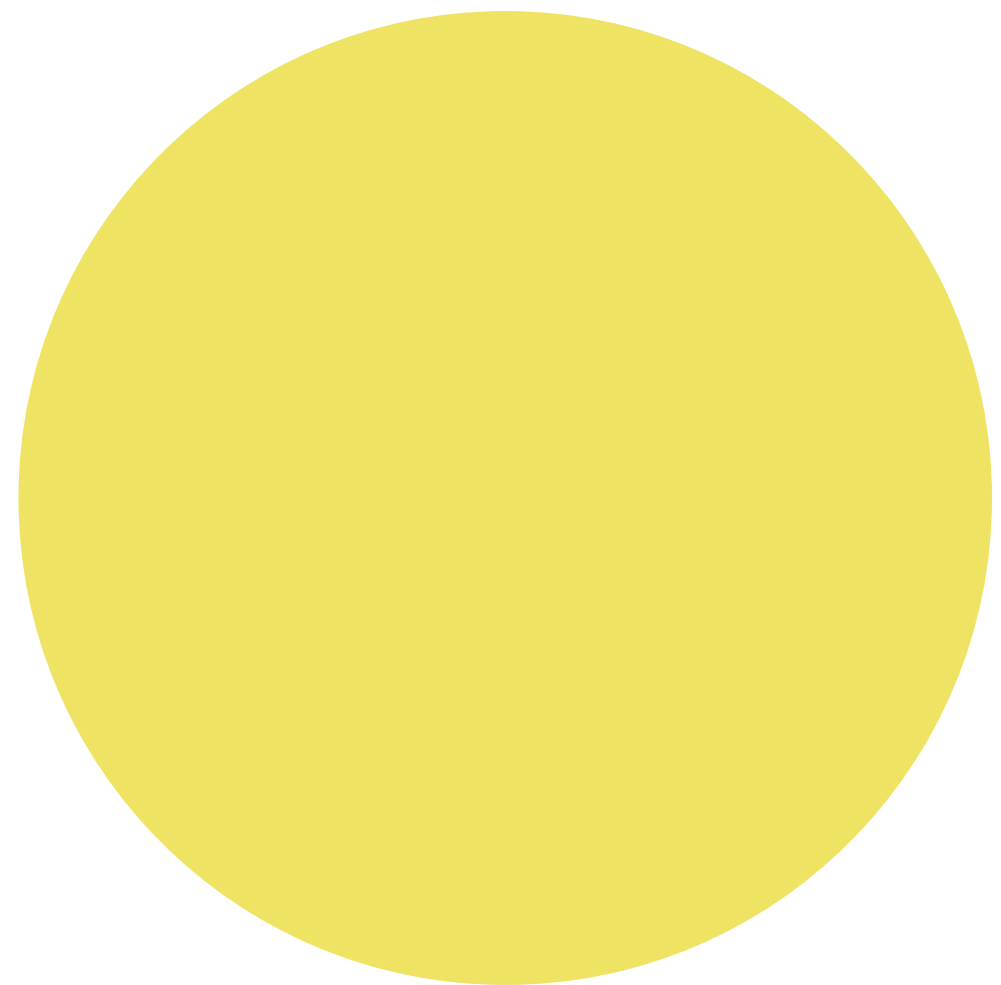


The Visibility Report

Racial Representation on NYC Stages



Our Mission

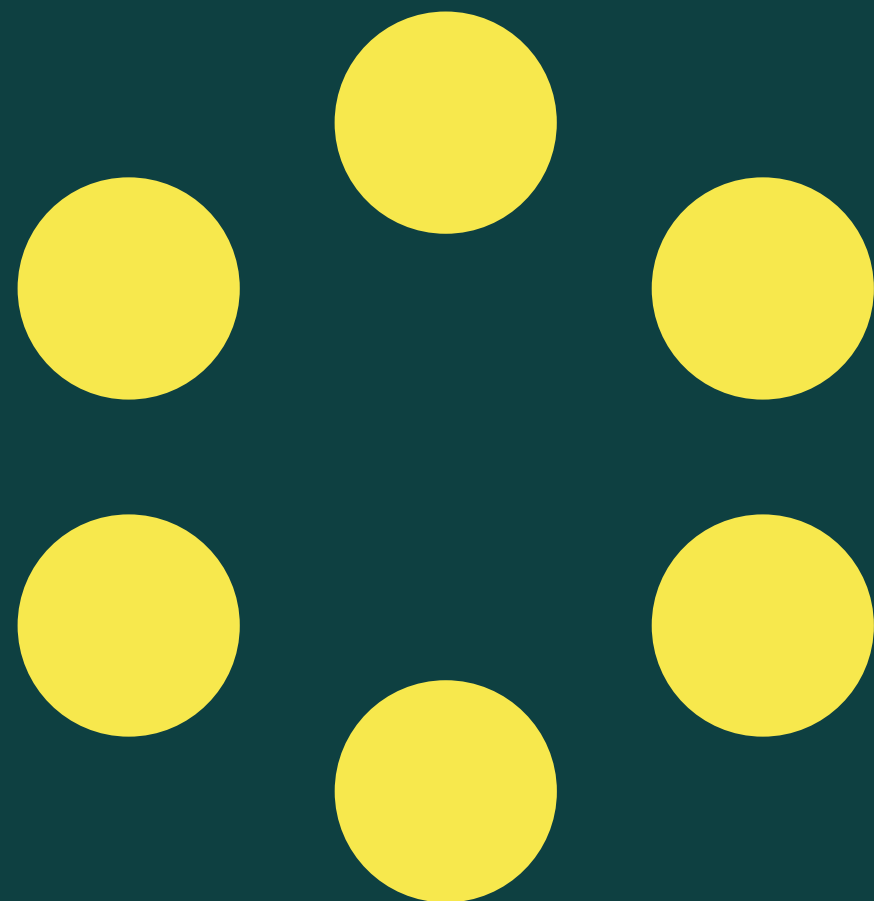


The mission of the Asian American Performers Action Coalition (AAPAC)

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 racial 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 including partnering with allies on national initiatives. While our work remains specific to New York City, we endeavor to have a meaningful impact on representation for Asian Americans in the greater American theatre.

www.aapacnyc.org



AAPAC is an Obie Award-winning, volunteer-driven organization with limited resources. 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://fundraising.fracturedatlas.org/aapac>

We thank you in advance for your donation and support!



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

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Letter from AAPAC

June 2021

As the gears of the great theatre machine begin to rumble back to life, and the theatre industry plans its much anticipated reopening, it remains to be seen whether or not the multitude of anti-racist solidarity statements and pledges to diversity will result in real action and systemic change. Have our voices truly been heard? What has or hasn't been understood from the Stop Asian Hate, Black Lives Matter and We See You White American Theatre movements? We haven't had the opportunity to process these seismic shifts together in the same room, and the "real" work, the hard work, has yet to begin.

Our expanded leadership stats confirm that almost every gatekeeper, employer, and decision-maker in the NYC theatre industry is White. These are the industry leaders we are relying on to de-center Whiteness, to hire and promote more BIPOC artists and administrators, to decolonize the workplace, and to institute anti-racist practices? Our expanded Economic Impact section exposes the racism at the very root of the theatre funding system, proving that public and

private arts funding favors Predominantly White Institutions far above theatres of color, keeping those theatres living hand-to-mouth. 100% of artistic directors at NYC's largest non-profit theatre companies are White, while 46% of artistic directors at theatres of color don't even pay themselves a salary. *The current system devalues BIPOC theatre-makers.*

In order for the theatre industry to be more equitable, a fundamental paradigm shift is necessary. As we outline in our report, the non-profits have begun to make this shift by focusing on more BIPOC-centered stories than in years past. On Broadway, the gains in employment of actors of color in chorus and featured roles has not fundamentally shifted the centering of White narratives. White actors played 80% of all lead roles in musicals and 89.7% of all lead roles in plays. BIPOC writers plummeted in the 2018-19 season, even amidst calls for change. Part of this industry-wide shift also has to come from funding agencies. We ask governmental agencies and foundations to commit to a reallocation of funding that gives more

weight to the theatres of color who have been uplifting underrepresented voices for decades. With the added challenges of recovering from an industry-wide shutdown during a pandemic that disproportionately affected communities of color, these theatres are particularly vulnerable right now. Theatres of color need to thrive and grow so that they can support BIPOC theatre artists with living wages for generations to come, and continue to add value to our art form and expand our audiences, both on and Off-Broadway.

Even as the industry has made small gains in diversity in recent years, particularly at the non-profits, our work at AAPAC has shown that Asian-focused narratives remain consistently minimized and overlooked. In the 2018-19 season, the last full season before the pandemic, Asian American actors were cast in just 6.3% of all available roles; Asian American playwrights, composers, librettists and lyricists made up just 4.4% of all writers produced; and Asian American directors helmed only 4.5% of all productions. After the horrific shootings in Atlanta, we released a statement making a direct correlation between the hypersexualization and dehumanization of Asian women, and the invisibility of Asian voices and the propagation of hideous Asian stereotypes that continue to represent us as the "perpetual foreigner." We asked the following of all NYC theatre companies: How does your theatre erase Asian stories? How does your theatre contribute to problematic narratives that add to a culture of violence against the Asian community? How will you commit to the Asian American community, not as a reflex in a state of emergency, but in a way that is foundational to the work of dismantling White supremacy? Asian hate crimes are up a shocking 833% since 2019 in NYC alone—how will you make your AAPI employees feel safe?

For a decade, our reports have focused on the exclusion of BIPOC voices from mainstream

Predominantly White Institutions (PWIs) and from the commercial sector on Broadway. We have been fighting for a seat at the table, but now realize this is minority-thinking: we must be part of building a *new* table. There is no reason these institutions should be predominantly White. They belong to all of us in equal measure. Just as funding agencies need to stop thinking of theatres of color as "charity cases," theatre companies need to stop thinking of BIPOC actors as "diversity hires" or BIPOC written productions as the rare "diversity slot." We are the global majority. BIPOC artists don't just legitimize White institutions, they give them cultural relevance and vibrancy. At the same time, theatres of color should be afforded the opportunity to grow and become large institutions in their own right. It's time to reframe the conversation.

We stand united with our Black, Indigenous and Brown brothers and sisters to say loudly, "We will not go back." If AAPAC can be a resource for your organization, please reach out. We want nothing more than to emerge from this pandemic with gratitude and joy, to embrace our beloved art form, and to welcome audiences again. Let's all work to create the conditions whereby that can happen for all of us. This report outlines where the work needs to begin.

In solidarity,
Pun Bandhu and Julianne Hanzelka Kim,
Co-Authors

on behalf of the AAPAC Steering Committee:
Pun Bandhu, Cindy Cheung, Vichet Chum,
Angel Desai, Christine Toy Johnson, Peter Kim,
Julianne Hanzelka Kim, Kenneth Lee, Eileen Rivera, Lipica Shah and Nandita Shenoy.



Introduction

The story of the 2018-19 theatre season is one of an industry under pressure to diversify without a clear idea of how best to do it without fundamentally upsetting existing power structures. We tackle the power structures head on in this year's report by expanding our tracking of artistic directors to include other gatekeepers such as board members at the non-profits and producers and general managers on Broadway.

Diversity increased this season mostly because the non-profit theatre companies produced more culturally-specific stories and, in particular, stories that were about the Black experience. We are buoyed to see this development, but it must also be noted that in a year where representation for Black actors increased, representation for all other marginalized groups decreased, as if there is a scarcity model at play—only so much ground can be ceded, so BIPOC artists must fight each other for any scraps that remain. We must bring this scarcity model to a level of consciousness so that we can resist and actively fight against it. This mode of thinking is subtle and powerful. It takes our eyes off the real enemies here, which are White supremacy and cultural imperialism.

Dismantling White supremacy is not possible without solidarity and the industry needs to be aware of the areas where it is woefully coming up short: In the non-profits, there was only one Latinx writer produced this entire season. There was only one Indigenous writer produced—the first one in 13 years—and yet the entire cast was White. The theatre company that was ranked the Most Diverse also ranked one of the lowest when it came to casting Asian American actors (The Public Theater). These failings betray where the industry still has an unconscious bias—and even if it may be unconscious, the exclusion feels overt. Still, the non-profits showed some initiative in employing more inclusively across the board and proved that when BIPOC-centered shows are produced, more BIPOC artists, including designers, for which we're including in our report for the first time, are employed.

In contrast, there were fewer culturally-specific stories on Broadway than in years past. BIPOC writers plummeted on Broadway this season, falling far behind the non-profits. Broadway tried to diversify its stages by using more inclusive casting in chorus roles, but still centered and elevated White stories

and White leading characters. There is a rising tension within the industry between just being represented and being truly "seen." Being seen means telling our stories. In order to track whether BIPOC actors are truly at the center, we have expanded our Broadway analysis to include Lead vs. Featured roles (see pages 54-57). Relatedly, being seen must extend to being recognized for all the complexities and dynamism that exists within global majority communities. Mixed-race actors have pointed out for years that they experience further marginalization within the industry, never being seen for their multiple identities because casting defines race more narrowly than the complexities that exist in the real world. We are happy to start counting multi-racial actors this year due to many requests from our community.

Lastly, we continue to look at the economic impact of all these disparities, pages 36-51. This year, we are radically expanding the Economic Impact section with an audit of the public and private funding given to theatres, the very lifeblood that sustains and supports the non-profit theatre system. We found that grants favored Predominantly

White Institutions (PWIs) at the expense of theatre companies of color. There has been little research analyzing racial equity in public and private funding of the NYC arts economy. The theatre industry needs to be looking closely at funding disparity, as it lies at the root of cultural inequity and keeps theatres of color from growing and flourishing. For over a decade, we have been holding PWIs accountable, fighting for a seat at the table. Now, we are beginning to ask if these theatres will ever have our best interests at heart, or whether it would be better to create our own table? These questions and more are tackled in the Questions and Answers section.

NOTE: For details on how our research was conducted, please see our Methodology on page 123.



Who is Visible? Who is Invisible?

58.6%

of all roles on New York City stages went to **White actors** during the 2018–2019 season, making them the **most visible** on stage.

People of color were less visible.

29%
Black actors

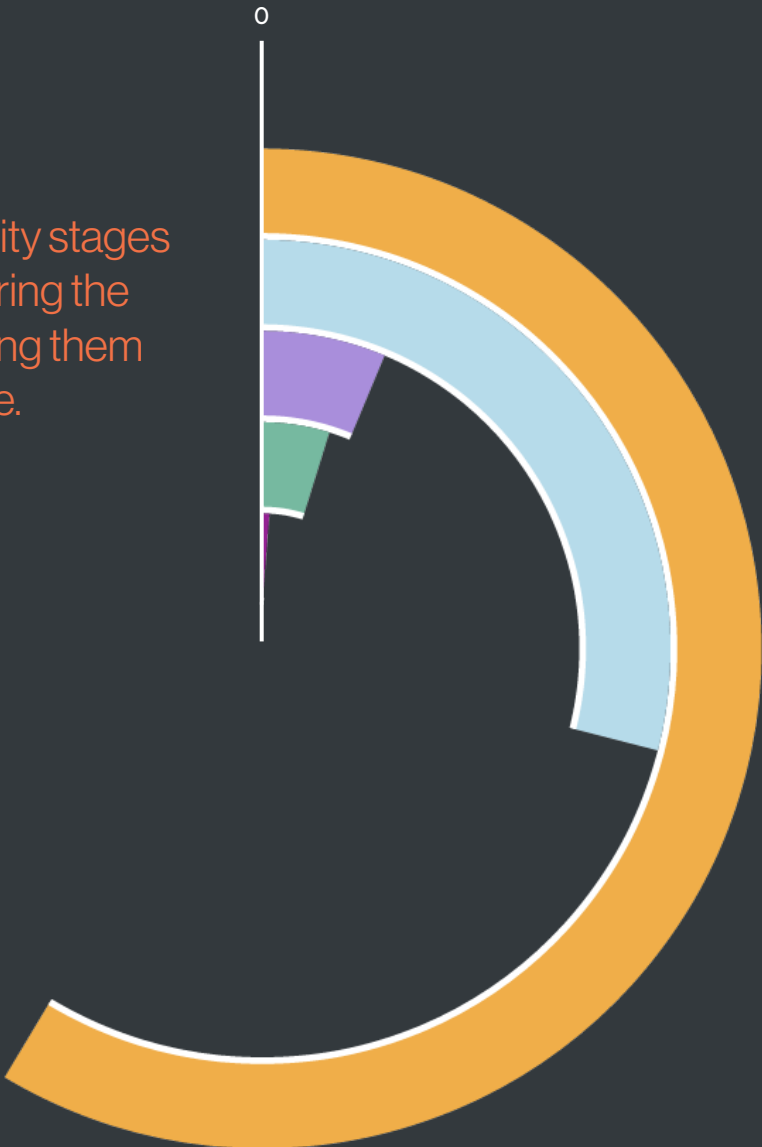
6.3%
Asian American actors

4.8%
Latinx actors

1.3%
MENA actors

0%
Indigenous actors

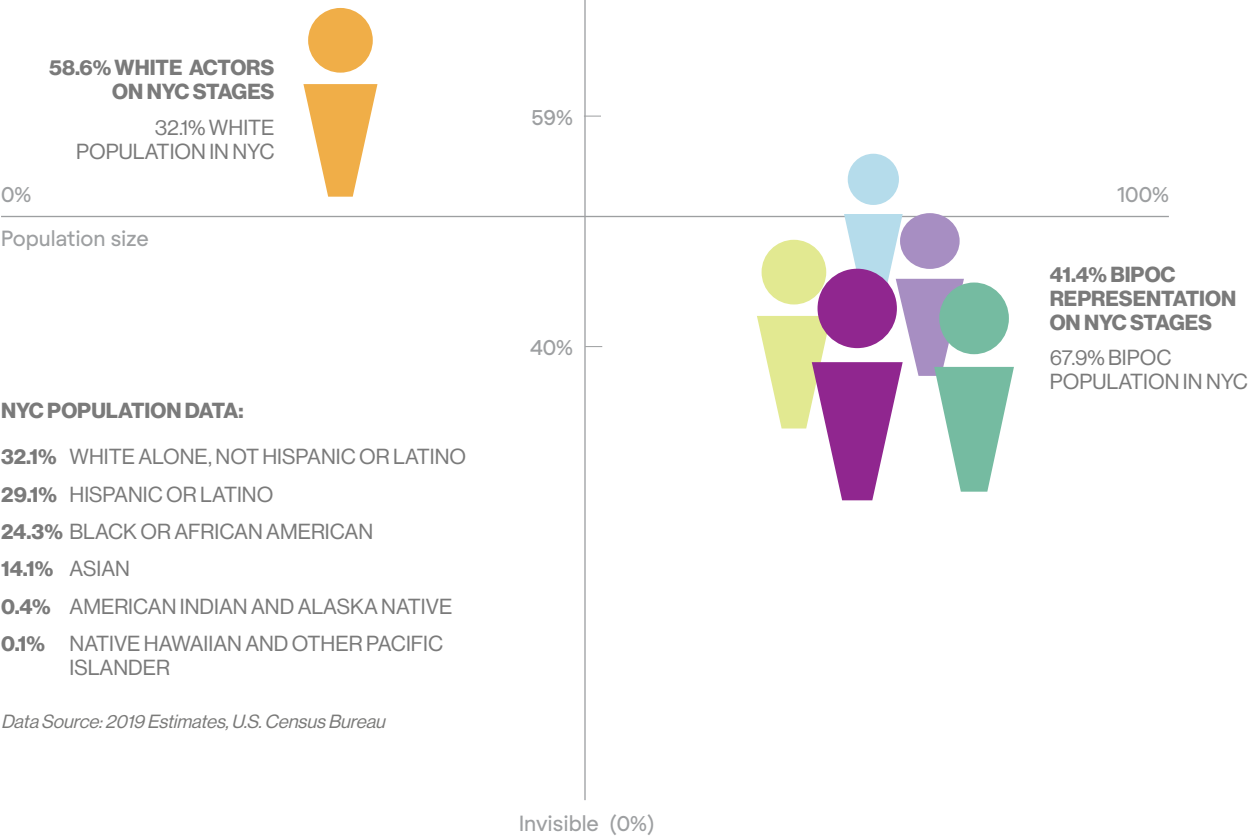
18%
BIPOC actors who
identified as Mixed-race



- White
- Black
- Latinx
- Asian American
- MENA
- Indigenous

Visibility Matrix

White actors **continued to over-represent** by over 25% relative to their respective population size (32.1% of the NYC area).



SPOTLIGHT: Is There a Scarcity Model at Play?

Black actors were the only group whose representation onstage increased, jumping significantly from 23.2% to 29% in the 2018-2019 season. While it is a positive indication that the industry seems to be placing more value on Black representation this season than in years past, it is also alarming that all other BIPOC races tumbled. It's as if the industry could not hold more than one aspect of diversity at a time, especially if doing so

would threaten the perceived primacy of White stories and White bodies on stage. **Asian American representation continued to decline for the second season in a row** from 6.9% to 6.3%, **Latinx actors dropped** from 6.1% to 4.8%, **MENA actors fell** from 2% down to 1.3%, and **Indigenous actors fell** to 0% from 0.2% in the previous season.

Inclusive Casting: How Often Are BIPOC Actors Hired Without Regard to Race?

22.7%

of all available roles were
cast with **BIPOC actors**
without regard to race.

14.9%
Black

3.9%
Latinx

3.1%
Asian American

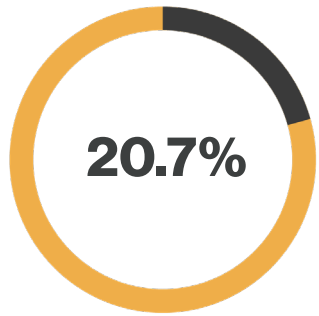
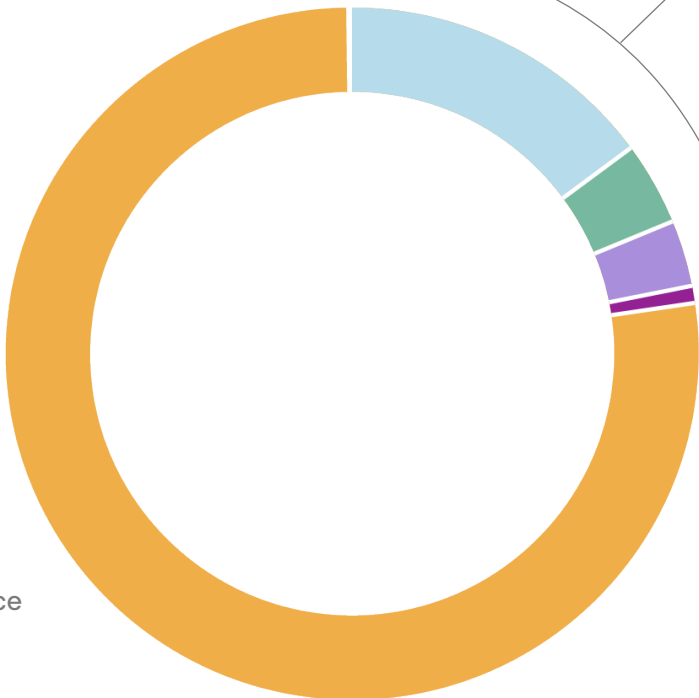
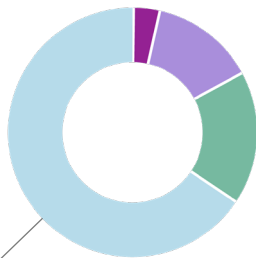
0.8%
MENA

0%
Indigenous

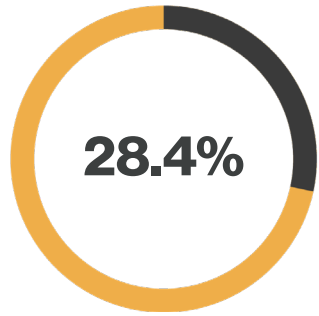
11.3%
BIPOC actors who
identified as Mixed-race

OF THE 22.7%, THIS IS HOW THE INCLUSIVELY
CAST ROLES WERE DISTRIBUTED BY RACE:

- 65.8% BLACK
- 17.3% LATINX
- 13.6% ASIAN AMERICAN
- 3.4% MENA
- 0% INDIGENOUS



Percentage of roles that went to BIPOC actors in non-racially-specific roles **at non-profits**, down nominally from 22.4% the year prior, primarily because they hired more actors in racially-specific roles.



Percentage of roles that went to BIPOC actors in non-racially-specific roles **on Broadway**, a giant 12.2% increase from last season's showing at 16.2% and a record high.

Broadway was more likely to cast without regard to race, though predominantly in less visible chorus roles.

Inclusive Casting

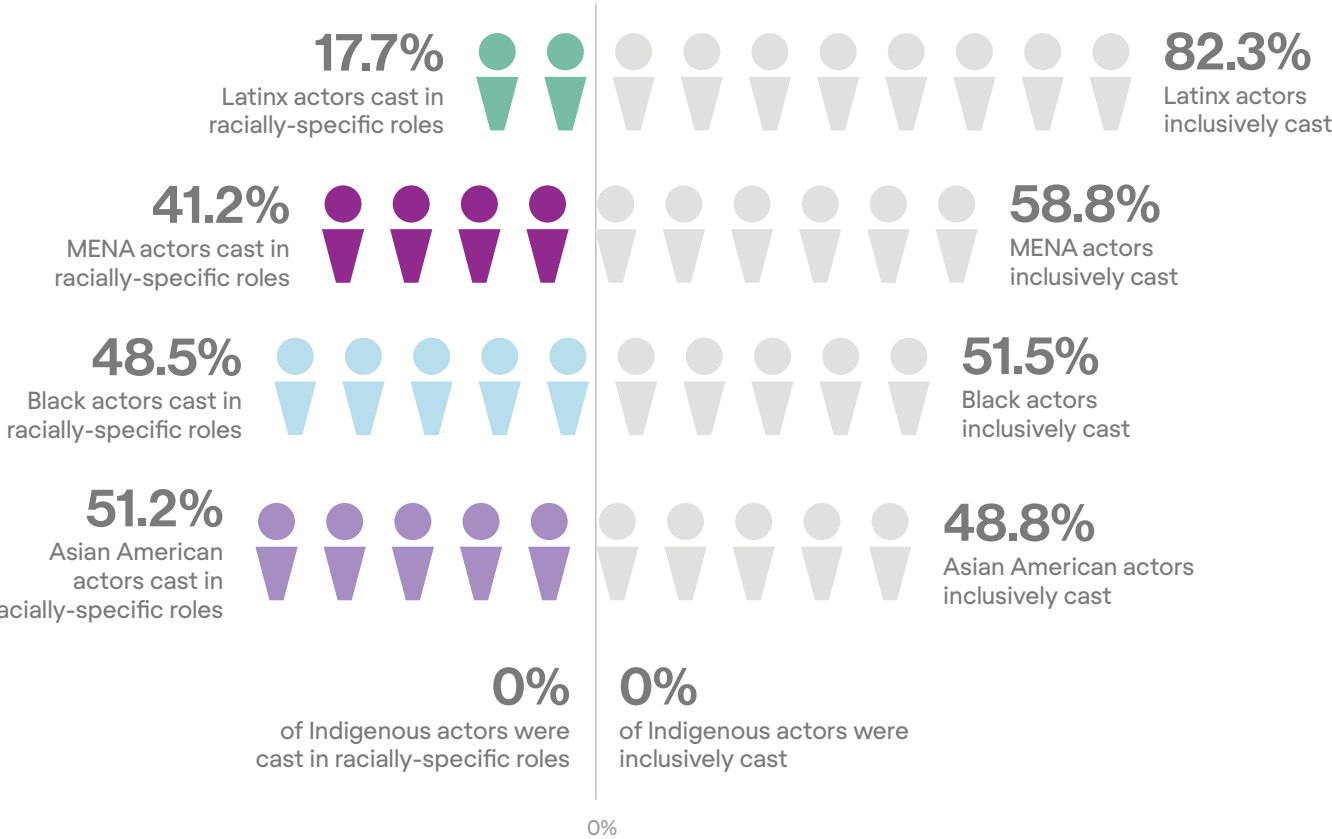
(referred to as “Non-Traditional Casting” in previous reports) allows for BIPOC actors to be cast in roles regardless of their race— either because they have been cast in traditionally White roles or have been cast when race is not germane to the role. Inclusive casting is one way to help address the inequity of opportunities for BIPOC actors on NYC stages.

