



Stats Season 2011/2012

ETHNIC REPRESENTATION ON
NEW YORK CITY STAGES

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Introduction

February 2013

Dear Colleague,

AAPAC was started by a group of Asian American performers who came together in 2011 as a result of a general feeling that things were getting worse, not better, and that Asians were largely invisible in mainstream New York theatre. However, there were no public statistics available at the time to verify this perception. A committee was formed to create an ambitious report (“Ethnic Representation on New York City Stages”) that would tally the ethnic make-up of performers on Broadway and at New York City's most prominent not-for-profit theatre companies in the last five years.

Our report was widely referenced in mainstream media, the blogosphere and at forums and conferences nationwide. While focused on NYC, our statistics became a crucial resource in actions around the country and as far away as London against institutions practicing exclusionary casting policies. Clearly, there was a need for the report to become an ongoing annual event.

We are pleased to share with you our second annual report, compiling statistics from the most recent season (2011/2012). This year, for each theatre company, we are highlighting both the company's willingness to cast actors of color in roles that are non-racially specific (“Non-Traditional Casting Grade”) as well as the total number of actors of color hired by each company. Taking these two measurements in tandem, we believe, will provide the most accurate measurement of a company's commitment to diverse and inclusive casting.

We hope this report will be used to track casting trends now and in the future, will raise awareness of and address inequities where they may exist and can serve as a measure of how far we as a community have come on this issue. More importantly, we hope this report will aid industry leaders in defining the solutions needed towards the creation of a more inclusive industry. We thank you for your continued interest and commitment.

Sincerely,
AAPAC Steering Committee

Pun Bandhu, Cindy Cheung, Kimiye Corwin,
Angel Desai, Siho Ellsmore, Christine Toy Johnson,
Peter Kim, Julienne Hanzelka Kim, Nancy Kim Parsons,
Kenneth Lee, Allan Mangaser, Eileen Rivera.

EXECUTIVE SUMMARY

- On New York City stages during the 2011-2012 season, African American actors were cast in 16% of all roles, Latino actors in 3%, Asian American actors in 3% and other minorities comprised 1%. Caucasian actors filled 77% of all roles. Caucasians continue to be the only ethnicity to over-represent compared to their respective population size in New York City or the Tri-State area.
- The percentage of minority actors rose to 23% this past year, a 2% increase from the year prior. While a significant jump, this level is fairly consistent with levels of minority representation which have consistently remained within the low 20 percent range. The last time representation hit 23% was during the 2007/08 season.
- African American actors increased by 2% compared to last season.
- Latino actors remained at 3% for the third straight year in a row.
- Asian American actors increased slightly from 2% to 3% this past season.
- Only 10% of all roles played by minority actors were non-traditionally cast. This remains the same as last season.
- African-Americans were far more likely than any other minority to be cast in roles which were not defined by their race.
- For the second year in a row, the not-for-profit sector lagged far behind the commercial sector when it came to hiring minorities. The opposite was true in the four years preceding this shift, where actors of color were once more likely to find employment within the not-for-profit sector. While total number of minority actors in this sector increased by 3% from the year prior to 19%, this is still far below the industry average and is the second year in a row that minority employment amongst the not-for-profit companies fell below 20%.
- This past season, African Americans and Latinos on non-profit stages increased 1% and 2%, respectively. Asian American actors, however, have been at their lowest point, 2%, for three years in a row now. This is a substantial drop from where they were six and five years ago (4% and 7%, respectively).
- **MOST DIVERSE:** For the second year in a row, Signature Theatre Company topped the list of theatre companies that hired the most number of minority actors in relation to total number of roles with 46.4 % of roles going to minorities.
 1. SIGNATURE THEATRE (46.4%)
 2. ATLANTIC THEATRE COMPANY (29.5%)
 3. VINEYARD THEATRE (28.6%)
 4. PLAYWRIGHTS HORIZONS (27.8%)
 5. NEW YORK THEATRE WORKSHOP (25%)
- **MOST INCLUSIVE CASTING:** For the second year in a row, The Public Theatre displayed the greatest commitment to inclusive casting, with 19.2% of all roles this year non-traditionally

cast with minority actors. The fact that the fifth slot went to a company (the Vineyard Theatre Company) that had only 7.1% of roles non-traditionally cast is emblematic of the lack of color blind casting opportunities within New York theatre.

1. PUBLIC THEATRE (19.2%)
2. THEATRE FOR A NEW AUDIENCE (13.3%)
3. MANHATTAN THEATRE CLUB (13%)
4. SECOND STAGE COMPANY (12.5%)
5. VINEYARD THEATRE (7.1%)

• **LEAST COMMITTED TO DIVERSITY:** The following five theatre companies were the least likely to hire actors of color based on their percentages of minority actors this past season.

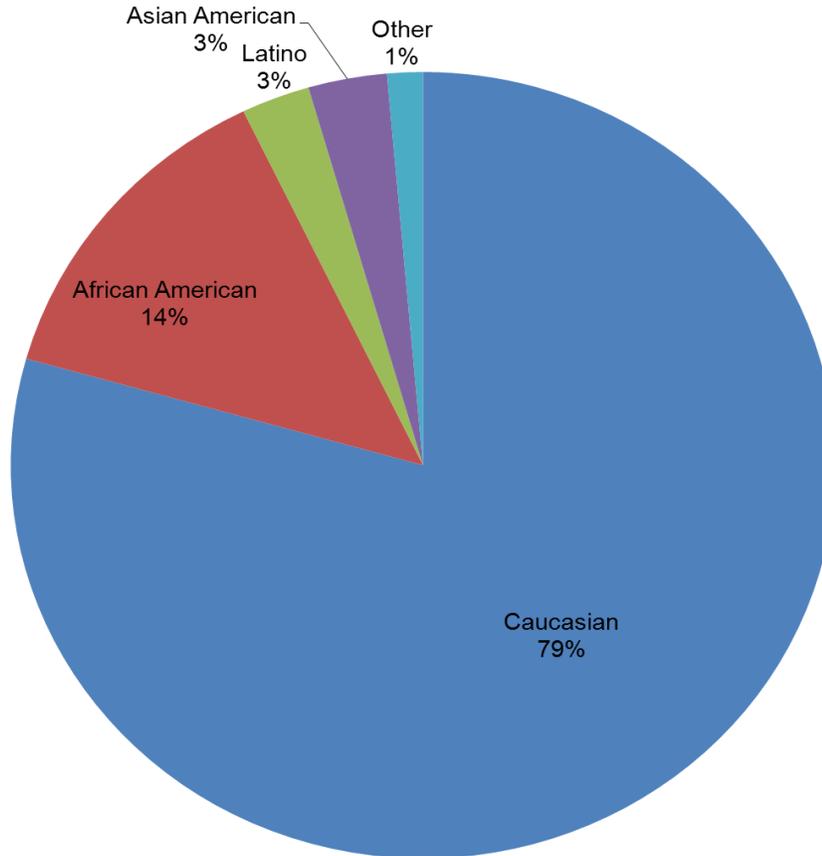
1. YORK THEATRE COMPANY (0%)
2. CLASSIC STAGE COMPANY (2.9%)
3. PRIMARY STAGES (5.6%)
4. ROUNDABOUT THEATRE COMPANY (6.1%)
5. MCC THEATRE (7.7%)

• **LEAST COMMITTED TO NON-TRADITIONAL CASTING:** The following theatre companies had the lowest commitment to non-traditional casting; they hired no minority actors for roles which were non-racially-specific.

1. ATLANTIC THEATER COMPANY (0%)*
2. LINCOLN CENTER THEATER (0%)
3. THE NEW GROUP (0%)
4. NEW YORK THEATRE WORKSHOP (0%)*
5. PRIMARY STAGES (0%)
6. SIGNATURE THEATRE (0%)*
7. YORK THEATRE COMPANY (0%)

(NOTE: companies marked with an asterisk had low Non-Traditional Casting Grades but showed a commitment to diversity by telling minority stories and/or hiring minority actors in racially-specific roles at percentages above the industry average of 20%).

BROADWAY & NON-PROFIT CASTING 2006/07 – 2011/12



Looking at the entire industry in the **last six years**, 79% of all roles were filled by Caucasian actors, 14% by African-Americans, 3% by Latinos and 3% by Asian Americans.

Native American, Arab American/Middle Eastern and Disabled actors together amounted to just 1% of all total roles.

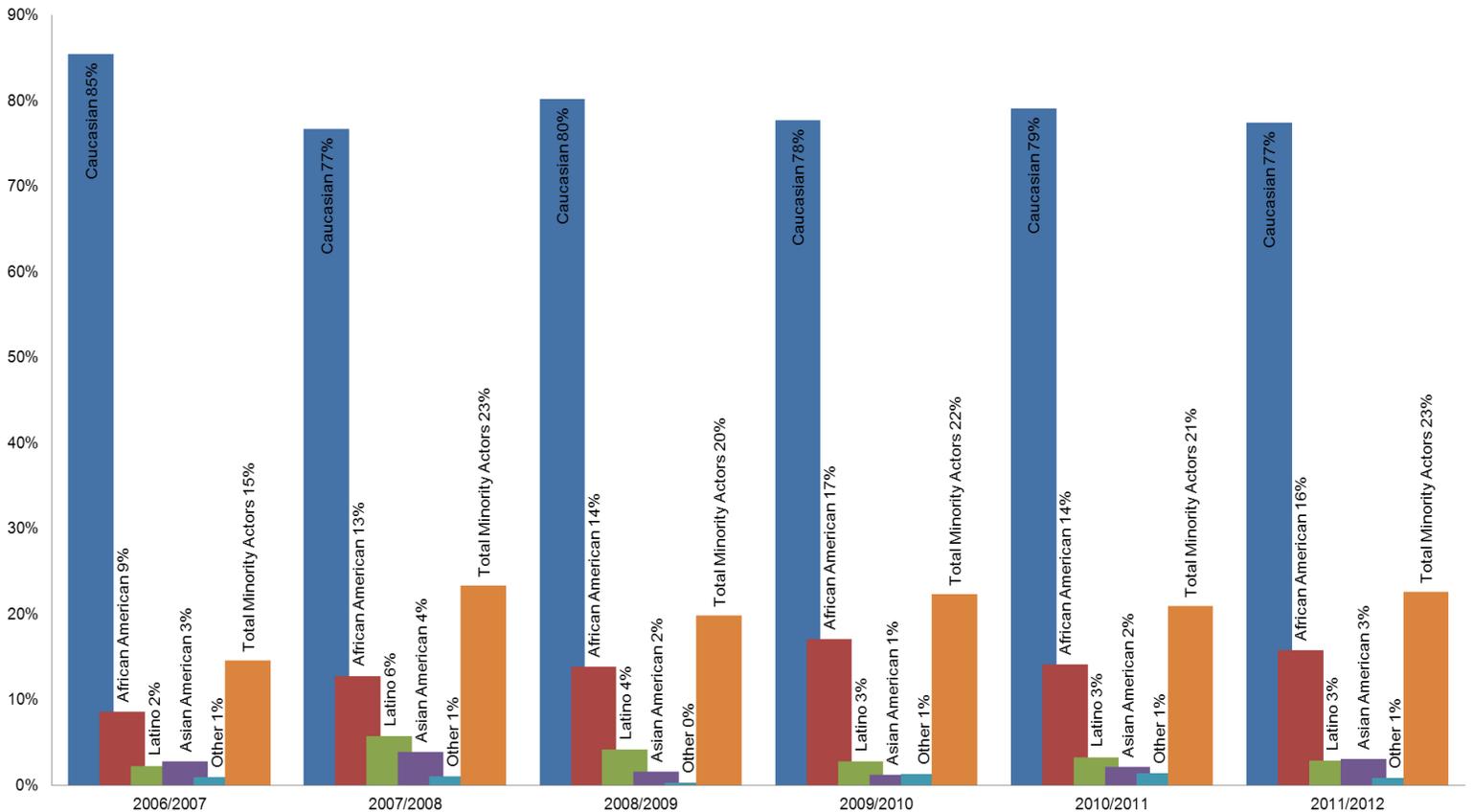
Demographic Information US Census 2010 Data

	NYC	TRI-STATE
Caucasian/White Persons (Not Hispanic)	33.30%	61.60%
African-American/Black Persons (Not Hispanic)	23%	16.90%
Latino/Hispanic	28.60%	21.70%
Asian or Pacific Islander	12.80%	9.20%

Compared to their respective population size in the New York City area, Caucasians were the only ethnicity to over-represent.

