

AAPAC
The Asian American Performers Action Coalition

SPECIAL
10-YEAR
EDITION

ETHNIC
REPRESENTATION
ON
NEW YORK CITY
STAGES

2015-2016

The mission of Asian American Performers Action Coalition (AAPAC) is to expand the perception of Asian American performers in order to increase their access to and representation on New York City's stages. AAPAC publishes the only publicly available statistics on minority representation in the NYC area and has been a leader in discussions and forums on diversity with artistic institutions and the Broadway community.

www.aapacnyc.org

AAPAC is a volunteer-driven organization. In order to release future reports in a timely manner, we will be paying designers and compilers. If you find these statistics useful, we ask that you make a tax-deductible donation through our fiscal sponsor, Fractured Atlas.

Go to www.fracturedatlas.org and search for AAPAC or go to our direct page:

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We thank you for your donation and support!

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January 2018

The 2015-2016 season was touted as the season of diversity and, as #TonysSoDiverse became the trending topic that replaced the #OscarsSoWhite controversy in Hollywood, the theatre industry congratulated itself on how much more evolved we were than our counterparts in Hollywood. The season of *Hamilton* was indeed the most diverse in the 10 years for which AAPAC has data. Representation of actors of color hit a new high of 35% of all roles, besting last year's record of 30%. Non-traditional casting has largely remained unchanged over the last 10 years, but jumped significantly this past season. Certainly, cause for celebration.

The news, however, is not as celebratory if you're not a musical theatre actor. In this edition of the report, we are now including a comparison of plays to musicals on Broadway to further analyze where opportunities exist and where they are still lacking for minority actors. While Broadway musicals hired 43% minority actors this season, plays on Broadway hired only 16% (14% of whom were African American). While *Hamilton* and *On Your Feet* brought more Latinx performers to Broadway audiences (representing 11% of all roles), no one paid attention to the fact that 0% Latinxs were in Broadway plays. Asians did not fare much better with only one Asian actor who was cast in an ensemble role.

With this year's report, we are proud to have amassed 10 seasons of data. We are including, for the first time, a 10-year write up on each theatre company to detail progress over a sustained, finite period. The good news is, that with the exception of a few worst offenders such as The Roundabout Theatre Company and MCC, the majority of theatre companies have made some improvement in their track records. This year, not a single theatre company cast their season with a 100% Caucasian cast.

We hope this report will be used as a resource to track casting trends, point to inequities where they may exist and provide a measure of how much further we have to go. We are hopeful that these numbers hint at better days ahead and are grateful for your continued interest and commitment to these issues.

Sincerely,

AAPAC Steering Committee

Pun Bandhu, Cindy Cheung, Angel Desai, Christine Toy Johnson, Peter Kim, Julianne Hanzelka Kim, Kenneth Lee, Jake Manabat, Eileen Rivera, Nandita Shenoy.

OVERALL INDUSTRY

- 35% of all roles on New York City stages went to minority actors in the 2015-16 season, a record high in the 10 seasons we have collected data, only a year after breaking the record in the 2014-15 season with 30% minority actors. After four years in a row of exceeding the 10-season average of 23.7%, it seems safe to say that there is a definite upward trend in the casting of minority actors.
- African American actors were cast in 23% of all roles, Latinx actors in 7%, Asian American actors in 4% and all other minorities (Middle Eastern/North African, American Indian and Disabled actors) comprised 2%. Caucasian actors filled 65% of all roles. Caucasians continue to be the only ethnicity to over-represent compared to their respective population size in New York City.
- African American performers saw the largest gains, jumping 6 points to 23% this season from the prior season. This is the highest marker in the 10 years for which we have data and the first time African American actors have broken through the 20% ceiling. The 10-year industry average for the hiring of African Americans stands at 15.6%.
- Latinx performers saw a significant 4-point gain from the year prior, inching to 7% this season. This is the highest marker in the 10 years for which we have data. The 10-year industry average for the hiring of Latinx Americans stands at 3.8%.
- Asian American performers felt the steepest drop this season, tumbling 5 points to represent at 4% of all roles within the industry. The 10-year industry average for the hiring of Asian Americans stands at 3.7%. In 10 seasons, Asian representation has only hit levels above 4% twice.
- Middle Eastern/North African (MENA) performers represented at 0.83% of all available roles in the industry.
- American Indian performers represented at 0.08% of all available roles in the industry.
- Disabled performers represented at 0.67% of all available roles in the industry. While small, this is the first year of the report that numbers for disabled actors were statistically significant, due to the deaf actors hired in the Broadway revival of *Spring Awakening*.

35%
OF ALL ROLES
ON NEW YORK
CITY STAGES

BROADWAY

- Broadway had its most diverse season in the 10 years for which we have data, filling 36% of all its roles with minority actors, a new record. Its 10-year average for the hiring of minorities stands at 22.2% and this is the first year that it has broken through the 30% marker.
- African American performers filled 21% of all Broadway roles, tying the record set two seasons prior in the 2013-14 season. They suffered a severe setback last season when representation fell steeply to only 9% of all roles. *The Color Purple*, *Shuffle Along*, and *Eclipsed*, coupled with non-traditional

36%
OF ALL ROLES
ON BROADWAY

casting in *The Gin Game* and *The Crucible* helped make up the difference this season. The 10-year average for the hiring of African Americans on Broadway is 14.9%.

- Latinx performers filled 8% of all Broadway roles, jumping from 2% the season prior, largely due to shows such as *Hamilton* and *On Your Feet*. Latinxs have never surpassed the 8% mark. The last time they hit this marker was all the way back in the 2007-08 season, due to another Lin-Manuel Miranda show, *In The Heights*. The 10-year average for the hiring of Latinxs on Broadway is 3.8%.
- Asian American performers stumbled this season, dropping a steep 6 points down to 5% of all roles on Broadway, despite having a musical with a predominantly Asian cast, *Allegiance* (which also marked the first time in history that an Asian American composer/lyricist, Jay Kuo, was produced on Broadway). In the prior season, numbers for Asians had been unusually elevated due to one show, the revival of *The King and I*, which was responsible for hiring almost half of all Asian actors employed that season. The 10-year average for the hiring of Asian Americans on Broadway is 3.1%

NON-PROFIT THEATRE COMPANIES

- The non-profit theatre companies filled 35% of all its roles with minority actors in the 2015-16 season, a 3-point drop from the season prior. This is the second year in a row that the non-profits have exceeded the 10-year average of 25.9% of all roles, a sign that more conscious efforts are being made to increase diversity.
- African American performers saw a 1-point dip, down to 25%. The season prior had seen high African American employment due to the Signature Theatre's August Wilson cycle and the Public's *Hamilton*. This season's bright spots were more spread out, which could be a positive sign of inclusion across more theatre companies, including *Invisible Thread* at Second Stage Theater, *Skeleton Crew* at the Atlantic Theater Company, *Funny House of a Negro* at the Signature Theatre, *Barbecue* and *Eclipsed* at the Public Theater and *Familiar* at Playwrights Horizons, among others. The 10-year average for the hiring of African Americans in the non-profit sector is 16.5%, much lower than their respective population size for New York City.
- Latinx representation within the non-profit sector increased by 2 points to 6% this season. This is the highest marker within the non-profit sector in 10 years, although it is interesting to note that most of these numbers resulted from non-traditional casting in smaller and ensemble roles across a smattering of theatre companies. The only specifically Latinx story this season was *Daphne's Dive* by Quiara Alegría Hudes at the Signature Theatre. The 10-year average for the hiring of Latinxs in the non-profit sector is 3.5%, much lower than their respective population size for New York City.
- Asian American representation within the non-profit sector dropped 4 points to 3% this season. While the previous season had only one Asian playwright produced at a mainstream theatre company (*The World of Extreme Happiness* at MTC), it also had Asian-specific stories by Caucasian playwrights such as *Indian Ink* at the Roundabout Theatre Company and *The Oldest Boy* at Lincoln Center Theater. This season, only 7 out of 16 theatre companies had any Asian representation on their stages. There were no Asian-specific stories. The 10-year average for the hiring of Asian

35%
OF ALL ROLES
IN NON-PROFIT
THEATRES

Americans in the non-profit sector is 4.3%, much lower than their respective population size for New York City. Asian Americans were the only minority group this year to fall below their respective 10-year average in the non-profit sector.

NON-TRADITIONAL CASTING

- 15.4 % of all available roles were non-traditionally cast this season with minority actors, a significant uptick from the 9% in the previous season and the highest level in 10 years. This surge is particularly significant given that non-traditional casting numbers have remained largely stagnant for the previous 9 years. The 10-year average is 10.7% of all available roles.
- 13.9% of all available roles on Broadway this year were cast without regard to race. 16.9% of all available roles in the non-profit sector this year were cast without regard to race.
- The biggest increase went to African Americans, from 4.9% the year prior to 8.8%. Gains were shown in the non-profit sector, primarily in classics such as *Mother Courage* at Classic Stage Company, *Pericles*, and *A Doll's House/The Father*, all three at Theatre for a New Audience. On Broadway, non-traditional casting of African Americans was reflected in shows like *Hamilton* and *The Gin Game*. African Americans secured the greatest percentage of non-traditional roles compared to other groups of color.
- 3.4% of all available roles were cast non-traditionally with Latinx actors, an uptick from the previous level of 1.8% that was set last season. On Broadway, Latinxs secured roles without regard to their race in shows like *Hamilton* and *Spring Awakening*. Off Broadway, Latinxs were cast in classics such as *Comedy of Errors* at the Public Theater and *Pericles* at the Theatre for a New Audience.
- 2.1% of all available roles went to Asian American actors for roles that were not defined by their race, roughly on par with their levels the season prior. On the other hand, of all 49 Asian American actors employed, a whopping 53% of them worked as a result of non-traditional casting. Interestingly, Asian Americans this season were cast non-traditionally in world premieres more often than in classics, including *School of Rock* on Broadway, *Mercury Fur* at the New Group, *Informed Consent* at Primary Stages, and *Friend Art* and *Engagements* at Second Stage Theater, among others.

15.4%
OF ALL ROLES CAST
NON-TRADITIONALLY

MOST DIVERSE: The following theatre companies hired the greatest number of minority actors based on the percentage of available roles in their season. Classic Stage Company topped the list of companies during the 2015-16 season, with Second Stage Theater coming in second.

1. CLASSIC STAGE COMPANY (58%)
2. SECOND STAGE THEATER (53%)
3. THE PUBLIC THEATER (50%)
4. THEATRE FOR A NEW AUDIENCE (48%)
5. PRIMARY STAGES (38%)

LEAST DIVERSE: The following theatre companies hired the lowest number of minority actors based on the percentages of available roles in their season. The Roundabout and MCC were tied for the least diverse theatre company in the 2015-16 season.

1. ROUNABOUT THEATRE COMPANY (5%—tied)
1. MCC THEATER (5%—tied)
2. MANHATTAN THEATRE CLUB (12%)
3. ATLANTIC THEATER COMPANY (16%)
4. YORK THEATRE COMPANY (18%)

HIGHEST NON-TRADITIONAL CASTING: The following theatre companies had the highest percentage of roles that were cast non-traditionally out of all available roles in their season, though two, MCC Theater and the York Theatre Company, are also two of the theatre companies that hired the fewest minority actors.

1. THEATRE FOR A NEW AUDIENCE (100% of 14 minority actors—tied)
1. YORK THEATRE COMPANY (100% of 4 minority actors—tied)
1. MCC THEATER (100% of 1 minority actors—tied)
2. NEW YORK THEATRE WORKSHOP (92% of 12 minority actors)
3. CLASSIC STAGE COMPANY (86% of 22 minority actors)

LOWEST NON-TRADITIONAL CASTING: The following theatre companies had the lowest percentage of non-traditionally cast roles, though one, Second Stage Theater, ranks in the top five for hiring the most actors of color, but in race-specific roles.

1. ATLANTIC THEATER COMPANY (0% of 6 minority actors—tied)
1. ROUNABOUT THEATRE COMPANY (0% of 4 minority actors—tied)
2. LINCOLN CENTER THEATER (8% of 12 minority actors)
3. SECOND STAGE THEATER (26% of 27 minority actors)
4. SIGNATURE THEATRE (29% of 21 minority actors)

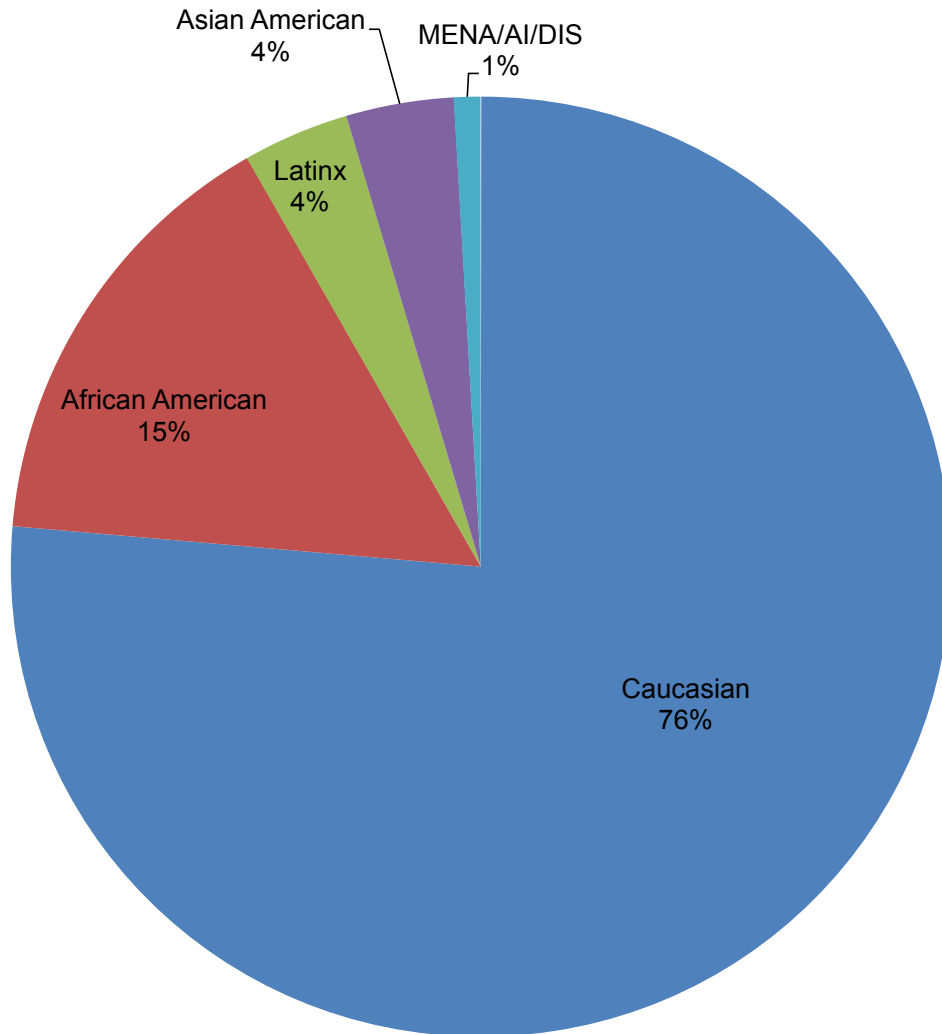
58%
CLASSIC STAGE
COMPANY

5%
ROUNABOUT
THEATRE
COMPANY
AND
MCC THEATER

100%
THEATRE FOR A
NEW AUDIENCE,
YORK THEATRE
COMPANY,
AND
MCC THEATER

0%
ATLANTIC
THEATER
COMPANY
ROUNABOUT
THEATRE
COMPANY

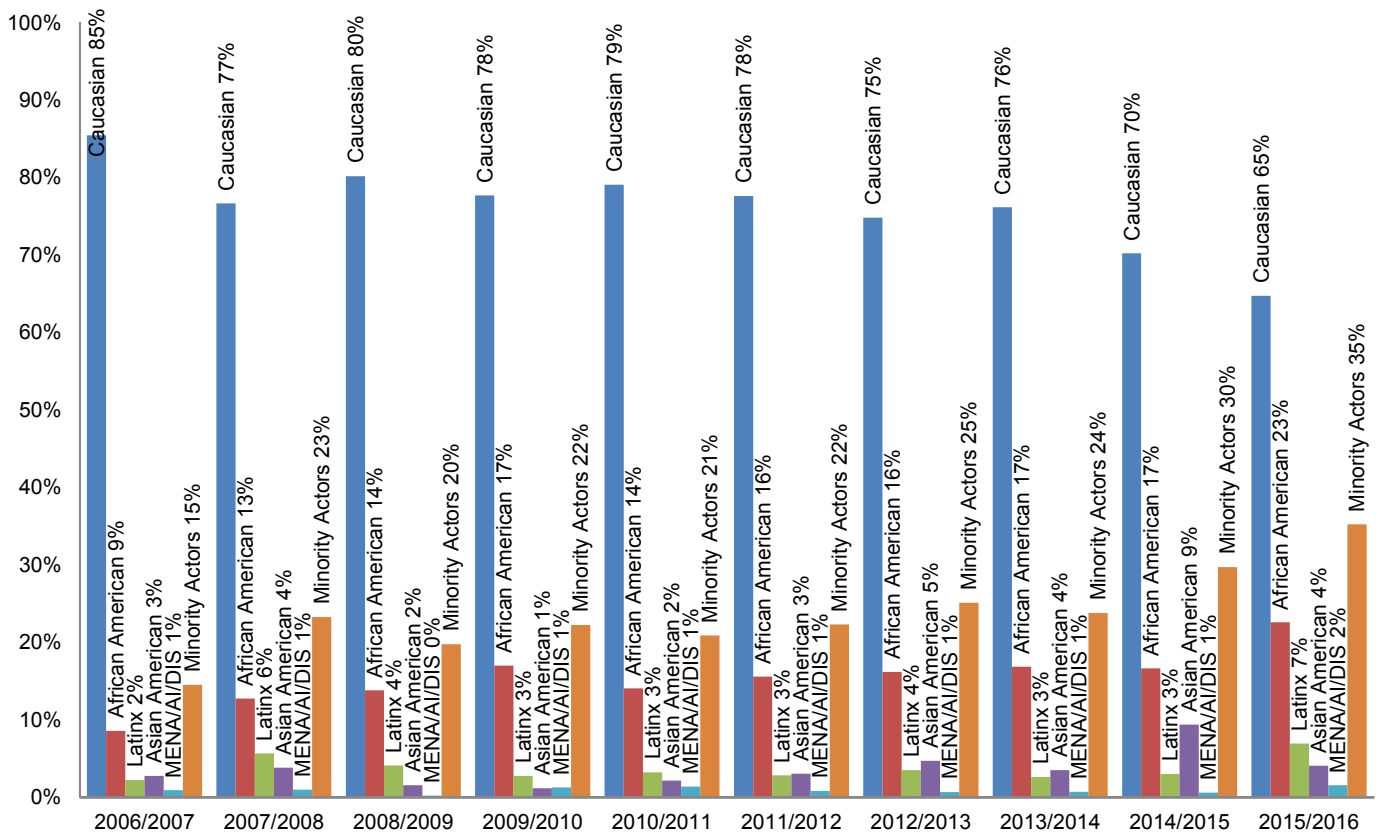
CASTING BREAKDOWN BY ETHNICITY, 10-YEAR COMBINED (2006-07 TO 2015-16 SEASONS)



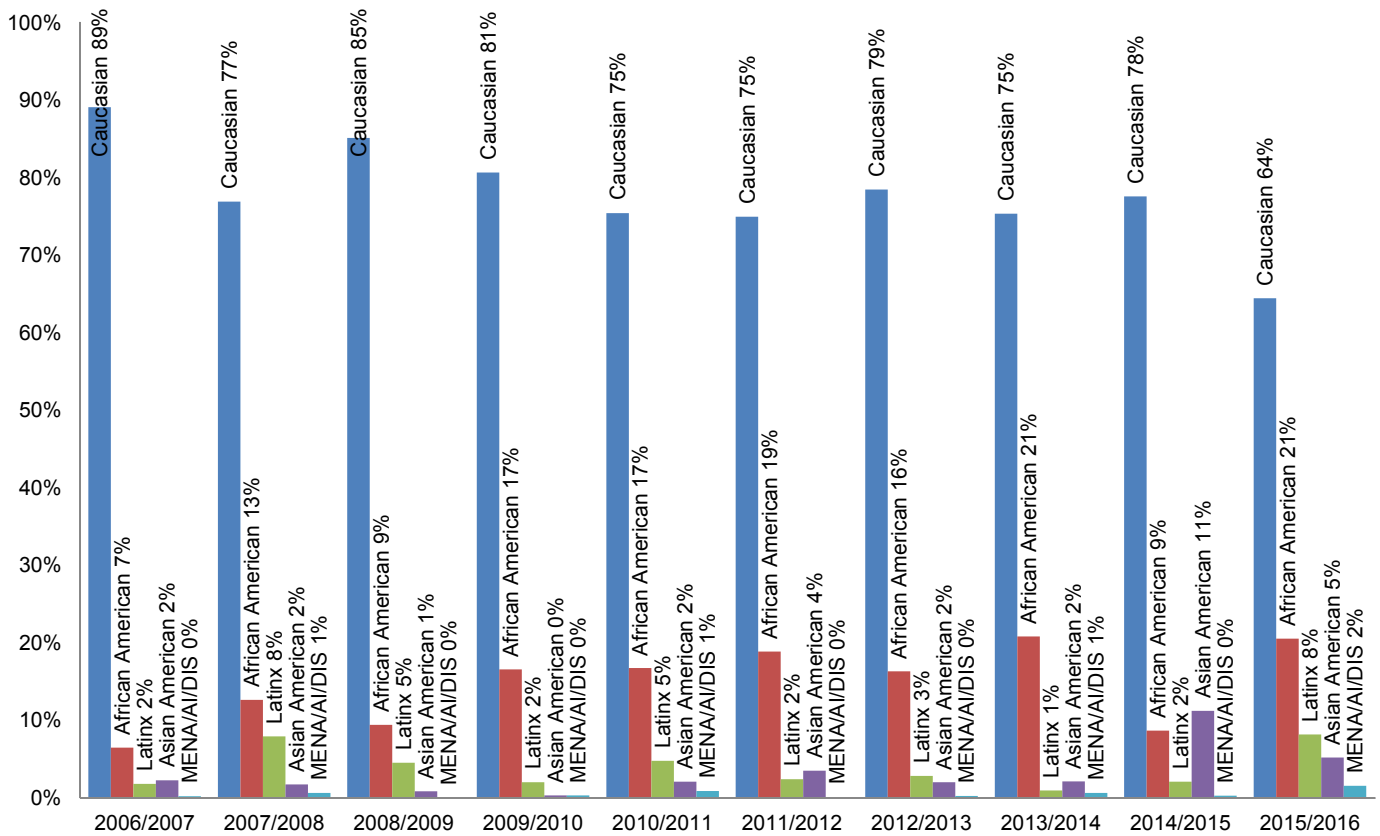
Looking at the averages over the last 10 years for which we have data, 76% of all roles were filled by Caucasian actors, 15% by African Americans, 4% by Latinxs and 4% by Asian Americans. Middle Eastern/ North African, American Indian and Disabled actors together amounted to just 1% of all roles.

