SMU | DataArts
NATIONAL CENTER FOR ARTS RESEARCH

Entertainment Design & Technology Workforce Demographics Study Results

September 2021

Contents

Greetings-

On behalf of the membership of USITT we are pleased to share the results of this workforce demographic survey. USITT is committed to advancing research in the entertainment design and technology community and this survey is one of the ways we demonstrate that commitment.

USITT and many of our partner organizations along with corporations, universities, and producing entities around the nation have stated that a more diverse and inclusive workforce is what we would like to see. Many studies have been done that look at demographics of performers and art support organizations, but none could be found that focused solely on the workforce around design, technology, and management.

SMU DataArts, our partner in this study, is well known in the non-profit sector for their rigorous commitment to statistically valid surveys producing results that can be used to gauge progress. The USITT Board of Directors chose them for this expertise and for their commitment to and understanding of the arts ecosystem. Working together with a team of USITT members, they drafted the survey to speak to our industry while adhering to the strong methodology required for a valid, anonymous survey.

The results presented here are a snapshot of where we are today. USITT will repeat this survey in 2025 with the goal of continuing every five years thereafter, to measure change and the impact our various organizational efforts have made.

USITT's members are investing in this and other research through member dollars and gifts to the Institute. Putting those dollars to action that brings results to the industry has been the goal of USITT since its founding in 1960. We hope you will find this information helpful and informative. Please learn more about USITT and its many efforts at www.usitt.org and if you have questions about the survey or any of our activities, reach out to either or both of us at info@usitt.org.

Sincerely,

Carolyn Satter
President

David Grindle
Executive Director

Executive Summary

Arts, culture, arts education, and creativity are major contributors to quality of life, and the arts and culture sector is an important part of the economy. This study was undertaken by the United States Institute for Theatre Technology, Inc. (USITT) to better understand the demographic makeup of the technical theatre workforce. This information can be a key tool to help organizations understand the baseline from which progress can be measured in terms of creating a more equitable, diverse, and inclusive industry. Some of the major findings of this study are listed below.[1]

- With a total membership base of 3,000, the study received responses from approximately 59% of USITT members.
- Three in four respondents stated that their role in the technical theatre industry is also their primary career.
- Seventy four percent of respondents indicated that, since March 2020, COVID-19 has affected their employment situation.
- People of color account for 13% of the staff at participating technical theatre organizations. This compares to 40% POC in the national workforce.
- Specifically, 2% of respondents selected “Hispanic/Latino(a)” while represented in the national population at 18%; 2% selected “Black” compared to 12% of the population; and 2% selected “Asian” compared to 6% of the population.
- Five percent of respondents are immigrants, reporting a country of origin outside the United States. These respondents represent 50 different countries.
- For participating organizations, over one third of the workforce is under 35 years old, indicating a workforce comprised of individuals who may be just starting their careers.
- Younger respondents tend to be more racially diverse, with 17% of the 15-34 age group identifying as a person of color or multi-racial, compared to 14% of those in the 35-49 age group and 7% of those 65 and older.
- Younger respondents experienced the largest gap between percent employed in March 2020 and currently employed, with more not yet finding employment in 2021.

1. All Census comparisons utilize data from the 2019 American Community Survey 5-year estimates.

- Respondents self-identified as 51% male, 43% female, and 5% genderqueer/gender non-conforming. Three percent of individuals surveyed identified as transgender. This can be roughly compared to gender composition of the general population using Census definitions, which is a 49/51 split between male and female.

- Thirty-one percent of respondents identify as gay, lesbian, bisexual, or other. This can be compared to the results from the US Census Household Pulse Survey, which found that 10% of the U.S. population responded as “Gay or lesbian”, “Bisexual”, or “Something else” when asked the question “Which of the following best represents how you think of yourself?” As such, the rate of LGBTQ respondents in this study is over three times the baseline rate from the US Census Household Pulse report.

- Eleven percent of respondents chose to identify their sexual orientation in a way that was not in the survey

- Twenty-two percent of respondents identify as a person with a disability. This can be compared to the CDC results, finding 26% of adults in the U.S. have some form of disability.

- Overall, respondents were most likely to have a salary of $50,000 to $74,999. Roles in the theatre business professional category result in higher median salaries of $75,000-$99,999.

- In all roles except General and Artistic Management, male respondents reported higher median salaries than female respondents in the same role type.

Methodology

The SMU DataArts Workforce Demographics study collected data from individuals who work within the technical theatre industry, surveying five demographic characteristics: 1) Heritage (race, ethnicity, and nation of origin); 2) Age; 3) Gender; 4) Sexual Orientation; and 5) Disability. Additionally, this study collected data specific to the interests of USITT regarding employment status, income, and likelihood to recommend a career in the technical theatre field.

SMU DataArts developed the core workforce demographics survey instrument over the course of nine years through extensive piloting and feedback from multiple communities across the country.[2] This instrument (see Appendix A) collects self-reported demographic data from individuals who were given the option to choose "I decline to state" if they preferred not to respond to a question.

The 2021 Entertainment Design and Technology Workforce Demographics Study was conducted April 1 – June 5, 2021. SMU DataArts received responses from 4,001 individuals.

Data Privacy

The processes used for collection, storage, and analysis of data ensure the anonymity of respondents. Potential respondents received a web link via email or social media campaign directly from USITT and its affiliates. Activating the link took respondents directly to the questionnaire, which required about five minutes to complete. Responses were captured directly by SMU DataArts. Data were not transmitted to USITT; data were instead stored in a secure, third-party survey data system accessible only to SMU DataArts. The study did not collect any personally identifying information, such as name, postal address, or email address. Data analysis was conducted by SMU DataArts' in-house research staff. SMU DataArts has successfully collected and protected data since it was established in 2004, specifically collecting and protecting workforce demographic data since 2010.

2. For more information on the development of the survey instrument see "Identity and the Cultural Workforce: Lessons Learned in Seven Years and Three Cities." https://www.giarts.org/identity-and-cultural-workforce.

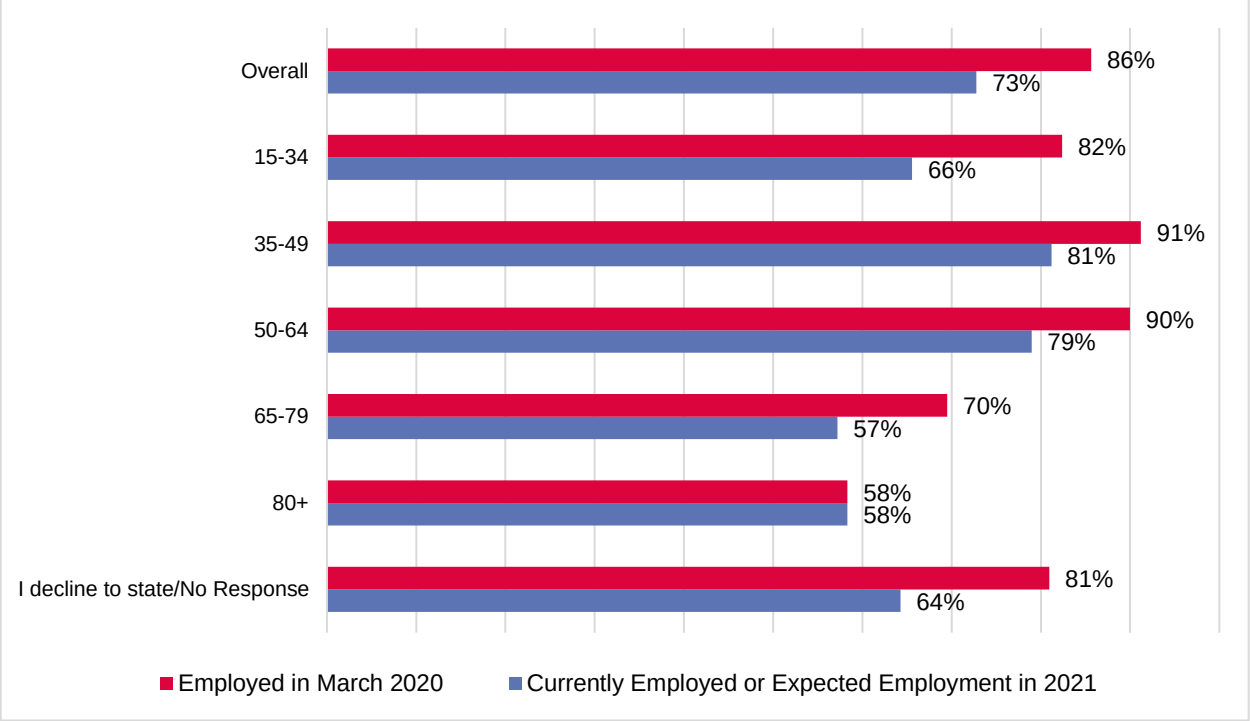
COVID-19 Impact

The context in which this study was deployed captures the reality of the COVID-19 impact on the performing arts sector. Discussions on fielding the Entertainment Design and Technology Workforce Demographics Study began in late 2019 but were paused in 2020 due to the pandemic. Four questions were then added to the survey instrument (see Appendix A) to better understand the impact of the pandemic on employment opportunities, and respondent's likelihood to return to the performing arts, design, and technology field in the future. Overall, **74% percent of respondents indicated that, since March 2020, COVID-19 has affected their employment situation.** Among survey respondents, 28% were not currently employed at the time of survey fielding *and* did not have employment lined up for 2021. Among those not currently employed, 75% planned on returning to work in the technical theatre industry in the future.

When analyzed by age grouping (Figure 1), **younger respondents (15-34) experienced the largest gap between percent employed in March 2020 and currently employed, with more not yet finding employment in 2021**. Respondents in this age category who are not currently employed are more likely to plan on returning to work in the technical theatre industry when compared to individuals aged 50-64.

FIGURE 1

Employment Status March 2020 vs. 2021

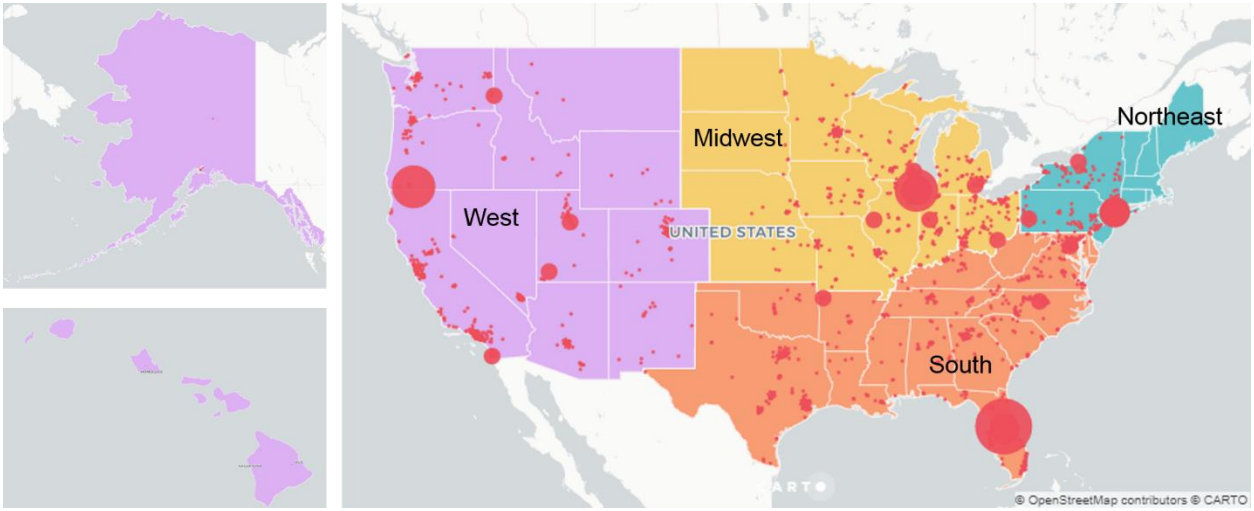


Study Participation

Forty-four percent of respondents indicated they were a member of USITT at the time of taking the survey. **With a total membership base of 3,000, the study received responses from approximately 59% of USITT members.** While respondents were not required to indicate the organization(s) they worked for, they were given the option to identify their zip code of residence. The distribution of zip codes is shown in Figure 2.

FIGURE 2

Responses by Zip Code



Respondents were required to identify their role within the technical theatre industry, which allowed for analysis of demographic characteristics at the role level. Respondents were asked to select one role from a list of 31 detailed roles developed by USITT. Table 1 shows responses broken out by detailed role. Due to the specific distribution of respondents across the detailed roles, this study was unable to provide insight regarding demographic characteristics at the detailed role level.[3]

To provide insight at a more general role level, this study analyzed seven larger role categories as shown in bold in Table 1 and separately in Figure 3: General and Artistic Management, Lighting Design and Technology, Scenic Design and Props, Costume/Wig and Makeup Design and Technology, Theatre Business Professional, Sound Design and Technology, and Digital Media Design and Technology. Aggregation at this level allowed for the statistically significant analyses[4].

