



Ethnic Representation
on New York City Stages
2013-2014

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The 2013-2014 New York theatre season was not quite as diverse as the year before, but maintained levels of representation that were higher than average. Overall, these levels seem to point to an upward trend in the employment of actors of color, a very positive development indeed.

On the other hand, non-traditional casting percentages, after creeping up last year, declined significantly this year. This is troubling to us because the possibility of non-traditional casting speaks to our need to be recognized for our individuality and permits opportunities that are not limited to the color of our skin. While Asian-specific roles can be rich and complex, we spend so much time in our daily lives being reminded that we are minorities that it is a joy on the rare occasion where we get to play a role where our faces, our bodies, can be just as universal and relatable as those in the majority group.

We are proud that our annual statistics have played such a large role in creating change. We hope this report will be used as a resource to track casting trends, to give voice to and address inequities where they may exist and to provide a measure of how far we have come on this issue and how much further we need to go.

Much of the change has come about through empowering ourselves as a community of Asian American theatre artists as well as the consciousness-raising that has come from working alongside our allies. Thank you for being a part of our larger theatre community and for caring about these issues. We have seen it first hand: just one person can change the tone, tenor and perspectives of everyone in the room.

Sincerely,

AAPAC Steering Committee

Pun Bandhu, Cindy Cheung, Angel Desai, Christine Toy Johnson, Peter Kim, Julienne Hanzelka Kim, Kenneth Lee, Eileen Rivera, Nandita Shenoy

- Actors of color secured 24% of all available roles on New York City stages during the 2013-2014 season, a slight 1% drop from the previous year. For the past two seasons, total minority percentage has been higher than the average of 21% over the 8-year period and points to a decisive upward trend.
- African American actors were cast in 17% of all roles, Latino actors in 3%, Asian American actors in 4% and all other minorities comprised 1%. Caucasian actors filled 76% of all roles. Caucasians continue to be the only ethnicity to over-represent compared to their respective population size in New York City/the Tri-State area.
- African American representation increased from the preceding season.
- Latino representation dropped 1% from the preceding season.
- Asian Americans dropped 1% over the preceding season down to 4% of all available roles. Last year was a record year, and the fact that this year comes close to maintaining those levels is cause for optimism. Previously, Asian Americans had represented at 2.5% on average for the preceding 6 years.
- On Broadway, Asian representation was unchanged over the previous year, maintaining 2% of all available roles. This is in line with the average over the previous 7 years, 1.8%, and does not represent a significant change.
- Broadway filled 25% of all roles with actors of color this season, an increase of 4% over the previous year, but not necessarily indicative of an upward swing. The 25% marker was reached previously in both the 2010-2011 and 2011-2012 seasons.

24%
OF ALL ROLES
ON NEW YORK
CITY STAGES

25%
OF ALL ROLES
ON BROADWAY

23%
OF ALL ROLES
IN NON-PROFIT
THEATRES

- The non-profit theatres filled 23% of its roles with actors of color this year. This is a 6% drop from the high of 29% set last year during the 2012-13 season. The non-profits have been more diverse in previous seasons as well, hitting 27% in 2009-10 and 28% in 2008-09.

- Broadway edged out the non-profits, giving a greater proportion of all roles to actors of color (25% vs 23 % respectively). African Americans were more likely to be hired on Broadway than at a non-profit theater (21% share vs 13% respectively), however, the non-profits were more likely to hire Latino and Asian American actors (Latinos scored 4% among non-profits vs 1% on Broadway, Asian Americans won 5% of non-profit roles vs 2% of Broadway roles).
- 11.2% of all roles played by minority actors were non-traditionally cast, a fairly significant drop from the 14.3% in the year prior, but still higher than the 8-year average of 10.4%.
- 6.5% of all African American actors hired were for roles that were not defined by their race.
- Latino actors were the minority least likely to transcend their race this year, non-traditionally cast in only 1.3% of all roles. Asian American actors had previously fared worse, but this year were cast non-traditionally in 2.4% of all roles.

11.2%
OF ALL ROLES CAST
NON-TRADITIONALLY

MOST DIVERSE: The York Theatre Company topped the list of companies employing the highest percentage of minority actors in relation to total number of actors hired at their theatre, the first time they have made this list.

1. YORK THEATRE COMPANY (47%)
2. NEW YORK THEATRE WORKSHOP (44%)
3. SIGNATURE THEATRE (38%--*tied*)
3. SECOND STAGE THEATRE (38%--*tied*)
4. ATLANTIC THEATER COMPANY (29%)
5. LINCOLN CENTER THEATER (25%)

47%
YORK THEATRE
COMPANY

LEAST DIVERSE: The following companies hired the least number of actors of color based on a percentage of all roles at their theatre. The Vineyard Theatre and MCC Theater were the only theatre companies not to hire any minority actors at all.

1. VINEYARD THEATRE (0%--*tied*)
1. MCC THEATER (0 %--*tied*)
2. MANHATTAN THEATRE CLUB (7%)
3. ROUNDABOUT THEATRE COMPANY (9%)
4. PLAYWRIGHTS HORIZONS (12%)
5. PRIMARY STAGES (13%)

0%
VINEYARD THEATRE
COMPANY
MCC THEATER

HIGHEST NON-TRADITIONAL CASTING: The following theatres had the highest percentage of non-traditionally cast roles as a percentage of all roles given to actors of color at their theatre.

1. THEATRE FOR A NEW AUDIENCE (100% of 22 minorities cast--*tied*)
1. THE NEW GROUP (100% of 3 minorities cast--*tied*)
2. CLASSIC STAGE COMPANY (88% of 8 minorities cast)
3. MANHATTAN THEATRE CLUB (67% of 3 minorities cast)
4. LINCOLN CENTER THEATER (52% of 11 minorities cast)
5. THE PUBLIC THEATER (50% of 30 minorities cast)

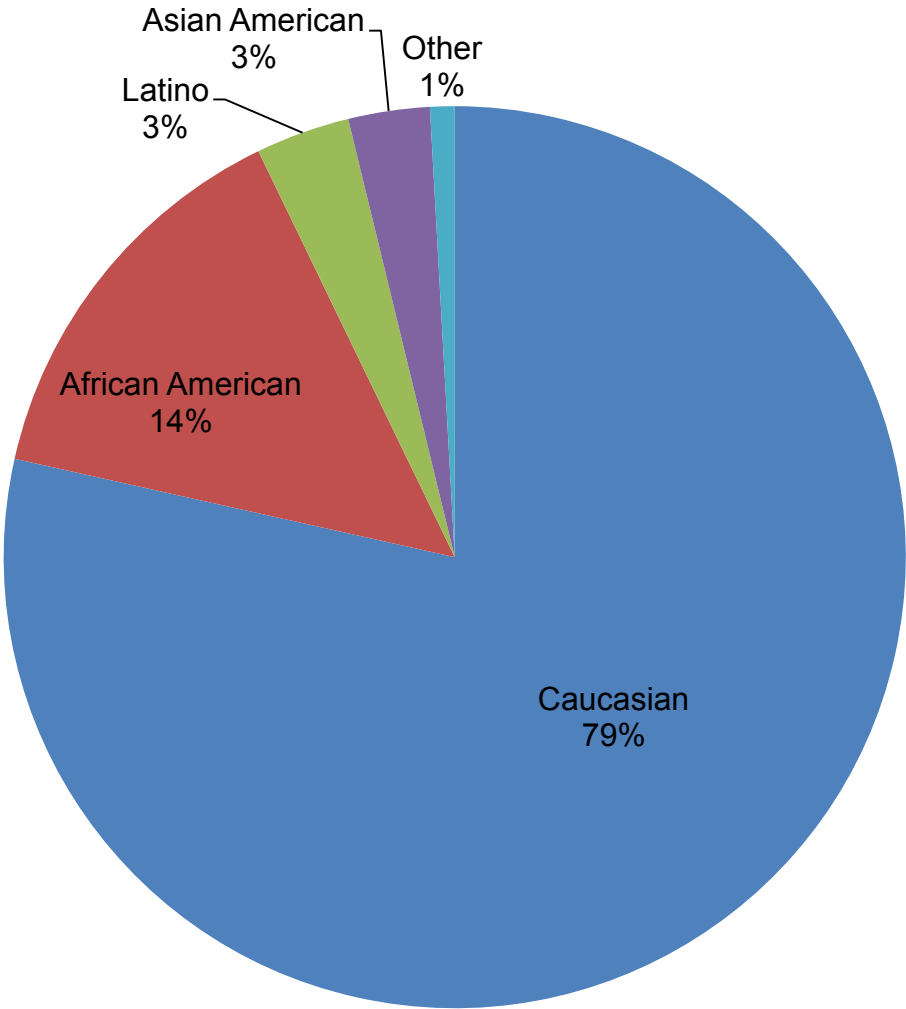
100%
 THEATRE FOR A
 NEW AUDIENCE
 THE NEW GROUP

LOWEST NON-TRADITIONAL CASTING: The following theatres had the lowest percentage of non-traditionally cast roles as a percentage of all roles given to actors of color at their theatre.

1. VINEYARD THEATRE (0% of 0 minorities cast--*tied*)
1. MCC THEATER (0% of 0 minorities cast--*tied*)
1. YORK THEATRE COMPANY (0% of 9 minorities cast--*tied*)
1. PLAYWRIGHTS HORIZONS (0% of 5 minorities cast--*tied*)
1. PRIMARY STAGES (0% of 3 minorities cast--*tied*)

0%
 VINEYARD THEATRE
 MCC THEATER
 YORK THEATRE
 COMPANY
 PLAYWRIGHTS
 HORIZONS
 PRIMARY STAGES

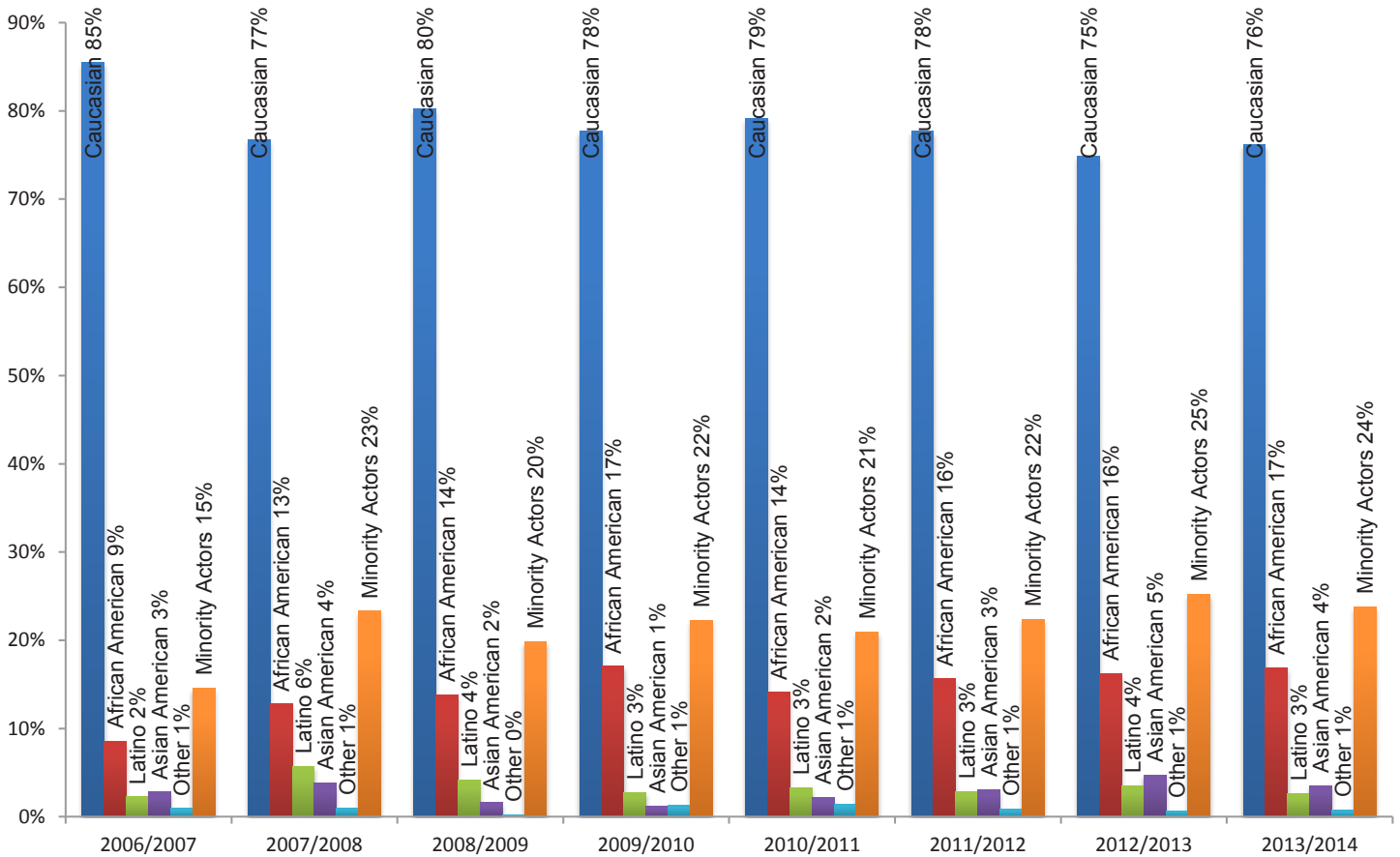
CASTING BREAKDOWN BY ETHNICITY, 8-YEAR COMBINED (2006-07 TO 2013-14 SEASONS)



