



ETHNIC
REPRESENTATION
ON
NEW YORK CITY
STAGES

2016-2017

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 annual statistics report on minority representation in the NYC area of its kind, 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:

<https://www.fracturedatlas.org/site/fiscal/profile?id=12552>

We thank you for your donation and support!

This report was made possible through the generous support of the American Theatre Wing.



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March 2019

After publishing 10 years of employment statistics of performers in the New York City theatre industry, we are proud to expand our report this year to include playwrights, composers, lyricists and directors. While our focus will always be on performers, we realize that tracking statistics on all creatives employed may have a direct impact on the employment of actors of color, while also providing a more accurate picture of the inclusivity within our industry. We can now begin to answer different questions, such as, “Does producing more playwrights of color lead to an increase in the hiring of actors of color?” or “Does non-traditional casting increase as more directors of color are hired?” We are also now tallying gender breakdowns for each category.

Expanding our scope was no small feat, but there was a clear need to have all these numbers in one place. Since our report continues to be the only resource where these kinds of statistics are publicly available, and since it has been so widely used and quoted, it made sense that we should be the ones to step up to the plate and fulfill that need. These new statistics provide a startling look at the imbalance of power that continues to be normalized within our industry. Caucasian playwrights wrote a whopping 86.8% of all shows produced in the 2016-17 season and Caucasian directors were hired for 87.1% of all productions. We can't begin to hold stakeholders responsible without statistics like these. The numbers speak for themselves.

Also new this year are some additions to the non-profit theatre companies that we count. Instead of inclusion based solely on budget size, we are now including all major non-profit theatre companies that produced shows on an Actors' Equity Association (AEA) Off-Broadway contract (Off-Broadway Mini or Off-Broadway Letter of Agreement contracts excluded). Due to this adjustment, The Women's Project (WP) Theater, Ars Nova, and The Irish Repertory Theatre have been added and The York Theater Company has been removed.

This expanded report would not have been possible without the generous support and partnership of the American Theatre Wing. We will be revamping our database infrastructure, data visualizations and graphic designs in reports to come. With the expansion of the report, it has become paramount for us to hire the professionals we need to continue to grow. If you believe that these reports are important, we ask you to make a tax-deductible donation at www.fracturedatlas.org (on the site, type AAPAC in the search bar). Every little bit helps.

As always, thank you for being our colleague, our ally, and an advocate for inclusion in the theatre industry. We are all responsible for the change we want to see.

Sincerely,

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

OVERALL INDUSTRY

- 33% of all available roles on New York City stages went to minority actors in the 2016-17 season, a drop from 35% last season. Despite this slight decline, this marks the third consecutive year of exceeding a 5-season average of 29.4%, suggesting the continuation of an upward trend in the casting of minority actors. 57% of actors cast this season were male, 42.8% were female, and 0.2% were non-binary.
- African American performers saw the steepest decline representing at 18.6% down from 23%, while Asian American performers saw the biggest increase to 7.3% up from 4% the season prior. Latinx performers represented at 5.1%, Middle Eastern/North African (MENA) at 1.7%, American Indian/Native/First Nation (AI/N/FN) at 0.1%, and performers with disabilities (DIS) at 0.5%. Caucasian performers filled 66.8% of all available roles and continue to be the only ethnicity to over-represent compared to their respective population size in New York City.
- Caucasian playwrights wrote 86.8% of all plays produced this season. Only 13.2% of all plays produced in New York City were written by minority playwrights in the 2016-17 season. African American playwrights represented at 7.8%, Latinx playwrights at 2.5%, Asian American playwrights at 1.5%, MENA playwrights at 1.5%, and American Indian/Native/First Nation playwrights and playwrights with disabilities both at 0%. In addition to the industry's inclination to produce predominantly white playwrights, there is also a significant inequity as far as gender parity goes. 75.4% of all playwrights included in our survey were male, 24.6% were female, and 0% were non-binary.
- 87.1% of all productions produced this season were directed by Caucasian directors. Only 12.9% of all productions in New York City were directed by minority directors in the 2016-17 season. African American directors represented at 6.1%, Latinx directors at 2.3%, Asian American directors at 3.0%, MENA directors at 1.5%, and American Indian/Native/First Nation directors and directors with disabilities both at 0%. As far as gender goes, female directors fared a little better than female playwrights, representing at 31.1%. 68.2% of all directors were male and 0.8% were non-binary.

33%
OF ALL ROLES
CAST WITH
MINORITY
ACTORS

86.8%
OF ALL PLAYS
WRITTEN BY
CAUCASIAN
PLAYWRIGHTS

87.1%
OF ALL
PRODUCTIONS
DIRECTED BY
CAUCASIAN
DIRECTORS

BROADWAY

- On Broadway in the 2016-17 season, minority actors suffered a 7-point drop in representation down to 29% from 36% the previous season, which had been a record breaking season for diversity on Broadway. 58% of actors cast this season were male, 42% were female, and 0% were non-binary.
- Latinx representation saw the steepest decline on Broadway, dropping to 2.9% this season from 8% during the 2015-16 season. African American performers represented at 18.6%, Asian Americans at 6.7%, MENA at 0.9%, American Indian/Native/

29%
OF ALL ROLES
ON BROADWAY
WENT TO
MINORITY
ACTORS

First Nation at 0%, and performers with disabilities came in at 0.3%. Caucasian performers saw the biggest increase to 71% of all available roles on Broadway, up from 64% the season prior.

- It is significant to note that 95% of all plays and musicals produced on Broadway this season were written by Caucasian playwrights. Minority playwrights represented at a slim 5% in total with African American playwrights at 4.1%, Latinx and Asian American playwrights at 0%, MENA playwrights at 1.4%, and American Indian/Native/First Nation playwrights and playwrights with disabilities at 0%. 89% of playwrights produced on Broadway were male, 11% female, and 0% non-binary.
- Similarly, 95% of all Broadway plays and musicals were directed by Caucasians. Minority directors represented at 5% and were comprised entirely of African American directors. 0% of directors were Latinx, Asian American, MENA, American Indian/Native/First Nation, or were directors with disabilities. 82.5% of all Broadway directors were male, 17.5% were female, and 0% were non-binary.

95%
OF ALL BROADWAY
PRODUCTIONS
WRITTEN BY
CAUCASIAN
PLAYWRIGHTS

95%
OF ALL BROADWAY
PRODUCTIONS
DIRECTED BY
CAUCASIAN
PLAYWRIGHTS

NON-PROFIT THEATRE COMPANIES

- The non-profit theatre companies filled 37% of all roles with minority actors in the 2016-17 season, a significant increase from 31% the season prior. 57% of actors cast this season were male, 42.6% were female, and 0.4% were non-binary.
- In the non-profit sector, Asian American performers saw the greatest increase to 7%, up from 3% the season prior, and MENA performers more than doubled their representation at 2.6% during the 2016-17 season. African American performers represented at 20%, Latinx at 7%, American Indian/Native/First Nation at 0.1%, and performers with disabilities at 0.9%. Caucasians saw the steepest decline, dropping from 69% to 63% this season.
- Caucasian playwrights wrote 82% of all plays produced at non-profit theatres during the 2016-17 season. African American playwrights represented at 10.3%, Latinx playwrights at 3.4%, Asian American playwrights at 2.1%, MENA playwrights at 2.1%, and American Indian/Native/First Nation playwrights and playwrights with disabilities both at 0%. 69.7% of playwrights in the non-profit sector were male, 30.3% were female, and 0% were non-binary.

37%
OF ALL ROLES
IN NON-PROFIT
THEATRES
WENT TO MINORITY
ACTORS

82%
OF ALL NON-PROFIT
PRODUCTIONS
WRITTEN BY
CAUCASIAN
PLAYWRIGHTS

- 84% of all productions in the non-profit sector were directed by Caucasians. African American directors represented at 6.8%, Latinx directors at 2.9%, Asian American directors at 3.9%, MENA directors at 1.9%, American Indian/Native/First Nation directors and directors with disabilities both at 0%. 64.1% of non-profit directors were male, 35% were female, and 1% were non-binary.

84%
OF ALL NON-PROFIT
PRODUCTIONS
DIRECTED BY
CAUCASIAN
DIRECTORS

NON-TRADITIONAL CASTING

- The percentage of roles non-traditionally cast with minority actors increased in the 2016-17 season to 16.3% from 15.4%, the highest marker in the 11 years for which we have data.
- 15.8% of all available roles on Broadway this year were cast without regard to race, up from 13.9% the prior season. In the non-profit sector, non-traditional casting saw little change at 16.2%, down minimally from 16.9% the season prior.

16.3%
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. Playwrights Horizons topped the list of companies during the 2016-17 season, with MTC and New York Theatre Workshop coming in second. For the first time since we have released our reports, all five theatre companies on the Most Diverse List hired over 50% minority actors during the 2016-17 season. Also of note is that 30% or more of all productions at these top five theatre companies were written by minority playwrights.

1. PLAYWRIGHTS HORIZONS (58%)
2. MTC (56%—tied)
2. NEW YORK THEATRE WORKSHOP (56%—tied)
3. ATLANTIC THEATER COMPANY (54%)
4. SIGNATURE THEATRE (53%)

58%
PLAYWRIGHTS
HORIZONS

LEAST DIVERSE

The following theatre companies hired the lowest number of minority actors based on the percentages of available roles in their season. The Vineyard Theatre was the least diverse theatre company in the 2016-17 season, with Primary Stages coming in second. Four out of the five theatre companies on the Least Diverse List included 0% of productions written by minority playwrights in their season.

1. VINEYARD THEATRE (5%)
2. PRIMARY STAGES (15%)
3. MCC (17%)
4. LINCOLN CENTER (19%)
5. IRISH REPERTORY THEATRE (20%)

5%
VINEYARD
THEATRE

HIGHEST NON-TRADITIONAL CASTING

The following theatre companies had the highest percentage of roles that were cast non- traditionally.

1. THEATRE FOR A NEW AUDIENCE (100% of 23 minority actors—tied)
1. THE NEW GROUP (100% of 8 minority actors—tied)
1. WP THEATER (100% of 4 minority actors—tied)
1. MCC THEATER (100% of 3 minority actors—tied)
2. ROUNDABOUT THEATRE COMPANY (88% of 24 minority actors)

100%
 TFANA
 THE NEW GROUP
 WP THEATER
 MCC

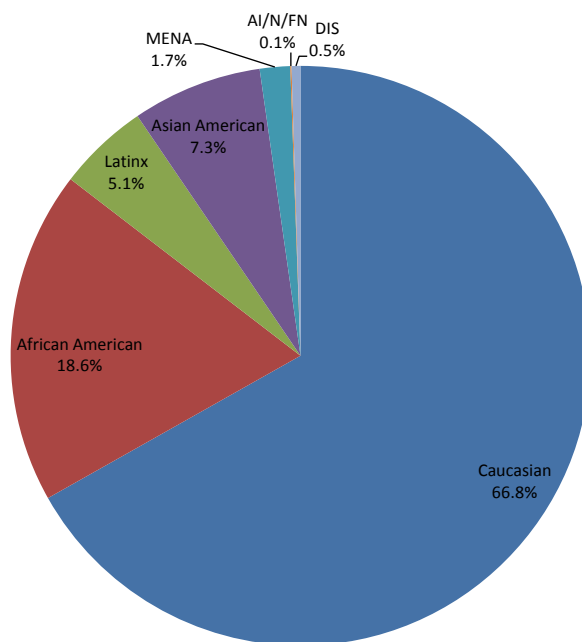
LOWEST NON-TRADITIONAL CASTING

The following theatre companies had the lowest percentage of non-traditionally cast roles.

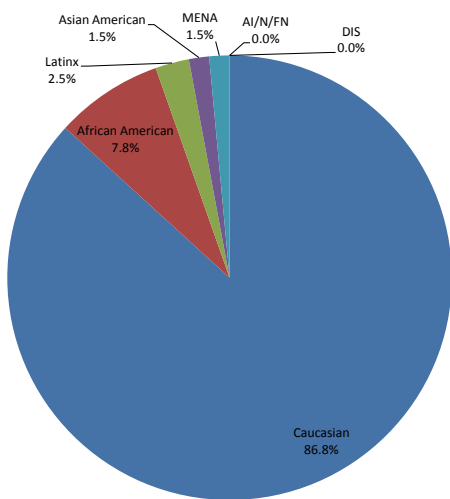
1. VINEYARD THEATRE (0% of 1 minority actors—tied)
1. PRIMARY STAGES (0% of 2 minority actors—tied)
1. ARS NOVA (0% of 3 minority actors—tied)
1. SECOND STAGE THEATER (0% of 8 minority actors—tied)
1. IRISH REPERTORY THEATRE (0% of 10 minority actors—tied)
1. CLASSIC STAGE COMPANY (0% of 12 minority actors—tied)

0%
 VINEYARD
 PRIMARY STAGES
 ARS NOVA
 SECOND STAGES
 IRISH REPERTORY
 CSC

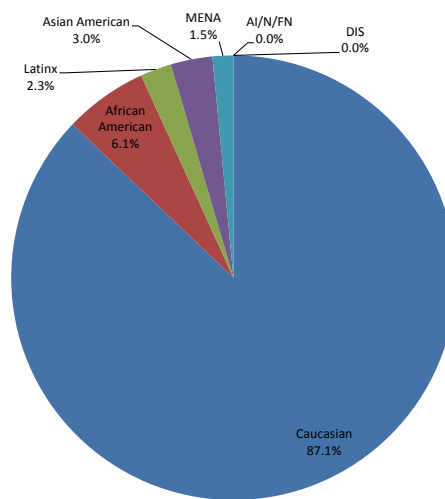
BREAKDOWN BY ETHNICITY, 2016-17 SEASON



Broadway and Non-Profit Actors Combined



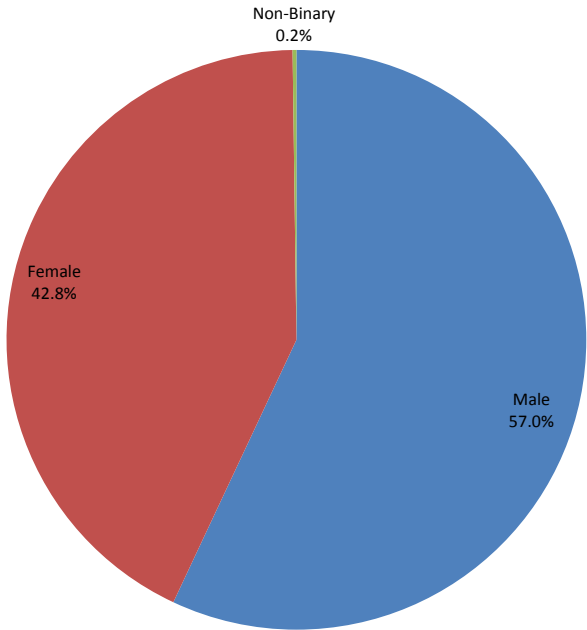
Broadway and Non-Profit Playwrights Combined



