University student of both sociology and theater. There were many conversations surrounding what questions should be asked, why, and what the information gathered could tell us.

We gathered the following information for each theater company:

- Name of company
- Names of Managing Director and Artistic Director
 - The person's gender identity
 - The person's racial/ethnic identity
- Location of theater
- Size of theater:
 - Theaters under the LORT contract, or under production contracts, are considered large theater companies.
 - Theater companies under the NEAT contract and other mid-ranged theaters are considered mid-sized companies.
 - Small companies and fringe companies were counted together for the purposes of this report. We sampled small and fringe theater companies in the Greater Boston area. We also tried to focus on companies where a stipend was paid to the artists.

For each theater company, we then gathered the following information from their 13-14 Season:

- Production title
- Name of playwright
- Role (name of character or production/creative team title)
 - Name of the person
 - The person's gender identity (female, male, non-binary, unknown)
 - The person's racial/ethnic identity (Is this a person of color? Yes/No/Unknown)
 - Whether the person lives in New England

- Number of performances per week
- Number of weeks of the production
- Opening performance date

Altogether, 46 New England–based theater companies were surveyed across the board: large, medium, and small/fringe in size.

The specific questions are listed in APPENDIX V: DATA COLLECTED. The companies surveyed are listed in APPENDIX II: THEATERS IN STUDY.

Data collectors were volunteers. For the most part, the data was collected via company websites and public information sources. In some cases, companies self reported, but over 90% of the companies did not. Companies were not given the option of opting out of the study.

The data itself was looked at carefully, but it was not independently verified.

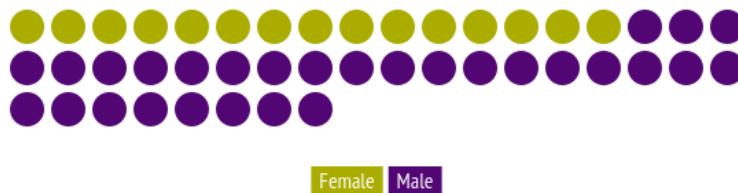
The data was collected for the September 1, 2013 to August 31, 2014 season. Our data collectors started the work in July 2014, and concluded in late January 2015.

The Data Subcommittee spent a lot of time discussing intersectionality. None of us identifies as just one thing—our gender identity, race, education, class, religion, and age all contribute to our opportunities, worldview, and experience. Intersectionality speaks to the entirety of the human experience. The focus of this report was on gender equity. But, for each category, the data collector was asked to determine gender identity and whether or not the person holding the job was a person of color. Possible answers were Yes/No/Unknown. When the “unknown” factor was under 10%, the number is included in the report data. All numbers are included in APPENDIX IV: SUMMARY NUMBERS.

MANAGEMENT

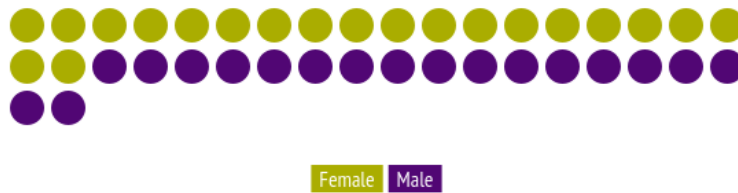
There are different types of management for different types of theater. For non-profit theaters, there is usually a division between the management (front of house and office) operations, and the artistic (directors, playwrights, design) operations. There is overlap, and depending on the capacity of the organization, one person may perform both roles.

Artistic Directors



34% Female 66% Male

Managing Directors

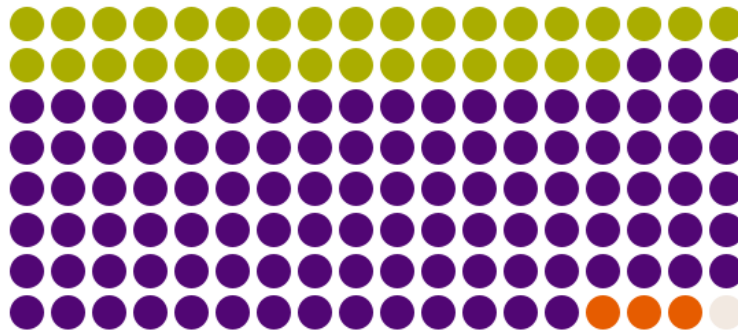


53% Female 47% Male

PLAYWRIGHTS

A playwright is the author of a play.

Overall



Female Male Non-Binary Unknown

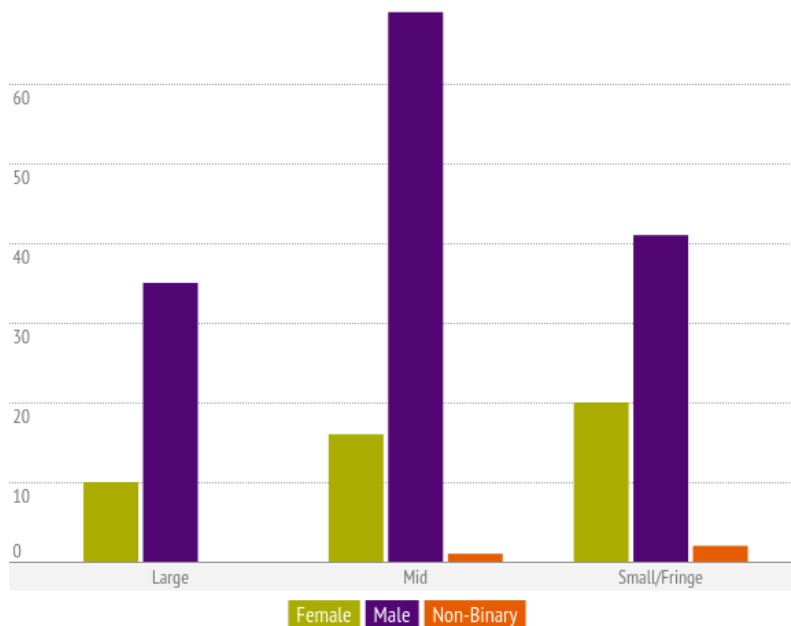
23% Female 74% Male 2% Non-Binary 1% Unknown