Demographics for New York City, US 2010 Census:

Caucasian: 44.0%
Black/African American: 25.5%
Hispanic/Latino: 28.6%
Asian: 12.7%
Native Hawaiian & Pacific Islander: 0.1%
American Indian and Alaska Native: 0.7%
Two or more races: 4.0%

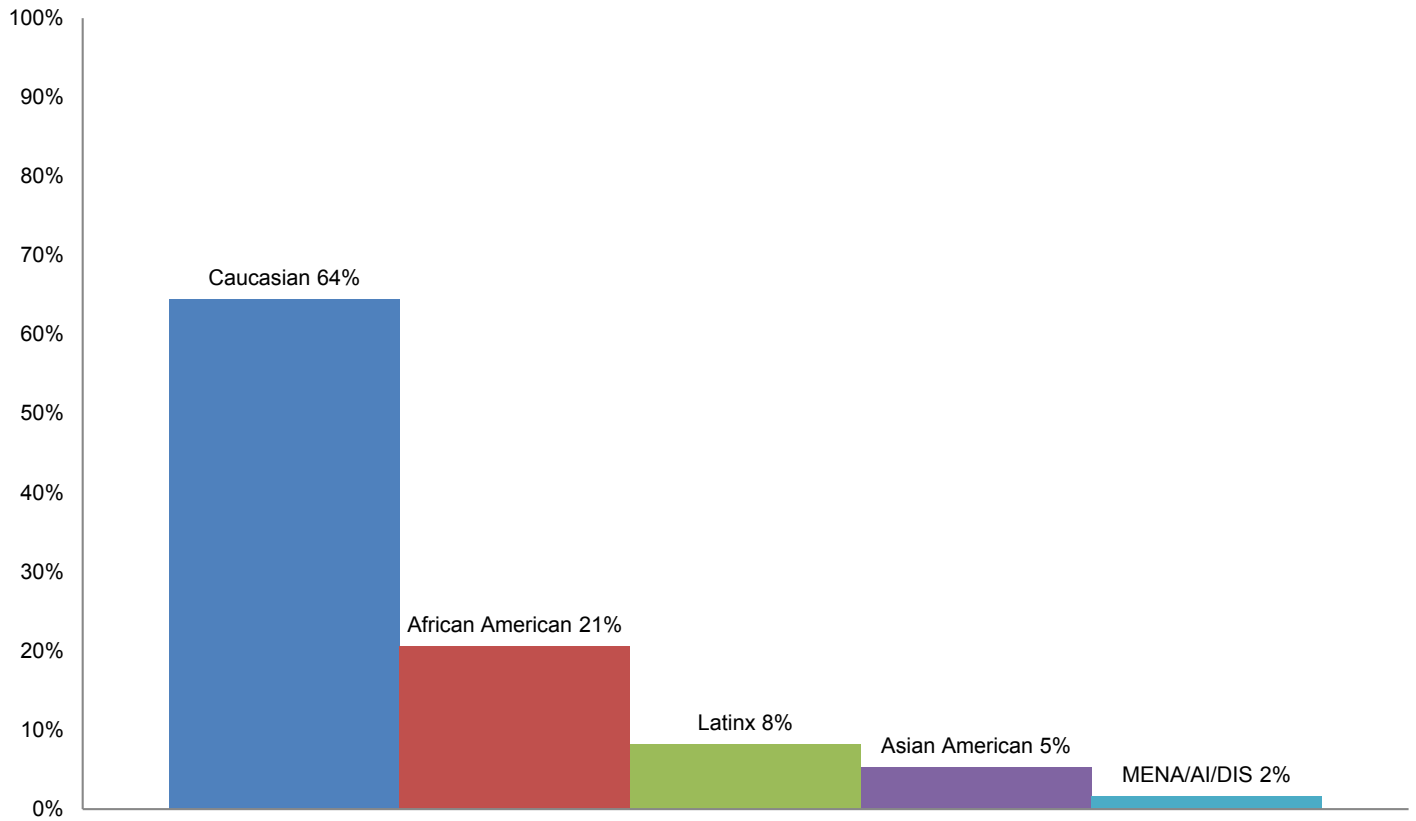


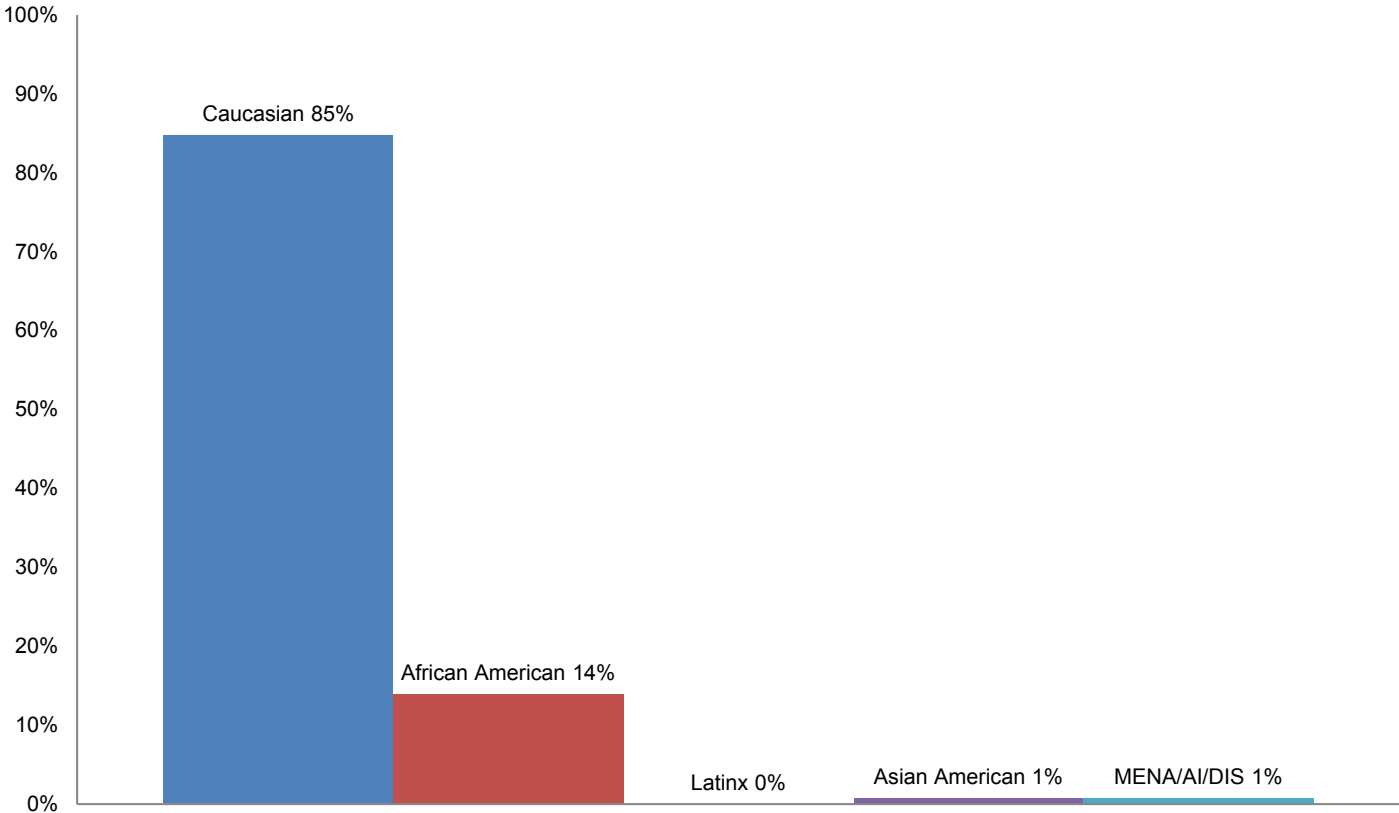
- 35% of all roles on New York City stages went to minority actors in the 2015-16 season, a record high, only a year after breaking the record in the 2014-15 season with 30%. After four years in a row of exceeding the 10-season average of 23.7%, it seems safe to say that there is a definite upward trend in the casting of minority actors.
- African American performers saw a 6-point gain from the year prior to 23% and Latinx actors saw a 4-point gain to 7% this season, both of which set new record highs in terms of their representation across the industry.
- Asian Americans were the only minority group to decrease in representation, declining 5 points to land at 4% this season.

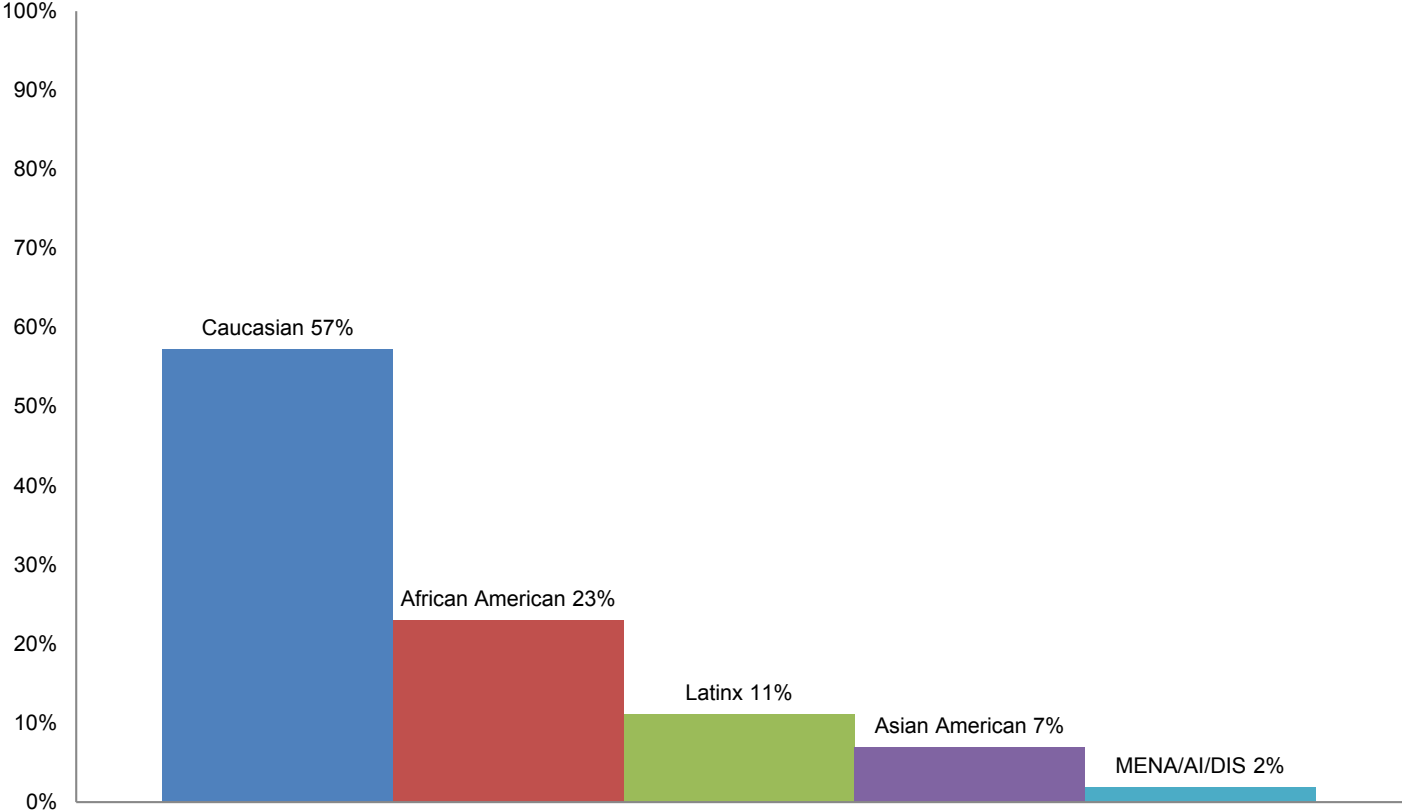


- Broadway had its most diverse season in the 10 years for which we have data, filling 36% of all its roles with minority actors—a new record.
- African American performers filled 21% of all Broadway roles, tying the record set two seasons prior in the 2013-14 season. The 10-year average for the hiring of African Americans on Broadway is 14.9%.
- Latinx performers filled 8% of all Broadway roles, one of their best performances on record, which was matched 8 years back in the 2007-08 season, the year of *In The Heights*. The 10-year average for the hiring of Latinxs on Broadway is 3.8%.
- Asian American performers dropped 6 points down to 5% of all roles on Broadway. In the prior season, numbers for Asians had been unusually elevated due to the revival of *The King and I*, which was responsible for hiring almost half of all Asian actors employed that season. The 10-year average for the hiring of Asian Americans on Broadway is 3.1%.
- For the first time in 10 years, the “Middle Eastern/North African, American Indian and Disabled actors” category (formerly referred to as “Other”) exceeded 1%, largely fueled by disabled actors in *Spring Awakening*.

BROADWAY 2015-16 SEASON (PLAYS AND MUSICALS)





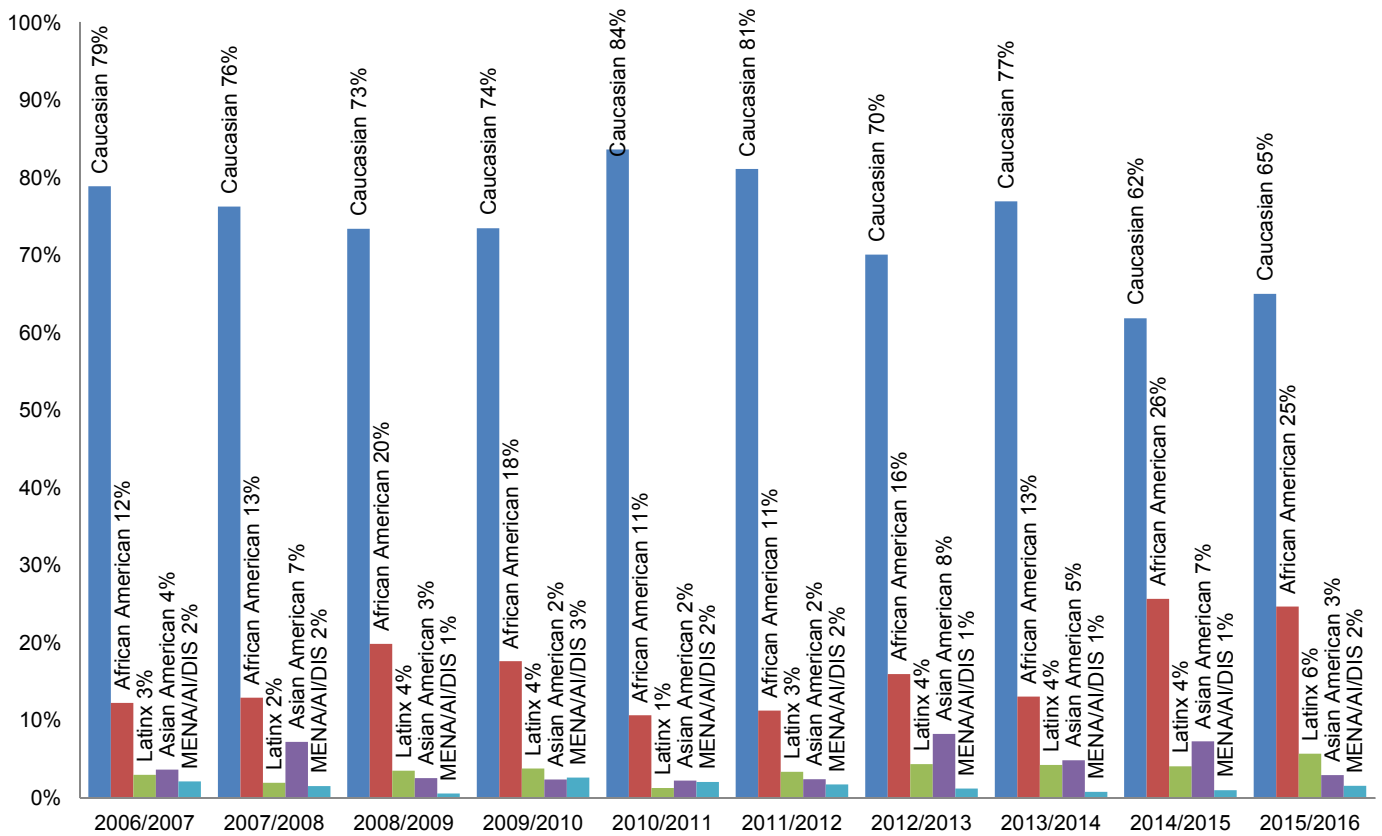


PLAYS

THE GIN GAME by Donald L. Coburn
 KING CHARLES III by Mike Bartlett
 MISERY by William Goldman
 THE CRUCIBLE by Arthur Miller
 ECLIPSED by Danai Gurira
 HUGHIE by Eugene O'Neill
 AN ACT OF GOD by "God" and David Javebaum
 SYLVIA by A.R. Gurney
 CHINA DOLL by David Mamet
 BLACKBIRD by David Harrower
 FULLY COMMITTED by Becky Mode
 FOOL FOR LOVE by Sam Shepard
 OUR MOTHER'S BRIEF AFFAIR by Richard Greenberg
 THE FATHER by Florian Zeller
 A VIEW FROM THE BRIDGE by Arthur Miller
 OLD TIMES by Harold Pinter
 NOISES OFF by Michael Frayn
 LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill
 THERESE RAQUIN by Helen Edmunson
 THE HUMANS by Stephen Karam

MUSICALS

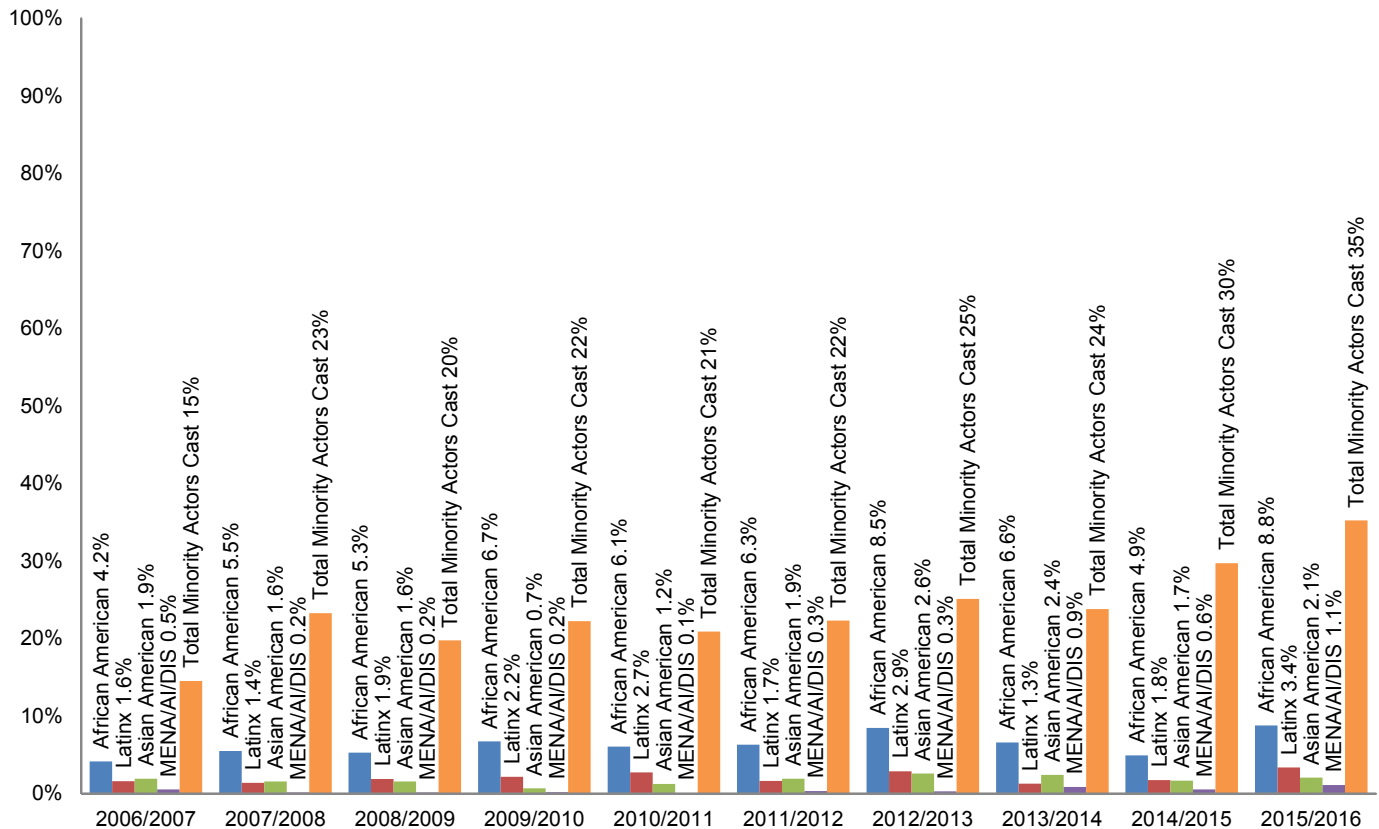
HAMILTON, book, music, and lyrics by Lin-Manuel Miranda
 AMAZING GRACE, book by Christopher Smith and Arthur Giron; music and lyrics by Christopher Smith
 SPRING AWAKENING, book and lyrics by Steven Sater; music by Duncan Sheik
 ALLEGIANCE, book by Marc Acito, Jay Kuo, and Lorenzo Thione; music and lyrics by Jay Kuo
 THE COLOR PURPLE, book by Marsha Norman; music and lyrics by Brenda Russell, Allee Willis and Stephen Bray
 SCHOOL OF ROCK, book by Julian Fellowes; music by Andrew Lloyd Webber; lyrics by Glenn Slater
 ON YOUR FEET, book by Alex Dinelaris with music and lyrics by Emilio Estefan, Gloria Estefan, and Miami Sound Machine
 FIDDLER ON THE ROOF, book by Joseph Stein; music by Jerry Bock; lyrics by Sheldon Harnick
 AMERICAN PSYCHO, book by Roberto Aguirre-Sacasa; music and lyrics by Duncan Sheik
 WAITRESS, book by Jessie Nelson; music and lyrics by Sara Bareilles
 DISASTER, book by Seth Rudetsky and Jack Plotnick with additional material by Drew Geraci
 SHUFFLE ALONG, OR THE MAKING OF THE MUSICAL SENSATION OF 1921 AND ALL THAT FOLLOWED, book by George C. Wolfe; music by Eubie Blake; lyrics by Noble Sisson
 TUCK EVERLASTING, book by Claudia Shear and Tim Federle; music by Chris Miller; lyrics by Nathan Tysen
 DAMES AT SEA, book and lyrics by George Haimsohn and Robin Miller; music by Jim Wise
 BRIGHT STAR, book by Steve Martin; music by Edie Brickell and Steve Martin; lyrics by Edie Brickell
 SHE LOVES ME, book by Joe Masteroff; music by Jerry Bock; lyrics by Sheldon Harnick