3. The statistical validity of analysis at the detailed role level when compared to demographic characteristics was determined utilizing a Pearson Chi-Square Test using the Yates Correction. Resulting p-values were not below 0.05, so relationships between detailed roles and demographic characteristics could not be determined from the data.

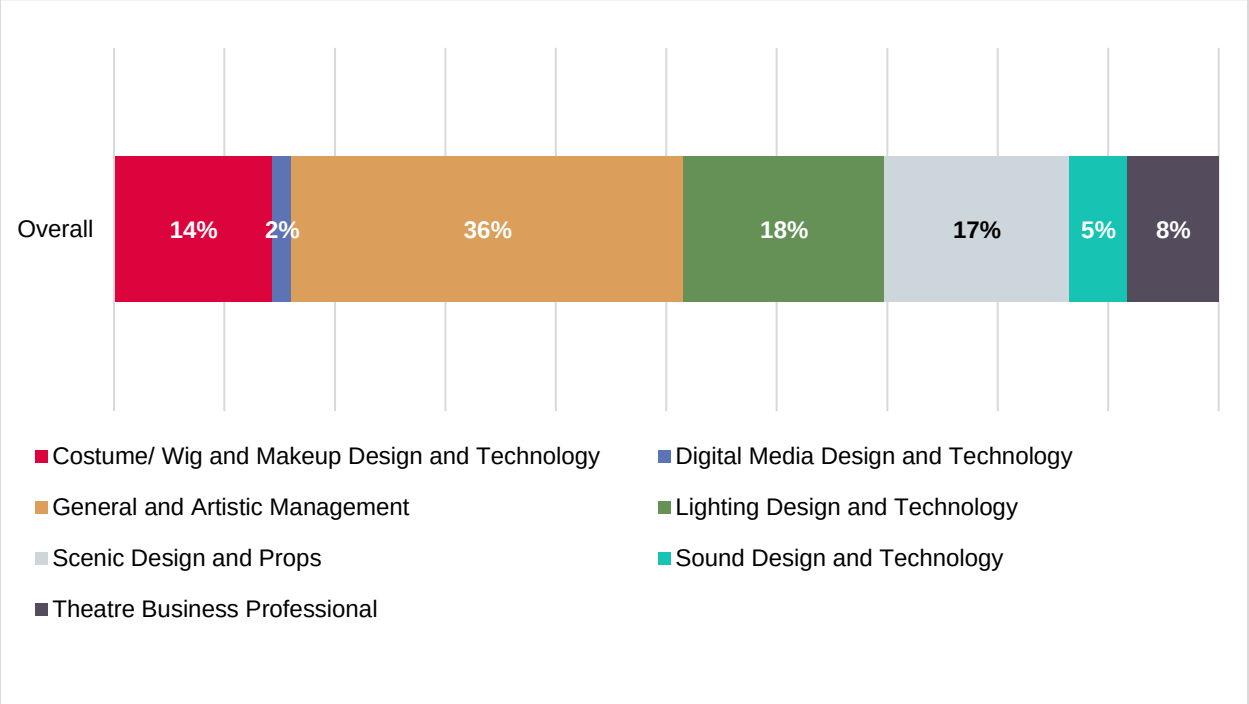
4 Any reference to significant differences in this document indicates that a two-tailed t-test examining the hypothesis of equal proportions across two groups is rejected at the $p < .05$ level of statistical significance.

TABLE 1
Response by Role

Role Title	# Total Responses
Costume/ Wig and Makeup Design and Technology	**575**
Costume Designer	238
Costume Technician	245
Makeup Artist	12
Wardrobe Technician	37
Wigs/Hair Artist	43
Digital Media Design and Technology	**67**
Digital Media Designer	38
Digital Media Technician	29
General and Artistic Management	**1,421**
Artistic Director	41
Box Office Staff	12
Company Manager	15
Development Personnel	6
House Manager	13
Managing Director/General Manager	67
Marketing/Publicity/Communications	12
Production Manager	450
Technical Director	479
Stage Direction	28
Stage Management	298
Lighting Design and Technology	**726**
Lighting Designer	437
Lighting Technician	289
Scenic Design and Props	**670**
Properties	133
Rigger	64
Scenic Artist	64
Scenic Designer	248
Scenic Technician	161
Sound Design and Technology	**210**
Sound Designer	96
Sound Technician	114
Theatre Business Professional	**332**
Architect	6
Engineer	53
Systems Design and Sales	167
Theatre Consultant	106

FIGURE 3

Overall Role Categories

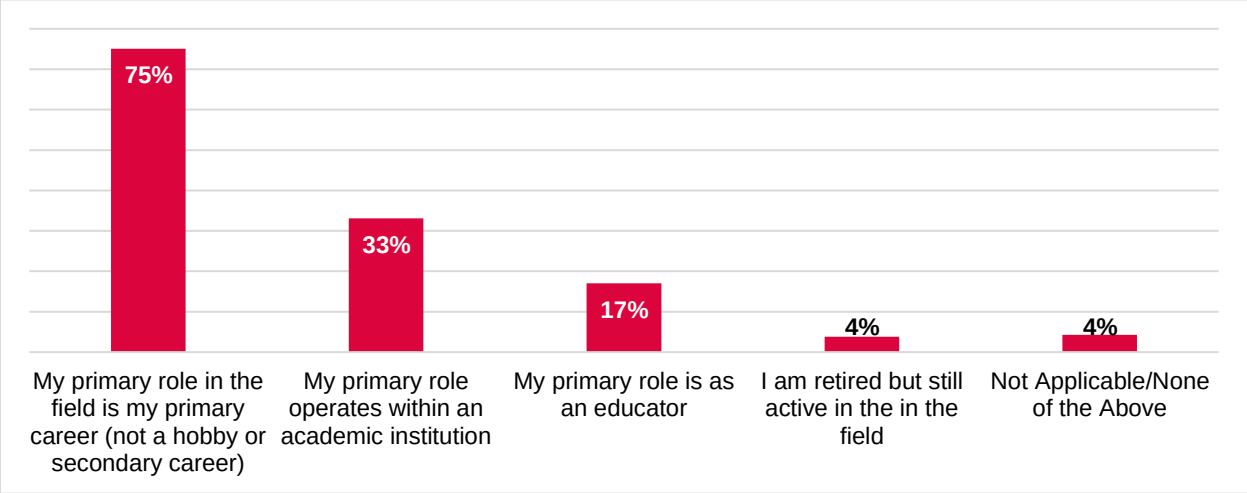


Primary Role

In relation to the role selected, respondents were asked whether that role was their primary career (not a hobby or secondary career), if it operates within an academic institution, if it is defined as an educator role, or if the respondent is retired but still active in their field. Percent of those selecting one or more of these categories is shown in Figure 4.

FIGURE 4

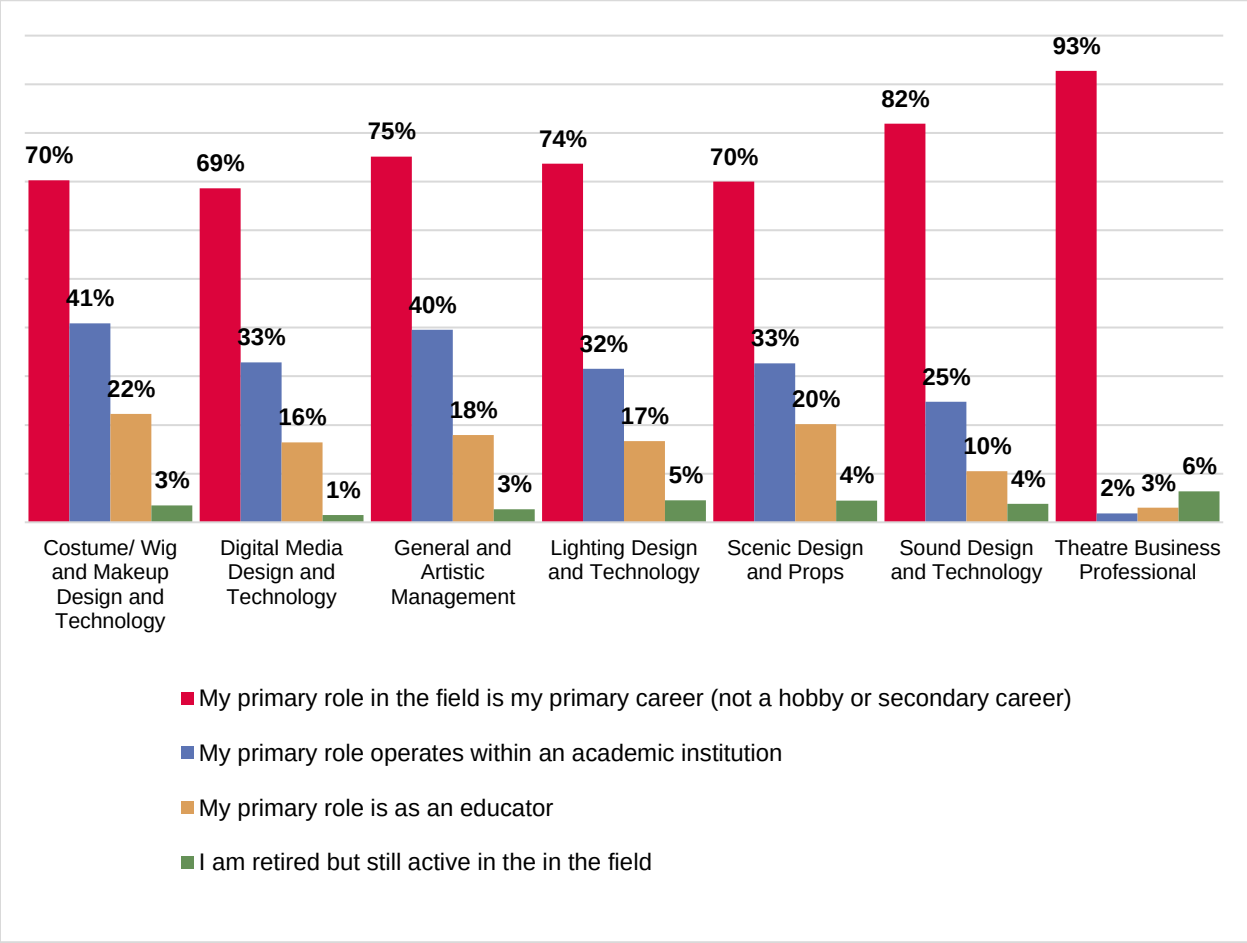
Primary Role Type



Across survey responses**, 75% noted that their role in the technical theatre industry is their primary career**. Thirty-three percent of respondents indicated that their job operates within an academic institution, while 17% report their role one of an educator. Figure 5 below shows the percent of each role category selecting one or more role types.

FIGURE 5

Primary Role Type by Role Category



Heritage

The SMU DataArts Workforce Demographics Survey attempts to ensure that all participants can see themselves in the options provided and do not feel excluded by the choices. To that end, it offers respondents a broad range of options for self-identification as well as the opportunity to write in an identifier if the response options fail to capture a particular trait. The Hispanic/Latino(a) response category is a response option alongside the race categories such that the summation of all categories totals 100%. The survey ensures that the data can be meaningfully combined and compared to benchmark demographic data.[5]

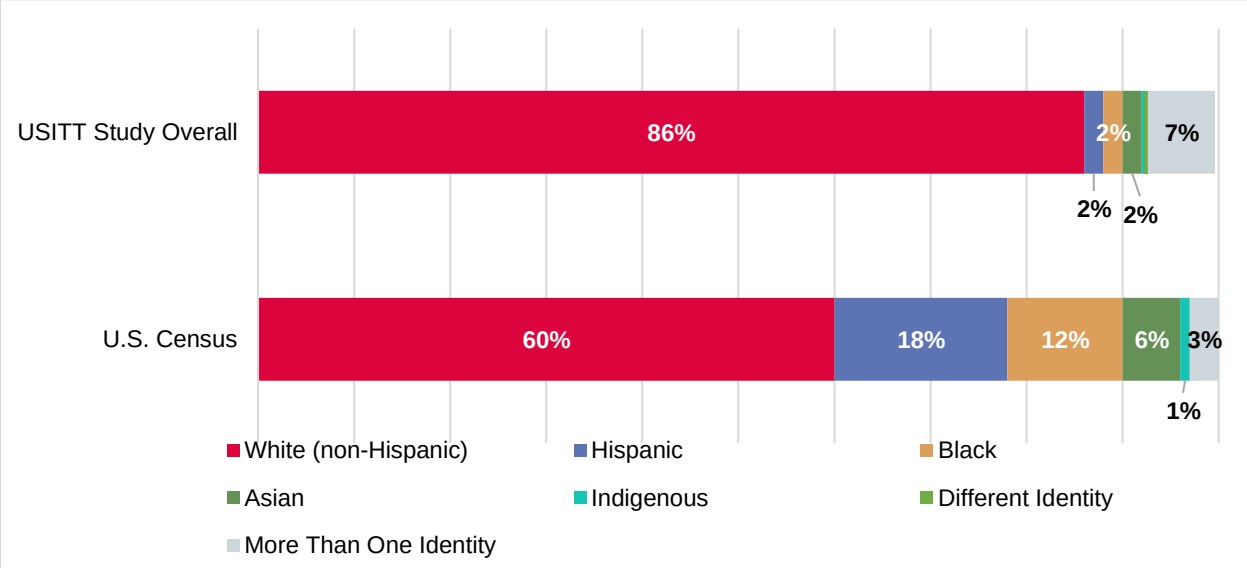
This study presents data on race and ethnicity in two ways. It first provides a comparison of the arts and culture workforce in this study to the population of the United States using Census categories, with some adjustment. It then reveals how respondents represented their race and ethnicity in the SMU DataArts Workforce Demographics Survey.