5%

Persons of Color

By Theater Size

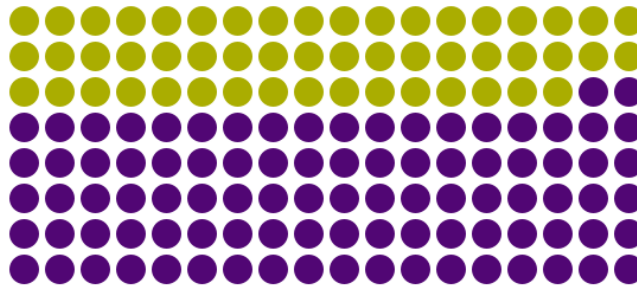


Female Male Non-Binary

DIRECTORS

A theater director has responsibility for the overall practical and creative interpretation of a dramatic script or musical score, taking into account the budgetary and physical constraints of production. They are involved at all stages of the process, from design and pre-production and rehearsal right through to the final performance.⁸

Overall



Female Male

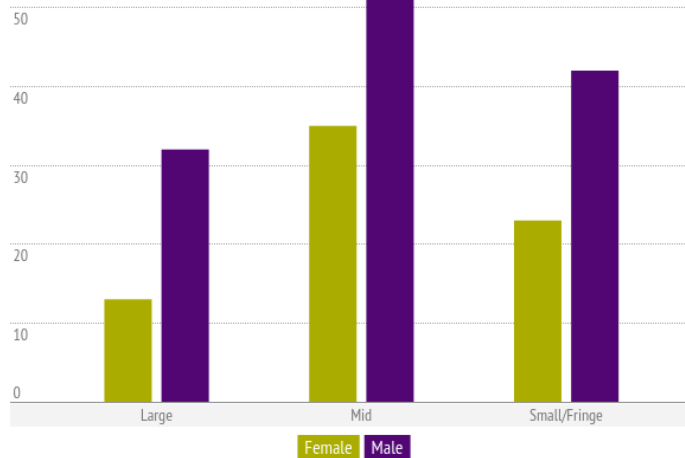
36% Female 64% Male



4%

Persons of Color

By Theater Size



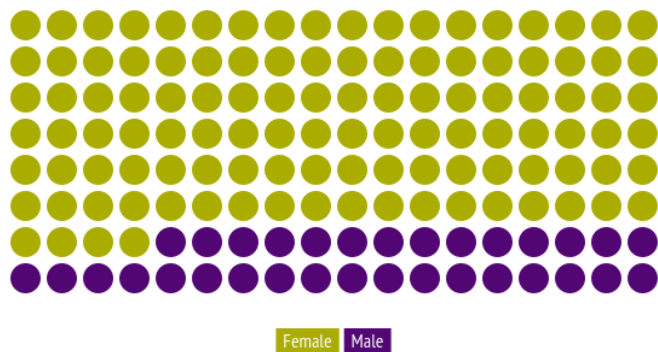
Female Male

⁸ From www.prospects.ac.uk

STAGE MANAGERS

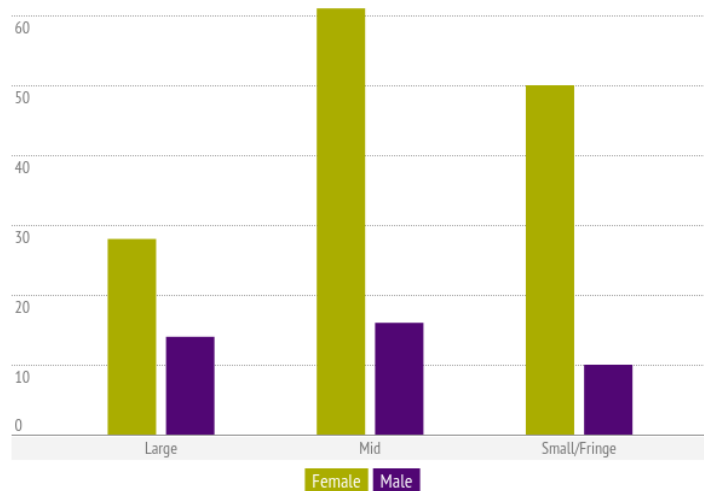
Theater stage managers coordinate all aspects of a theater company to ensure the successful delivery of the performance. They manage rehearsals, actors, technicians, props and costume fittings, and liaise with front of house staff and the director. A stage manager needs to have a good understanding of both the technical and artistic elements of a performance so that they can ensure it is delivered exactly to the director's requirements. They will be involved from the rehearsal stage through to the live performances, where they will be on hand to deal with any emergencies or issues that may hinder the show.⁹

Overall



78% Female 22% Male

By Theater Size

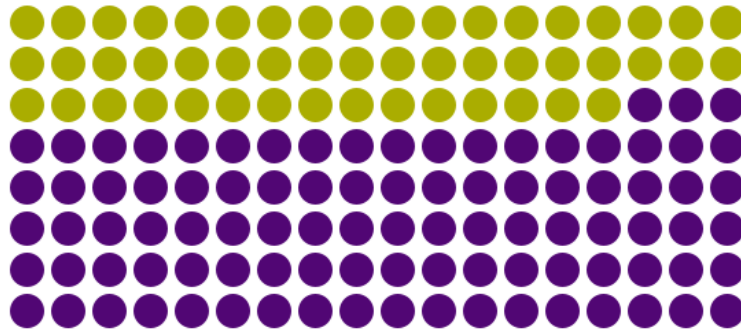


⁹ From the website: www.prospects.ac.uk/

SCENIC DESIGNERS

Design, sketching, drafting, model building and supervision of scenery for all media.¹⁰