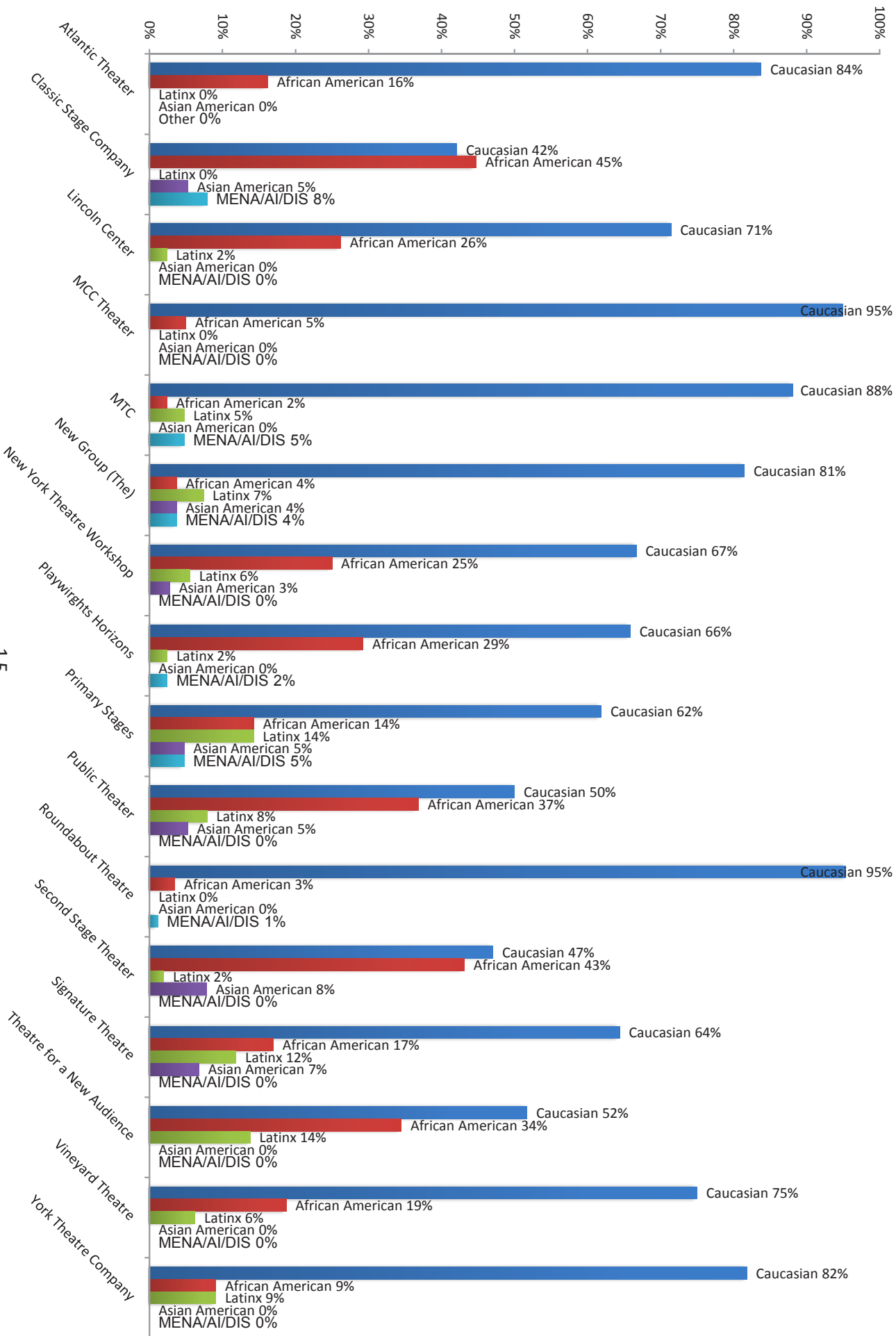
- The non-profit theatre companies filled 35% of all its roles with minority actors in the 2015-16 season, a 4-point drop from the season prior. The 10-year average for the non-profit sector is 25.9%.
- African American performers saw a 1-point dip, down to 25%. The 10-year average for the hiring of African Americans in the non-profit sector is 16.5%.
- Latinx representation within the non-profit sector increased by 2 points to 6% this season. This is the highest marker within the non-profit sector in 10 years. The 10-year average for the hiring of Latinxs in the non-profit sector is 3.5%.
- Asian American representation within the non-profit sector dropped 4 points to 3% this season. The 10-year average for the hiring of Asian Americans in the non-profit sector is 4.3%. Asian Americans were the only minority group this year to fall below their respective 10-year average in the non-profit sector.

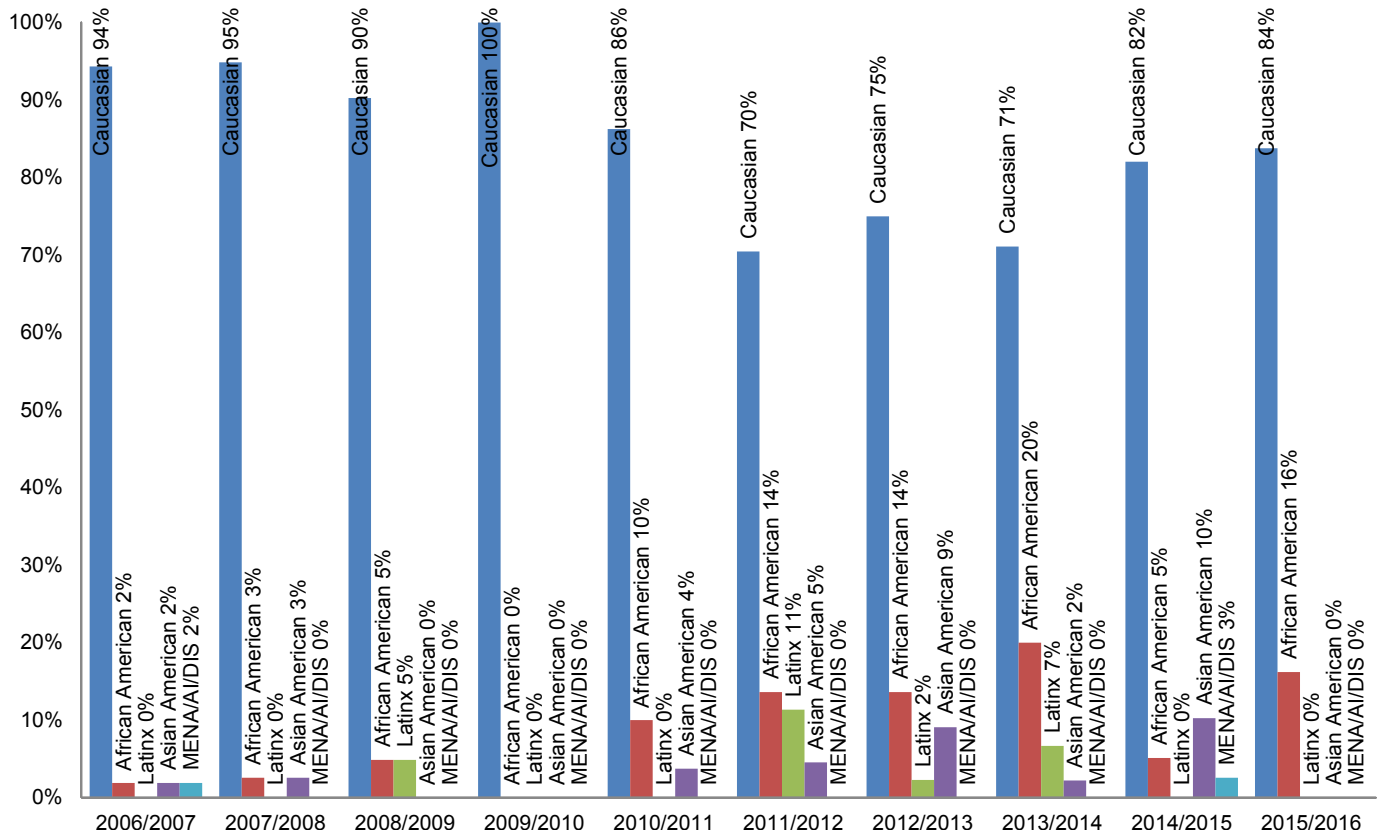
NON-TRADITIONAL CASTING YEAR-TO-YEAR

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.



- 15.4% of all available roles were non-traditionally cast with minority actors this season, representing a significant uptick compared to 9% the year prior and achieving the highest level in 10 years. Non-traditional casting percentages have largely remained stagnant over the 10-year period, averaging 10.7%. Therefore, this jump is a hopeful sign.
- African American actors were cast non-traditionally 8.8% of the time, up from 4.9% the year prior.
- 3.4% of all available roles were cast non-traditionally with Latinx actors, an increase from 1.8% the previous season and the highest marker in 10 years.
- Asian American actors in non-traditional roles increased very slightly to 2.2% from 1.7% the year prior.



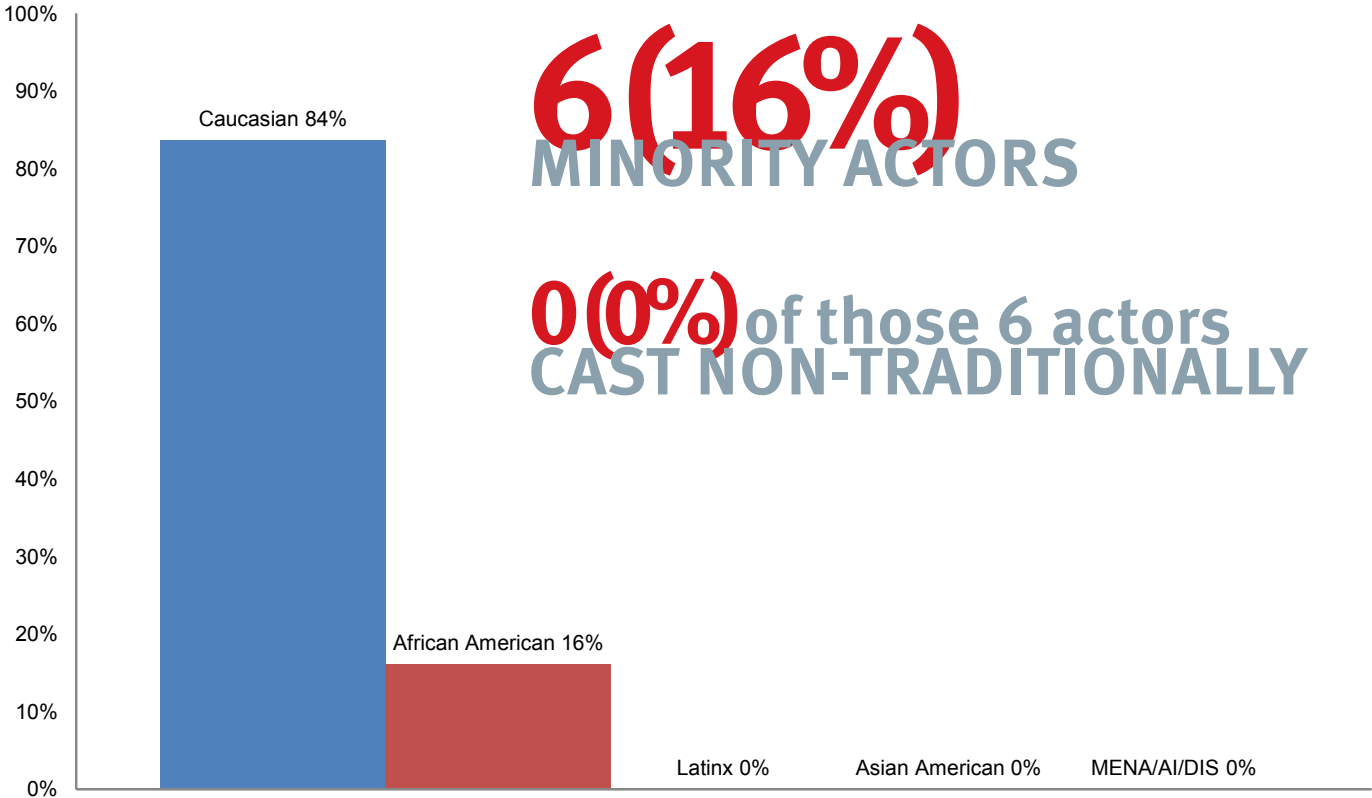


The Atlantic Theater Company has fallen well below the non-profit industry average for 7 out of the 10 years for which we have data. Over the past 10 years, 85% of the actors employed have been Caucasian, 8% African American, 3% Latinx and 4% Asian American. Although they experienced a period of improvement where they succeeded in making the Most Diverse List twice and the Highest Non-Traditional Casting List once, in recent years there has been a dip in the hiring of minority actors. In fact, this is the second year in a row they have ranked as one of the 5 least diverse theatre companies in New York. As far as non-traditional casting goes, they have not fared much better of late and have ranked number one this year for having the lowest percentage of non-traditionally cast roles.

37
ROLES

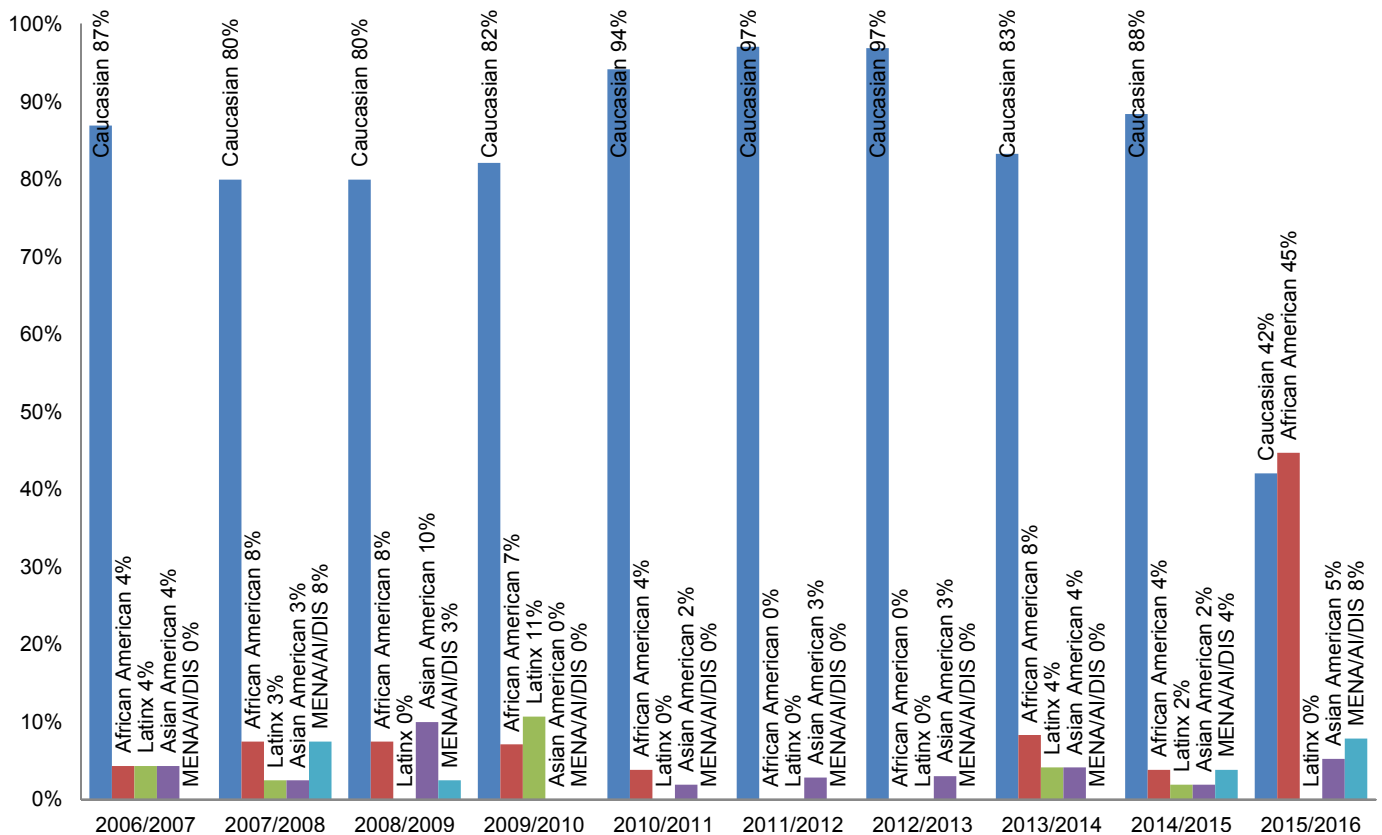
6 (16%)
MINORITY ACTORS

0 (0%) of those 6 actors
CAST NON-TRADITIONALLY



2015/2016 Season

- CLOUD NINE by Caryl Churchill
- THESE PAPER BULLETS by Rolin Jones
- HOLD ON TO ME DARLING by Kenneth Lonergan
- SKELETON CREW by Dominique Morriseau
- THE PURPLE LIGHTS OF JOPPA ILLINOIS by Adam Rapp

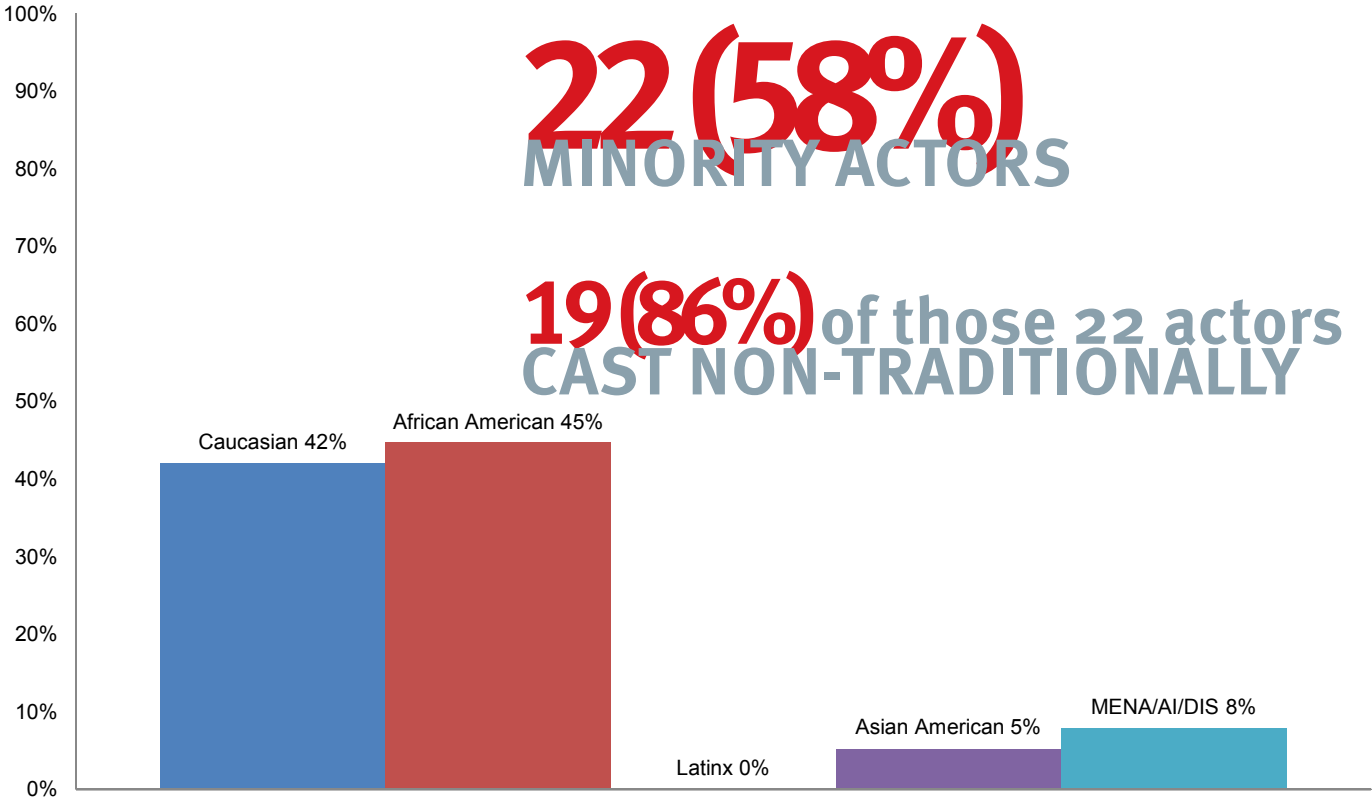


Classic Stage Company has fallen well below the industry average 9 out of the 10 years for which we have data, and has made our list of Least Diverse Theatre Companies numerous times. Over the past 10 years, 83% of the actors employed have been Caucasian, 9% African American, 2% Latinx, 4% Asian American and 2% Middle Eastern/North African, American Indian and Disabled. Despite this poor performance, in their most recent season, CSC topped the list of Most Diverse Theatre Companies with their most diverse season on record. In the 2015-2016 season, 58% of all available roles went to minority actors, the vast majority of which were cast non-traditionally. They have ranked in the top 5 for the highest percentage of non-traditional casting four years in a row, but this is clearly due to the fact that they produce classic plays and therefore nearly all of the minority actors hired are considered non-traditionally cast.