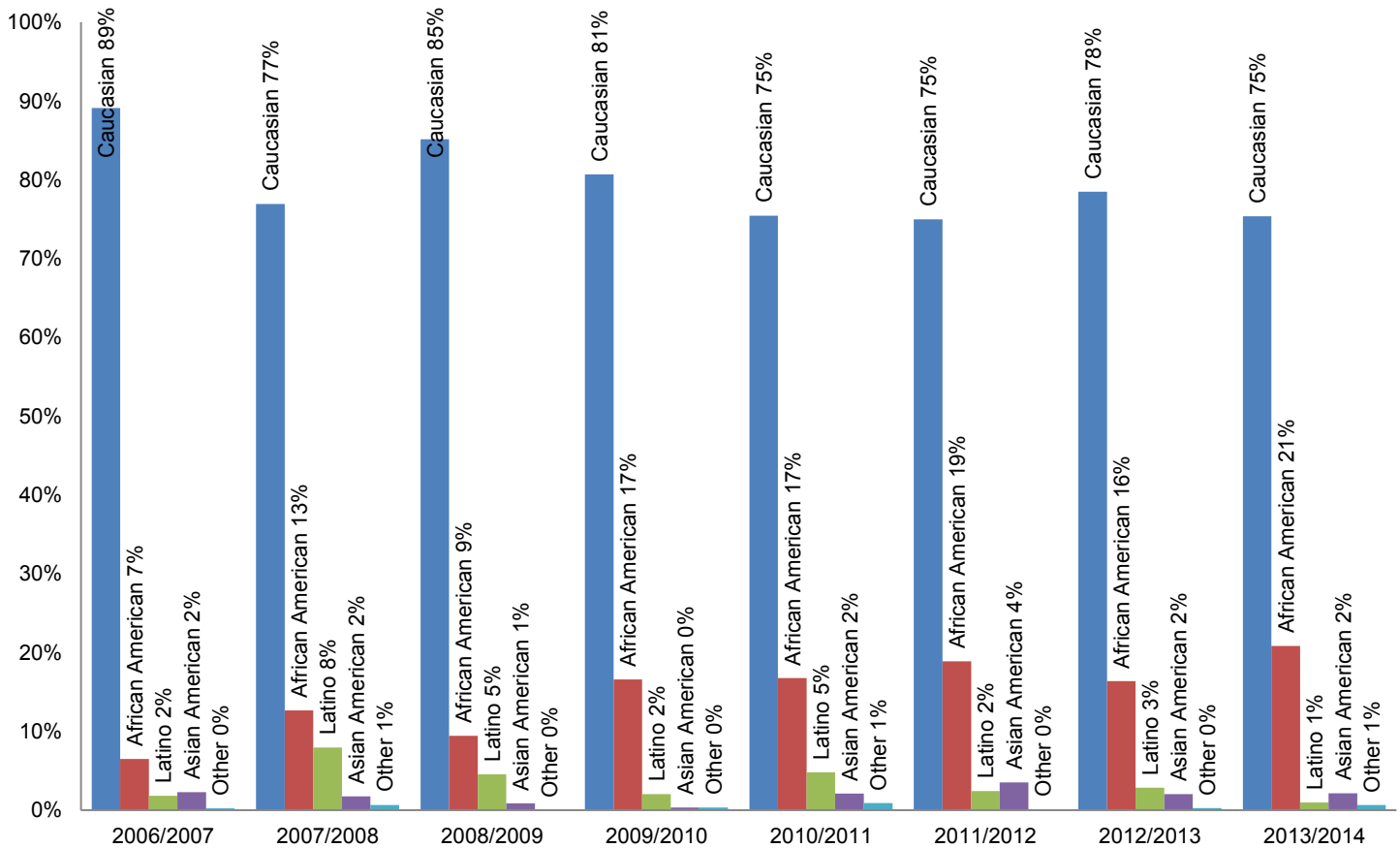
Looking at the average over the last 8 years for which we have data, 79% of all roles were filled by Caucasian actors, 14% by African- Americans, 3% by Latinos and 3% by Asian Americans. Native American, Arab American/Middle Eastern and Disabled actors together amounted to just 1% of all total roles. Caucasian actors continue to be the only ethnicity to over-represent compared to their respective population size in the New York City/Tri-State area.

Demographics for New York City, US 2010 Census:

- Caucasian: 44.0%
- African American: 25.5%
- American Indian and Alaska Native: 0.7%
- Asian: 12.7%
- Other race: 13.0%
- Two or more races: 4.0%
- Hispanic/Latino: 28.6%



- Total number of minority actors employed in New York City theatre came in at 24%, 1% less than the preceding season which was the most diverse season in 8 years of data collection.
- The percentage of African American actors employed increased by 1% from the preceding year to 17%.
- The percentage of Latino Actors decreased 1 % from the preceding year to 3%.
- The percentage of Asian American actors dropped 1% from the preceding year to 4%. Last year was an 8-year record.



- Total number of minority actors increased 4% this year on Broadway to 25%. It previously reached 25% during the 2011-12 season.
- African American actors saw the largest increase: 21% compared to 16% the year prior.
- Latino Actors saw a 2% decrease over the previous year down to only 1 % of all roles on Broadway.
- Asian American actors remained steady at 2%, in line with their average representation of 1.8% of Broadway roles over the course of the 8 years studied.

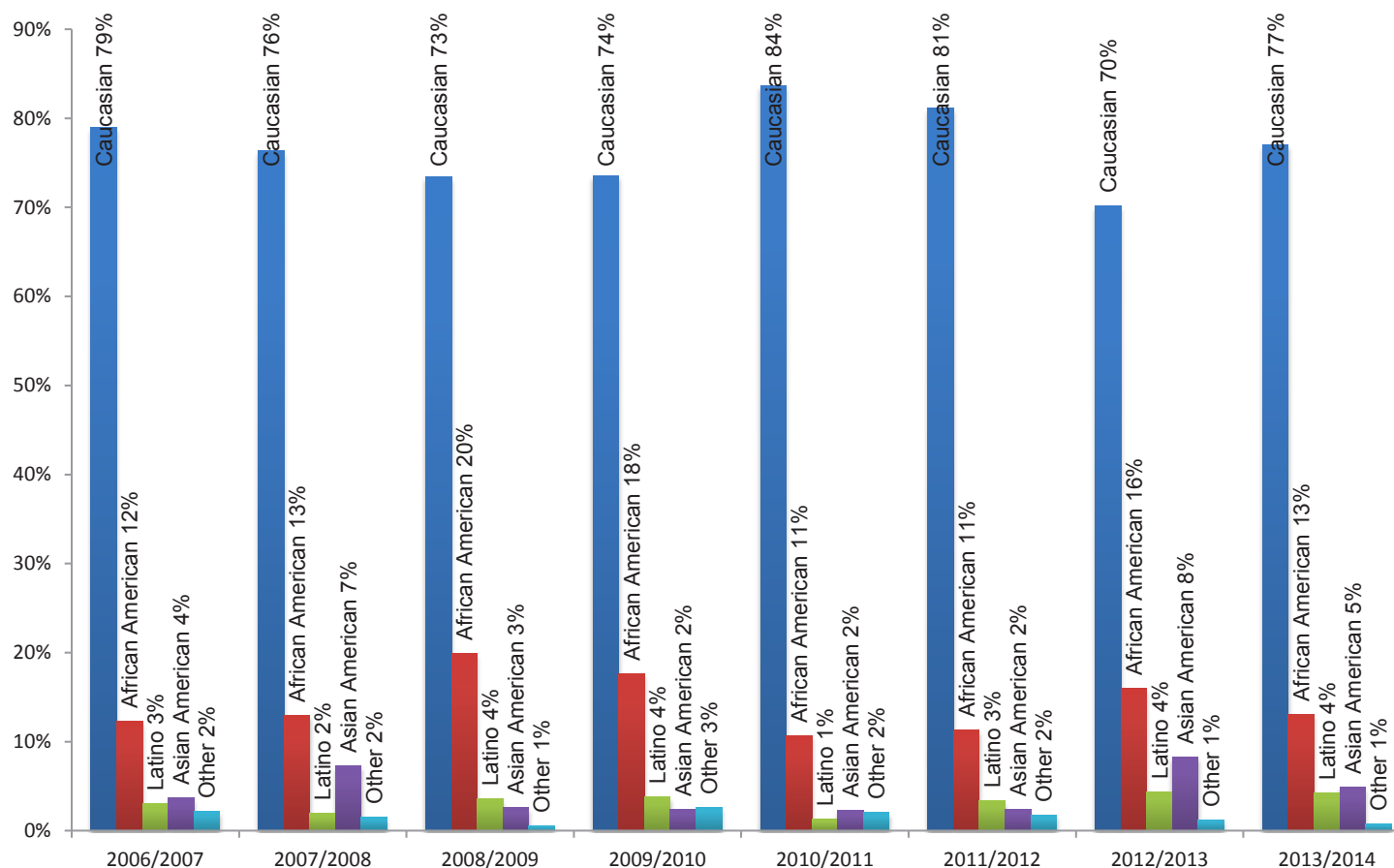
PLAYS

A TIME TO KILL by Rupert Holmes
 ROMEO AND JULIET by William Shakespeare
 TWELFTH NIGHT / RICHARD THE THIRD by William Shakespeare
 BRONX BOMBERS by Eric Simonson
 LADY DAY AT EMERSON'S BAR AND GRILL by Lanie Robertson
 A RAISIN IN THE SUN by Lorraine Hansberry
 ALL THE WAY by Robert Schenkkan
 OF MICE AND MEN by John Steinbeck
 BETRAYAL by Harold Pinter
 THE GLASS MENAGERIE by Tennessee Williams
 NO MAN'S LAND by Harold Pinter / WAITING FOR GODOT by Samuel Beckett
 MOTHERS AND SONS by Terrence McNally
 THE VELOCITY OF AUTUMN by Eric Coble
 THE CRIPPLE OF INISHMAAN by Martin McDonagh
 *THE WINSLOW BOY by Terence Rattigan
 *ACT ONE by James Lapine
 *OUTSIDE MULLINGAR by John Patrick Shanley
 *SNOW GEESE by Sharr White
 *MACHINAL by Sophie Treadwell
 *CASA VALENTINA by Harvey Fierstein
 THE REALISTIC JONESES by Will Eno