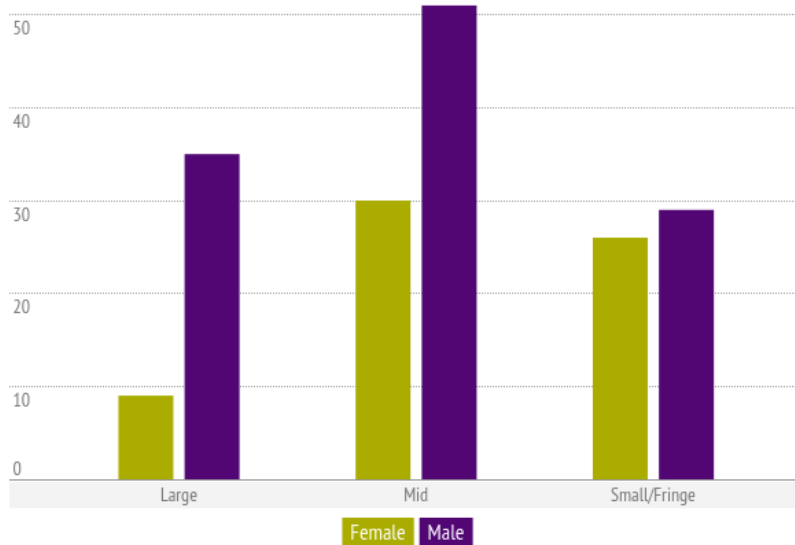
Overall



Female Male

36% Female 64% Male

By Theater Size



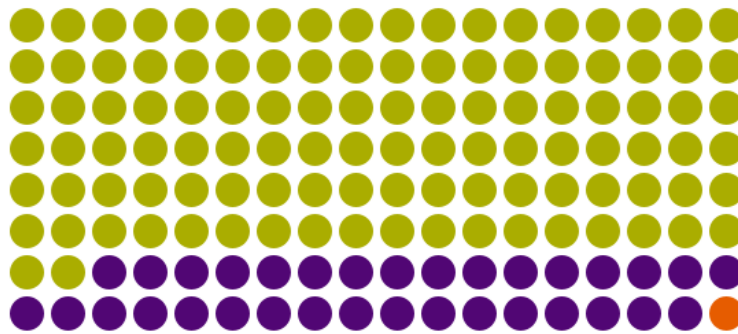
Female Male

¹⁰ From United Scenic Artists (www.usa829.org)

COSTUME DESIGNERS

Design, selection, painting and/or dyeing of costumes for the production.¹¹

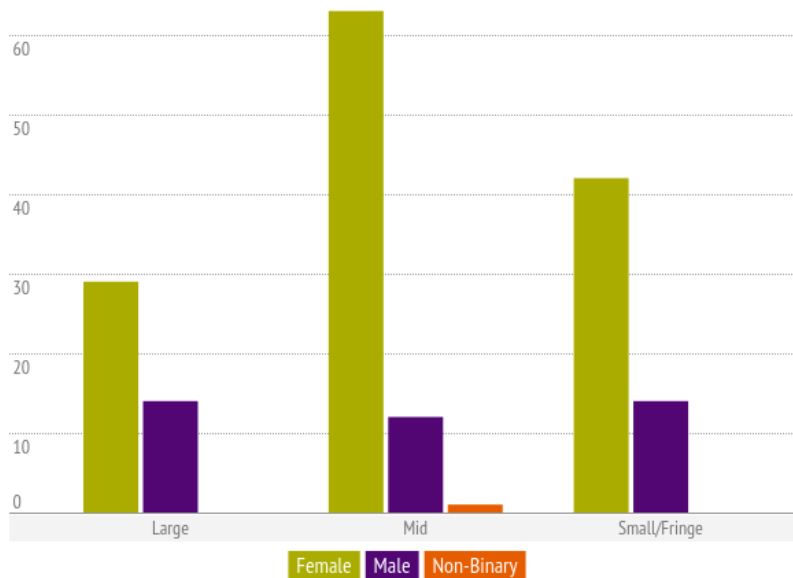
Overall



Female Male Non-Binary

77% Female 23% Male 1% Non-Binary

By Theater Size

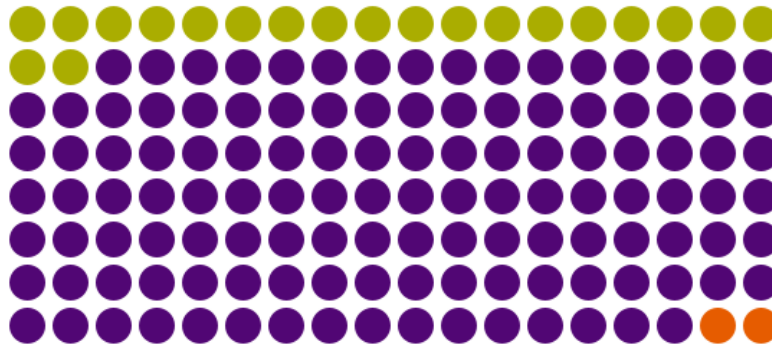


¹¹ United Scenic Artists (www.usa829.org)

LIGHTING DESIGNERS

Design and direction of lighting for the production.¹²

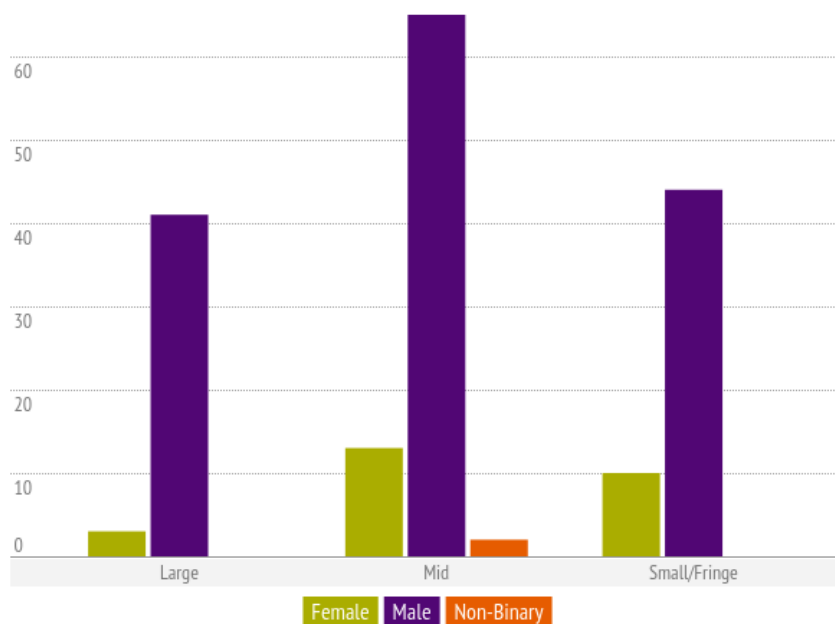
Overall



Female Male Non-Binary

77% Male 23% Female 1% Non-Binary

By Theater Size



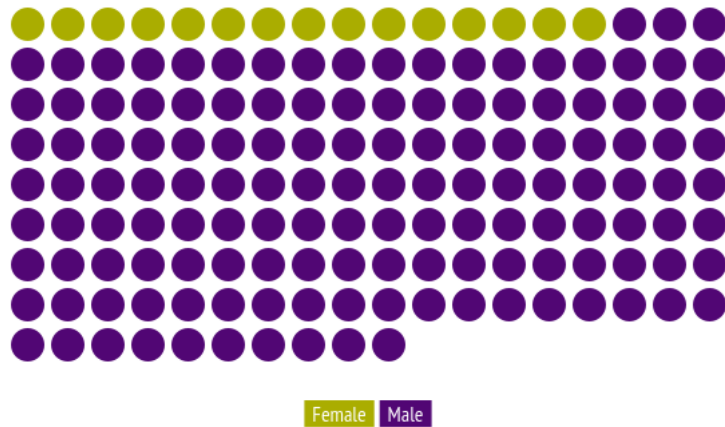
Female Male Non-Binary

¹² Adapted from United Scenic Artists website (www.usa829.org):