There is much room for improvement with only 22.7% of all roles cast without regard to race. That said, this is the highest marker in the 13 years for which we have data, up from 20% the season prior. It is also the third year in a row inclusive casting has increased after remaining relatively unchanged for 10 years. Of the 22.7%

of roles cast inclusively, Black actors were hired the most at 65.8%.

In the 2018-19 season, Broadway far surpassed the non-profits with regards to the hiring of BIPOC actors in non-racially-specific roles. This was primarily attributed to musicals where 40.1% of roles were considered inclusive casting, an increase of almost double from 21.8% the previous season. Of note, BIPOC actors in musicals were twice as likely to be cast inclusively in chorus roles as opposed to principal roles—Of the BIPOC actors who were cast inclusively, 31 were hired on principal contracts and 63 on chorus contracts this season.

Racially-Specific Casting vs. Inclusive Casting



Of all BIPOC actors cast this season, Asian Americans remained the group least likely to benefit from inclusive casting. Given the rise in anti-Asian violence, we want to be overt this year in drawing a direct line between the Perpetual Foreigner stereotype that is attached to Asians with Asian American actors’ seeming inability to be cast as part of the American fabric. 82.3% of all Latinx actors employed this season were employed as a result of inclusive casting, gaining over a 20% increase from the season prior and making them the race most likely to be inclusively cast. However, Latinx actors were short-shrifted opportunities to be hired in racially-specific roles, with only a single production written by a Latinx writer the entire season (see *Whose Stories Are Being Told?*, page 18). Similarly, while MENA actors made up a small percentage of the actors hired overall, when they worked, 58.8% of them played

non-MENA characters, a slight drop from 61.5% the year before. Black actors had many more opportunities to play racially-specific characters than their BIPOC counterparts, but even then, over half of all Black actors were employed as a result of inclusive casting, staying steady year-to-year at 51.5%.

Mixed-race actors were inclusively cast 63% of the time. While it is impossible for us to provide an analysis for all of the different types of multi-racial actors, this is an indication that inclusive casting was providing more opportunities for them in roles that were open to any race than in racially-specific ones. The question is, are there casting assumptions at play as to what a member of a given race should “look” like that may be limiting opportunities for mixed-race actors in racially-specific stories?



SPOTLIGHT:
Highly Visible Examples of Inclusive Casting

Our report only looks at inclusive casting in regards to race, but it’s worth noting that other types of inclusive casting are also at play. In fact, the most visible example in the 2018-19 season was Ali Stroker, an actor who uses a wheelchair, who received a Tony Award for her history-making turn as Ado Annie in **OKLAHOMA!** Inclusive casting also provided opportunities for White women to portray iconic roles traditionally played by men, such as Lear in **KING LEAR** (Glenda Jackson) and Hamlet in **BERNHARDT/HAMLET** (Janet McTeer), which itself was a play that revolved around an historic example of inclusive casting.

Racially-inclusive casting was more prevalent on Broadway than at the non-profits and was responsible for giving us three BIPOC female leads in a musical in the same season, perhaps a new record: Christiani Pitts in **KING KONG** (playing the role that Fay Wray made famous in the original 1933 movie); Rebecca Naomi Jones in **OKLAHOMA!**; and Eva Noblezada in **HADESTOWN**. While not classified as lead roles by the Tony Awards Administration, it is also worth noting that the female love interest in **BE MORE CHILL** was BIPOC (Stephanie Hsu) as was the female love interest in **TOOTSIE** (Lilli Cooper). Male leads of color, by contrast, were a rarity. **HADESTOWN**, directed by Tony-winning director Rachel Chavkin, was the winner when it came to the production with the highest percentage of inclusive casting — almost 71% of the roles in this new take on Greek myths were filled with BIPOC actors.

Examples of inclusive casting at the non-profits were few and far between, occurring mostly in revivals such as Shakespeare productions. The Public Theater was the company with the highest rate of inclusive casting which included a much lauded all-Black **MUCH ADO ABOUT NOTHING**. Overall, The Public inclusively cast 44% of their roles. One of The Roundabout’s Broadway productions, **KISS ME KATE**, directed by Scott Ellis, cast White actors in the lead roles but also added 11 Black cast members,

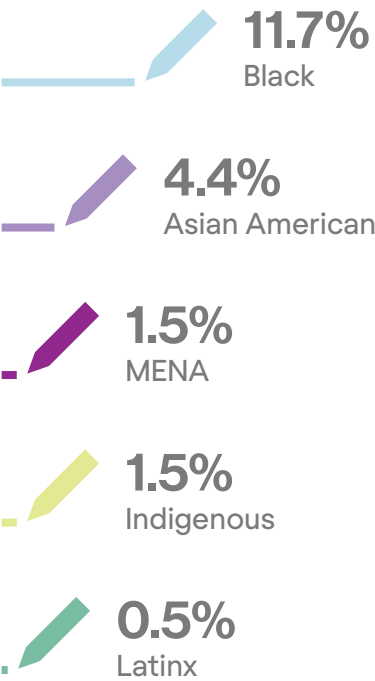
many in large featured roles, who helped bring Cole Porter’s swing, jazz, and tap musical to life.

Another Roundabout production, **ARTHUR MILLER’S ALL MY SONS**, made news when the Arthur Miller estate rejected director Greg Mosher’s request to do a color-conscious production which would have made the Deever family a Black family. The Keller family at the center of the plot was always going to be White, but making the Deevers Black would have highlighted themes of class and privilege in the play — a White boss would have been exonerated while his Black employee sits in jail for the same crime. The Kellers and Deevers are also neighbors whose children form a romance which would have depicted an interracial couple, rare for the time period. According to Rebecca Miller, Arthur Miller’s daughter, “My concern was that to cast the Deevers as Black puts a burden on the play to justify the relationship in the historical context. Since the script does not address race, I was worried that it would whitewash the racism that really was in existence in that period by creating this pretend-Valhalla-special family where no one would mention this [inter-racial relationship].” Mr. Mosher walked away from the production in protest. Interestingly, the estate was absolutely fine with “color-blind” casting when Jack O’Brien stepped in to direct, so long as not all of the Deevers were played by actors of the same race. In other words, casting multi-culturally was fine as long as it did not become the story of a White family and a non-White family. This nuance very much captures the tensions that seem to be arising in regards to inclusive casting within the industry today. No one can argue that giving more opportunities to BIPOC actors is a bad thing. But as more and more BIPOC-focused stories become the norm, some are also asking: Does putting BIPOC actors into the White, Western canon give them visibility or erase their history? More to the point, where and when does race change the story being told?

Whose Stories Are Being Told?

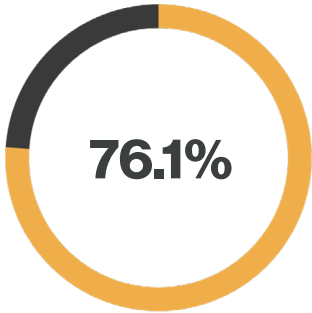


The New York theatre industry continues to uphold **a strong bias for White writers.**



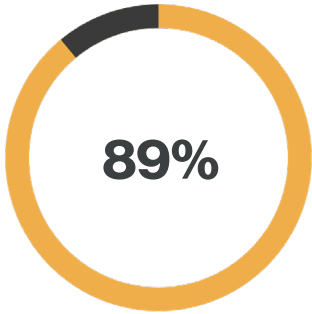
only 19.5%
of all writers hired were **BIPOC.**

30%
BIPOC writers who identified as Mixed-race



Percentage of White writers at non-profits.

At the non-profits and on Broadway, White writers were **disproportionately produced** over BIPOC writers during the 2018-19 season.



Percentage of White writers on Broadway.

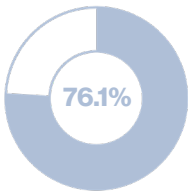
BIPOC representation on Broadway **plummeted 9%** from the season prior but **increased 3% at the non-profits.**

The New York theatre industry continued to show a bias for White writers with overall BIPOC writer representation dipping slightly to 19.5% during the 2018-19 season from 20.8% last season. Asian American, Latinx and MENA representation all fell, while Black writers increased over 2 points to 11.7% from 9.6% and Indigenous writers increased to 1.5% from 0%. At the non-profits, BIPOC writers increased 3 percentage points to 23.9% primarily due to Black representation jumping nearly 6 points to 16.7% of all writers, up from 10.8% the season prior. Indigenous representation increased to 0.7% from 0% (the equivalent of 1 writer), while Asian American,

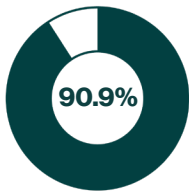
Latinx and MENA writer representation all fell this season. On Broadway, BIPOC writers plummeted 9 points to just 11% down from 20% last season. Asian American, Black, Latinx and MENA writers all dropped while Indigenous writers increased to 2.7% from 0% last season due to there being an Indigenous composer in the musical group The Go-Go's who contributed their catalog to HEAD OVER HEELS and an Indigenous source material author, Lynn Riggs, who wrote GREEN GROW THE LILACS, the play that OKLAHOMA! was based on.

Do More BIPOC Writers Equal More BIPOC Actors?

Percentage of **Black** actors hired in productions with at least one **Black** writer:

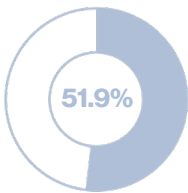


Out of 22 non-profit productions



Out of 2 Broadway productions

Percentage of **Asian American** actors hired in productions with at least one **Asian American** writer:

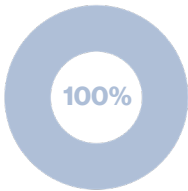


Out of 7 non-profit productions

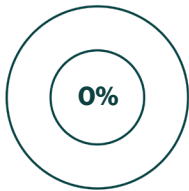


Out of 1 Broadway production

Percentage of **MENA** actors hired in productions with at least one **MENA** writer:

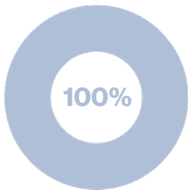


Out of 1 non-profit production

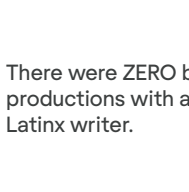


Out of 2 Broadway productions

Percentage of **Latinx** actors hired in productions with at least one **Latinx** writer:



Out of 1 non-profit production

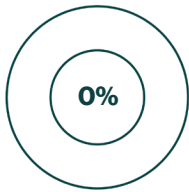


There were ZERO Broadway productions with at least one Latinx writer.

Percentage of **Indigenous** actors hired in productions with at least one **Indigenous** writer:



Out of 1 non-profit production



Out of 1 Broadway production

There were **34 productions** with **at least one BIPOC** writer/composer/librettist/lyricist this season, **exactly the same** as the year before. There were 130 productions in total this season.

Including playwrights, librettists,

lyricists and composers, there were 23 Black writers represented this season, 9 Asian American, 3 MENA, 3 Indigenous, and 1 Latinx. Of the 30 non-profit productions with BIPOC writers, 22 of which were written by Black writers, only 2 had majority White casts—MRS. MURRAY’S MENAGERIE and USUAL GIRLS. On Broadway, the inverse was true with only 2 out of 5 productions with majority BIPOC casts. 60% of Broadway shows employing BIPOC writers had majority White casts.

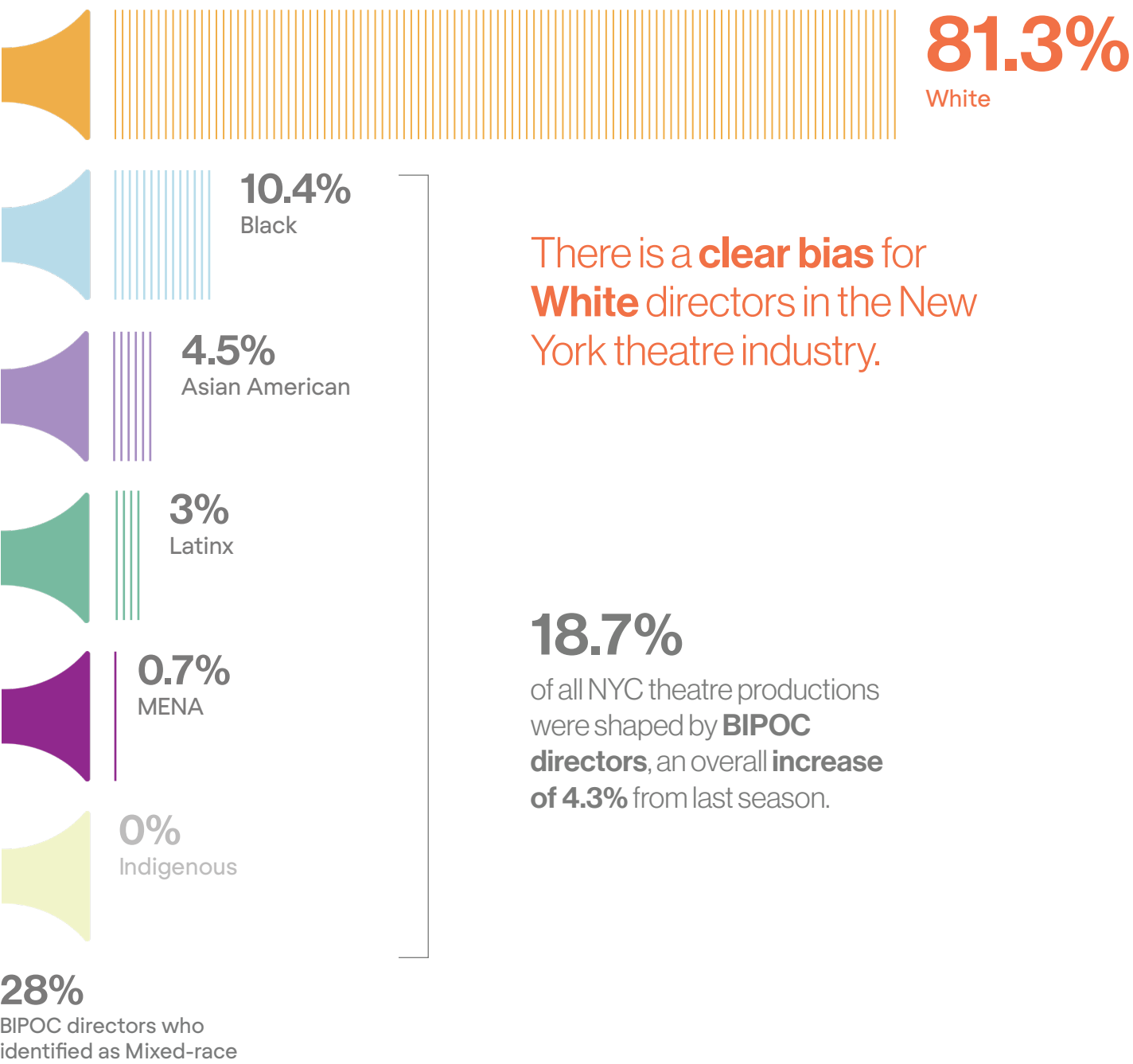
On Broadway, Black actors filled

90.9% of roles in Black-written shows and 76.1% of roles at the non-profits. Out of the 23 productions written by at least 1 Black writer, only 1 did not have a storyline that centered on Black lives. Similarly, the 1 Latinx and 1 MENA-written show at the non-profits resulted in 100% Latinx and MENA casts and centered around Latinx and MENA lives. In contrast, the 7 non-profit shows written by at least 1 Asian American writer resulted in just 51.9% of Asian American actors on stage, partially due to the productions being inclusive of White, Latinx and Black actors as well as Asian ones. (Examples of this include Hansol Jung’s WILD GOOSE DREAMS, where the story centered on Korean characters but the production inclusively cast Black and Latinx actors as well; and NOMAD HOTEL by Carla Ching that inclusively cast a Black actor.) Lastly, the 1 Indigenous-written show resulted in 0 Indigenous actors. THE THANKSGIVING PLAY by Larissa FastHorse, produced by Playwrights Horizons, was the first non-profit show produced that was written by an Indigenous writer in the 13 years for which we have data. It is doubly disappointing, then, that it centered White lives and had a 100% White cast.

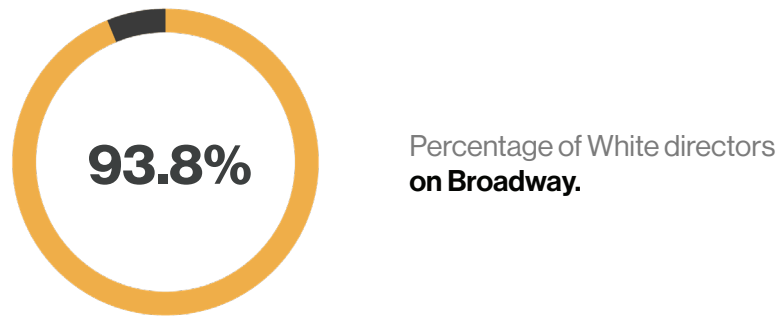
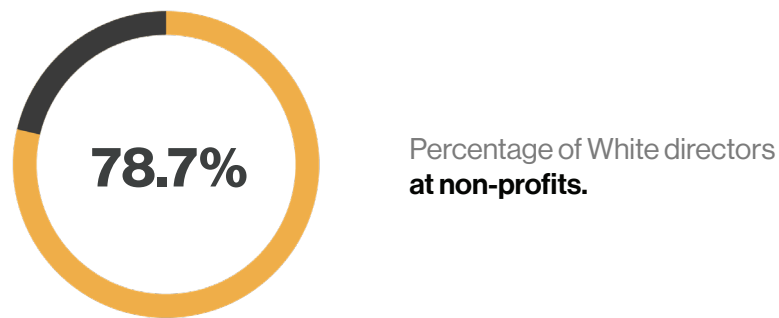
The sheer volume of culturally-

specific shows being produced makes a difference. **22 Black-written productions** had stories that clearly focused on the Black experience and were populated by Black-specific characters, benefiting Black actors and making them the most represented BIPOC group on stage by far this season. This benefit did not translate for other BIPOC actors primarily due to significantly fewer productions centering on the Asian American, Latinx, MENA and Indigenous experience. With only 8 out of 103 productions centering their stories, **for Latinx, MENA and Asian American actors, the number of culturally-specific productions was simply not enough to boost their visibility on stage during the 2018-19 season.** At the non-profits, there were only 6 shows written by Asian American writers that centered Asian or Asian American lives and only 1 Latinx and 1 MENA-centered show—MOJADA by Luis Alfaro and NOURA by Heather Raffo. On Broadway, none of the productions with at least 1 Latinx, MENA, Asian American and/or Indigenous writer were culturally-specific stories.

Who Gets to Shape the Stories?



There is a **clear bias** for **White** directors in the New York theatre industry.



The percentage of BIPOC directors at non-profits **increased by 5.9%** over the previous season while staying **exactly the same** on Broadway.

Note:
Each sound decibel (|) represents one director.

For a position that is behind the

scenes, race seems to play quite a big role when it comes to who gets hired to be a director. In the commercial world, no musical was directed by a BIPOC director for the second year in a row. The last musical on Broadway directed by a BIPOC director was MOTOWN THE MUSICAL in the 2016-17 season, directed by Black director Charles Randolph-Wright. Broadway plays, on the other hand, fared slightly better than last season. This season, there were two plays directed by Black directors, both written by White writers: AMERICAN SON, directed by Kenny Leon and GARY: A SEQUEL TO TITUS ANDRONICUS, directed by George C. Wolfe. A BIPOC director shaping a White writer’s play is a rarity in any year. This season, even with this progress, it still occurred only 8.9% of the time across both sectors.

BIPOC directors increased this year by 5.9% in the non-profit sector, partially as a result of helming projects written by BIPOC writers (see chart next page). This may be an indication of an increasing awareness within the non-profit sector that hiring a BIPOC director may add to the authenticity of a culturally-specific story. The non-profits became decidedly more innovative this year, hiring quite a few BIPOC directors who had never worked at the mainstream theatres before including

Logan Vaughn (who would receive an Outer Critics Circle nomination this season for her direction of Loy A. Webb’s THE LIGHT at MCC Theater), Jade King Carroll, Leah C. Gardiner (who won an Obie for directing BORN BAD Off-Off-Broadway at Soho Rep over 10 years ago but never got on the radar of the mainstream non-profits until now), Stevie Walker-Webb (who would go on to win the Obie for directing Jordan E. Cooper’s AIN’T NO MO’ at The Public), Kamilah Forbes (longtime Executive Producer of the Apollo Theater and Artistic Director of Hi-ARTS Hip Hop Festival), and Awoye Timpo. These directors are a testament to the fact that many talented BIPOC directors have existed for years on the margins and in the regions but are only now getting their due.

Who Gets to Shape BIPOC Stories?



20 out of 34 productions written by at least one BIPOC writer were directed by a **White** director.

58.8% of all productions written by at least one BIPOC writer, composer, librettist or lyricist were **directed by a White director, down by 5.9%** over the previous season when it was 64.7%.



16 out of 30 non-profit productions written by at least one BIPOC writer were directed by a **White** director.

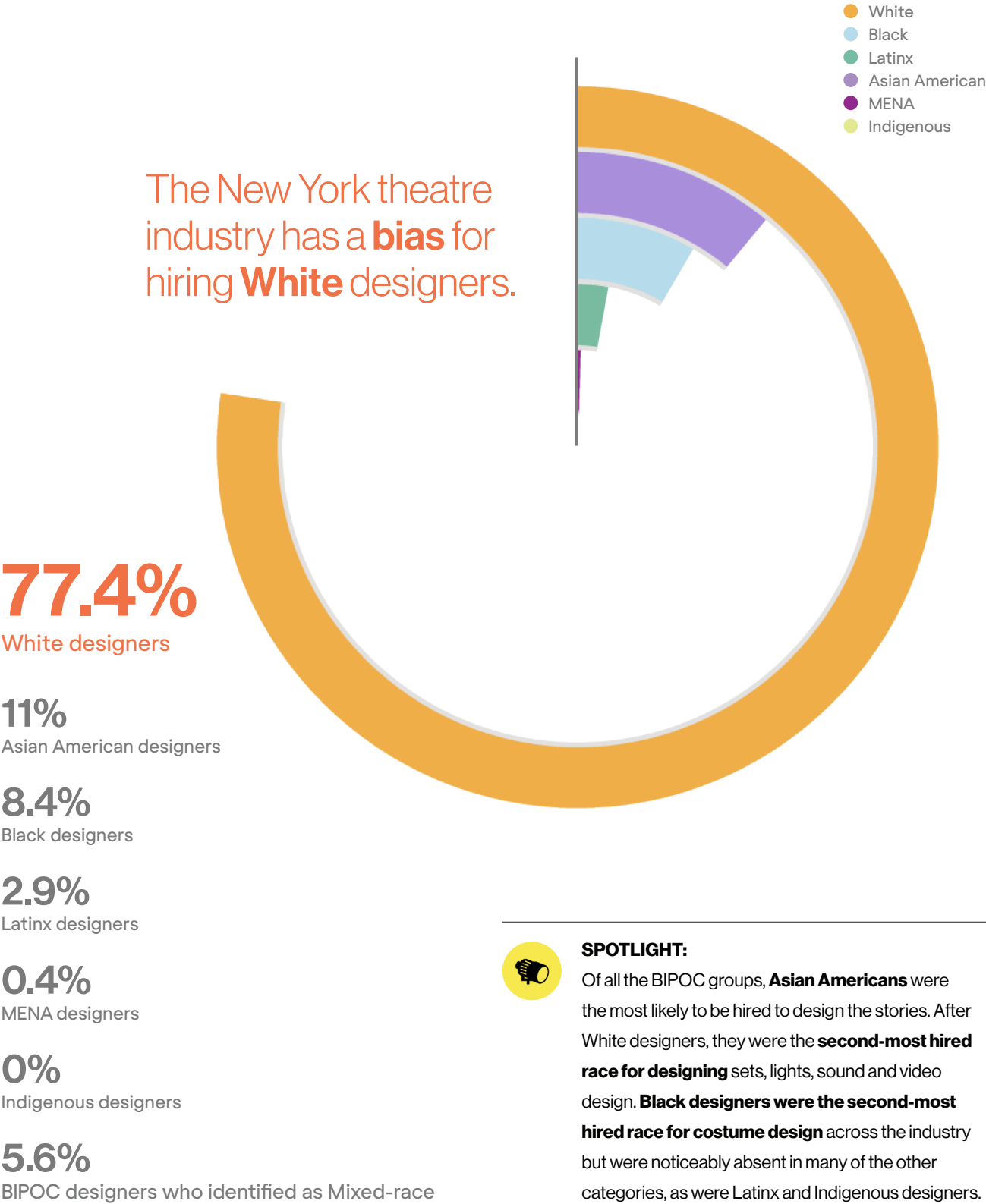
White directors helmed **53.3%** of the productions written by BIPOC writers **at the non-profits** and **100% on Broadway**.



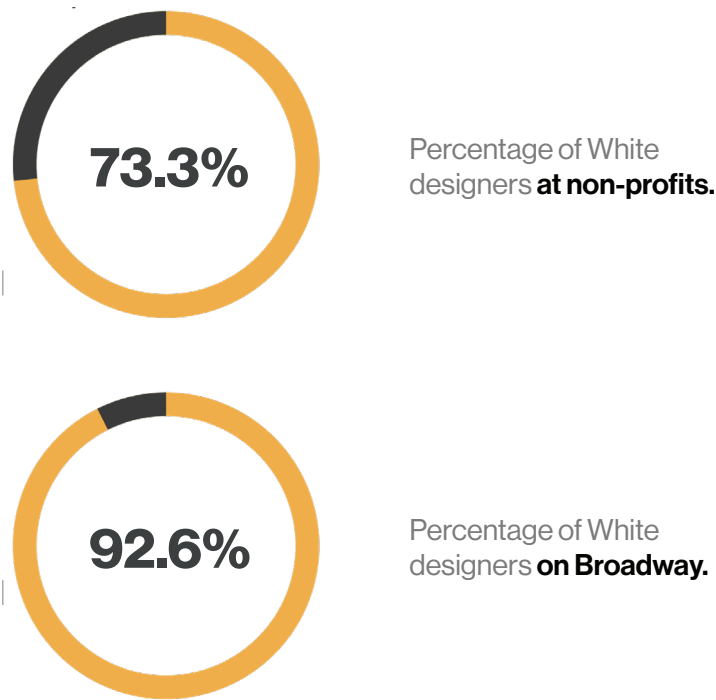
5 out of 5 Broadway productions written by at least one BIPOC writer were directed by a **White** director.