MUSICALS

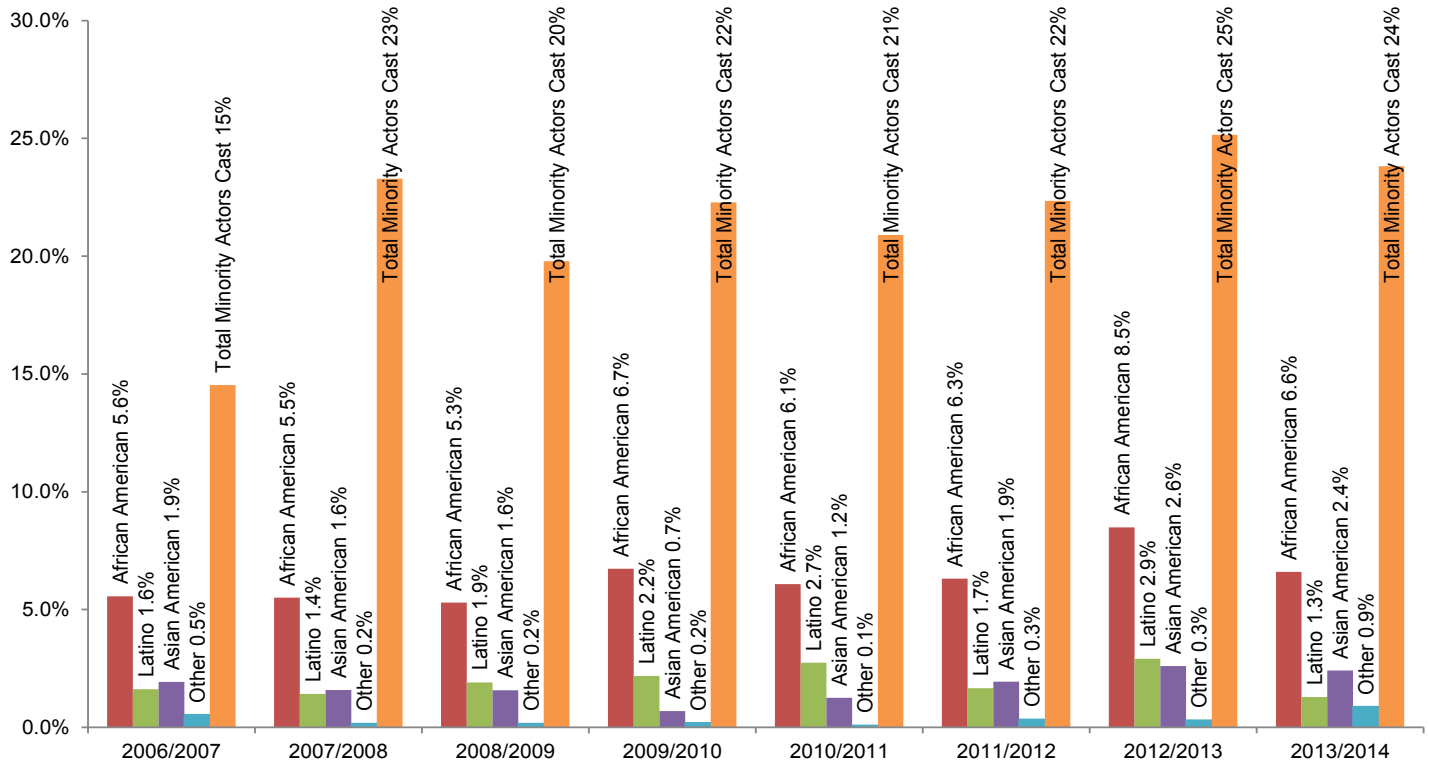
FIRST DATE - Book by Austin Winsberg; Music by Alan Zachary and Michael Weiner; Lyrics by Alan Zachary and Michael Weiner
 SOUL DOCTOR - Book by Daniel S. Wise; Music by Shlomo Carlebach; Lyrics by David Schechter; Additional lyrics by Shlomo Carlebach
 A NIGHT WITH JANIS JOPLIN Book by Randy Johnson; Music by Janis Joplin; Original Music Arranged by Len Rhodes
 BIG FISH - Book by John August; Music and Lyrics by Andrew Lippa
 AFTER MIDNIGHT - Conceived by Jack Viertel; Selected text by: Langston Hughes; Additional Arrangements by Daryl Waters
 ROCKY - Book by Thomas Meehan and Sylvester Stallone; Music by Stephen Flaherty; Lyrics by Lynn Ahrens
 ALADDIN - Book by Chad Beguelin; Music by Alan Menken; Lyrics by Howard Ashman and Tim Rice
 BEAUTIFUL - Book by Douglas McGrath; Music and Lyrics by Gerry Goffin, Carole King, Barry Mann and Cynthia Weil
 IF/THEN - Book by Brian Yorkey; Music by Tom Kitt; Lyrics by Brian Yorkey
 BULLETS OVER BROADWAY Book by Woody Allen; Music and Lyrics by Glen Kelley
 *VIOLET - Book by Brian Crawley; Music by Jeanine Tesori; Lyrics by Brian Crawley
 LES MISERABLES - Book by Alain Boublil and Claude-Michel Schönberg; Music by Claude-Michel Schönberg; Lyrics by Herbert Kretzmer
 HEDWIG AND THE ANGRY INCH - Book by John Cameron Mitchell; Music and Lyrics by Stephen Trask
 *CABARET - Book by Joe Masteroff; Music by John Kander; Lyrics by Fred Ebb
 A GENTLEMAN'S GUIDE TO LOVE AND MURDER - Book by Robert L. Freedman; Music by Steven Lutvak; Lyrics by Robert L. Freedman and Steven Lutvak
 BRIDGES OF MADISON COUNTY - Book by Marsha Norman; Music and Lyrics by Jason Robert Brown

*Indicates a show produced by a non-profit theatre company on Broadway that was not a commercial transfer

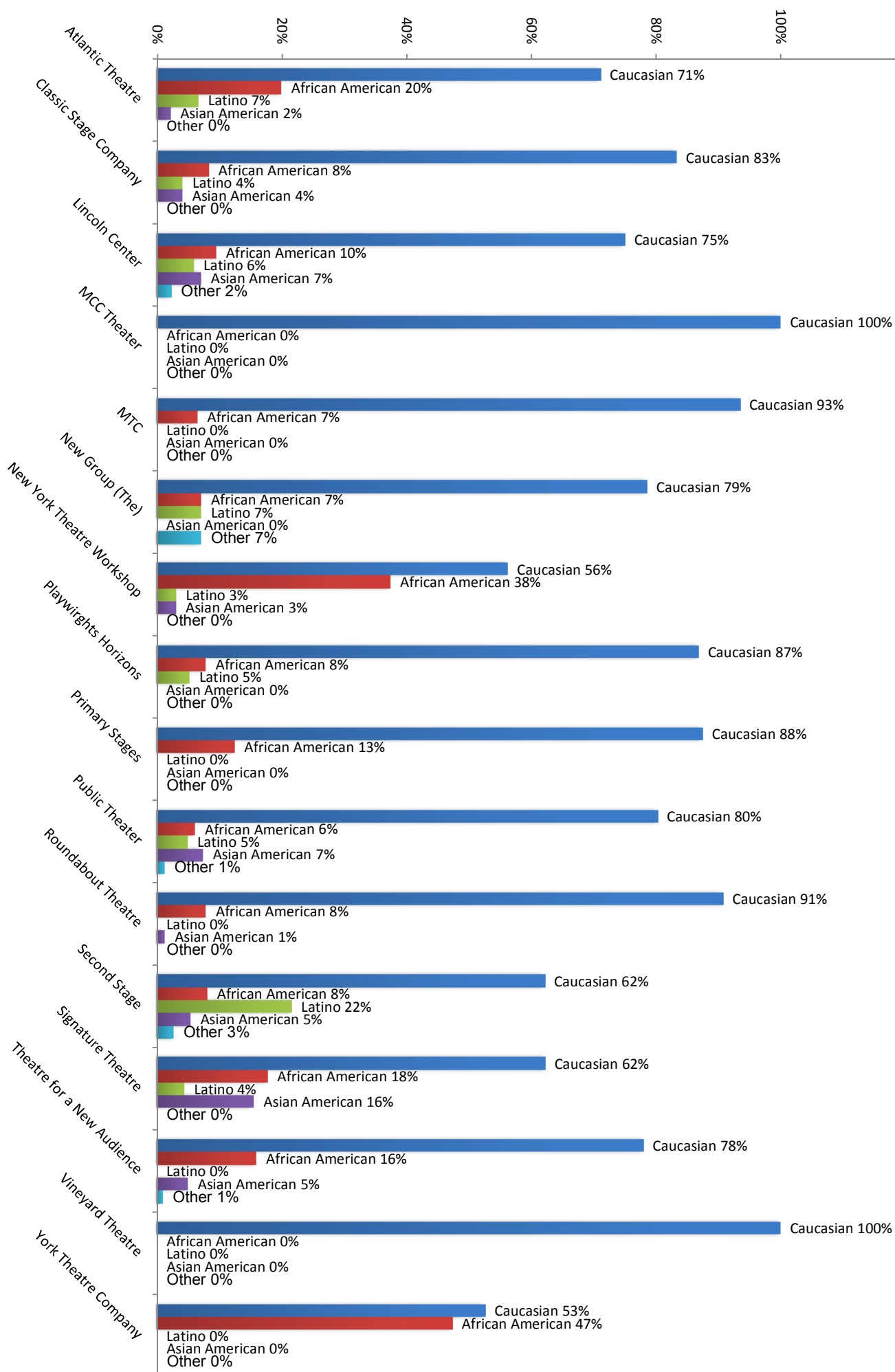


- This year, 23 % of all roles among the non-profit theatres went to minority actors, a significant 6% decline over the previous year which had previously set the high mark over the 8 years studied.
- Percentage of African American actors dropped 3% from the previous year, from 16% to 13% of all roles.
- Latino actors employed remained at 4%.
- Asian American actors dropped 3% from the previous year, from 8 % to 5 % of all roles.

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.



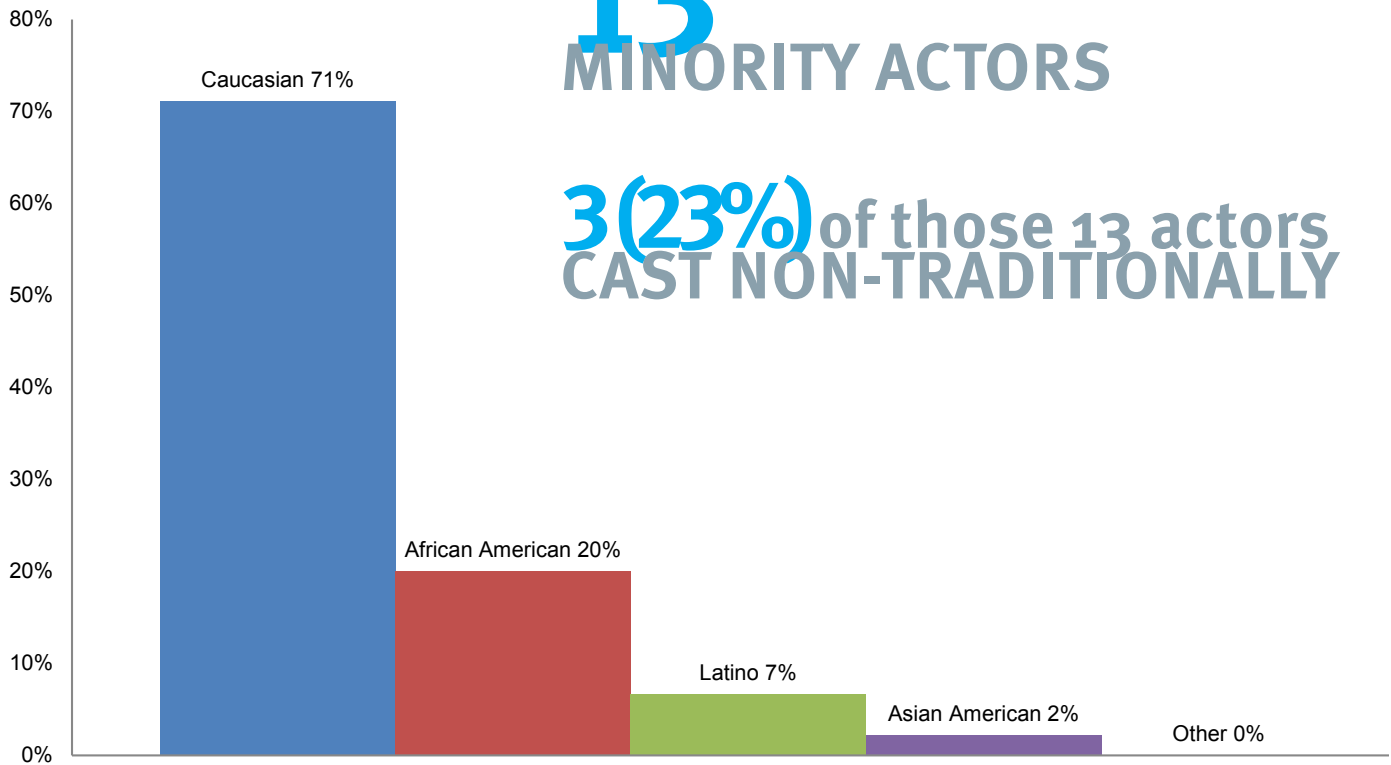
- After a banner season last year where percentages of actors non-traditionally cast increased substantially for the first time, (to 14.3%), non-traditional casting percentages came down to 11.2% this year.
- African American actors were cast without regard to race 6.6% of the time, a drop from 8.5% the previous year. African Americans continue to be more likely to be cast non-traditionally than any other minority.
- 1.3% of all roles were cast non-traditionally with Latino actors, a drop from 2.9% the previous year. This year, they were the minority group least likely to be non-traditionally cast.
- Asian American actors in non-traditional roles held fairly steady, coming in at 2.4% this year compared to 2.6% last year. However, this is still higher than the 8 year average of 1.7% for Asians who have previously been the minority group least likely to transcend their race.