In Figure 6, we show a breakdown of the racial and ethnic heritage of study respondents compared with that of the United States overall. Respondents selecting "White (non-Hispanic)" accounted for 86% of the technical theatre workforce compared to about 60% in the United States as a whole. **Conversely, respondents identifying as people of color only accounted for 13%, while the POC population of the United States accounts for about 40% of all residents.** Specifically, 2% of respondents selected "Hispanic/Latino(a)" while represented in the national population at 18%; 2% selected "Black" compared to 12% of the population; and 2% selected "Asian" compared to 6% of the population.

5. The DataArts demographics survey and the U.S. Census Bureau take different methodological approaches to measuring race and Hispanic origin, making the two non-comparable without adjustments. The U.S. Census does not treat the Hispanic category as a discrete race category, but instead asks Hispanic/Latino(a) persons to identify themselves as such and to also select their race. Using this approach, the summation of all categories of Race and Hispanic Origin exceeds 100%. To compare survey responses to U.S. Census Bureau categories, we treated any individual selecting Hispanic/Latino(a) in the Census Bureau data and in the survey data as Hispanic/Latino(a) only, removing those who affiliate as Hispanic/Latino(a) from their other race selections. The limitation of this methodology is that it underrepresents Hispanic/Latino(a) respondents who consider themselves as "More than one race or ethnicity" in the Census Bureau data.

FIGURE 6

Ethnicity Comparison



* The workforce survey numbers in this chart do not include 93 respondents who declined to self-identify their ethnicity since there is no equivalent in the U.S. Census data. All groups are mutually exclusive.

Other studies conducted by SMU DataArts identify similar patterns in the heritage makeup of arts and culture workforces compared to census population. For example, in Harris County, TX (Houston), 73% of SMU DataArts' survey respondents self-identified as "White (non-Hispanic)," while the general population is 32% "White (non-Hispanic)" according to the Census. In New York City, NY, 66% of the survey respondents self-identified as "White (non-Hispanic)" whereas that figure is 32% for the population[6].

6. SMU DataArts, *Engaged by the Arts: Greater Houston Arts and Culture Demographics and Audience Opportunity*, June 2019, p.5: https://culturaldata.org/about/press-releases/study-on-greater-houston-arts-and-culture-demographics/; DataArts, *New York City Department of Cultural Affairs Workforce Demographic Pilot Study Results*, July 2019, p. 9: https://www1.nyc.gov/assets/dcla/downloads/pdf/NYC%20DCLA%20Full%202018%20WfD%20Report%207-24-19.pdf.

Figure 7 shows the taxonomy employed and results from the USITT technical theatre industry workforce survey, with distinct groups for “Hispanic/Latino(a)” and “Middle-Eastern” along with “White,” “Black/African American,” “Asian,” “Indigenous,” “More than one race or ethnicity,” “Not listed/Other,” and “Decline to state/No Response”. Due to two percent of respondents declining to state or not responding, one can see a slight shift from 86% white to 84%. All other percentages remain the same when comparing to US census figures.

FIGURE 7

Ethnicity

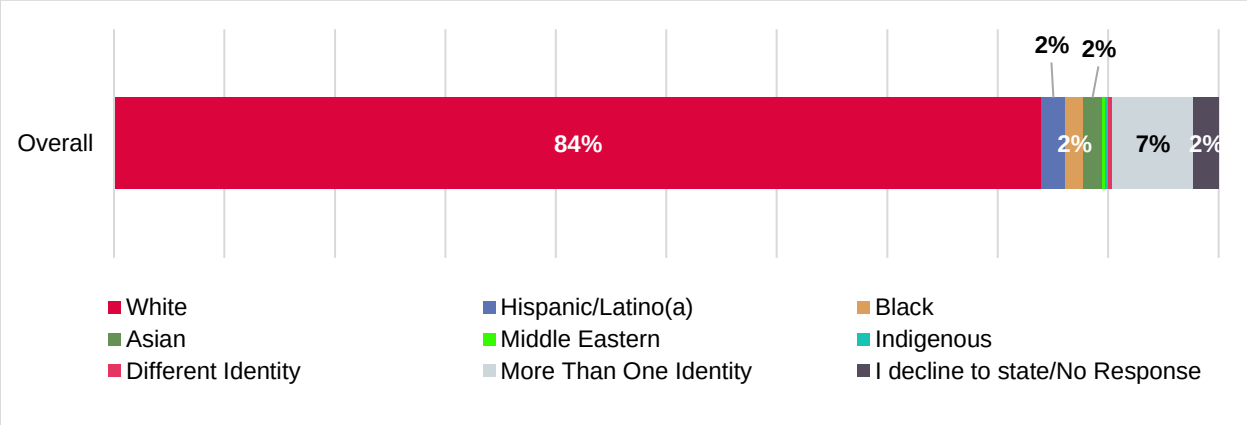
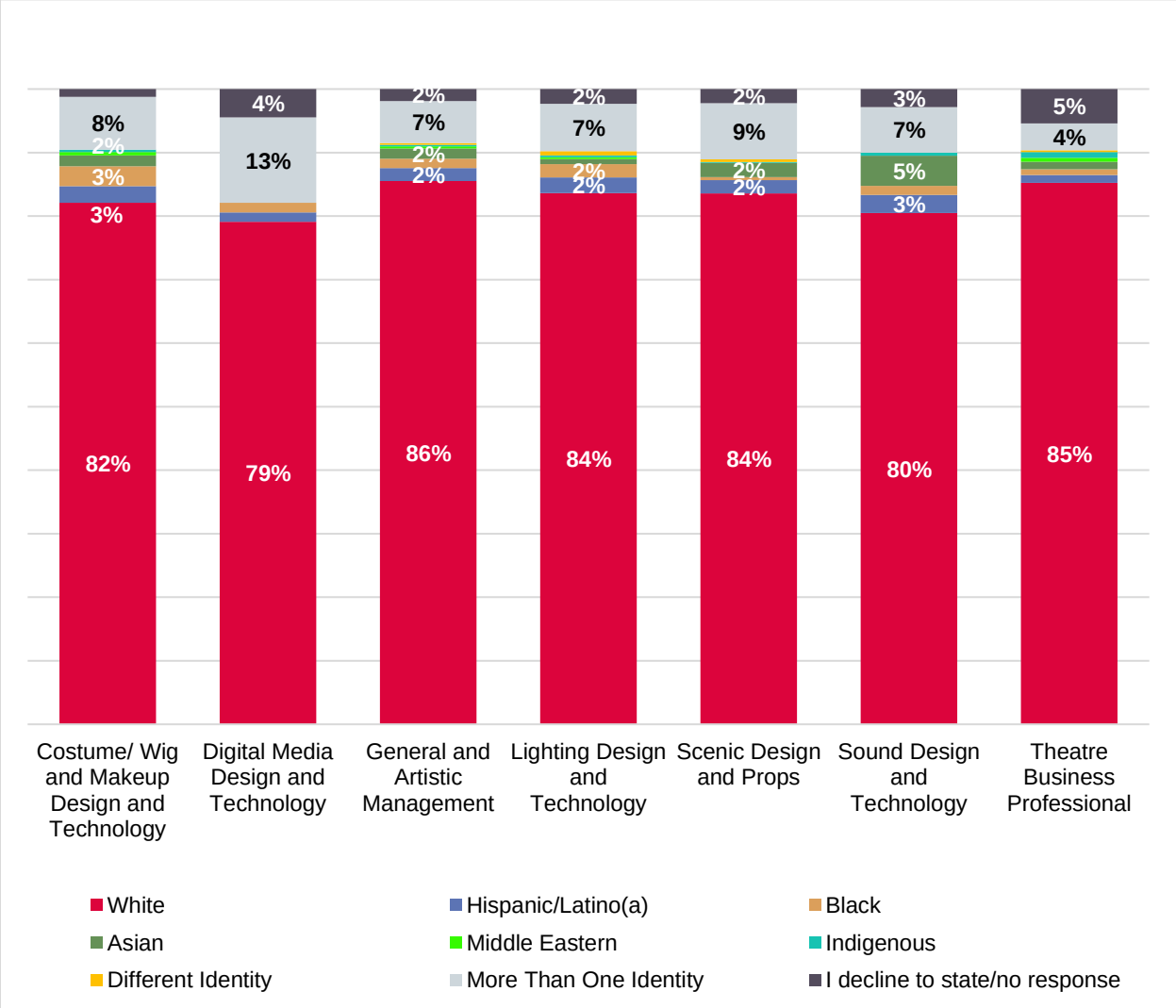


Figure 8 shows race and ethnicity across roles. Those working in costume/wig and makeup, sound, and digital media design and technology[7] sectors tend to be more diverse when compared to other roles, with at least 16% of respondents identifying as a person of color.

FIGURE 8

Ethnicity by Role

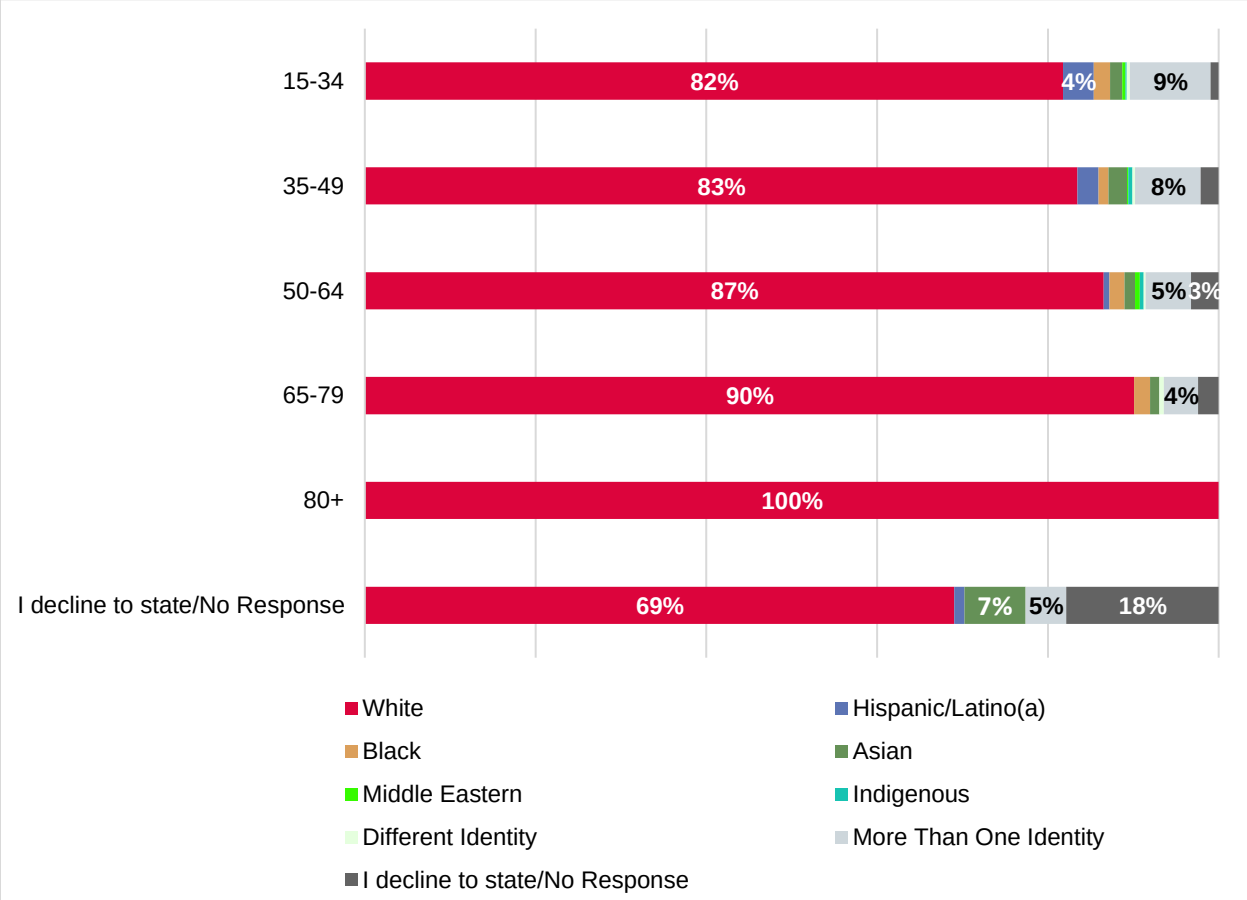


[7] Note that total respondents identifying as working in the Digital Media Design and Technology sector is 67, although the difference is still statistically valid.