SOUND DESIGNERS

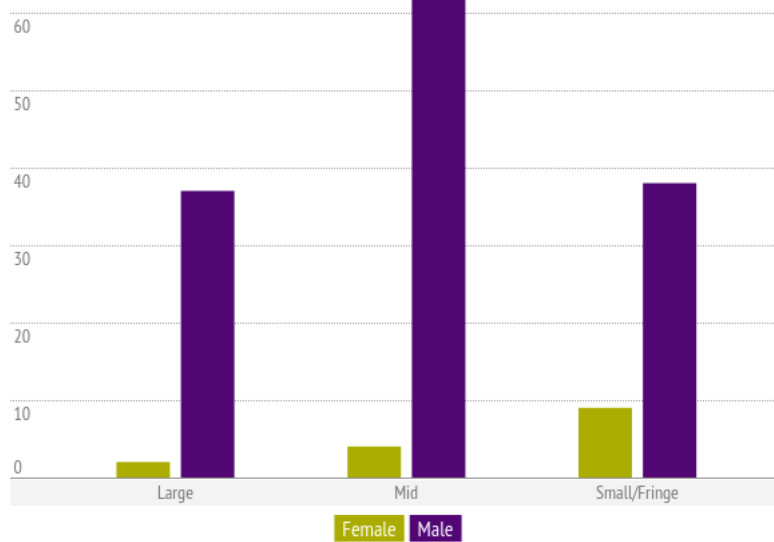
Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.¹³

Overall



77% Male 23% Female 1% Non-Binary

By Theater Size



¹³ From TheatreCraft.com

PROJECTION DESIGNERS

Design of projections for the production. This is a relatively new element of design for theater.¹⁴

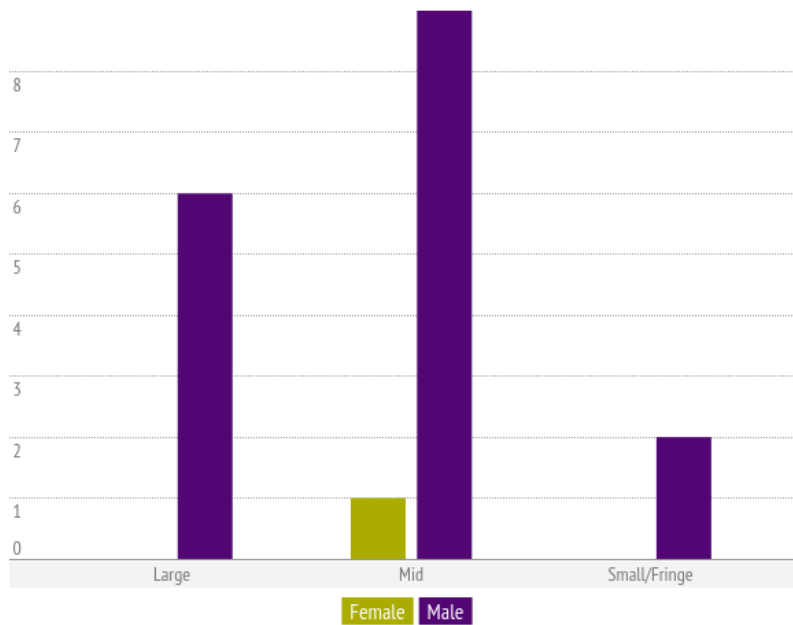
Overall



Female Male

6% Female 94% Male

By Theater Size

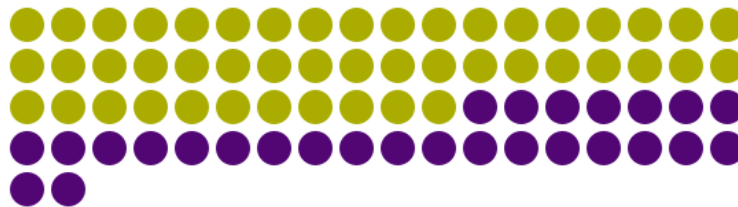


¹⁴ From the United Scenic Artist website (www.usa829.org)

PROPS/PROP MASTER

Member of the creative team who designs, finds, and has responsibility for all of the props used in the production.¹⁵

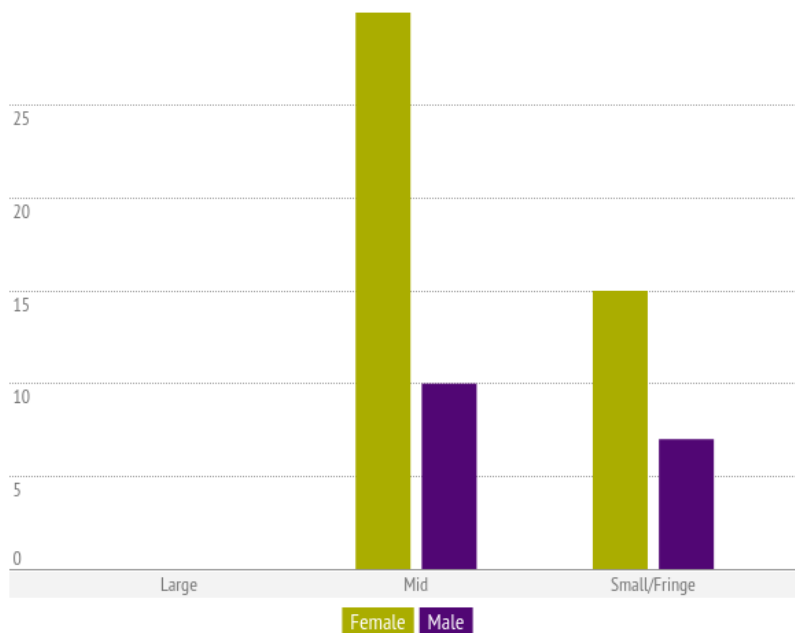
Overall



Female Male

73% Female 27% Male

By Theater Size



Female Male

¹⁵ Adapted from TheatreCraft.com

VIOLENCE DESIGNERS

Also known as a Fight Director, is the coordinator of staged violence within a production. He/she coaches the dramatic presentation of a fight sequence with the actors through consultation with the production director.¹⁶