38
ROLES

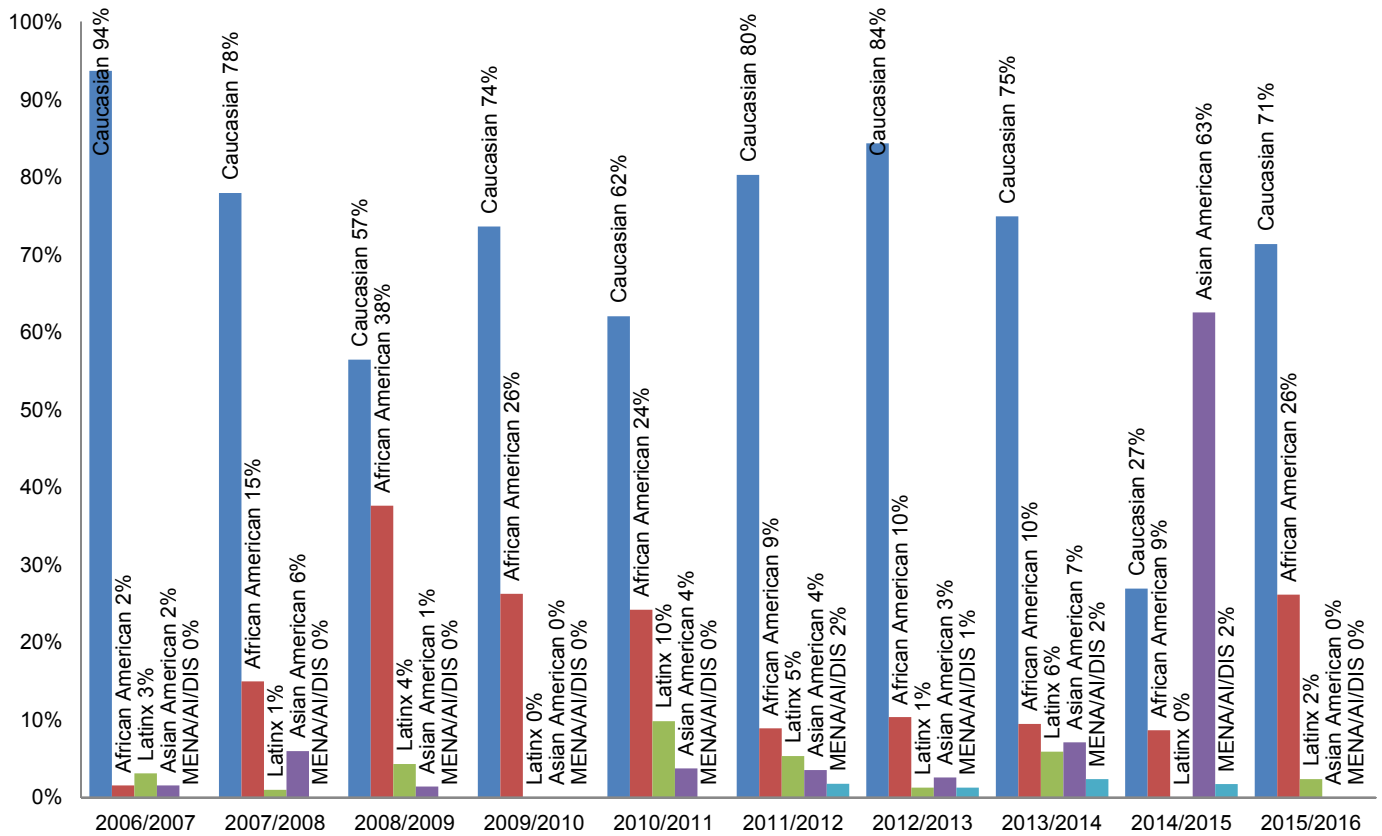
22 (58%)
MINORITY ACTORS

19 (86%) of those 22 actors
CAST NON-TRADITIONALLY

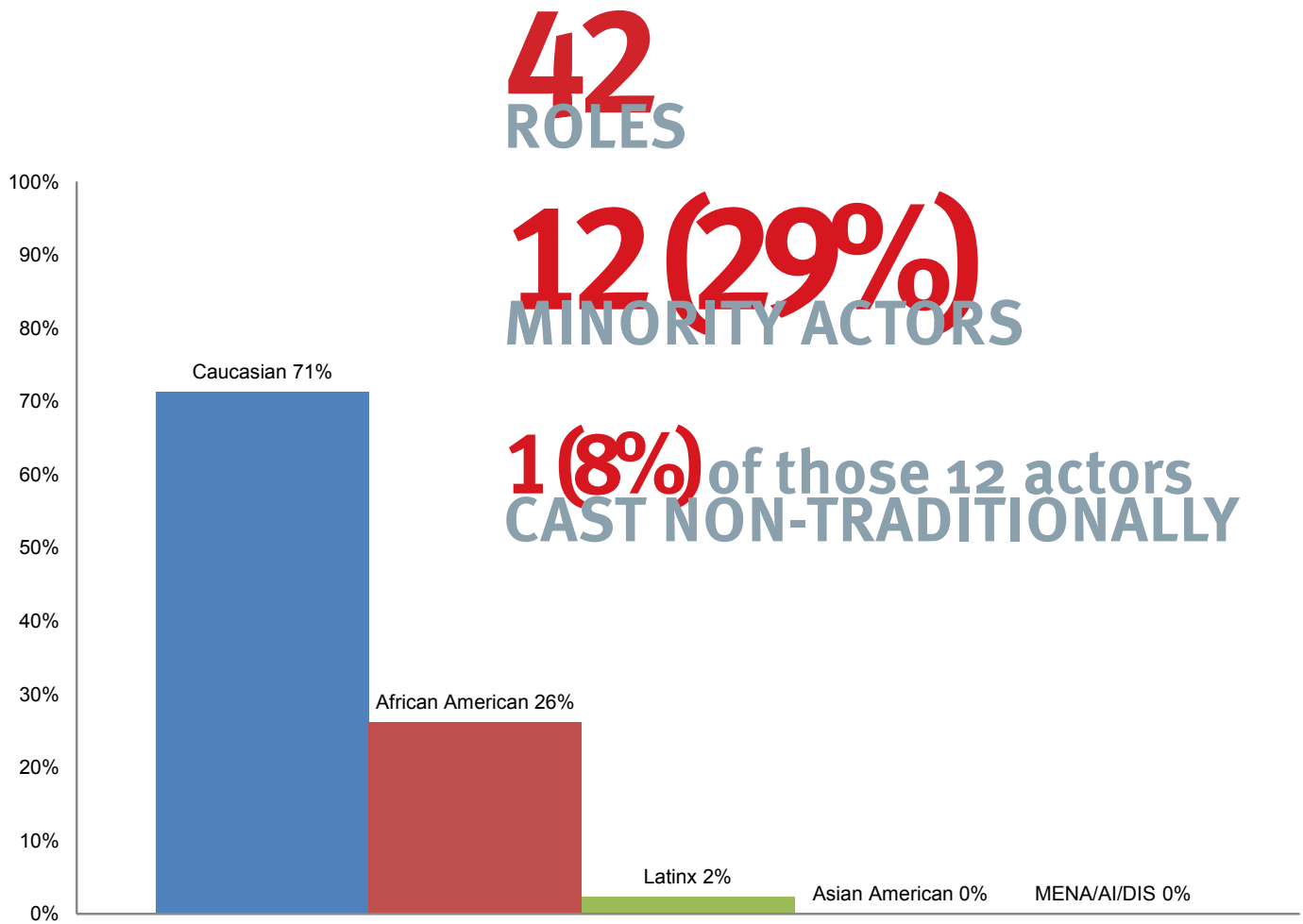


2015/2016 Season

IPHIGENIA IN AULIS by Euripides; transadapted by Anne Washburn
MOTHER COURAGE AND HER CHILDREN by Bertolt Brecht
NATHAN THE WISE by Gotthold Ephraim Lessing; translated by John Christopher Jones
PEER GYNT by Henrik Ibsen; adapted by John Doyle

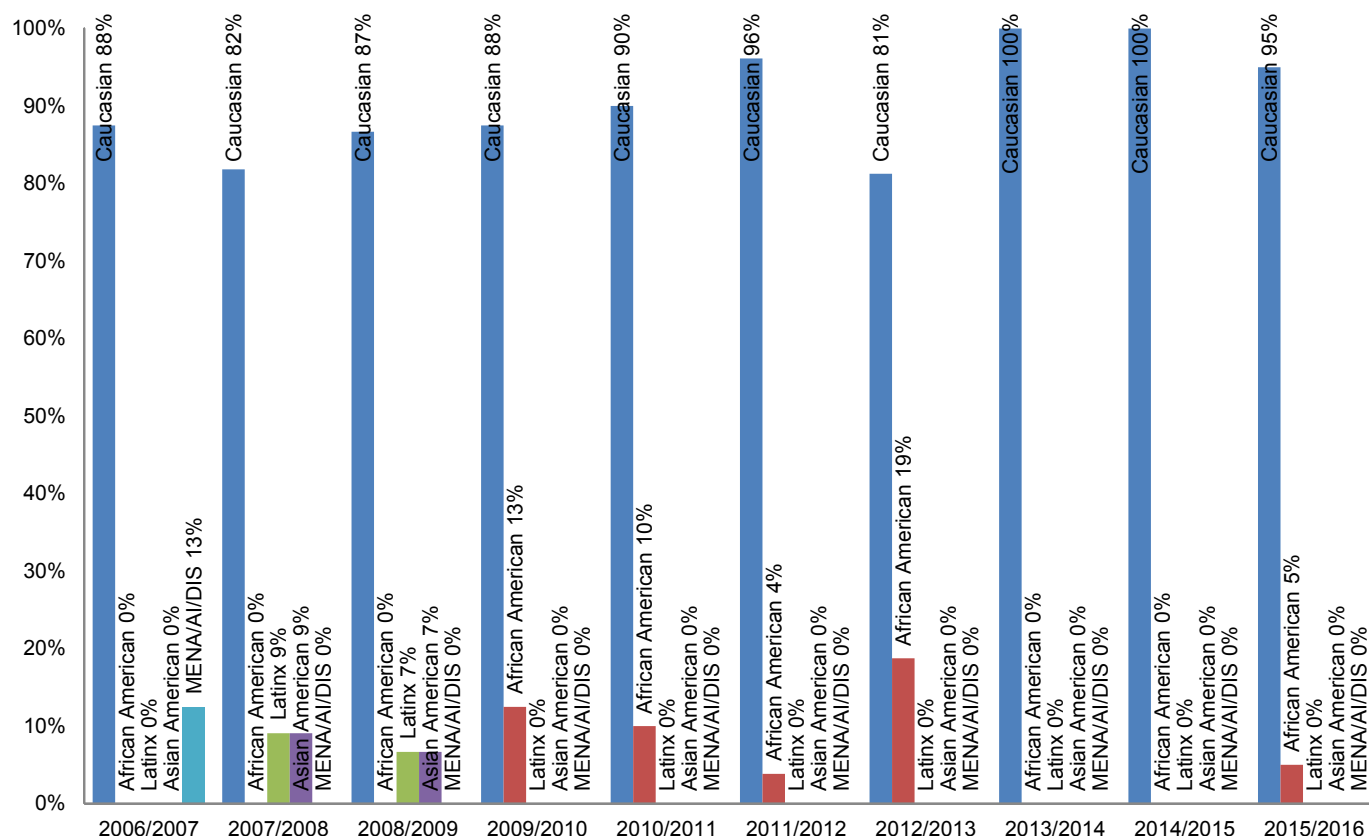


Lincoln Center Theater is one of the top three theatre companies with the highest percentage of minority employment over a 10-year period. Over the last 10 years, 67% of actors hired have been Caucasian, 16% African American, 4% Latinx, 12% Asian American and 1% Middle Eastern/North African, American Indian and Disabled. They have made the Most Diverse Theatre List three times in the last 5 years but have also ranked in the top 5 for the lowest percentage of non-traditional casting twice in this same period. Following their most diverse season on record, largely attributed to their 2014-15 revival of *The King and I*, Lincoln Center experienced a sharp decline in the hiring of minority actors, from 73% down to 29% in the 2015-16 season.

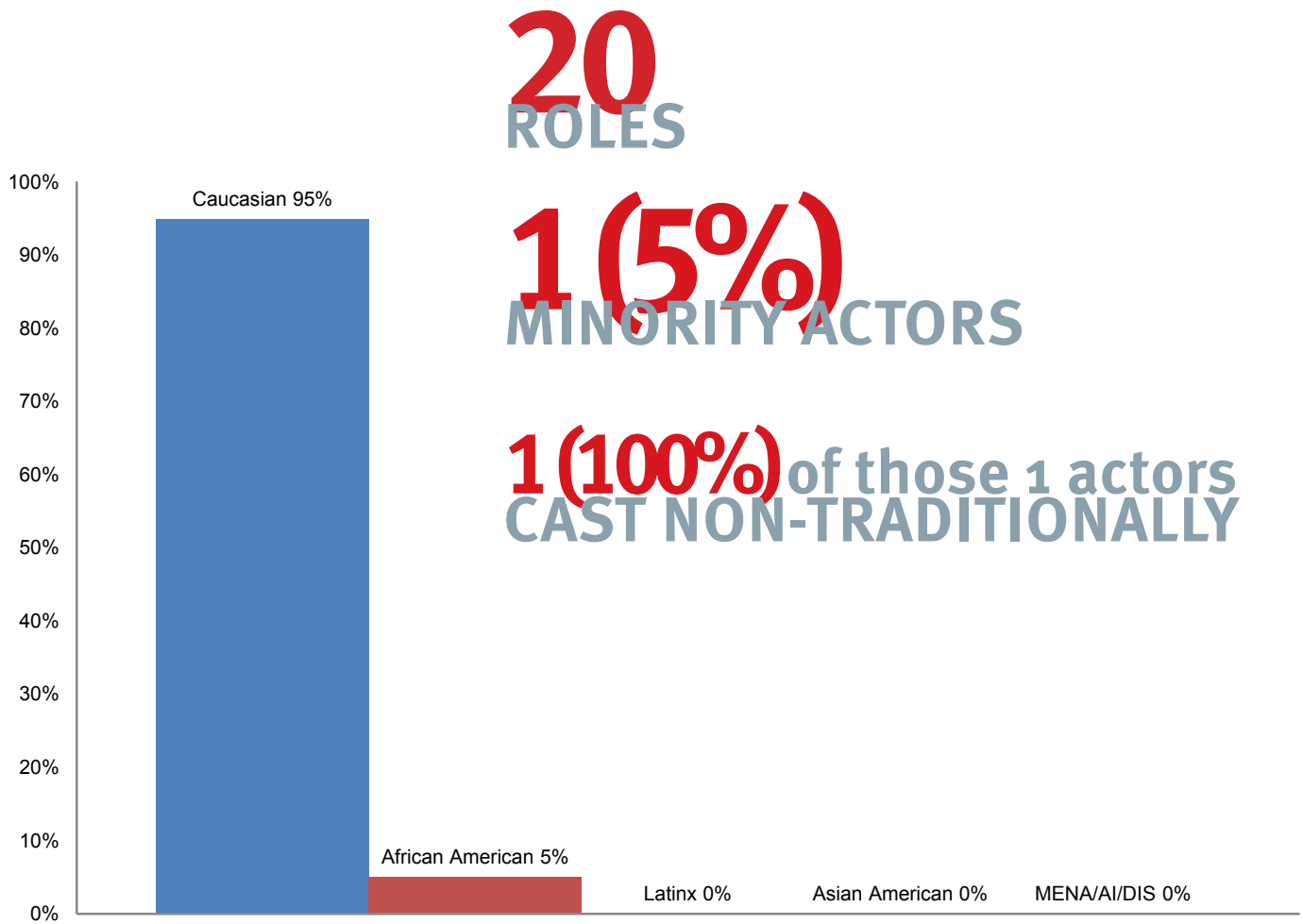


2015/2016 Season

KILL FLOOR by Abe Koogler
DADA WOOF PAPA HOT by Peter Parnell
HER REQUIEM by Greg Pierce
THE ROYALE by Marco Ramirez
WAR by Branden Jacobs-Jenkins
A VIEW FROM THE BRIDGE by Arthur Miller



MCC Theater is the least diverse non-profit theatre company in New York city and, unfortunately, there has been no sign of improvement over a decade of tracking their hiring statistics. Over the past 10 years, a whopping 92% of the actors employed have been Caucasian, just 5% African American, 1% Latinx, 1% Asian American and 1% Middle Eastern/North African, American Indian and Disabled. During the last three seasons for which we have data, they have hired only one actor of color and have had two seasons cast 100% Caucasian. It is therefore not surprising that this is the fifth consecutive year that they have made our Least Diverse Theatre List, and the third straight year that they have held the number one spot on this list. Additionally, MCC Theater has a poor track record for non-traditional casting, making the Lowest Non-Traditional Casting List 3 times in the last 5 years. That said, the one minority actor hired during the 2015-2016 season in Matthew Lopez's *The Legend of Georgia McBride* was cast non-traditionally.



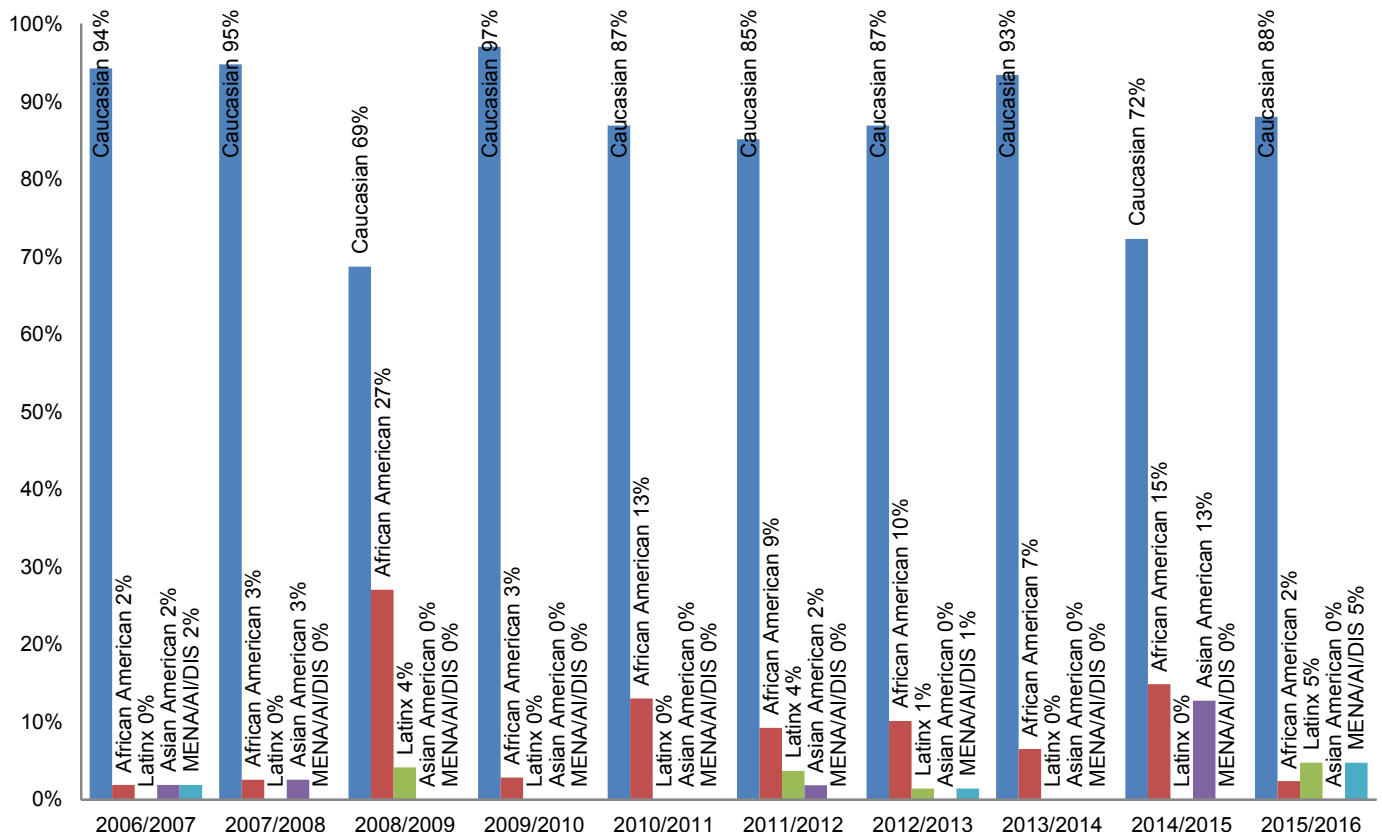
2015/2016 Season

THE LEGEND OF GEORGIA MCBRIDE by Matthew Lopez

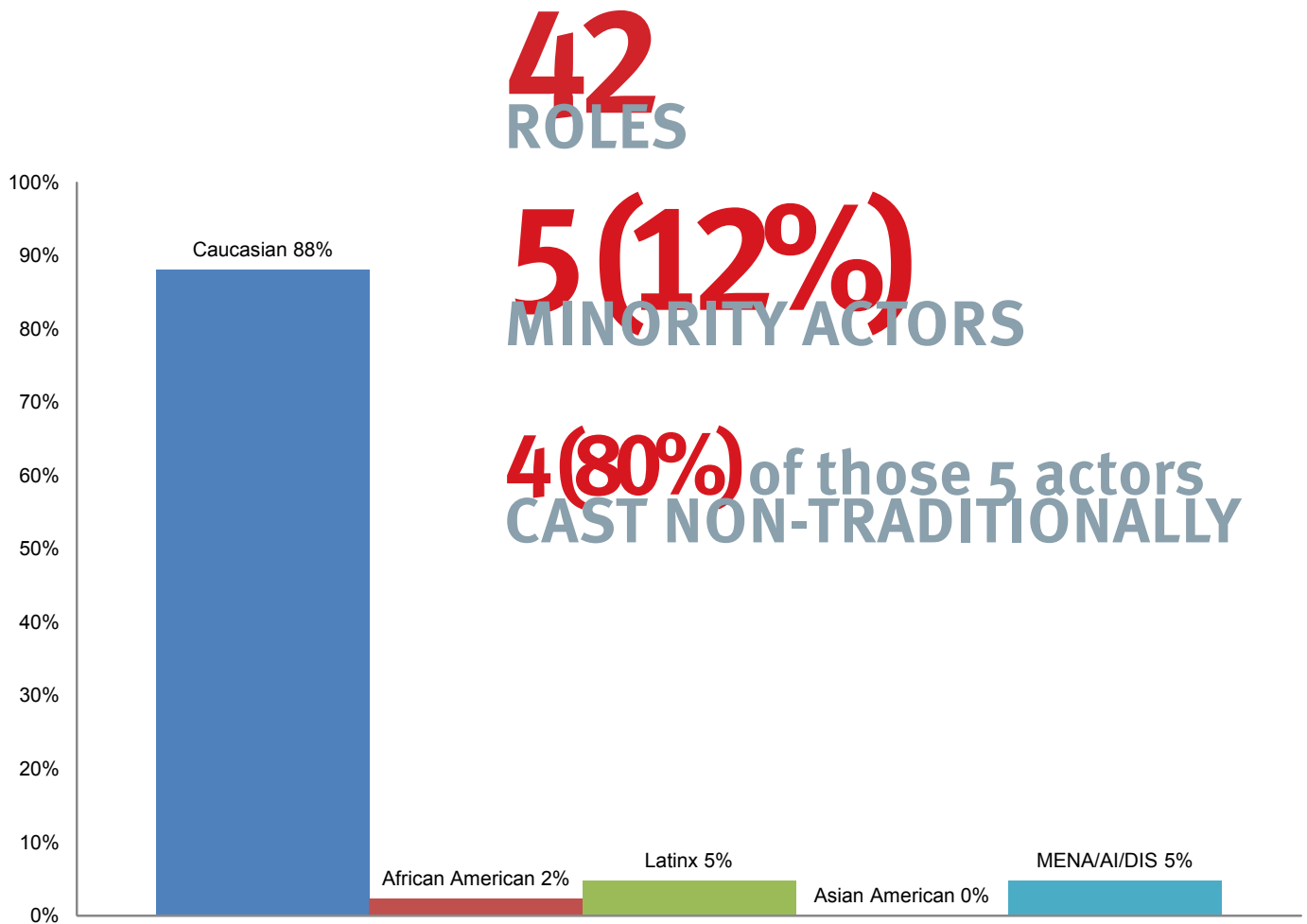
LOST GIRLS by John Pollono

SMOKEFALL by Noah Haidle

A FUNNY THING HAPPENED ON THE WAY TO THE GYNOCOLOGICAL ONCOLOGY UNIT AT
MEMORIAL SLOAN-KETTERING CANCER CENTER OF NEW YORK CITY by Halley Feiffer

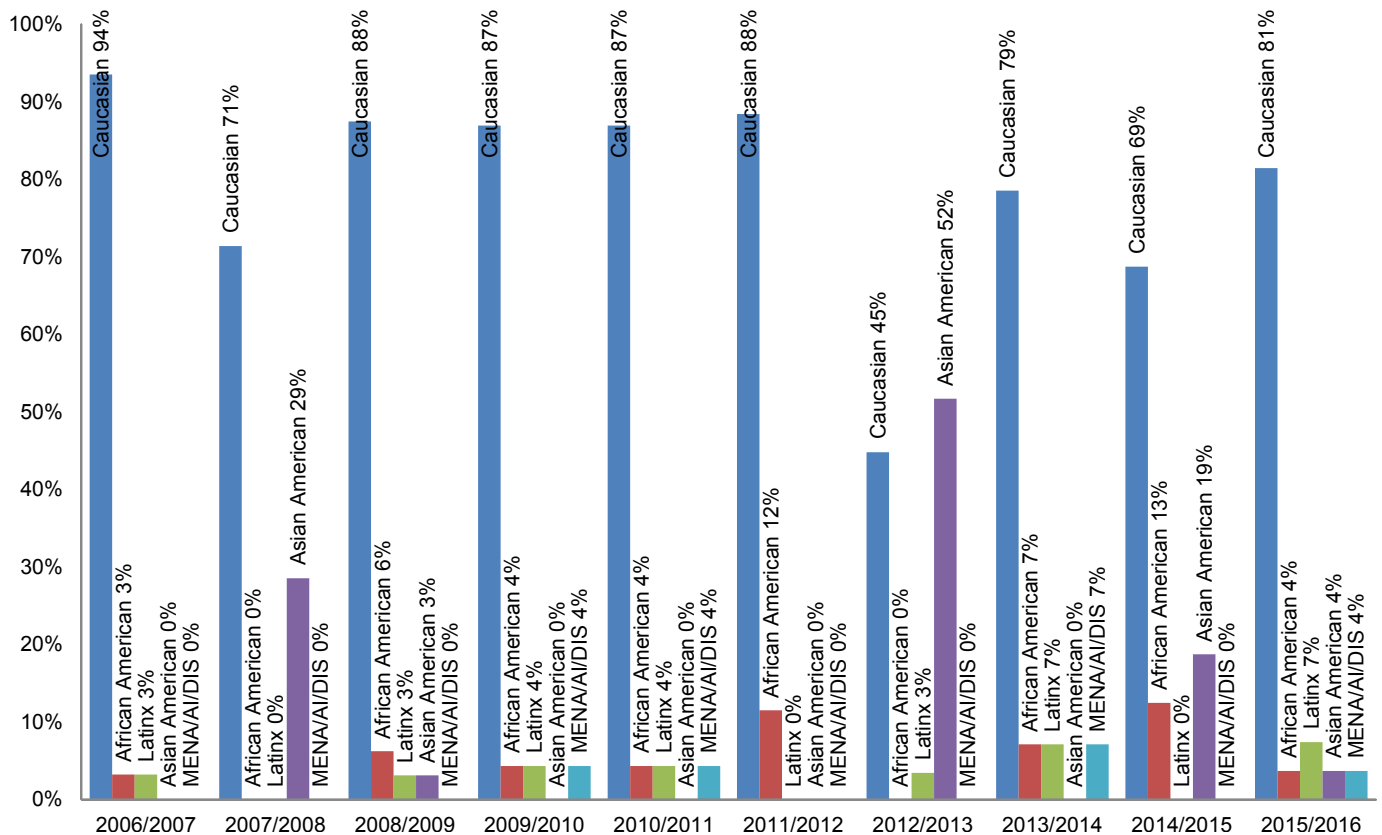


Manhattan Theatre Club has consistently been ranked as one of the least inclusive theatre companies in New York. This is the fourth season in a row that they have made our Least Diverse List and they have fallen significantly below the non-profit industry average 8 out of 10 years for which we have data. Over the last 10 seasons, 86% of actors hired have been Caucasian, 9% African American, 2% Latinx, 2% Asian American and 1% Middle Eastern/North African, American Indian and Disabled. In the 2015-16 season, MTC experienced a significant decline in the hiring of minority actors, from 28% down to 12%. However, 80% of minority actors hired this past season were cast non-traditionally and they have made the Highest Non-Traditional Casting List twice in the past five years.