Figure 9 breaks down the race of the respondent workforce by age. **Younger respondents tend to be more racially diverse, with 17% of the 15-34 age group identifying as a person of color or multi-racial, compared to 14% of those in the 35-49 age group and 7% of those 65 and older.**

FIGURE 9

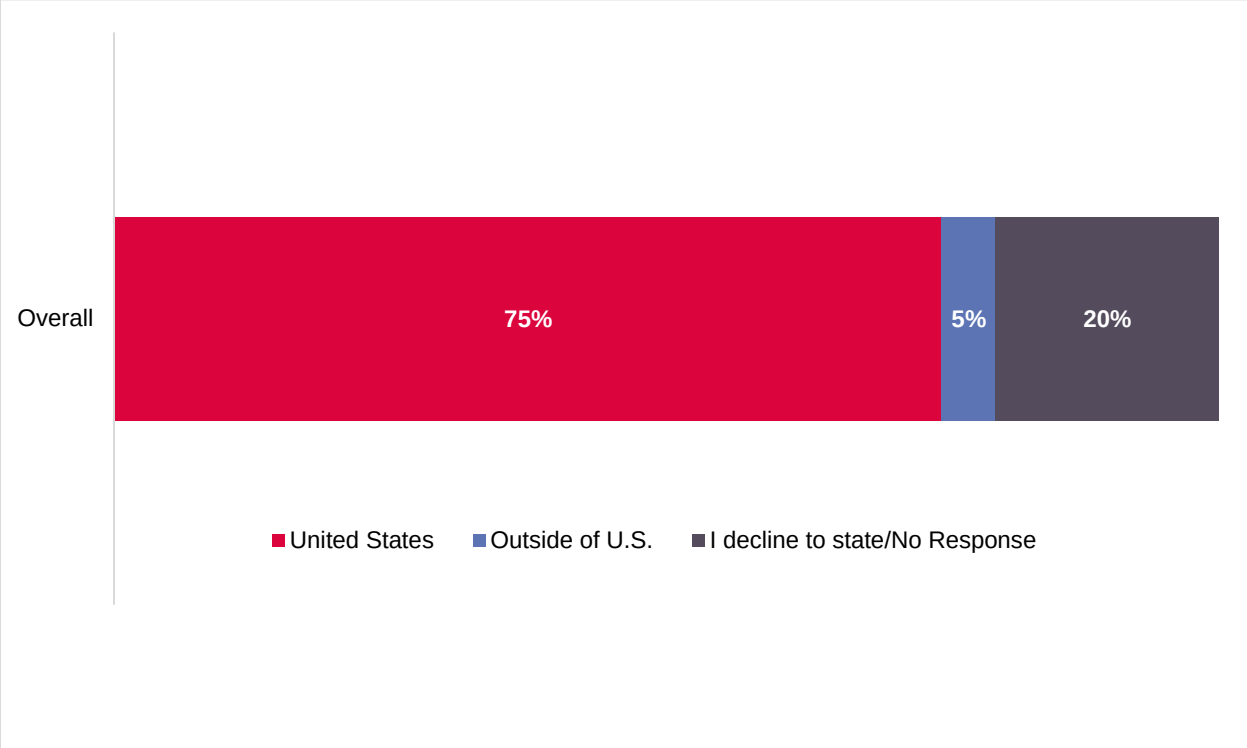
Ethnicity by Age



Beyond questions specifically measuring race and ethnicity, SMU DataArts captured data on respondent country of origin. As shown in Figure 10, **5% of respondents identified a country of origin outside the U.S.**

FIGURE 10

Country of Origin



In this study, the question on where one was born, relating to one's immigration status, had one of the highest non-response rates of any question in the survey. Among respondents, one in five declined to state where they were born. Having a high percentage of "decline to state" for the country of origin question is not isolated to this study. Across all other studies conducted by SMU DataArts, "decline to state" for country of origin increased from about 5% in 2016 to 19% in 2020.

Respondents who identified a country other than the United States represented 50 different countries, as shown in Figure 11.

FIGURE 11

Countries of Origin (Excluding United States)

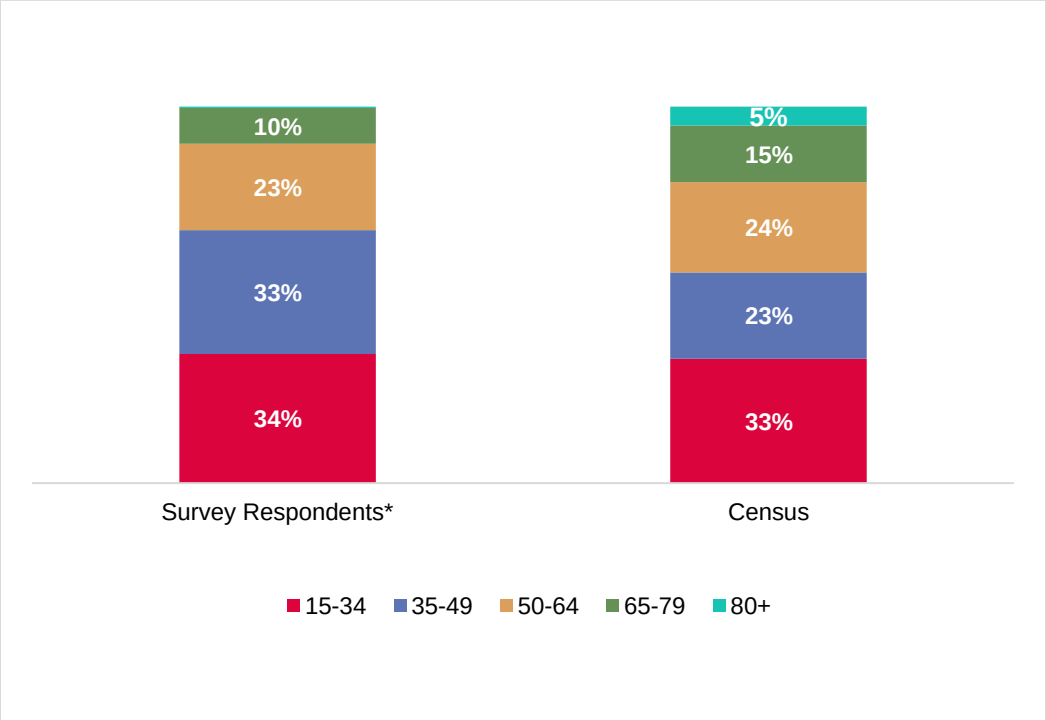
* Each word cloud in this report contains all the write-in answers provided for the given category. The larger the font size, the greater number of respondents who wrote in that particular response. Note that some answers may have been edited for clarity.

Age

The age distribution of respondents closely matches that of the population of individuals aged 15 or older in in the United States as shown in Figure 12, with some overrepresentation among those in the 35-49 age grouping and lower representation of individuals older than 65.

FIGURE 12

Age: Census Comparison



* The workforce survey numbers in this chart do not include 84 respondents who declined to self-identify their age since there is no equivalent in the Census data.

As seen in Figure 13, **over one third of the workforce is under 35 years old, indicating a workforce comprised of individuals who may be just starting their careers.**

FIGURE 13

Age

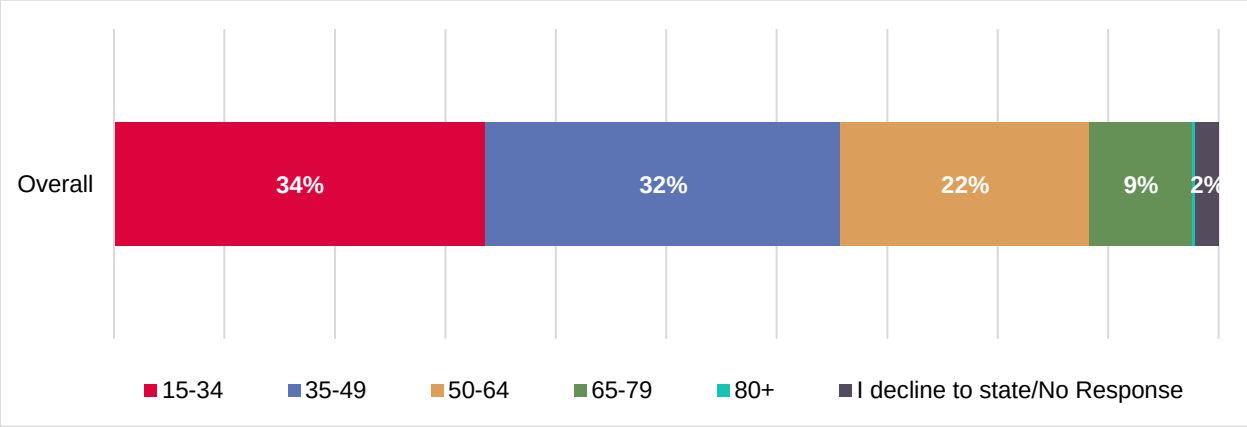
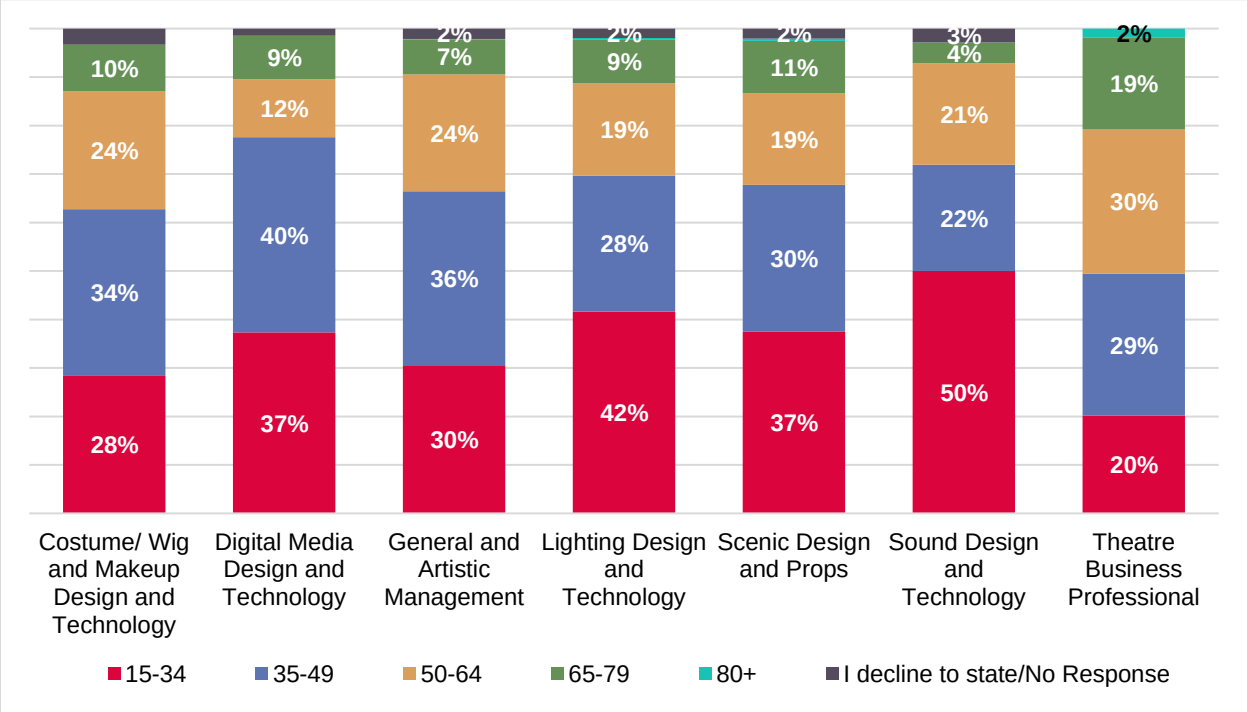


Figure 14 shows that those in design professions (digital media, lighting, scenic, and sound design and technologies) trend younger, with at least 42% under the age of 35. Conversely, positions categorized as theatre business professional trend older with 51% over age 50. This could reflect the accumulation of experience necessary for some of these roles.