45
ROLES

13
MINORITY ACTORS

3 (23%) of those 13 actors
CAST NON-TRADITIONALLY



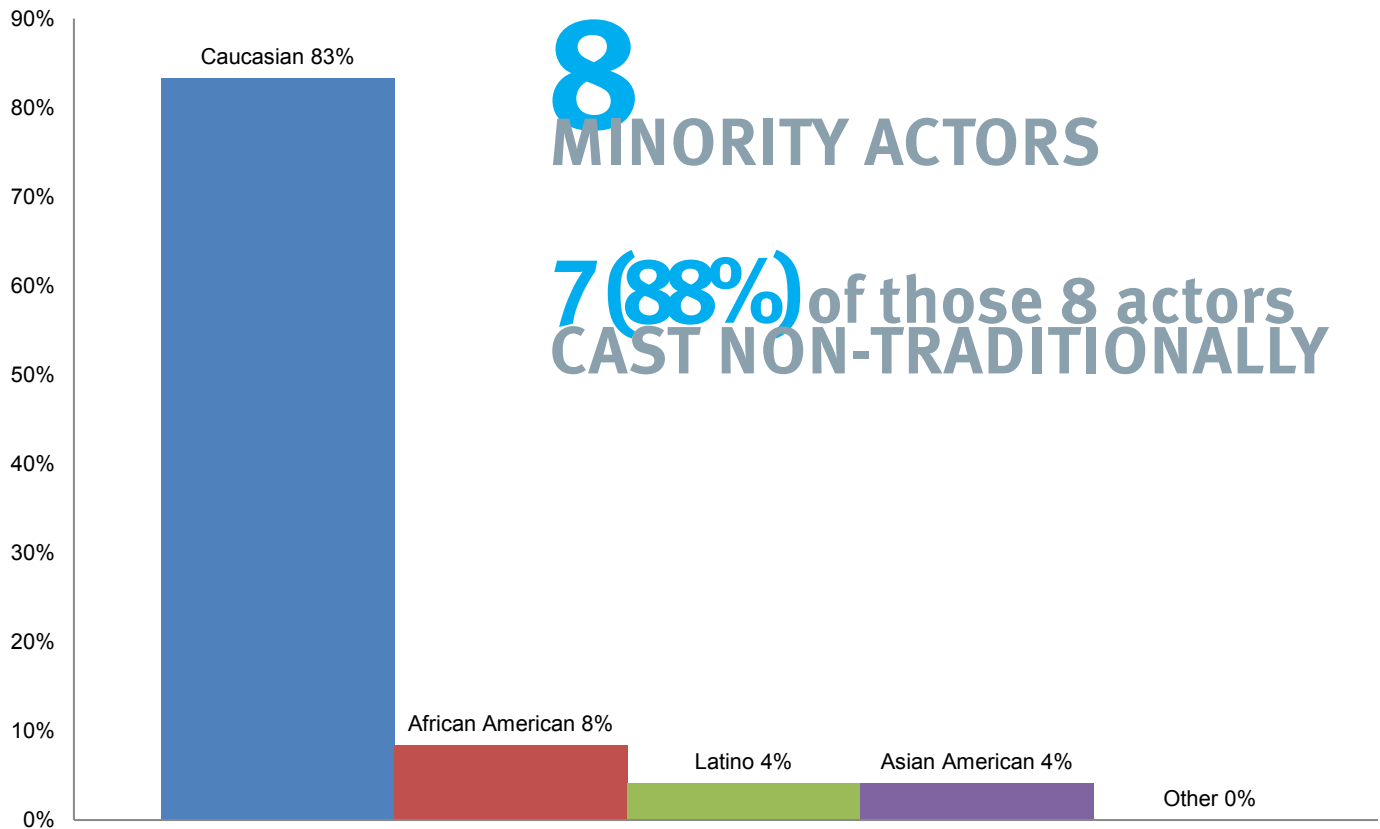
2013/2014 Season

WOMEN OR NOTHING by Ethan Coen
THE NIGHT ALIVE by Conor McPherson
THE THREE PENNY OPERA by Bertolt Brecht
BETWEEN RIVERSIDE AND CRAZY by Stephen Adly Guirgis
THE LONELINESS OF THE LONG DISTANCE RUNNER by Alan Sillitoe, adapted by Roy Williams
OUR NEW GIRL by Nancy Harris

48
ROLES

8
MINORITY ACTORS

7 (88%) of those 8 actors
CAST NON-TRADITIONALLY



2013/2014 Season

ROMEO AND JULIET by William Shakespeare

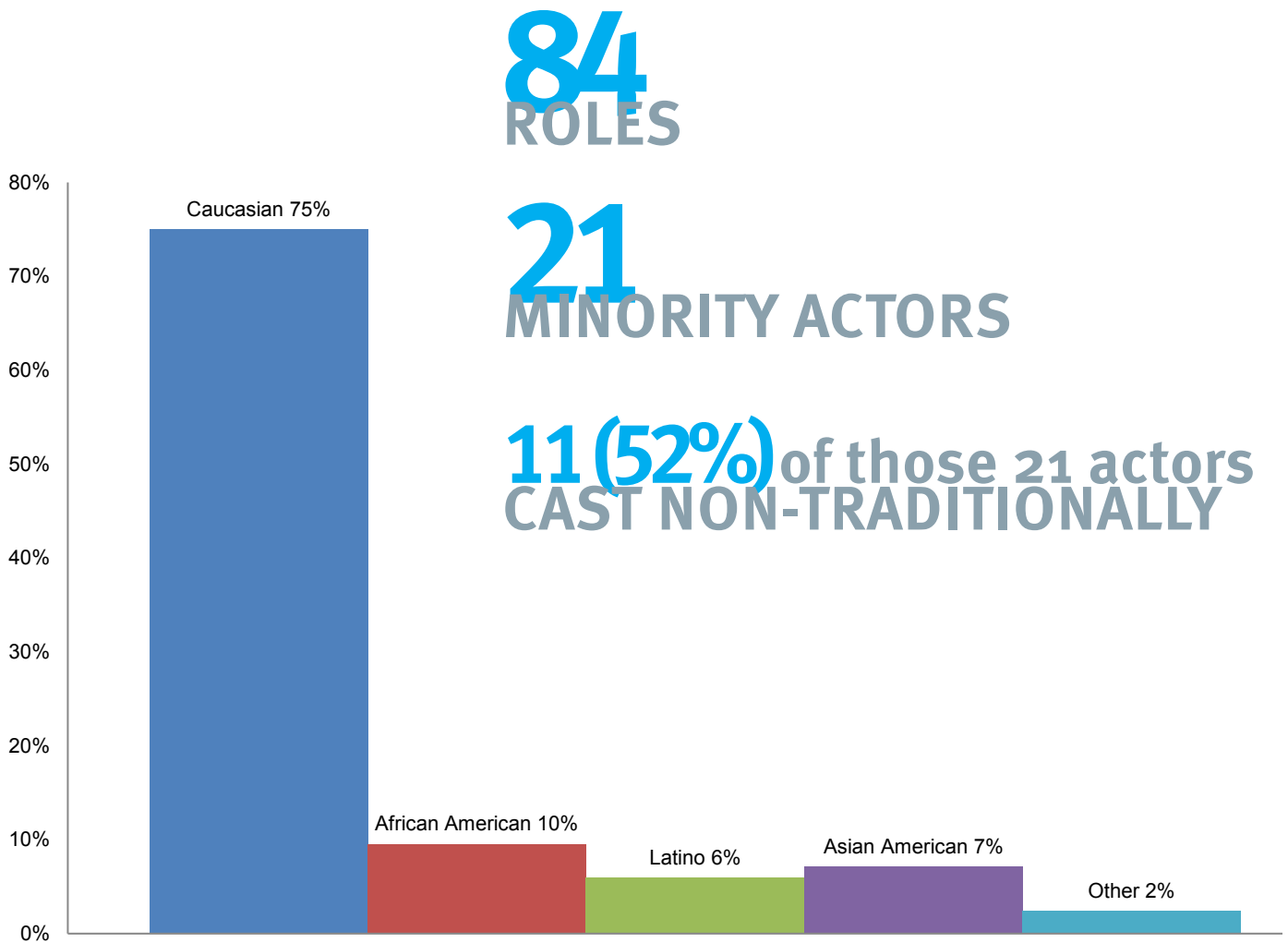
THE LAST TWO PEOPLE ON EARTH, AN APOCALYPTIC VAUDEVILLE Created by Mandy Patinkin and Taylor Mac

A MAN'S MAN by Bertolt Brecht

THE HEIR APPARENT by David Ives

MONDAY NIGHT JULIUS CAESAR by William Shakespeare

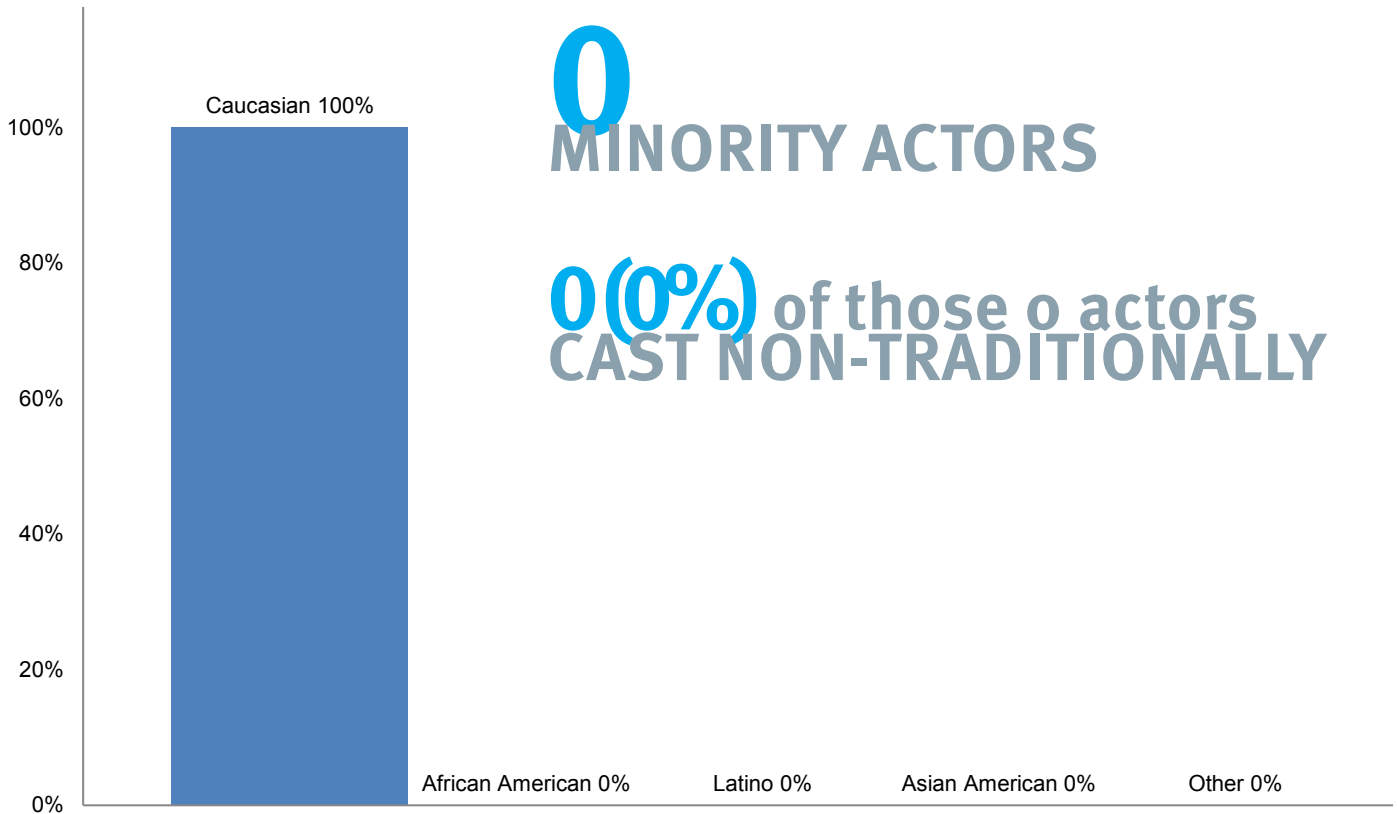
BRECHT FEST by Bertolt Brecht



2013/2014 Season

LUCE by JC Lee
DOMESTICATED by Bruce Norris
MACBETH by William Shakespeare
STOP HITTING YOURSELF by Rude Mechs
ACT ONE by James Lapine
THE CITY OF CONVERSATION by Anthony Giardina
THE WHO & THE WHAT by Ayad Akhtar