Conversely, **BIPOC directors** directing productions written by White writers occurred **8.9%** of the time, an increase of 1.9% from last season.

Who Gets to Design the Stories?



SPOTLIGHT:
Of all the BIPOC groups, **Asian Americans** were the most likely to be hired to design the stories. After White designers, they were the **second-most hired race for designing** sets, lights, sound and video design. **Black designers were the second-most hired race for costume design** across the industry but were noticeably absent in many of the other categories, as were Latinx and Indigenous designers.



Although both sectors hired predominantly White designers, **Broadway was much more exclusionary** when it came to the hiring of BIPOC designers.

White designers dominated the industry in every single category: lighting design was 85.7% White, sound design 82.7%, set design 76.5%, costume design 60.9%, and video design was 96.2%.

Broadway was much more inhospitable to designers of color than the non-profits, by a staggering 19 point gap. Typically, directors have the most sway over hiring decisions for designers. Our data shows evidence of directors working with the same designers on multiple projects this season. This has a negative impact when White male directors consistently have shorthand with all-White, all-male design teams. This year, one of the few female directors on Broadway, Leigh Silverman, made the conscious decision to try and level the playing field, hiring an all-female design team—including two Asian designers—for the commercial production of LIFESPAN OF A FACT. It was the first all-female design team in Broadway history. The gender-bending production of KING LEAR also tried to right the scales by hiring a greater percentage of female designers—3 out of 4—but all White.

There is some evidence to suggest that opportunities opened up for BIPOC designers

for culturally-specific shows. AIN'T TOO PROUD hired BIPOC set and costume designers and AMERICAN SON, a play written by a White man but with a story centered around Black/White tensions and with a Black director at the helm, hired a Black sound designer.

The hiring of BIPOC designers on culturally-specific plays was much more prevalent in the non-profit space. INDIA PALE ALE at Manhattan Theatre Club, about Punjabi Americans, hired South Asian American set and sound designers. The Public had three productions that followed this pattern: WILD GOOSE DREAMS, a story set in Korea, hired Asian American set and costume designers; MOJADA, a modern Medea told through the lens of Mexican immigrants, hired Latinx set and costume designers; and AIN'T NO MO', a farce about Black Americans accepting the government's offer to go back to Africa, hired 3 out of 4 BIPOC designers, 2 of whom were Black. This practice was not true across the board, however. CHOIR BOY, produced on Manhattan Theatre Club's Broadway stage, for example, about a group of Black students at a prep school, had an all-White design team.

Are Gatekeepers Biased?

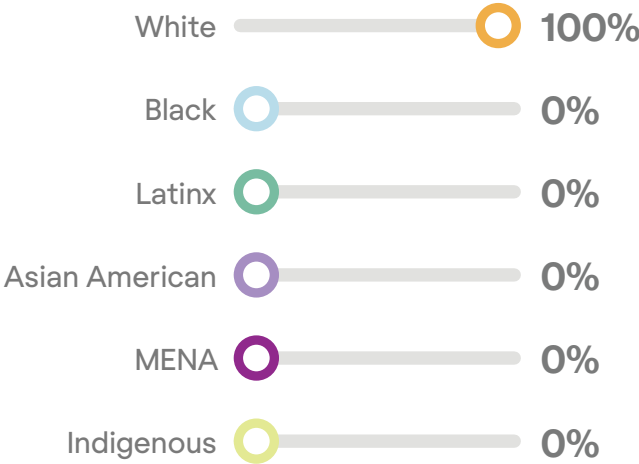
It should come as no surprise to

anyone that the top positions of power for both Broadway and the non-profits were filled almost exclusively with White leaders. 94.1% of Broadway leadership was White and 88.4% at the non-profits. The people represented on these pages made almost all of the hiring decisions within the entire theatre eco-system. How else to explain that almost every single person who has power in NYC theatre is a White person if not by a process of systematic exclusion of people of color? We have been tracking the inequity of employment for BIPOC theatre makers for over a decade, but it is now time to look at the genesis of the problem, the decision makers at the top.

Does Diverse Leadership Equate to Diverse Productions at the Non-Profits?

Of the non-profit theatre companies in our survey, 100% of artistic directors and 88% of

Non-Profit Artistic Directors

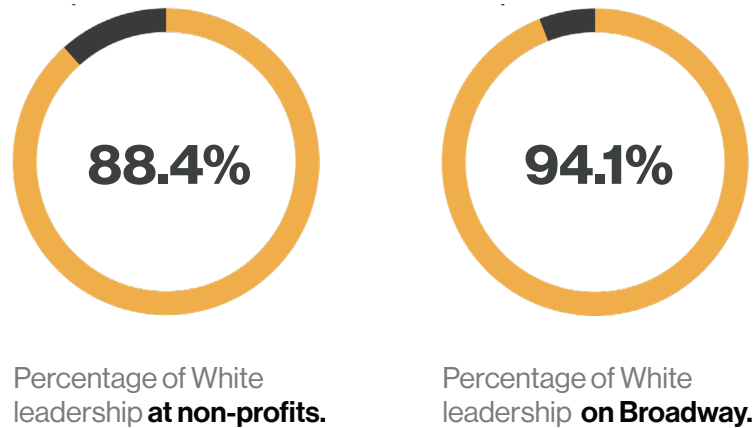


board members were White. Of the 12% of board members who were BIPOC, 7.4% were Black; 3% were Asian Americans; Latinx and MENA board members both came in at less than 1% and there were no Indigenous people in leadership positions. (Note: Managing Directors, who make most of the non-creative hiring decisions at non-profit theatres, were not included for this report, but will be included in future reports).

At 26.7%, The Public Theater had the highest percentage of BIPOC board members, helping them secure the number one spot on our Most Diverse List. They also hired over 60% BIPOC actors and a third of their season was filled with BIPOC-written shows. However, this correlation between higher percentages of BIPOC leadership and overall diversity in a company's season was not consistent overall. Lincoln Center Theater and The New Group had the second and third-highest percentages of BIPOC board members, at 21.3% and 16.7% respectively, but both theaters have historically ranked low for diversity in other areas. During the 2018-19 season, The New Group hired the second-lowest percentage of BIPOC actors out of all the non-profits, with only Irish Repertory behind them, and has maintained a spot on our Least Diverse List for the second year in a row. Lincoln Center Theater was in the bottom five for percentage of BIPOC actors hired and only 16.7% of writers employed at this major non-profit were BIPOC.

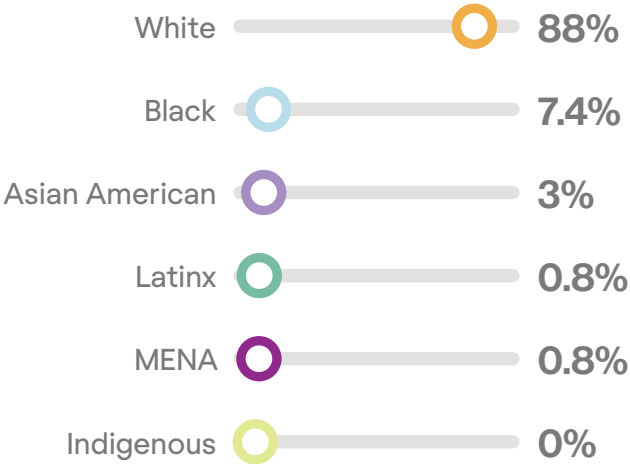
The non-profits with the least diversity in board member positions were Irish Repertory at 0%, Atlantic Theater Company at 3.3%, and Theatre for a New Audience at 3.7%. Although Atlantic Theater has only 1 BIPOC board member as part of their entire leadership team, they have steadily increased BIPOC representation in their seasons over the years and were one of seven theaters to hire more BIPOC actors than White actors during the

2018–2019



The **top positions of power** in the New York theatre industry were filled **almost exclusively** with **White** leaders.

Non-Profit Board Members



2018-19 season. They also hired 50% BIPOC directors and 48.1% BIPOC designers, more than any other non-profit. The question for the non-profits is why BIPOC leadership remains so low and why BIPOC representation in leadership positions doesn't always translate to more BIPOC theatre artists on and off stage, particularly at the non-profits that often receive the lion's share of public funding (see Economic Impact, page 36).

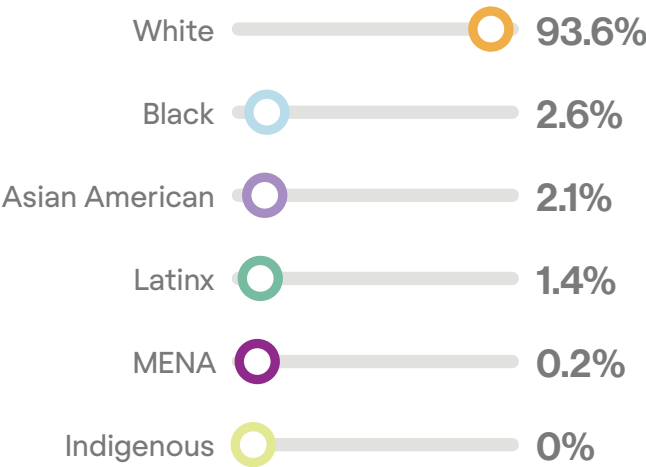
Why is **BIPOC leadership so low at the non-profits** and why doesn't BIPOC representation in leadership positions **translate** to more BIPOC theatre artists on and off stage?

Does More Diverse Fare Attract More Diverse Producers on Broadway?

Broadway fared even worse than the non-profits when it came to diversity in leadership positions—100% of general managers were White and 93.6% of producers were White. The miniscule 5.9% of BIPOC Producers broke down to 2.6% Black, 2.1% Asian American, 1.4% Latinx, 0.2% MENA and 0% Indigenous. When most people hear the title "Broadway Producer," they are likely thinking of the lead producers who are the general partners of each show's corporate entity. The lead producers option the property and typically bring the creative and marketing teams together. They also hire the general manager who in turn is given the power to hire all personnel associated with the production. General managers also handle all contract negotiations and help to steer the ship, overseeing all budgetary considerations. There is some evidence to suggest that BIPOC producers were attracted to shows that incorporated the BIPOC experience. There were only 3 out of 26 commercial productions this season that dealt with the issue of race or were about the BIPOC experience: AMERICAN SON, AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS, and TO KILL A MOCKINGBIRD.

AMERICAN SON, starring Kerry Washington, was optioned by White lead producer Jeffrey Richards who brought fellow White producers Rebecca Gold and Will Trice on board as general partners along with a mostly

Broadway Producers



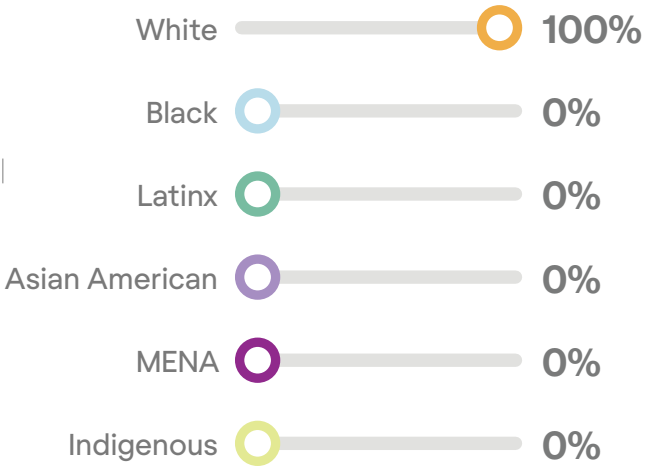
White team of co-producers. However, Mr. Richards also made Ms. Washington a lead producer, one of the rare Black lead producers on Broadway. The story of a Black mother challenging local police officers over their treatment of her son, the play, written by a White playwright, reflected the current tensions over police brutality targeted against Black bodies. Ms. Washington brought Black co-producers on board who typically do not produce on Broadway including TV writer/producer Shonda Rhimes and fellow actor Jada Pinkett Smith. At 38.6%, it was the show with the highest percentage of BIPOC producers this season and showed that when it came to producing stories that mattered to BIPOC communities, BIPOC producers could be counted on to help capitalize and galvanize a production.

AIN'T TOO PROUD, THE LIFE AND TIMES OF THE TEMPTATIONS chronicled and celebrated the journey of Black entertainers during a time of civil unrest, and was written by Black playwright Dominique Morisseau. It too attracted BIPOC producers, coming in fourth-highest at 14% although it didn't have a single BIPOC lead producer. One Black producer on the show, making her debut as a Broadway producer, was actress Danielle Brooks of ORANGE IS THE NEW BLACK fame who just happened to be invited to a black box rehearsal early on, fell in love with the show and went up to the lead producers

afterwards and asked to be involved. "I told them I think what you are missing is a youthful, black woman on this project. And that is how it came about."² This story not only highlights that there is plenty of untapped interest among BIPOC producers and potential investors out there, but also how random the capitalization process can be. The world of Black producers on Broadway is small, and in fact, many of the producers on AMERICAN SON did double duty and also signed on to AIN'T TOO PROUD. It seems that whether or not a show has producers of color attached is largely dependent on the networks that the lead producers already have in place. This makes sense given how fast shows might need to be capitalized when a theater suddenly becomes available. No doubt this property, with its well known music catalog and wide commercial appeal, could have been capitalized quickly with the usual players but to Ms. Brooks' point, how often do lead producers seek out producing partners who may better understand the demographics to which a show will be marketed, who represents the culture which the show is about, and who could give it more authenticity and credibility? If lead producers do not already have potential BIPOC producers and investors in their rolodex, then they are leaving it to chance encounters such as this one to bring voices into the room that represent the culture being presented on stage.

TO KILL A MOCKINGBIRD, in contrast to the other two shows, talks about Black/White race relations from a White character's perspective. While much ink has been spilled about this new adaptation placing Black characters more in the foreground, the framework has not fundamentally shifted (case in point: 20 White actors were employed and only 4 Black actors for the production). The producers attached to this production were 100% White. In fact, the lead producer, disgraced producer Scott Rudin, was this season's most prolific producer, also steering the production teams of HILLARY AND CLINTON, KING LEAR, THE BOYS IN THE BAND, GARY: A SEQUEL TO TITUS ANDRONICUS, and THE WAVERLY GALLERY and served as a co-

Broadway General Managers



producer on THE FERRYMAN. Every single one of these shows had 100% White producers (with almost exclusively White casts). While Mr. Rudin has lead-produced predominantly Black shows in the past, the questions remain: why are BIPOC producers constantly left out of the equation? What does it say about a producer who almost always works exclusively with White people?

Unlike the artistic directors of non-profit companies who must answer to their Board, Broadway producers do not have to answer to anyone when it comes to who they partner with, who they hire and what they choose to produce. The Broadway League cannot dictate diversity initiatives as each show is its own corporate entity. Beyond complying with the regulations they have negotiated with the unions, a producers' willingness to implement changes is usually a function of whether it is good for business. Yet, while unregulated, Broadway is far from being an "open market." It is an oligarchy with just three entities controlling most of the 41 theatres on Broadway: The Shubert Organization (17 Houses), The Nederlander Organization (9 Houses), and Jujamcyn Theatres (5 Houses). The leaders of these companies, 100% of whom are White men, control the Broadway production pipeline and use their own subjective criteria to determine which shows will get a theatre and which will not.

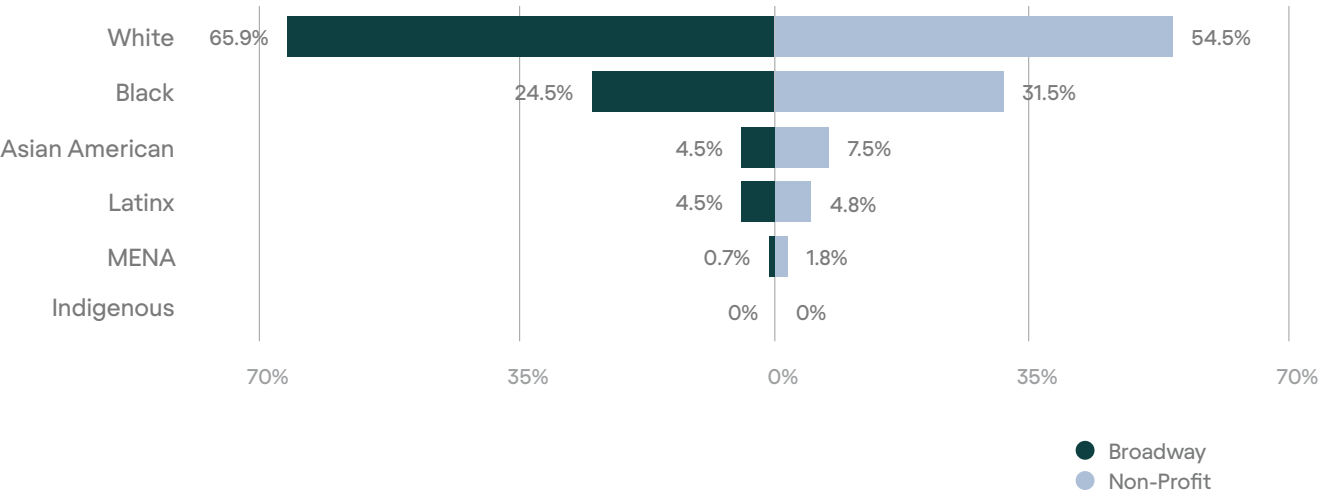
As we have already seen in the case of Mr. Rudin, relationships matter a great deal. Black producer Brian Moreland explained that he waited for over a year for a theater to be available for his fully capitalized show, around the same time that Mr. Rudin was given 6 theaters in the same season (and 2 more promised for the following season). Mr. Moreland's show, BLUE, a dramedy by Charles Randolph Wright, would be directed by Tony winner Phylicia Rashad and would herald the long anticipated return of Tony and Emmy winner Leslie Uggams among other recognizable names. Mr. Moreland said, "These are legends. Usually that would trigger a house, but it didn't for us. It was heartbreaking, and of course you ask yourself, "Why?" There were shows that were booked and unbooked and there were shows that did not have a commitment and there were shows that were not funded...After about a year, the powers that be said, "Wait a little longer," and we said, "You know what? We can go someplace else."³ Mr. Moreland took his show to the Apollo Theatre in Harlem instead, where it will finally open this spring after being cut short by the pandemic.

The other 2 shows with higher percentages of BIPOC producers were THE CHER SHOW, a musical based on Cher's life and THE NEW ONE, comedian Mike Birbiglia's one man show. Both of these shows were outliers in the sense that they had a remarkably low number of producers leading to higher BIPOC producer percentages even though there were only one or two producers of color on the team. One of the three producers for the CHER SHOW was another rare BIPOC lead producer, Flody Suarez, a Latinx TV producer. THE CHER SHOW was the second to least most diverse musical of the season, which goes to show that similar to the non-profits, there cannot be any clear, direct correlations made between the leadership of a show and its diversity, but there is evidence that diverse fare will attract more diverse producers and that there are BIPOC investors and producers out there who are more than ready to participate if opportunities are opened up to them.

Which Sector is More Likely to Hire BIPOC Artists?

The **non-profits** substantially **outpaced** Broadway in the 2018–19 season by focusing on **culturally-specific** fare.

Actors



The non-profits and Broadway

have consistently shown themselves to be different appendages of the same exclusionary and White-dominated system. In recent years, they have been almost indistinguishable from each other (though the non-profits have marginally bested Broadway 4 years running).

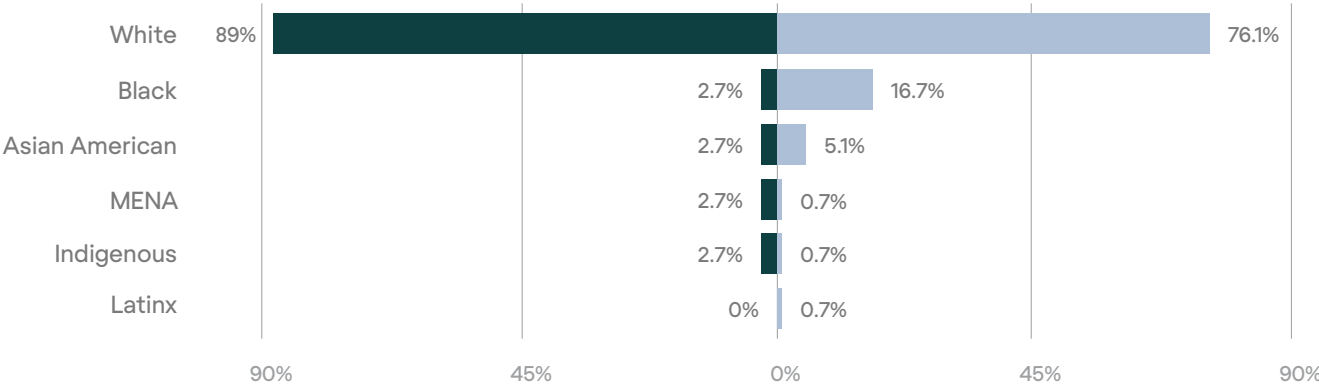
The big story this year is how far the non-profits were able to distance and differentiate themselves from Broadway than in years past. HOW the two sectors tried to diversify reveals quite a bit about the obstacles that persist when trying to dismantle an unequal system.

Broadway increased diversity on stage

by increasing its use of inclusive casting by over 12%, yet the net gain for hiring of BIPOC actors was only 0.5% higher than last year and most of the gains came in chorus roles. In contrast, the non-profits told more racially-specific stories written by BIPOC writers, decreasing their amount of inclusive casting by nearly 2% but ended up hiring almost 6% more BIPOC actors than the previous year (see page 20, Whose Stories are Being Told). As a result, BIPOC actor representation at the non-profits leaped ahead of Broadway this season by over 11%.

Broadway tried to diversify using more inclusive casting in chorus roles, but **still centered White stories.**

Playwrights

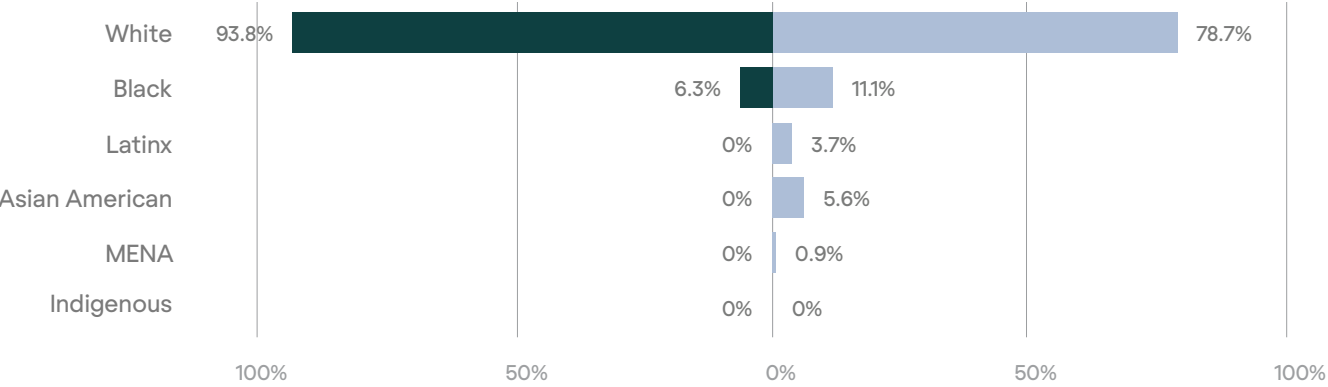


BIPOC writers, composers, librettists,

and lyricists dropped dramatically on Broadway this season, from 20% down to 11%. Even that 11% may be misleading as most BIPOC writers were not hired to write BIPOC centered stories. HEAD OVER HEELS, for instance, used the catalog of the musical group The Go-Gos, two of whom are BIPOC, thus receiving credit as a BIPOC-composed show even though the show was about a White royal family in the 16th century. In contrast, at 23.9%, the non-profits hired more BIPOC writers than ever for the 13 years for which we have data, creating over a 13% split from Broadway. While the number of writers

of color only increased by 3 points from the previous season and there is much room for improvement particularly for Asian American, Latinx, MENA and Indigenous writers, over 90% of shows written by BIPOC writers in the 2018-19 season told culturally-specific stories from a BIPOC perspective and consisted of casts made up of 50% or more BIPOC actors. That is a seismic jump—almost 60%—from the season prior where only 32.4% had majority BIPOC casts. In other words, while the previous season may have had more or less the same number of BIPOC writers, this season, the stories were unabashedly about the BIPOC experience.

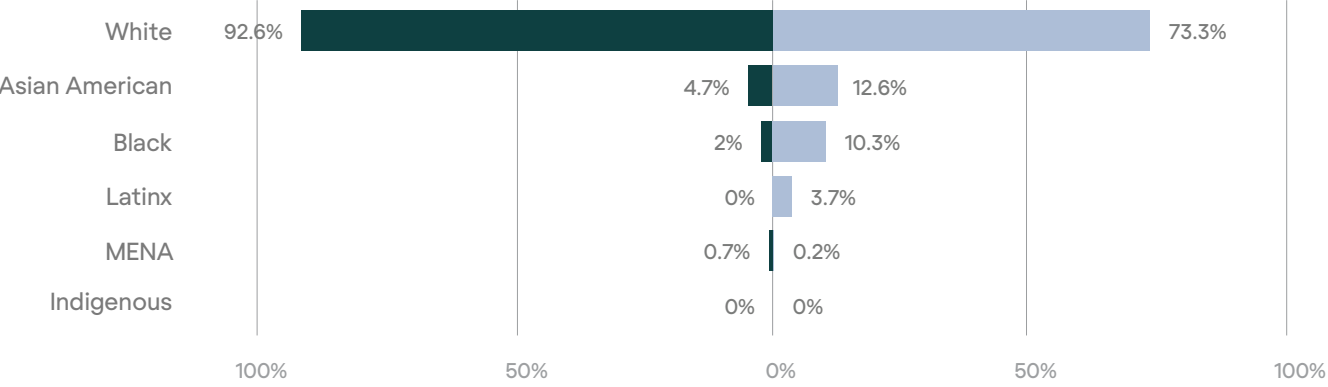
Directors



The choice to tell more culturally-specific stories was one reason the non-profits increased the hiring of BIPOC directors by 4.3% this year. Evidence suggests that BIPOC designers also received opportunities

as a result (see Who Gets to Design the Stories, page 26). In contrast, the percentage of BIPOC directors on Broadway was unchanged at 93.8%, lagging over 15% behind the non-profits.