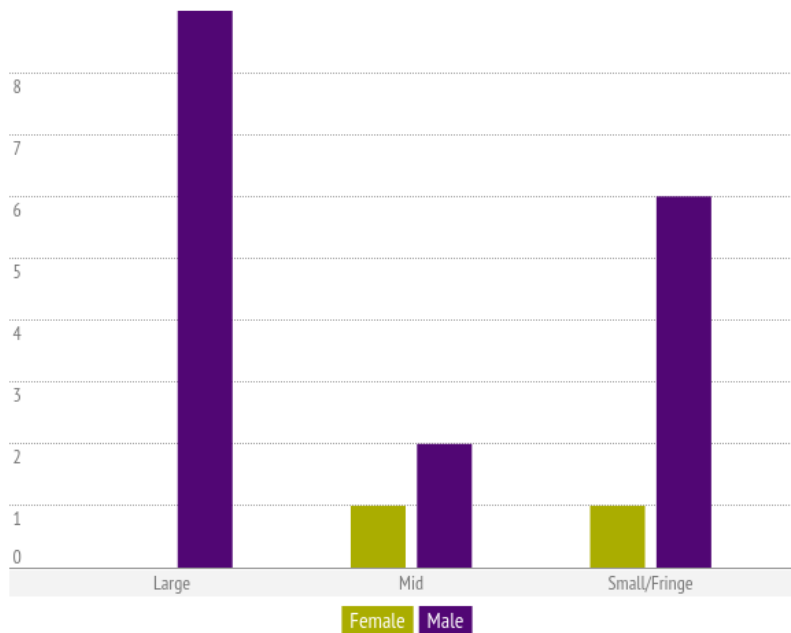
Overall



Female Male

10% Female 90% Male

By Theater Size



Female Male

¹⁶ From FightDirector.com

DRAMATURGS

Over the past three decades, the role of the dramaturg and literary manager has expanded in the United States and Canada alongside the increasing importance of contemporary playwriting. Working in theaters and playwrights' organizations, in colleges and universities, and on a project-by-project basis, dramaturgs contextualize the world of a play; establish connections among the text, actors, and audience; offer opportunities for playwrights; generate projects and programs; and create conversations about plays in their communities.¹⁷

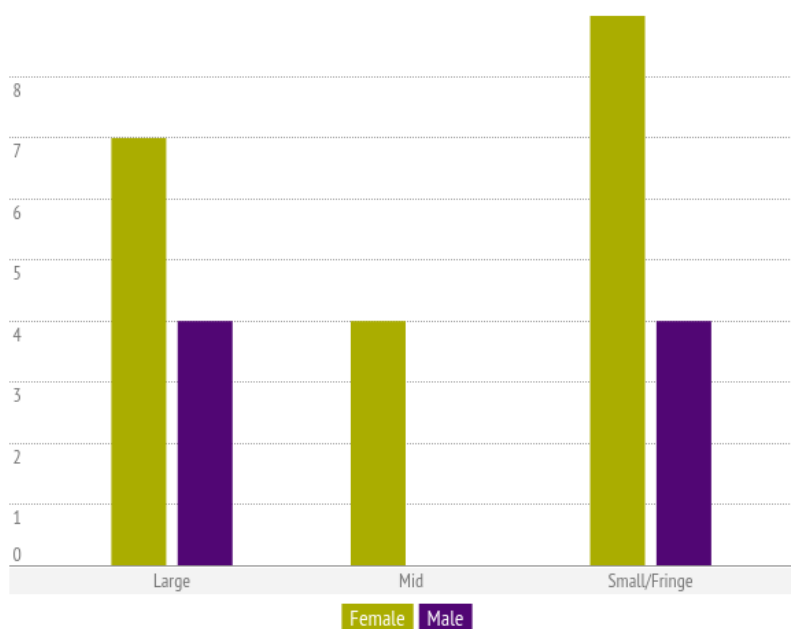
Overall



Female Male

83% Female 17% Male

By Theater Size

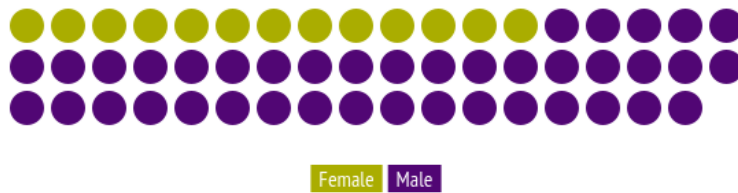


¹⁷ From the Literary Managers and Dramaturgs of the Americas (LMDA.org) website

MUSIC DIRECTORS

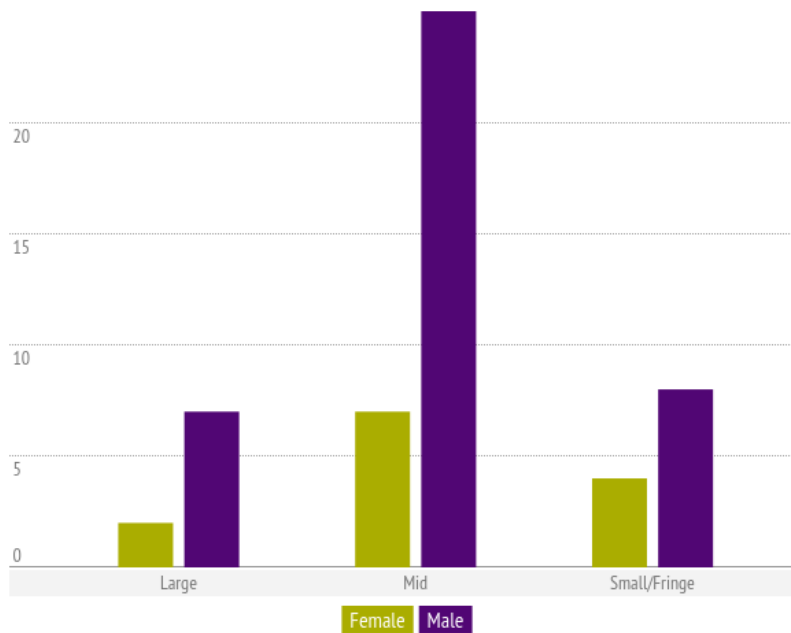
Often the conductor/leader of a musical, or the person responsible for the musical content of a production.¹⁸