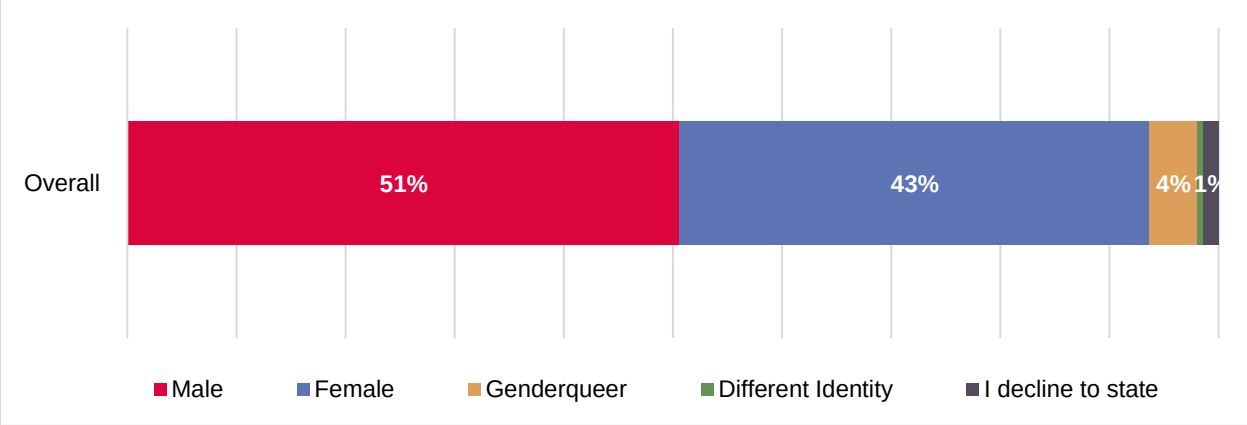
FIGURE 14



Gender

As shown in Figure 15, respondents self-identified as 51% male, 43% female, and 5% genderqueer/different identity. Three percent of individuals surveyed identified as transgender. This can be compared to gender composition of the general population, which is a 49/51 split between male and female using Census definitions[8].

FIGURE 15

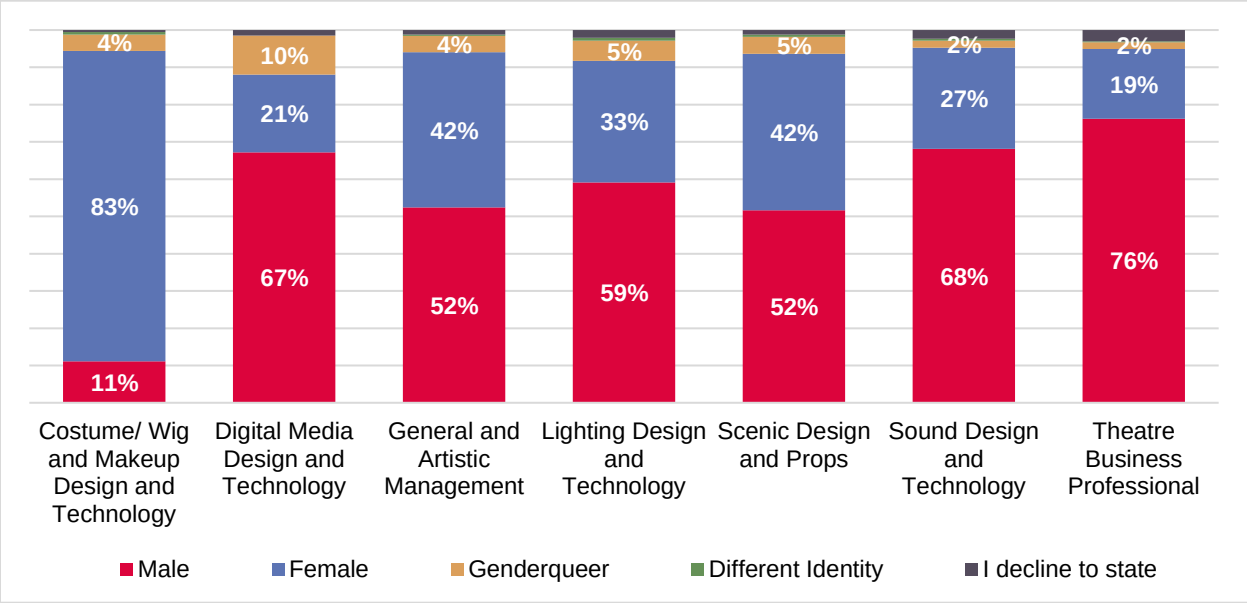


[8] Note that the U.S. census only reports on male and female gender identities.

Gender identity varies depending on role in the technical theatre industry. Eighty-three percent of individuals working in the costume/wig and makeup design and technology identify as female, while 76% of those working as theatre business professionals identify as male as shown in Figure 16. Ten percent of individuals working in the digital media design and technology sector identify as genderqueer, higher compared to other roles.

FIGURE 16

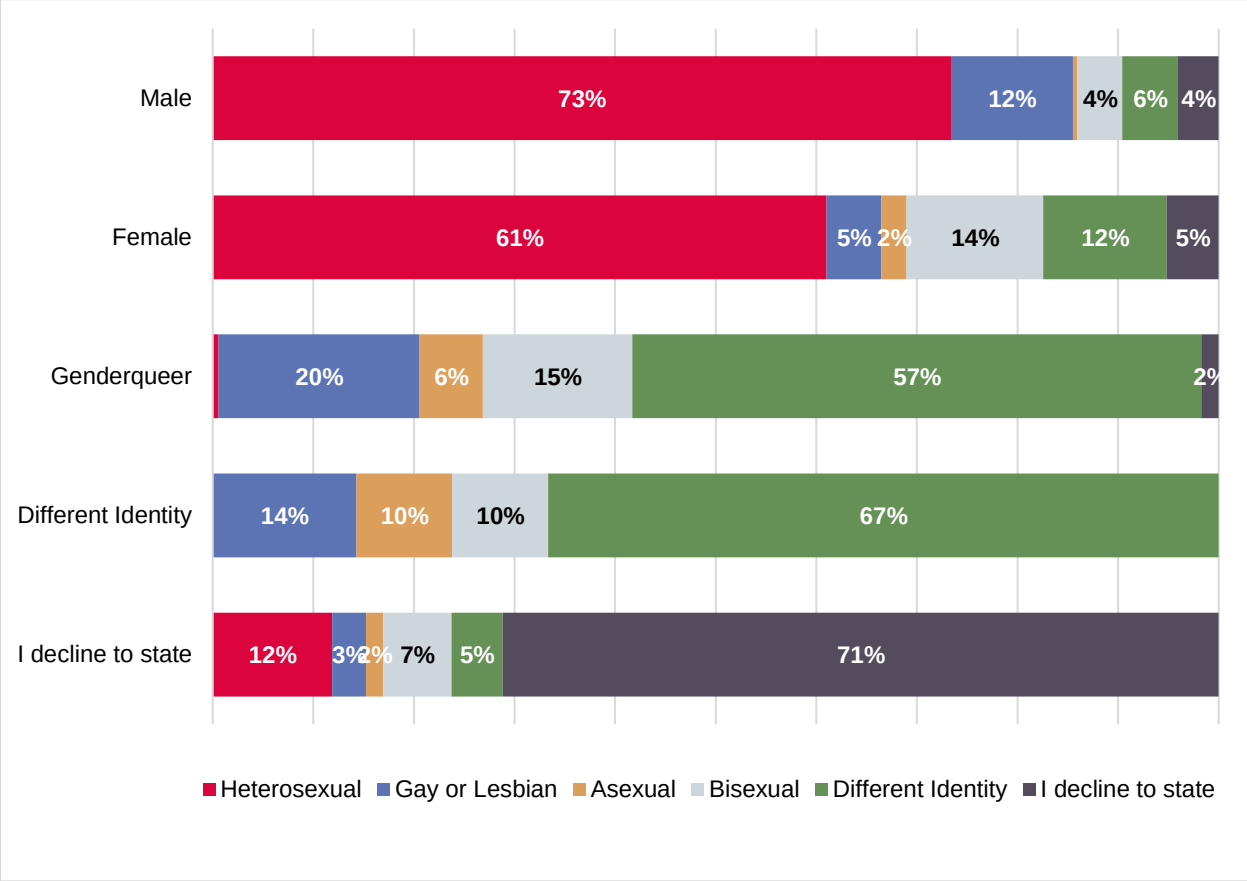
Gender Identity by Role



Individuals identifying as genderqueer or a different identify identified predominantly as a different sexual identity as shown in Figure 17. Female identifying respondents were twice as likely as male respondents to identify with a different sexual orientation than the ones provided in the survey.

FIGURE 17

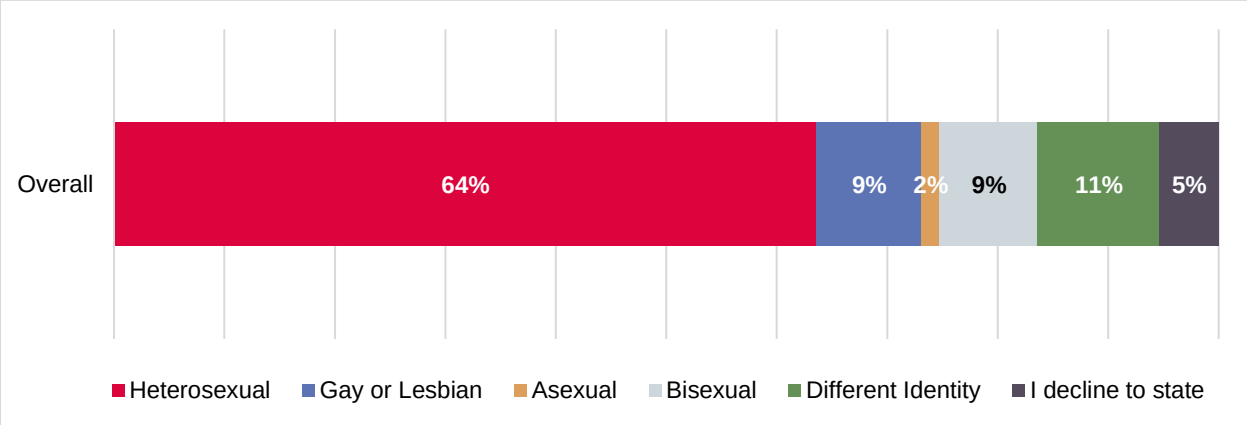
Gender Identity by Sexual Orientation



Sexual Orientation

Thirty-one percent of respondents identify as gay, lesbian, bisexual, asexual or other as shown in Figure 18. This figure is higher when compared to other communities studied by SMU DataArts. In 2021, the U.S. Census started to collect data for their Household Pulse Survey[9], which surveys people 18 years and older each week. On the national level, the survey found that 10% of the U.S. population responded as "Gay or lesbian", "Bisexual", or "Something else" when asked the question "Which of the following best represents how you think of yourself?" **As such, the rate of LGBTQ respondents in this study is over three times the baseline rate from the US Census Household Pulse report.**

FIGURE 18

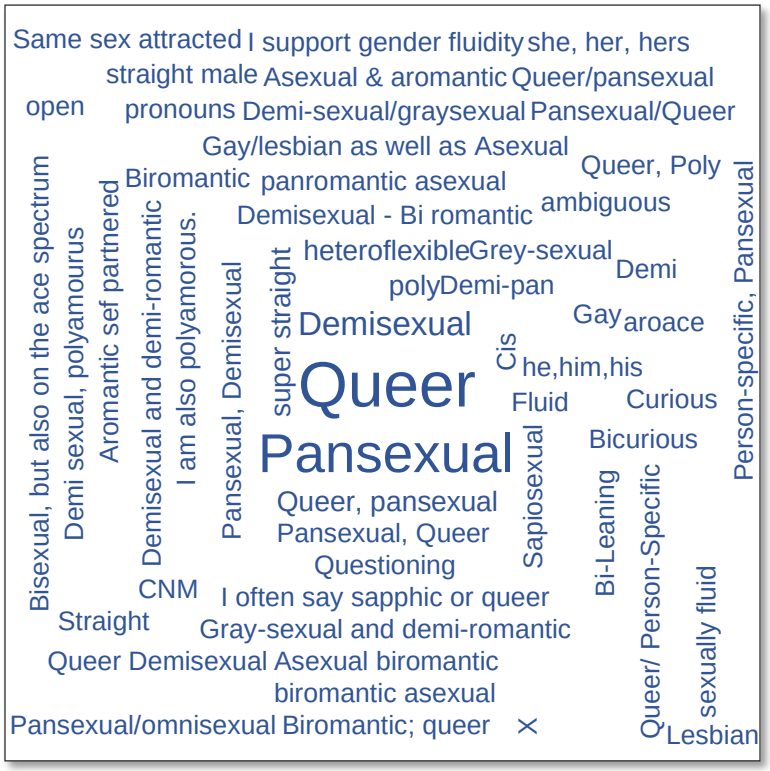


[9] The Household Pulse Survey is sponsored by the U.S. Census Bureau and other federal agencies. It is a cooperative effort across many government agencies to provide critical, up-to date information about the impact of the coronavirus (COVID-19) pandemic on the U.S. population. Data collection for the Household Pulse Survey began on July 21, 2021 and is scheduled to continue until October 2021. Data for this report represents the results from their Week 34 survey, which is the most recent week available at the time of this report. For more information visit: https://www.census.gov/programs-surveys/household-pulse-survey.html

Eleven percent of respondents chose to identify in a way that was not in the survey. Figure 19 displays the various write-in responses. Over 100 individuals wrote in "queer" and over 80 individuals wrote in "pansexual". Twenty-two respondents wrote in "demisexual".