2015/2016 Season

IMPORTANT HATS OF THE TWENTIETH CENTURY by Nick Jones
 RIPCORN by David Lindsay-Abaire
 PRODIGAL SON by John Patrick Shanley
 THE RUINS OF CIVILIZATION by Penelope Skinner
 INCOGNITO by Nick Payne
 FOOL FOR LOVE by Sam Shepard
 OUR MOTHER'S BRIEF AFFAIR by Richard Greenberg
 THE FATHER by Florian Zeller

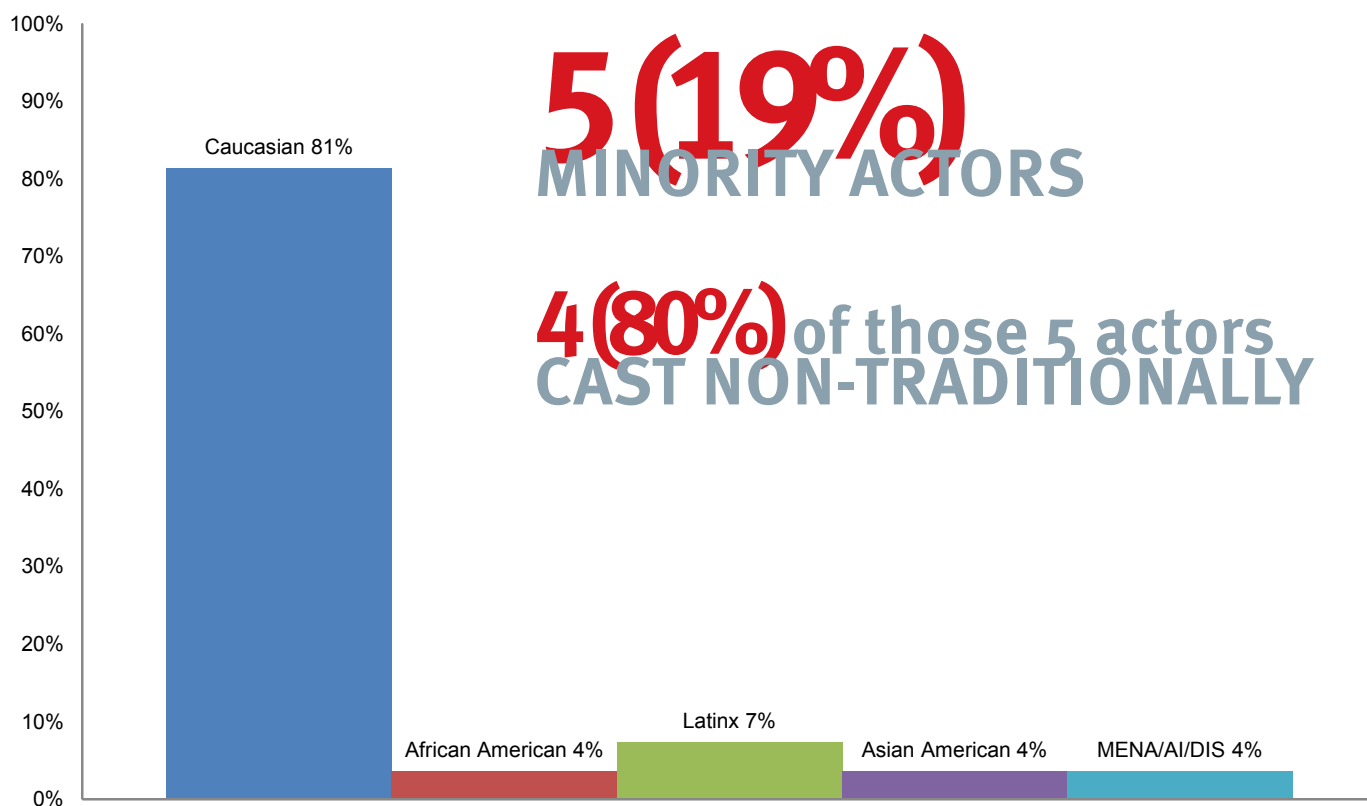


The New Group has certainly not been a worst offender when it comes to diversity; however, they fell below the non-profit industry average for the hiring of minority actors 7 out of the 10 seasons on record. With 19% of all available roles going to minority actors in the 2015-16 season, they experienced a steep decline in diversity from the previous season where minority actors were cast in 31% of roles. That said, 80% of minority actors hired this past season were cast non-traditionally.

27
ROLES

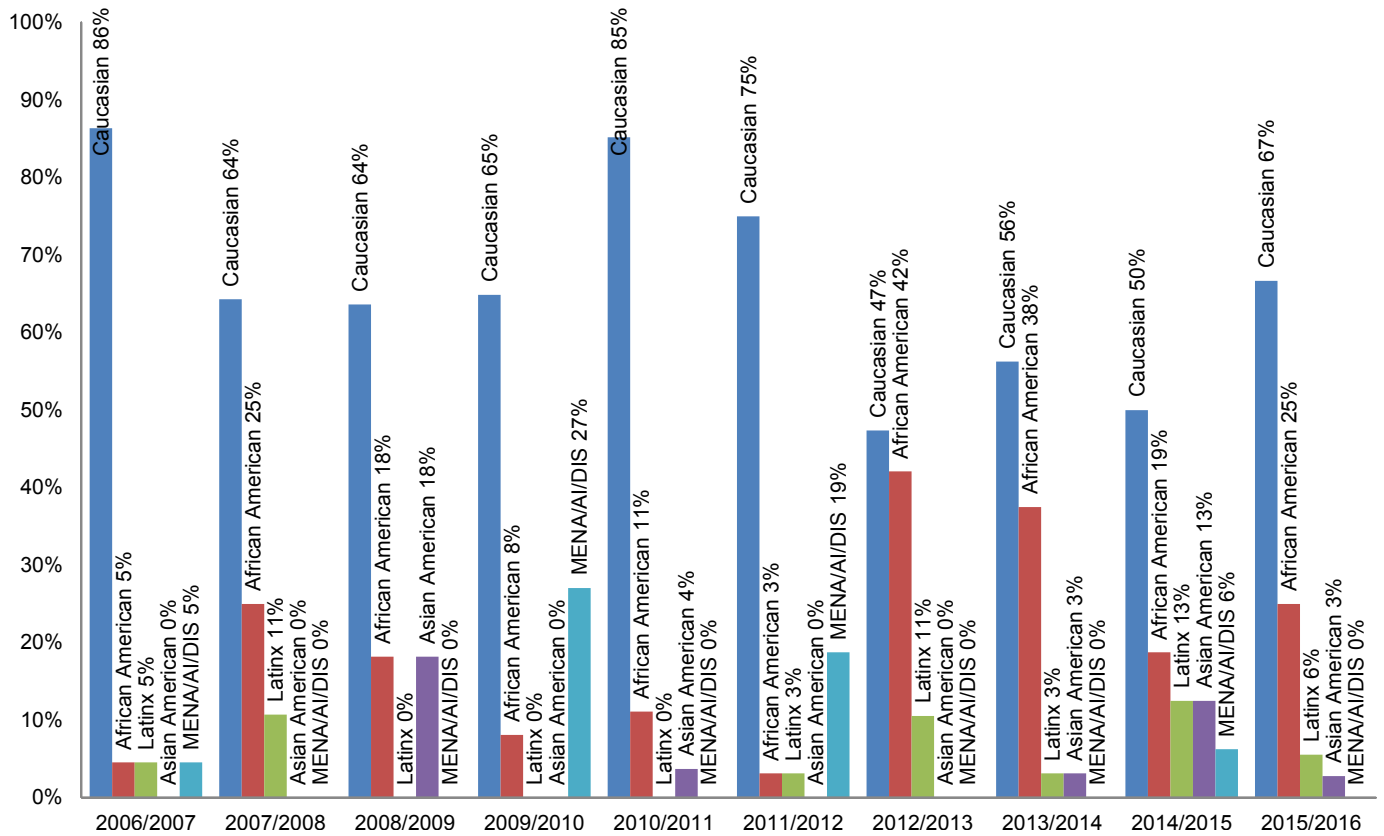
5 (19%)
MINORITY ACTORS

4 (80%) of those 5 actors
CAST NON-TRADITIONALLY

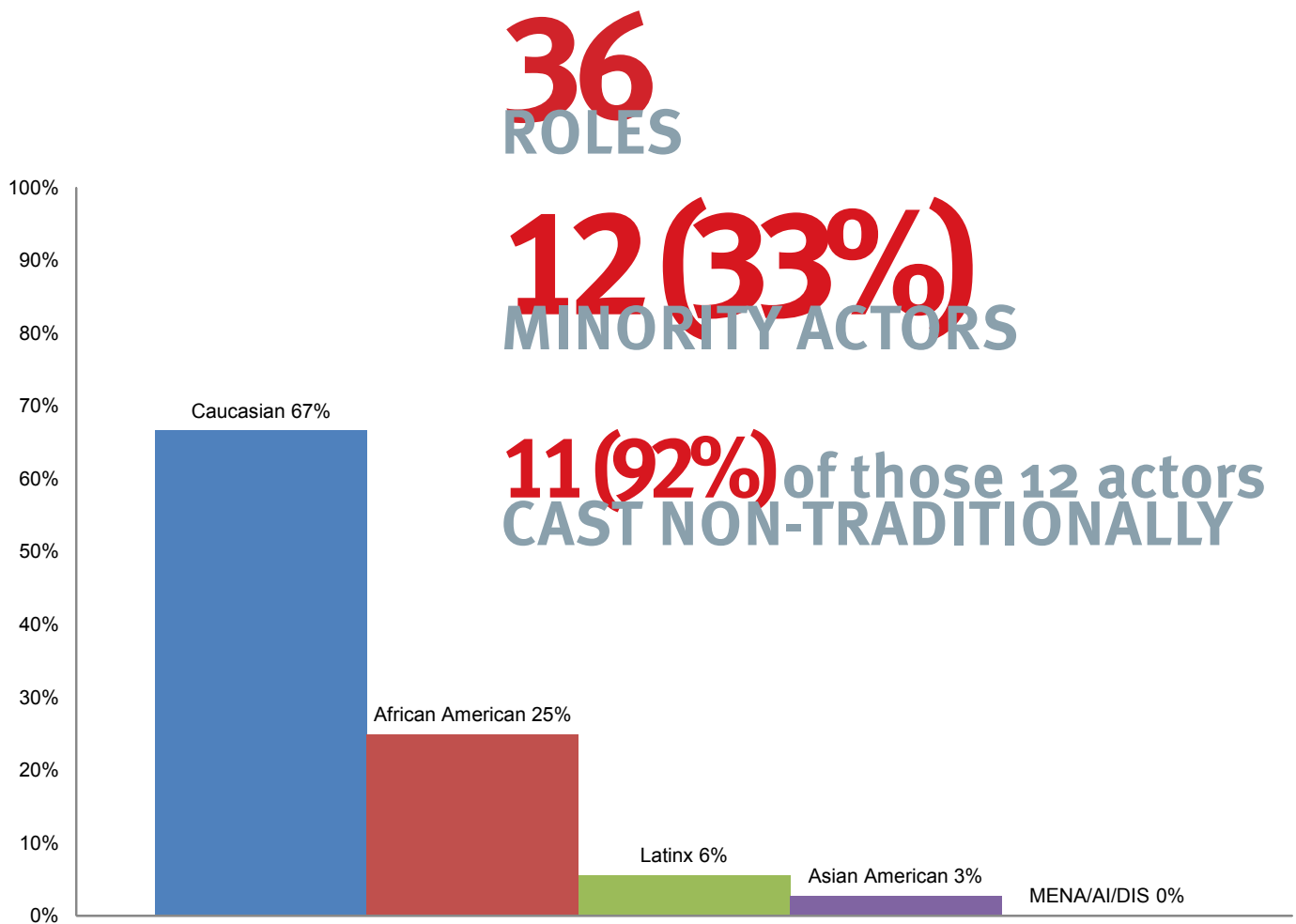


2015/2016 Season

MERCURY FUR by Phillip Ridley
STEVE by Mark Garrard
BURIED CHILD by Sam Shepard
THE SENSUALITY PARTY by Danya Taymor

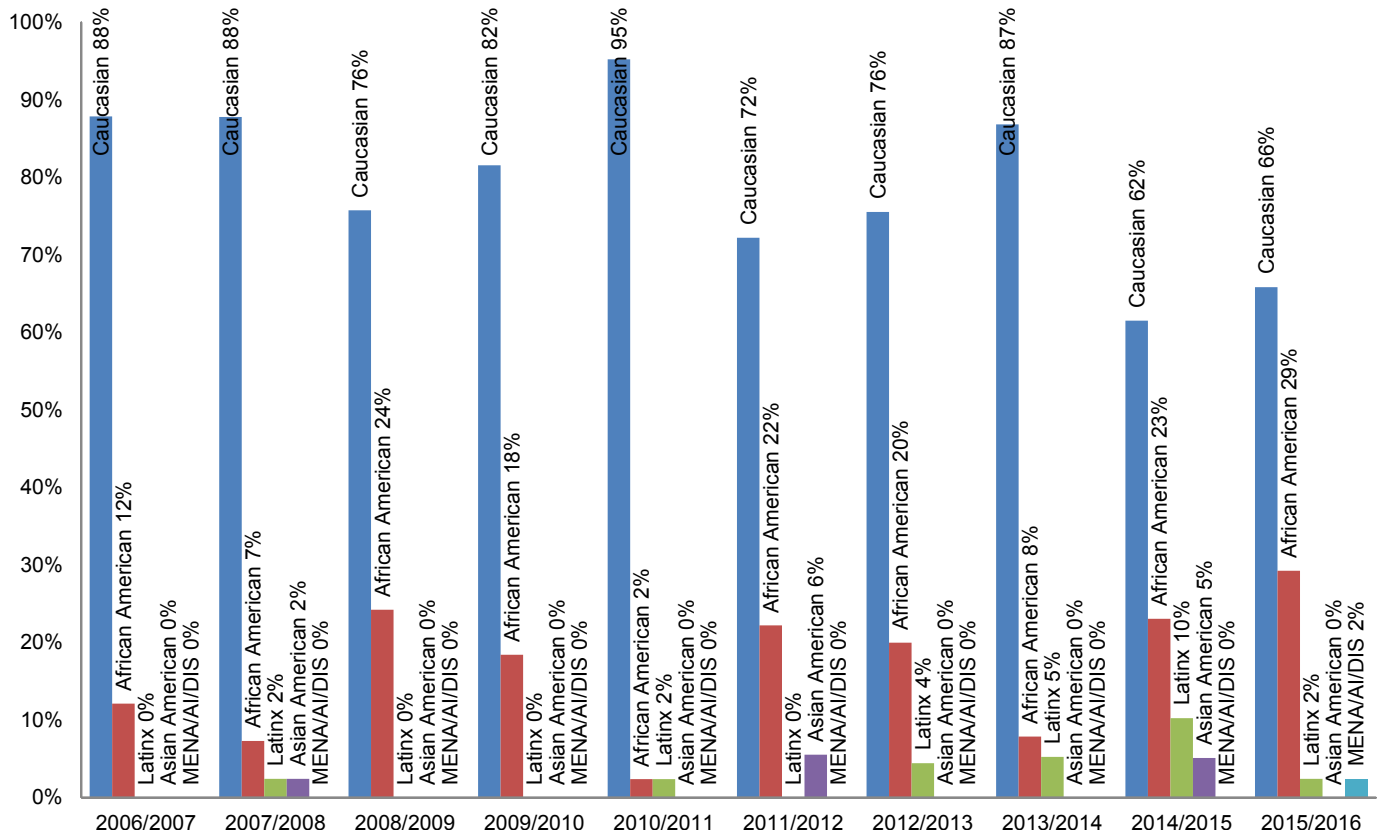


New York Theatre Workshop has consistently demonstrated their commitment to inclusive casting and is one of the top three theatre companies with the highest percentage of minority employment over a 10-year period (tied with Lincoln Center). They have made our Most Diverse Theatre List 4 times in the last 5 years and have made our Highest Non-Traditional Casting List for 2 straight years. However, in the 2015-16 season, they experienced a significant decline in the hiring of minority actors, from 50% down to 33%.

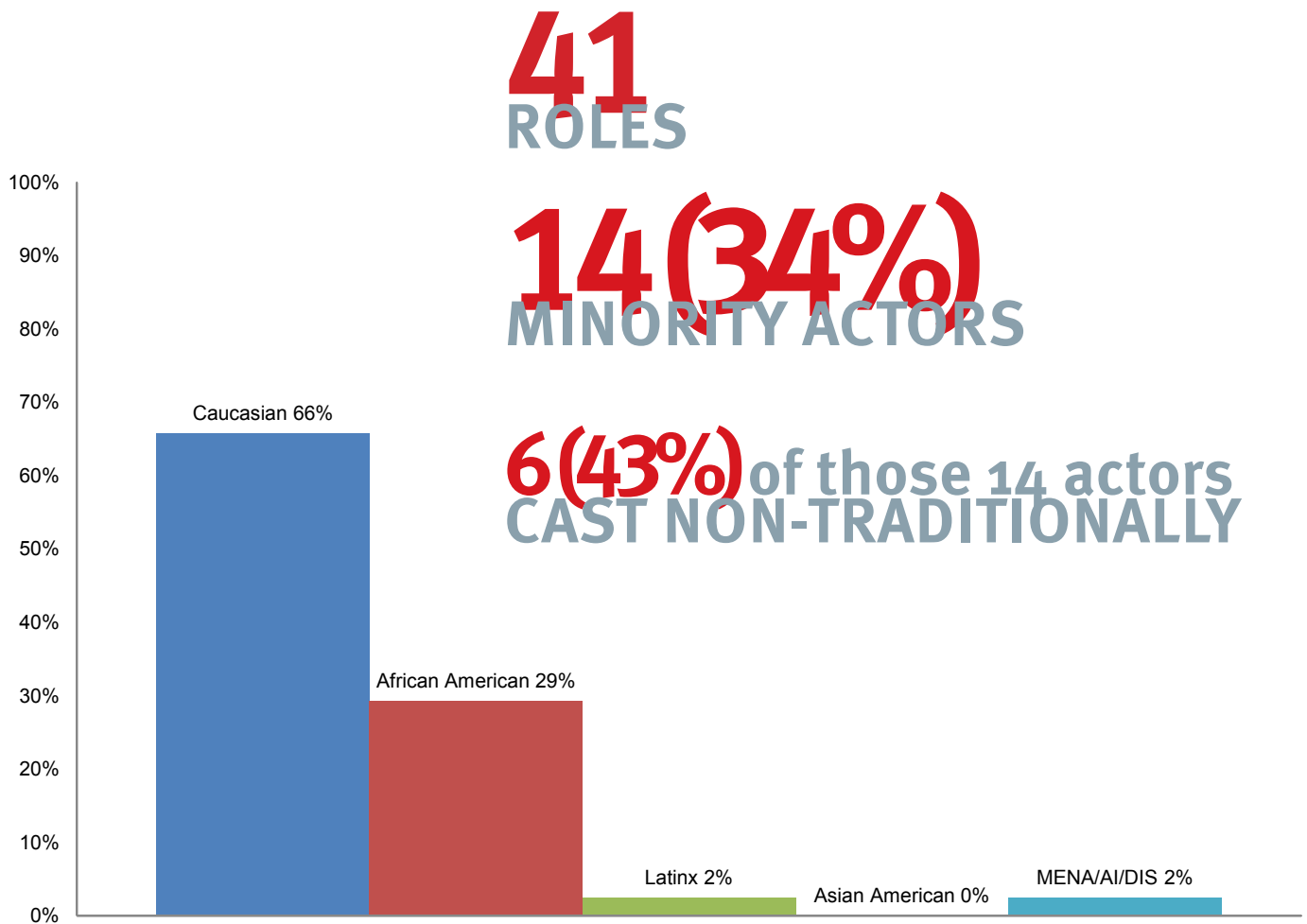


2015/2016 Season

FONDLY, COLLETTE RICHLAND by Sibyl Kempson
LAZARUS by David Bowie & Enda Walsh
RED SPEEDO by Lucas Hnath
HADESTOWN by Anaïs Mitchell