23
ROLES

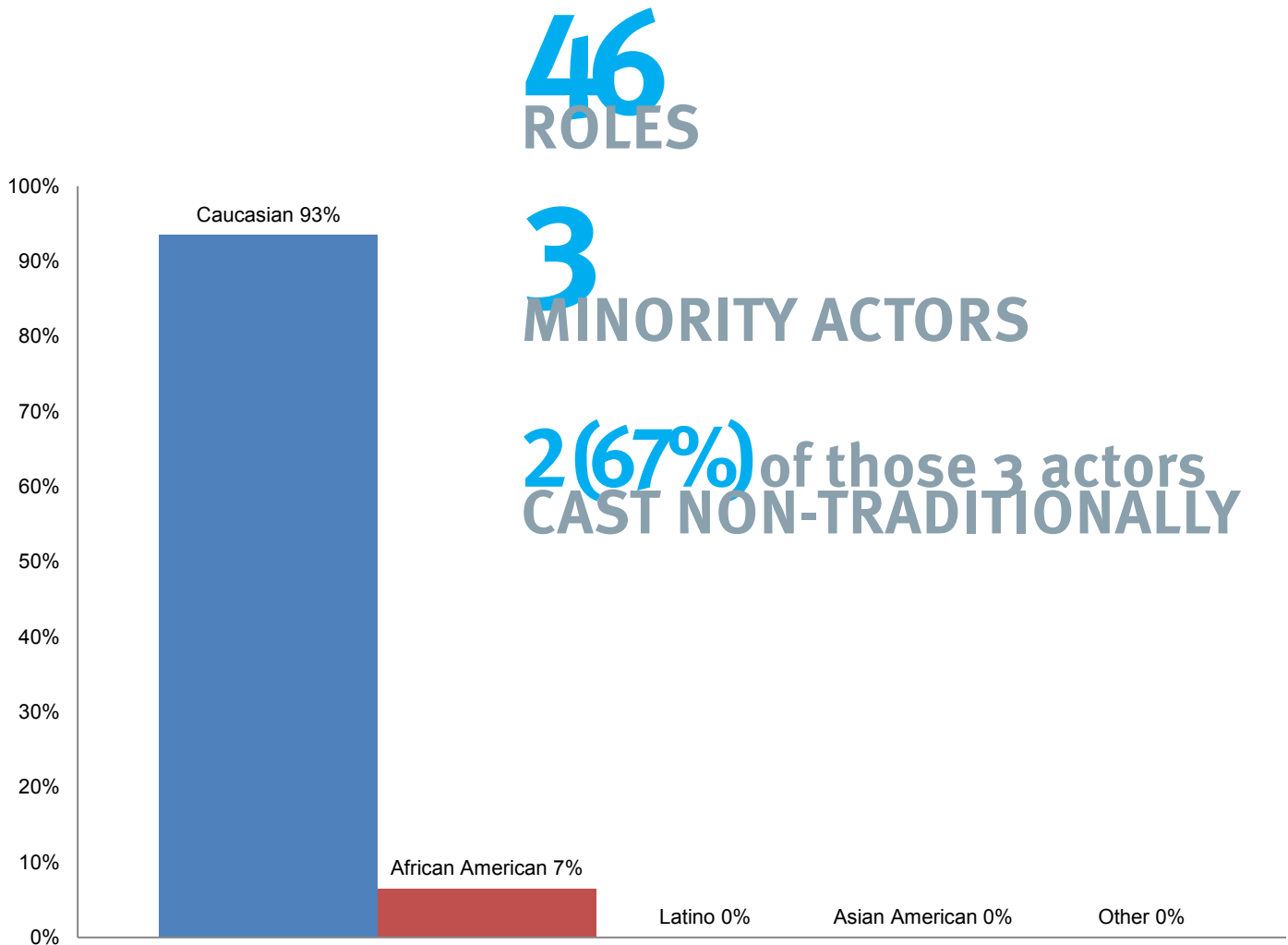


0
MINORITY ACTORS

0 (0%) of those 0 actors
CAST NON-TRADITIONALLY

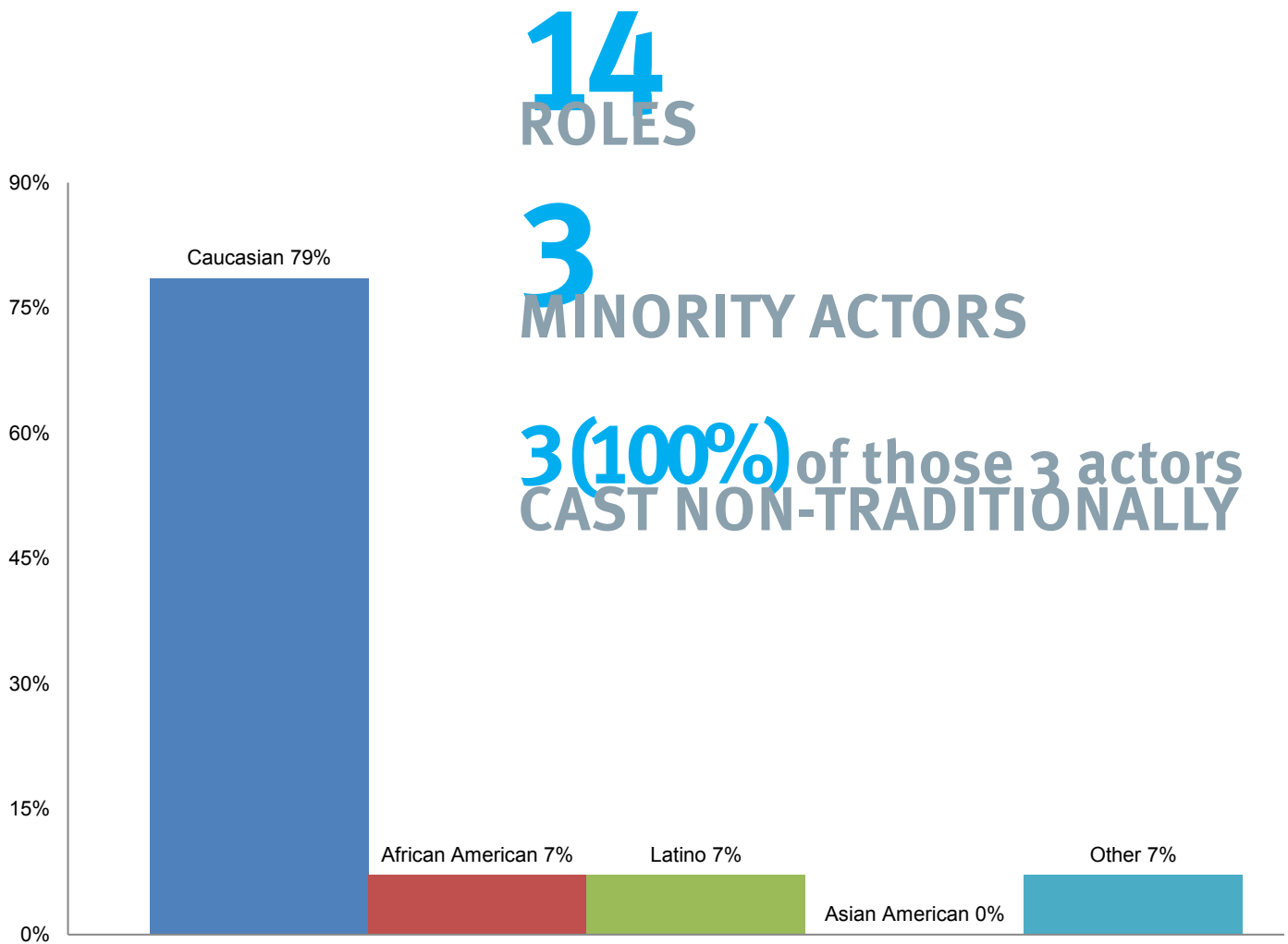
2013/2014 Season

SMALL ENGINE REPAIR by John Pollono
HAND TO GOD by Robert Askins
THE VILLAGE BIKE by Penelope Skinner
SNOW GEESE by Sharr White (co-produced with MTC)



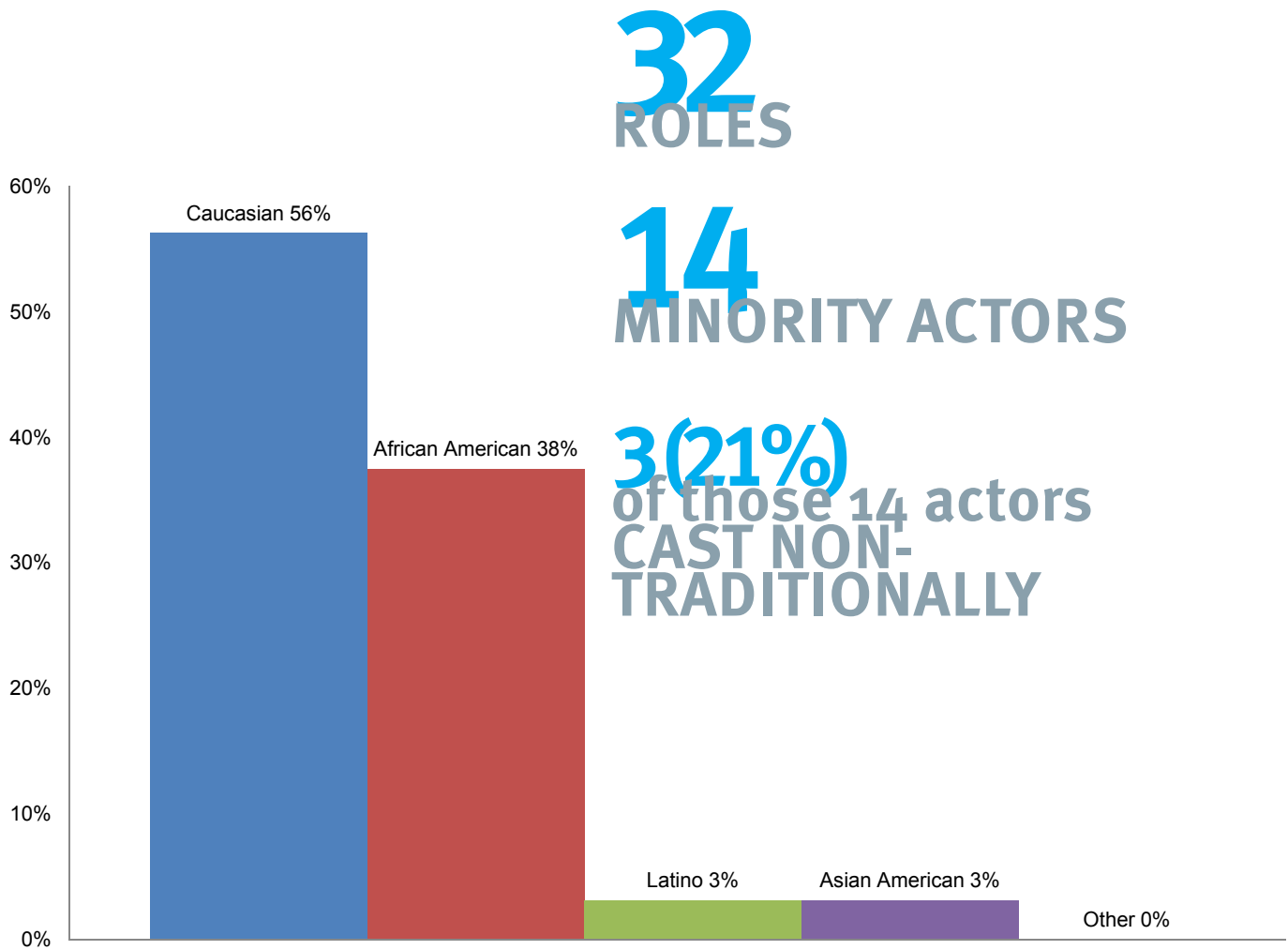
2013/2014 Season

TAKING CARE OF BABY by Dennis Kelly
THE SNOW GEESE by Sharr White (co-produced with MCC)
THE COMMONS OF PENSACOLA by Amanda Peet
OUTSIDE MULLINGAR by John Patrick Shanley
TALES FROM RED VIENNA by David Grimm
CASA VALENTINA by Harvey Fierstein
THE LION by Benjamin Scheuer
WHEN WE WERE YOUNG AND UNAFRAID by Sarah Treem