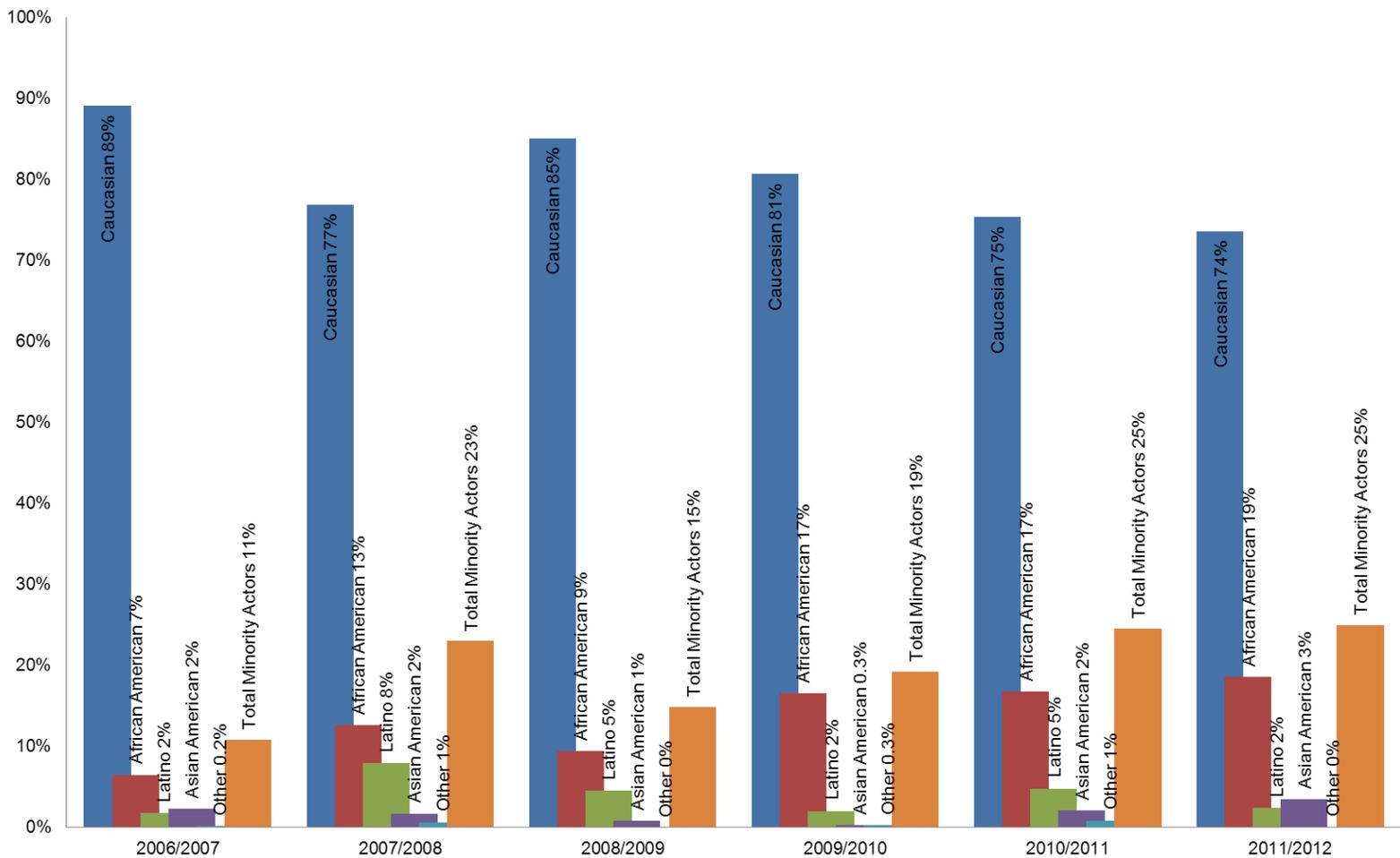
BROADWAY & NON-PROFIT THEATERS YEAR TO YEAR

- The combined number of minority actors on Broadway and at the 16 largest Non-Profit Theaters has increased 2% from last year. However, it continues to remain in the low 20s which is on par with the previous five seasons.
- African American actors saw a 2% increase from last year.
- Latino actors have remained at 3% for the past three years.
- Asian Americans saw a 1% increase this past season.



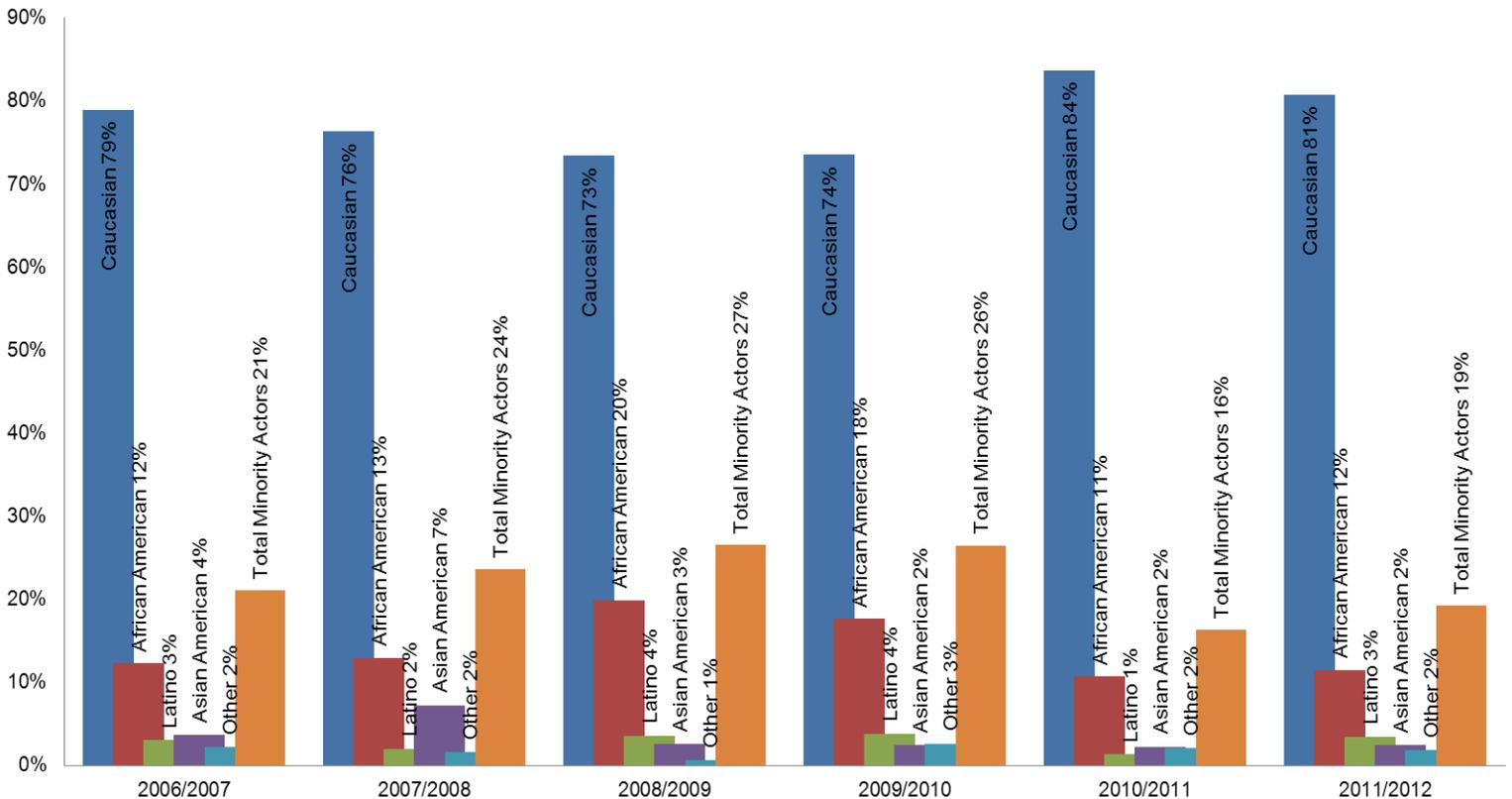
BROADWAY YEAR TO YEAR

- While numbers varied year to year within specific ethnic groups, total minority actors on Broadway remained at 25% for the second year in a row.
- African American representation on Broadway climbed to 19% this past year, its highest point in the last six years, rising steadily from 7% six years ago.
- Latino/Hispanic American representation on Broadway dropped from 5% to 2%, reverting to levels set two years ago.
- Asian American actors on Broadway increased from 2% to 3%. Though a modest gain, this marks a six year high.