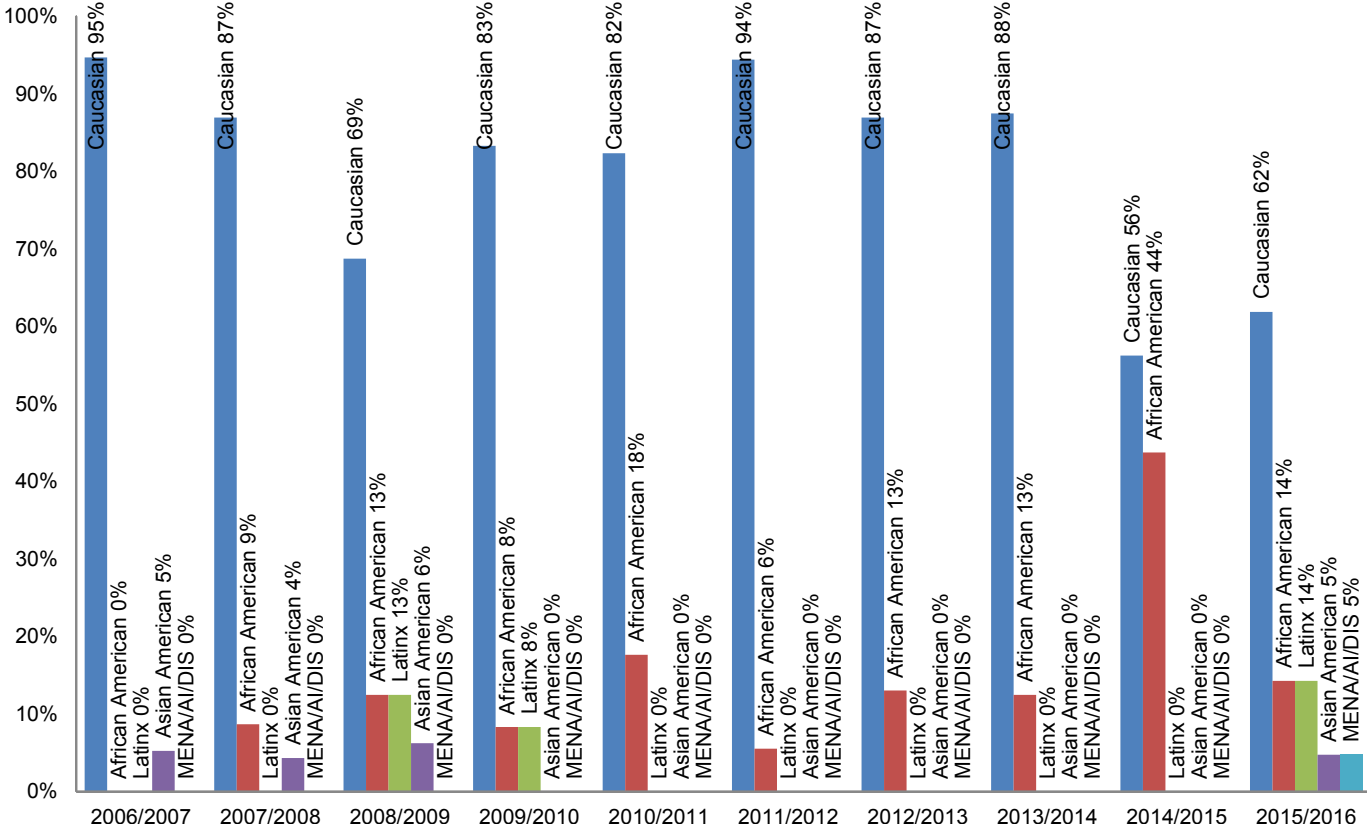


Playwrights Horizons has mostly hovered near or fallen below the non-profit industry average when it comes to diversity. Over the past 10 seasons, they have employed 79% Caucasian actors, 17% African American, 3% Latinx, 1% Asian American and 0% Middle Eastern/North African, American Indian and Disabled. However, the past two seasons have been their most diverse seasons on record. In the 2015-16 season, they hired 34% minority actors, 43% of which were cast non-traditionally.



2015/2016 Season

THE CHRISTIANS by Lucas Hnath
 HIR by Taylor Mac
 MARJORIE PRIME by Jordan Harrison
 FAMILIAR by Danai Gurira
 ANTLIA PNEUMATICA by Anne Washburn
 INDIAN SUMMER by Gregory S. Moss
 MEN ON BOATS by Jaclyn Backhaus

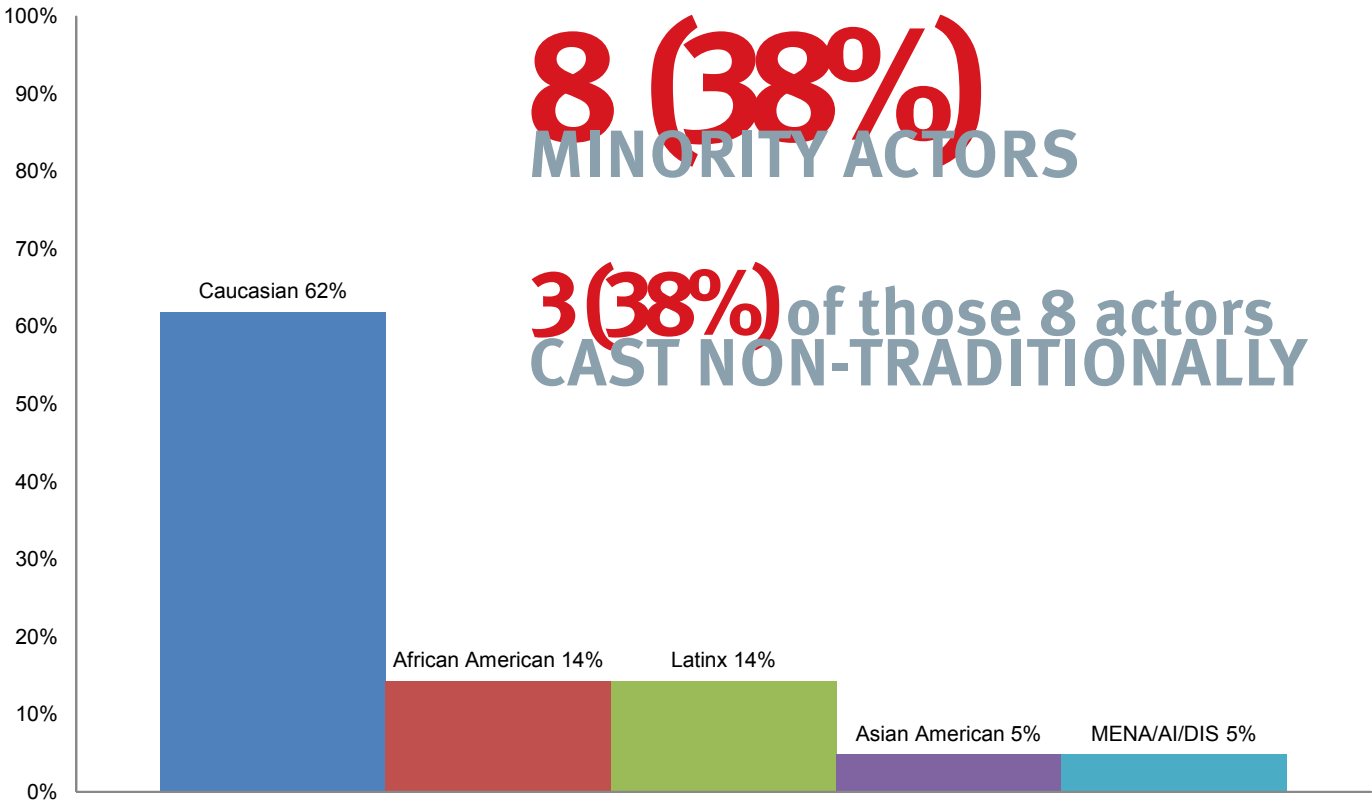


Primary Stages has hired actors of color every year in the last 10 years, but have only met or exceeded the non-profit industry average of 25.9% three of those years. Their past two seasons, however, put them on our list of Most Diverse Theatre Companies two years in a row.

21
ROLES

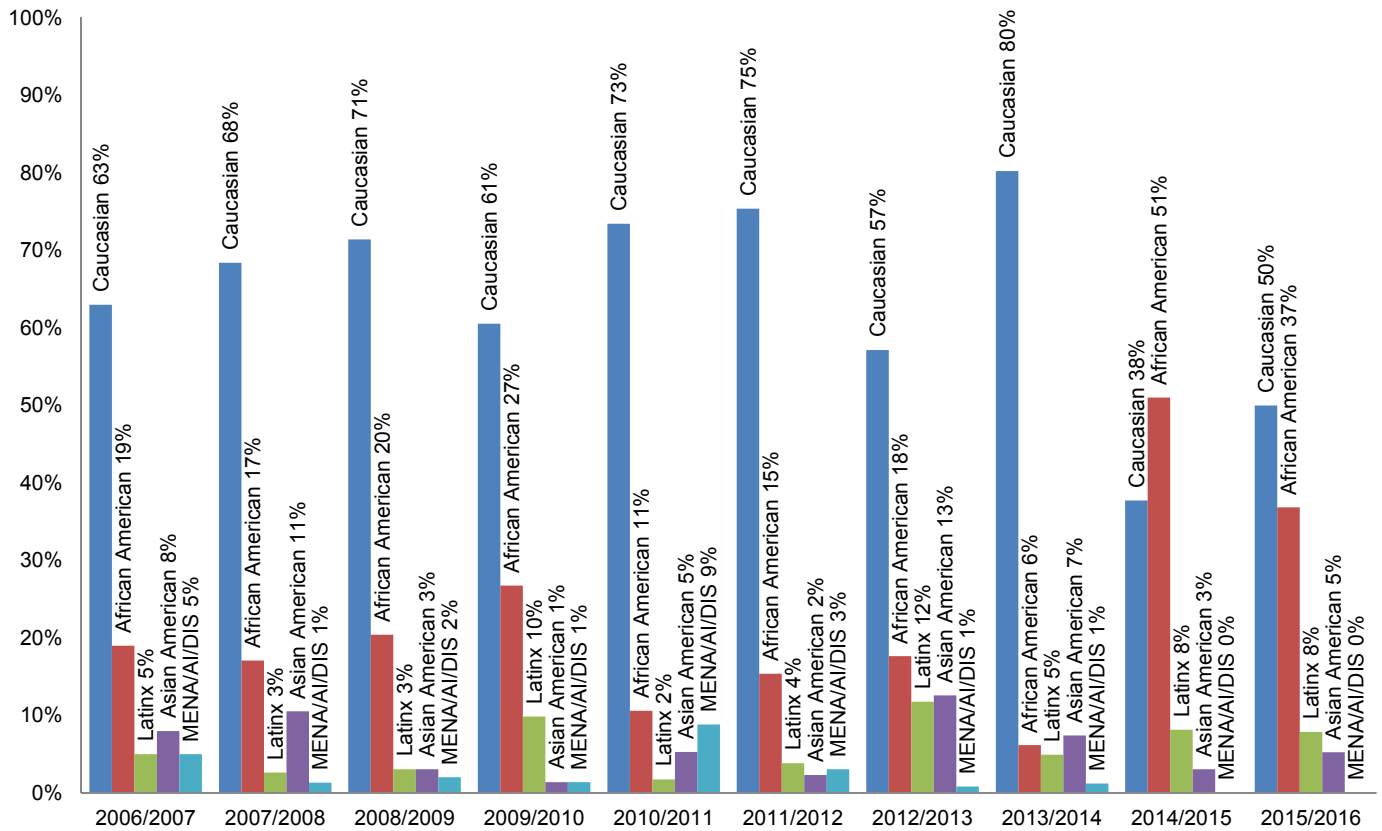
8 (38%)
MINORITY ACTORS

3 (38%) of those 8 actors
CAST NON-TRADITIONALLY



2015/2016 Season

INFORMED CONSENT by Deborah Zoe Laufer
PERFECT ARRANGEMENT by Topher Payne
THE BODY OF AN AMERICAN by Dan O'Brien
EXIT STRATEGY by Ike Holter

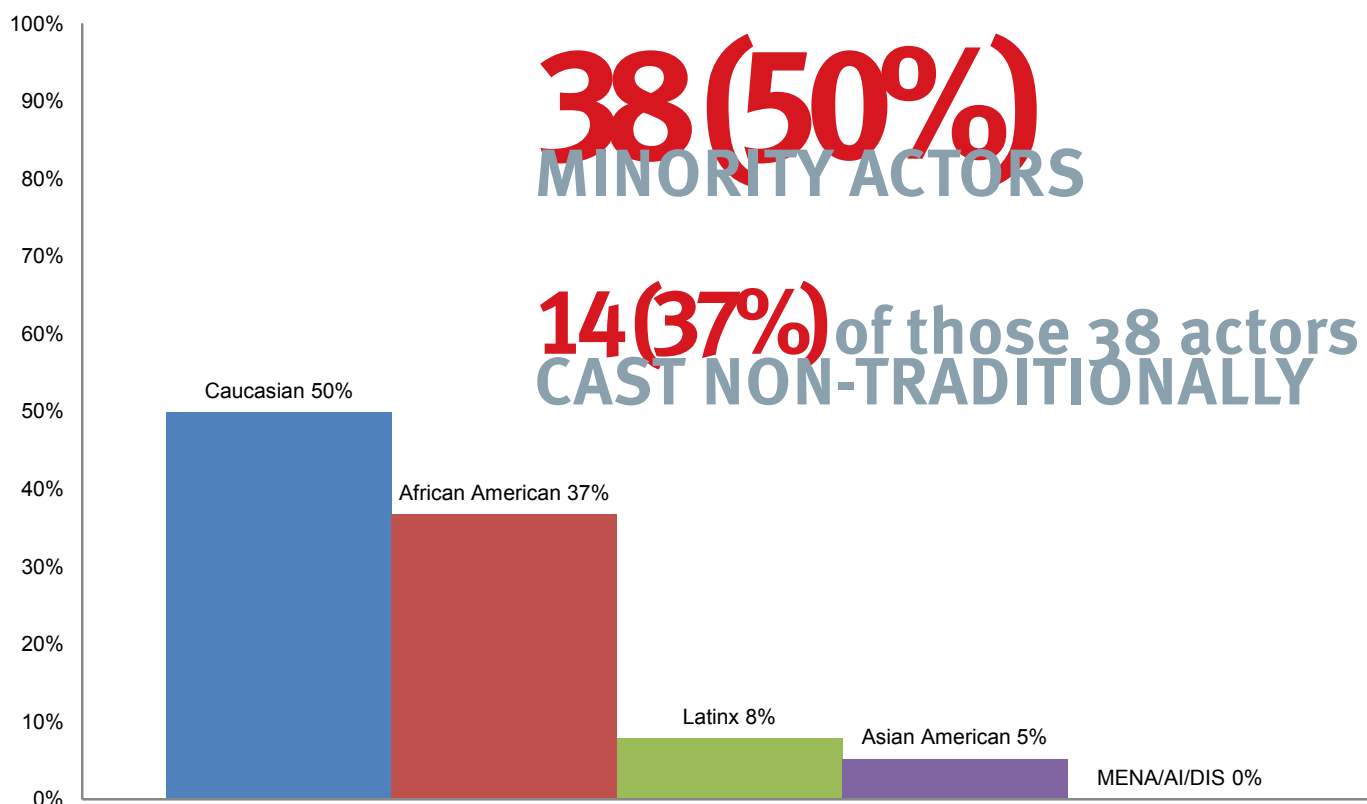


The Public Theater has consistently been one of the leaders in the diversity movement, meeting and exceeding the non-profit industry average 9 out of the 10 years. They have made our list of Most Diverse Theatre Companies 8 out of the 10 years. The past two seasons have been their most inclusive yet, coming in at 62% last year and 50% this year. Almost 25% of their roles have been non-traditionally cast in the last 10 years, more than any other theatre company in our survey.

76
ROLES

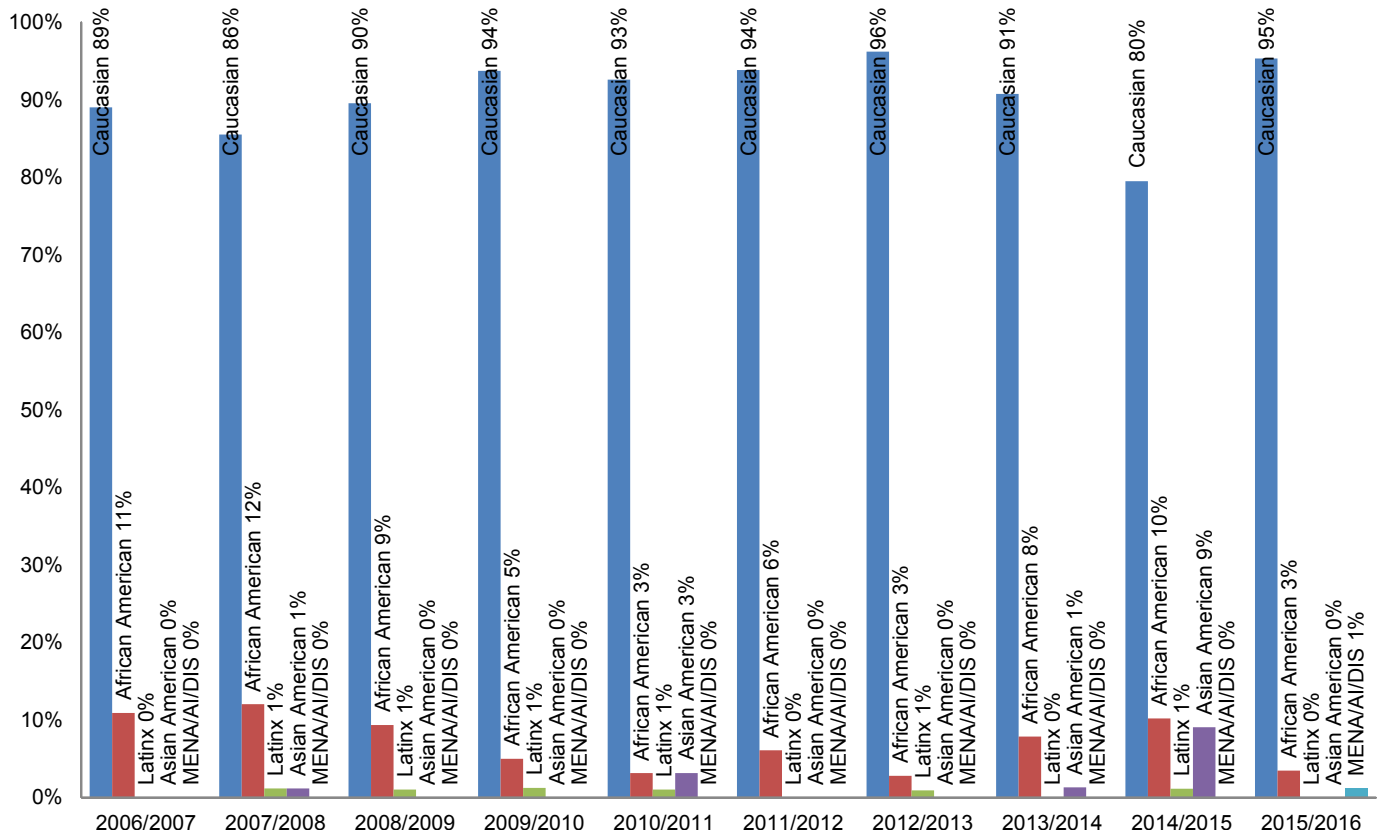
38 (50%)
MINORITY ACTORS

14 (37%) of those 38 actors
CAST NON-TRADITIONALLY

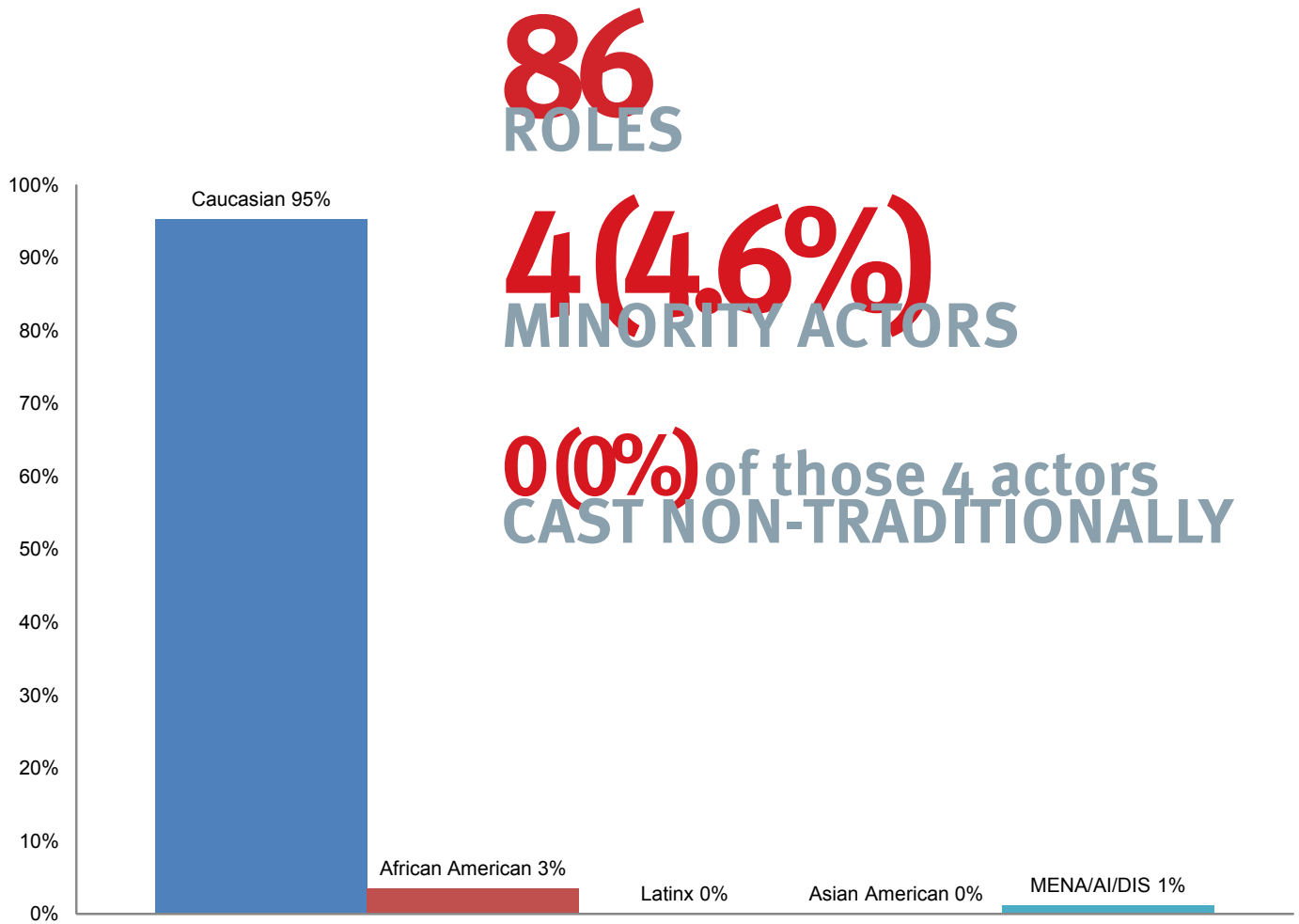


2015/2016 Season

SOUTHERN COMFORT by Dan Collins and Julianne Wick Davis
 THE GABRIELS, PLAY ONE: HUNGRY by Richard Nelson
 DRY POWDER by Sarah Burgess
 HEAD OF PASSES by Tarell Alvin McCraney
 THE TOTAL BENT by Stew and Heidi Rodewald
 ROMEO AND JULIET by William Shakespeare
 BARBECUE by Robert O'Hara
 ECLIPSED by Danai Gurira
 FIRST DAUGHTER SUITE by Michael John LaChiusa
 THE COMEDY OF ERRORS by William Shakespeare