FIGURE 19

Other Sexual Identity

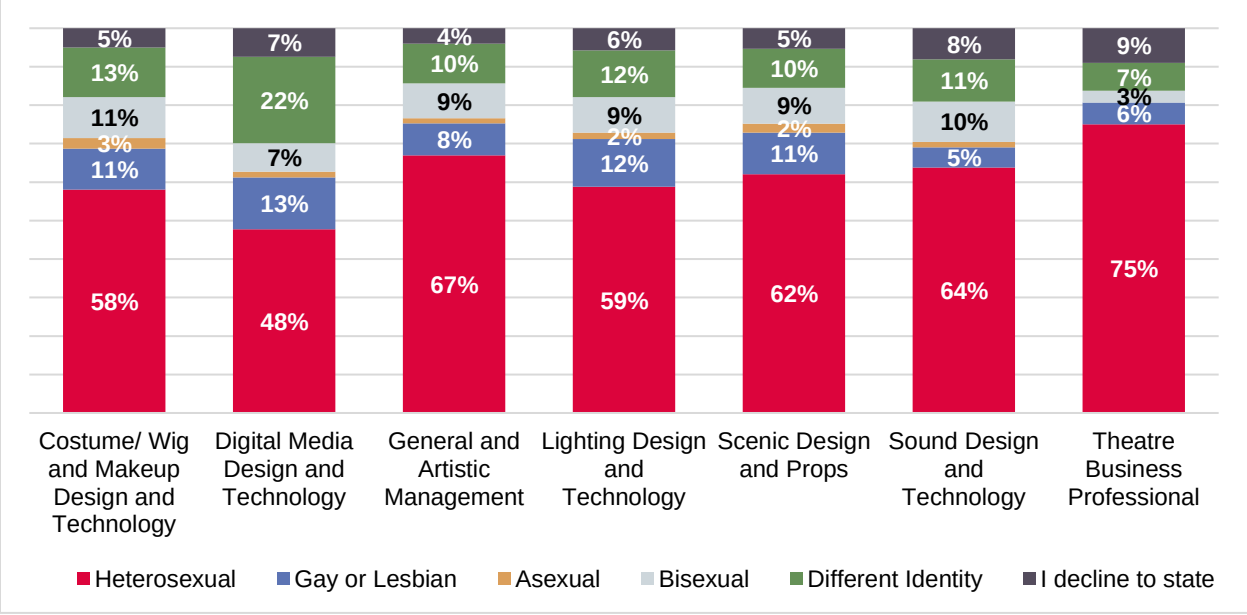


* Each word cloud in this report contains all the write-in answers provided for the given category. The larger the font size, the greater number of respondents who wrote in that particular response. Note that some answers may have been edited for clarity.

All role categories except theatre business professional had at least one quarter of individuals identifying as asexual, bisexual, gay, lesbian, or other as shown in Figure 20. Forty five percent of those in digital media design and technology related roles identified in this way, with 22% identifying with a different sexual orientation than the ones provided in the survey.

FIGURE 20

Sexual Orientation by Role



Disability

The SMU DataArts Workforce Demographics Study survey asked respondents to describe their disability using options shown in Table 2[10]. Respondents were also able to select "Person without a disability" or "I decline to state." If respondents indicated that their disability was not listed, they had the option to describe their disability in an open text field. Table 2 also shows of those who reported a disability, the percentage that selected each specific disability type. Note that respondents were given the option of selecting more than one category.

TABLE 2

Disability

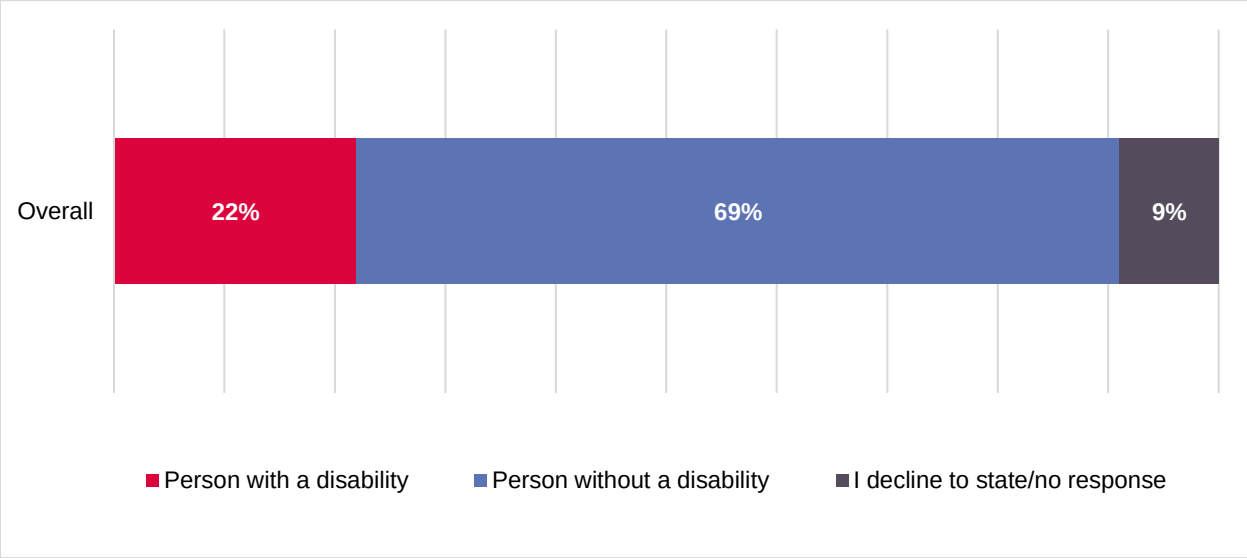
Disability Type	% of Respondents (of those who reported a disability)
Person who is blind or visually impaired	5.5%
Person with a chronic illness disability	25.5%
Person who is deaf or hard of hearing	9.1%
Person with a communication disorder, who is unable to speak, or who uses a device to speak	0.0%
Person with a learning disability	24.1%
Person with a physical disability or mobility impairment	13.3%
Person with a mental health disability	45.5%
Person with an emotional or behavioral disability	14.2%
Person with an intellectual, cognitive, or developmental disability	5.3%
My disability is not listed here	5.5%

[10] In 2020, SMU DataArts expanded the question on disability status in consultation with CHANGE Philanthropy and the Disability & Philanthropy Forum In particular, the addition of "chronic illness disability" and "mental health disability" were added to the list of options. For more information on the Disability & Philanthropy Forum visit https://disabilityphilanthropy.org/

"Person with a disability" (Figure 21) is the aggregation of the categories as shown in the table above. **Twenty-two percent of respondents identify as a person with a disability**. According to the Centers for Disease Control and Prevention (CDC), which uses broader definitions than the U.S. Census[11], 26% of adults in the U.S. have some form of disability.

FIGURE 21

Disability



[11] The CDC defines a disability as "any condition of the body or mind (impairment) that makes it more difficult for the person with the condition to do certain activities (activity limitation) and interact with the world around them (participation restrictions)." For more details please see the following pages:
https://www.cdc.gov/ncbddd/disabilityandhealth/disability.html
Disability Impacts All of Us, September 2020:
https://www.cdc.gov/ncbddd/disabilityandhealth/infographic-disability-impacts-all.html

Salary

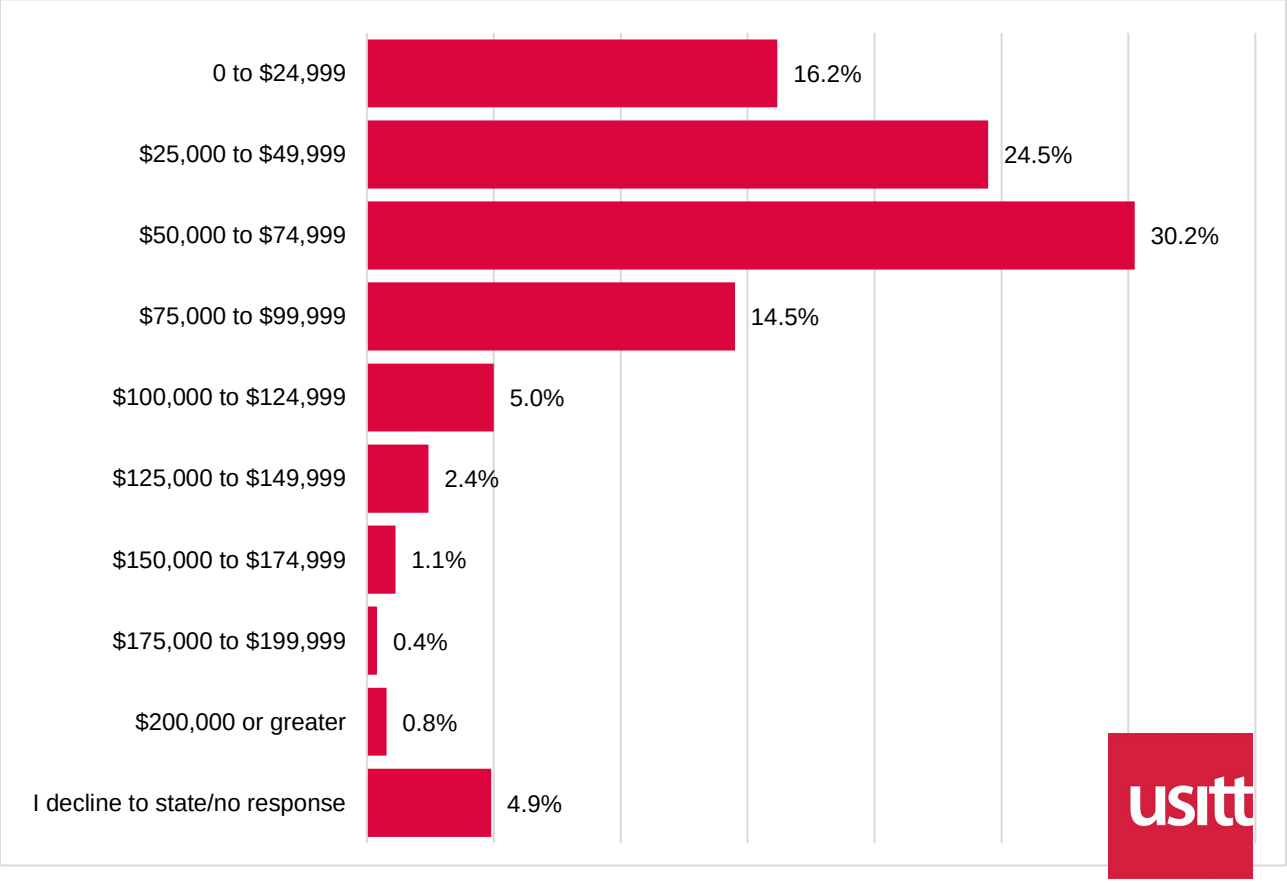
This survey asked respondents to capture their expected income from working in the theatre design and technology field. This section details median salary ranges for the 2021 study. Salary figures are in U.S. dollars. Responses were captured by income bracket, as follows:

$0 to $24,999
$25,000 to $49,999
$50,000 to $74,999
$75,000 to $99,999
$100,000 to $124,999
$125,000 to $149,999
$150,000 to $174,999
$175,000 to $199,999
$200,000 or greater

Figure 22 below displays the percent of respondents selecting each salary range.

Figure 22

Salary Range



Overall, respondents were most likely to have a salary of $50,000 to $74,999. Table 3 below shows median salary range across the various demographic components of the survey.

TABLE 3

Salary Ranges by Role

Role Type	Median Salary Range
Costume/ Wig and Makeup Design and Technology	$25,000 to $49,999
Digital Media Design and Technology	$25,000 to $49,999
General and Artistic Management	$50,000 to $74,999
Lighting Design and Technology	$50,000 to $74,999
Scenic Design and Props	$50,000 to $74,999
Sound Design and Technology	$25,000 to $49,999
Theatre Business Professional	$75,000 to $99,999

Across the broad role categories, at least 90% of respondents provided a salary range. **Roles in the theatre business professional category result in higher median salaries of $75,000-$100,000,** while individuals working in costume/wig and make up, as well as digital media design and technology, report salaries on the lower end (median range of $25,000 - $49,999).