NON-PROFIT YEAR TO YEAR

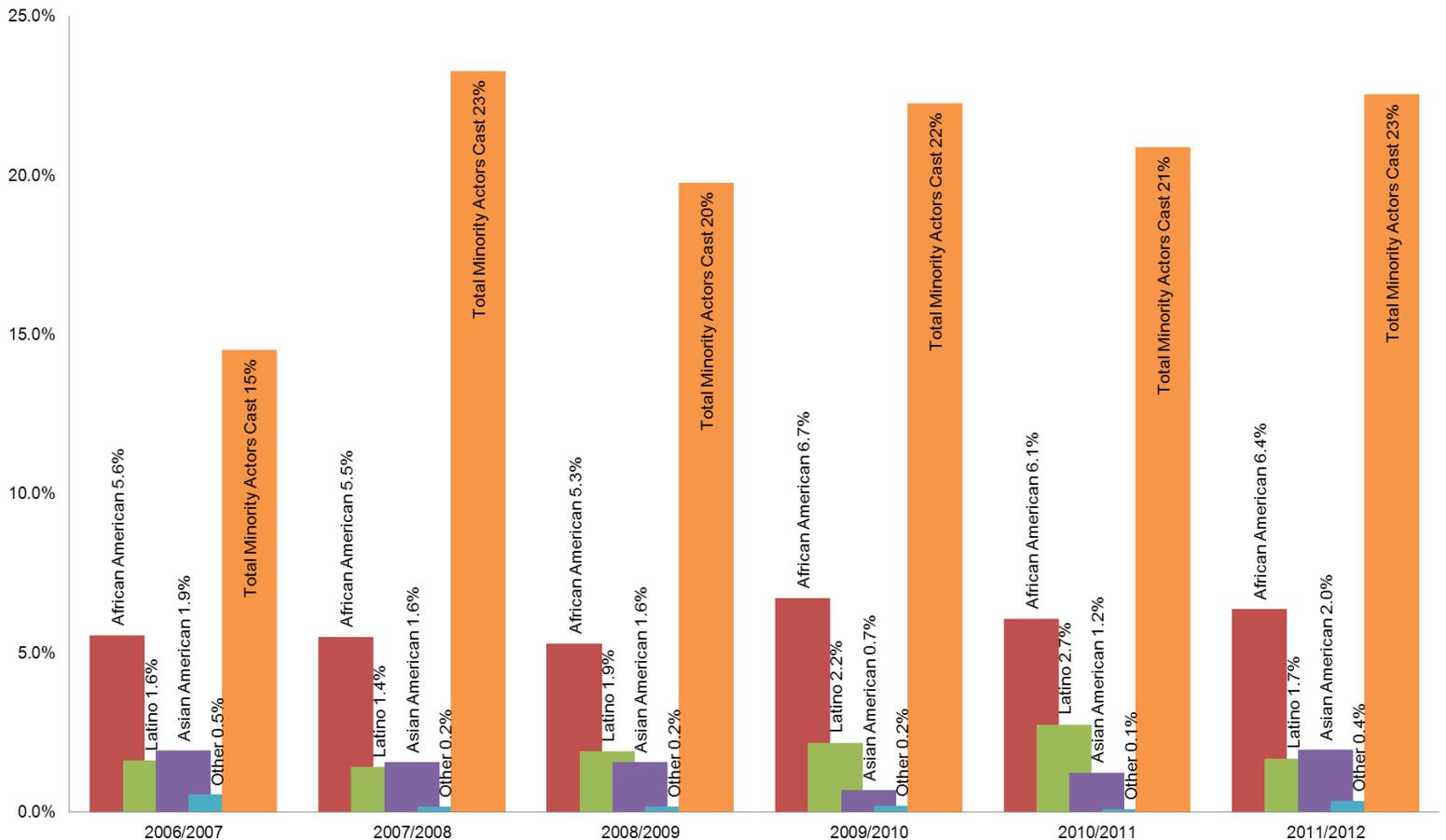
- Total number of minority actors gained 3% from last year, rising to 19%. However, this is still far below the industry average and marks the second year in a row that minority employment has fallen below 20% within the not-for-profit sector.
- For the second year in a row, it was more likely for minorities to be hired in commercial productions than by a not-for-profit theatre company. The opposite was true in the four years preceding this shift.
- This past season, African Americans and Latinos on non-profit stages increased 1% and 2%, respectively. Asian American actors, however, have been at their lowest point, 2%, for three years in a row now. This is a substantial drop from where they were six and five years ago (4% and 7%, respectively).



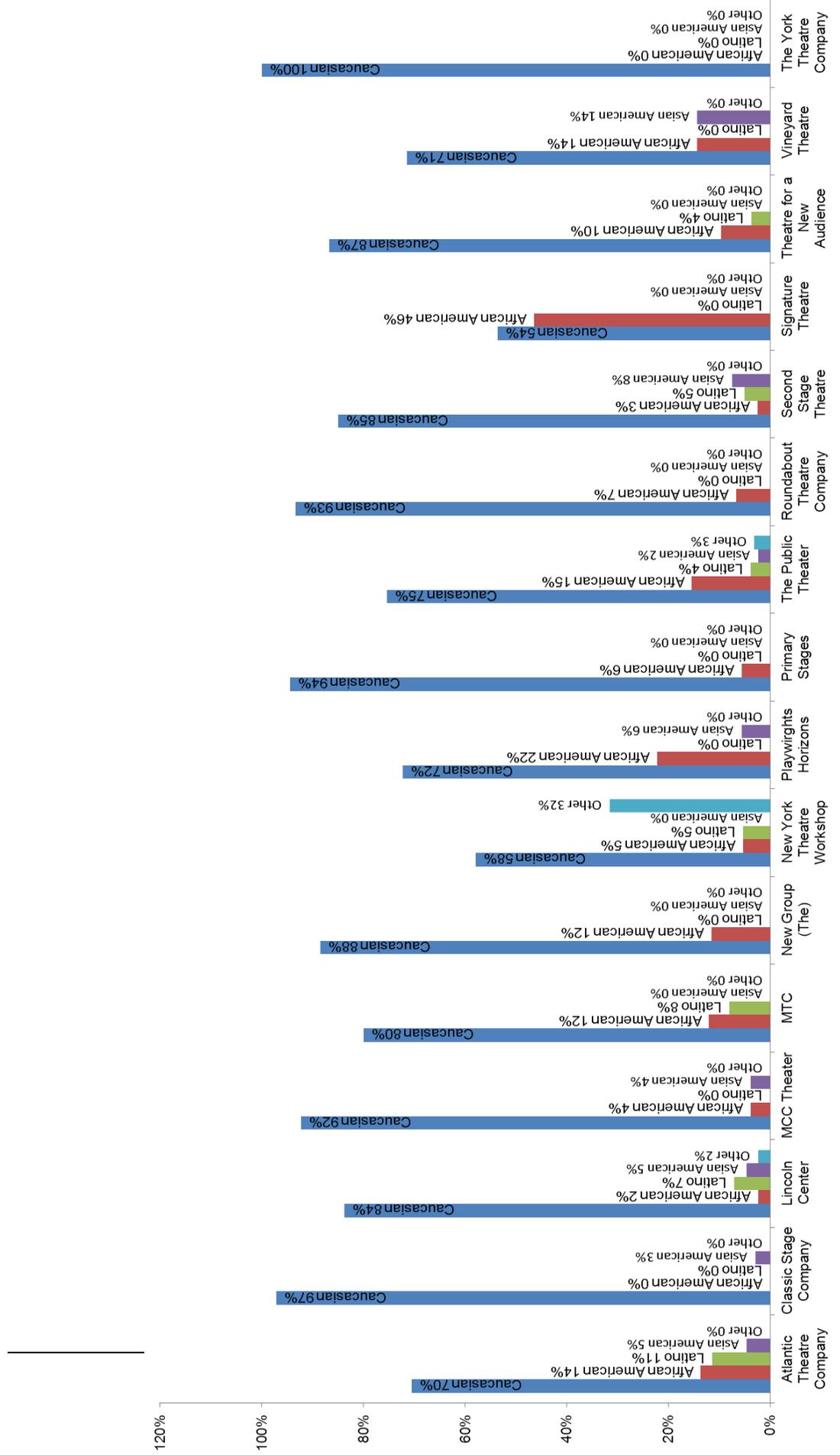
NON-TRADITIONAL CASTING YEAR TO YEAR

- Non-traditional Casting (also referred to as Inclusive or Colorblind Casting), allows minority actors to be cast in roles regardless of their race. It can serve as an indicator of an inclusive casting process and also, perhaps, as a measure of roles that transcend traditional racial stereotypes. Given the paucity of minority stories being produced, non-traditional casting remains the best way to provide equal opportunities to minority actors.
- The percentage of roles non-traditionally cast has increased slowly over the six years studied, although staying remarkably consistent. This past year, 10% of all roles played by actors of color were roles that were not defined by race. That number remains the same as last year.
- African-American actors continue to be more likely to be cast non-traditionally than any other minority.
- Latino actors saw their numbers drop 1% this past season to 1.7% as Asian actors saw their numbers increase by .8% to 2%. While Asians have lagged significantly behind Latinos for the two years prior, this season, both groups share the distinction of being the least likely to play roles not defined by their race.

Only 10% of minority actors were cast non-traditionally



NON-PROFIT THEATERS COMPARISON 2011/2012



ATLANTIC THEATER COMPANY

2011/2012 SEASON

BLUEBIRD by Simon Stephens

DREAMS OF FLYING DREAMS OF FALLING by Adam Rapp

HAPPY HOUR by Ethan Coen

CQ/CX by Gabe McKinley

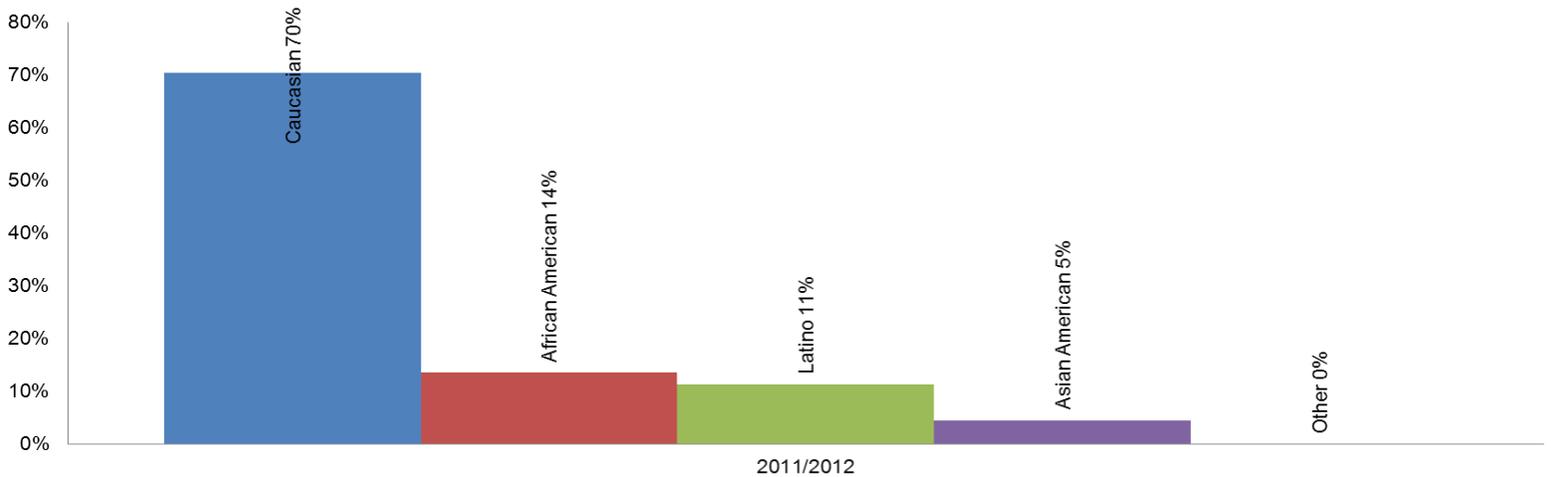
CHIMICHANGAS AND ZOLOFT by Fernanda Coppel