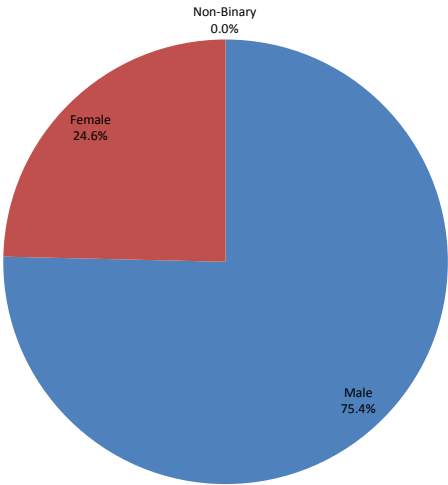
Broadway and Non-Profit Directors Combined

Demographics for New York City, US 2010 Census:

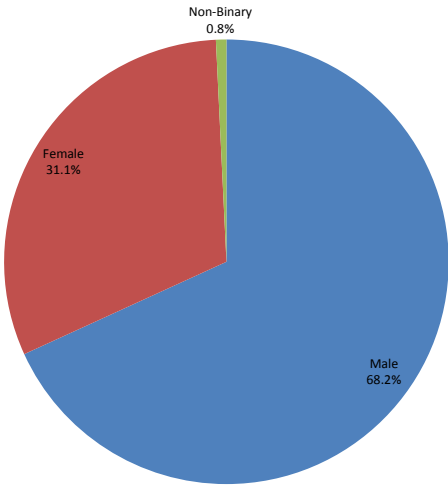
- Caucasian: 44.0%
- Black/African American: 25.5%
- Hispanic/Latino: 28.6%
- Asian: 12.7%
- Native Hawaiian & Pacific Islander: 0.1%
- American Indian and Alaska Native: 0.7%
- Two or more races: 4.0%



Broadway and Non-Profit Actors Combined

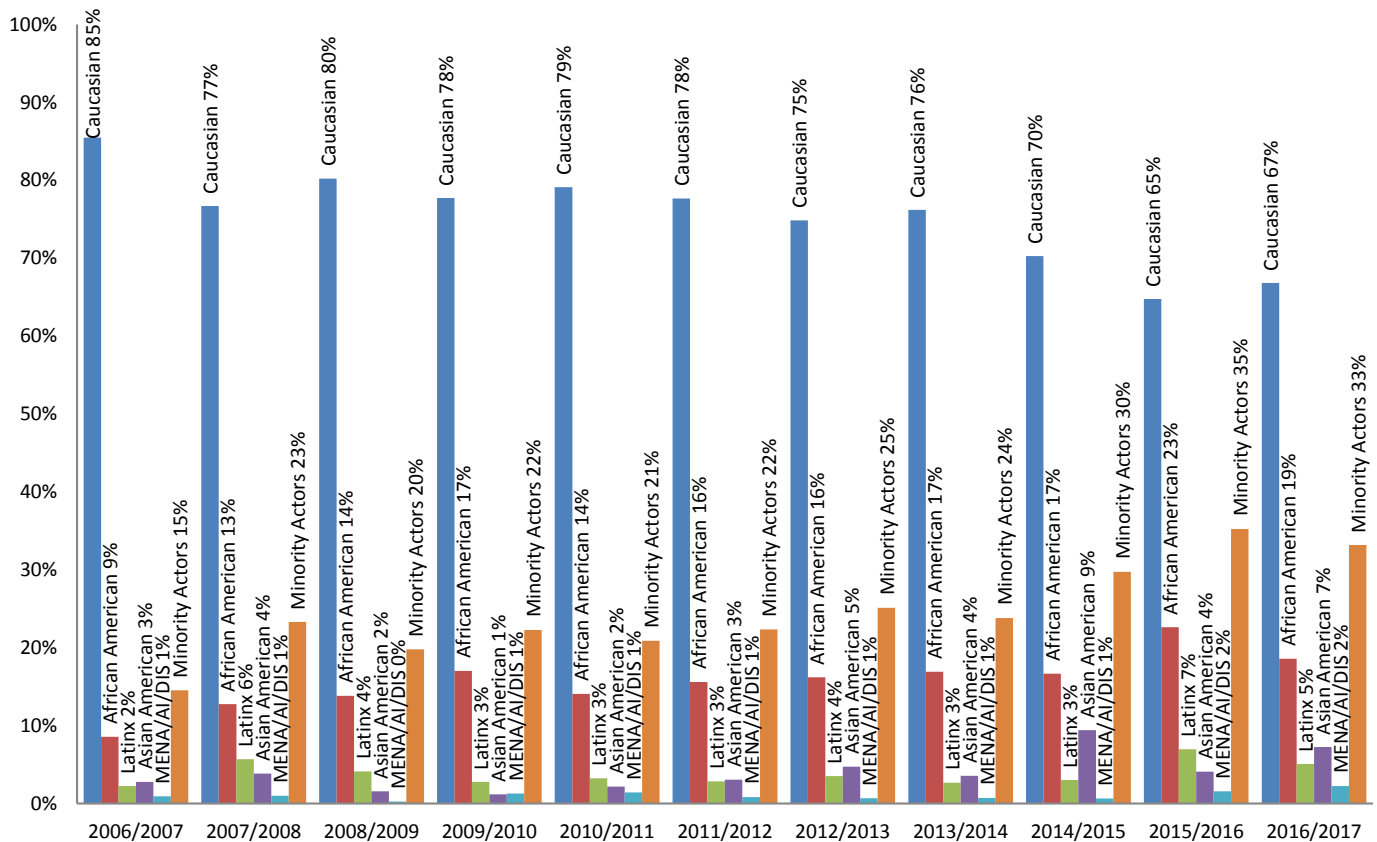


Broadway and Non-Profit Playwrights Combined

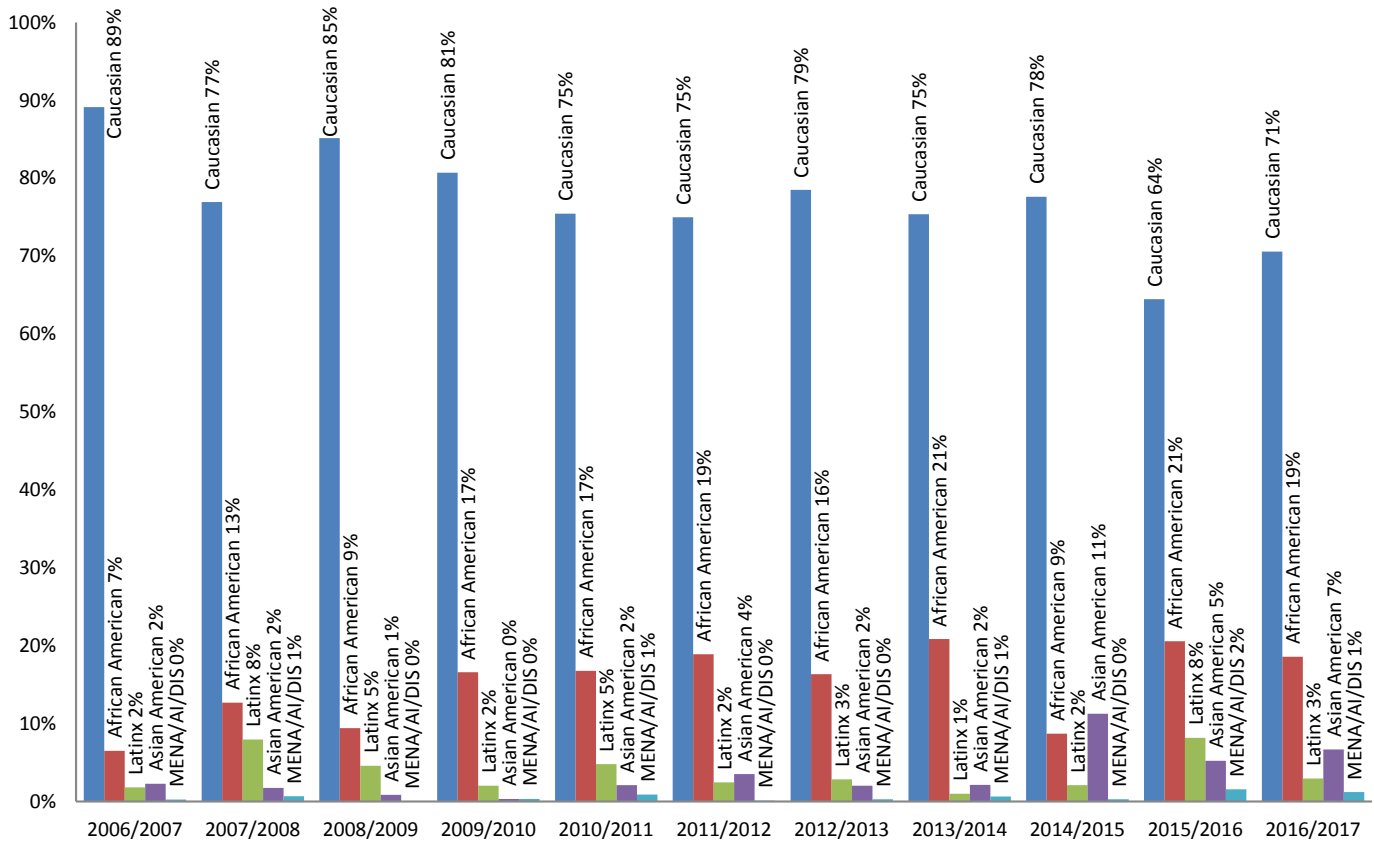


Broadway and Non-Profit Directors Combined

BROADWAY & NON-PROFIT ACTORS, YEAR-TO-YEAR

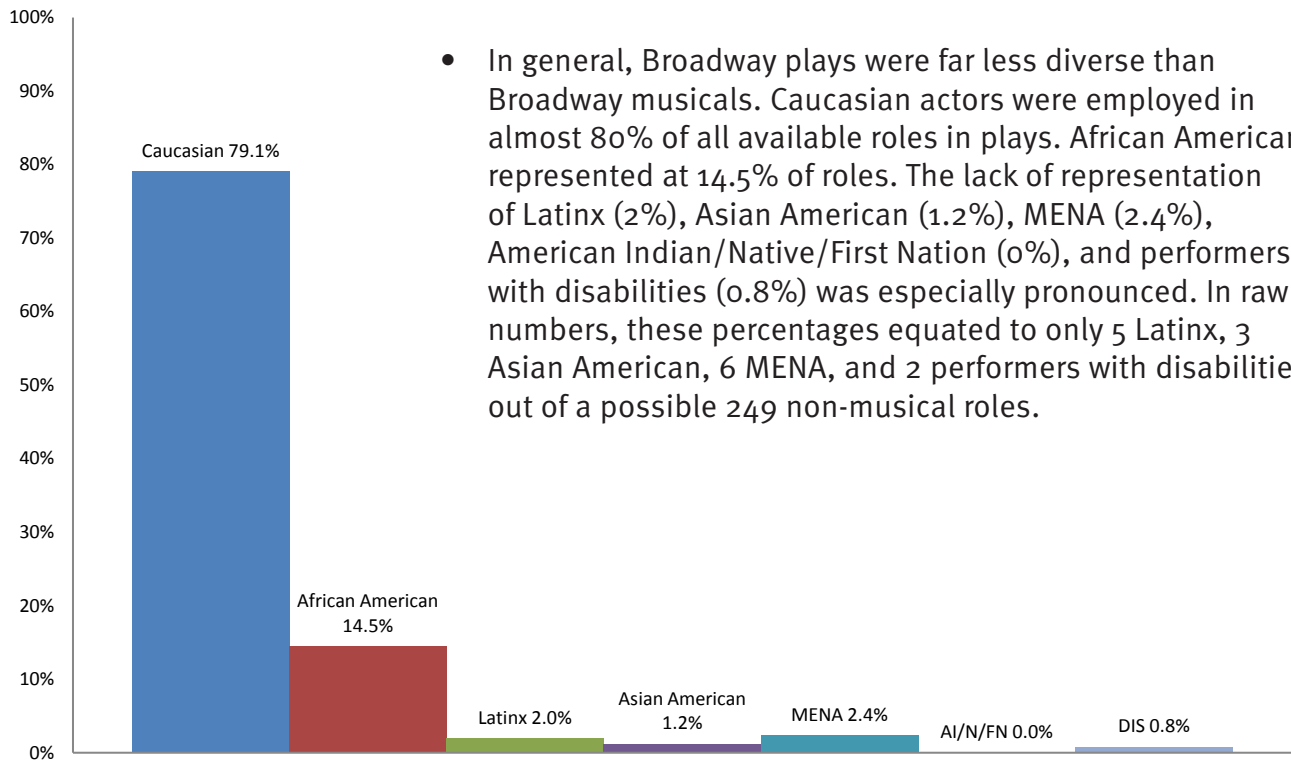


- 33% of all roles across the industry went to minority actors in the 2016-17 season, a 2 point drop from the record set the previous season. Despite this slight decline, this marks the third consecutive year of exceeding a 5-season average of 29.4%, suggesting the continuation of an upward trend in the casting of minority actors.
- African American performers saw the steepest decline, dropping over 4 points to 18.6% from 23% the prior season where they had hit their highest marker on record.
- Latinx performers also saw a decline from a record high hit last season, dropping nearly 2 points to 5.1% from 7%.
- Asian American performers saw a significant gain, jumping over 3 points to 7.3% this season, up from 4% the prior season.
- MENA performers represented at 1.7% this season, a modest increase from 0.83% the prior season. American Indian/Native/First Nation representation remained virtually unchanged at 0.1% this season, up minimally from 0.08%. Performers with disabilities also showed little change, representing at 0.5%, down minimally from 0.67% in the prior season.