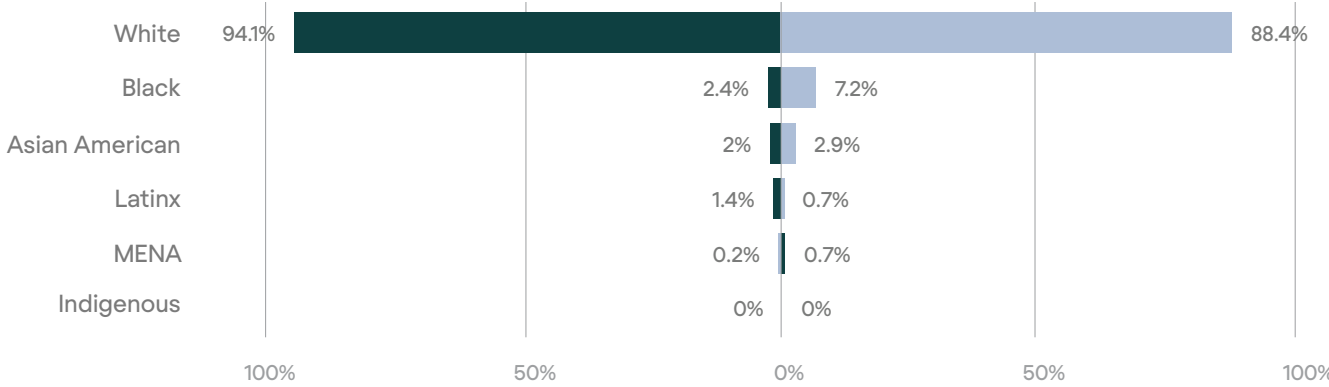
Designers



Designers was the category with the biggest gap between Broadway and the non-profits.

Designers was the category with the biggest deviation between Broadway and the non-profits. The 19.3% chasm between the two sectors highlights how much more open the non-profits can be to working with BIPOC designers compared to the tight circles of influence that exist within the Broadway space.

Leadership



In both sectors, leadership was almost exclusively White.

The category where Broadway

and the non-profits were most aligned with only a 5.7% difference, was Leadership. Whether looking at producers and general managers in the Broadway space or at artistic directors and board members in the non-profit space, the top of these food chains, where power and money coalesce, were dominated almost exclusively by White people.

At the end of the day, Broadway tried to diversify without fundamentally changing its framework. The almost exclusively White leadership hired more BIPOC actors but primarily in featured and chorus roles. It hired BIPOC writers but for stories that center the White experience. There was only one commercial production that could be categorized as a BIPOC, culturally-specific story, AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS, and one more that was produced on Broadway by a non-profit, CHOIR BOY. The statistics show us how inhospitable Broadway is to culturally-specific fare.

It was at the non-profits where we found stories that mattered to BIPOC communities and talked honestly about BIPOC-centered issues. It is also where the most excitement and energy within the theatre community has been when considering the recipients of honors such as the Pulitzer Prize in recent years (A STRANGE LOOP, FAIRVIEW, SWEAT, HAMILTON, DISGRACED, etc). There is a lot more work to be done—especially given the paucity of stories written by and about Asian American, Latinx, MENA and Indigenous communities (see Whose Stories Are Being Told, page 18)—but the non-profits this year showed us one way to increase diversity authentically: when you produce culturally-specific stories, it usually raises the number of BIPOC theatre artists across the board.

What is the Economic Impact of Racism?

Racial Equity and Arts Funding

92.2%

of all funding was awarded to Predominantly White Institutions (PWIs)

76.4%

of all government grants and contributions was awarded to Predominantly White Institutions (PWIs)

For over a decade, our reports have shown the racial and cultural inequality that exists in the New York theatre industry. In order to understand the mechanisms that perpetuate and support exclusionary practices, this year, we decided to “follow the money.” How much funding a theatre receives is a function of how much they are valued as well as the political capital they have with funders. The New York City funding universe is one of the most complicated in the world. Theatre companies can receive funding from multiple sources such as operating grants from the Department of Cultural affairs to capital funds from the City Planning Commission to discretionary funds from the Mayor’s Office; some private foundations only give programming, not operating support, others are the opposite; not all theatres apply or have access to the same funding sources; some

theatres, such as The Public Theater, operate on city-owned property and receive additional operating and overhead expenses. To further complicate matters, restricted funding for specific projects may be given in one year but used for multiple years down the line. Due to these many complexities, there hasn’t been a comprehensive study linking racial equity with arts funding for NYC. However, much can be gleaned by looking at the most recently filed 990 IRS tax filings⁴ for all of the 18 Predominantly White Institutions (PWIs) we cover as well as for 28 BIPOC-centered theaters recognized as part of the New York City Council’s Coalition of Theatres of Color (CTC, see list of included theatres in Appendix page 48). It may not provide the whole story that looking at multi-year audits would produce, but it does reveal shocking inequities at play.

- Predominantly White Institutions (PWIs)
- Theaters of Color

Note:
Size of hills are NOT relative.

Data Source:
IRS Form 990s from
CausalQ.com

\$148.8m

total funding awarded to PWIs

\$16m
government grants

\$5m
government grants

\$12.6m

total funding awarded to theatres of color

Of all public and private funding

contributions tallied, 92.2% went to the PWIs. To put this in perspective, they received nearly \$150 million in total funding, while the theatres of color received roughly \$12.6 million. One may argue that the larger non-profits are operating at a significantly larger capacity with significantly larger operating budgets. However, even prominent theatre companies such as MCC and Second Stage—both of which have received millions in capital funding from government agencies in recent years—started somewhere and were able to grow year-over-year while establishing permanent homes. The same has not been true in equal measure for the 28 theatres of color.

Does Public Funding Really Serve All?

According to the 990 data, \$21 million of government funding was given to the theatres included in our study, inclusive of operating grants, project-specific capital grants, discretionary or restricted funding. The PWIs received over \$16 million while the theatres of color received under \$5 million. That means 76.4% of all government funding went to the PWIs, over 3 times as much as theatres of color. 4 of the 18 PWIs reported receiving over a million dollars in government grants during their 2018-19 fiscal years, while none of the theatres of color broke six figures in public funding grants. We looked at publicly available annual giving reports for 2019 as a case study to see how funds were distributed. Despite some evidence to suggest that on a local level, theatres of color are valued more equally, the majority of the findings point to public funding serving New York's predominantly White theaters, not their BIPOC counterparts:

Federal funding under the National Endowment for the Arts (NEA)⁵ gave PWIs \$545k and \$130k to the theatres of color in our survey, over 4 times as much. 13 out of 18 PWIs received NEA grants. Only 7 of the 28 theatres of color received federal funding.

State funding under the New York State Council for the Arts (NYSCA)⁶ gave the PWIs \$1.4 million vs. roughly \$855k to theatres of color, almost 2 times as much. 17 out of 18 PWIs received funding while just 18 out of the 28 theatres of color received funding.

“I’ve tried to grow the company but we always end up receiving the same amount of funding no matter what our budgetary needs are.”

City funding under the Department of Cultural Affairs (DCLA)⁷ was the most equitable and evenly distributed with roughly \$1.4 million given to the 28 theatres of color vs. \$1.5 million to the 18 PWIs. It is important to note that the majority of public funding received by theatres of color comes through funding allocated to the CTC. The CTC was formed in 2004 to address funding and visibility inequity among theaters of color who have served their communities for 25 years or more.⁸ In 2019, the City gave a total of \$2 million to the CTC to be distributed to all 44 of the theatres included in the coalition⁹ (in our study, we only tracked the 28 CTC theatres that have an exclusive focus on theatre). CTC funding was historically a line item in the City's annual budget but in recent years it was removed and made an “initiative.” Initiative-based funding does not come with the security that a “line item” holds as was clearly demonstrated this past year during the height of the pandemic when the City cried broke and threatened to cut funding to the CTC altogether¹⁰. The repercussions of such a cut would have been devastating for many of these theatres of color that struggle to survive even outside of an industry-wide shutdown. At the news of the potentially life-threatening budgetary cut, the CTC held a town hall meeting along with city officials

and BIPOC theatre artists to fight for the right to sustain and support theatres of color. Led by Sade Lythcott, CTC chair and CEO of the National Black Theatre (NBT), a total of \$3.74 million was secured in the 2021 City budget to support the CTC initiative¹¹. However, the CTC funding initiative remains just that, an initiative, not a line item, which may still hang in the balance year-to-year, greatly affecting the sustainability of theatres of color.

In a June 2020 article for BroadwayWorld, Karen Brown, the Executive Producer of The Negro Ensemble Company, wrote, “We are required to do more with less access—less staffing and devastatingly less funding, and all with an undeniable and deafening silence of our accomplishments in the face of tremendous and often brutal and demoralizing obstacles...We remain at the back of the line economically. We have extremely limited access to major donors, corporate sponsorships and lastly, but most importantly, city government funding is inequitable according to racial and ethnic population data...Moreover, and more insultingly, we are consistently perceived as beggars at a table that is being constructed on the backs of our own people.¹²” In a phone interview with us she added “I’ve tried to grow the company but we always end up receiving the same amount of funding no matter what our budgetary needs are.”

It raises the question—**how do funding decisions keep smaller BIPOC-focused theater companies from growing** and reinforce a hierarchy that gives higher value to bigger, predominantly White institutions? Are inequitable funding practices the theatre industry's equivalent to red-lining?

How to Finance a Home Using Public Funding

In recent years, two of the PWIs covered in our report received substantial amounts of public capital funding to buy permanent homes. As

reported in a 2019 press release from the NYC Department of Cultural Affairs (DCLA), MCC's new Robert W. Wilson MCC Theater Space was “supported by \$28.9 million from the City, including \$22.1 million from the Mayor's Office, \$6.4 million from the City Council and \$425k from the Manhattan Borough President's office.¹³”

Similarly, Second Stage received \$14 million in capital support from the City of New York¹⁴ to aid in their capital campaign for the purchase and renovation of the Helen Hayes Theater on Broadway. This would add to their existing Off-Broadway spaces in midtown and uptown. Their 2016 fundraising brochure stated, “we’ve been committed to diversity by giving a voice to artists and writers who have struggled to be seen or heard. Our expansion into the Helen Hayes Theater will...create a much needed Broadway home for new American voices.¹⁵” City agencies bought into the vision, handing over public money, but as we noted in our 2017-18 report, Second Stage began their inaugural season as Broadway producers by only adding a total of 4 roles for BIPOC actors and earning a D+ grade overall. In the 2018-19 season, the theater ignored the mandate entrusted to them and chose not to produce any plays on Broadway at all. Instead, they took advantage of their position as newly minted theater owners by partnering with commercial producers to transfer their own show from the previous season, TORCH SONG, a show that had previously been in the same Broadway theater in 1982 and a production that our last report showed was almost exclusively White. For a commercial production, it would be typical for Second Stage, as the originating theatre, to receive a weekly royalty. As a theatre owner, it's also possible Second Stage was charging rent to the producers. It would certainly be an interesting exploitation of the non-profit model. While we are not privy to the details of their contract with Broadway producers, what is irrefutable is that this was not a season dedicated to “new American voices.” Despite their pledge for diversity,

they are second on our Least Diverse List this year and have one of the lowest percentages of BIPOC actor representation out of all of the non-profits. They were one of three non-profits to produce 0 BIPOC writers this season. Second Stage has yet to live up to funders' hopes of becoming a change agent for underrepresented voices.

The only comparable capital funding that we could find for theaters of color in recent history was with the NBT which celebrated its 51st anniversary season in 2020 and has embarked on a major capital redevelopment project of its permanent home in Harlem. The oldest Black theater company in NYC, created by Dr. Barbara Ann Teer, Ms. Lythcott's mother, NBT has owned their permanent home since 1984 when they partnered with retail stores to become the country's first revenue-generating Black art complex. According to Lythcott, "Ownership would allow the real estate to subsidize the art, which was a model that would disrupt the standard practice of nonprofit theater funding."¹⁶ The building was nearly foreclosed in 2011. In 2017, when they sought to further expand and improve their space, they joined forces with Ray, a real estate firm, and L+M Development Partners, securing financing from Goldman Sachs and others to construct a \$185 million mixed-use building which will consist of 222 housing units, including a portion dedicated to affordable housing, retail stores, and a new theater with multiple spaces.¹⁷ In support of this redevelopment project, Ms. Lythcott shared with AAPAC that the City of New York has made a capital funding commitment of \$17.5 million in total.

What differentiates NBT from most of the other theatres of color is that they own their space. As such, they are able to partner with commercial real estate developers to help them grow and expand. The building sits in the Special 125th St District, a city incentive that gives developers 4 extra square feet of space for every 1 square foot of arts space

94.6%

of all private funding was awarded to PWIs

in the building. While this initiative can be seen as the city's way to prioritize and carve out space for artistic institutions, it is a commercial transaction and is very different from funding the creation of a permanent home for a cultural institution. Here, the city was able to use funds allocated for other purposes, such as to expand affordable housing, in order to accomplish multiple goals, but this expansion of Dr. Teer's original vision to use real estate to subsidize her theatre was decidedly not dependent on city funding. NBT will be able to grow from a \$1.7 million annual operating budget to an estimated \$3.4 million over the next four years.¹⁸ It points to the role that owning real estate plays for a theatre in its ability to grow in size, to grow its reputation, in increasing stability and most importantly, its ability to have self-determination. As Ms. Lythcott puts it, "we as artists of color, institutions of color, we have to be very strategic. We have to think smarter, not harder...One of the things that I think NBT really works hard at is coming to the table with a value proposition that isn't based on deficit. I think a part of the reason why marginal communities stay marginalized is that the dominant culture perceives any [giving] as charity... We've been under-invested in or divested in—NBT has been divested in, from a space of real philanthropic support."¹⁹

Private Foundations and Donations, the Greatest Differentiator

The biggest disparity in funding between theatres of color and the PWIs came from private contributions. BIPOC-focused theaters received just 5.4%, or \$7.5 million in private funding while the PWIs received

94.6%—a whopping \$132.7 million. Theatres of color were less likely to attract private donors and foundations with deep pockets, possibly because the communities they serve are themselves disenfranchised. Nor did they throw the lavish, big-ticket galas that attracted the private donors at the PWIs. They were more likely to rely on government grants (see Appendix page 48).

A deep dive into the funding practices of these foundations revealed that they are typically family or corporate charitable trusts with interests that could span anything from social justice issues to climate change. Many of these foundations gave to PWIs exclusively including: the Hearst Foundation, the Sherrill Family Foundation, the Schwab Charitable Fund, the Krupp Foundation, the American Endowment Foundation, Tobin Theatre Arts, Tiger Baron Foundation, Frederic Coudert Foundation, the JPB Foundation, the National Philanthropic Trust, LuEsther Charitable Trust, Bank of America Charitable Foundation, and the Morgan Stanley Global Impact Funding Trust. A quick disclaimer here: not giving to one of the theatres of color on our list should not be misinterpreted as racism as these foundations may have given to other organizations working on behalf of BIPOC communities. What the narrow focus of our case study highlights is how so few of the theatres of color on our list received foundational support. In addition, the fact that many foundations gave only to specific theatres and not others (and sometimes only to one theatre) points to the significant role that relationships play in this equation, such as when a board member of a theatre company has inside access to a foundation and is able to advocate for funding. Many of these foundations do not have an open application process; you cannot get on their radar without a direct relationship. This elitist system basically sets up a source of millions in funding that only the well-connected and upper strata of society can access. **The only way to correct this would be for foundations**

to set up a more equitable application process or to provide access points to create relationships with theatres of color.

Additionally, the stark imbalance between a PWI's ability to attract foundational support vs. a theatre of color's makes an even more urgent case for public agencies—who are mandated to serve all—to redistribute funding to give more weight to theatres to color.

Some foundations in our study, such as the Shubert Foundation, the Lucille Lortel Foundation, the Harold and Mimi Steinberg Charitable Trust and the Howard Gilman Foundation, dedicate a significant portion of their annual budgets to supporting theatre companies. Of these, **the greatest disparity in giving came from the Mimi Steinberg Charitable Trust.** In 2019, they made contributions to every single PWI on our list for a total of \$2,577,500 while only giving to 3 of the theatres of color on our list for a combined amount of \$32,500.

"I stopped applying two years ago after many years of trying and not getting anything. I've invited them to everything we've done. No feedback, no response. Basically radio silence."

The Shubert Foundation had the second-highest gap, giving \$3.2 million in 2019 to every single PWI and only \$290k to 11 out of the 28 theatres of color. Every grant given to a theatre of color was below \$100k while 13 out of the 18 PWIs received grants higher than \$100k and some higher than \$300k. Higher amounts did not necessarily correlate with a theatre's budget size. The Shubert Foundation's website states that "Theatres are

evaluated individually and with appropriate allowance for size and resources. The standard for awarding these grants is based on an assessment of each organization's operation and its contribution to the field. Artistic achievement, service to community, and fiscal responsibility are factored into each evaluation, as is the company's development of new work. Emphasis is placed upon a commitment to equity, diversity, and inclusion." When we reached out to the artistic directors of theatres of color with whom we have relationships, however, we heard stories that spoke to the difficulty of access and a lack of transparency. Mia Katigbak, Artistic Producing Director of the Obie Award-winning and Drama Desk-nominated National Asian American Theatre Company (NAATCO), told us, "I stopped applying two years ago after many years of trying and not getting anything. I've invited them to everything we've done. No feedback, no response. Basically radio silence. I believe they also changed their eligibility rules which excluded us because of our budget size. I know that this kind of exclusivity is something we're trying to address. That is, **budget size is not always an indicator of quality work or a measure of fiscal responsibility or viability. Not having a full-time, salaried person does not mean a small organization cannot produce excellent work over a sustained period of time. These criteria are ingrained White values.** Despite our long history of accomplishment, however, the Shuberts continued to disregard us." The Shubert Foundation's criteria stipulates that applicants "must have current 501(c)(3) tax-exempt status and must submit current audited financial statements in order to be eligible for funding." In New York State, non-profit organizations with expenditures over \$750k are required to have an audit. Based on the most recently reported 990 data, only 32% of theatres of color included in our study would fall into this category. The process of securing an audit takes thousands of dollars and is yet another complicated hoop to jump through in order to be deemed

"professional" enough to be worthy of funding. Katigbak would be willing to do all these things if she felt it was worth the effort. Given the lack of responsiveness and the small amounts typically given to similar sized companies, one can hardly blame theatres of color for not applying. It warrants asking: is the "accreditation" process itself exclusionary? And how can foundations create parameters that better reflect the type of work it wants to reward?

The Value of Theatres of Color

As the necessary counterparts to PWIs, theatres of color have served as the artistic homes for BIPOC actors, writers and directors for decades. One need only look at the dearth of Indigenous and Latinx plays produced at the PWIs during the entire 2018-19 season to see the importance of companies like Amerinda and Repertorio Español respectively. These and countless other BIPOC-focused theatres have nurtured and developed BIPOC talent for decades, giving them opportunities when no one else would, **developing a pipeline for BIPOC artists that PWIs benefit from with far fewer resources than their White counterparts while also serving as cultural trusts and centers of gathering for marginalized communities**, telling stories that represent the pressing and immediate issues within their communities that would otherwise be ignored.

Reallocate Funding to Theatres of Color

If funding agencies truly want to reward theatre companies committed to diverse voices, why not reallocate more funding directly to theatres of color?

The need for more equitable funding has never been more dire. It's been widely reported that Covid-19 has disproportionately affected communities and businesses of color. These communities lack the political capital and connections to sway legislation that would aid

them in this time of crisis. As the PWIs begin to put their anti-racist solidarity statements into action and seek funding to support these efforts, is it fair to continue to withhold funding from the theatres of color who have been serving underrepresented voices all along?

As Ralph Pena, Artistic Director of the Ma-Yi Theater Company writes in HowlRound Theatre Commons, Investing in Cultural Equity,²⁰ "The bigger the institution, the more support it needs' is the de facto funding paradigm of the nonprofit world. This is why **a behemoth organization with the most dismal diversity record receives an obscene amount of money for merely 'wanting' to diversify its programming. In short, it is rewarded for its attempt over smaller organizations of color that have actually been doing the work for decades.**"

On average, the theatres of color in our study operated at \$636k in expenses annually while the average expenses for the PWIs was \$18 million. Being asked to do more with less means many theatres of color operate in hand-to-mouth mode, only able to focus on short-term, immediate artistic goals without the luxury of paid administrative staff who can focus on grant writing, outreach to donors, corporate sponsorships and long term goals such as building an endowment and expanding their board. It also means that it is harder for theatres of color to attract and keep talent or to pay them what they are worth. The wage disparity for Artistic Directors/Executive Directors between the PWIs and at the theatres of color tells the tale (see Appendix page 48). Artistic directors at the PWIs made an average of \$282,365 per year. At the theatres of color, leaders made an average of \$31,665. **46% of artistic directors at theatres of color took no salaries at all.**

It is evident that being historically underfunded normalizes deprivation, rigidly employs structural social control and

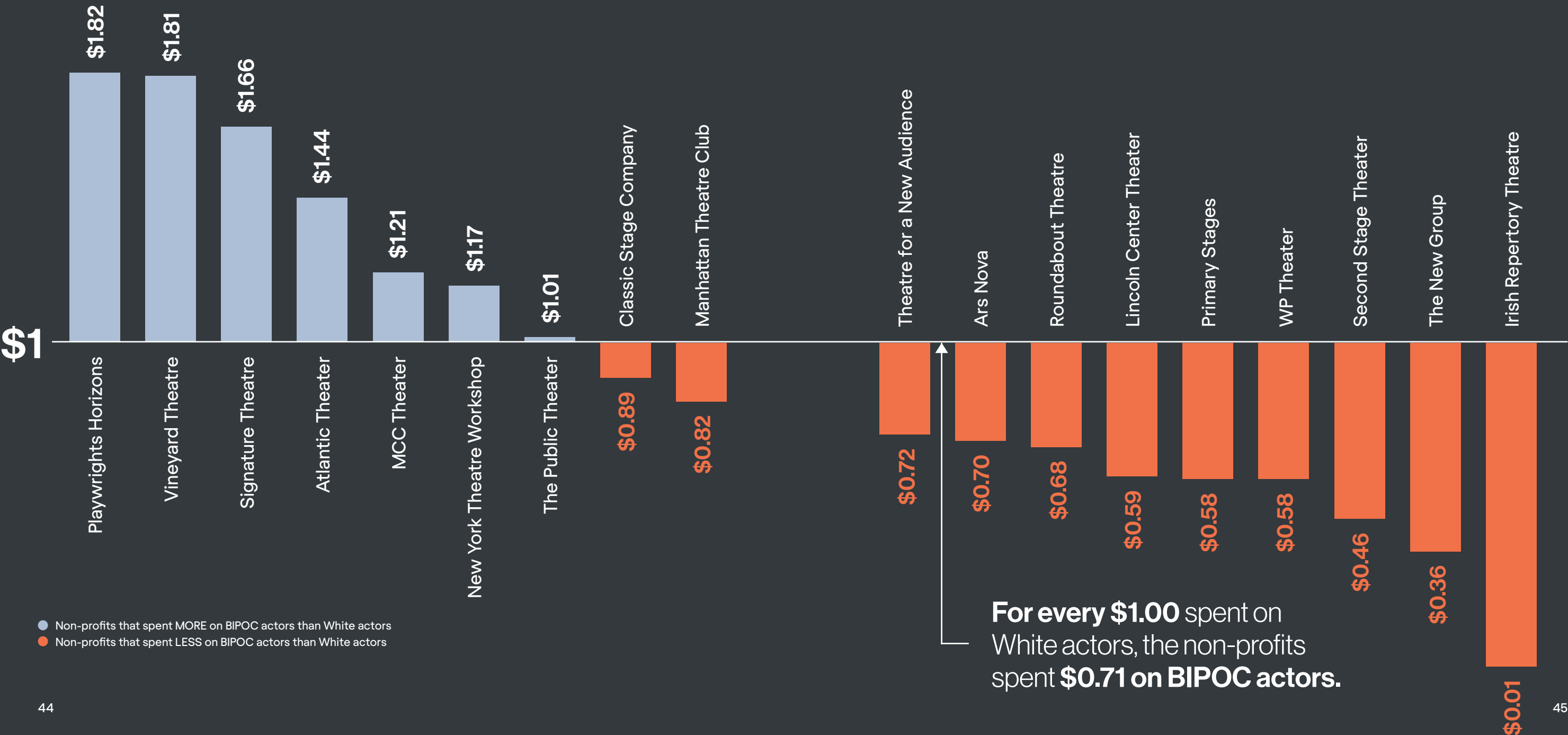
“The bigger the institution, the more support it needs” is the de facto funding paradigm of the nonprofit world.”

perpetuates systemic racism within white supremacy culture. Foundational giving has reinforced a "charity case" mentality where theatres that operate with smaller budgets are not seen as resourceful but rather as beggars. This creates an ecosystem that is fundamentally not about sharing but rather about competing for resources and that favors private relationships over transparency. This is a system that is rooted in colonialism and capitalism. Foundations like the Ford Foundation have recognized this funding imbalance. Darren Walker, President of the Ford Foundation, led an initiative after the murder of George Floyd that, with 15 other foundations, would redirect an unprecedented \$160 million to art institutions run by and for communities of color.²¹ Mr. Walker issued a call to others to follow suit, but to date, few other funding agencies have announced similar initiatives. **More government and foundation support must be reallocated to theatres and artists of color.** Until theatres of color are given the financial agency to thrive and grow and are recognized for the value they bring, BIPOC artists will be left at the mercy of White institutions to have their best interests at heart. As we will see in the next section, that is a losing proposition.