Table 4 below shows salary range by race/ethnicity. Respondents identifying as Hispanic/Latino(a), Black, or multi-racial report median salaries of $25,000 to $49,000.

TABLE 4

Salary Ranges by Race/Ethnicity

Race/Ethnicity	Median Salary Range
White	$50,000 to $74,999
Hispanic/Latino(a)	$25,000 to $49,999
Black	$25,000 to $49,999
Asian	$50,000 to $74,999
Middle Eastern	$50,000 to $74,999
Indigenous	$50,000 to $74,999
Some Other Race	$50,000 to $74,999
More than one race or ethnicity	$25,000 to $49,999
Decline to State/No Response	$50,000 to $74,999

Respondents identifying as male reported higher median salary ranges ($50,000 to $75,000) compared to those identifying as female, genderqueer or a different identify as seen in Table 5.

TABLE 5

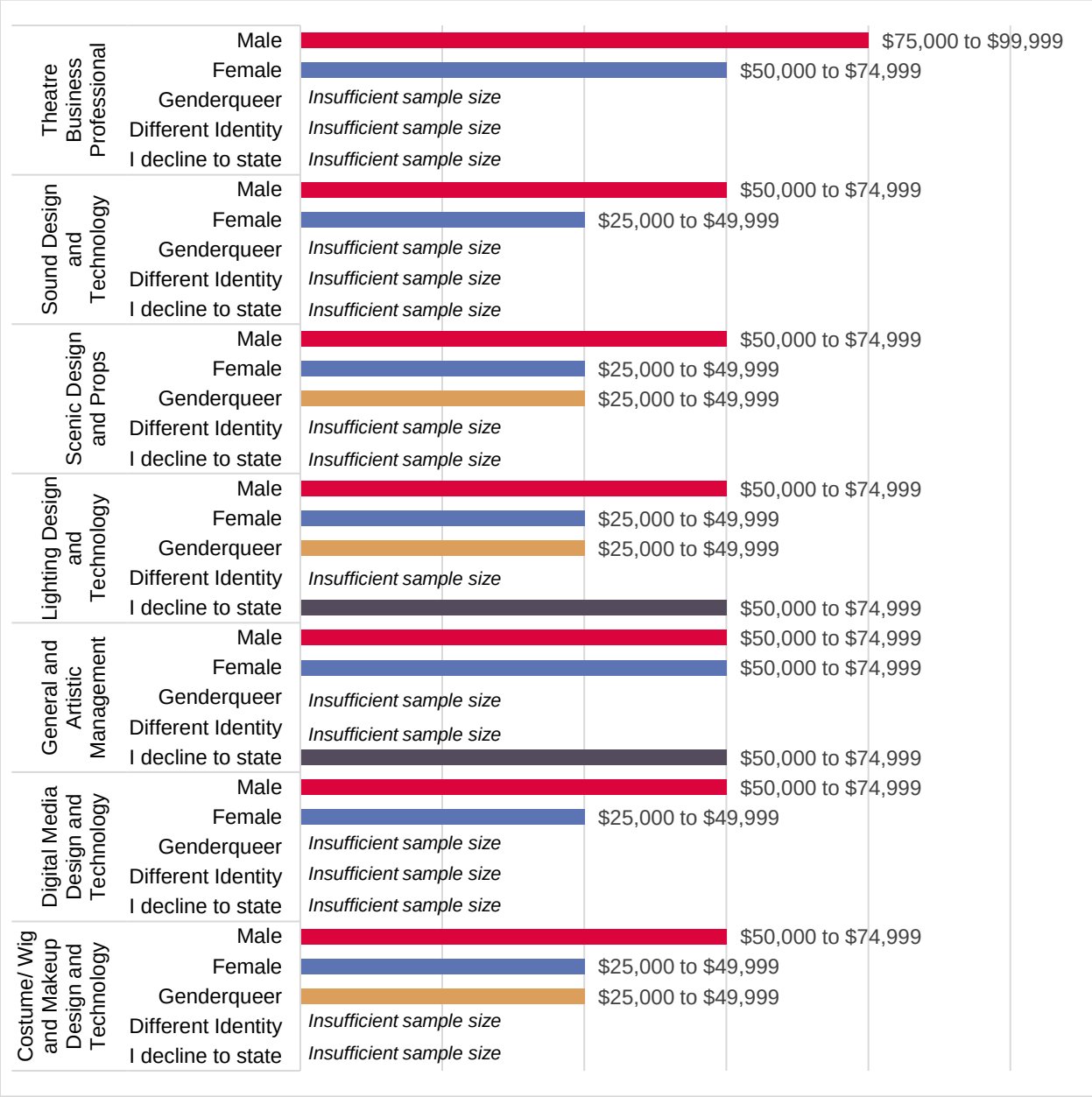
Salary Ranges by Gender Identity

Role Type	Median Salary Range
Female	$25,000 to $49,999
Male	$50,000 to $74,999
Genderqueer	$25,000 to $49,999
Different Identity	$25,000 to $49,999
Decline to State/No Response	$50,000 to $74,999

In all roles except General and Artistic Management, **male respondents reported higher median salaries than female respondents in the same role type.** A breakout of median salary range among gender identities by role is shown in Figure 23 below.

Figure 23

Salary Range by Gender Identity, by Role

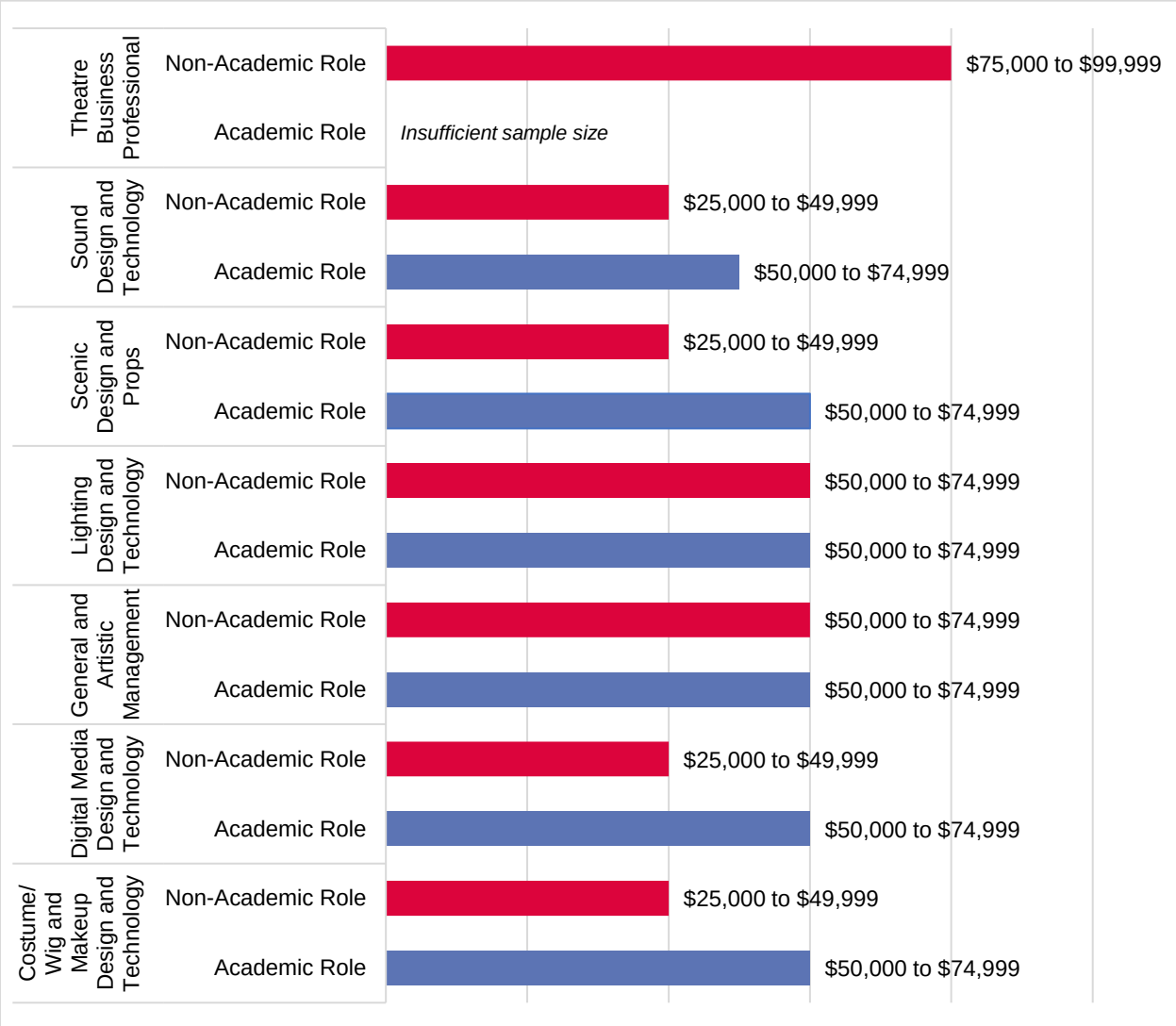


* Values are not shown for groupings less than 10 respondents.

As shown in Figure 24, salaries for all design and technology roles except lighting are higher for those working within academic institutions.

Figure 24

Salary Range by Academic Role vs. Non-Academic Role



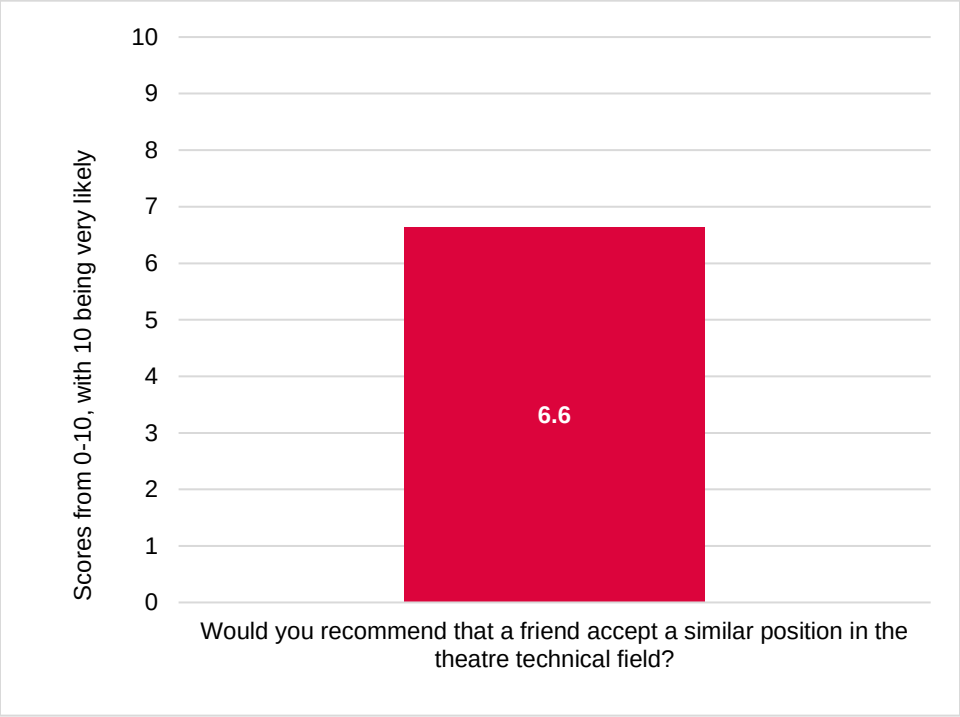
* Values are not shown for groupings less than 10 respondents.

Likelihood to Recommend

A respondent's "likelihood to recommend" score is based on a method similar to that of the net promoter score, which is a measure of a customer's overall perception of a brand[12]. For this study, likelihood to recommend was based on the question ""Would you recommend that a friend accept a similar position in the theatre technical field?" Respondents selected a number from 0 to 10, with 0 being "very unlikely" and 10 being "very likely." Respondents who did not provide a score were not included in the calculation of the overall score.

As seen in Figure 25, respondents gave a score of 6.6 when thinking about the likelihood to recommend a similar position in the field.