STOREFRONT CHURCH by John Patrick Shanley

**NON-TRADITIONAL
CASTING GRADE**

0%
**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 44 ROLES IN THEIR
2011/2012 SEASON
13 MINORITY ACTORS
WERE CAST**



CLASSIC STAGE COMPANY
2011/2012 SEASON

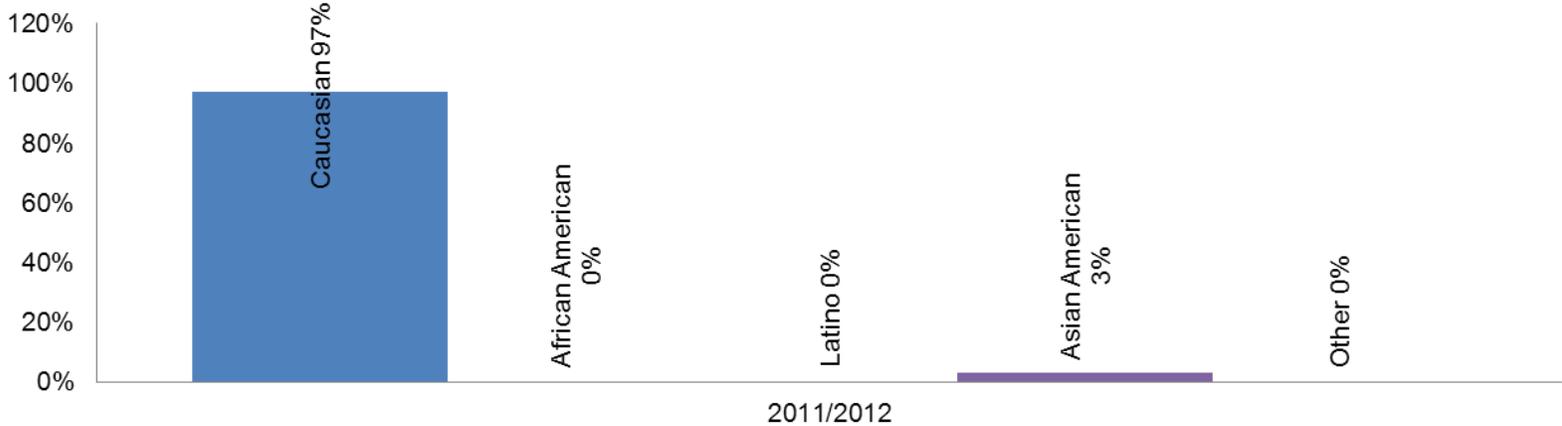
THE CHERRY ORCHARD by Anton Chekhov
GALILEO by Bertolt Brecht
A MIDSUMMER NIGHT'S DREAM by William Shakespeare

**NON-TRADITIONAL
CASTING GRADE**

2.9%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 35 ROLES CAST IN THEIR
2011/2012 SEASON
1 MINORITY ACTOR
WAS CAST**



LINCOLN CENTER THEATER

2011/2012 SEASON

CLYBOURNE PARK by Bruce Norris
 4000 MILES by Amy Herzog
 BLOOD AND GIFTS by J.T. Rogers
 ALL-AMERICAN by Julia Brownell
 SLOWGIRL by Greg Pierce
 OTHER DESERT CITIES by Jon Robin Baitz

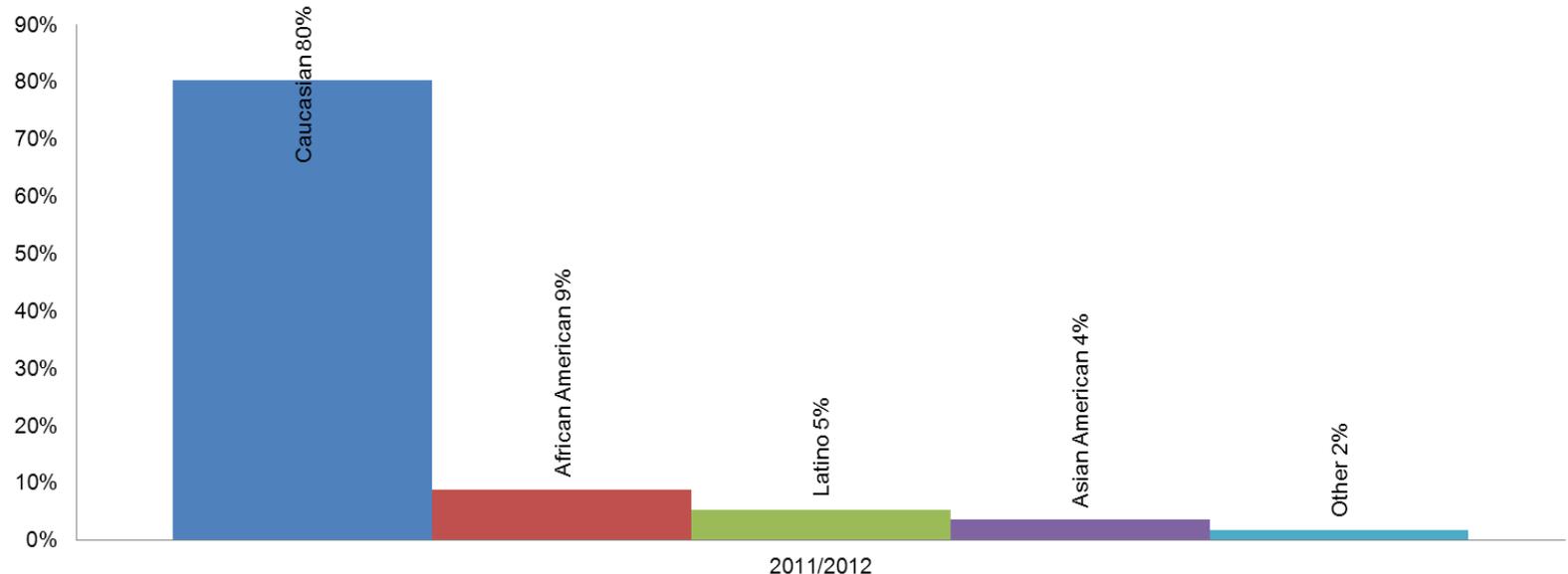
**NON-TRADITIONAL
CASTING GRADE**

0%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 56 ROLES CAST IN THEIR
2011/2012 SEASON**

**11 MINORITY ACTORS
WERE CAST**



MCC THEATER
2011/2012 SEASON

THE SUBMISSION by Jeff Talbott
 WILD ANIMALS YOU SHOULD KNOW by Thomas Higgins
 CARRIE Book by Lawrence D. Cohen, Music by Michael Gore, Lyrics by Dean Pitchford

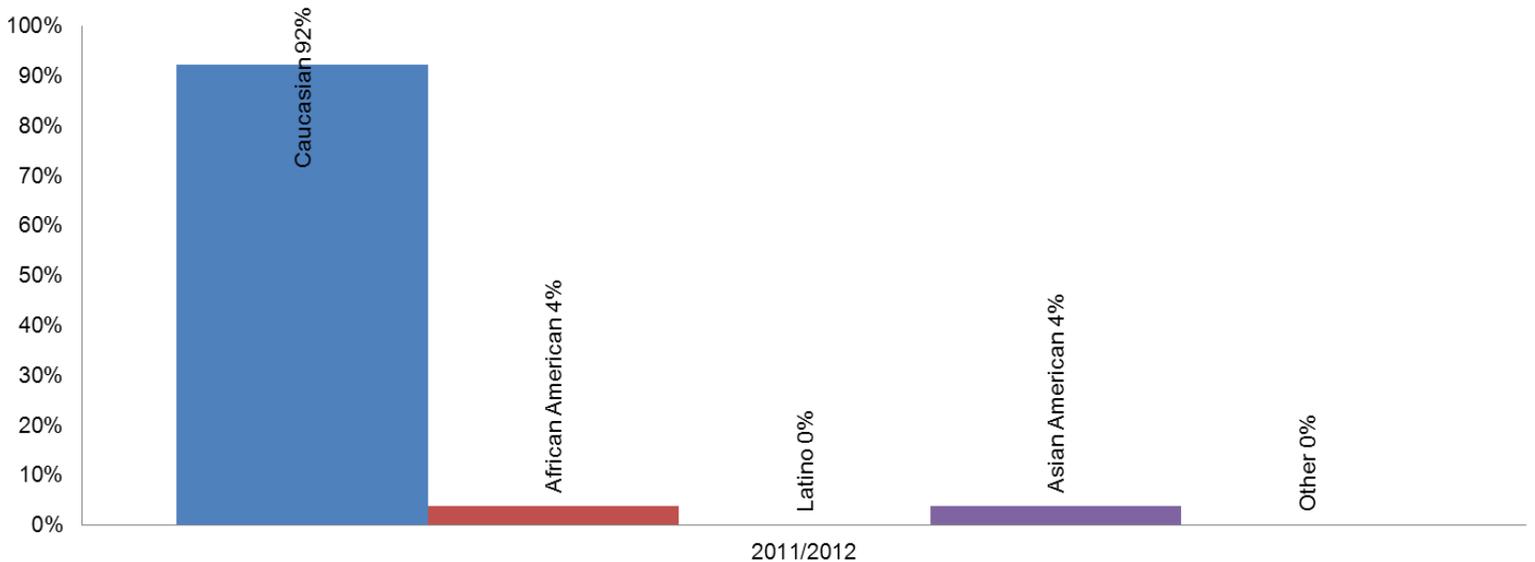
**NON-TRADITIONAL
CASTING GRADE**

3.8%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 26 ROLES CAST IN THEIR
2011/2012 SEASON**

**2 MINORITY ACTORS
WERE CAST**



MANHATTAN THEATRE CLUB

2011/2012 SEASON

WE LIVE HERE by Zoe Kazan
VENUS IN FUR by David Ives
CLOSE UP SPACE by Molly Smith Metzler
WIT by Margaret Edson
REGRETS by Matt Charman
THE COLUMNIST by David Auburn