Earnings Disparity: BIPOC vs. White Actors

What is the economic impact of racism for BIPOC actors? As we have already shown elsewhere in this report, the opportunity index—that is, the number of employment opportunities available to White vs. BIPOC actors—are not equal. But representation percentages only tell part of the story. The size of venues plays a large role in establishing

weekly salaries and the length of runs influence how much pay an actor actually takes home. Here, we show the disparity based on contract level and number of performance weeks for every show produced at all 18 non-profit theatres included in our survey:

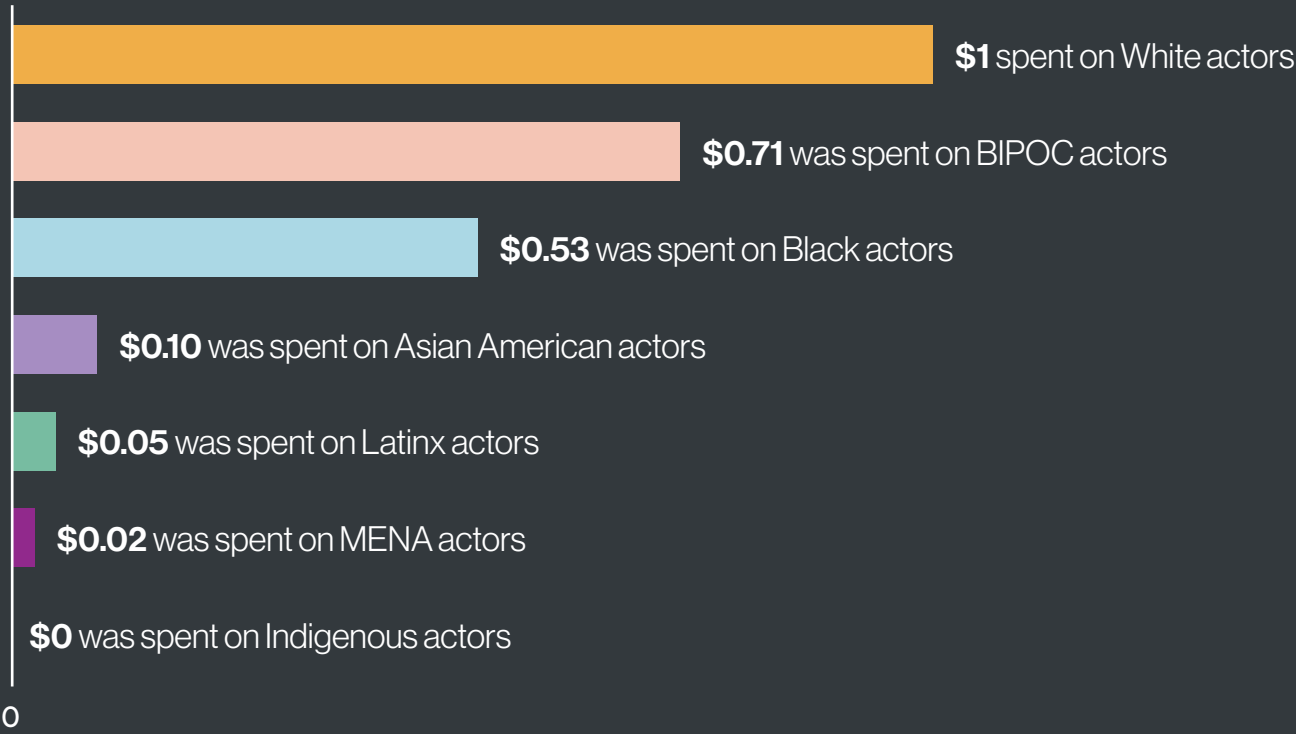


The earnings gap varied greatly by theatre. The worst offenders included Irish Repertory Theatre, The New Group, Second Stage Theater, Primary Stages, WP Theater and Lincoln Center Theater, which all spent less than \$0.60 on BIPOC actors for every \$1.00 spent on White actors. Yet despite the majority of theaters spending more on White actors, 7 of the non-profits actually spent more on BIPOC actors —Playwrights Horizons, Vineyard Theatre, Signature Theatre, Atlantic Theater, MCC Theater, New York Theatre Workshop, and the Public Theater.

For every \$1.00 spent on White actors, the non-profits spent \$0.71 on BIPOC actors during the 2018-19 season. Broken down by race, \$0.53 was spent on Black actors, \$0.10 on Asian Americans, \$0.05 on Latinx, \$0.02 on MENA, and \$0.00 on Indigenous actors.

Note: it is also highly likely that a significant earnings gap exists on Broadway where it is general practice for principal actors to negotiate higher-than-minimum contractual salaries but not as common for chorus members to do so. However, as negotiated salaries are not published, it is impossible to discern earnings disparity for Broadway at this time.

For every \$1 spent on White actors...



SPOTLIGHT: Lincoln Center Theater: Earnings Gap and Redlining

The Lincoln Center Theater had the third highest earnings gap of all the non-profits this year. This gap would no doubt have been even worse had the study included their production of **MY FAIR LADY** which opened in the 2017-18 season but continued to run this season at their Broadway house, the Vivian Beaumont Theater (only shows that opened during the 2018-19 season are included as part of this report). Based on last season's numbers, that show cast about two-thirds of their cast with White actors and had only White actors in leading roles. Salaries at the Beaumont pay almost 71% more than their smallest stage, the Claire Tow, a difference of \$604/week and about 54% more than their mid-tier theater, the Mitzi Newhouse, or a difference of \$463 per week. Of the 6 new shows LCT produced this season, only 1 was written by a BIPOC writer, **MARYS SEACOLE** by Jackie Sibbles Drury, which had an all-Black cast that was redlined to their smallest stage. (It is also worth noting that all three plays written by women playwrights were relegated to the smallest venue). LCT did present a play at the larger Newhouse which also had an all-Black cast, **THE ROLLING STONE** by

White British playwright Chris Urch. The 10 Black actors in this show, however, were eclipsed by the number of White actors hired for 2 other shows at the Newhouse. Overall hiring on this tier was 62% White. Interestingly, the two White shows both ran an extra week longer than **THE ROLLING STONE** and two more weeks than **MARYS SEACOLE**. One of them, **THE HARD PROBLEM** by another White British playwright, Tom Stoppard, did cast 4 Asians...to play math geniuses...and perhaps only because the script stipulated race.

Overall, LCT only cast 38% of all roles with BIPOC actors and had an earnings disparity of \$0.59 spent on BIPOC actors for every \$1.00 spent on White actors. This broke down to about \$0.39 for Black actors, \$0.05 for Latinx actors, \$0.15 for Asian American actors, and \$0.00 for MENA and Indigenous actors.

Appendix: IRS Form 990, Expenses and Revenue from Grants and Contributions

	Theater	Tax Year	Total Expenses
PREDOMINANTLY WHITE INSTITUTIONS (PWIs)	Ars Nova	7/1/17 - 6/30/18	\$3,400,805
	Atlantic Theater Company	9/1/18 - 8/31/19	\$12,538,273
	Classic Stage Company	7/1/18 - 6/30/19	\$3,445,604
	Irish Repertory Theatre	8/1/18 - 7/31/19	\$4,523,030
	Lincoln Center Theater	7/1/18 - 6/30/19	\$63,928,774
	MCC Theater	7/1/18 - 6/30/19	\$8,117,474
	Manhattan Theatre Club	7/1/18 - 6/30/19	\$28,823,916
	The New Group	9/1/18 - 8/31/19	\$7,941,537
	New York Theatre Workshop	7/1/18 - 6/30/19	\$6,889,069
	Playwrights Hoizons	7/1/18 - 6/30/19	\$13,014,364
	Primary Stages	7/1/18 - 6/30/19	\$3,562,498
	The Public Theater	9/1/18 - 8/31/19	\$56,930,503
	Roundabout Theatre	9/1/18 - 8/31/19	\$67,827,015
	Second Stage Theater	9/1/18 - 8/31/19	\$18,227,250
	Signature Theatre	7/1/18 - 6/30/19	\$14,901,703
	Theatre for a New Audience	9/1/18 - 8/31/19	\$7,566,854
	Vineyard Theatre	7/1/18 - 6/30/19	\$2,644,110
	WP Theater	7/1/18 - 6/30/19	\$1,556,345
			\$325,839,124

THEATRES OF COLOR	Amas Musical Theatre	7/1/18 - 6/30/19	\$462,378
	AMERINDA (American Indian Artists)	1/1/19-12/30/2019	\$389,553
	Billie Holiday Theatre	7/1/18 - 6/30/19	\$552,373
	Black Spectrum Theatre Company	4/1/18 - 5/31/19	\$1,873,457
	Caribbean American Repertory Theatre	1/1/19-12/30/2019	\$96,098
	The Classical Theatre of Harlem	7/1/17 - 6/30/18	\$929,482
	Ping Chong and Company	7/1/18 - 6/30/19	\$1,259,126
	Hi-ARTS (formerly Hip-Hop Theater Festival)	7/1/18 - 6/30/19	\$481,298

Total Revenue from Grants & Contributions	Government Grants (from Total Grants & Contributions)	Percentage of Govt. Grants (Out of Total Grants & Contributions)	Artistic Director Salaries
\$1,773,021	\$196,900	11.1%	\$105,868
\$3,731,652	\$481,790	12.9%	\$211,979
\$1,201,180	\$72,000	6.0%	\$198,986
\$1,987,954	\$339,971	17.1%	\$86,079
\$12,002,540	\$217,394	1.8%	\$794,106
\$15,548,573	\$9,149,334	58.8%	\$50,532
\$16,195,393	\$1,104,419	6.8%	\$575,015
\$3,252,838	\$51,725	1.6%	\$186,524
\$3,442,881	\$260,697	7.6%	\$188,560
\$4,925,870	\$393,745	8.0%	\$198,274
\$1,945,024	\$41,625	2.1%	\$120,160
\$45,866,012	\$1,231,571	2.7%	\$855,594
\$16,771,160	\$458,696	2.7%	\$611,574
\$5,967,798	\$1,079,600	18.1%	\$480,593
\$5,582,222	\$496,705	8.9%	\$285,731
\$4,578,930	\$265,935	5.8%	\$296,551
\$2,050,240	\$48,125	2.3%	\$114,143
\$1,976,435	\$203,250	10.3%	\$103,636
\$148,799,723	\$16,093,482		\$5,463,905

\$1,773,021	\$92,275	23.5%	\$0
\$3,731,652	\$63,126	15.2%	\$20,000
\$1,201,180	\$178,425	44.2%	\$0
\$1,987,954	\$384,858	100.0%	\$117,003
\$12,002,540	\$0	0.0%	\$0
\$15,548,573	\$0	0.0%	\$0
\$16,195,393	\$313,275	46.7%	\$98,634
\$3,252,838	\$143,750	33.4%	\$85,000

(Continues on the next page)

Appendix: IRS Form 990, Expenses and Revenue from Grants and Contributions

Theater		Tax Year	Total Expenses
THEATRES OF COLOR	ID Studio Theater Performance and Research Center	1/1/19-12/30/19	\$243,577
	IATI Theater (Instituto Arte Teatral Internacional)	7/1/18 - 6/30/19	\$245,188
	International Arts Relations (INTAR)	7/1/18 - 6/30/19	\$359,754
	LAByrinth Theater Company	7/1/18 - 6/30/19	\$87,601
	Ma-Yi Theater Company	7/1/17 - 6/30/18	\$750,073
	National Asian American Theatre Company (NAATCO)	7/1/18 - 6/30/19	\$351,806
	The National Black Theatre	11/1/18-10/31/19	\$1,081,147
	Negro Ensemble Company	7/1/15 - 6/30/16	\$135,481
	New Federal Theatre	7/1/17 - 6/30/18	\$419,959
	New Heritage Theatre Group	7/1/18 - 6/30/19	\$796,014
	Noor Theatre	7/1/18 - 6/30/19	\$213,326
	Pan Asian Repertory Theatre	9/1/18-8/31/19	\$419,048
	People's Theatre Project	7/1/18 - 6/30/19	\$526,135
	Pregones Puerto Rican Traveling Theater	7/1/18 - 6/30/19	\$1,485,506
	Repertorio Español	9/1/18 - 8/31/19	\$2,708,117
	Second Generation Productions	7/1/18 - 6/30/19	\$22,742
	Society of the Educational Arts (SEA)	7/1/18 - 6/30/19	\$1,077,989
	Teatro Circulo	7/1/18 - 6/30/19	\$250,136
	Thalia Spanish Theatre	7/1/18 - 6/30/19	\$536,771
	Yangtze Repertory Theatre	7/1/18 - 6/30/19	\$63,479
			\$17,817,614
Total Revenue from Grants & Contributions			\$161,372,980
● Percentage that went to Predominantly White Institutions			92.2%
● Percentage that went to Theatres of Color			7.8%

Total Revenue from Grants & Contributions	Government Grants (from Total Grants & Contributions)	Percentage of Govt. Grants (Out of Total Grants & Contributions)	Artistic Director Salaries
\$265,407	\$62,650	23.6%	\$0
\$188,761	\$164,545	87.2%	\$9,154
\$370,913	\$147,325	39.7%	\$40,000
\$89,339	\$0	0.0%	
\$364,208	\$103,300	28.4%	\$62,210
\$244,491	\$101,980	41.7%	\$0
\$771,493	\$162,075	21.0%	\$0
\$32,933	\$0	0.0%	\$0
\$287,599	\$131,400	45.7%	\$48,462
\$660,091	\$189,025	28.6%	\$0
\$155,126	\$0	0.0%	\$31,500
\$401,512	\$250,000	62.3%	\$40,728
\$491,199	\$233,050	47.4%	
\$1,198,883	\$474,524	39.6%	\$82,392
\$1,700,283	\$561,250	33.0%	\$5,769
\$17,145	\$0	0.0%	\$0
\$846,408	\$760,163	89.8%	\$144,299
\$107,786	\$73,275	68.0%	\$57,000
\$460,529	\$390,170	84.7%	\$70,200
\$49,550	\$0	0.0%	\$0
\$12,573,257	\$4,980,441		\$912,351

Total Government Grants (from Total Grants & Contributions)	\$21,073,923
● Percentage that went to Predominantly White Institutions	76.4%
● Percentage that went to Theatres of Color	23.6%

Note:
IRS Form 990 data has been collected from CausalQ.com. Grants and contributions include both private and public funding, operating grants, project-specific capital grants, discretionary and restricted funding.

Broadway

During the 2018-19 season, there was little progress made on Broadway. White actors continued to dominate the stage at 65.9%, down just half a point from the previous season. Plays continued to be far less diverse than musicals with just 26.5% of all roles going to BIPOC actors, an increase of 4 points from the season prior. At 44.1%, musicals fared better although BIPOC actors were much more likely to be hired in chorus roles than principal roles. This year, in addition to separating out principal vs. chorus roles by race, we have introduced a distinction between lead vs. featured roles for both plays and musicals and found that **White actors played 80% of all lead roles in musicals and 89.7% of all lead roles in plays**, a clear indication that significantly less effort was put towards diverse casting in the most visible and centered roles.



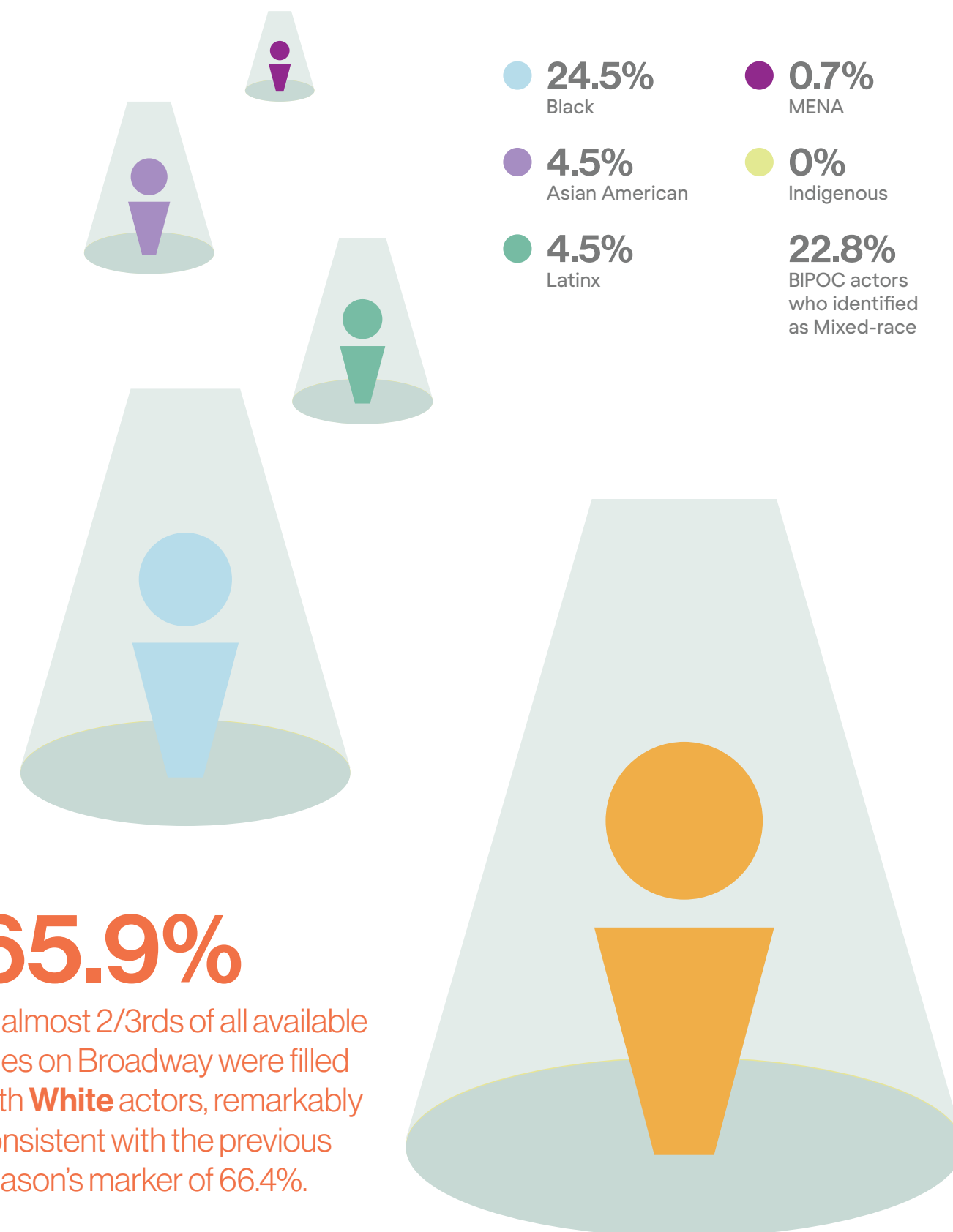
BIPOC writer representation took a nosedive during the 2018-19 season falling sharply to just 11% down from 20% the season prior. There were only 5 Broadway productions with at least 1 BIPOC writer, composer, librettist or lyricist attached, a decline from 8 productions the previous season. BIPOC directors remained static at just 6.3% of all directors hired and BIPOC designers comprised only 7.4%.

With such a persistently poor performance as far as equity is concerned, it is no surprise that our newly-incorporated Broadway leadership stats showed that 100% of general managers were White and 93.6% of all Broadway producers were White.



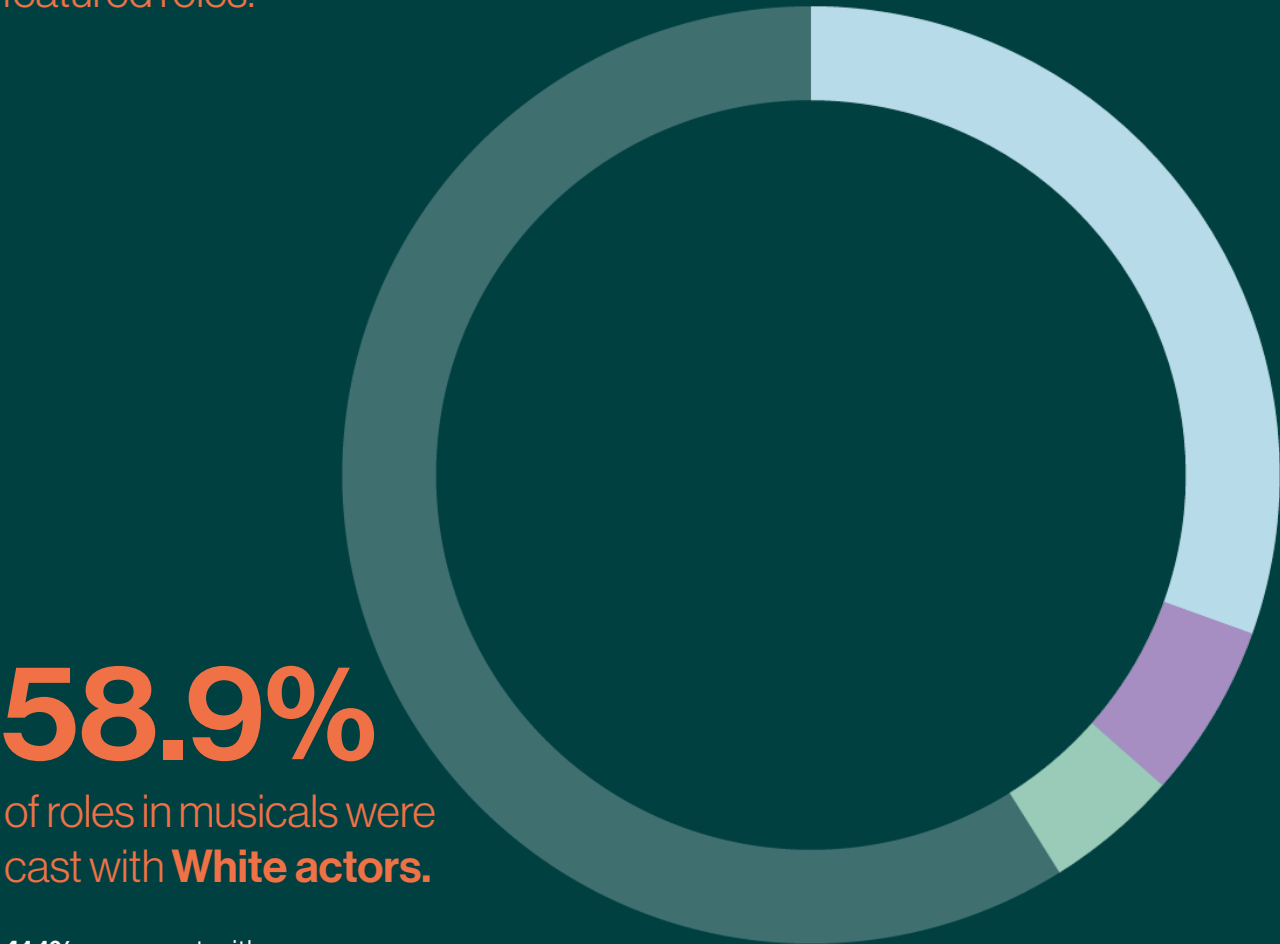
2018–2019

Broadway Actors



Broadway Musicals

White actors dominated lead and principal roles in musicals while BIPOC actors were much **more likely to be hired** in chorus and featured roles.

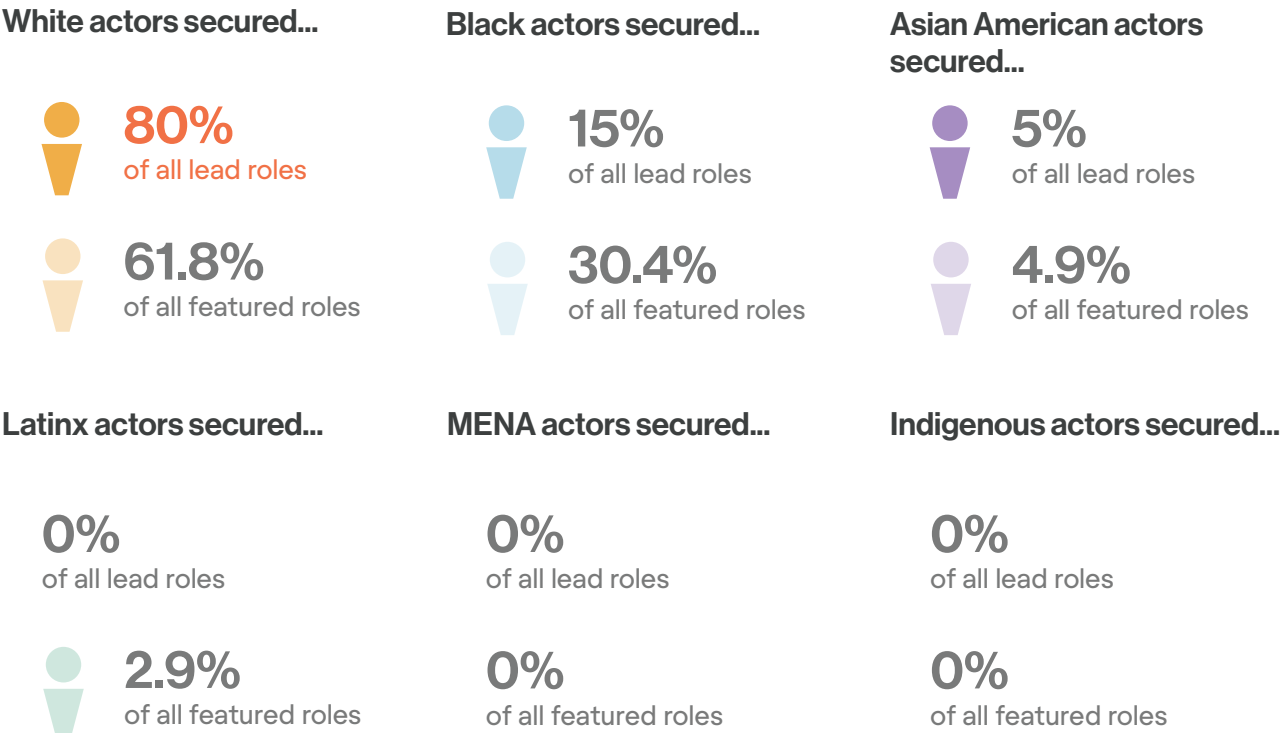


58.9%
of roles in musicals were cast with **White actors**.

41.1% were cast with BIPOC actors.

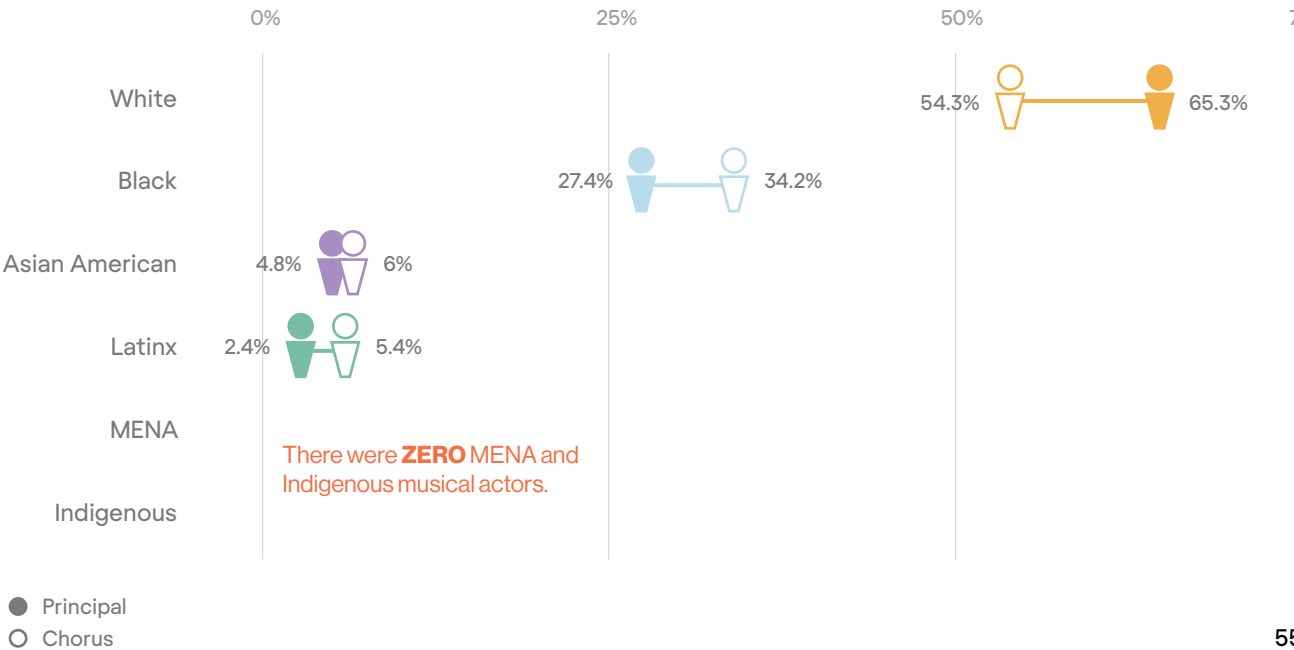
- 30.5% Black
- 4.6% Latinx
- 0% Indigenous
- 6% Asian American
- 0% MENA
- 24.1% BIPOC actors who identified as Mixed-race

Lead vs. Featured



80% of all lead roles in musicals went to **White** actors.