Figure 25

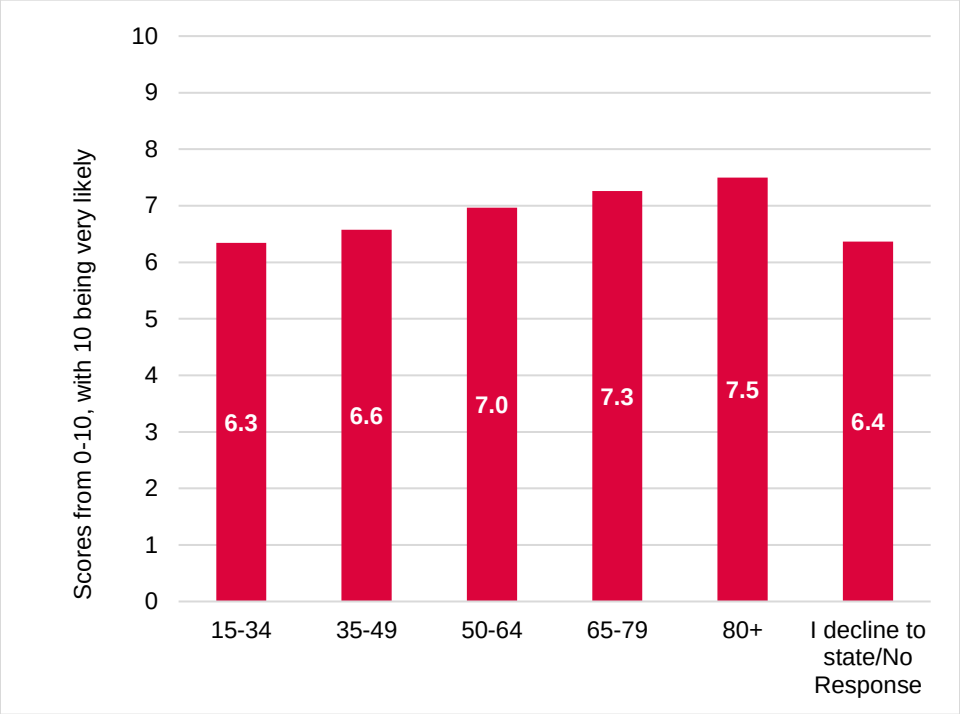


[12] To learn more about the Net Promoter Score, visit: https://www.netpromoter.com/know.

As respondents increase in age, so does their likelihood to recommend a position in the field as shown in Figure 26.

FIGURE 26

Likelihood to Recommend by Age



Study Conclusion

This study is an important tool to assess diversity within technical theatre field in its current state, providing a baseline to track changes over time. While the impacts of COVID-19 on our society and the performing arts sector specifically are not yet fully known, especially given the rise in the Delta Variant of the virus, this data does shed light on early impacts from the pandemic. Moving forward with attention paid to equity and diversity is essential for the sector, ensuring the communities that make up our society feel welcome and are able to contribute to the important work of the technical theatre field.

SMU | DataArts
NATIONAL CENTER FOR ARTS RESEARCH

About SMU DataArts

SMU DataArts, the National Center for Arts Research, is a joint project of the Meadows School of the Arts and Cox School of Business at Southern Methodist University. SMU DataArts compiles and analyzes data on arts organizations and their communities nationwide and develops reports on important issues in arts management and patronage. Its findings are available free of charge to arts leaders, funders, policymakers, researchers, and the general public.

The vision of SMU DataArts is to build a national culture of data-driven decision-making for those who want to see the arts and culture sector thrive. Its mission is to empower arts and cultural leaders with high-quality data and evidence-based resources and insights that help them to overcome challenges and increase impact. To work toward these goals, SMU DataArts integrates data from its Cultural Data Profile, its partner TRG Arts, and other national and government sources such as Theatre Communications Group, the National Endowment for the Arts, the Census Bureau, and IRS 990s.

Publications include white papers on emergence from the COVID-19 crisis, high-performing arts organizations of color, protecting arts organizations through downturns, working capital and the resiliency of BIPOC organizations, the intersection of Funding, Marketing, and Audience DEI, exploring what "Strong and Effective" means for Culturally Specific organizations, and more. Workforce demographics reports shed light on the make-up of various cultural workforces ranging from organizations in New York City to Houston to Los Angeles, among other communities. SMU DataArts also publishes reports on the health of the U.S. arts and cultural sector with the annual Arts Vibrancy Index, which highlights the 40 most arts-vibrant communities around the country.

For more information, visit www.smu.edu/dataarts.

usitt

Appendix A: Workforce Demographics Questionnaire

Were you employed in the performing arts, design, and technology field in March 2020?
( ) Yes
( ) No
( ) I decline to state

Are you currently employed in the performing arts, design, and technology field, or have employment lined up for this year?
( ) Yes
( ) No
( ) I decline to state

[If "No" to above question, below question appears]

Do you plan on returning to work in the performing arts, design, and technology field in the future?
( ) Yes
( ) No
( ) I decline to state

Has COVID-19 affected your employment situation over the past 15 months?
( ) Yes
( ) No
( ) I decline to state

Are you currently a member of USITT?
( ) Yes
( ) No
( ) I decline to state

What is your primary role within the performing arts, design, and technology community?
How would you describe your primary role within the performing arts design and technology community? For this survey, consider your primary role as how you would introduce yourself at a social gathering.

Costume/ Wig and Makeup Design and Technology
Costume Designer
Costume Technician (includes all levels of staff)
Wigs/Hair Artist (includes all areas of staff)
Makeup Artist (includes all areas of staff)
Wardrobe Technician

Scenic Design and Props
Scenic Designer
Scenic Technician (includes all levels of staff)
Scenic Artist (includes all levels of staff)
Properties (includes all levels of staff)
Rigger

Lighting Design and Technology
Lighting Designer
Lighting Technician (includes all level of staff)

Sound Design and Technology
Sound Designer (includes Composers)
Sound Technician (includes all levels of staff)

Digital Media Design and Technology
Digital Media Designer
Digital Media Technician (includes all levels of staff)

General and Artistic Management (including all assistants and associates)
Artistic Director
Technical Director
Managing Director/General Manager
Stage Direction (includes: stage directors, intimacy directors, fight choreography/direction, choreography).
Development Personnel
Marketing/Publicity/Communications
House Manager
Box Office Staff
Production Manager
Company Manager
Stage Management

Theatre Business Professionals (including all assistants and associates)
Architect
Theatre Consultant
Engineer
Systems Design and Sales (includes project managers, integrators, installers and salespersons across all specialties)

In relation to the role you selected above, select all that apply from the following list:

( ) My primary role in the field is my primary career (not a hobby or secondary career)
( ) My primary role operates within an academic institution
( ) My primary role is as an educator
( ) Not Applicable/None of the Above

Which of the following income brackets captures your EXPECTED income from working in the theatre design and technology field?

( ) 0 to $24,999
( ) $25,000 to $49,999
( ) $50,000 to $74,999
( ) $75,000 to $99,999
( ) $100,000 to $124,999
( ) $125,000 to $149,999
( ) $150,000 to $174,999
( ) $175,000 to $199,999
( ) $200,000 or greater
( ) I decline to state

Would you recommend that a friend accept a similar position in the technical theatre field?

Very Unlikely										**Very Likely**
0	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
○	○	○	○	○	○	○	○	○	○	○

In what year were you born?
(Years are listed in reverse chronological order from 2005 to 1915)
( ) I decline to state (last option in drop-down)

What is the postal/zip code of your current home residence? _____
If you prefer to decline to state, leave this blank.

Gender
Language for Gender and Sexual Identity questions is taken from recommendations in reports by the UCLA Williams Institute's Gender Identity in U.S. Surveillance group (commonly called the GenIUSS report), the Sexual Minority Assessment Research Team (the SMART report), and the Human Rights Campaign. According to the Human Rights Campaign, "Transgender is an umbrella term that refers to people whose gender identity, expression or behavior is different from those typically associated with their assigned sex at birth. Other identities considered to fall under this umbrella can include non-binary, gender fluid, and genderqueer – as well as many more." We welcome comments or questions regarding the survey: demographics@culturaldata.org

What is your current gender identity? (Check all that apply)
[ ] Male
[ ] Female
[ ] Genderqueer/gender non-conforming
[ ] Different identity (please state): _____
[ ] I decline to state

Do you identify as transgender?
( ) Yes
( ) No

( ) I decline to state

Sexual Orientation
Language for Gender and Sexual Identity questions is taken from recommendations in reports by the UCLA Williams Institute's Gender Identity in U.S. Surveillance group (commonly called the GenIUSS report), the Sexual Minority Assessment Research Team (the SMART report), and the Human Rights Campaign. We welcome comments or questions regarding the survey: demographics@culturaldata.org

Do you consider yourself to be:

( ) Heterosexual or straight
( ) Gay or lesbian
( ) Bisexual
( ) Asexual
( ) My sexual orientation is not listed here
( ) I decline to state

Do you describe your sexual orientation or identity in any other way?
If yes, please describe: _____

Heritage

Where were you born?

( ) (After U.S. and Canada, countries are listed alphabetically from Afghanistan to Zimbabwe)
( ) I decline to state (last option in drop-down)

Check all that apply:
**Indigenous person: A person who is a descendant of people who inhabited a geographical region at the time when people of different cultures or ethnic origins arrived. Other terms may include tribes, first peoples/nations, aboriginals, or ethnic groups.*
***Person of Latin American descent: A person whose parentage can be traced back to any of the countries in the Americas south of the United States, including Mexico, South America, Central America, and parts of the Caribbean.*

[ ] Person of African descent
[ ] Person of Asian descent
[ ] Black
[ ] Person of European descent
[ ] Hispanic/Latino/a/x
[ ] Indigenous person*
[ ] Person of Latin American descent**
[ ] Person of Middle Eastern descent
[ ] White

Or

( ) My ethnic identity is not listed here
( ) I decline to state

[If "My ethnic identity is not listed here," question below appears]

My ethnic identity is: _____

[If "Person of African descent" is one of the selections, question below appears]
Person of African descent
If you are unsure of your ancestry or if this information is unavailable, skip this question.

For a list of African nations by region, see:
http://unstats.un.org/unsd/methods/m49/m49regin.htm#africa

Select the region(s) of your ancestry:
[ ] Eastern
[ ] Middle
[ ] Northern
[ ] Southern
[ ] Western

[If “Person of Asian descent” is one of the selections, question below appears]
Person of Asian descent
If you are unsure of your ancestry or if this information is unavailable, skip this question.
For a list of Asian nations by region, see:
http://unstats.un.org/unsd/methods/m49/m49regin.htm#asia

Select the region(s) of your ancestry:
[ ] Central
[ ] Eastern
[ ] Southern
[ ] Southeastern

[If “Person of European descent” is one of the selections, question below appears]
Person of European descent
If you are unsure of your ancestry or if this information is unavailable, skip this question.
For a list of European nations by region, see:
http://unstats.un.org/unsd/methods/m49/m49regin.htm#europe

Select the region(s) of your ancestry:
[ ] Eastern
[ ] Northern
[ ] Southern
[ ] Western

[If “Indigenous person” is one of the selections, question below appears:]
Indigenous person
If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select your affiliation(s):
[ ] Alaskan Native
[ ] American Indian
[ ] Australian Aborigine
[ ] First Nations of Canada
[ ] Native Hawaiian
[ ] Pacific Islander

[If any selected, below question appears]

Please specify your racial or tribal affiliation(s): _____

[If “Person of Latin American descent,” question below appears]
Person of Latin American descent
If you are unsure of your ancestry or if this information is unavailable, skip this question.

For a list of Latin American nations by region, see:
http://unstats.un.org/unsd/methods/m49/m49regin.htm#americas

Select the region(s) of your ancestry:
[ ] Mexico
[ ] Caribbean
[ ] Central America
[ ] South America

[If any one of the following of the checkbox ethnic/racial categories were selected in the original question, question below appears]

Do you describe your ethnic, racial, or cultural identity in any other way? If yes, please describe.

_____

Disability Status
Disability is defined by the Oxford dictionary as "a physical or mental condition that limits a person's movements, senses, or activities."

I am a:

[ ] Person who is blind or visually impaired
[ ] Person with a communication disorder, who is unable to speak, or who uses a device to speak
[ ] Person with an emotional or behavioral disability
[ ] Person who is deaf or hard of hearing
[ ] Person with an intellectual, cognitive, or developmental disability
[ ] Person with a learning disability
[ ] Person with a physical disability or mobility impairment

Or

( ) Person without a disability
( ) My disability is not listed here
( ) I decline to state

[If "My disability is not listed here," question below appears]

My disability is: _____

Thank you for taking the survey!

Learn More about Diversity in the Arts Sector

For more information about DataArts and our work, please see: www.culturaldata.org/about/
To learn more about other diversity and inclusion initiatives in the nonprofit sector, visit these pages:

- D5 Coalition
- Guidestar
- Green 2.0
- Grantmakers in the Arts
- Theatre Communications Group
- National Association of Latino Arts and Cultures

Information and Technical Assistance on the Americans with Disabilities Act:http://www.ada.gov/

United States Institute for Theatre Technology, Inc.
290 Elwood Davis Road, Suite 100
Liverpool, N.Y. 13088
(800) 938-7488
info@usitt.org
www.usitt.org/wds

Carolyn Satter, President David Grindle, Executive Director

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