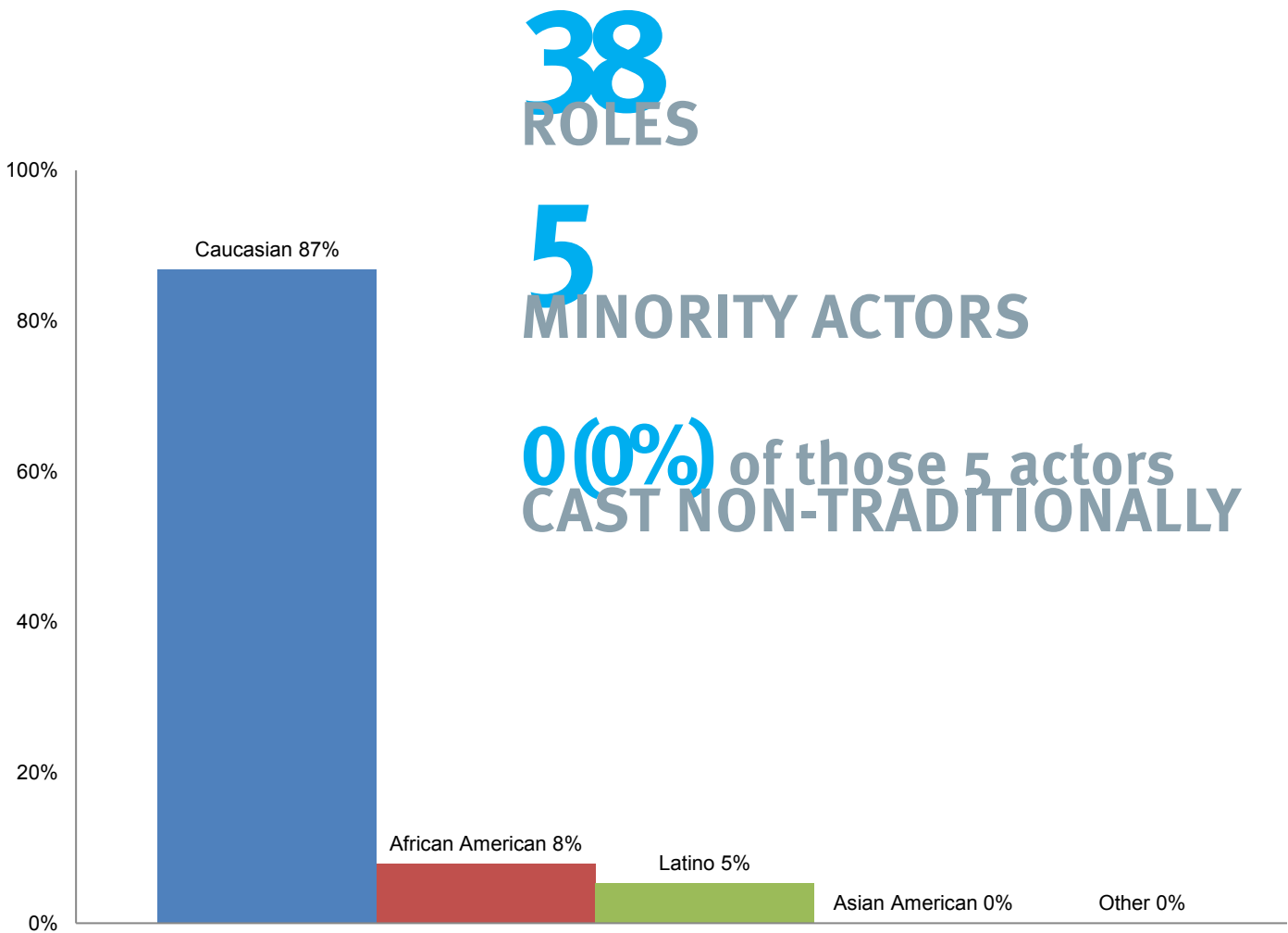
2013/2014 Season

THE JACKSONIAN by Beth Henley
INTIMACY by Thomas Bradshaw
ANNAPURNA by Sharr White



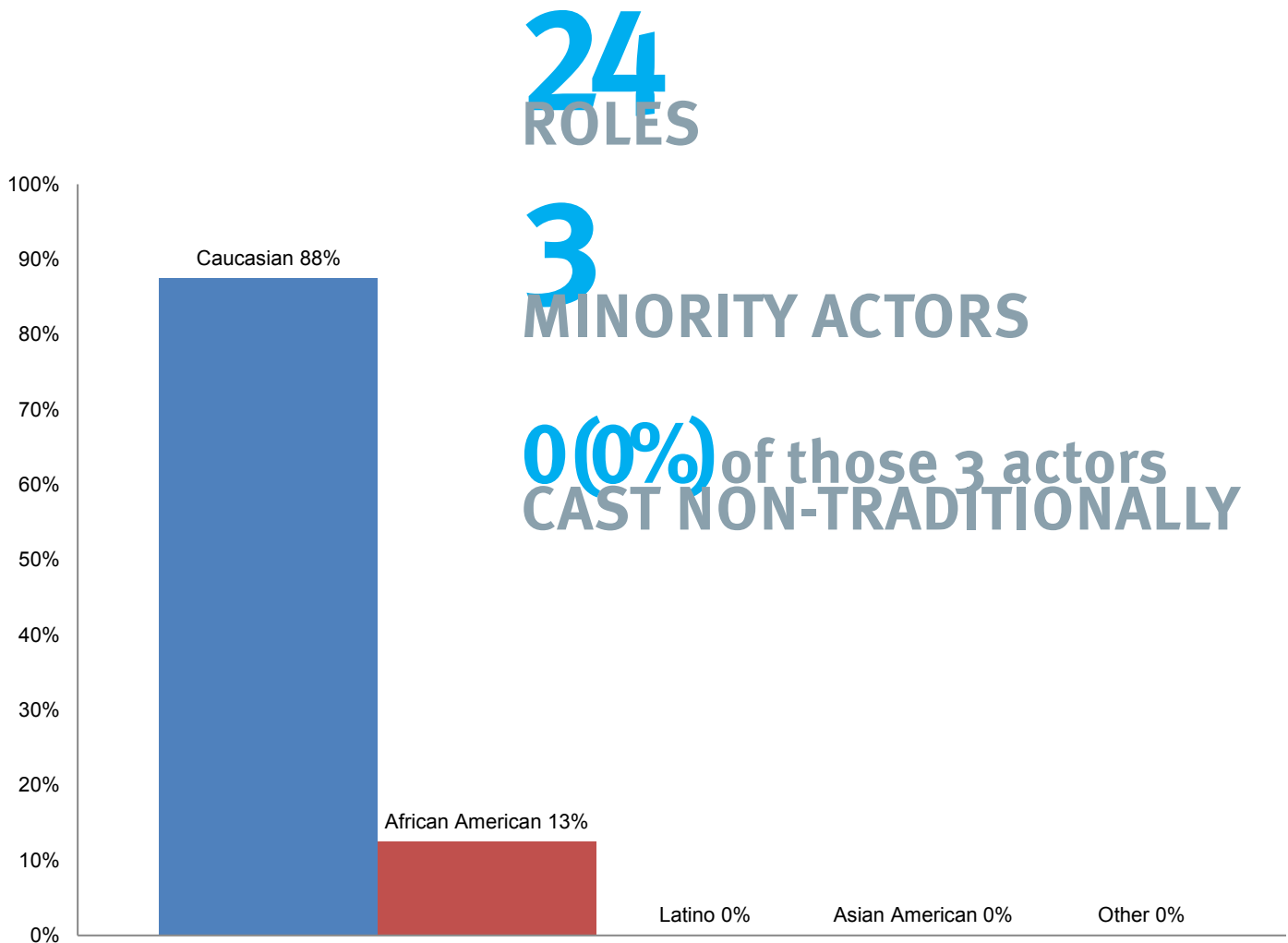
2013/2014 Season

WHAT'S IT ALL ABOUT? BACHARACH IMAGINED Conceived by Kyle Riabko and David Lane Seltzer, with Music by Burt Bacharach, Lyrics by Hal David and others, and Musical Arrangements by Riabko
 FETCH CLAY, MAKE MAN by Will Power
 LOVE AND INFORMATION by Caryl Churchill
 RED EYE TO HAVRE DE GRACE by Lucidity Suitcase International



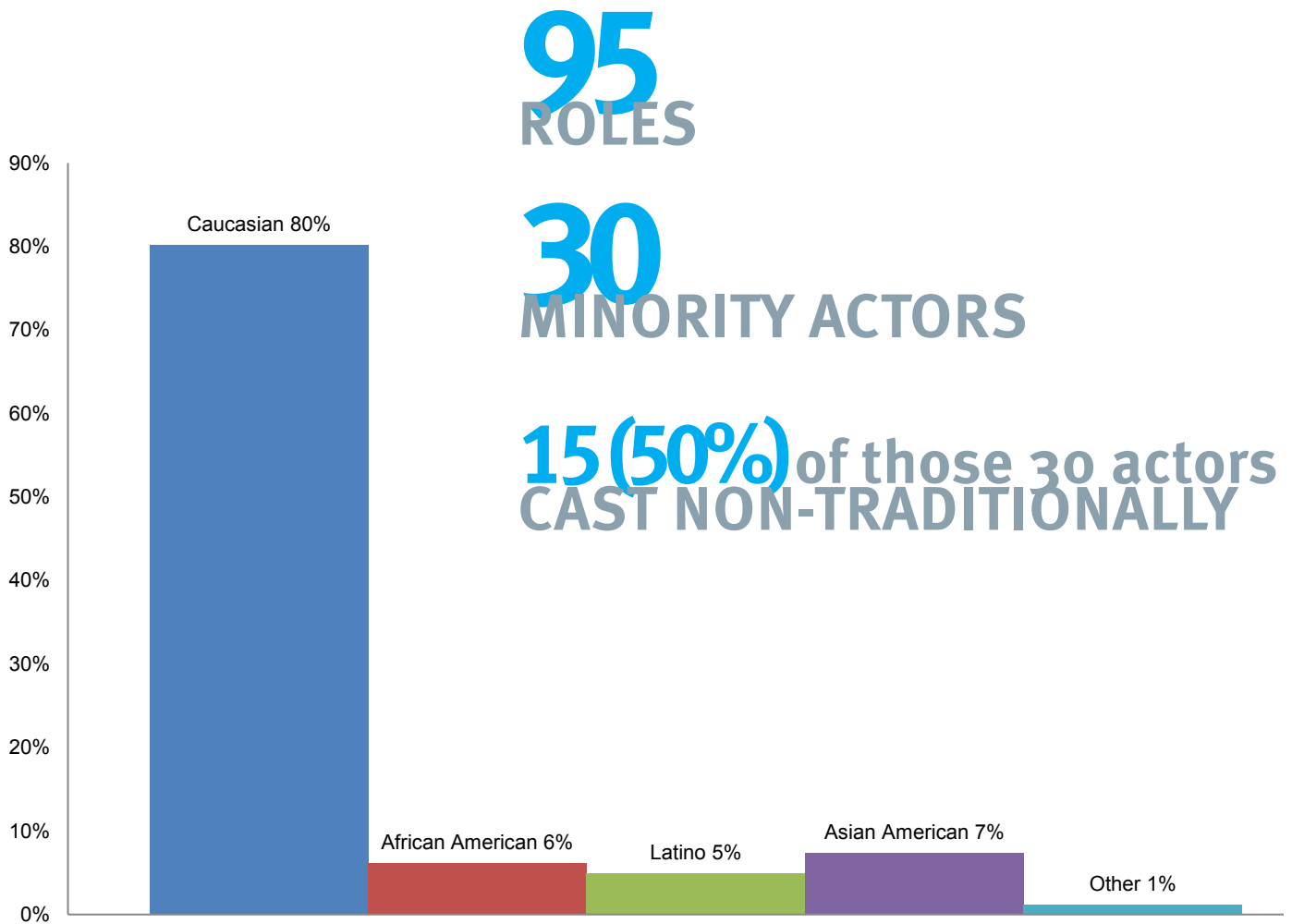
2013/2014 Season

MR. BURNS, A POST-ELECTRIC PLAY by Anne Washburn
 THE PATRON SAINT OF SEA MONSTERS by Marlane Meyer
 THE CURIOUS CASE OF THE WATSON INTELLIGENCE by Madeleine George
 STAGE KISS by Sarah Ruhl
 YOUR MOTHER’S COPY OF THE KAMA SUTRA by Kirk Lynn
 FLY BY NIGHT Conceived by Kim Rosenstock; Written by Will Connolly, Michael Mitnick and Kim Rosenstock