Overall



25% Female 75% Male

By Theater Size



¹⁸ From TheatreCraft.com

CHOREOGRAPHERS

The art and craft of designing the moves, pace, flow, structure, and execution of a piece of dance, or any other piece of rehearsed movement.¹⁹

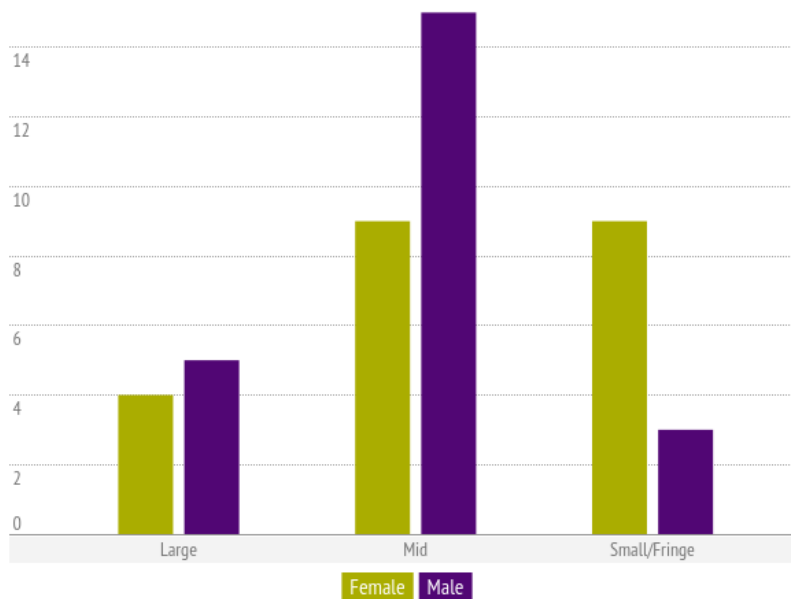
Overall



Female Male

49% Female 51% Male

By Theater Size



¹⁹ According to TheatreCraft.com

PUPPETRY

There are many different types of puppetry. Though not often employed, it was used in several productions throughout the season. When we could find information, we made sure to include it.

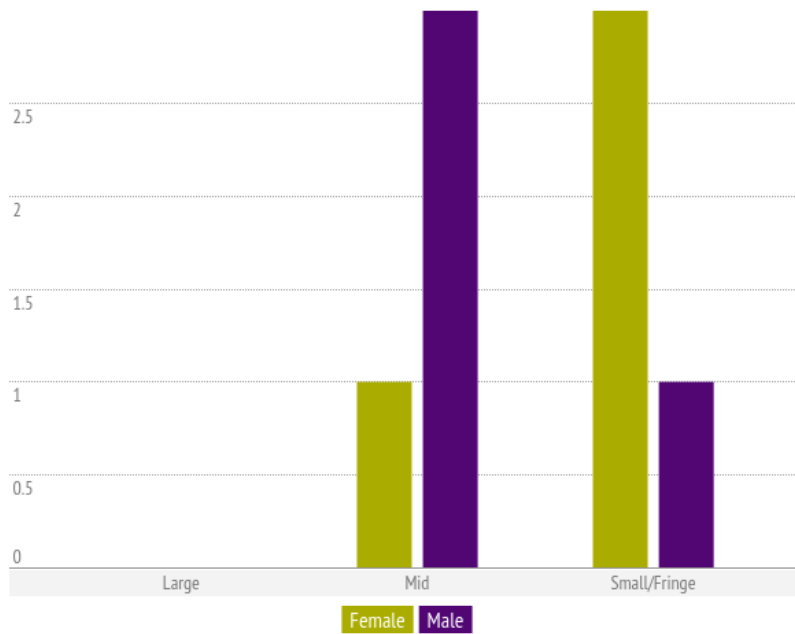
Overall



Female Male

49% Female 51% Male

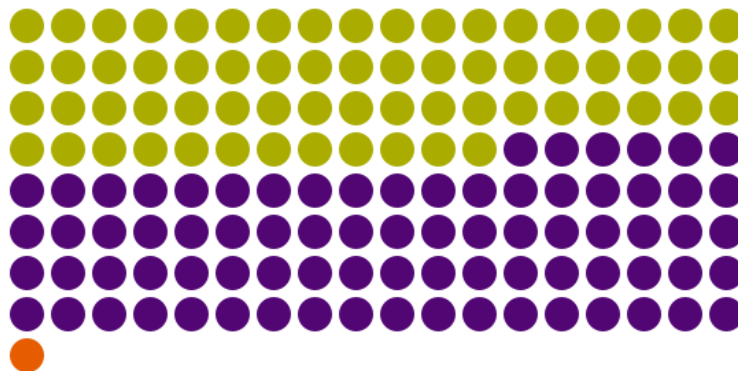
By Theater Size



ACTORS

Actors are counted in two ways here. The number of actors (people hired to play characters on stage) and the number of roles (the character the actor is hired to play). Weight isn't given to type of role (lead or supporting), double casting, or cross-casting. Further study will dig deeper into these questions. We do not have enough information on every actor to determine the number of actors of color. Rough estimates are that 16% are actors of color, 70% are not, and the data collectors were unsure about 13%.

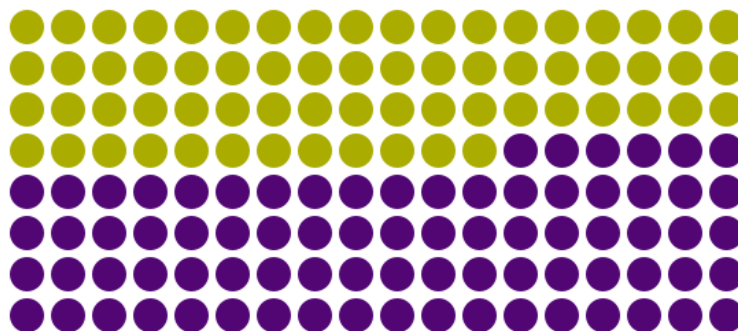
Actors Hiring



Female Male Non-Binary

45.8% Female 53.9% Male .3% Non-Binary

Gender Identity of Roles



Female Male

46% Female 54% Male

NEXT STEPS

This report is Phase One of a multi-phased process. In order to create change, we need more than this report. But the data represented here is an important first step. An issue must be acknowledged before change can occur.