Principal vs. Chorus



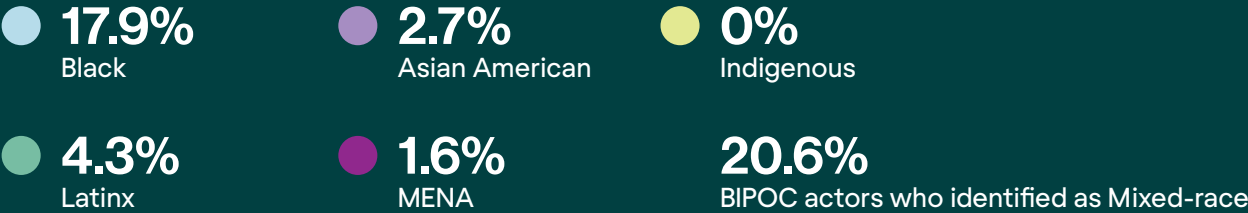
Broadway Plays

73.5%

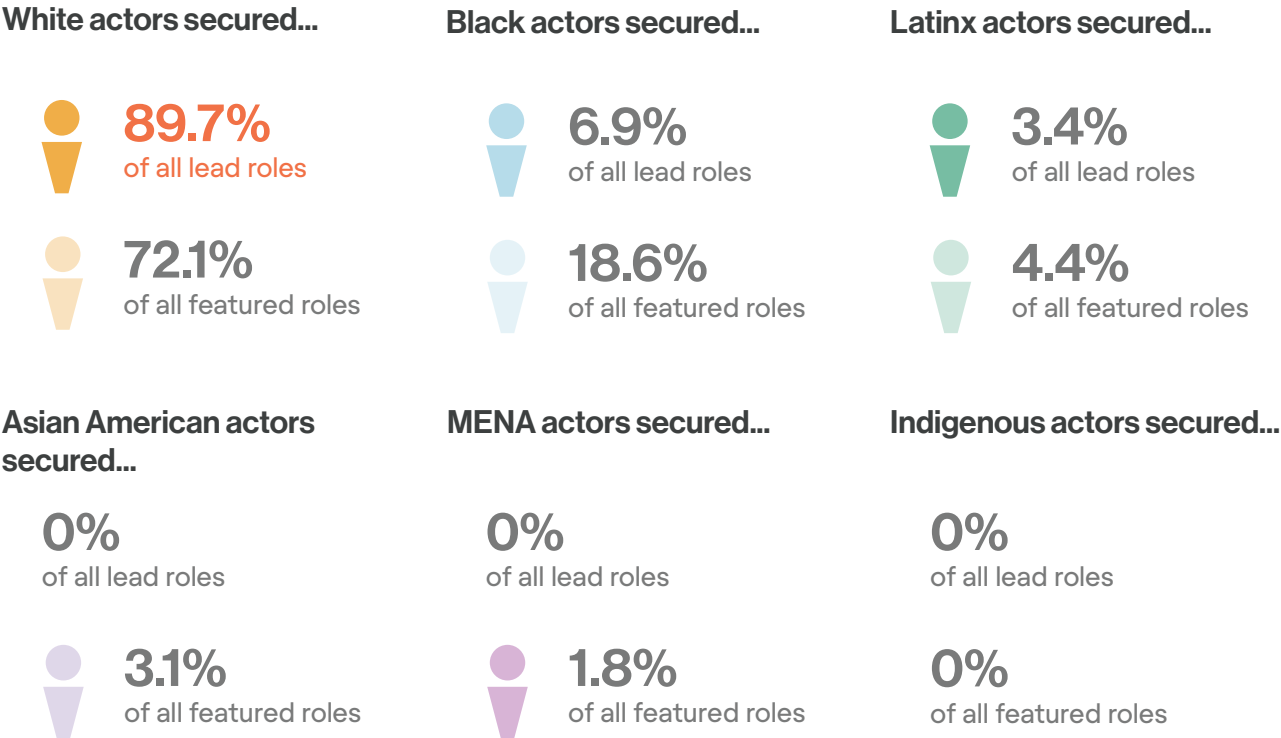
of roles in straight plays were cast with **White actors**.

White actors were given **89.7% of all lead roles and 72.1% of featured roles**.

Only **26.5%** went to **BIPOC actors**, an **increase of 4%** from last season.



Lead vs. Featured



Musicals continued to be

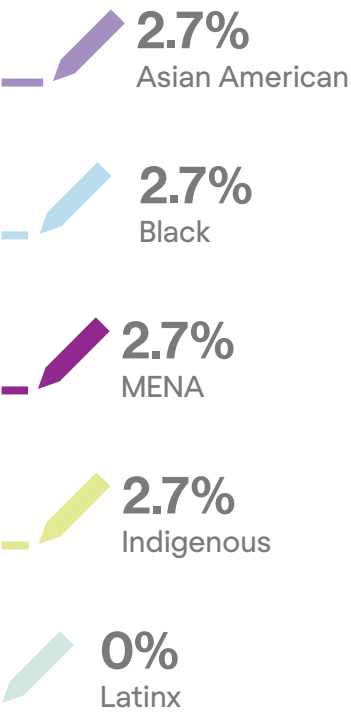
more diverse than plays on Broadway but that diversity tended to be mostly in chorus roles. The musical with the highest percentage of BIPOC actors was AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS. The musical with the lowest percentage was TOOTSIE. Only 3 Latinx actors and 6 Asian American actors were cast in a principal role out of every Broadway musical that opened this season. Only one Asian American actor was cast in a lead role. Percentages by race stayed relatively similar year-to-year except for the noticeable absence of MENA actors who had benefited from THE BAND'S VISIT the season prior, dropping from 3.6% to 0% this year. There were also no Indigenous actors at all.

There were several plays with overwhelmingly White casts (THE FERRYMAN, THE BOYS IN THE BAND, WAVERLY GALLERY, TORCH SONG, TRUE WEST, BURN THIS, GARY, INK and TO KILL A MOCKINGBIRD). That said, the number of BIPOC actors in plays increased by 4% from the previous season, primarily attributed to an increase in Black actors in projects such as CHOIR BOY and ARTHUR MILLER'S ALL MY SONS. Latinx actors also increased by about 2 points. Asian Americans suffered the biggest drop from 4.4% to 2.7%. There were no Asian American or MENA actors in lead roles and no Indigenous actors at all.

Broadway Writers

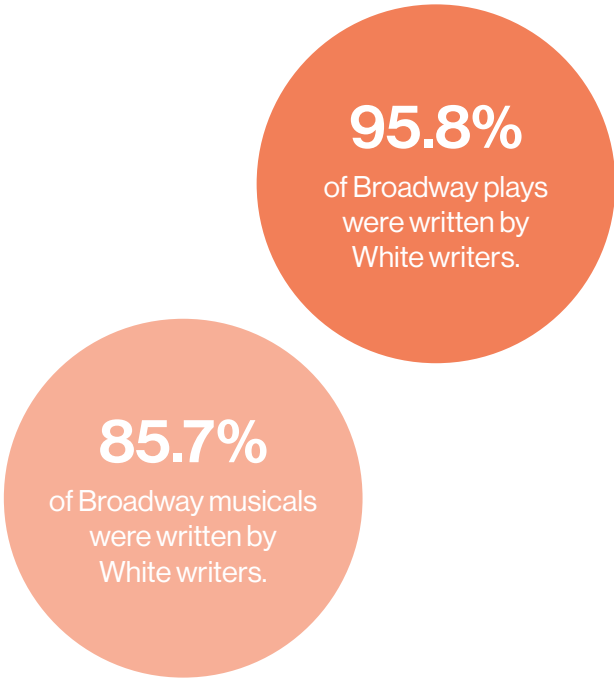
Broadway Plays and Musicals Combined

Broadway continues to uphold a **strong bias** for **White** writers.



BIPOC writers dropped steeply to **just 11%**, down from 20% last season.

75%
BIPOC writers who identified as Mixed-race



- Shows written by at least one BIPOC writer
- Shows written by a White writer

5 out of 33
Broadway productions were written by at least one **BIPOC** writer.



1 out of 20
Broadway **plays** were written by at least one BIPOC writer.

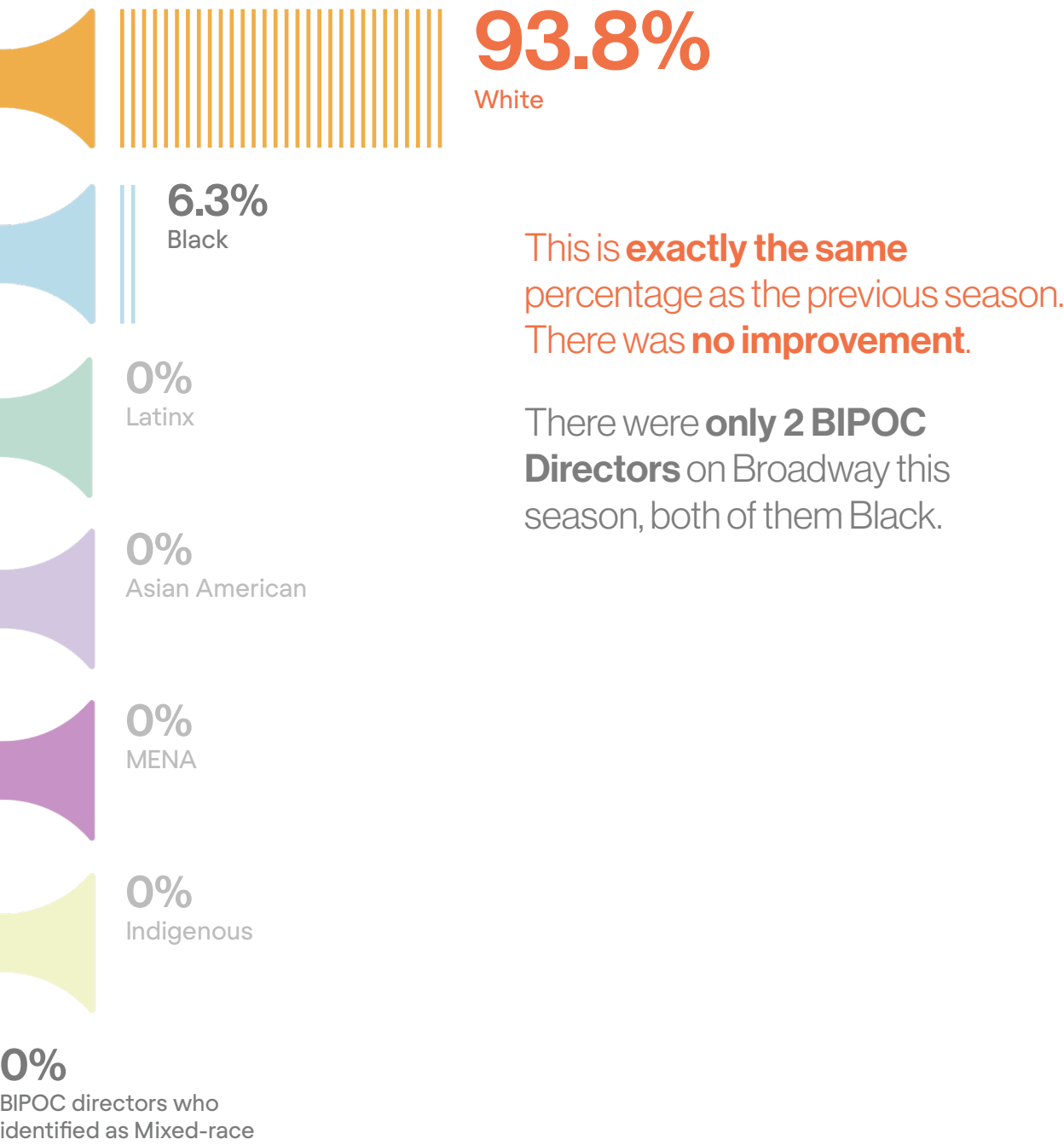


4 out of 13
Broadway **musicals** were written by at least one BIPOC writer.

Only 5 out of 33 Broadway productions had **at least one BIPOC** writer attached, a **decline from 8 projects** the previous season.

Broadway Directors

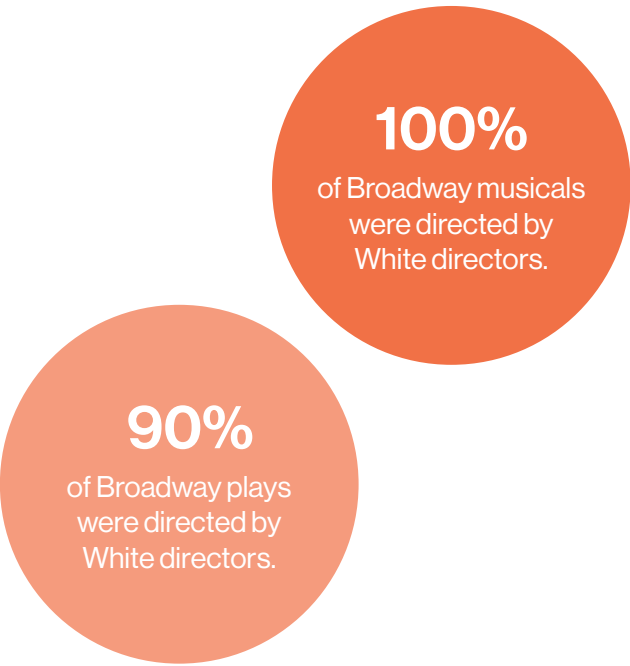
Broadway Plays and Musicals Combined



Note:
Each sound decibel (|) represents one director.

Shows written by at least one BIPOC writer/composer/librettist/lyricist that were directed by a White director:

- HEAD OVER HEELS songs by The Go-Go's; conceived and original book by Jeff Whitty; book adapted by James Magruder; directed by Michael Mayer
- GETTIN' THE BAND BACK TOGETHER book by The Grundleshotz and Ken Davenport; music and lyrics by Mark Allen; additional material by Sarah Saltzberg; directed by John Rando
- AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS book by Dominique Morisseau; music and lyrics by The Legendary Motown Catalog; directed by Des McAnuff
- TOOTSIE book by Robert Horn; music and lyrics by David Yazbek; based on the story by Don McGuire and Larry Gelbart; directed by Scott Ellis
- CHOIR BOY by Tarell Alvin McCraney, directed by Trip Cullman



Broadway Designers

Designers on Broadway were **almost exclusively White.**

ALL BROADWAY DESIGNERS

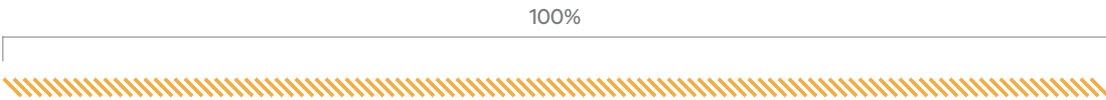


9.1%
BIPOC designers who
identified as Mixed-race

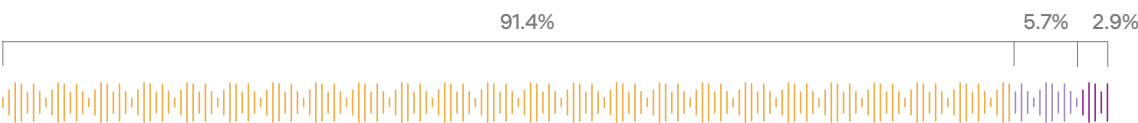
Out of 153 possible Broadway contracts, **only 13 BIPOC designers** were hired.

Racial Breakdown By Design Discipline:

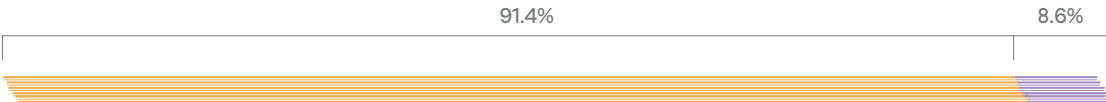
LIGHTING DESIGN TOTAL POSITIONS: 36



SOUND DESIGN TOTAL POSITIONS: 35



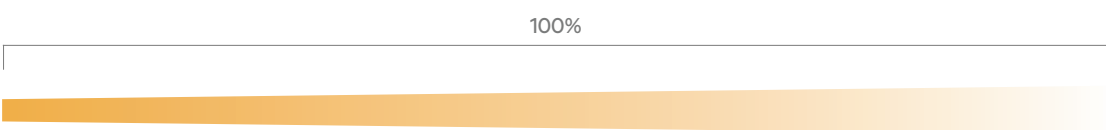
SET DESIGN TOTAL POSITIONS: 35



COSTUME DESIGN TOTAL POSITIONS: 34



VIDEO DESIGN TOTAL POSITIONS: 13



- White
- Asian American
- Black
- MENA
- Latinx
- Indigenous

Broadway Plays & Musicals

2018–2019 Season

Plays

- THE BOYS IN THE BAND by Mart Crowley; directed by Joe Mantello
- THE LIFESPAN OF A FACT by Jeremy Kareken, David Murrell and Gordon Farrell; directed by Leigh Silverman
- THE FERRYMAN by Jez Butterworth; directed by Sam Mendes
- THE WAVERLY GALLERY by Kenneth Lonergan; directed by Lila Neugebauer
- TORCH SONG by Harvey Fierstein; directed by Moises Kaufman
- AMERICAN SON by Christopher Demos-Brown; directed by Kenny Leon
- THE NEW ONE by Mike Birbiglia; directed by Seth Barrish
- NETWORK adapted by Lee Hall; based on the screenplay by Paddy Chayefsky; directed by Ivo van Hove
- TO KILL A MOCKINGBIRD by Aaron Sorkin; based on the novel by Harper Lee; directed by Bartlett Sher
- WHAT THE CONSTITUTION MEANS TO ME by Heidi Schreck; directed by Oliver Butler
- KING LEAR by William Shakespeare; directed by Sam Gold
- BURN THIS by Lanford Wilson; directed by Michael Mayer
- HILLARY AND CLINTON by Lucas Hnath; directed by Joe Mantello
- GARY: A SEQUEL TO TITUS ANDRONICUS by Taylor Mac; directed by George C. Wolfe
- *BERNHARDT/HAMLET by Theresa Rebeck; directed by Moritz von Stuelpnagel
- *THE NAP by Richard Bean; directed by Dan Sullivan
- *CHOIR BOY by Tarell Alvin McCraney, directed by Trip Cullman
- *TRUE WEST by Sam Shepard; directed by James Macdonald
- *ARTHUR MILLER’S ALL MY SONS by Arthur Miller; directed by Jack O'Brien
- *INK by James Graham; directed by Rupert Goold

Musicals

- HEAD OVER HEELS songs by The Go-Go’s; conceived and original book by Jeff Whitty; book adapted by James Magruder; directed by Michael Mayer
- GETTIN’ THE BAND BACK TOGETHER book by The Grundleshotz and Ken Davenport; music and lyrics by Mark Allen; additional material by Sarah Saltzberg; directed by John Rando
- PRETTY WOMAN: THE MUSICAL book by Garry Marshall and J.F. Lawton; music and lyrics by Bryan Adams and Jim Vallance; based on the Touchstone Pictures motion picture written by J.F. Lawton; directed by Jerry Mitchell
- KING KONG written by Jack Thorne; score composed and produced by Marius de Vries; songs by Eddie Perfect; directed by Drew McOnie
- THE PROM book by Bob Martin and Chad Beguelin; music by Matthew Sklar; lyrics by Chad Beguelin; based on an original concept by Jack Viertel; directed by Casey Nicholaw
- THE CHER SHOW book by Rick Elice; music supervision by Daryl Waters; directed by Jason Moore
- BE MORE CHILL book by Joe Tracz; music and lyrics by Joe Iconis; based on the novel by Ned Vizzini; directed by Stephen Brackett
- AIN’T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS book by Dominique Morisseau; music and lyrics by The Legendary Motown Catalog; directed by Des McAnuff
- OKLAHOMA! book and lyrics by Oscar Hammerstein II; music by Richard Rodgers; based on the play ‘Green Grow the Lilacs’ by Lynn Riggs; directed by Daniel Fish
- HADESTOWN book, music and lyrics by Anaïs Mitchell; developed with and directed by Rachel Chavkin
- TOOTSIE book by Robert Horn; music and lyrics by David Yazbek; based on the story by Don McGuire and Larry Gelbart; directed by Scott Ellis
- BEETLEJUICE book by Scott Brown and Anthony King; music and lyrics by Eddie Perfect; based on the motion picture by the Geffen Company with a story by Michael McDowell and Larry Wilson; directed by Alex Timbers
- *KISS ME, KATE! book by Sam and Bella Spewack; music and lyrics by Cole Porter; directed by Scott Ellis

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



Non-Profits

The non-profits continued a steady increase of BIPOC actor representation to 45.5%, gaining 5.6 points from last season. 7 of the 18 non-profits hired majority BIPOC actors—The Atlantic Theater, MCC, New York Theatre Workshop, Playwrights Horizons, The Public Theater, Signature Theater, and Vineyard Theatre. 5 of the 18 non-profits hired a higher percentage of Black actors than White actors—The Atlantic Theater, Playwrights Horizons, The Public Theater, Signature Theater and Vineyard Theatre. Not one non-profit theater hired an Indigenous actor.

Although the non-profits increased BIPOC actor representation primarily by way of producing racially-specific stories, BIPOC writers only made up 23.9% of all writers. 2 theaters—Playwrights Horizons and Vineyard Theatre—dedicated an impressive two-thirds of their season to productions written by BIPOC writers. Despite an incremental 3-point increase in BIPOC writers from the

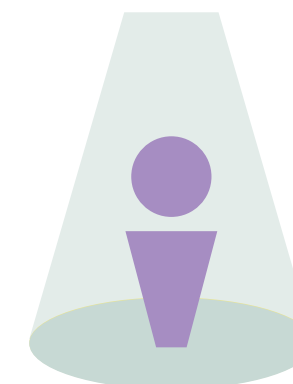
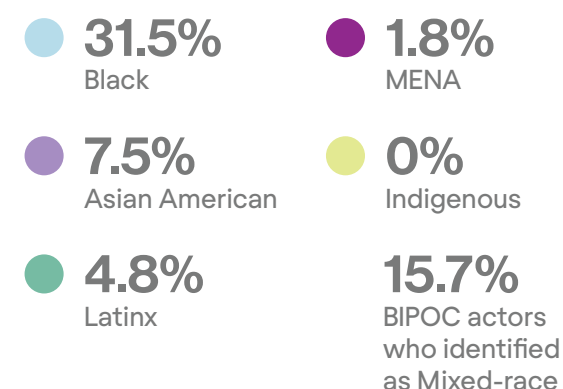
season prior, there is still much room for improvement, particularly when it comes to hearing Asian American, Latinx, MENA and Indigenous voices. BIPOC directors increased nearly 6 points to 21.3% from 15.5% last season and BIPOC designers comprised 26.7% of all designers.

With this report, non-profit theater “Grades” have been adjusted to incorporate more off-stage positions, including designers and board member statistics under the leadership category. The inclusion of more leadership positions in particular, resulted in plummeting letter grades due to the predominance of White board members.



2018–2019

Non-Profit Actors

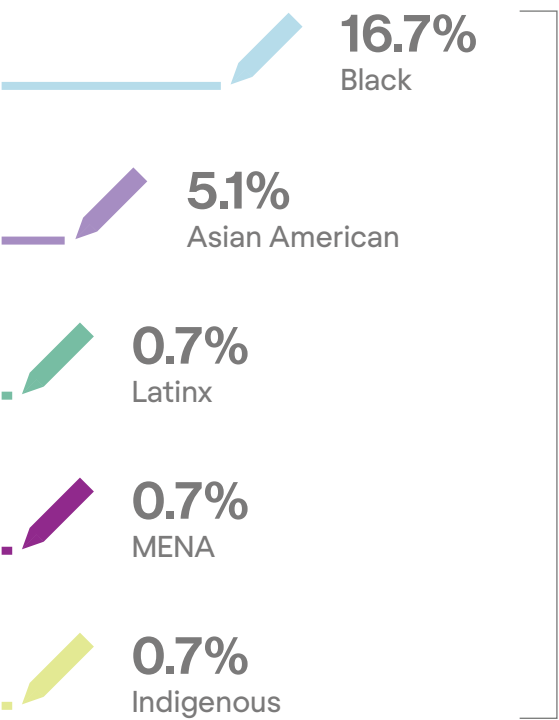


54.5%

of all non-profit roles were filled by **White** actors, though White actors **continued to over-represent** based on their population size in the NYC area.

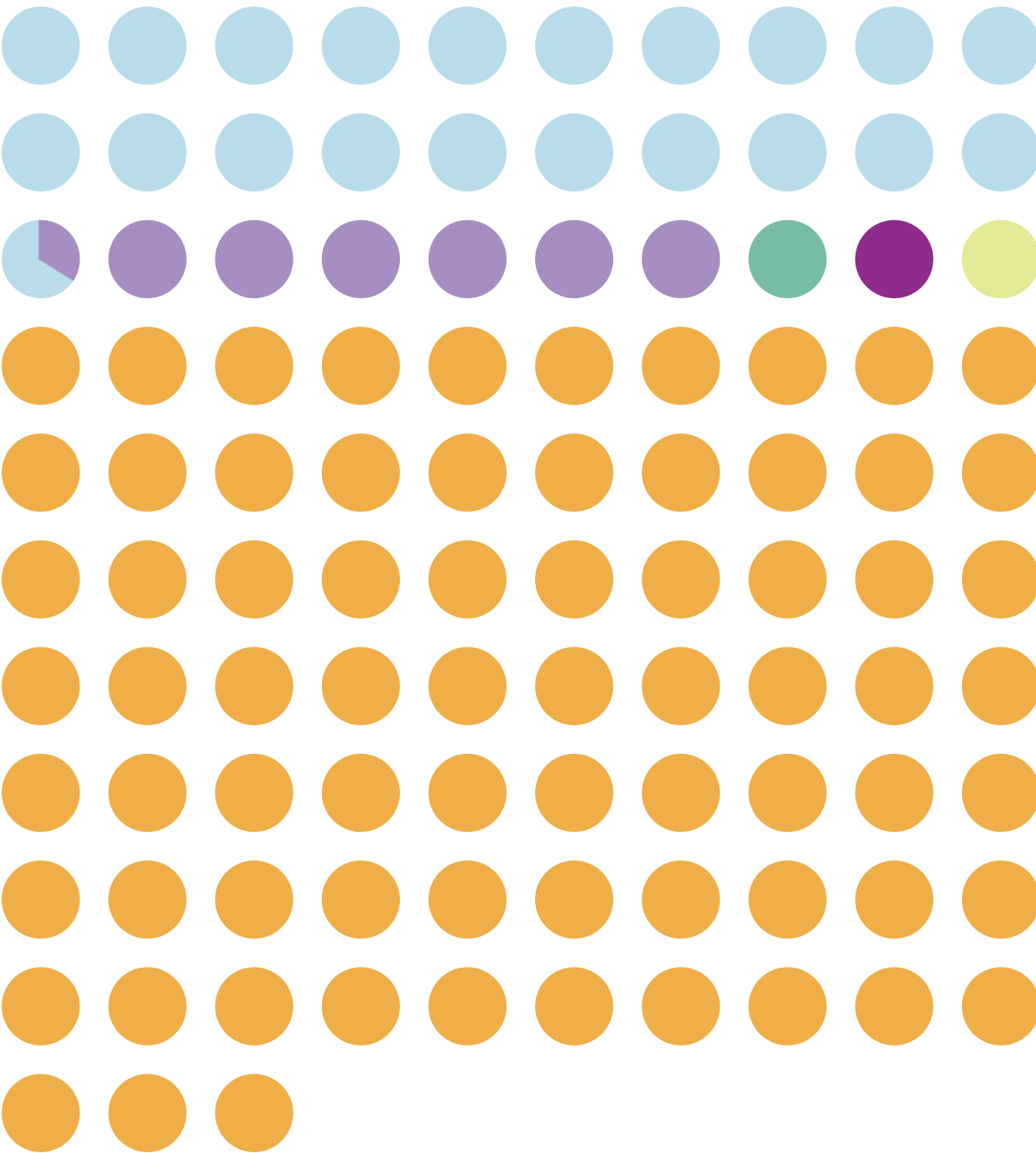
Non-Profit Writers

White writers still dominate at the non-profits, **despite a marginal gain** for BIPOC writers.