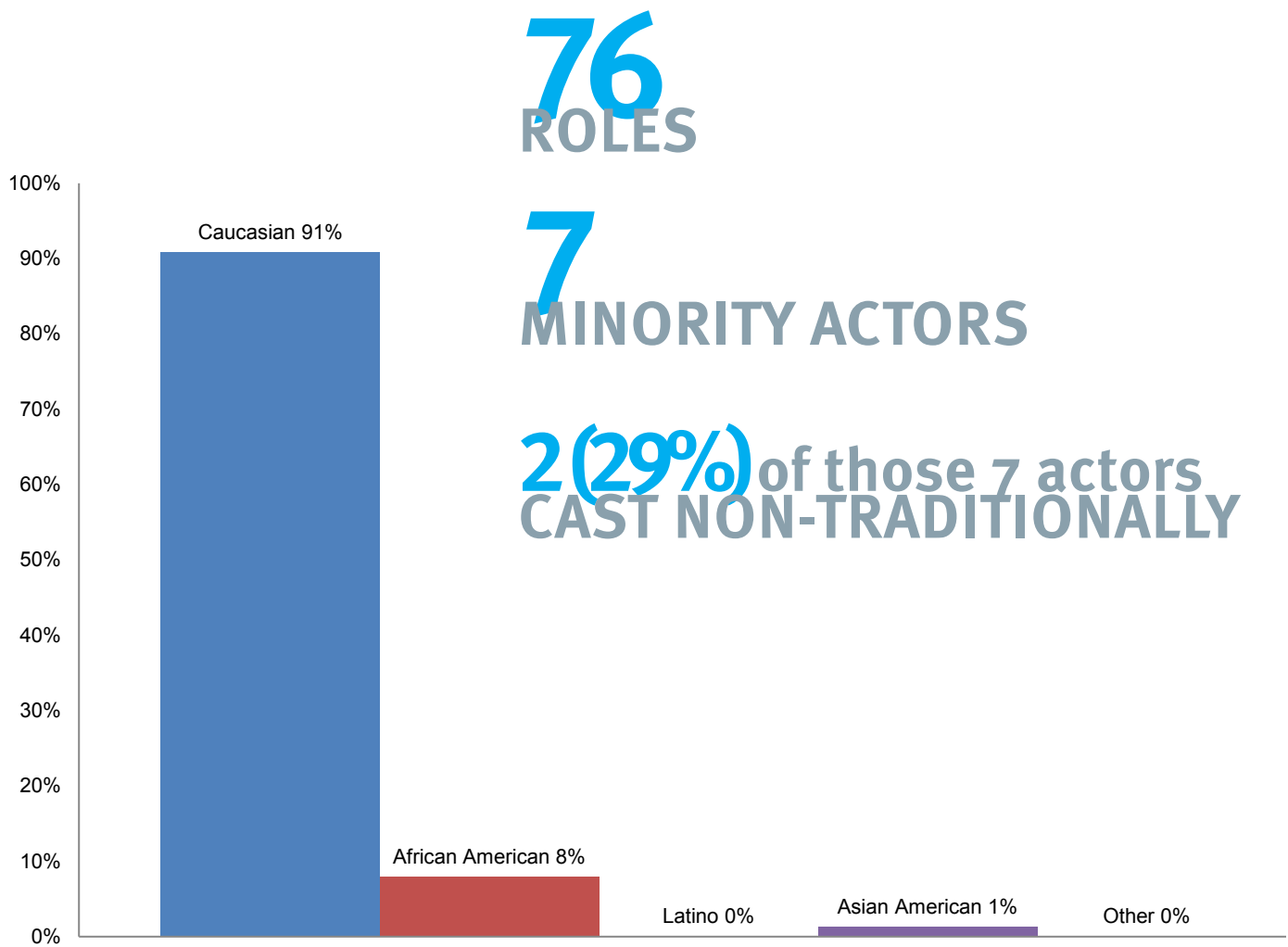
2013/2014 Season

HARBOR by Chad Beguilin
BRONX BOMBERS by Eric Simonson
THE MODEL APARTMENT by Donald Margulies
THE TRIBUTE ARTIST by Charles Busch



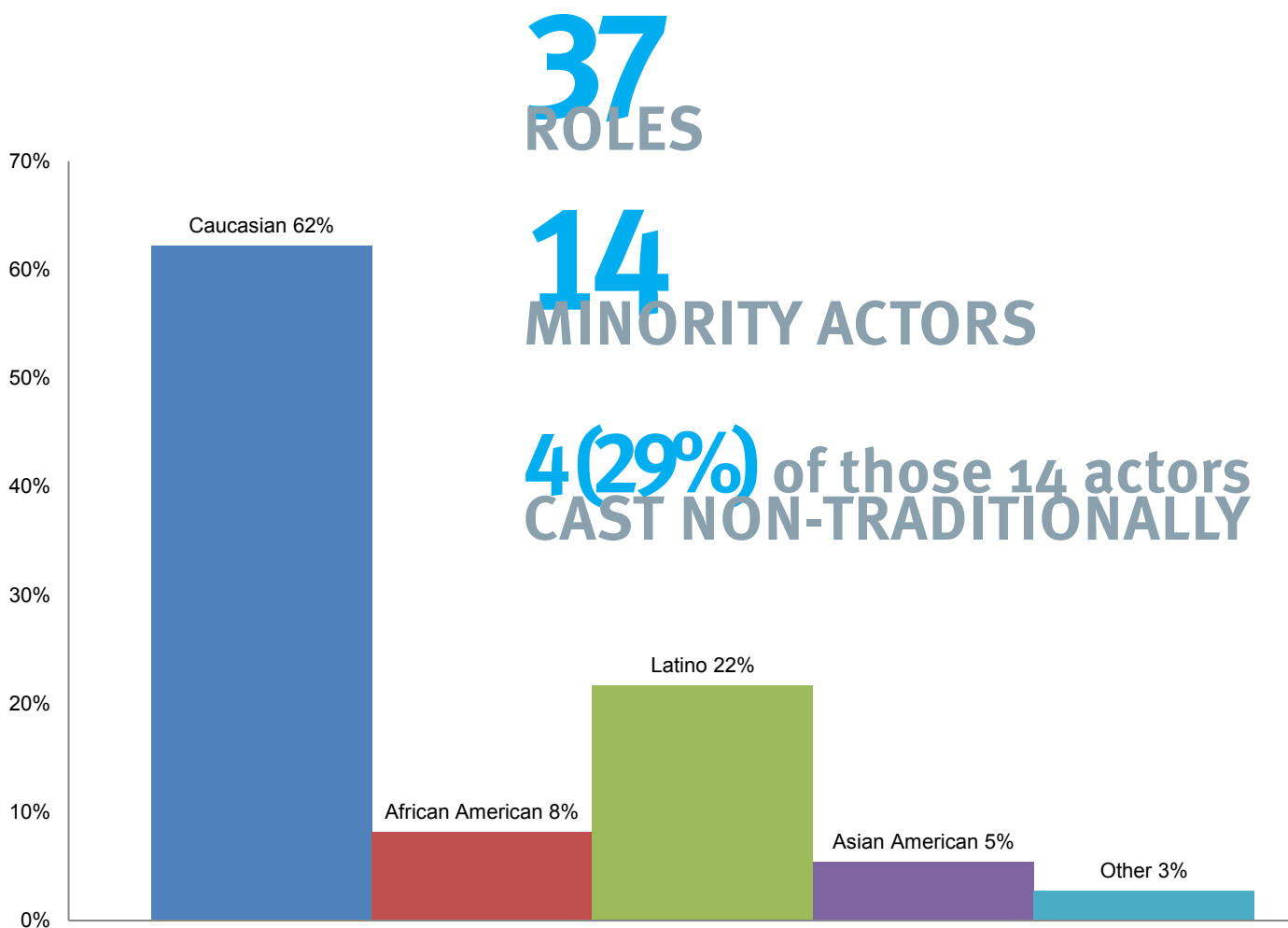
2013/2014 Season

- GRASSES OF A THOUSAND COLORS by Wallace Shawn
- GOOD PERSON OF SZECHUAN by Bertolt Brecht
- THAT HOPEY CHANGEY THING by Richard Nelson
- SORRY by Richard Nelson
- REGULAR SINGING by Richard Nelson
- MUCH ADO ABOUT NOTHING by William Shakespeare
- ARGUENDO by Elevator Repair Service
- FUN HOME by Lisa Kron and Jeanine Tesori
- SWEET AND SAD by Richard Nelson
- A SECOND CHANCE by Ted Shen
- THE LIBRARY by Scott Z. Burns
- THE GREAT IMMENSITY by Steve Cosson



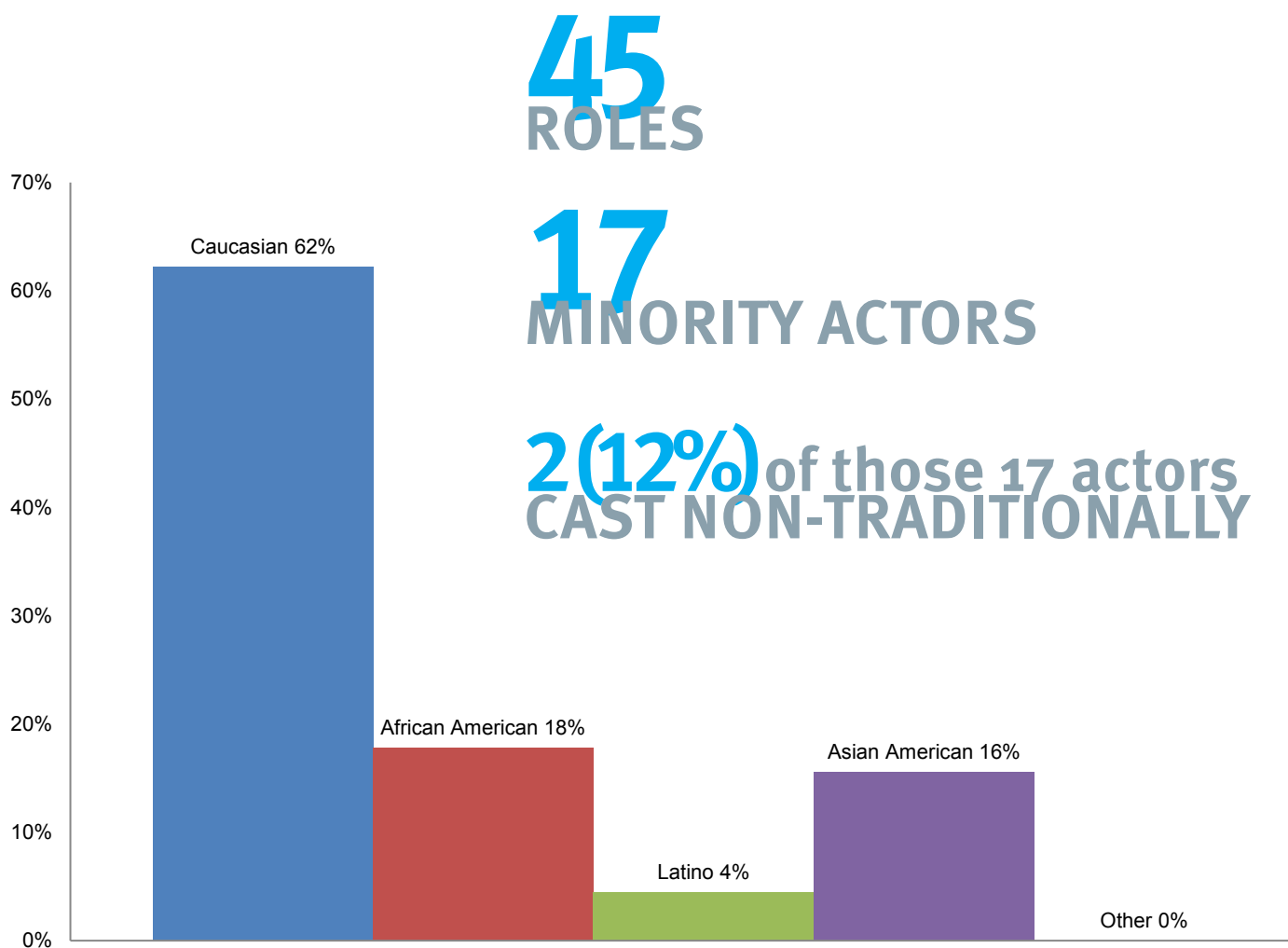
2013/2014 Season

VIOLET by Jeanine Tesori/Brian Crawley
THE WINSLOW BOY by Terence Rattigan
MACHINAL by Sophie Treadwell
CABARET by Kander/Ebb
JUST JIM DALE by Jim Dale
BAD JEWS by Joshua Harmon
DINNER WITH FRIENDS by Donald Margulies