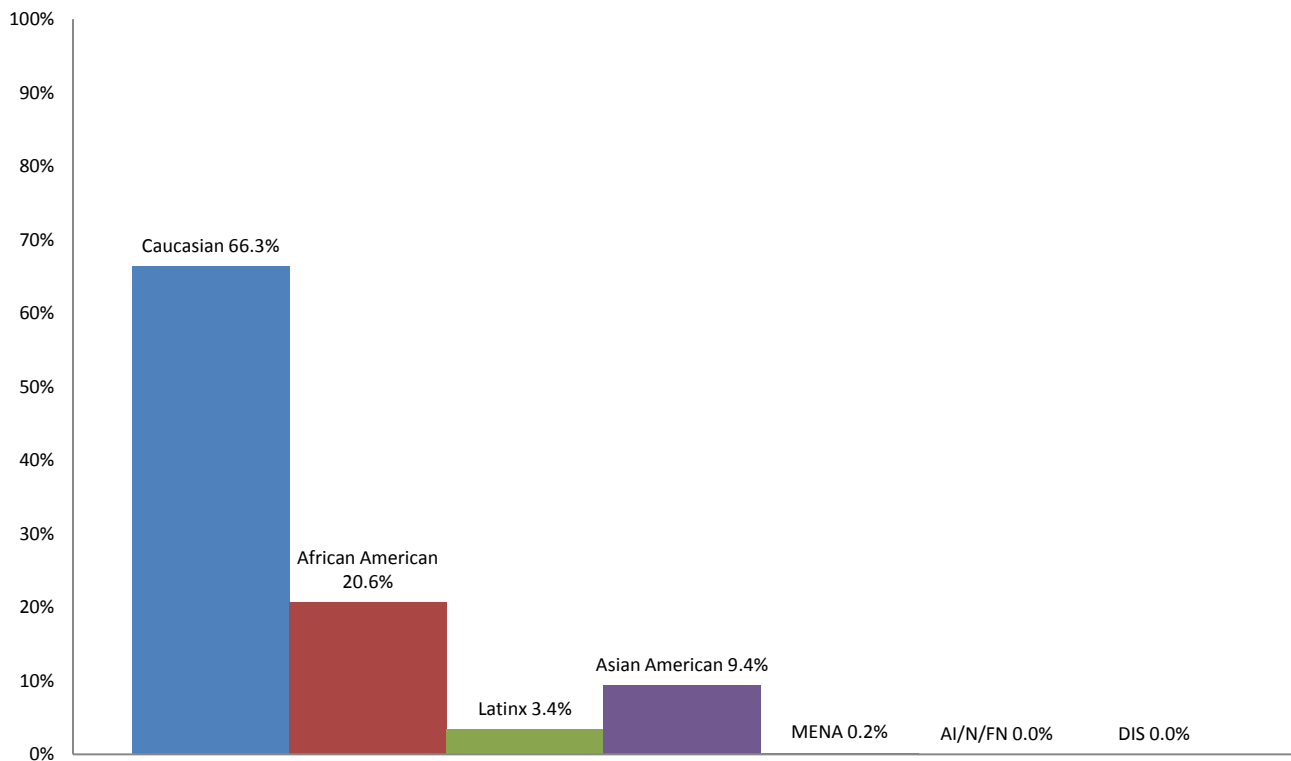
- On Broadway in the 2016-17 season, minority actors suffered a 7-point drop in representation down to 29% from 36% the previous season, which had been a record breaking season for diversity on Broadway.
- African American performers filled 18.6% of all available roles on Broadway, down from 21% last season. Latinx representation saw the steepest decline, dropping over 5 points to 2.9% this season from 8% during the 2015-16 season where they had experienced a significant boost from shows such as *Hamilton* and *On Your Feet*.
- Asian American performers filled 6.7% of all available roles, up from 5% the previous season, a jump primarily attributed to *Miss Saigon*, which hired 58% of all Asian actors cast on Broadway this season.
- MENA performers represented at 0.9% this season, up slightly from 0.17% in the 2015-16 season. American Indian/Native/First Nation representation remained unchanged at 0%, and performers with disabilities came in at 0.3% of all roles on Broadway, down from 1.39% last season.

BROADWAY ACTORS, PLAYS VS. MUSICALS 2016-17 SEASON



- In general, Broadway plays were far less diverse than Broadway musicals. Caucasian actors were employed in almost 80% of all available roles in plays. African Americans represented at 14.5% of roles. The lack of representation of Latinx (2%), Asian American (1.2%), MENA (2.4%), American Indian/Native/First Nation (0%), and performers with disabilities (0.8%) was especially pronounced. In raw numbers, these percentages equated to only 5 Latinx, 3 Asian American, 6 MENA, and 2 performers with disabilities out of a possible 249 non-musical roles.

Broadway Plays Actors



Broadway Musicals Actors

PLAYS

THE ENCOUNTER conceived by Simon McBurney and co-conceived by Kirsty Housley, inspired by the book “Amazon Beaming” by Petru Popescu; directed by Simon McBurney
 OH, HELLO ON BROADWAY by Nick Kroll and John Mulaney; directed by Alex Timbers
 THE FRONT PAGE by Ben Hecht and Charles MacArthur; directed by Jack O’Brien
 LES LIAISONS DANGEREUSES by Christopher Hampton; directed by Josie Rourke
 THE PRESENT by Andrew Upton, after Anton Chekhov’s Platonov; directed by John Crowley
 SIGNIFICANT OTHER by Joshua Harmon; directed by Trip Cullman
 THE PLAY THAT GOES WRONG by Henry Lewis, Jonathan Sayer, and Henry Shields; directed by Mark Bell
 PRESENT LAUGHTER by Noël Coward; directed by Moritz von Stuelpnagel
 INDECENT by Paula Vogel, created by Paula Vogel and Rebecca Taichman; directed by Rebecca Taichman
 SIX DEGREES OF SEPARATION by John Guare; directed by Trip Cullman
 A DOLL’S HOUSE, PART 2 by Lucas Hnath; directed by Sam Gold
 *THE GLASS MENAGERIE by Tennessee Williams; directed by Sam Gold
 *OSLO by J. T. Rogers; directed by Bartlett Sher
 *THE CHERRY ORCHARD by Anton Chekhov; adapted by Stephen Karam; directed by Simon Godwin
 *THE PRICE by Arthur Miller; directed by Terry Kinney
 *MARVIN’S ROOM by Scott McPherson; directed by Anne Kauffman
 *HEISENBERG by Simon Stephens; directed by Mark Brokaw
 *JITNEY by August Wilson; directed by Ruben Santiago-Hudson
 *THE LITTLE FOXES by Lillian Hellman; directed by Daniel Sullivan
 *SWEAT by Lynn Nottage; directed by Kate Whoriskey

MUSICALS

MOTOWN THE MUSICAL, book by Berry Gordy; directed by Charles Randolph-Wright
 CATS, book and lyrics by T.S. Eliot; music by Andrew Lloyd Webber; directed by Trevor Nunn
 IN TRANSIT, book, music and lyrics by Kristen Anderson-Lopez, James-Allen Ford, Russ Kaplan and Sara Wordsworth; directed by Kathleen Marshall
 NATASHA, PIERRE & THE GREAT COMET of 1812, book, music and lyrics by Dave Malloy; directed by Rachel Chavkin
 A BRONX TALE, book by Chazz Palminteri; music by Alan Menken; lyrics by Glenn Slater; directed by Robert DeNiro and Jerry Zaks
 DEAR EVAN HANSEN, book by Steven Levenson; music by Benj Pasek and Justin Paul; lyrics by Benj Pasek and Justin Paul; directed by Michael Greif
 SUNSET BOULEVARD, book and lyrics by Don Black and Christopher Hampton; music by Andrew Lloyd Webber; directed by Lonny Price
 SUNDAY IN THE PARK WITH GEORGE, book by James Lapine; music and lyrics by Stephen Sondheim; directed by Bartlett Sherr
 COME FROM AWAY, book, music and lyrics by Irene Sankoff and David Hein; directed by Christopher Ashley
 MISS SAIGON, book by Alain Boublil and Claude-Michel Schönberg; music by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Maltby, Jr.; directed by Laurence Connor

LIST OF INCLUDED BROADWAY PLAYS AND MUSICALS 2016-2017 SEASON

AMÉLIE, book by Craig Lucas; music by Daniel Messé; lyrics by Daniel Messé and Nathan Tysen; directed by Pam MacKinnon

WAR PAINT, book by Doug Wright; music by Scott Frankel; lyrics by Michael Korie; directed by Michael Greif

GROUNDHOG DAY, book by Danny Rubin; music and lyrics by Tim Minchin; directed by Matthew Warchus

HELLO, DOLLY!, book by Michael Stewart; music and lyrics by Jerry Herman; directed by Jerry Zaks

CHARLIE AND THE CHOCOLATE FACTORY, book by David Greig; music by Marc Shaiman; lyrics by Marc Shaiman and Scott Wittman; directed by Jack 'O'Brien

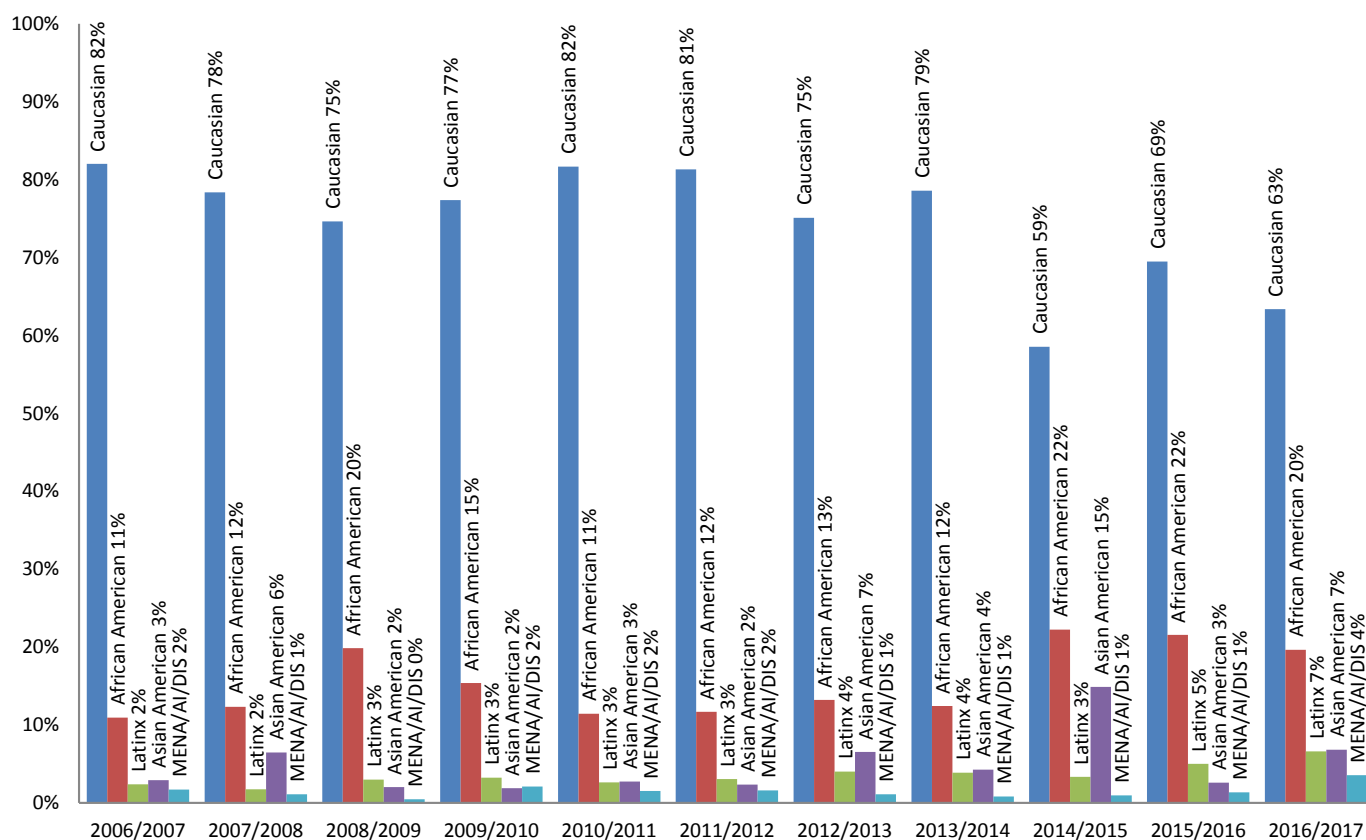
ANASTASIA, book by Terrence McNally; music by Stephen Flaherty; lyrics by Lynn Ahrens; directed by Darko Tresnjak

BANDSTAND, book and lyrics by Richard Oberacker and Robert Taylor; music by Richard Oberacker; directed by Andy Blankenbuler

*FALSETTOS, music and lyrics by William Finn and James Lapine; directed by James Lapine

*HOLIDAY INN by Irving Berlin, Chad Hodge and Gordon Greenberg; directed by Gordon Greenberg

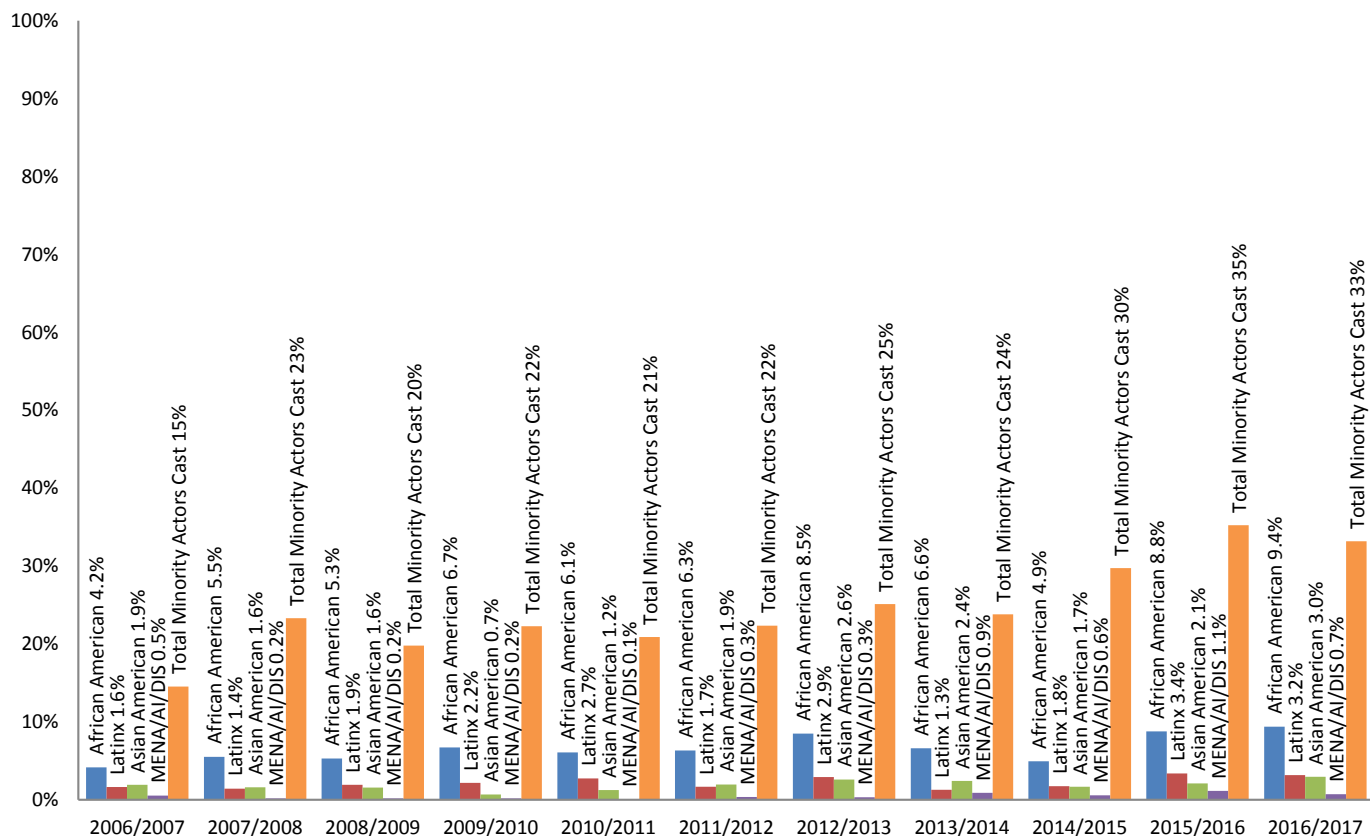
*Indicates a production produced on Broadway by a non-profit theatre that was not a commercial transfer.