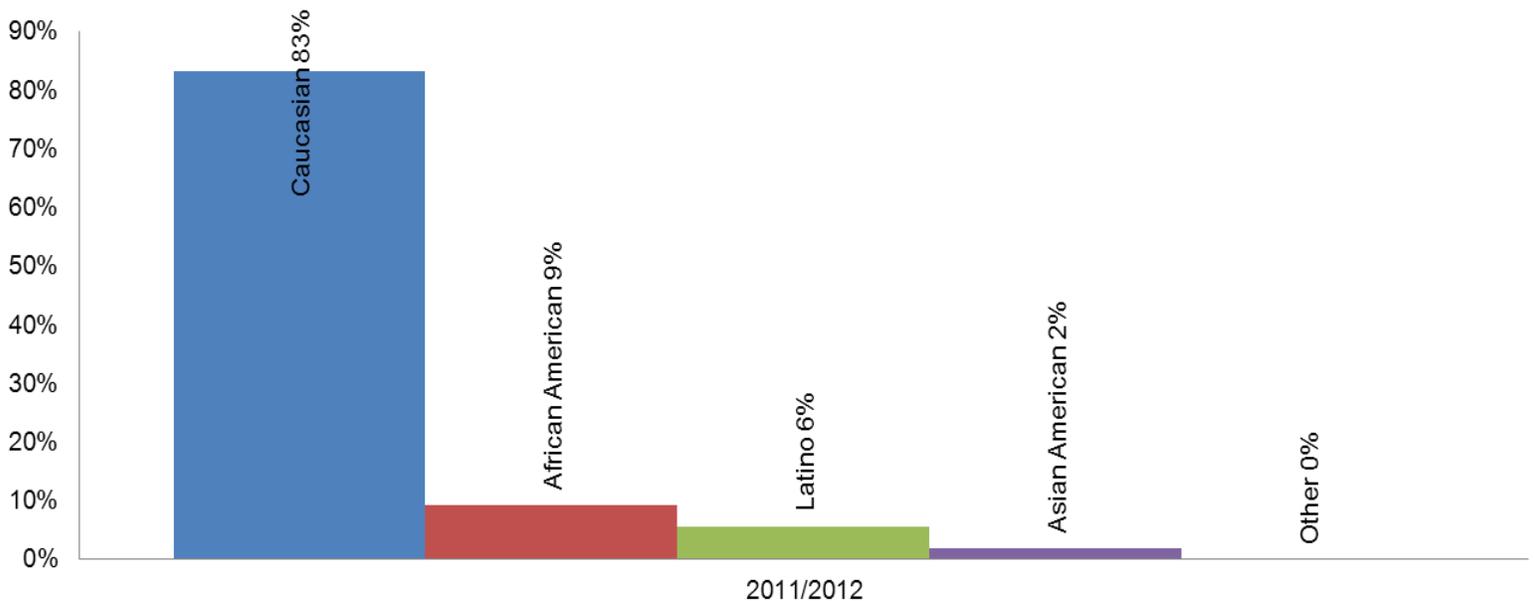
**NON-TRADITIONAL
CASTING GRADE**

13%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 54 ROLES CAST IN THEIR
2011/2012 SEASON**

**9 MINORITY ACTORS
WERE CAST**



THE NEW GROUP

2011/2012 SEASON

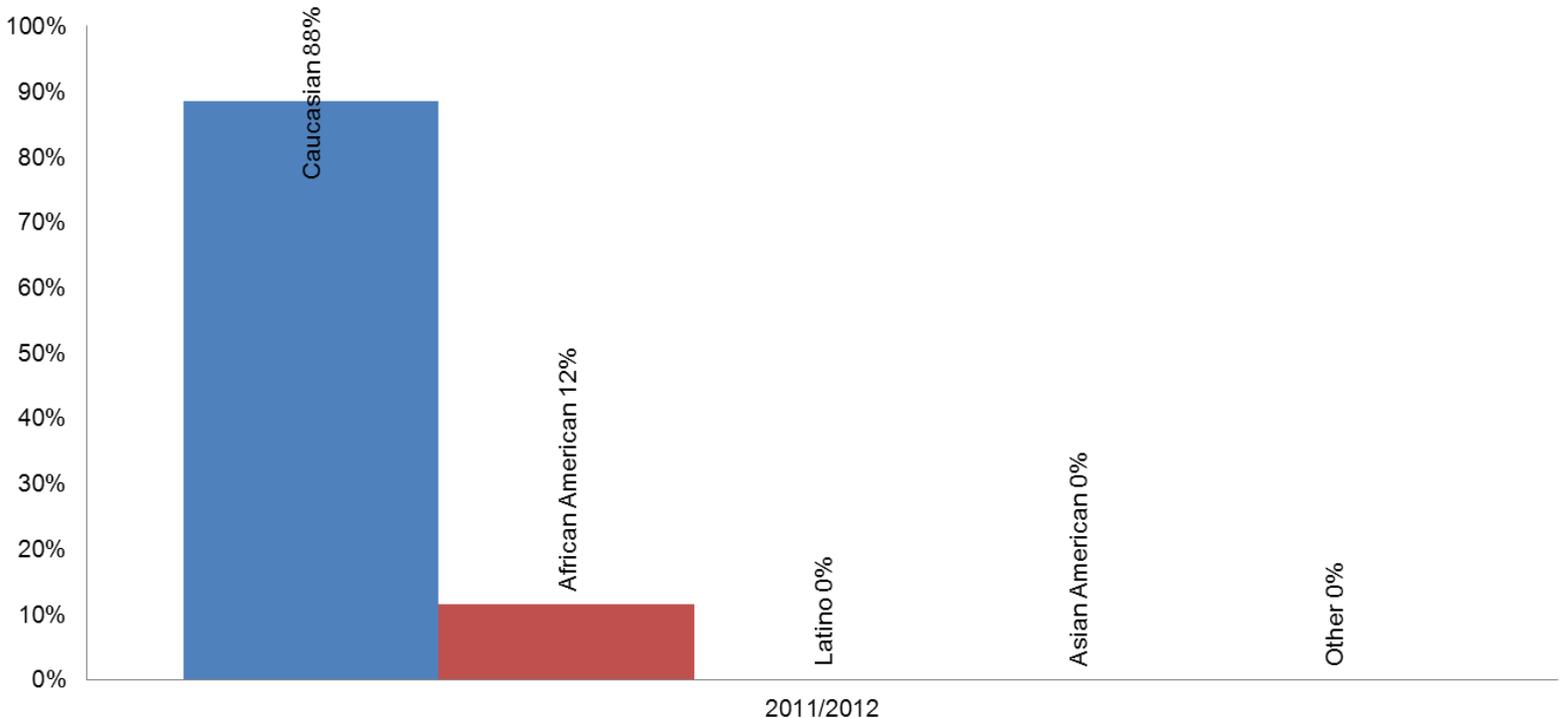
BURNING by Thomas Bradshaw
RUSSIAN TRANSPORT by Erika Sheffer
AN EARLY HISTORY OF FIRE by David Rabe

**NON-TRADITIONAL
CASTING GRADE**

0%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 26 ROLES CAST IN THEIR
2011/2012 SEASON
3 MINORITY ACTORS
WERE CAST**



NEW YORK THEATRE WORKSHOP

2011/2012 SEASON

THE SELECT by Elevator Repair Service

ONCE Book by Enda Walsh, Music and Lyrics by Glen Hansard and Markéta Irglová

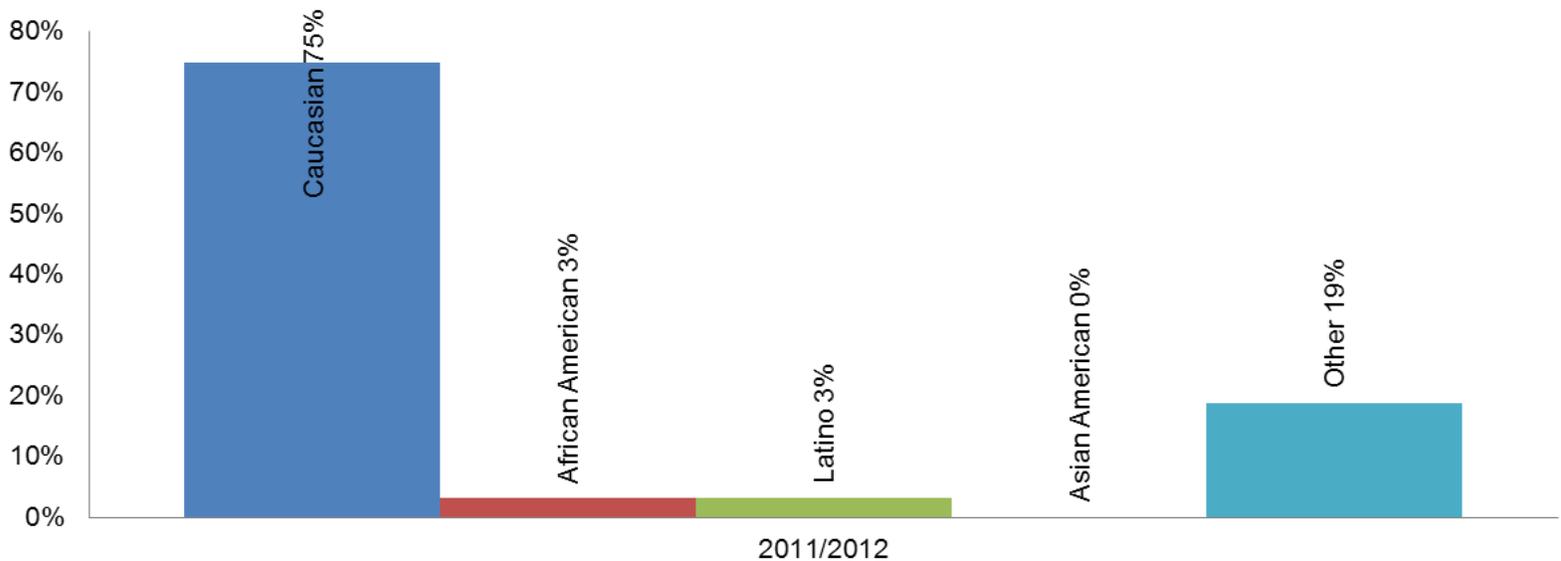
AN ILIAD by Denis O'Hare and Lisa Peterson

FOOD AND FADWA by Lameece Issaq and Jacob Kader

**NON-TRADITIONAL
CASTING GRADE**

0%
**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 32 ROLES CAST IN THEIR
2011/2012 SEASON
8 MINORITY ACTORS
WERE CAST**