Is there an appetite for change? Will everyone agree that gender parity is an issue for the field? By discussing issues around gender equity, will other issues around diversity and inclusion, and the barriers to their success, be brought forward?

Our hope is that this report launches discussion, actions plans, and self-assessment. The power of micro-changes in the sector will be felt: one more play by a woman; mindful hiring decisions, both on and off the stage; considering the importance of intersectionality in this decision making. Equity in one area should (and must) be inclusive of plans for equity in all areas.

There are conversations happening about gender equity in theater both nationally and internationally, and StageSource is pleased to be part of them. What would it take for us to have a larger conversation using the same data gathering techniques? StageSource did not consider boards in this first effort, but will in the future. What role do boards, and funders, play? What about audiences?

There is much more to learn from the initial data gathered, and as it discovered we will release more information. Some questions being considered include:

- How many individual instances of each role were there? For example, of the 23% of plays written by women, how many instances are there of the same play? How many playwrights were produced more than once during the season?
- Does the gender of a director predict the make-up of design teams?
- Does a female artistic director make different choices than a male artistic director?
- Does the size of the theater company predict gender equity issues?
- New England does a lot of new work. Is gender parity less of an issue with new work?

There are many more questions, none of which have simple answers. But the theater community, built on creativity, collaboration, and innovation can certainly begin to illuminate the issues and create the conversations and actions we need to ultimately achieve parity.

APPENDIX I: NEW ENGLAND NEW PLAY ALLIANCE NUMBERS

In March 2015 the New England New Play Alliance, a group that lives under the umbrella of StageSource, released the *2012–14 New Play Attendance Report*. (The report is available on the StageSource website.)

As part of their data collection, statistics on gender and race for playwrights and directors in the new work sector was collected.

PLAYWRIGHTS

Productions	Events	Reported	Writer Gender (includes 2nd authors)		
			Female	Male	Non-Binary
2012-13	57	55	36%	62%	2%
2013-14	81	83	30%	69%	1%
two year totals		138	33%	66%	1%

Productions	Events	Reported	Writer Race (includes 2nd authors)		
			POC	White	
2012-13	57	52	21%	79%	
2013-14	81	82	13%	87%	
two year totals		134	16%	84%	

DIRECTORS

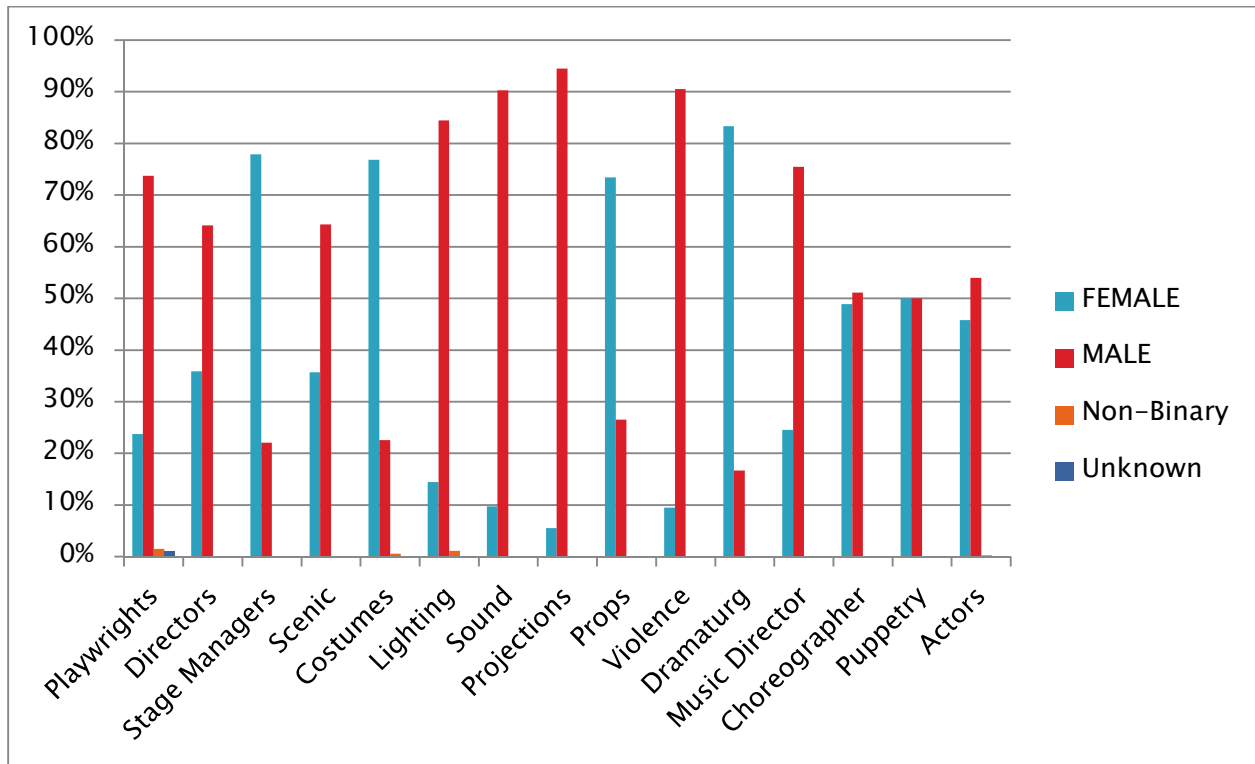
Productions	Events	Reported	Director Gender		
			Female	Male	Non-Binary
2012-13	57	43	51%	49%	0%
2013-14	81	68	40%	59%	0%
two year totals		111	44%	55%	0%

Productions	Events	Reported	Director Race		
			POC	White	
2012-13	57	43	19%	81%	
2013-14	81	67	15%	85%	
two year totals		110	16%	85%	