18.2%
BIPOC writers who identified as Mixed-race

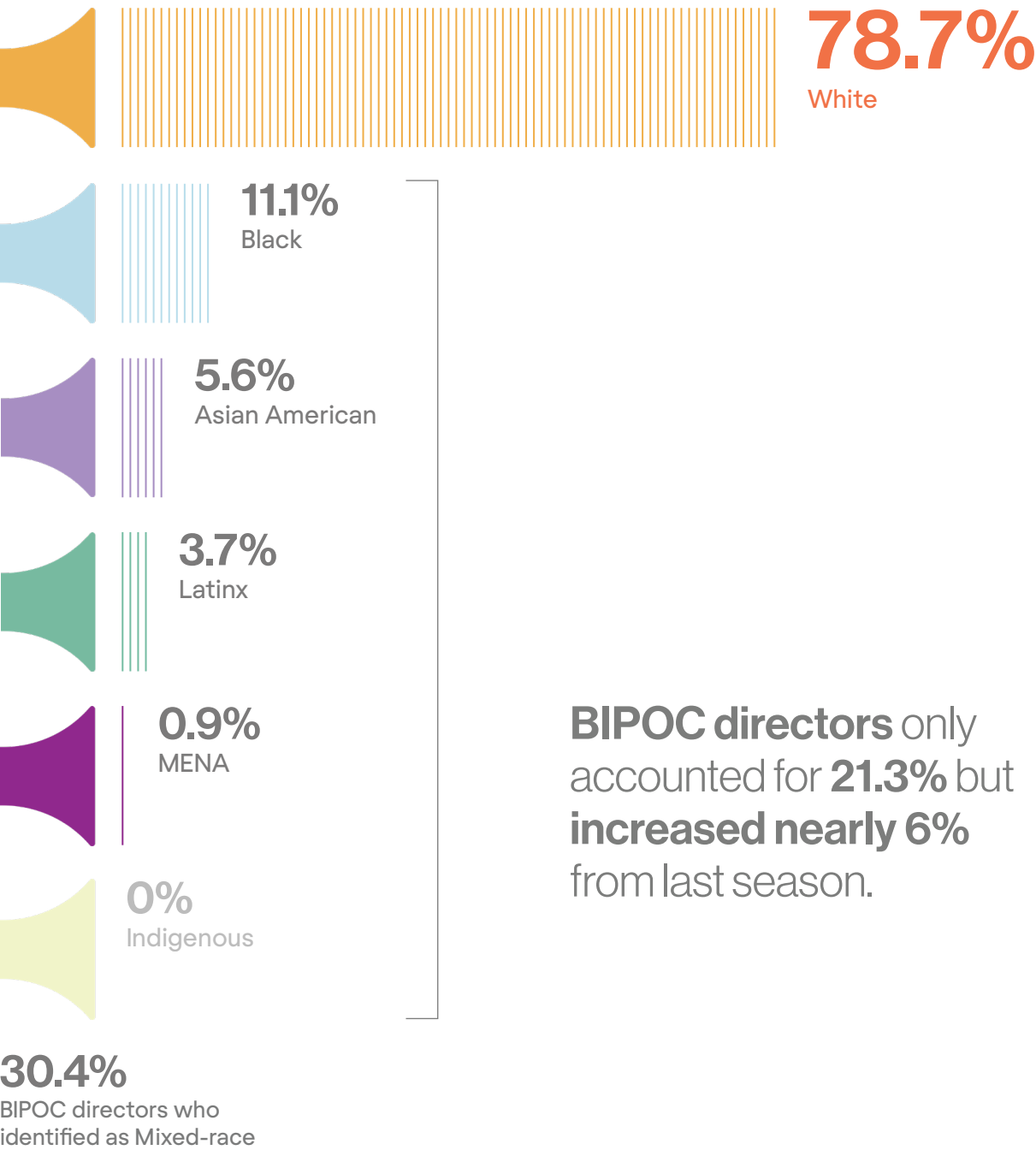
BIPOC writers accounted for **only 23.9%**, an **increase of 3%** from last season.



There is still much room for **improvement**, particularly when it comes to supporting Asian American, Latinx, MENA and Indigenous voices.

30 out of 103 non-profit productions were written by at least one **BIPOC** writer, 2 more than last season.

Non-Profit Directors



Note:
Each sound decibel (|) represents one director.

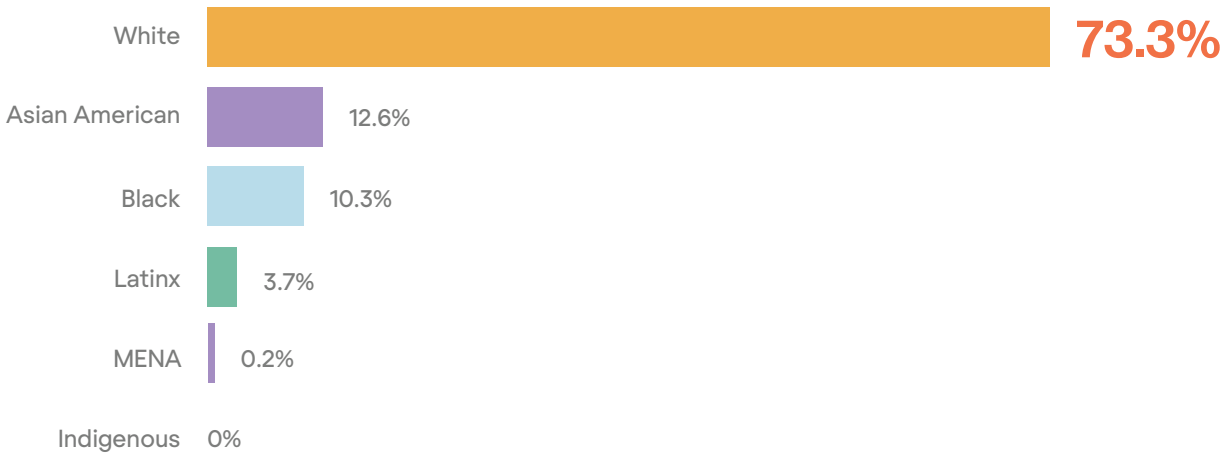
Shows written by at least one BIPOC writer/composer/librettist/lyricist that were directed by a White director:

- CHOIR BOY by Tarell Alvin McCraney, directed by Trip Cullman
- INDIA PALE ALE by Jaclyn Backhaus; directed by Will Davis
- MRS. MURRAY’S MENAGERIE by The Mad Ones, Phillip James Brannon, Brad Heberlee, Carmen M. Herlihy and January LaVoy; directed by Lila Neugebauer
- THE SECRET LIFE OF BEES book by Lynn Nottage; based on the novel by Sue Monk Kidd; music by Duncan Sheik; lyrics by Susan Birkenhead; directed by Sam Gold
- SCHOOL GIRLS; OR, THE AFRICAN MEAN GIRLS PLAY by Jocelyn Bioh; directed by Rebecca Taichman
- NOURA by Heather Raffo; directed by Joanna Settle
- A STRANGE LOOP by Michael R. Jackson, directed by Stephen Brackett
- THE THANKSGIVING PLAY by Larissa FastHorse; directed by Moritz von Stuelpnagel
- GOD SAID THIS by Leah Nanako Winkler directed by Morgan Gould
- EVE’S SONG by Patricia Ione Lloyd; directed by Jo Bonney
- WILD GOOSE DREAMS by Hansol Jung; directed by Leigh Silverman
- WHITE NOISE by Suzan-Lori Parks; directed by Oskar Eustis
- TONI STONE by Lydia R. Diamond; directed by Pam MacKinnon
- USUAL GIRLS by Ming Peiffer; directed by Tyne Rafaeli
- FAIRVIEW by Jackie Sibblies Drury; directed by Sarah Benson
- HATEF**K by Rehana Lew Mirza; directed by Adrienne Campbell-Holt

Non-Profit Designers

The non-profits provided **more opportunities** to BIPOC designers than Broadway but **White designers still dominated.**

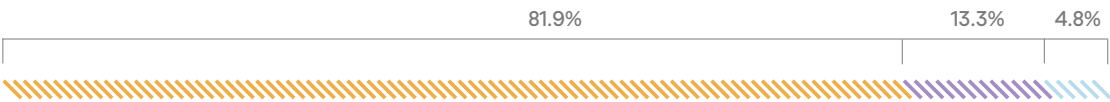
ALL NON-PROFIT DESIGNERS



5.1%
BIPOC designers who identified as Mixed-race

Racial Breakdown By Design Discipline:

LIGHTING DESIGN TOTAL POSITIONS: 105



SOUND DESIGN TOTAL POSITIONS: 106



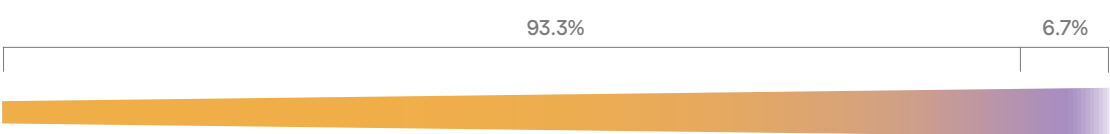
SET DESIGN TOTAL POSITIONS: 105



COSTUME DESIGN TOTAL POSITIONS: 107



VIDEO DESIGN TOTAL POSITIONS: 15

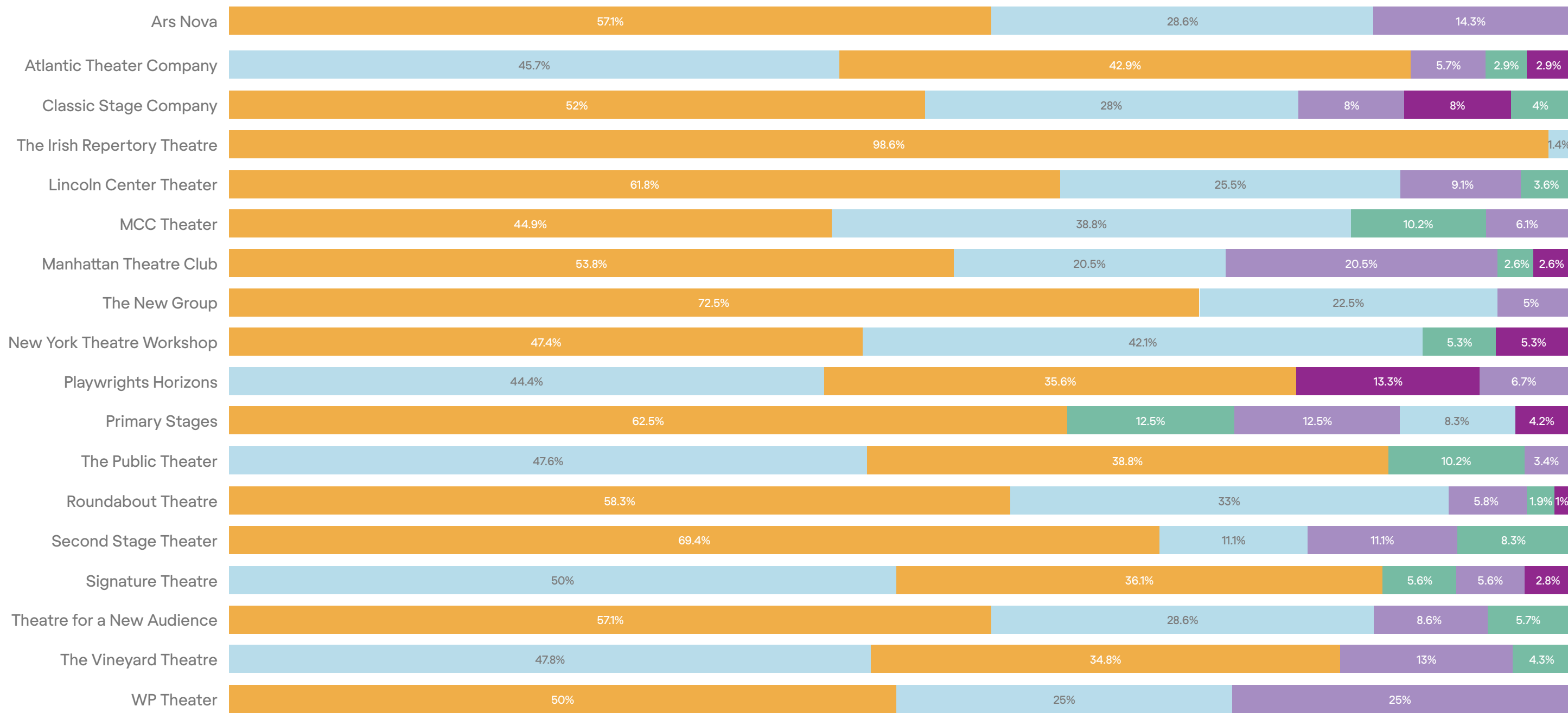


- White
- Asian American
- Black
- MENA
- Latinx
- Indigenous

Non-Profit Theatre Comparison

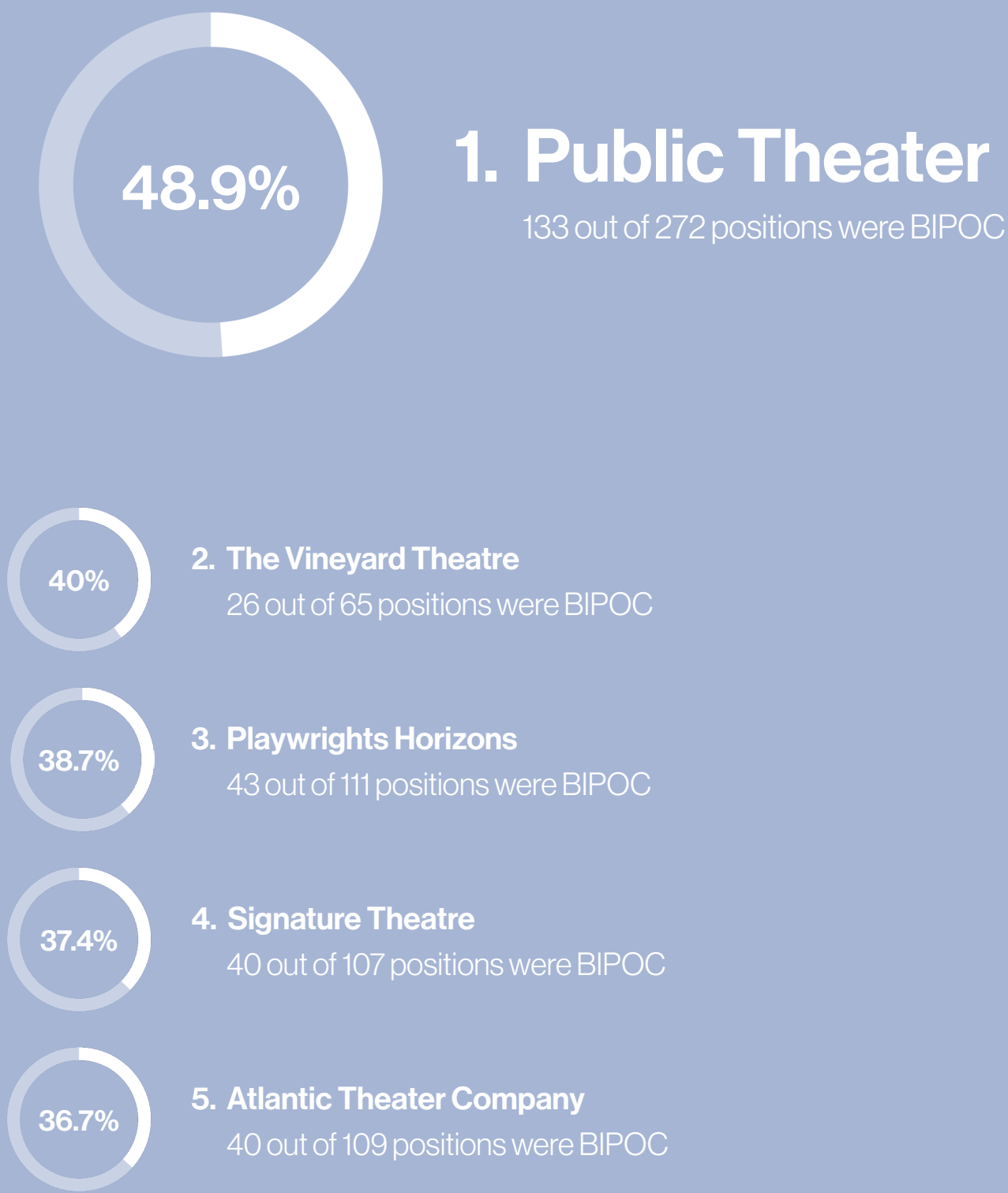
2018–2019 Season

- White
- Black
- Latinx
- Asian American
- MENA
- Indigenous



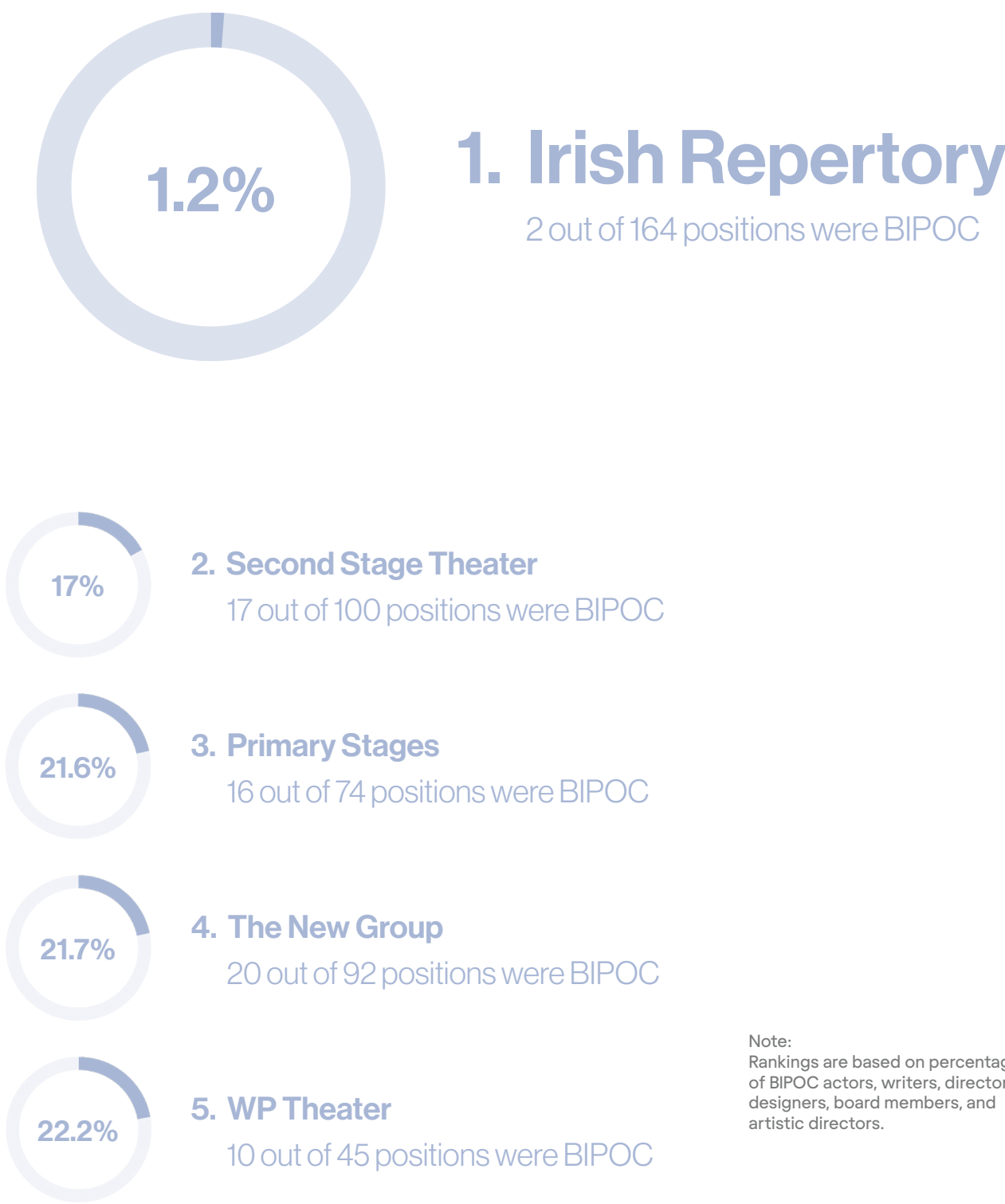
Most Diverse Theatres

2018–2019 Season



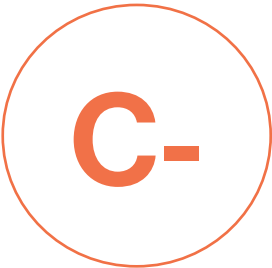
Least Diverse Theatres

2018–2019 Season



Note:
Rankings are based on percentage of BIPOC actors, writers, directors, designers, board members, and artistic directors.

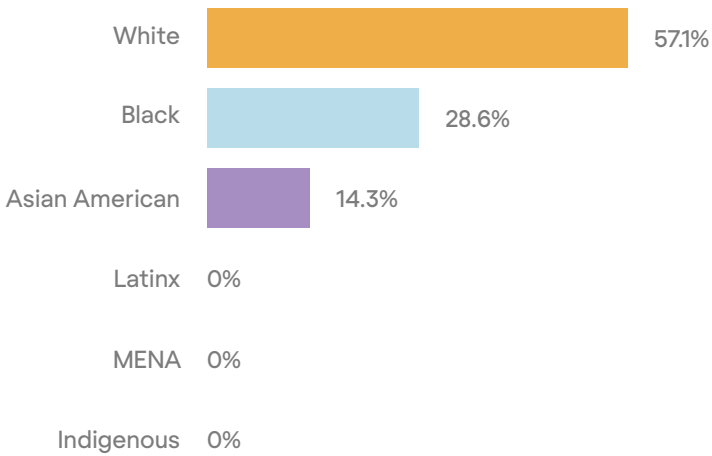
Ars Nova



This was the inaugural year for Ars Nova’s new downtown space at the spruced up Greenwich House Theater, making them a multi-venue theatre company for the first time. 42.9% of all roles this season were cast with BIPOC actors, a steep drop from 73% the season prior when they topped the Most Diverse list due to KPOP, a co-production with Woodshed Collective and Ma-Yi Theater Company. Out of 10 writers hired this season, 30% were BIPOC—all of whom were writing collaborators on the Mad Ones show MRS. MURRAY’S MENAGERIE which had a total of 9 writers. 100% of the 2 directors hired this season were White while BIPOC designers fared slightly better at 33.3%.