PLAYWRIGHTS HORIZONS

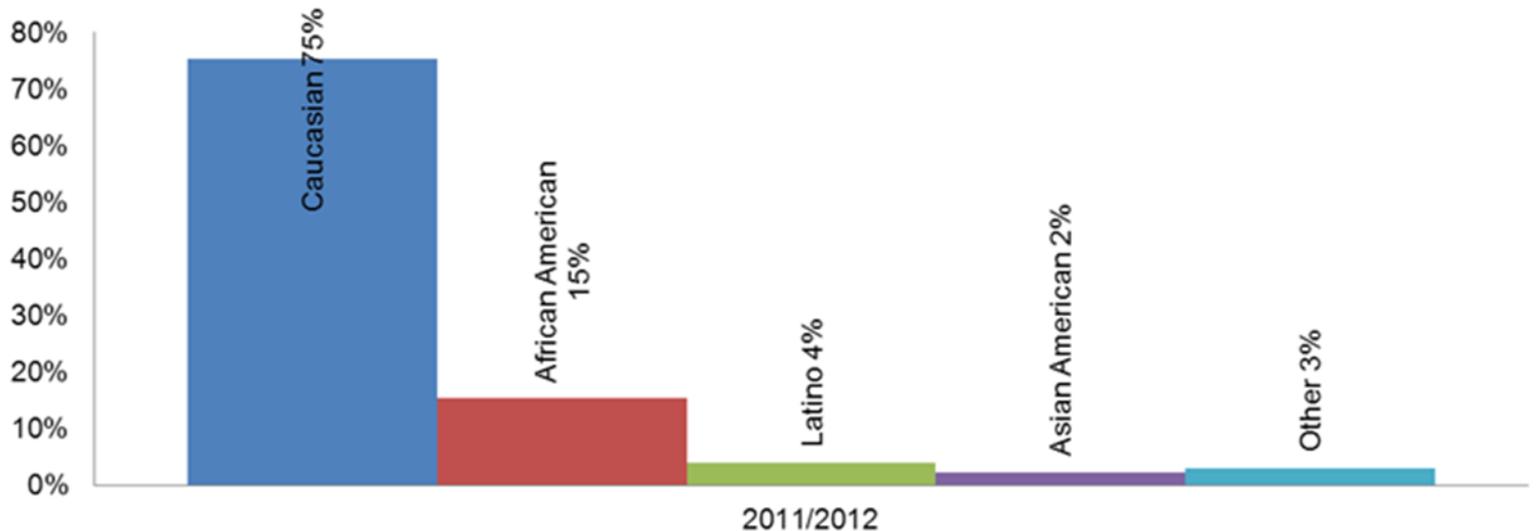
2011/2012 SEASON

COMPLETENESS by Itamar Moses
MILK LIKE SUGAR by Kirsten Greedridge
ASSISTANCE by Leslye Headland
MAPLE AND VINE by Jordan Harrison
THE BIG MEAL by Dan LeFranc
RAPTURE BLISTER BURN by Gina Gionfriddo

**NON-TRADITIONAL
CASTING GRADE**

3.2%
**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 36 ROLES CAST IN THEIR
2011/2012 SEASON
10 MINORITY ACTORS
WERE CAST**



PRIMARY STAGES

2011/2012 SEASON

OLIVE AND THE BITTER HERBS by Charles Busch

MOTHERHOOD OUTLOUD by Leslie Ayvazian, Brooke Berman, David Cale, Jessica Goldberg, Beth Henley, Lameece Issaq, Claire Lazebnik, Lisa Loomer, Michele Lowe, Marco Pennette, Theresa Rebeck, Luanne Rice, Annie Weisman and Cheryl L. West

RX by Kate Fodor

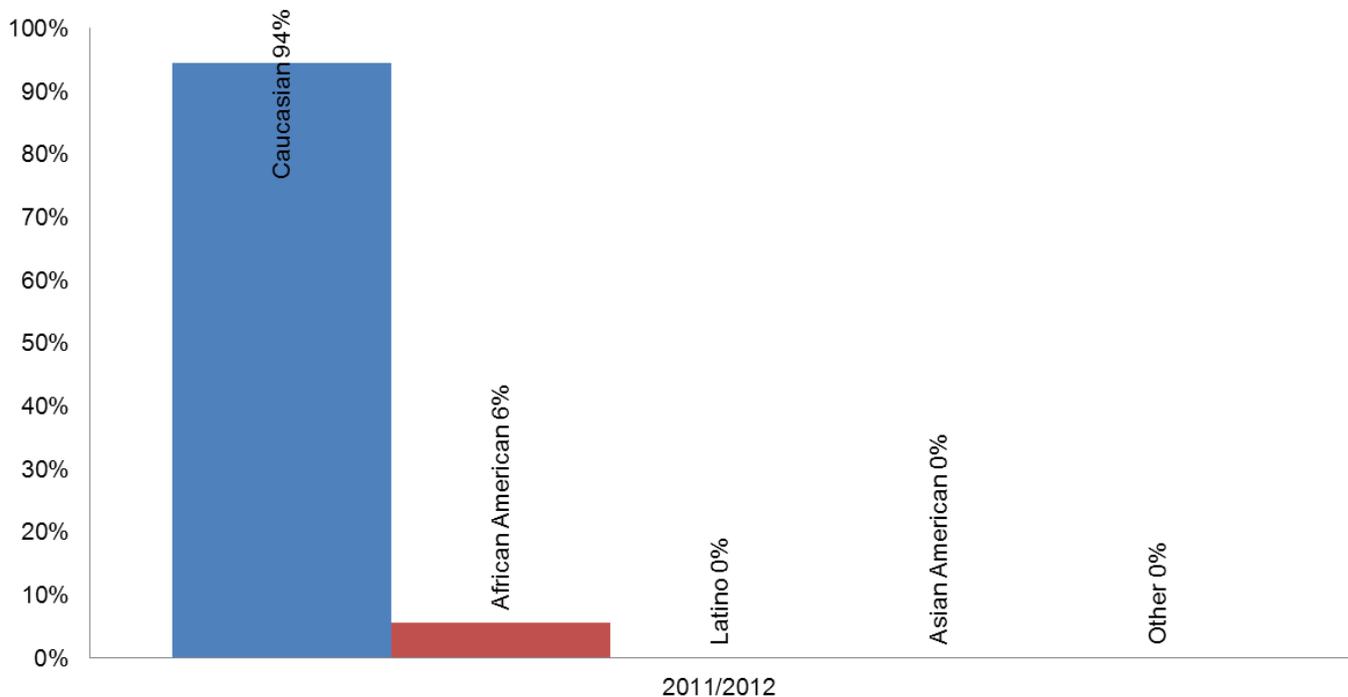
MORINI STRAD by Willy Holtzman

**NON-TRADITIONAL
CASTING GRADE**

0%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 18 ROLES CAST IN THEIR
2011/2012 SEASON
1 MINORITY ACTORS
WAS CAST**



THE PUBLIC THEATER 2011/2012 SEASON

GATZ by Elevator Repair Service
 FEBRUARY HOUSE by Gabriel Kahane and Seth Buckley
 KING LEAR by William Shakespeare
 GOB SQUAD KITCHEN (YOU NEVER HAD IT SO GOOD)
 THE AGONY AND ECSTASY OF STEVE JOBS by Mike Daisey
 NO PLACE TO GO Written and Performed by Ethan Lipton

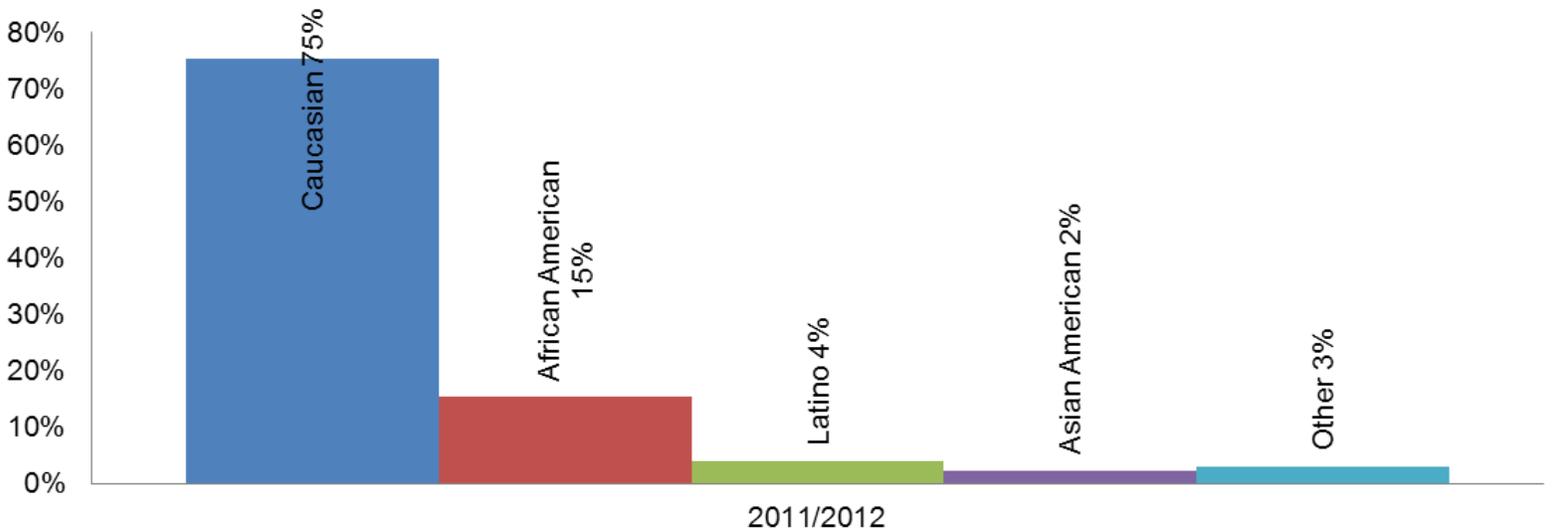
SWEET AND SAD by Richard Nelson
 LOVE'S LABOUR'S LOST by William Shakespeare
 TITUS ANDRONICUS by William Shakespeare
 THE TOTAL BENT by Stew and Heidi Rosewald
 INTO THE WOODS by Stephen Sondheim and James Lapine
 AS YOU LIKE IT by William Shakespeare

**NON-TRADITIONAL
CASTING GRADE**

19.2%
**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 130 ROLES CAST IN
THEIR 2011/2012 SEASON
ONLY**