- The non-profit theatre companies filled 37% of all roles with minority actors in the 2016-17 season, a significant increase from 31% the season prior.
- African American performers saw a slight decline, down to 20% from 22% last season. Classic Stage Company, Primary Stages, and the Vineyard Theatre Company all hired 0% African American actors during the 2016-17 season.
- Latinx representation increased from 5% to 7% this season. Despite this uptick, Ars Nova, Classic Stage Company, Irish Repertory Theatre, Signature Theatre, Vineyard Theatre, and Women’s Project all hired 0% Latinx actors.
- Asian American performers saw the greatest increase within the non-profit sector, filling 7% of all roles, a significant jump from 3% the season prior thanks to productions such as *Somebody’s Daughter* at Second Stage, *Pacific Overtures* at Classic Stage Company, *Vietgone* at Manhattan Theatre Club, and *Aubergine* at Playwrights Horizons. Ars Nova, Irish Rep, New York Theatre Workshop, and Primary Stages hired 0% Asian actors.
- MENA performers saw an increase to 2.6% this season from 1.2%, more than doubling their representation. This uptick was largely attributed to *The Profane* at Playwrights Horizons, *The Band’s Visit* at the Atlantic Theater Company, and *Oslo* at Lincoln Center Theater. American Indian/Native/First Nation representation remained relatively unchanged at 0.1% this season compared to 0.15% the season prior. Performers with disabilities came in at 0.9% compared to 0% the season prior, a small but significant jump thanks to *The Cost of Living* at Manhattan Theatre Club and *The Glass Menagerie* at Lincoln Center Theater.

NON-TRADITIONAL CASTING YEAR-TO-YEAR

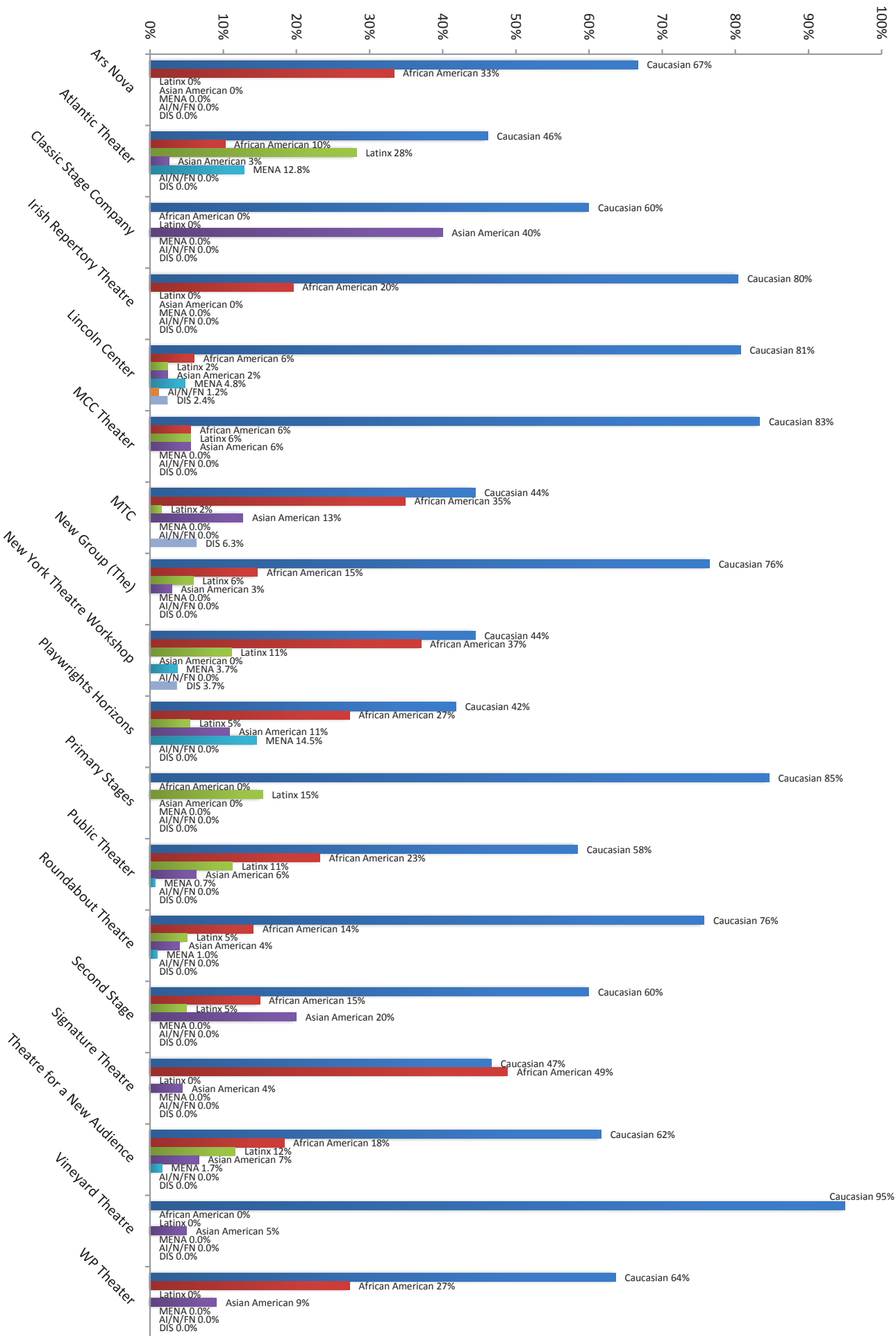
Non-Traditional Casting (also referred to as Inclusive or Color-conscious Casting) allows minority actors to be cast in roles regardless of their race. It can serve as an indicator of an inclusive casting process and also, perhaps, as a measure of roles that transcend traditional racial stereotypes. Given the paucity of minority stories being produced, non-traditional casting remains the best way to provide equal opportunities to minority actors.

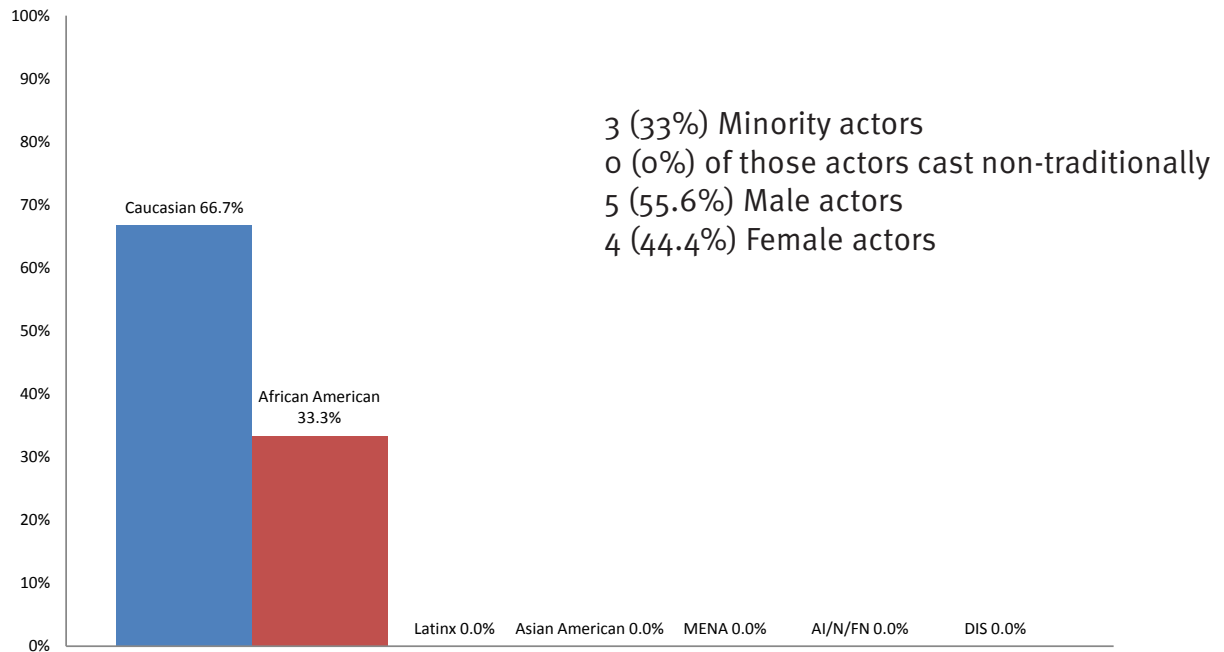


- The percentage of roles non-traditionally cast with minority actors increased in the 2016-17 season to 16.3% from 15.4%, the highest marker in the 11 years for which we have data.
- 15.8% of all available roles on Broadway this year were cast without regard to race, up from 13.9% the prior season. In the non-profit sector, non-traditional casting saw little change at 16.2%, down minimally from 16.9% the season prior.
- 9.4% of all available roles were cast with African American performers without regard to race, 3.2% were cast with Latinx performers, 3.0% with Asian American performers, and a total of 0.7% with Middle Eastern/North African, American Indian/Native/First Nation and performers with disabilities.

NON-PROFIT THEATRE COMPANIES COMPARISON, 2016-2017 SEASON

15



ACTORS BY ETHNICITY:PLAYWRIGHTS:

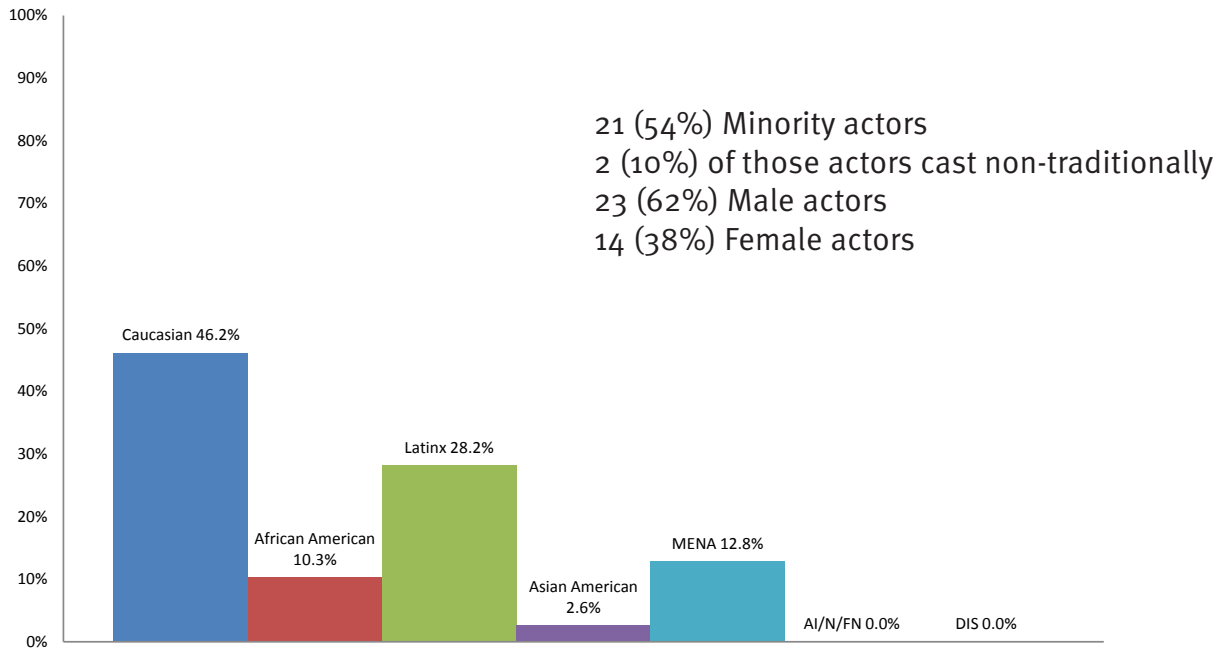
- 1 (20%) Minority playwrights
- 2 (40%) Male playwrights
- 3 (60%) Female playwrights

DIRECTORS:

- 1 (50%) Minority directors
- 0 (0%) Male directors
- 2 (100%) Female directors

2016/2017 Season

UNDERGROUND RAILROAD GAME by Jennifer Kidwell and Scott Sheppard; directed by Taibi Magar
 SUNDOWN YELLOW MOON by Rachel Bonds; music and lyrics by The Bengsons; additional lyrics by Rachel Bonds; directed by Anne Kauffman

ACTORS BY ETHNICITY:PLAYWRIGHTS:

3 (33%) Minority playwrights
 7 (78%) Male playwrights
 2 (22%) Female playwrights