APPENDIX II: THEATERS IN STUDY

Actors' Shakespeare Project
American Repertory Theater
Bad Habit
Boston Actors Theater
Boston Children's Theatre
Boston Playwrights' Theatre
Bridge Repertory Theater of Boston
Brown Box Theatre Project
Cape Cod Rep Theatre
Central Square Theater/The Nora/Underground Railway Theater
Circuit Theater Company
Commonwealth Shakespeare Company
Company One Theatre
Fiddlehead Theatre Company
Flat Earth Theatre
Fort Point Theatre Channel
Fresh Ink Theatre
Gamm Theatre
Gloucester Stage Company
Happy Medium Theatre
Harbor Stage Company
Hartford Stage
HUB Theatre Company of Boston
Huntington Theatre Company
Imaginary Beasts
In Good Company
Long Wharf Theatre
Lyric Stage Company of Boston
Martha's Vineyard Playhouse
Merrimack Repertory Theatre
MoonBox Productions
New Repertory Theatre
North Shore Music Theater
Ogunquit Playhouse
Sleeping Weazel
SpeakEasy Stage Company
Stoneham Theatre
Theatre on Fire
Trinity Repertory Company
Wellesley Summer Theatre
Wellfleet Harbor Actors Theatre
Wheelock Family Theatre
Yale Repertory Theatre
Zeitgeist Stage Company

APPENDIX III: GENDER CHART



APPENDIX IV: SUMMARY NUMBERS

	Playwrights	Directors	Stage Managers	Scenic	Costumes	Lighting	Sound	Projections	Props	Violence	Dramaturg	Music Director	Choreographer	Puppetry	Actors	
FEMALE	24%	36%	78%	36%	77%	14%	10%	6%	73%	10%	83%	25%	49%	50%	46%	
MALE	74%	64%	22%	64%	23%	84%	90%	94%	27%	90%	17%	75%	51%	50%	54%	
NON-BINARY	2%	0%	0%	0%	1%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	
UNKNOWN	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	
PERSON OF COLOR																
YES	5%	4%	7%	1%	4%	2%	3%	5%	0%	9%	0%	6%	2%	0%	16%	
NO	87%	91%	61%	76%	67%	68%	58%	63%	73%	73%	72%	75%	75%	75%	70%	
UNSURE	8%	6%	32%	23%	28%	30%	39%	32%	27%	18%	28%	19%	23%	25%	13%	

APPENDIX V: DATA COLLECTED

Theater Name

- Union/Designation
- Budget level

Name of Executive Director/Managing Director:

- The Executive Director/Managing Director identifies as:
- Does the Executive/Managing Director identify as a person of color?

Name of Artistic Director

- The Artistic Director identifies as:
- Does the Artistic Director identify as a person of color?

Title of the Play/Production

- Opening Date
- Number of Performances
- Number of Weeks Performed

Author's Name

- The Author identifies as:
- Does the Author identify as a person of color?

Name of Director

- The Director identifies as:
- Does the Director identify as a person of color?

Name of Stage Manager

- The Stage Manager identifies as:
- Does the Stage Manager identify as a person of color?

Name of Scenic Designer

- The Scenic Designer identify as:
- Does the Scenic Designer identify as a person of color?

Name of Costume Designer

- The Costume Designer identifies as:
- Does the Costume Designer identify as a person of color?

Name of Lighting Designer

- The Lighting Designer identifies as:
- Does the Lighting Designer identify as a person of color?

Name of Sound Designer

- The Sound Designer identifies as:
- Does the Sound Designer identify as a person of color?

Name of Projections Designer

- The Projections Designer identifies as:
- Does the Projections Designer identify as a person of color?

Name of Violence Designer

- The Violence Designer identifies as:
- Does the Violence Designer identify as a person of color?

Name of Props Designer

- The Props Designer identifies as:
- Does the Props Designer identify as a person of color?

Name of Dramaturg

- The Dramaturg identifies as:
- Does the Dramaturg identify as a person of color?

Name of the Music Director

- The Music Director identifies as:
- Does the Music Director identify as a person of color?

Name of the Choreographer

- The Choreographer identifies as:
- Does the Choreographer identify as a person of color?

Name of the Puppetry Designer

- The Puppetry Designer identifies as:
- Does the Puppetry Designer identify as a person of color?

Number of Male Roles

Number of Female Roles

Number of Male Characters of Color

Number of Female Characters of Color

Number of Male Actors Cast

Number of Female Actors Cast

Name of Actor 1

- Actor 1 identifies as:
- Does Actor 1 identify as a person of color?
- Is Actor 1 Equity?
- Role(s) Played by Actor 1

NOTE: The Actor Questions were repeated for all of the actors in a cast.

Approximately how many minutes did it take you to complete this survey?

APPENDIX VI: RESOURCES

WomenArts in San Francisco (www.womenarts.org) released a report in April called ***Not Even: A Gender Analysis of 500 San Francisco/Bay Area Theatrical Productions, 2011–2014*** by Valerie Weak in collaboration with Martha Richards and Christine Young.

In December 2015 the **Dramatist Guild** will be releasing a national report, ***The Count***.

In Washington D.C., **Gwydion Suilebhan** and **David Mitchell Robinson** are tracking data around playwrights and directors. Their reports can be found here:
www.suilebhan.com/advocacy/dc-theater-demographic-analyses/

In Los Angeles, the **Los Angeles Female Playwrights' Initiative** released "The Study" in March 2011. <http://lafpi.com/the-study/>. The group is still active.

In Chicago, the **Gender Equity Task Force** released a report in 2010. It is available at <http://www.womenarts.org/wp-content/uploads/2013/02/Chicago-Gender-Equity-Report.pdf>.

In Toronto, **Equity in Theatre** held a symposium in April 2015. Over 100 people spent a day discussing their latest report, ***Achieving Equity in Canadian Theatre: A Report with Best Practice Recommendations***. <http://www.eit.playwrightsguild.ca/achieving-equity-canadian-theatre>

Women in the Arts & Media Coalition (www.womenartsmediacoalition.org) has a "Studies" page that includes links to a lot of work being done in this space.

One of the other subcommittees of the Gender Parity Task Force is designed around supporting work by women artists. This group developed the “Standing O”, a designation on StageSource’s triannual publication highlighting work being done by member organizations. (Other designations are given to area premieres and work by local playwrights.)

Once a quarter the Standing O committee develops and promotes “Parity Parities”, creating an opportunity for a group to go and support work that got a Standing O, with a networking component to the events. “Like” the group on Facebook :
www.Facebook.com/StandingO



Go to www.StageSource.org for copies of the report, and for more information.

Come to the StageSource Theater Conference, June 7, 2015 #WhoAreWeSTC15
www.StageSource.org/STC15