**32 MINORITY ACTORS
WERE CAST**



ROUNABOUT THEATRE COMPANY

2011/2012 SEASON

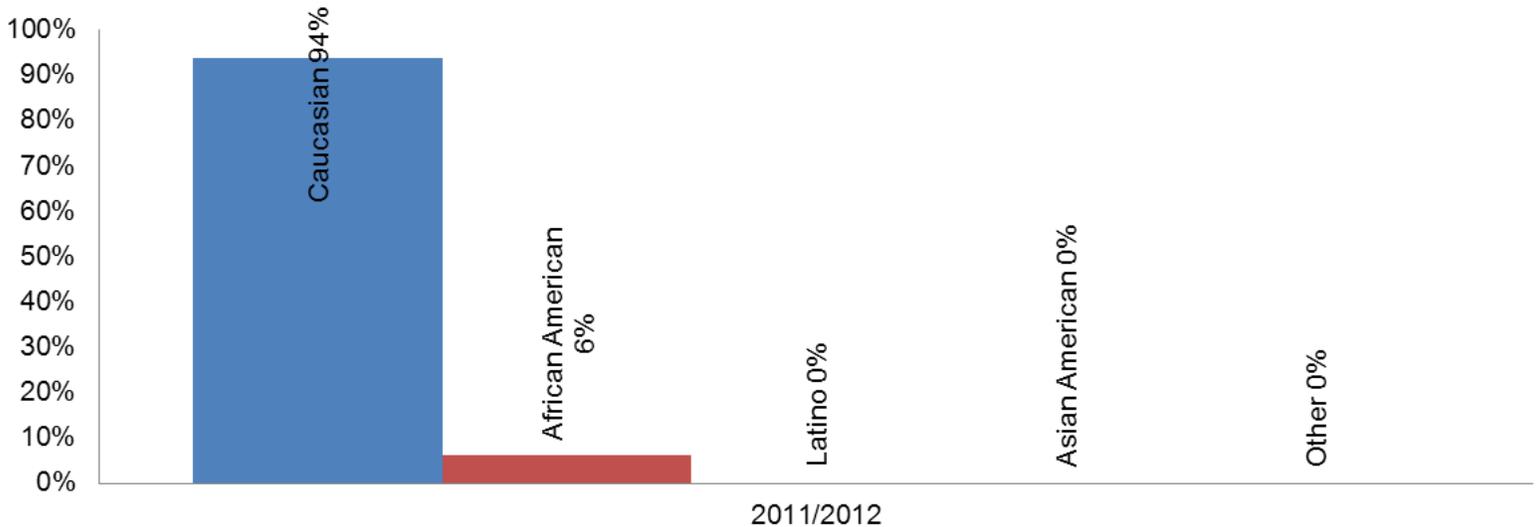
MAN & BOY by Terence Ratigan
 THE ROAD TO MECCA by Athol Fugard
 DON'T DRESS FOR DINNER by Marc Camoletti
 SUICIDE INCORPORATED by Andrew Hinderaker
 THE COMMON PURSUIT by Simon Gray
 LOOK BACK IN ANGER by John Osborne
 SONS OF THE PROPHET by Stephen Karam

**NON-TRADITIONAL
CASTING GRADE**

4.1%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 49 ROLES IN THEIR
2011/2012 SEASON
3 MINORITY ACTORS
WERE CAST**



SECOND STAGE THEATRE

2011/2012 SEASON

THE BLUE FLOWER by Jim Bauer and Ruth Bauer

HOW I LEARNED TO DRIVE by Paula Vogel

LONELY I'M NOT by Paul Weitz

DOG FIGHT Book by Peter Duchan, Music and Lyrics by Benj Pasek and Justin Paul

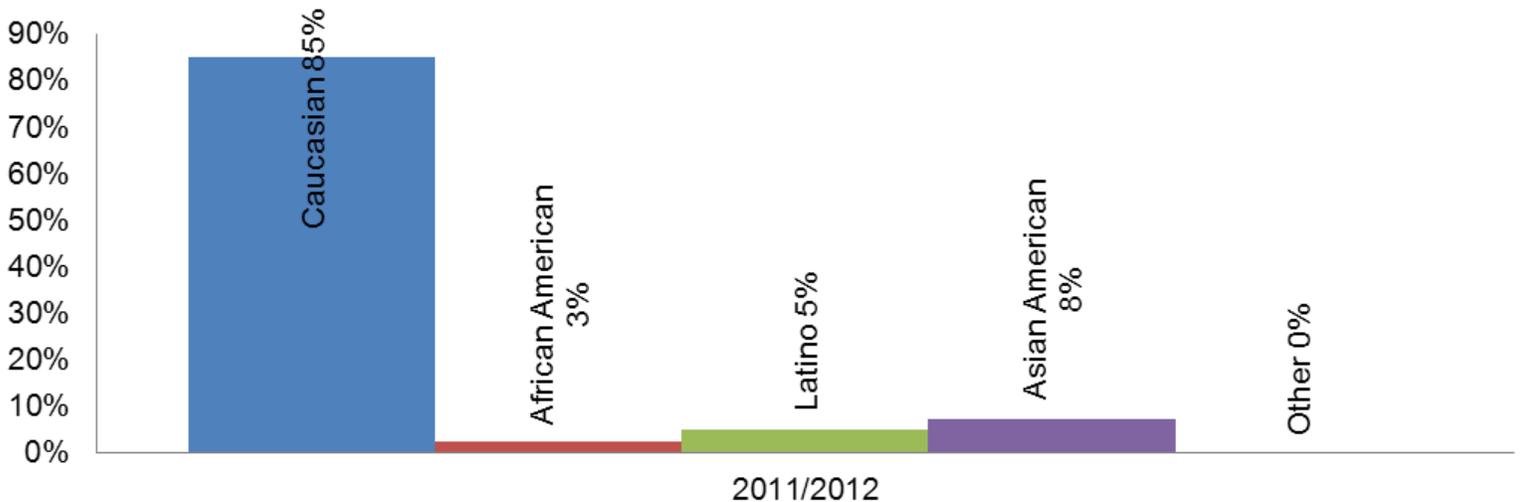
THE BAD GUYS by Alena Smith

WARRIOR CLASS by Kenneth Lin

**NON-TRADITIONAL
CASTING GRADE**

12.5%
**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 40 ROLES IN THEIR
2011/2012 SEASON
6 MINORITY ACTORS
WERE CAST**



SIGNATURE THEATRE

2011/2012 SEASON

HEARTLESS by Sam Shepherd
 THE TRAIN DRIVER by Athol Fugard
 BLOOD KNOT by Athol Fugard
 MY CHILDREN! MY AFRICA! by Athol Fugard
 HURT VILLAGE by Katori Hall
 TITLE & DEED by Will Eno
 MEDIEVAL PLAY by Kenneth Lonergan

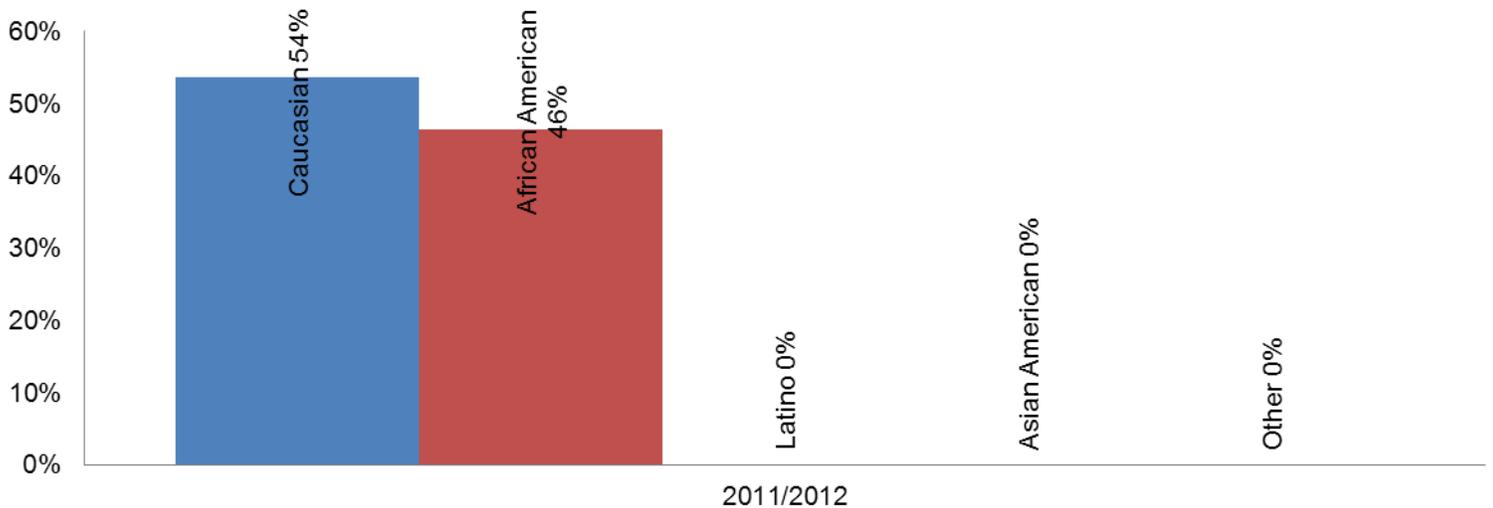
**NON-TRADITIONAL
CASTING GRADE**

0%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 28 ROLES IN THEIR
2011/2012 SEASON**

**13 MINORITY ACTORS
WERE CAST**



THEATRE FOR A NEW AUDIENCE

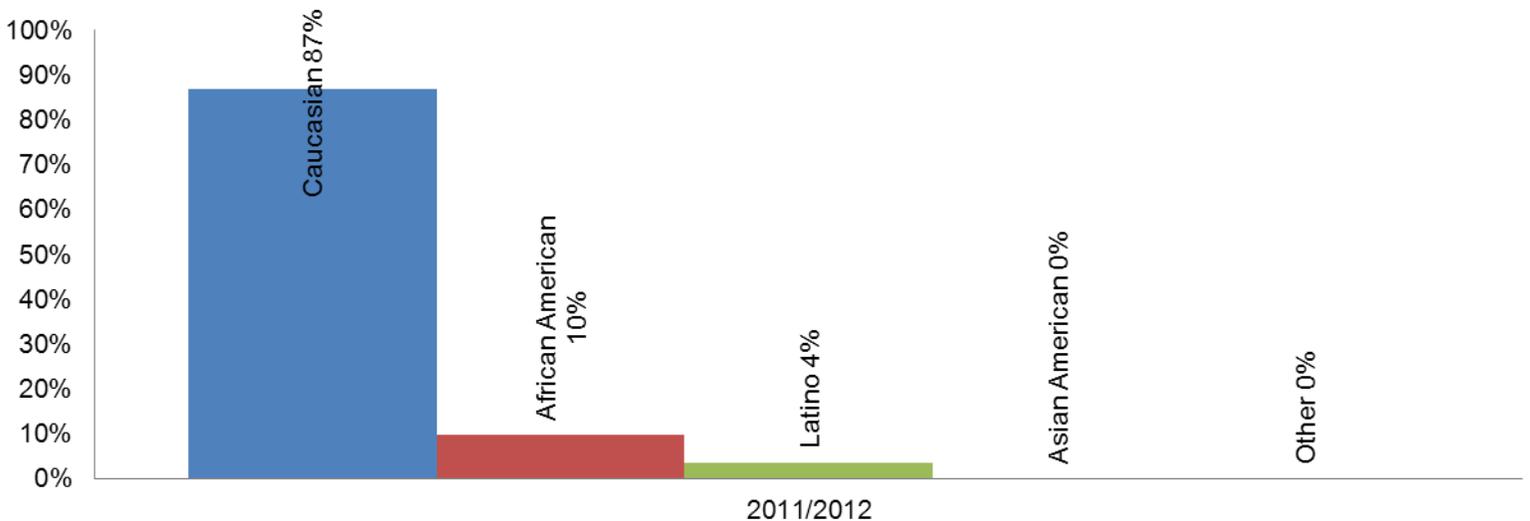
2011/2012 SEASON

NOTES FROM UNDERGROUND by Fyodor Dostoevsky
 CYMBELINE by William Shakespeare
 THE MERCHANT OF VENICE by William Shakespeare
 MACBETH by William Shakespeare
 THE TAMING OF THE SHREW by William Shakespeare
 THE BROKEN HEART by John Ford
 SHLEMIEL THE FIRST by Isaac Bashevis Singer
 FRAGMENTS by Samuel Beckett