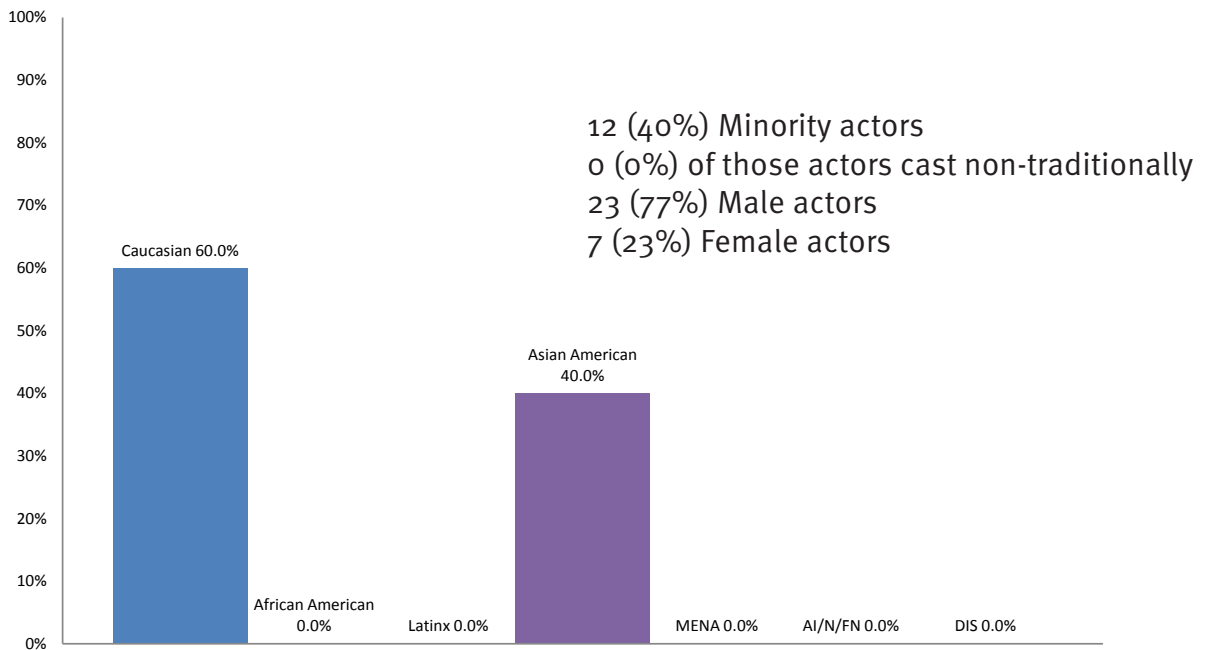
DIRECTORS:

1 (14%) Minority directors
 6 (86%) Male directors
 1 (14%) Female directors

2016/2017 Season

MARIE AND ROSETTA by George Brant; directed by Neil Pepe
 THE BAND'S VISIT book by Itamar Moses, based on the screenplay by Eran Kolirin; music & lyrics by David Yazbek; directed by David Cromer
 THE PENITENT by David Mamet; directed by Neil Pepe
 DERREN BROWN: SECRET by Andy Nyman, Derren Brown & Andrew O'Connor; directed by Andrew O'Connor & Andy Nyman
 TELL HECTOR I MISS HIM by Paola Lázaro; directed by David Mendizábal
 ANIMAL by Clare Lizzimore; directed by Gaye Taylor Upchurch

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

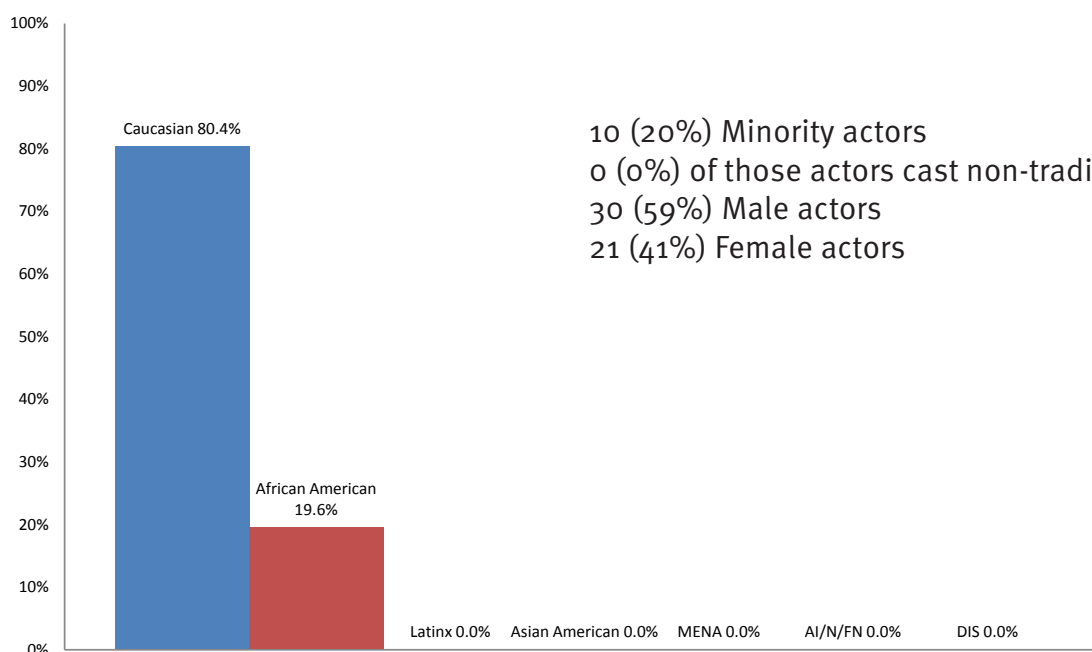
- 0 (0%) Minority playwrights
- 5 (100%) Male playwrights
- 0 (0%) Female playwrights

DIRECTORS:

- 0 (0%) Minority directors
- 3 (100%) Male directors
- 0 (0%) Female directors

2016/2017 Season

DEAD POETS SOCIETY by Tom Schulman; directed by John Doyle
 THE LIAR by David Ives, adapted from the play by Pierre Corneille; directed by Michael Kahn
 PACIFIC OVERTURES book by John Weidman, additional material by Hugh Wheeler; music and lyrics by Stephen Sondheim; directed by John Doyle

ACTORS BY ETHNICITY:

10 (20%) Minority actors
 0 (0%) of those actors cast non-traditionally
 30 (59%) Male actors
 21 (41%) Female actors

PLAYWRIGHTS:

0 (0%) Minority playwrights
 13 (68%) Male playwrights
 6 (32%) Female playwrights

DIRECTORS:

0 (0%) Minority directors
 6 (67%) Male directors
 3 (33%) Female directors

2016/2017 Season

AFTERPLAY by Brian Friel; directed by Joe Dowling

FINIAN'S RAINBOW book by E.Y. Harburg & Fred Saidy; music by Burton Lane; lyrics by E.Y. Harburg; adapted and directed by Charlotte Moore

THE PIGEON IN THE TAJ MAHAL by Laasia Sexton; directed by Alan Cox

THE DEAD, 1904 by James Joyce; adapted by Paul Muldoon & Jean Hanff Korelitz; directed by Ciarán O'Reilly

CRACKSKULL ROW by Honor Molloy; directed by Kira Simring

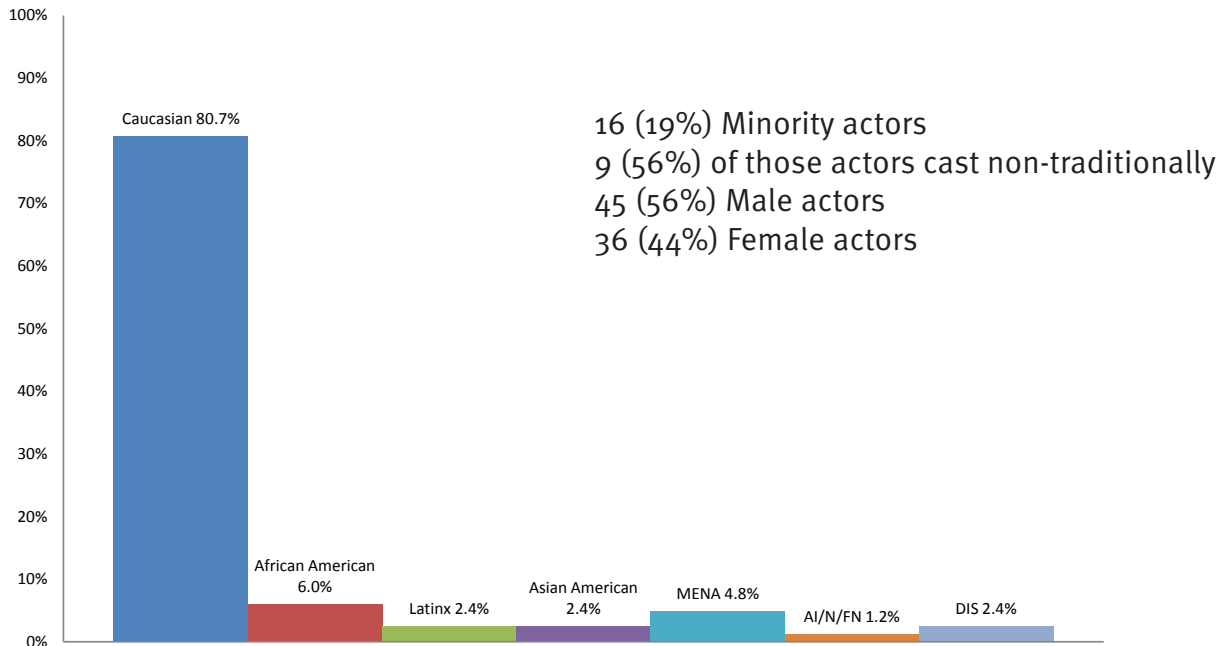
THE EMPEROR JONES by Eugene O'Neill; directed by Ciarán O'Reilly

REBEL IN THE SOUL by Larry Kirwan; directed by Charlotte Moore

THE ARAN ISLANDS by J.M. Synge; adapted and directed by Joe O'Byrne

WOODY SEZ: THE LIFE & MUSIC OF WOODY GUTHRIE devised by David M. Lutken with Nick Corley and Darcie Deaville, Helen Jean Russell and Andy Teirstein; directed by Nick Corley

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

0 (0%) Minority playwrights
 7 (78%) Male playwrights
 2 (22%) Female playwrights

DIRECTORS:

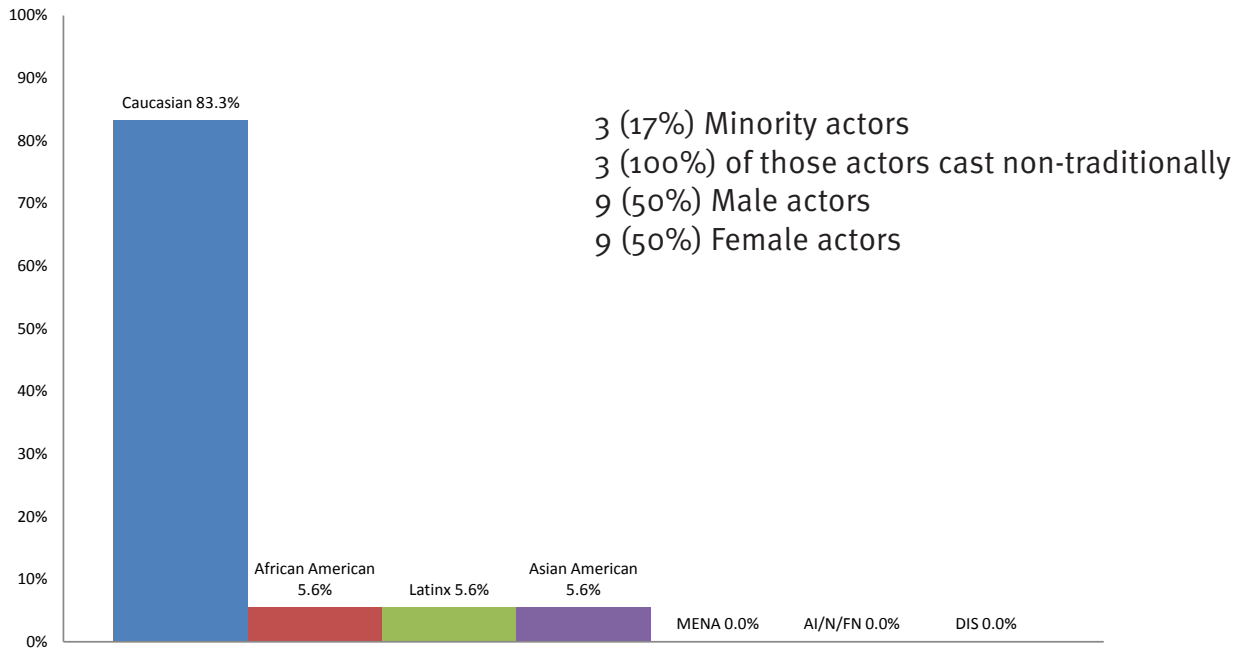
0 (0%) Minority directors
 6 (67%) Male directors
 3 (33%) Female directors

2016/2017 Season

*FALSETTOS music and lyrics by William Finn and James Lapine; directed by James Lapine
 THE HARVEST by Sam Hunter; directed by Davis McCallum
 THE BABYLON LINE by Richard Greenberg; directed by Terry Kinney
 *THE GLASS MENAGERIE by Tennessee Williams; directed by Sam Gold
 BULL IN A CHINA SHOP by Bryna Turner; directed by Lee Sunday Evans
 HOW TO TRANSCEND A HAPPY MARRIAGE by Sarah Ruhl; directed by Rebecca Taichman
 *OSLO by J. T. Rogers; directed by Bartlett Sher
 GHOST LIGHT by Zach Morris; directed by Zach Morris and Jennine Willett

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

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

0 (0%) Minority playwrights
 4 (80%) Male playwrights
 1 (20%) Female playwrights