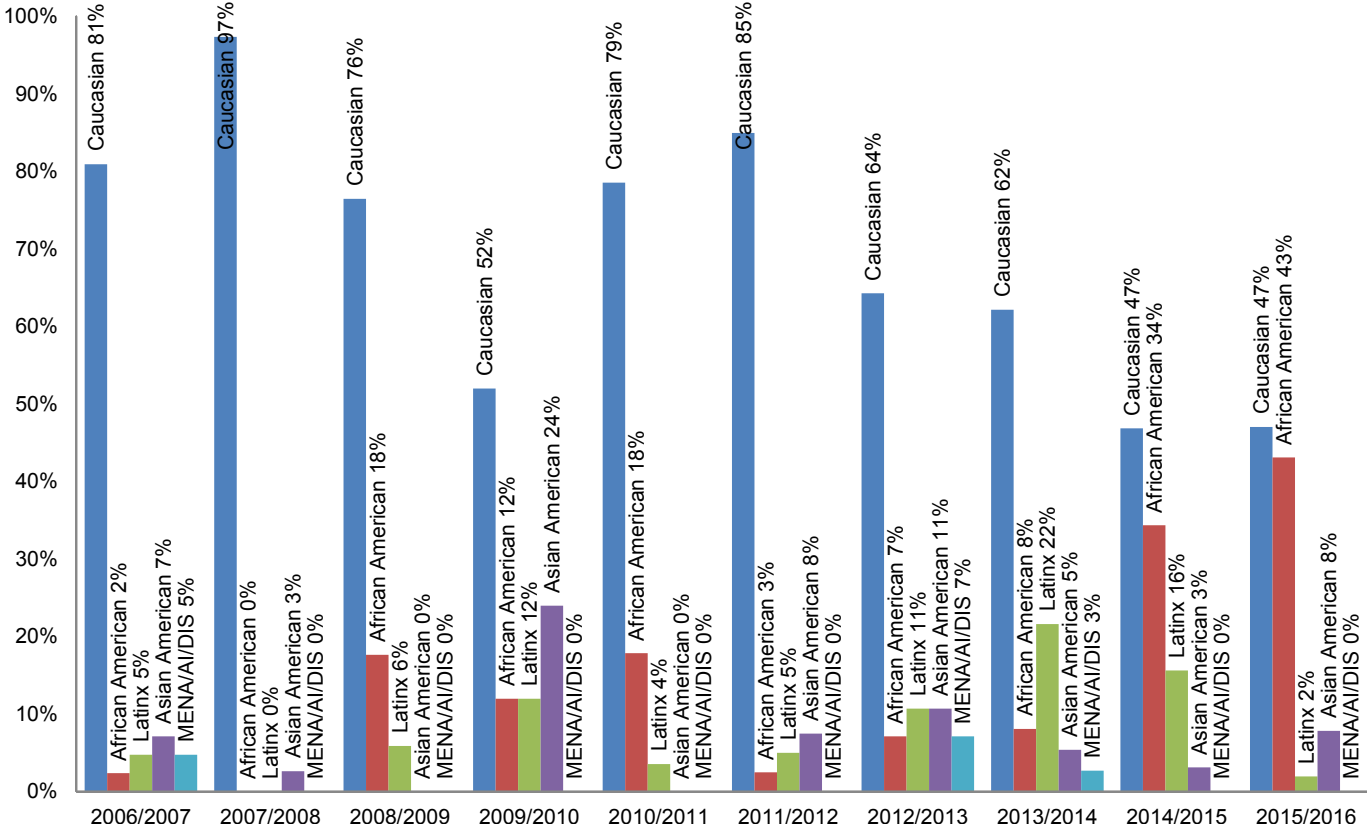


The Roundabout Theatre Company is one of the largest theatre companies in New York City, operating three Broadway theatres and two Off-Broadway theatres and is one of the largest recipients of grants—yet they have the second worst track record of any mainstream theatre company when it comes to the hiring of minority actors. Over the course of 10 years, 91% of the actors employed have been Caucasian, only 7% were African American, 1% Latinx and 2% Asian American. They have made the list of Least Diverse Theatre Companies every year this report has been in existence. After casting a bit more inclusively last season, this year, they have reverted to one of their whitest seasons on record. Non-traditional casting has occurred infrequently. Out of 824 roles in the past 10 years, only 17 have been non-traditionally cast, or 0.02%.



2015/2016 Season

- OLD TIMES by Harold Pinter
- NOISES OFF by Michael Frayn
- LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill
- THERESE RAQUIN by Helen Edmunson
- SHE LOVES ME book by Joe Masteroff; music by Jerry Bock; lyrics by Sheldon Harnick
- THE HUMANS by Stephen Karam
- THE ROBBER BRIDEGROOM book and lyrics by Alfred Uhry; music by Robert Waldman
- UGLY LIES THE BONE by Lindsay Ferrentino

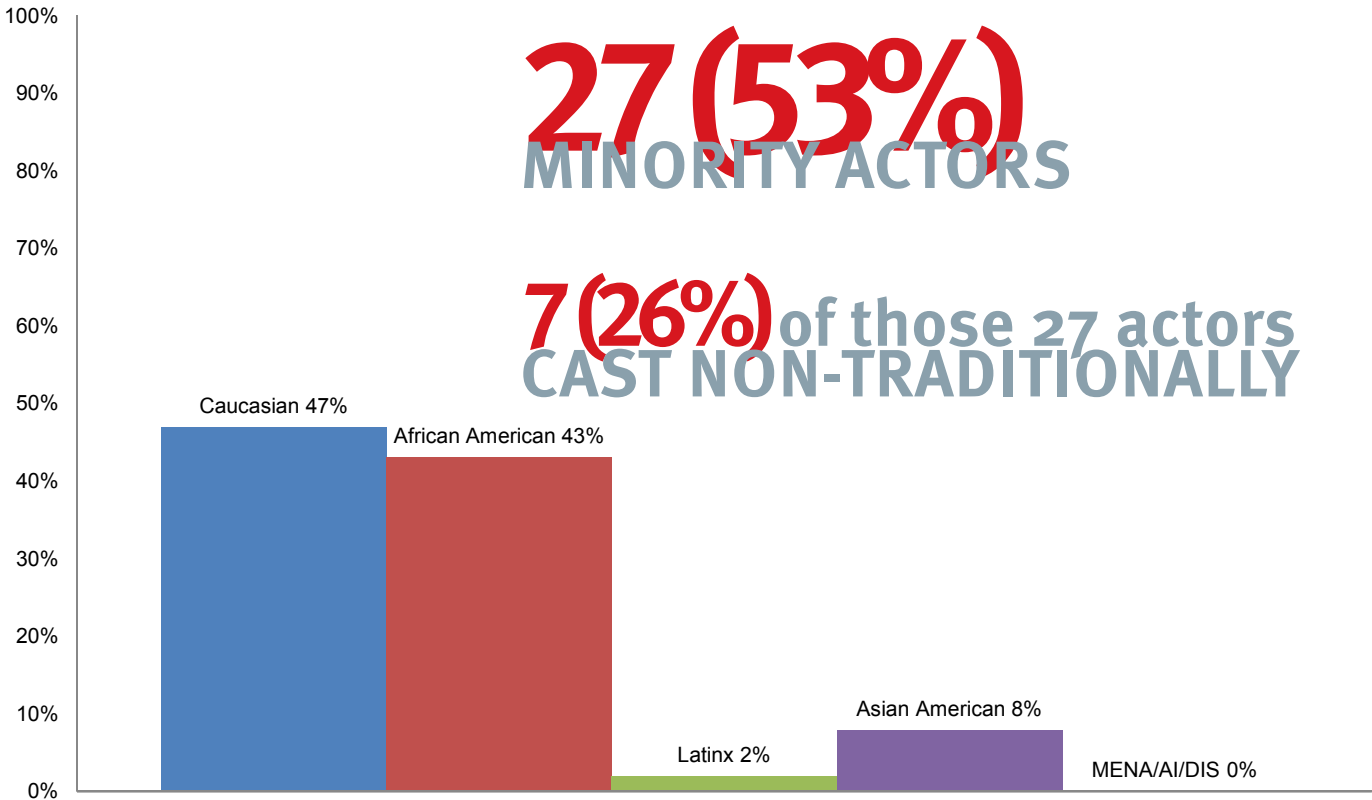


Second Stage Theater has consistently proven that they are committed to inclusive casting. Their 10-year average of 31% minority actors is higher than the non-profit industry average and has been on the rise in the last 4 years in particular. They have made our Top 5 Most Diverse list for the last three years and this season ranked as the second most diverse theatre company. They made our Highest Non-Traditional Casting List in 2011/12, but have made our Lowest Non-Traditional Casting list twice since then, including this season.

51
ROLES

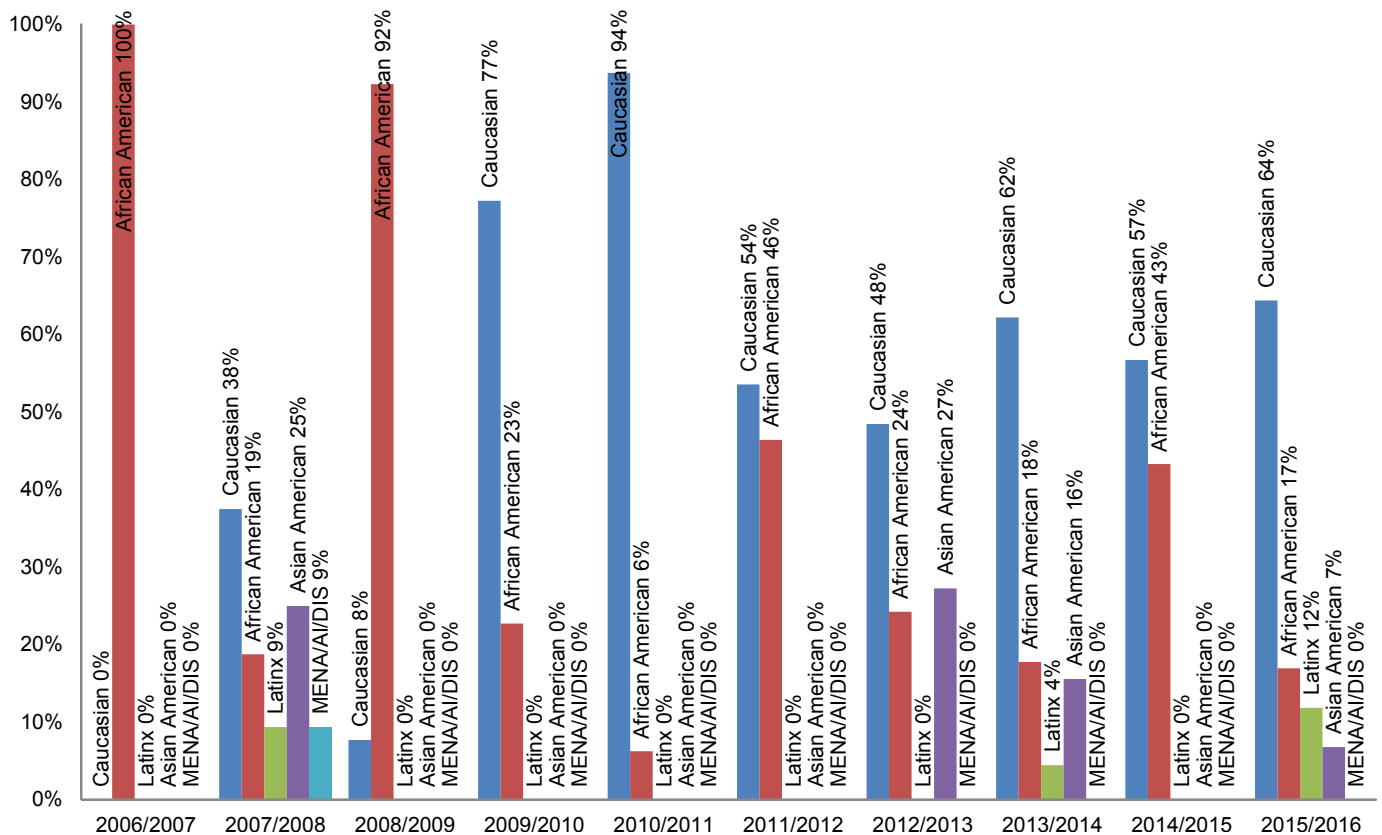
27 (53%)
MINORITY ACTORS

7 (26%) of those 27 actors
CAST NON-TRADITIONALLY

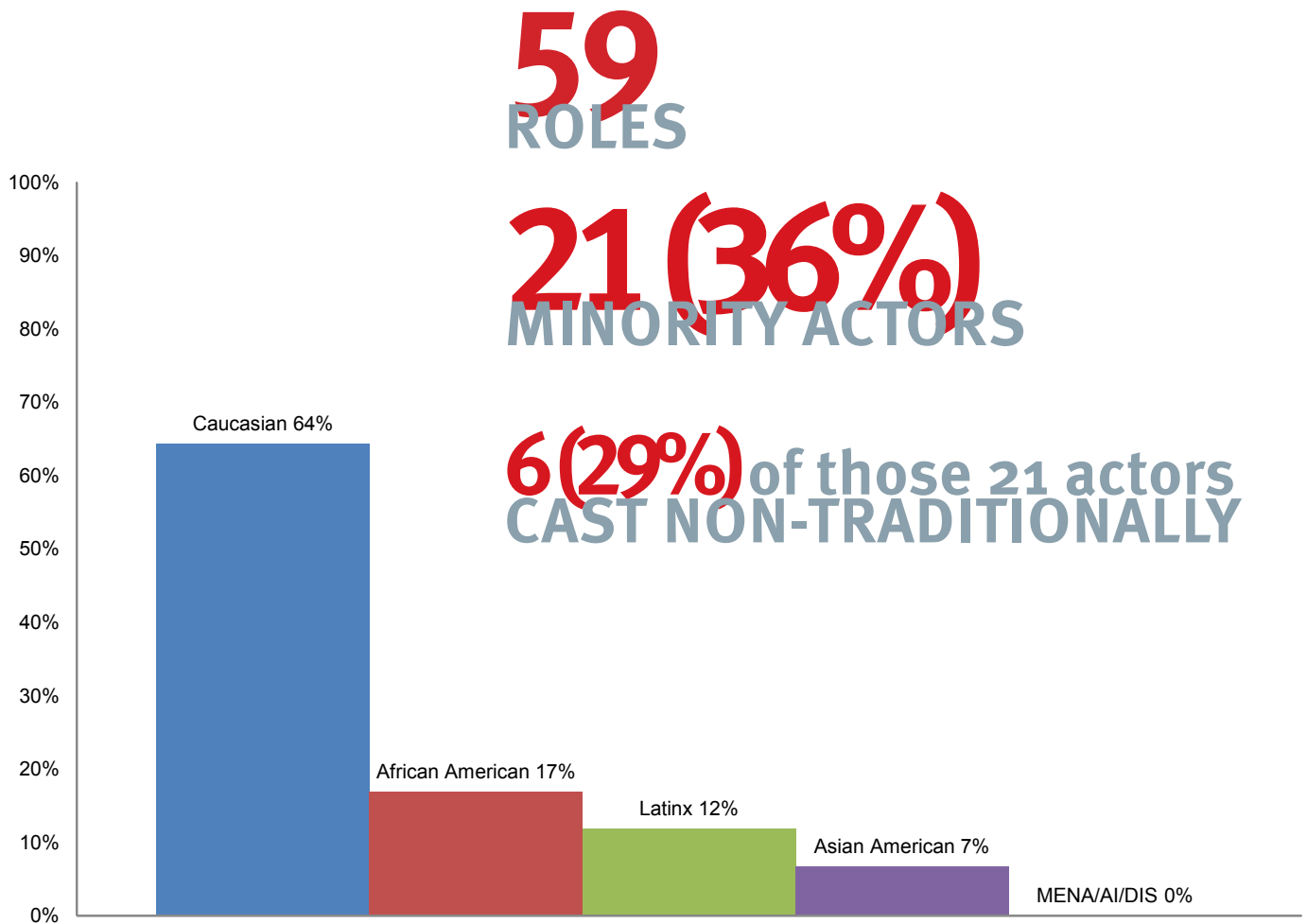


2015/2016 Season

- INVISIBLE THREAD by Matt Gould & Griffin Matthews
- SMART PEOPLE by Lydia R. Diamond
- DEAR EVAN HANSEN book by Steven Levenson; music & lyrics by Benj Pasek & Justin Paul
- THE LAYOVER by Leslye Headland
- FRIEND ART by Sofia Alvarez
- ENGAGEMENTS by Lucy Teitler

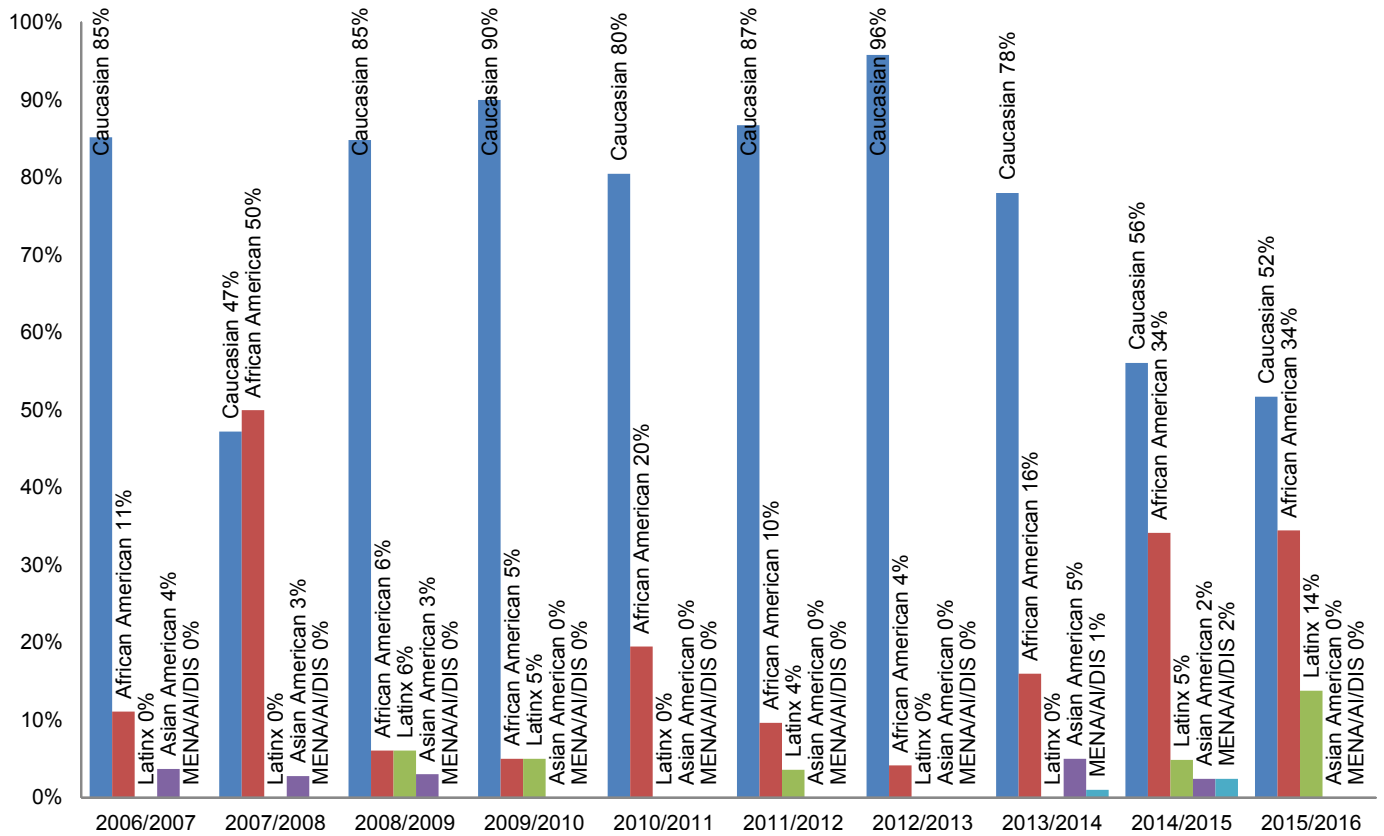


The Signature Theatre wins the crown as the theatre company with the highest percentage of minority employment in 10 years, no small feat considering that it produces entire seasons dedicated to the works of one or two playwrights. In the last 10 years, their actors were 52% Caucasian, 36% African American, 3% Latinx, 8% Asian American and 1% Middle Eastern/North African, American Indian and Disabled. Because they have committed to telling minority stories, often by living minority playwrights, they haven't relied on non-traditional casting to hire actors of color. They frequently land on both the Most Diverse as well as the Lowest Non-Traditional Casting lists. It is heartening that this season, more non-traditional casting has been utilized.