**NON-TRADITIONAL
CASTING GRADE**

13.3%
**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 83 ROLES IN THEIR
2011/2012 SEASON
11 MINORITY ACTORS
WERE CAST**



VINEYARD THEATRE

2011/2012 SEASON

THE LYONS by Nicky Silver

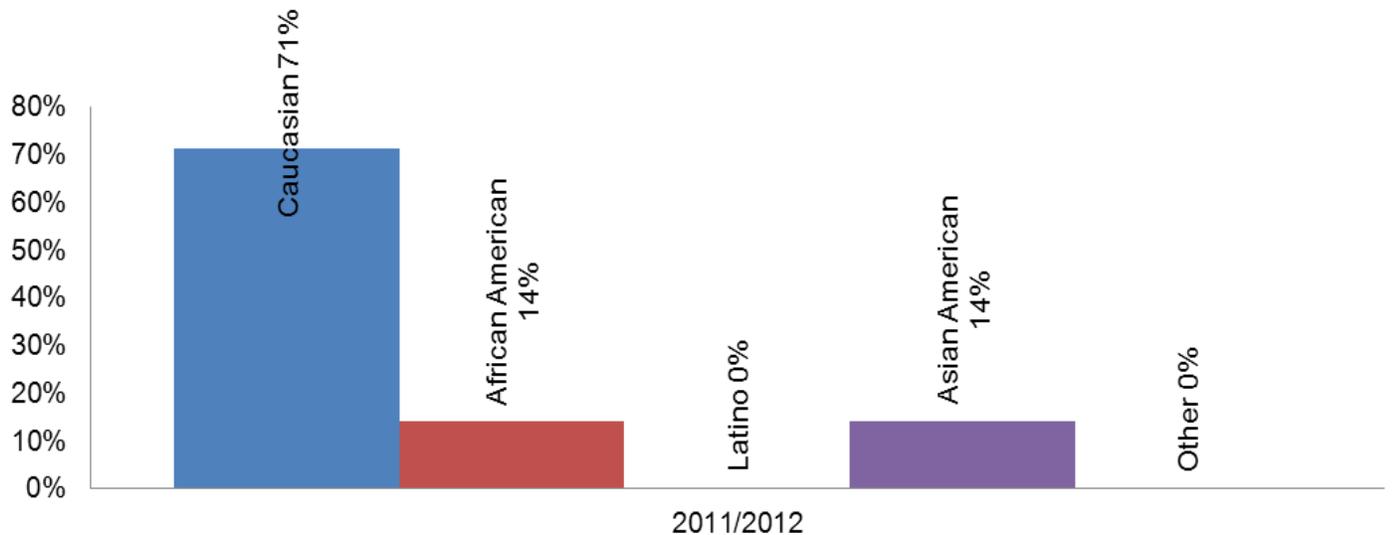
OUTSIDE PEOPLE by Zayd Dohrn

NOW. HERE. THIS. Book by Hunter Bell and Susan Blackwell, Music and Lyrics by Jeff Bowen

**NON-TRADITIONAL
CASTING GRADE**

7.1%
**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 14 ROLES IN THEIR
2011/2012 SEASON
4 MINORITY ACTORS
WERE CAST**



THE YORK THEATRE COMPANY

2011/2012 SEASON

IONESCOPADE by Eugene Ionesco, Music and Lyrics by Mildred Kayden,
conceived by Robert Allan Ackerman

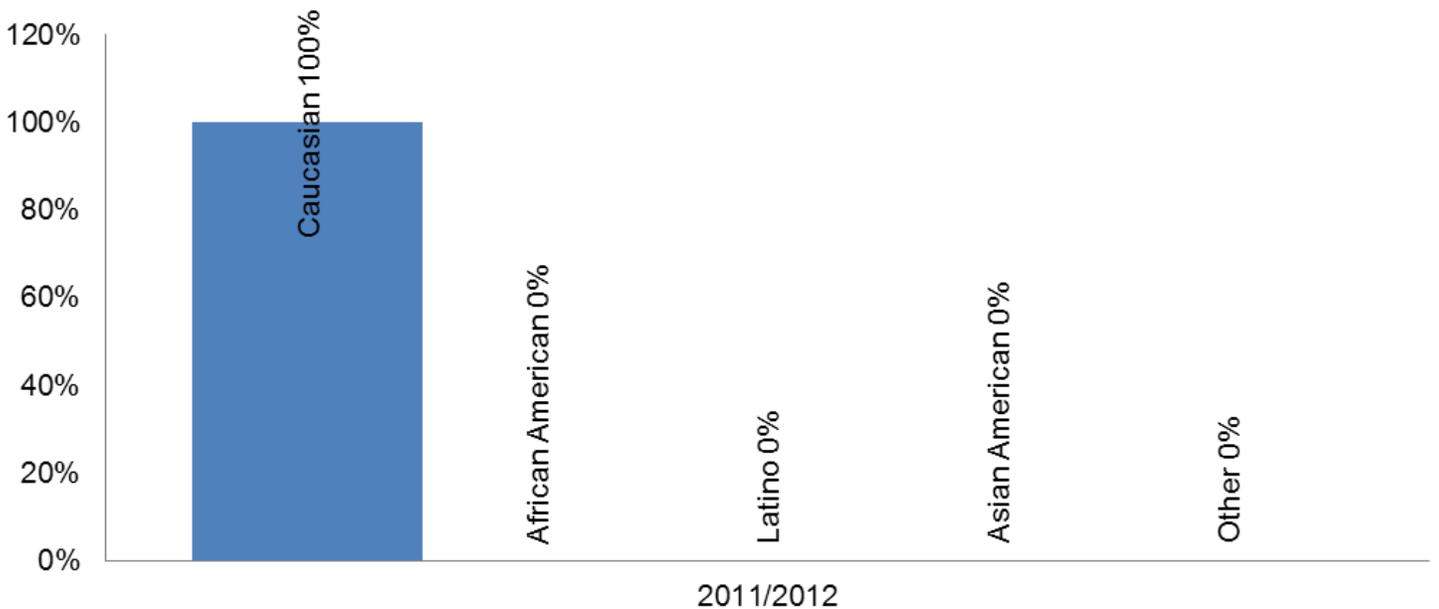
CLOSER THAN EVER Music by David Shire and Lyrics by Richard Maltby Jr.

**NON-TRADITIONAL
CASTING GRADE**

0%

**OF ACTORS WERE
CAST NON
TRADITIONALLY**

**OF THE 11 ROLES IN THEIR
2011/2012 SEASON
0 MINORITY ACTORS
WERE CAST**



METHODOLOGY

Cast members from every Broadway show that opened in the 2011/2012 seasons and from the sixteen largest not-for-profit theatre companies in New York City were tallied and grouped into one of these racial/ethnic categories: Caucasian (White not of Hispanic background), African American/Black not of Hispanic background (includes Caribbean American), Latino and Hispanic American, Asian American (includes people whose ancestry comes from East Asia, South East Asia, the South Asian peninsula, and Asian Pacific Islanders), Native American, and Arab American/Middle Eastern. Tallies for disabled actors were also conducted.

Grouping was made based on visual observation and not on self-identification. Actors of mixed race were put into the category they were most likely to be cast or had a history of being cast. An exception was made if interviews, articles or bios online showed evidence of self-identification with another racial or ethnic group even when that racial identity was not readily apparent.

Cast members of Broadway shows which are currently running but opened before the period studied in this report (i.e. before the 2006-2007 season) were not included.

Understudies and replacement casts were included in the total number of actors hired.

For not-for-profit theatre companies that hired replacement actors for shows held over from previous seasons (i.e. War Horse, Anything Goes, etc.), replacement cast numbers were included into total numbers but were not reflected in the companies' Non-Traditional Casting Grade or Total Minority Actors for the current season.

Shows produced by not-for-profit theatre companies on Broadway (Lincoln Center, Roundabout Theatre Company, Manhattan Theatre Company) counted for both Broadway statistics as well as for Not-For-Profit statistics, but were not double-counted when looking at the industry as a whole.

Total number of actors tallied for the past six seasons was 7339: 3549 of them were employed by the commercial sector, 3790 by the non-profits (801 of which were Broadway contracts and counted towards total Broadway numbers).

Non-Traditional Casting Grade was determined by the number of actors cast non-traditionally divided by the number of roles available for each specific theatre.

Totals in some charts may not add up to 100% due to rounding.

RECENT NEWS

This past year, as part of our mission to expand the visibility and perception of Asian Americans on stage, AAPAC held public forums to discuss the underlying issues that create disproportionate casting opportunities for actors of color. Industry leaders discussed the assumptions being made about what predominantly white audiences are interested in seeing on stage and the perceived risk attached to casting without regard to race (currently, only 10% of all roles secured by minority actors are not race-specific).

Recently, AAPAC began reaching out to specific theatre companies to discuss these issues privately and the response has been overwhelmingly positive. Last October, we were invited to hold a private forum for New York Theatre Workshop's base of writers and directors, The Usual Suspects. Most recently, AAPAC voiced concern over the use of brownface in The Roundabout Theatre Company's Broadway production of "The Mystery of Edwin Drood" which had white actors putting on makeup to impersonate characters of South Asian descent. AAPAC also pointed out the company's history of a lack of diversity on its stages. Fortunately, The Roundabout has agreed to discuss these issues with the Steering Committee in a private meeting to be held in March.

The impersonation of Asians has been the recurring theme this year, which began with a campaign against the La Jolla Playhouse's workshop production of "The Nightingale" where a predominantly white ensemble was cast in a musical set in ancient China. Steering Committee Members of AAPAC were flown out to La Jolla to discuss our perspective with the creative team in a public forum. AAPAC received national press for our role and the controversy sparked a nationwide discussion amongst theatre practitioners about how issues of racial representation, the misappropriation of cultures and racial politics all must be considered when casting multi-culturally. It also became clear that people were using the terms 'multi-cultural casting,' 'colorblind casting' and 'non-traditional casting' interchangeably, and that we must continue to clarify and stress the difference between them. Similar whitewashing occurred with the Royal Shakespeare Company's production of "The Orphan of Zhao," a Chinese classic, and The Circle Theater in Chicago's casting of a Bollywood take on the musical, "Pippin." AAPAC advised and participated in these two campaigns, forging growing alliances with Asian actors literally around the world.

Our outreach has also included strengthening ties with allies within the theatre industry, reaching out to other organizations representing performers of color, as well as developing a stronger presence within the Asian American community. Recently, AAPAC was invited to participate in a daylong session of over 30 grassroots organizations serving Asian American interests hosted by the Museum of the Chinese in America (MOCA). AAPAC was also invited to participate in a Broadway Diversity Summit, a dialogue organized by the Broadway League that brought together the major unions and organizations working within Broadway.

More information can be found at www.AAPACnyc.org

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