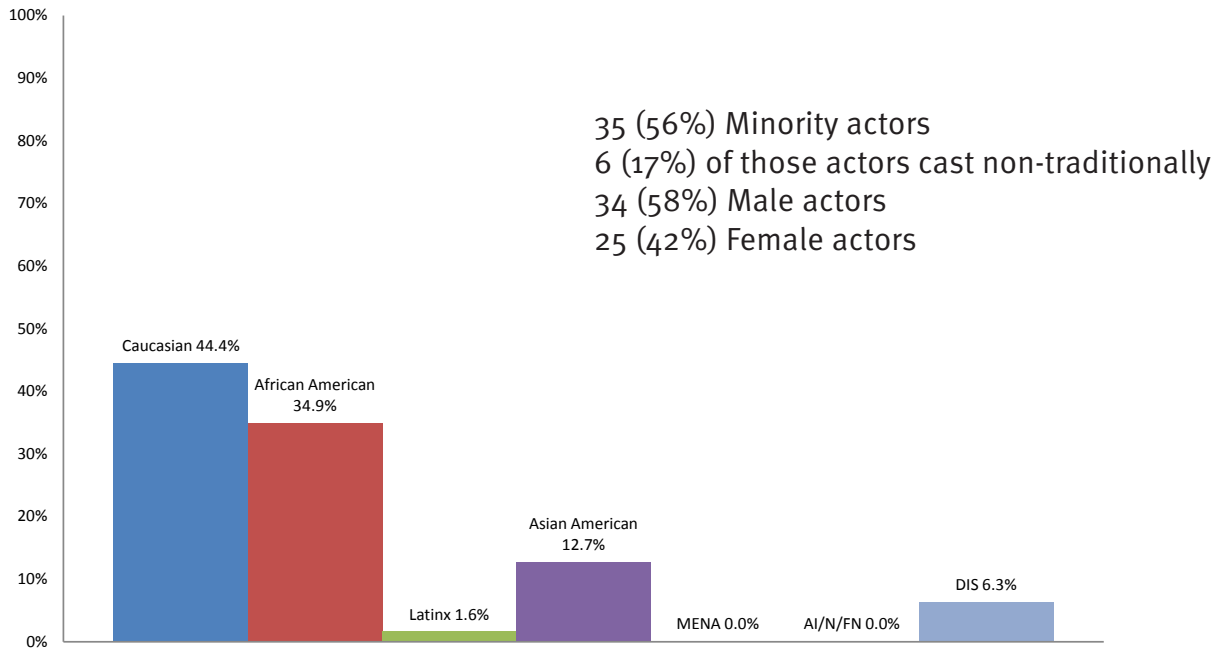
DIRECTORS:

0 (0%) Minority directors
 2 (50%) Male directors
 2 (50%) Female directors

2016/2017 Season

ALL THE WAYS TO SAY I LOVE YOU by Neil LaBute; directed by Leigh Silverman
 RIDE THE CYCLONE book, music and lyrics by Brooke Maxwell & Jacob Richmond; directed by Rachel Rockwell
 YEN by Anna Jordan; directed by Trip Cullman
 THE END OF LONGING by Matthew Perry; directed by Lindsay Posner

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

3 (38%) Minority playwrights
 4 (50%) Male playwrights
 4 (50%) Female playwrights

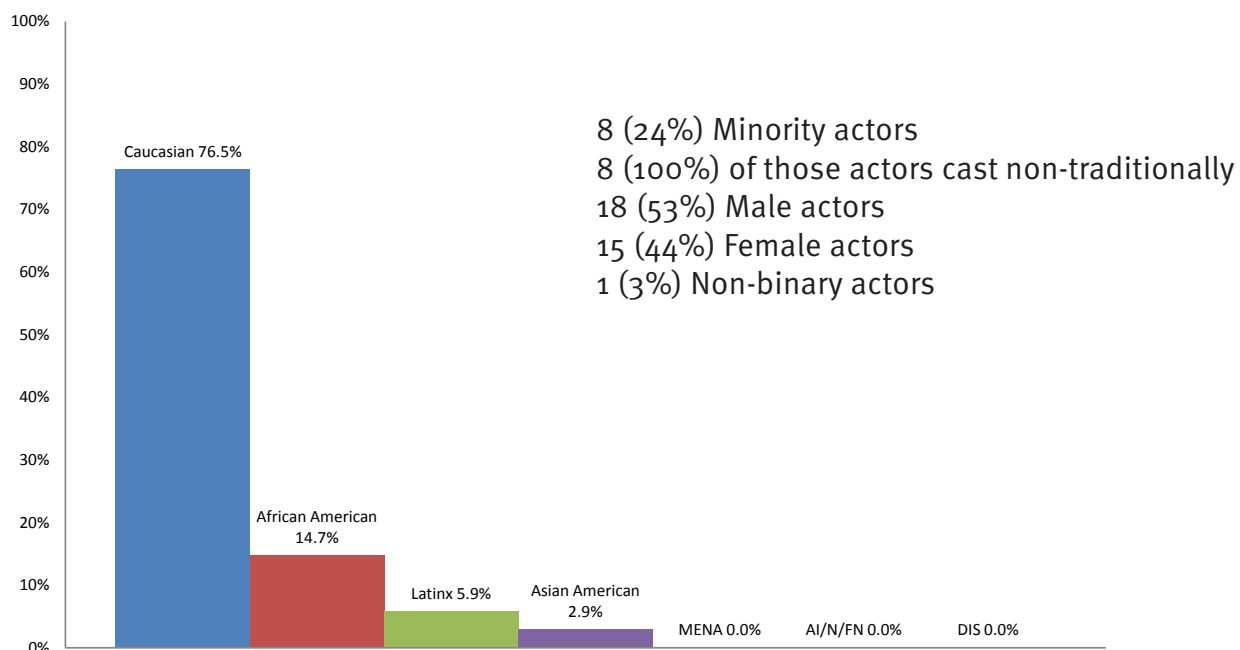
DIRECTORS:

2 (25%) Minority directors
 4 (50%) Male directors
 4 (50%) Female directors

2016/2017 Season

- *HEISENBERG by Simon Stephens; directed by Mark Brokaw
- *JITNEY by August Wilson; directed by Ruben Santiago-Hudson
- *THE LITTLE FOXES by Lillian Hellman; directed by Daniel Sullivan
- VIETGONE by Qui Nguyen; directed by May Adrales
- LINDA by Penelope Skinner; directed by Lynne Meadow
- COST OF LIVING by Martyna Majok; directed by Jo Bonney
- SELL/BUY/DATE by Sarah Jones; directed by Carolyn Cantor
- FULFILLMENT CENTER by Abe Koogler; directed by Daniel Aukin

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

ACTORS BY ETHNICITY:PLAYWRIGHTS:

0 (0%) Minority playwrights
 4 (67%) Male playwrights
 2 (33%) Female playwrights

DIRECTORS:

0 (0%) Minority directors
 2 (50%) Male directors
 2 (50%) Female directors

2016/2017 Season

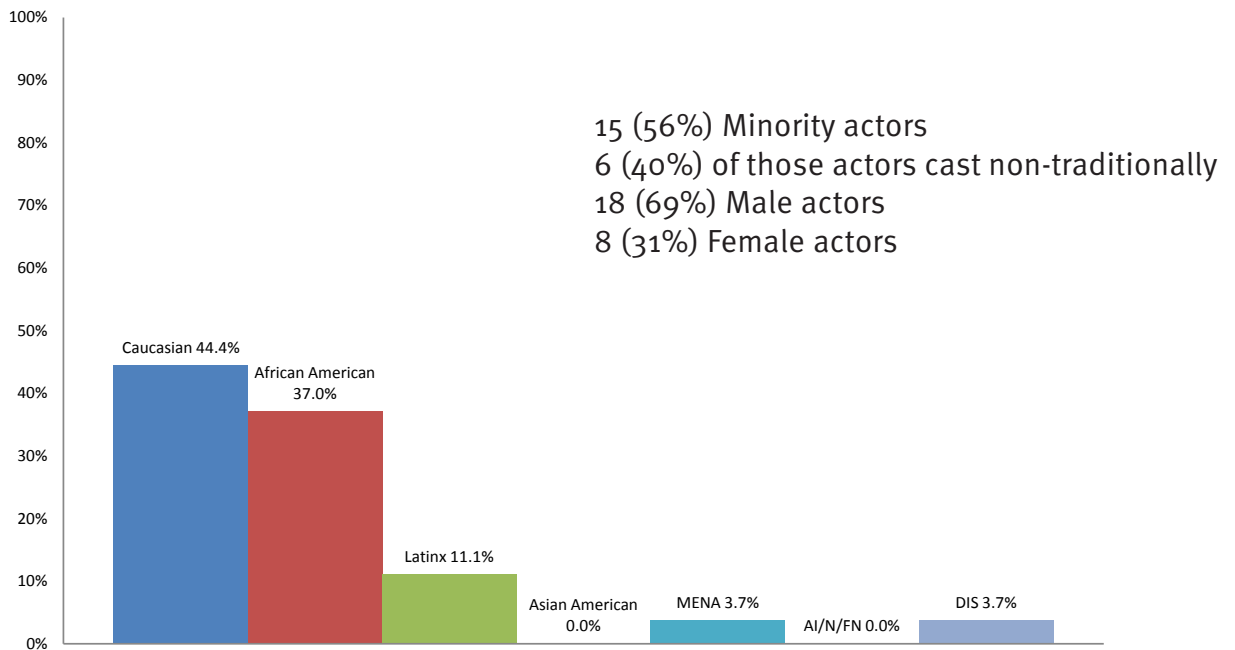
SWEET CHARITY book by Neil Simon; music by Cy Coleman; lyrics by Dorothy Fields; directed by Leigh Silverman

EVENING AT THE TALK HOUSE by Wallace Shawn; directed by Scott Elliott

ALL THE FINE BOYS written and directed by Erica Schmidt

THE WHIRLIGIG by Hamish Linklater; directed by Scott Elliott

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

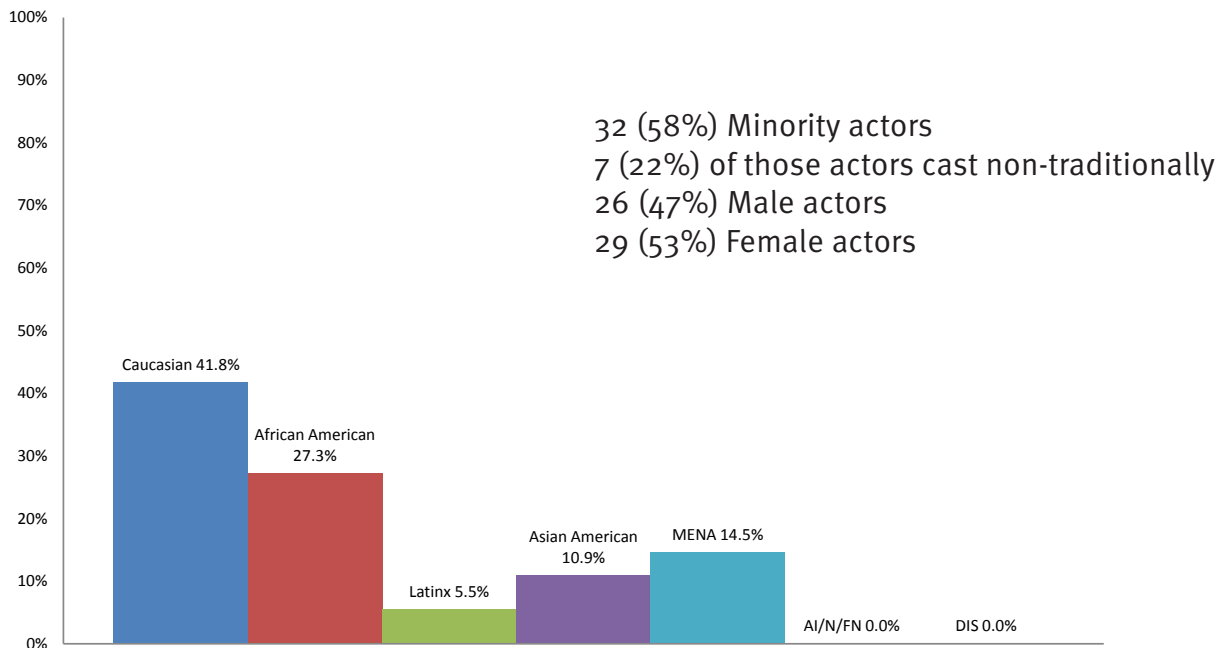
2 (50%) Minority playwrights
 3 (75%) Male playwrights
 1 (25%) Female playwrights

DIRECTORS:

2 (50%) Minority directors
 3 (75%) Male directors
 1 (25%) Female directors

2016/2017 Season

NAT TURNER IN JERUSALEM by Nathan Alan Davis; directed by Megan Sandberg-Zakian
 OTHELLO by William Shakespeare; directed by Sam Gold
 THE OBJECT LESSON by Geoff Sobell; directed by David Neumann
 SOJOURNERS AND HER PORTMANTEAU by Mfoniso Udofia; directed by Ed Sylvanus Iskandar

ACTORS BY ETHNICITY:PLAYWRIGHTS:

3 (38%) Minority playwrights
 4 (50%) Male playwrights
 4 (50%) Female playwrights

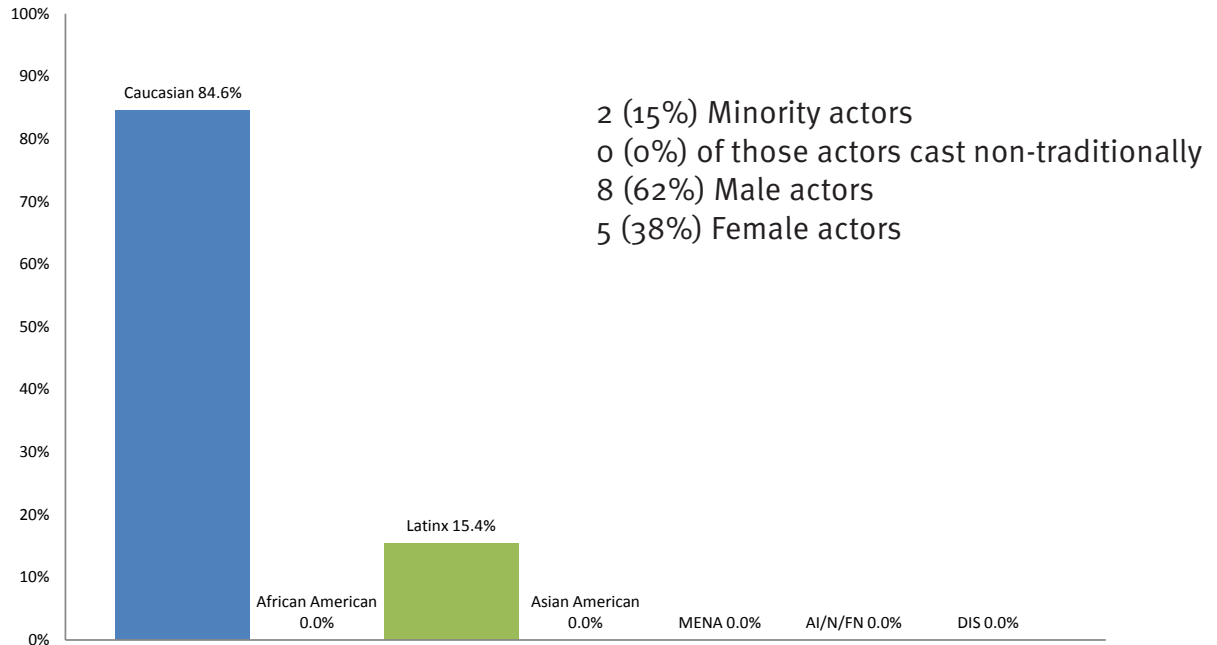
DIRECTORS:

1 (14%) Minority directors
 4 (57%) Male directors
 2 (29%) Female directors
 1 (14%) Non-Binary directors

2016/2017 Season

MEN ON BOATS by Jaclyn Backhaus; directed by Will Davis
 AUBERGINE by Julia Cho; directed by Kate Whoriskey
 A LIFE by Adam Bock; directed by Anne Kauffman
 RANCHO VIEJO by Dan LeFranc; directed by Daniel Aukin
 THE LIGHT YEARS by Hannah Bos & Paul Thureen; directed by Oliver Butler
 THE PROFANE by Zayd Dohrn; directed by Kip Fagan
 BELLA: AN AMERICAN TALL TALE book, music, and lyrics by Kirsten Childs; directed by Robert O'Hara

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

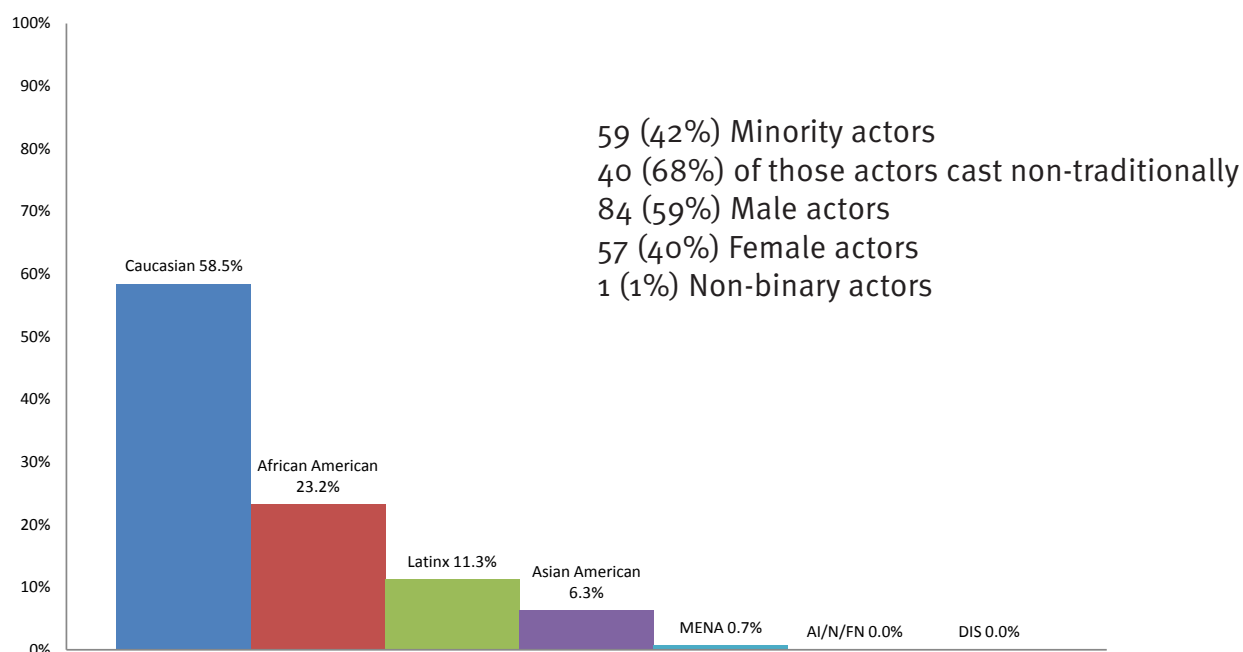
1 (33%) Minority playwrights
 2 (67%) Male playwrights
 1 (33%) Female playwrights

DIRECTORS:

1 (33%) Minority directors
 3 (100%) Male directors
 0 (0%) Female directors

2016/2017 Season

THE ROADS TO HOME by Horton Foote; directed by Michael Wilson
 FADE by Tanya Saracho; directed by Jerry Ruiz
 DANIEL’S HUSBAND by Michael McKeever; directed by Joe Brancato

ACTORS BY ETHNICITY:PLAYWRIGHTS:

7 (27%) Minority playwrights
 21 (81%) Male playwrights
 5 (19%) Female playwrights

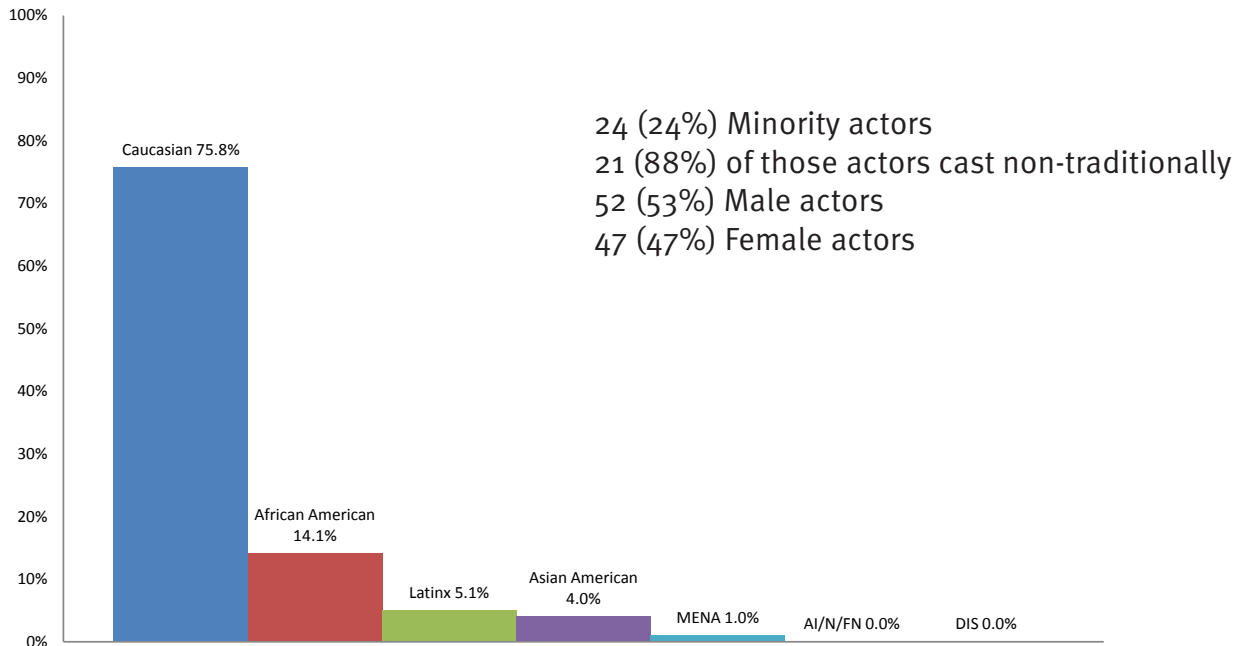
DIRECTORS:

5 (33%) Minority directors
 10 (67%) Male directors
 5 (33%) Female directors

2016/2017 Season

TAMING OF THE SHREW by William Shakespeare; directed by Phyllida Lloyd
 TROILUS AND CRESSIDA by William Shakespeare; directed by Daniel Sullivan
 TWELFTH NIGHT A Musical Adaptation of William Shakespeare's Twelfth Night conceived by Kwame Kwei-Armah and Shaina Taub; directed by Kwame Kwei-Armah; music & lyrics by Shaina Taub
 HAMLET by William Shakespeare; directed by Patricia McGregor
 PLENTY by David Hare; directed by David Leveaux
 WHAT DID YOU EXPECT? (The Gabriels: Election Year in the Life of One Family Play Two) written and directed by Richard Nelson
 WOMEN OF A CERTAIN AGE (The Gabriels: Election Year in the Life of One Family Play Three) written and directed by Richard Nelson
 SWEAT by Lynn Nottage; directed by Kate Whoriskey
 PARTY PEOPLE by UNIVERSES Steven Sapp, Mildred Ruiz-Sapp, William Ruiz aka Ninja; composed by UNIVERSES with Broken Chord (Daniel Baker, Aaron Meicht, Phillip Peglow); developed and directed by Liesl Tommy
 TINY BEAUTIFUL THINGS based on the book by Cheryl Strayed; adapted for the Stage by Nia Vardalos; co-conceived by Marshall Heyman, Thomas Kail and Nia Vardalos; directed by Thomas Kail
 JOAN OF ARC: INTO THE FIRE book, music, and lyrics by David Byrne; directed by Alex Timbers
 THE OUTER SPACE book and lyrics by Ethan Lipton; music composed and performed by Ethan Lipton, Vito Dieterle, Eben Levy & Ian Riggs; directed by Leigh Silverman
 LATIN HISTORY FOR MORONS written and performed by John Leguizamo; directed by Tony Taccone
 GENTLY DOWN THE STREAM by Martin Sherman; directed by Sean Mathias
 TWELFTH NIGHT by William Shakespeare; directed by Saheem Ali

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

1 (8%) Minority playwrights
 10 (83%) Male playwrights
 2 (17%) Female playwrights

DIRECTORS:

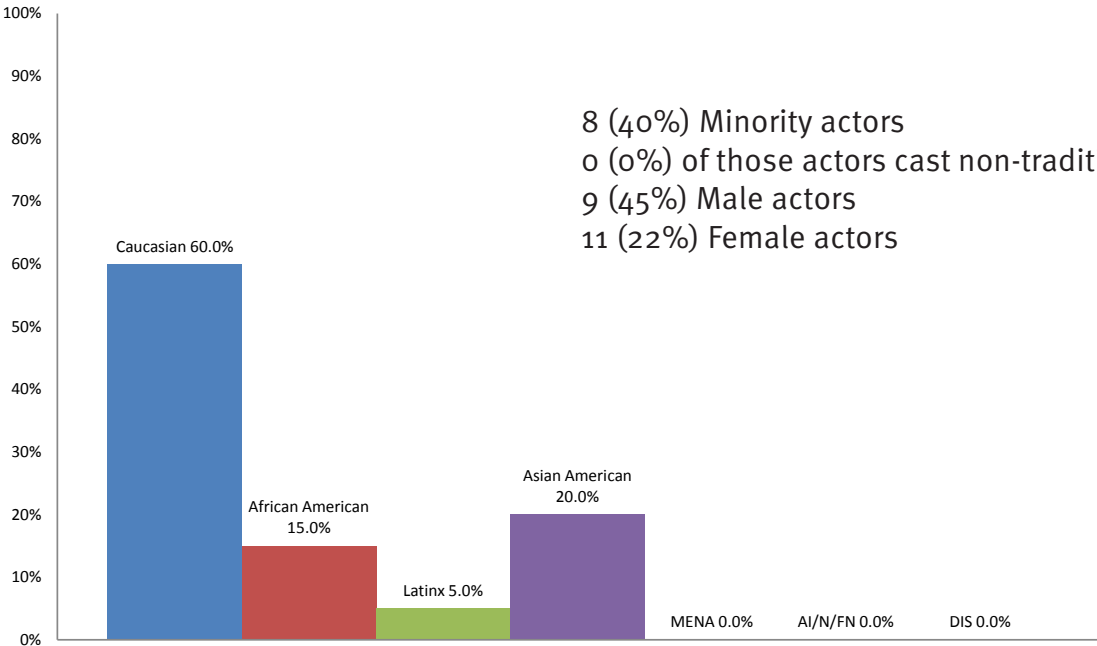
0 (0%) Minority directors
 7 (78%) Male directors
 2 (22%) Female directors

2016/2017 Season

- *THE CHERRY ORCHARD by Anton Chekhov; adapted by Stephen Karam; directed by Simon Godwin
- *THE PRICE by Arthur Miller; directed by Terry Kinney
- *MARVIN'S ROOM by Scott McPherson; directed by Anne Kauffman
- LOVE, LOVE, LOVE by Mike Bartlett; directed by Michael Mayer
- IF I FORGET by Steven Levenson, directed by Daniel Sullivan
- NAPOLI, BROOKLYN by Meghan Kennedy; directed by Gordon Edelstein
- KINGDOM COME by Jenny Rachel Weiner; directed by Kip Fagan
- ON THE EXHALE by Martin Zimmerman; directed by Leigh Silverman
- *HOLIDAY INN by Irving Berlin, Chad Hodge and Gordon Greenberg; directed by Gordon Greenberg

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

ACTORS BY ETHNICITY:



8 (40%) Minority actors
 0 (0%) of those actors cast non-traditionally
 9 (45%) Male actors
 11 (22%) Female actors

PLAYWRIGHTS:

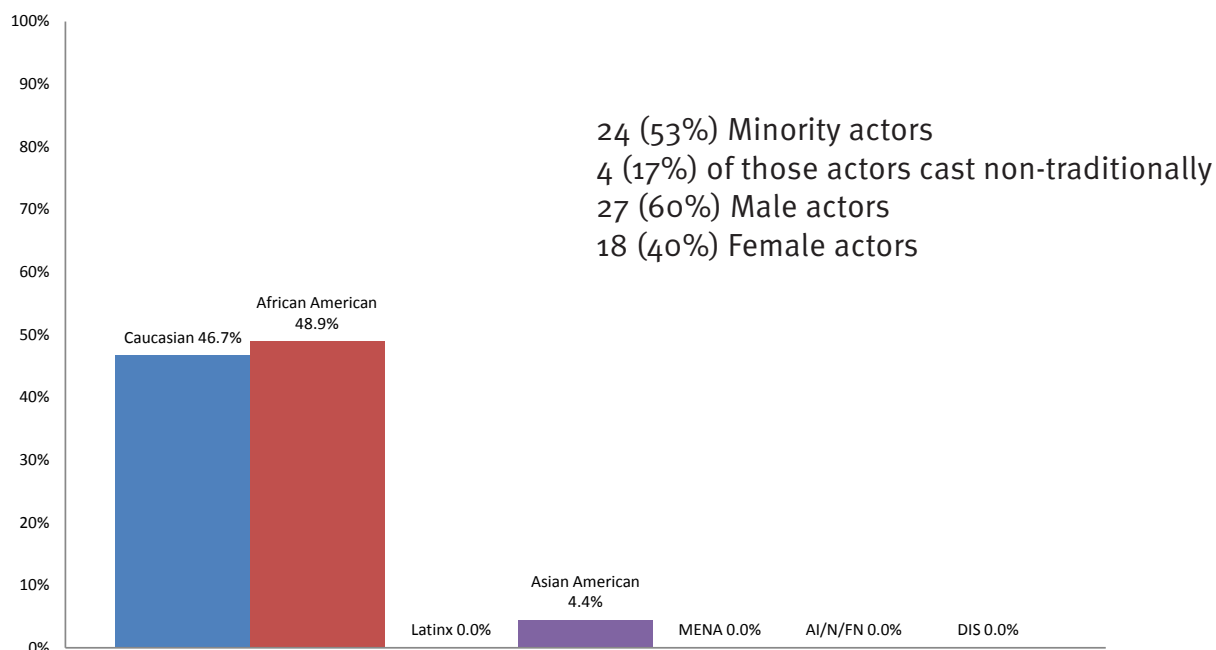
2 (50%) Minority playwrights
 2 (50%) Male playwrights
 2 (50%) Female playwrights