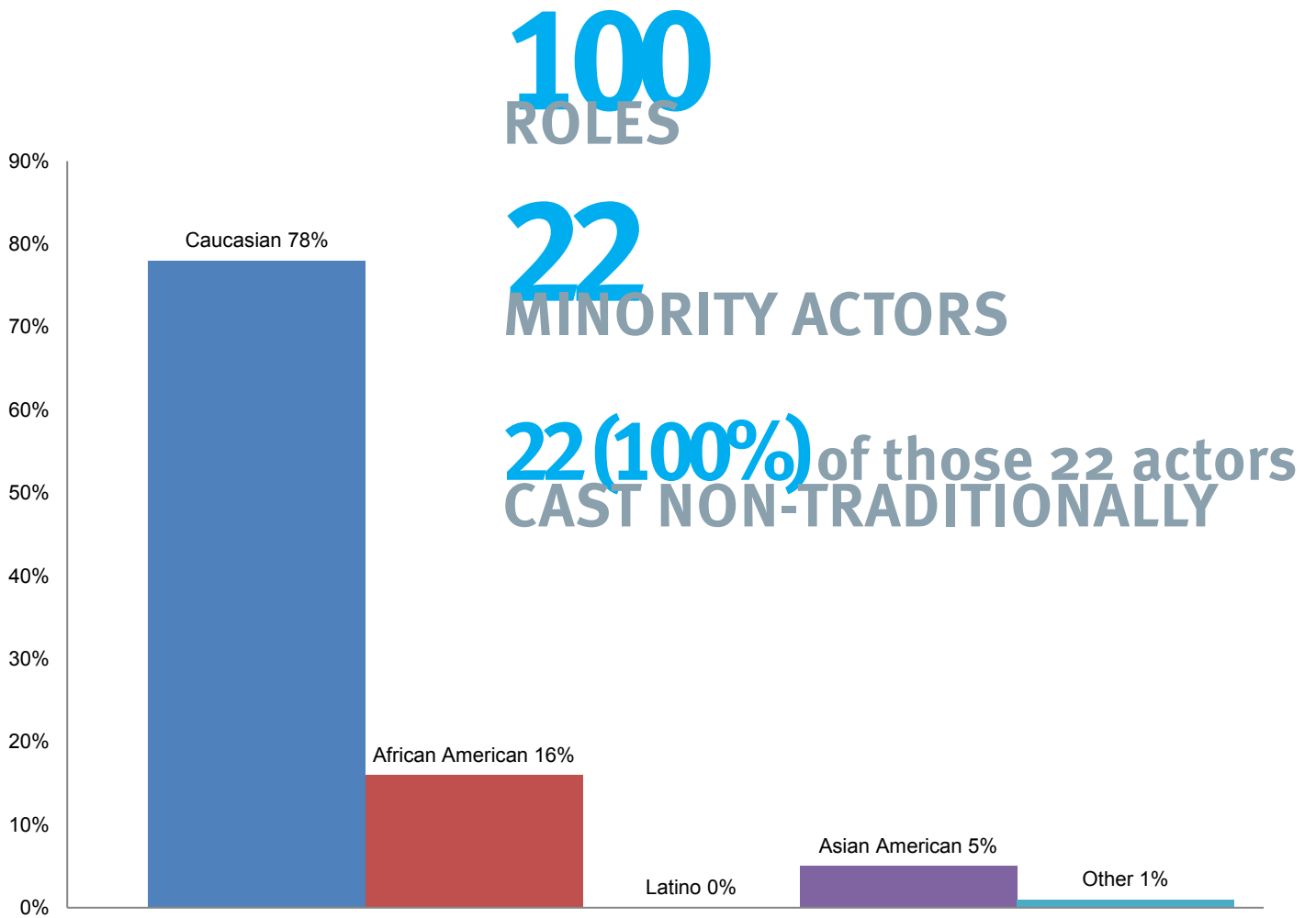
2013/2014 Season

LITTLE MISS SUNSHINE Book by James Lapine, Music & Lyrics by William Finn
 THE HAPPIEST SONG PLAYS LAST by Quiara Alegria Hudes
 THE SUBSTANCE OF FIRE by Jon Robin Baitz
 SEX WITH STRANGERS by Laura Eason
 AMERICAN HERO by Bess Wohl
 MALA HIERBA by Tanya Saracho



2013/2014 Season

STOP. RESET. by Regina Taylor
THE OLD FRIENDS by Horton Foote
HOW I LEARNED WHAT I LEARNED by August Wilson
CHERI by Martha Clarke
KUNG FU by David Henry Hwang
THE OPEN HOUSE by Will Eno
APPROPRIATE by Branden Jacobs-Jenkins



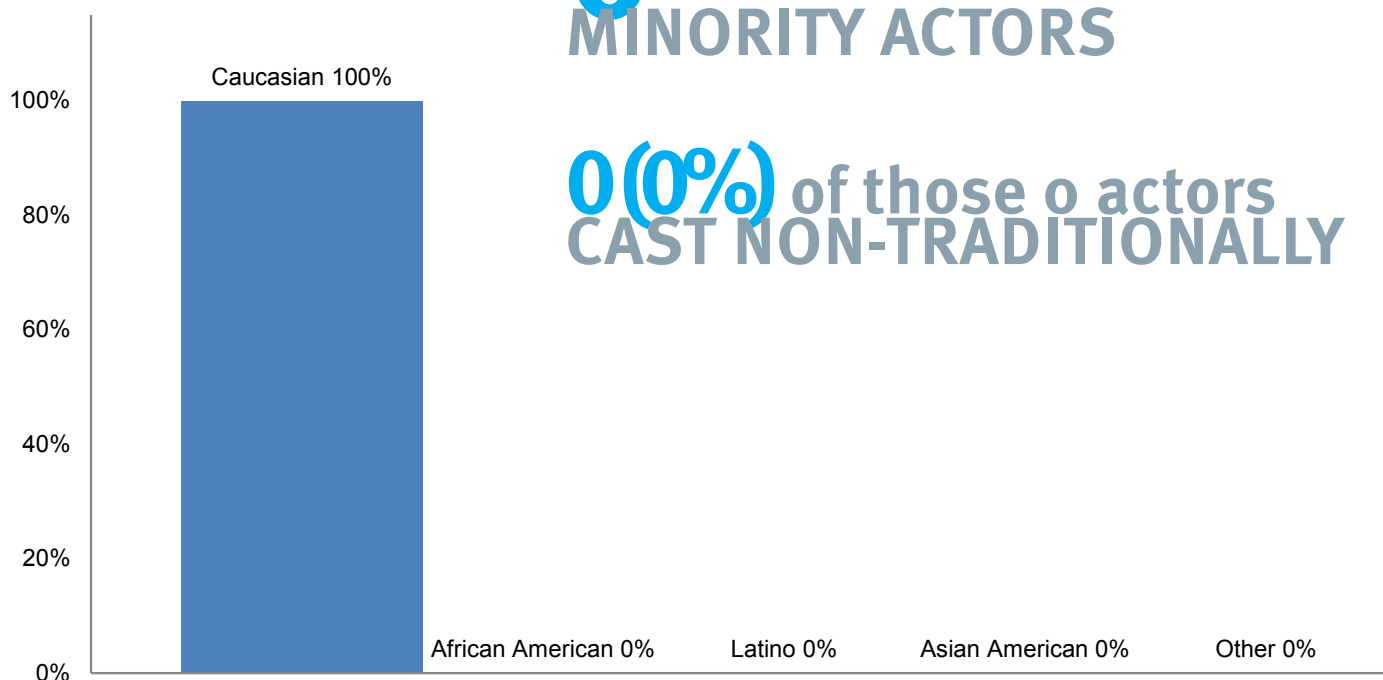
2013/2014 Season

MUCH ADO ABOUT NOTHING by William Shakespeare
KAFKA'S MONKEY by Franz Kafka, adapted by Colin Teevan
FRAGMENTS from texts by Samuel Beckett
THE DESIGNATED MOURNER by Wallace Shawn
MIDSUMMER NIGHT'S DREAM by William Shakespeare
KING LEAR by William Shakespeare
THE KILLER by Eugène Ionesco

12
ROLES

0
MINORITY ACTORS

0 (0%) of those 0 actors
CAST NON-TRADITIONALLY



2013/2014 Season

TOO MUCH SUN by Nicky Silver

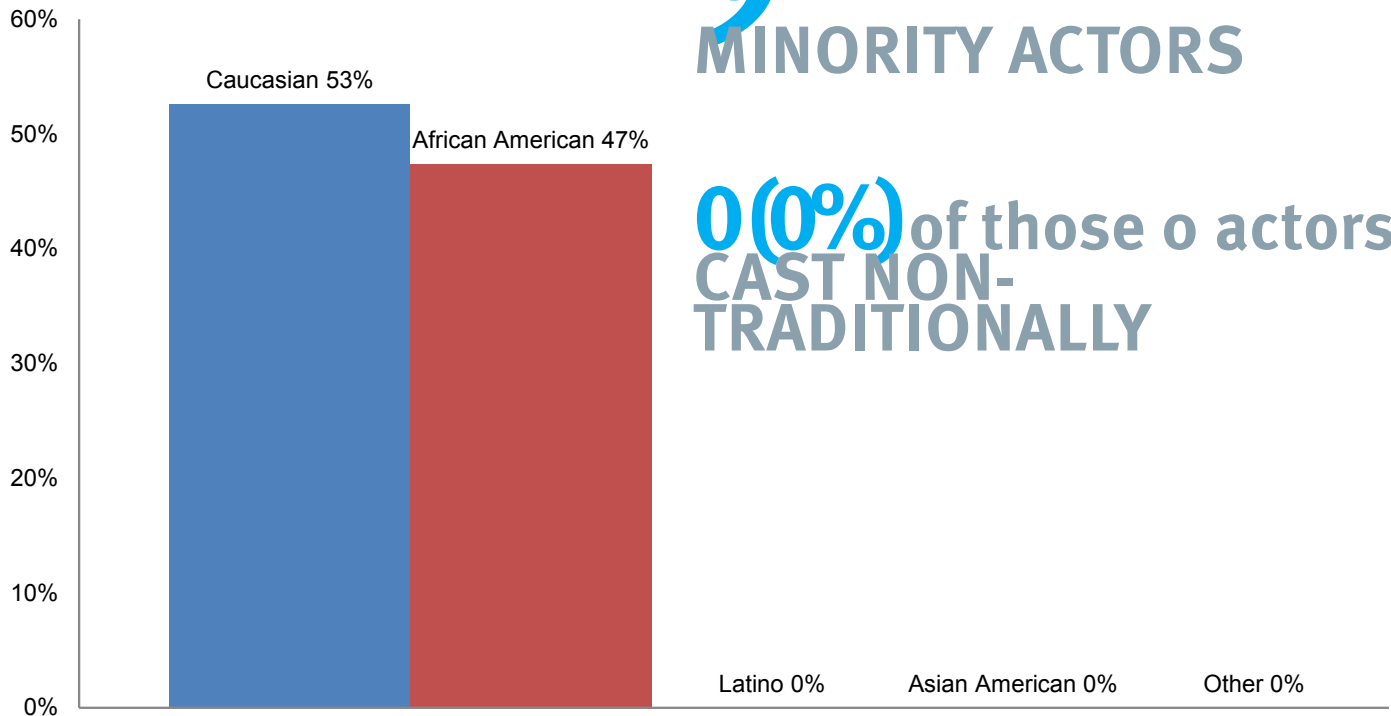
ARLINGTON by Victor Lodato

THE LANDING Music by John Kander, Book and Lyrics by Greg Pierce; Story by John Kander and Greg Pierce

19
ROLES

9
MINORITY ACTORS

0 (0%) of those 9 actors
CAST NON-TRADITIONALLY



2013/2014 Season

STORYVILLE Written by Ed Bullins; Music and Lyrics by Mildred Kayden

LOVE, LINDA: THE LIFE OF MRS. COLE PORTER Book by Stevie Holland with Gary William Friedman; Music and Lyrics by Cole Porter; Arrangements and Additional Music by Gary William Friedman

INVENTING MARY MARTIN Conceived and Written by Stephen Cole; Songs by Cole Porter, Richard Rodgers & Oscar Hammerstein, Vernon Duke & Howard Dietz, Kurt Weill & Ogden Nash, Noel Coward, Irving Berlin, Jule Styne & Carolyn Leigh, Howard Dietz & Arthur Schwartz, and Tom Jones & Harvey Schmidt, among others

Cast members (including understudies and replacement casts) from every Broadway show that opened in the 2013/2014 season 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 that are currently running but opened before the 2006-2007 season were not included in the 8-year survey. Only Broadway shows that opened that year are included in each year's statistics.

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

Total number of actors tallied for the past 8 seasons was 9,903: of those, 5,698 were employed by the commercial sector, 5,224 by the non-profits (1,030 of which were Broadway contracts and counted towards total Broadway numbers).

Total number of actors tallied for the 2013-14 season was 1,243: of those, 609 were employed by the commercial sector, 724 by the non-profits (90 of which were Broadway contracts and counted towards total Broadway numbers).

Non-Traditional Casting Percentage for each theatre company was determined by the number of actors of color who were cast non-traditionally (i.e. either in roles traditionally played by Caucasians or in roles that were not racially specific) as a percentage of total number of minority actors cast at each theatre. In chart entitled "Non-Traditional Casting Percentages Year-to-Year," percentage of roles non-traditionally cast were compared to all available roles that year.

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

ACKNOWLEDGEMENTS

Graphic Design, Report Layout
and Statistics Aggregation
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Kenneth Lee

Special Thanks
Ralph Pena and
Ma-Yi Theatre, Howard
Sherman at Alliance for
Inclusion in the Arts, Actor's
Equity: Mary McColl (Executive
Dir), Maria Somma, Pearl
Brady, Francis Jue, Mimi
Onuoha, Data & Society

This report was made possible by a grant from the



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