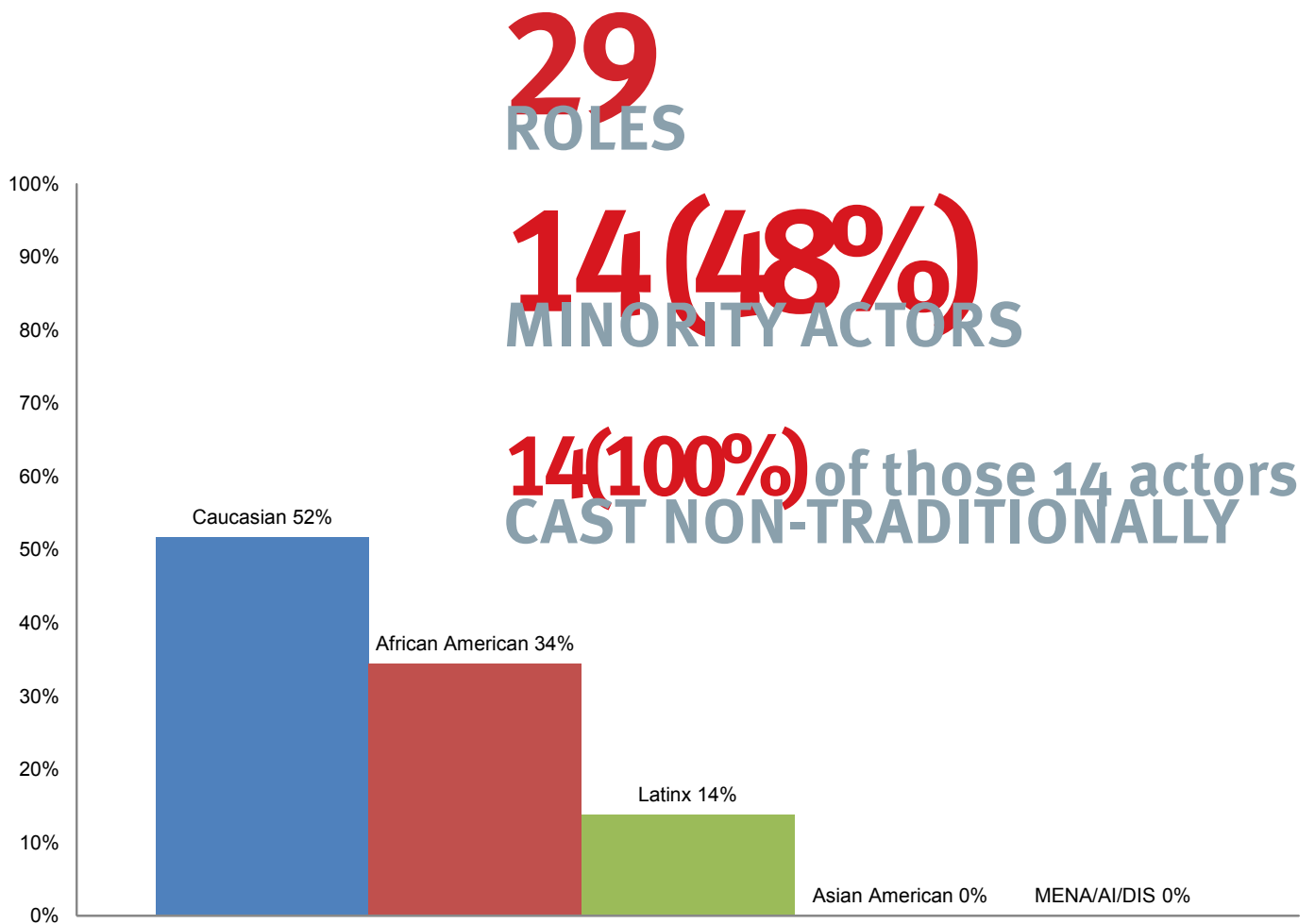


2015/2016 Season

LOVE AND MONEY by A.R. Gurney
 NIGHT IS A ROOM by Naomi Wallace
 JOHN by Annie Baker
 ANGEL REAPERS by Martha Clarke
 DAPHNE'S DIVE by Quiara Alegria Hudes
 INCIDENT AT VICHY by Arthur Miller
 OLD HATS by Bill Irwin and David Shiner
 THE SANDBOX by Edward Albee
 DROWNING by Maria Irene Fornes
 FUNNYHOUSE OF A NEGRO by Adrienne Kennedy



Theatre for a New Audience has consistently received high non-traditional casting grades in the past 10 years. Not surprising, considering that it produces classics: any actor of color they hire would be, more often than not, non-traditionally cast. What was puzzling in the past were the few numbers of actors of color employed. In 7 out of the 10 years, they fell below the non-profit industry average for the hiring of minority actors. However, there seems to be a concerted effort to rectify this. Their record has improved in the last 3 years, so much so that they have made our Most Diverse List for two years running.



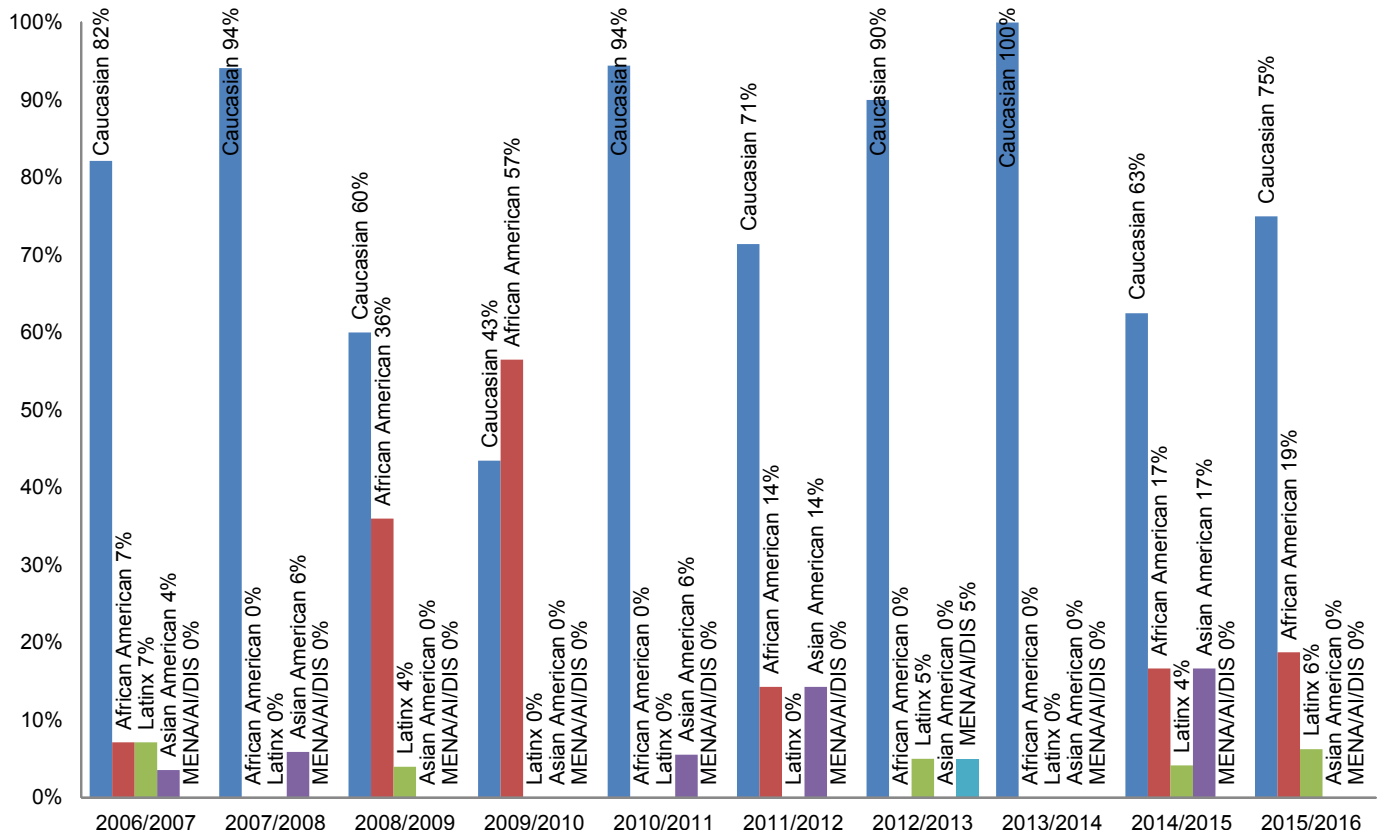
2015/2016 Season

ISOLDE by Richard Maxwell

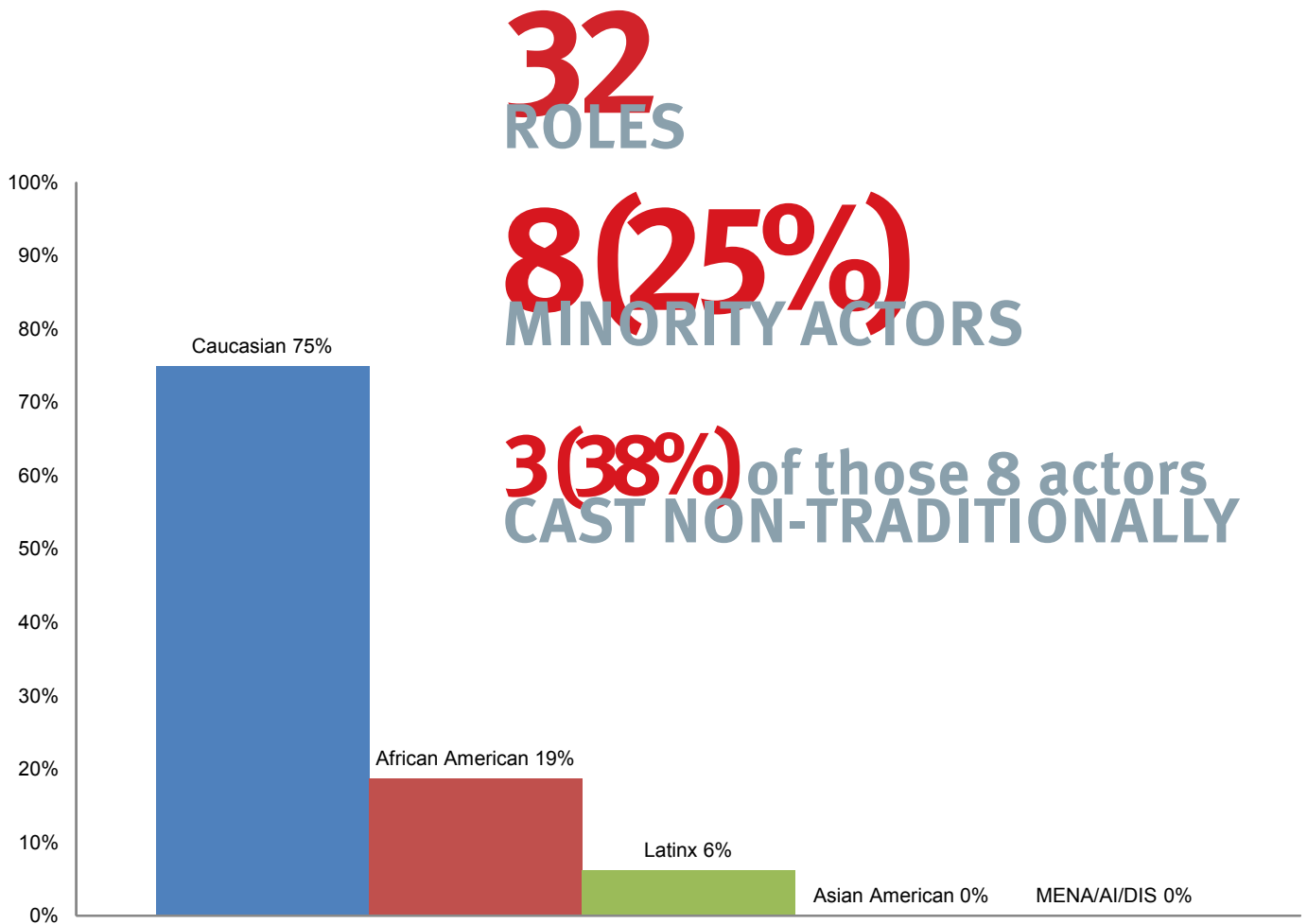
PERICLES by William Shakespeare

A DOLL'S HOUSE by Henrik Ibsen; adapted by Thornton Wilder

THE FATHER by August Strindberg; translated by David Greig



The Vineyard Theatre has fluctuated more than most, alternating between good and bad years. They have landed on our Most Diverse List once and also on our Least Diverse List once (a year where they employed 100% Caucasian actors). Not surprisingly, their 10-year average is exactly the same as the industry average, no better, no worse. Their non-traditional casting record has been inconsistent as well, landing on our Top 5 list twice and our Bottom 5 once.

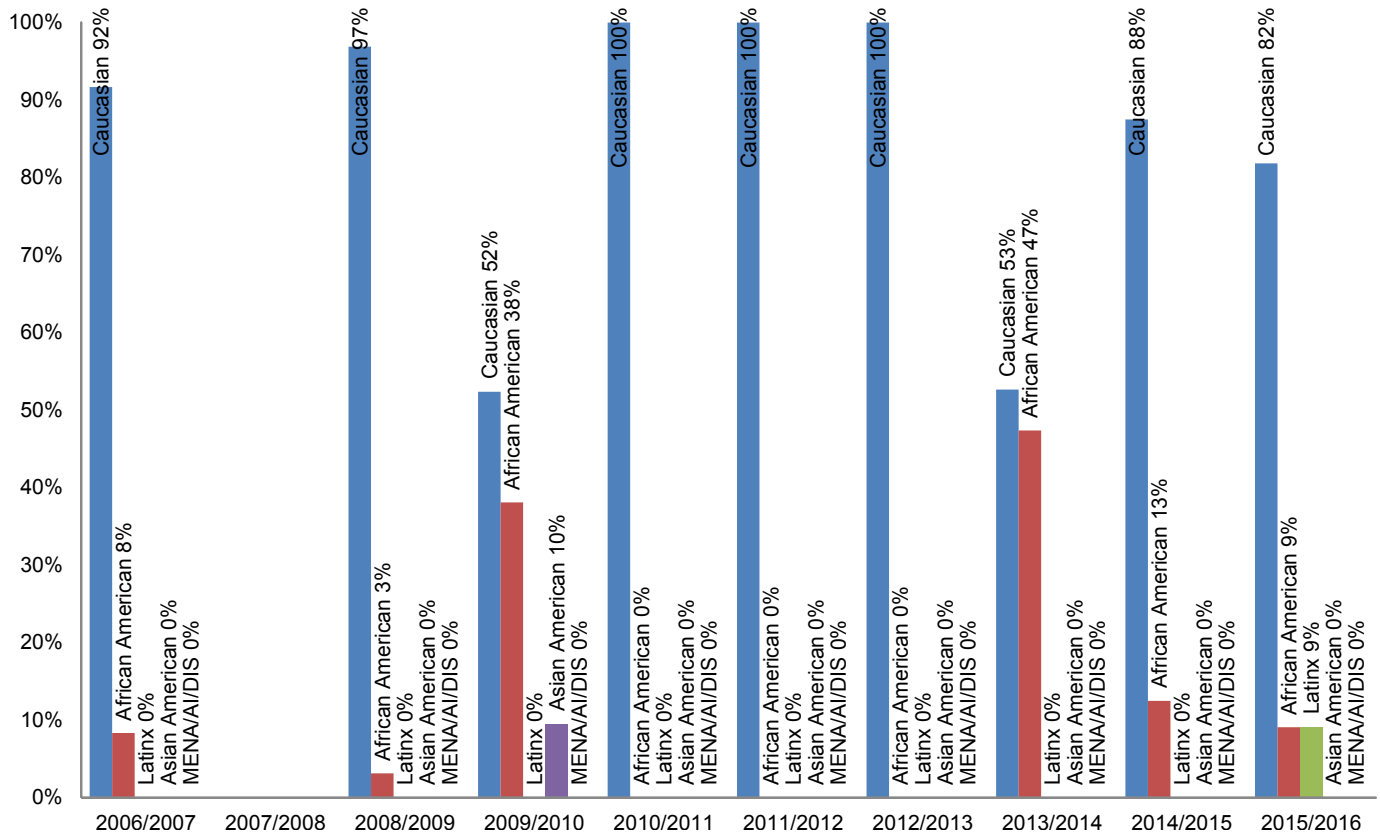


2015/2016 Season

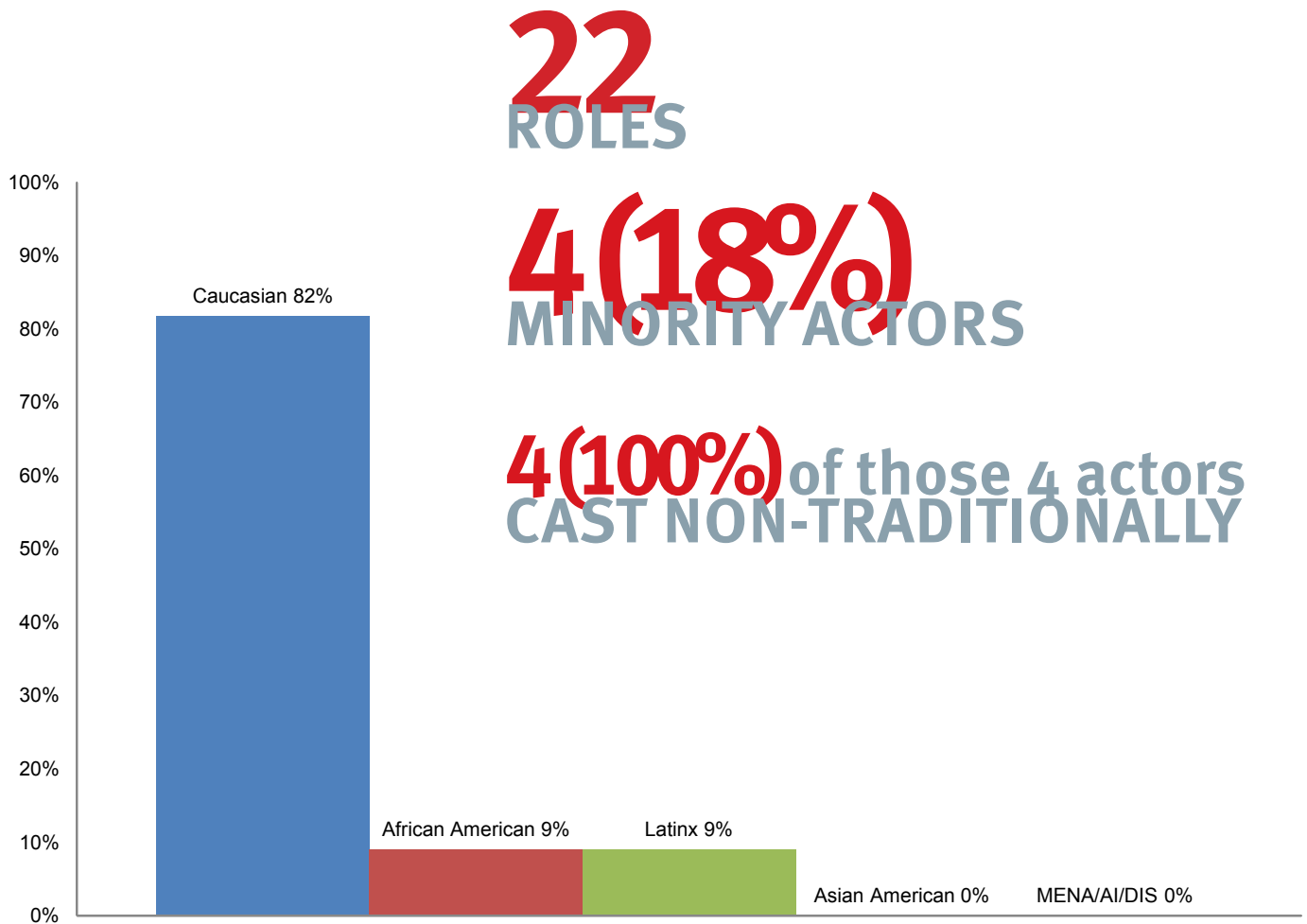
GIGANTIC book by Randy Blair & Tim Drucker; music by Matthew Roi Berger, lyrics by Randy Blair

DOT by Colman Domingo

INDECENT by Paula Vogel (created by Paula Vogel & Rebecca Taichman); music by Lisa Gutkin & Aaron Halva



The York Theatre Company has consistently made the Least Diverse List, with three seasons in a row of 100% Caucasian employment from 2010-2013. In the last 10 years, they have employed 81% Caucasians, 16% African Americans, 1% Latinx and 1% Asian American actors. They claim they have hired more inclusively for their reading series, but AAPAC does not count readings or workshops in a theatre company’s final stats. When they cast actors of color, they tend to be non-traditionally cast; however, in the past two seasons, their hiring numbers for performers of color continue to be below the non-profit industry average.



2015/2016 Season

ROTHSCHILD & SONS book by Sherman Yellen; music by Jerry Bock and lyrics by Sheldon Harnick

PLAID TIDINGS book by Stuart Ross; vocal and musical arrangements by James Raitt, Brad Ellis, Raymond Berg and David Snyder

YOU'RE A GOOD MAN, CHARLIE BROWN book, music and lyrics by Clark Gesner; additional material by Andrew Lippa

- Cast members, including understudies and any replacement casts up until opening night, from every Broadway show that opened in the 2015/2016 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), Latinx and Hispanic American (referred to in previous reports as Latino), Asian American (includes people whose ancestry comes from East Asia, South East Asia, the South Asian peninsula, and Asian Pacific Islanders), Middle Eastern/North African, or MENA (referred to in previous reports as Arab American/ Middle Eastern), and American Indian (referred to in previous reports as Native American).
- The category of “Other” utilized in previous reports has been replaced with “MENA/AI/DIS” (Middle Eastern/North African/American Indian/Disabled actors).
- Tallies for disabled actors were also conducted. An actor with a disability could include both visible and invisible disabilities in these categories: Amputee, Autism Spectrum Disorder, Blind, Low Vision, Deaf, Hard of Hearing, Down Syndrome, Intellectual Disability, Invisible Disability (including Mental Illness, Diabetes, Dyslexia, etc.), Little Person, Mobility Disability, Wheelchair User.
- Grouping was made based on visual observation and not on self-identification. Actors of mixed race were put into the category that they were most likely to be cast in or had a history of being cast in. Exceptions were 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, or if an actor identified with an invisible disability.
- Cast members of Broadway shows that are currently running but opened before the 2006-2007 season were not included in the 10-year survey. In previous years reports, replacement cast members throughout the entire Broadway season were counted.
- Shows produced by non-profit theatre companies on Broadway (Lincoln Center, Roundabout Theatre Company, Manhattan Theatre Club) 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 10 seasons was 12,307. Of those, 6,939 were employed by the commercial sector, 6,614 by the non-profits (1,246 of which were Broadway contracts and also counted towards total Broadway numbers). Total number of actors for the 2015-16 season was 1,149. 574 were employed by the commercial sector, 659 by the non-profits (84 of which were for Broadway contracts and counted towards total Broadway numbers).
- Non-Traditional Casting is defined by Actors’ Equity as “the casting of Actors with disabilities, ethnic minorities (including but not limited to African-American, Asian/Asian-Pacific- American, Hispanic-American, American Indian, multi-cultural), seniors and women in roles where race, gender, age or the presence or absence of a disability is not germane.” It is also often referred to as “inclusive casting,” “diverse casting,” or “color-conscious casting.”

- Non-Traditional Casting Percentage was determined by the number of actors of color who were cast non-traditionally as a percentage of total number of minority actors cast at each theatre.
- Totals in some charts may not add up to 100% due to rounding.
- Demographics for New York City are from the US 2010 Census Bureau statistics.

ERRATA

- Lincoln Center Theater was inadvertently left off of last year's 2014-15 report list of Top 5 Most Diverse Theatre Companies.
- Due to a spreadsheet error, the Non-Traditional Casting percentage for African Americans in the 06-07 season was erroneously listed in previous years reports as 5.6 %, instead of 4.2 %. That has been corrected in this year's report.

ACKNOWLEDGEMENTS

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Report Layout and Graphs
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Special Thanks
Ralph Pena and Ma-Yi Theater;
Howard Sherman and Alliance
for Inclusion in the Arts, Actors'
Equity, Francis Jue, Mimi
Onuoha and Data and Society,
David Henry Hwang and
Heather Hitchens and
the American Theatre Wing

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