DIRECTORS:

1 (25%) Minority directors
 3 (75%) Male directors
 1 (25%) Female directors

2016/2017 Season

A PARALLELOGRAM by Bruce Norris; directed by Michael Greif
 NOTES FROM THE FIELD by Anna Deveare Smith; directed by Leonard Foglia
 MAN FROM NEBRASKA by Tracy Letts; directed by David Cromer
 SOMEBODY’S DAUGHTER by Chisa Hutchinson; directed by May Adrales

ACTORS BY ETHNICITY:PLAYWRIGHTS:

3 (50%) Minority playwrights
 3 (50%) Male playwrights
 3 (50%) Female playwrights

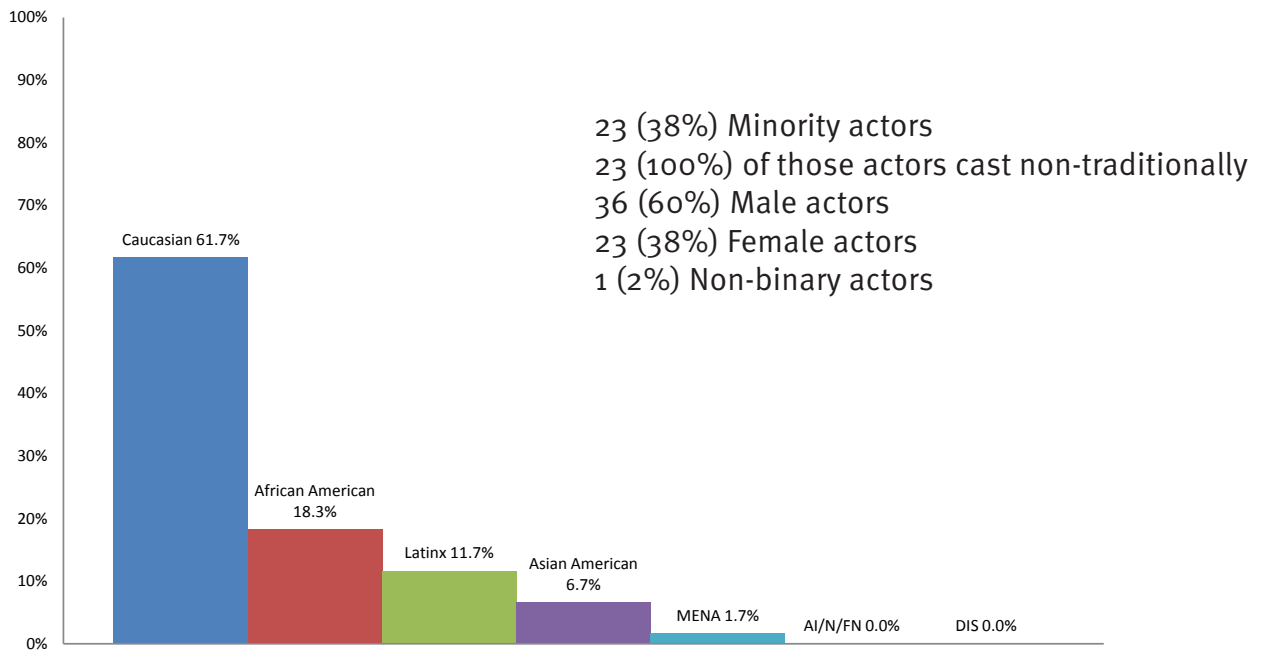
DIRECTORS:

1 (17%) Minority directors
 2 (33%) Male directors
 4 (67%) Female directors

2016/2017 Season

MASTER HAROLD AND THE BOYS by Athol Fugard; directed by Athol Fugard
 THE DEATH OF THE LAST BLACK MAN IN THE WHOLE ENTIRE WORLD AKA THE NEGRO BOOK OF THE DEAD by Suzan Lori-Parks; directed by Lileana Blain-Cruz
 EVERYBODY by Branden Jacobs-Jenkins, directed by Lila Neugebauer
 WAKY, WAKY by Will Eno; directed by Will Eno
 ANTIPODES by Annie Baker; directed by Lila Neugebauer
 VENUS by Suzan Lori-Parks; directed by Lear deBessonnet

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

0 (0%) Minority playwrights
 6 (75%) Male playwrights
 2 (25%) Female playwrights

DIRECTORS:

0 (0%) Minority directors
 3 (75%) Male directors
 1 (25%) Female directors

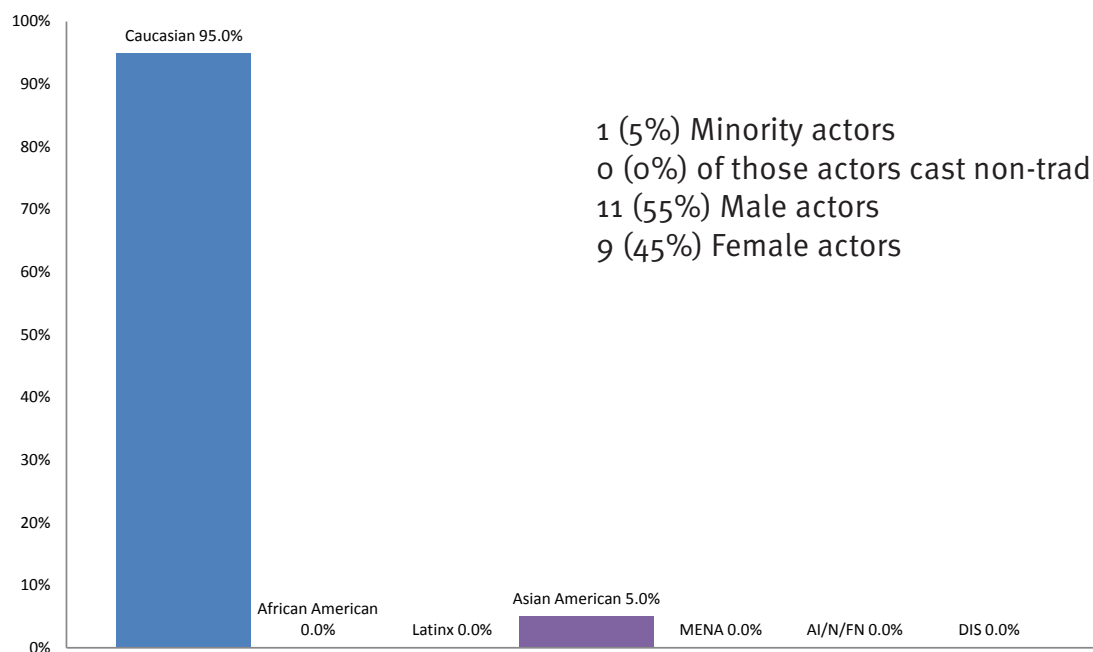
2016/2017 Season

THE SERVANT OF TWO MASTERS by Carlo Goldoni; adapted by Constance Congdon; translated by Christina Sibul; further adapted by Christopher Bayes and Steven Epp; directed by Christopher Bayes

THE SKIN OF OUR TEETH by Thornton Wilder; directed by Arin Arbus

HAPPY DAYS by Samuel Beckett; directed by James Bundy

MEASURE FOR MEASURE by William Shakespeare; directed by Simon Godwin

ACTORS BY ETHNICITY:

1 (5%) Minority actors
 0 (0%) of those actors cast non-traditionally
 11 (55%) Male actors
 9 (45%) Female actors

PLAYWRIGHTS:

0 (0%) Minority playwrights
 3 (75%) Male playwrights
 1 (25%) Female playwrights

DIRECTORS:

1 (33%) Minority directors
 2 (67%) Male directors
 1 (33%) Female directors

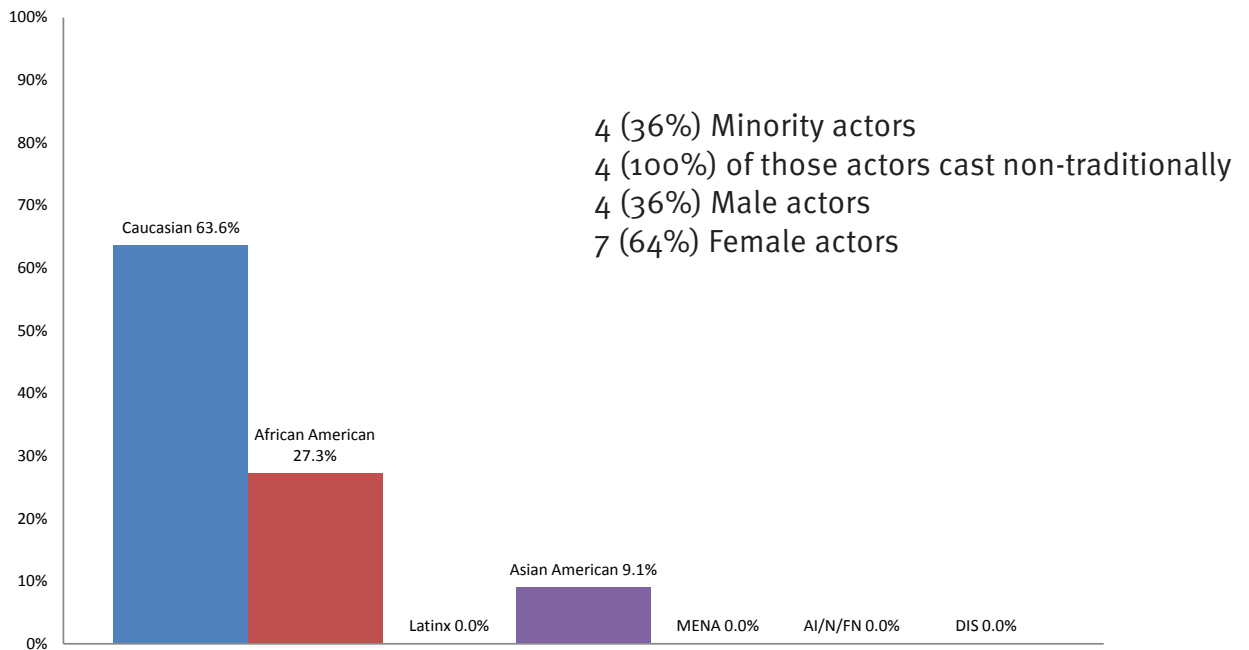
2016/2017 Season

THIS DAY FORWARD by Nicky Silver, directed Mark Brokaw

KID VICTORY book and lyrics by Greg Pierce; music by John Kander; story by John Kander and Greg Pierce; directed by Liesl Tommy

CAN YOU FORGIVE HER by Gina Gionfriddo; directed by Peter Dubois

ACTORS BY ETHNICITY:



PLAYWRIGHTS:

- 0 (0%) Minority playwrights
- 1 (25%) Male playwrights
- 3 (75%) Female playwrights

DIRECTORS:

- 0 (0%) Minority directors
- 0 (0%) Male directors
- 2 (100%) Female directors

2016/2017 Season

SUNDOWN, YELLOW MOON lyrics by Rachel Bonds and music and lyrics by the Bengsons;
 directed by Anne Kaufman
 STUFFED by Lisa Lampinelli; directed by Jackson Gay

- Cast members, including understudies and any replacement casts up until opening night, from every Broadway show that opened in the 2016/2017 season and from the eighteen largest non-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, 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 (MENA), and American Indian/Native/First Nation (AI/N/FN).
- Tallies for performers with disabilities (DIS) 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.
- Tallies for Playwrights include source material authors for adaptations, and lyricists and composers for musicals.
- Grouping was made based on visual observation as well as 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. 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, they were grouped to reflect self-identification. Gender grouping was also made based on visual observation as well as self-identification. Evidence of “non-binary” gender identity through self-identification was more difficult to determine than for race but best efforts were made to group appropriately.
- Cast members of Broadway shows that are currently running but opened before the 2006-2007 season were not included in the 11-year survey. In reports prior to the 2015-2016 season, 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, and Second Stage) 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.
- In previous reports, shows produced on Broadway by these non-profits were included in overall Broadway statistics and not in overall non-profit statistics. Beginning this year, they will be counted in both sets. Numbers have been adjusted for previous seasons in the “Non-Profit Year to Year” chart and may not be the same percentages as those listed in previous reports.
- Non-profit theatre companies included in the survey are comprised of the major non-profit theatres in New York City providing employment under the Actors’ Equity Association (AEA) Off-Broadway contracts. For the 2016-2017 report, an updated list of non-profits were included. AEA contract status of New York City’s non-profit theatres will be assessed every five years in order to accurately include

all available employment opportunities in the non-profit sector.

- Total number of actors for the 2016-17 season was 1,420. 748 were employed by the commercial sector, 819 by the non-profits (147 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, Actors of color (including but not limited to African American, Asian/Asian Pacific American, Hispanic American, Native American, and multi-cultural), Actors over 60, and women in roles where race, ethnicity, gender, sex, 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." For the purposes of this report, Non-Traditional Casting was confined to race and did not count instances of open-gender casting.
- The Non-Traditional Casting Grade which appears on each non-profit theatre company's page was determined by the number of actors of color who were cast non-traditionally as a percentage of the total number of minority actors cast. The Non-Traditional Casting percentages used in the chart entitled "Non-Traditional Casting Year to Year" was determined by the number of actors of color who were cast non-traditionally as a percentage of total number of actors hired in the industry.
- 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.

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