ACTORS

TOTAL AVAILABLE POSITIONS: 14

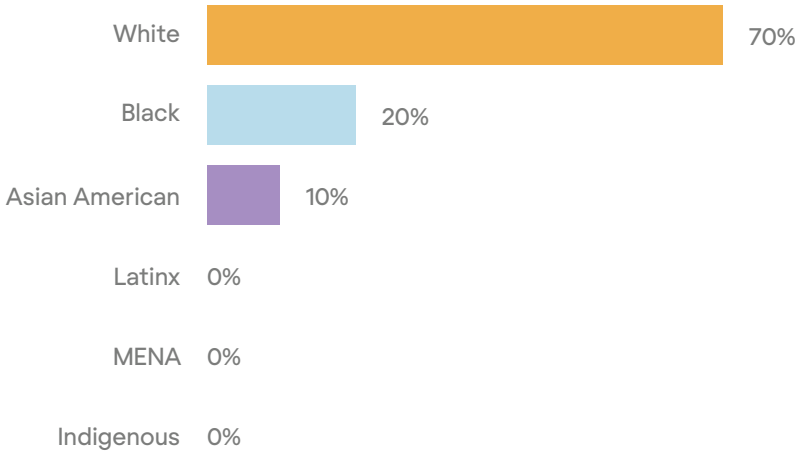


\$0.70
spent on BIPOC actors
for every \$1 spent on
White actors

42.9%
BIPOC actors

WRITERS

TOTAL AVAILABLE POSITIONS: 10



30%
BIPOC writers

DIRECTORS

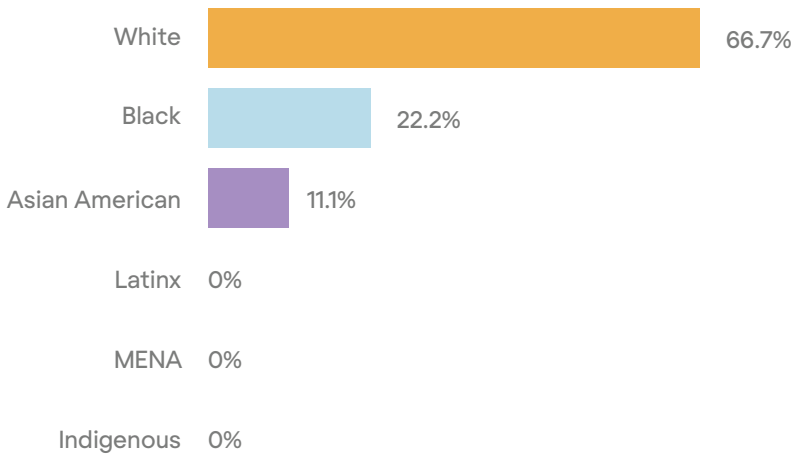
TOTAL AVAILABLE POSITIONS: 2



0%
BIPOC directors

DESIGNERS

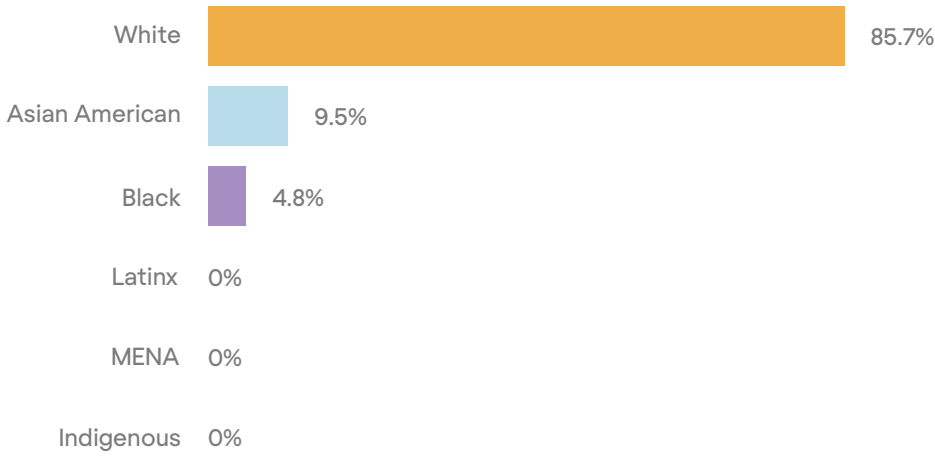
TOTAL AVAILABLE POSITIONS: 9



33.3%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 21



14.3%
BIPOC leadership

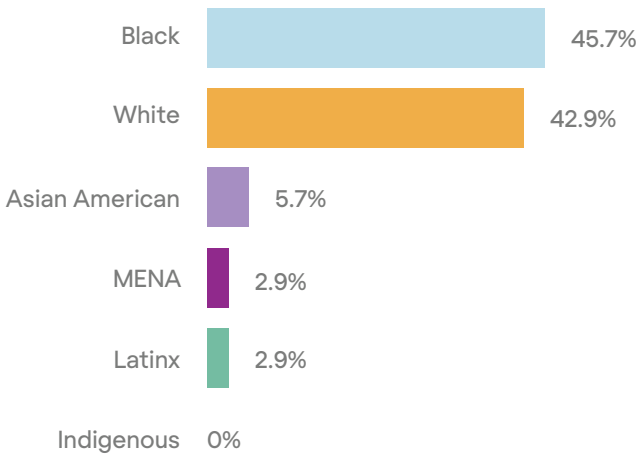
Atlantic Theater Company



The Atlantic dedicated 50% of their season to shows written by at least one BIPOC writer. 50% of their shows were also helmed by BIPOC directors, and BIPOC actors were cast 57.1% of the time, a significant 14-point increase from last season. The Atlantic was 1 of 7 non-profit theaters to hire majority BIPOC actors and 1 of 5 to hire more Black actors than White actors. Asian American actors, however, comprised just 5.7% and were only hired when a script specified an Asian character. They were the most likely theatre to employ non-White designers with an impressive 48.1% BIPOC designers hired. Their letter grade suffers from having just 1 out of 31 leadership positions filled with a BIPOC individual. Despite this lack of diversity in leadership positions, their steadily improving stats suggest a commitment to supporting BIPOC theatre artists and they secured a spot on our Most Diverse List.

ACTORS

TOTAL AVAILABLE POSITIONS: 35

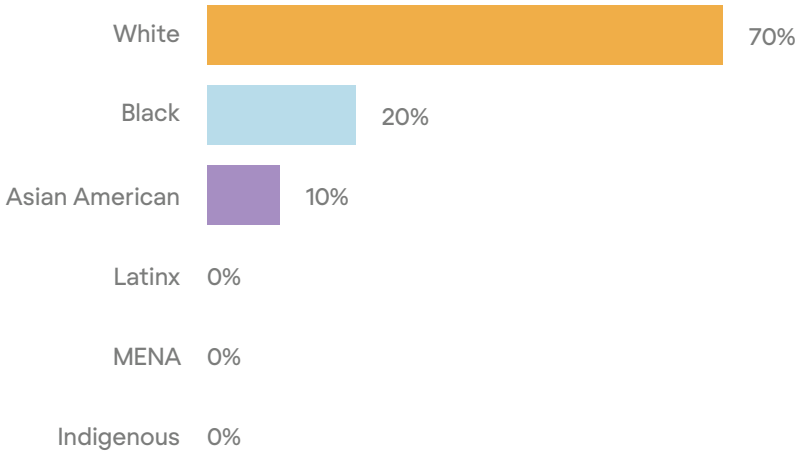


\$1.44
spent on BIPOC actors
for every \$1 spent on
White actors

57.1%
BIPOC actors

WRITERS

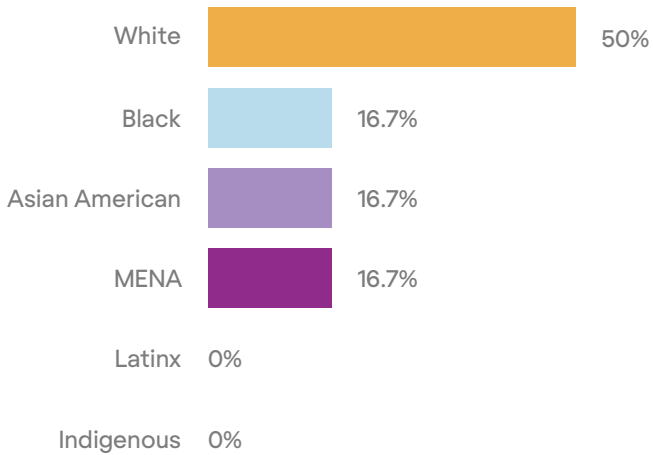
TOTAL AVAILABLE POSITIONS: 10



30%
BIPOC writers

DIRECTORS

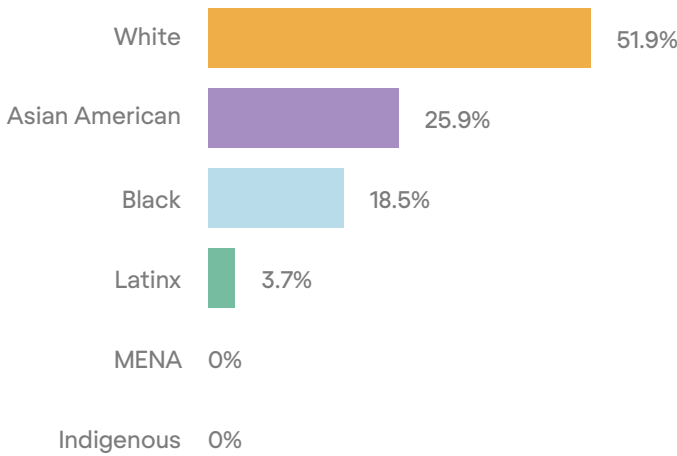
TOTAL AVAILABLE POSITIONS: 6



50%
BIPOC directors

DESIGNERS

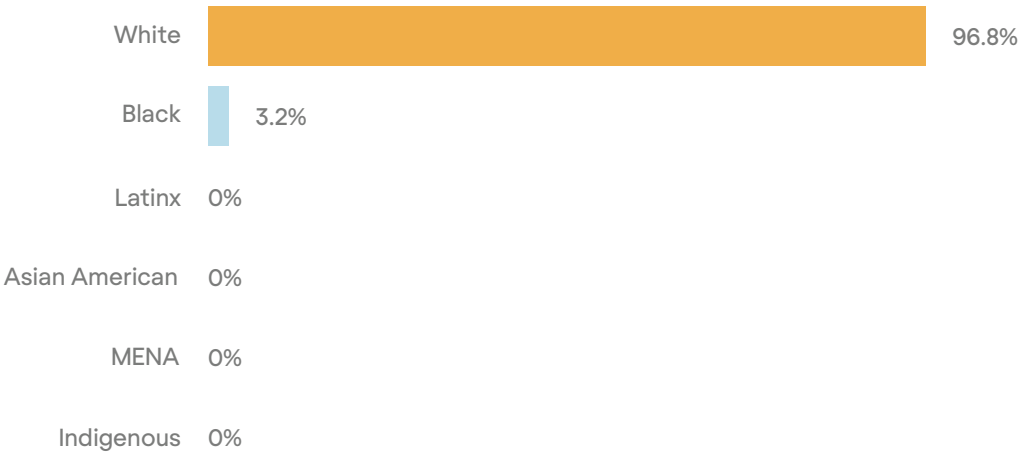
TOTAL AVAILABLE POSITIONS: 27



48.1%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 31



3.2%
BIPOC leadership

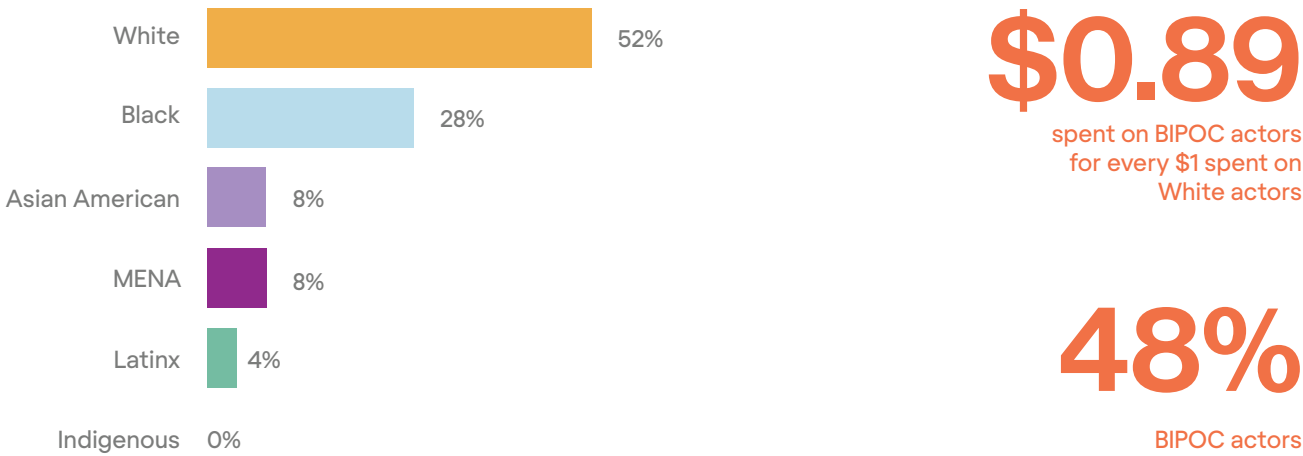
Classic Stage Company



Dedicated to reimagining “classic stories for contemporary audiences,” Classic Stage Company produced 100% White writers but still managed to cast 48% BIPOC actors during the 2018-19 season, a steady 4-point uptick from the previous season. However, Asian American actors only comprised 8% of all available roles. 28% of BIPOC actors cast were cast inclusively without regard to race, predominantly in one production, THE RESISTIBLE RISE OF ARTURO UI by Bertolt Brecht. BIPOC actors were also cast in race-specific roles such as in Yaël Farber’s MIES JULIE. Only 1 of the 4 directors hired this season were BIPOC, and BIPOC designers were also scarce at just 17.6%. Coupled with the fact that they had only 1 BIPOC board member as part of their leadership team, CSC landed with a low grade this season.

ACTORS

TOTAL AVAILABLE POSITIONS: 25



WRITERS

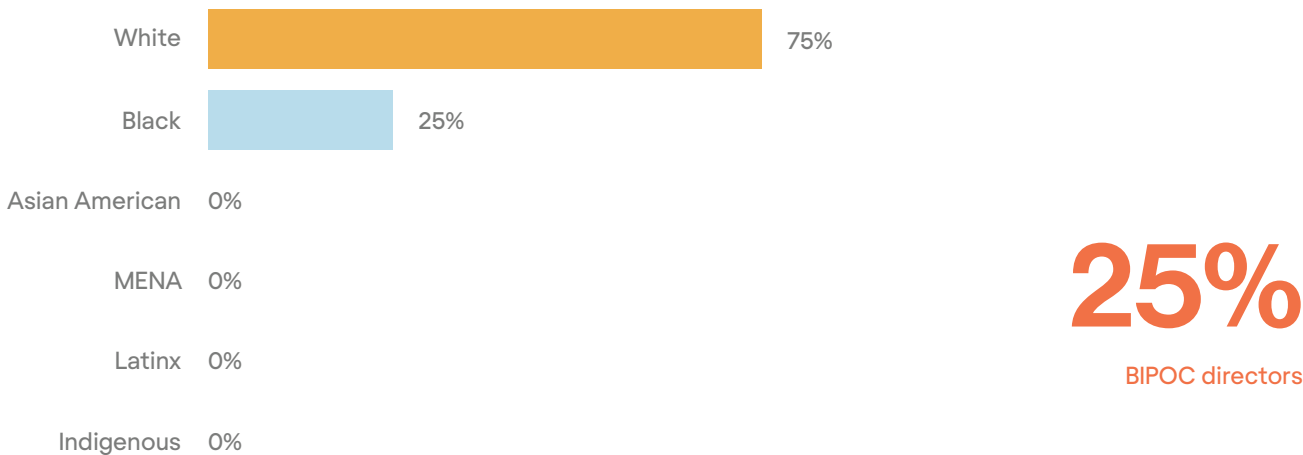
TOTAL AVAILABLE POSITIONS: xx



2018–2019

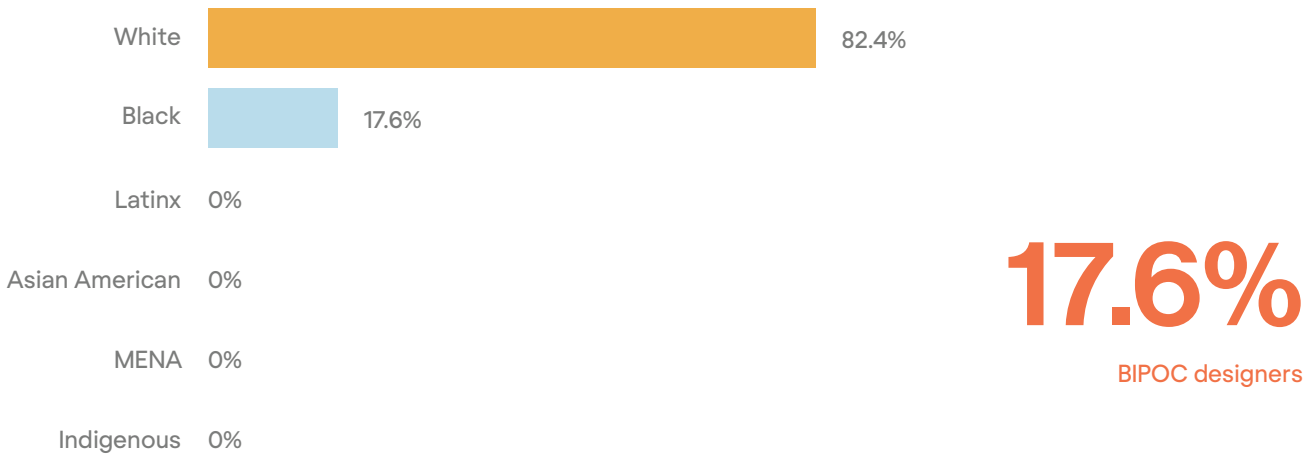
DIRECTORS

TOTAL AVAILABLE POSITIONS: 4



DESIGNERS

TOTAL AVAILABLE POSITIONS: 17



LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 16



Irish Repertory Theatre



In the 2018-19 season, Irish Repertory, a theatre company dedicated to the Irish American experience, produced 100% White writers helmed by 100% White directors with 98.6% White actors. Out of all 11 shows produced this season, only 1 Black actor was inclusively cast and 1 Asian American designer was hired, making them the least diverse theatre company on our list.

ACTORS

TOTAL AVAILABLE POSITIONS: 69



WRITERS

TOTAL AVAILABLE POSITIONS: 16



DIRECTORS

TOTAL AVAILABLE POSITIONS: 12



DESIGNERS

TOTAL AVAILABLE POSITIONS: 46

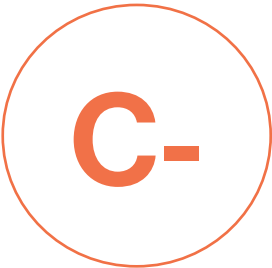


LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 21



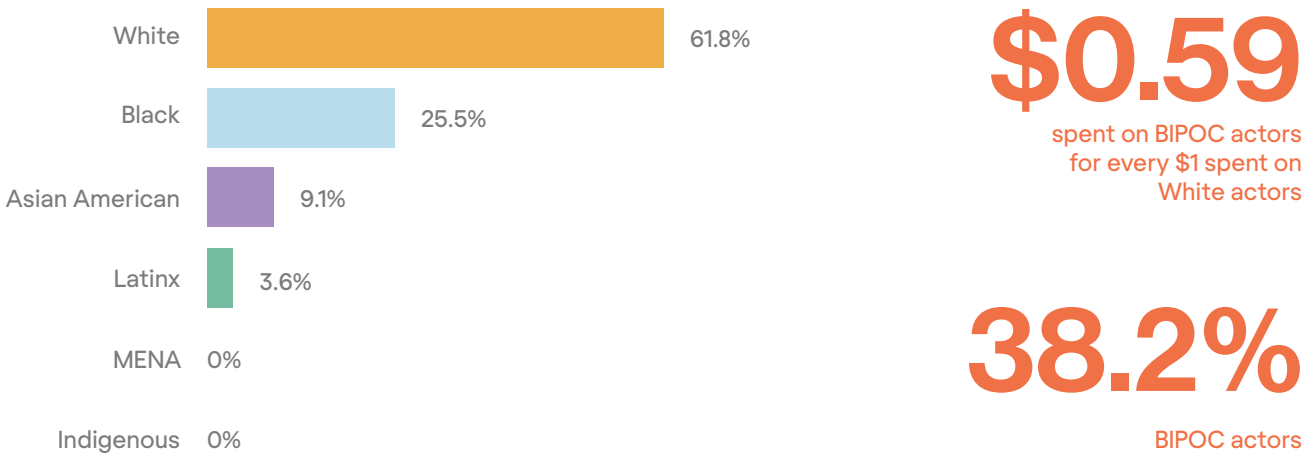
Lincoln Center Theater



With only 1 show dedicated to a production by a BIPOC writer, Lincoln Center suffered an almost 21-point drop from last season to just 16.7% BIPOC writers. Their larger, more prestigious venue, the Mitzi Newhouse, exclusively housed productions written by White, male writers, although one featured an all-Black cast. All of their shows written by women and the one show by a BIPOC writer were redlined to their smallest venue, LCT3. Only 38.2% of roles were filled with BIPOC actors. Asian American actors comprised just 9%. Surprisingly, at 20.8%, Lincoln Center had the second highest percentage of BIPOC leadership. The question is, why is BIPOC leadership not translating to greater equity on stage at one of the largest non-profit theatre companies in New York City?

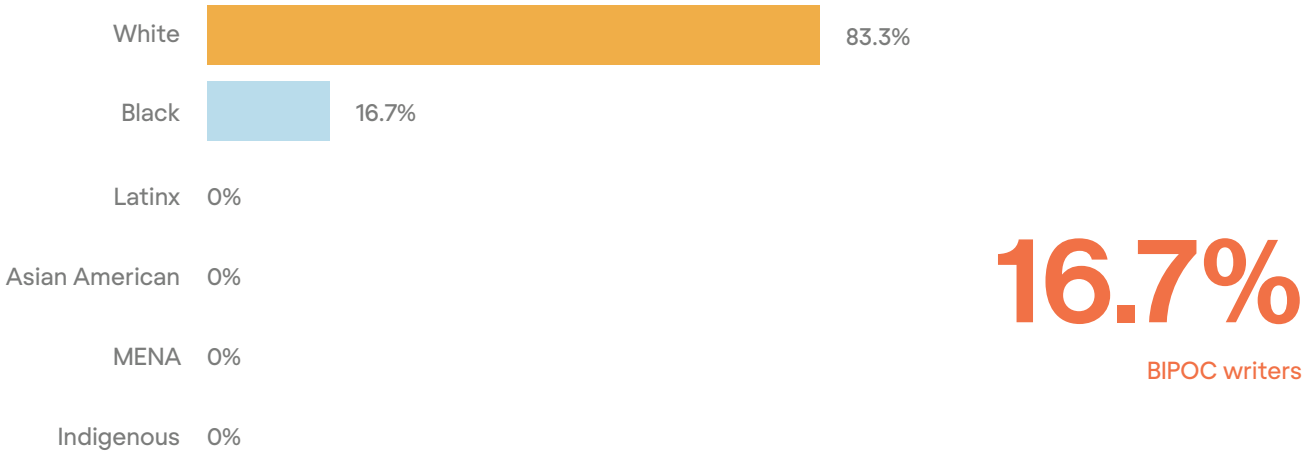
ACTORS

TOTAL AVAILABLE POSITIONS: 55



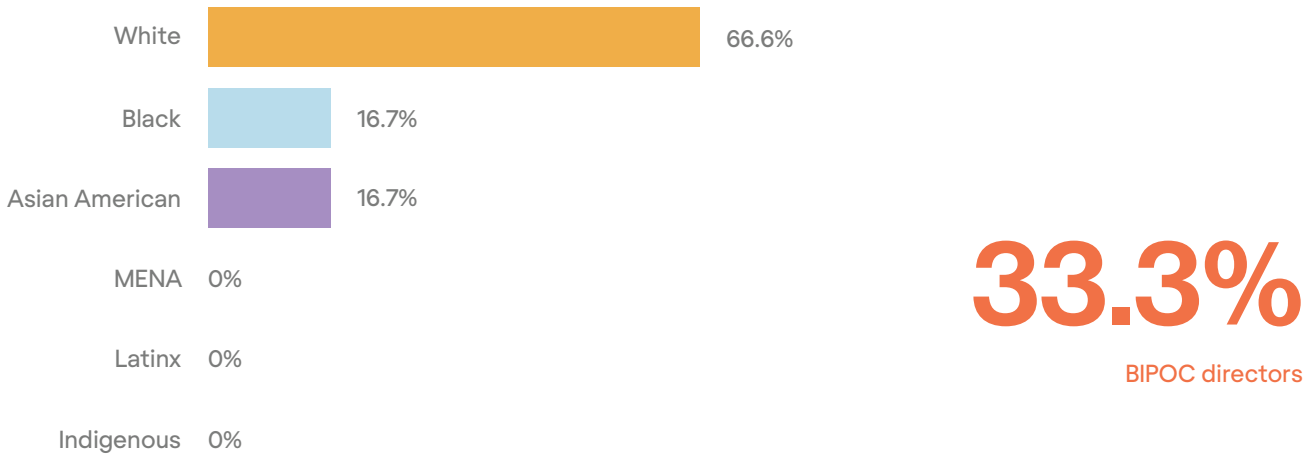
WRITERS

TOTAL AVAILABLE POSITIONS: 6



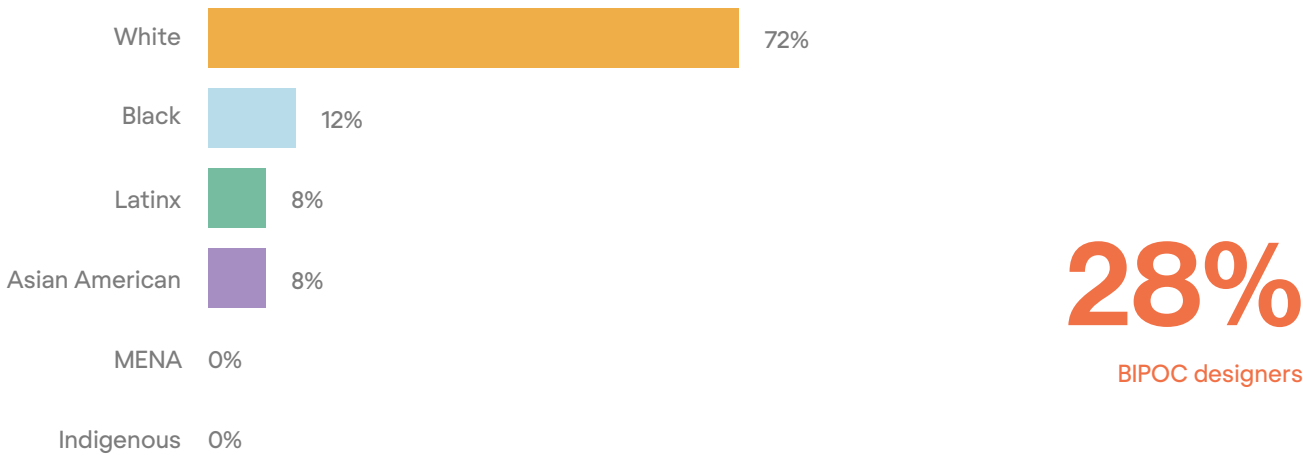
DIRECTORS

TOTAL AVAILABLE POSITIONS: 6



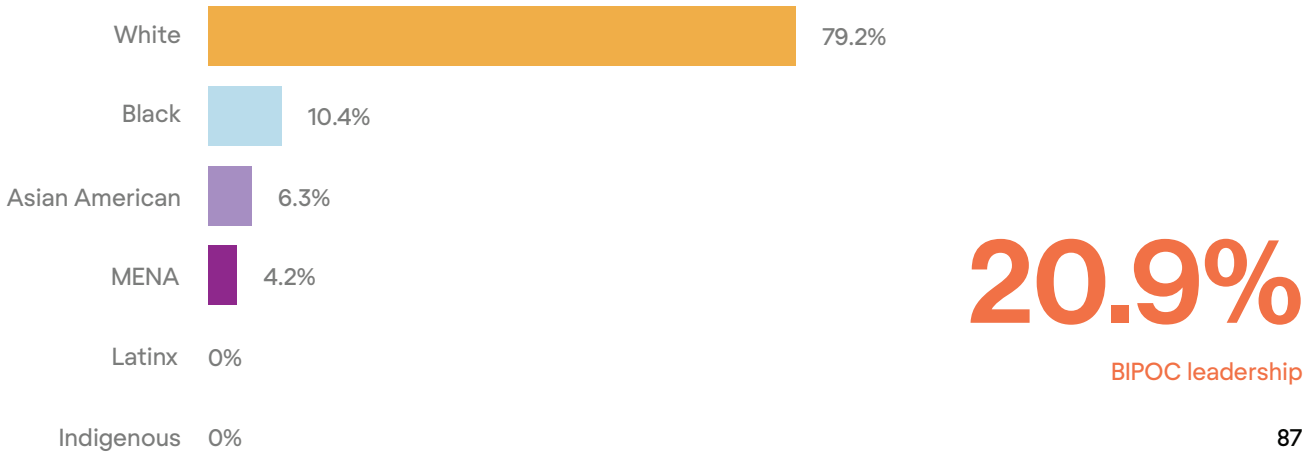
DESIGNERS

TOTAL AVAILABLE POSITIONS: 25

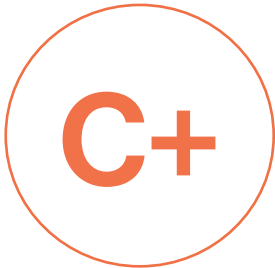


LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 48



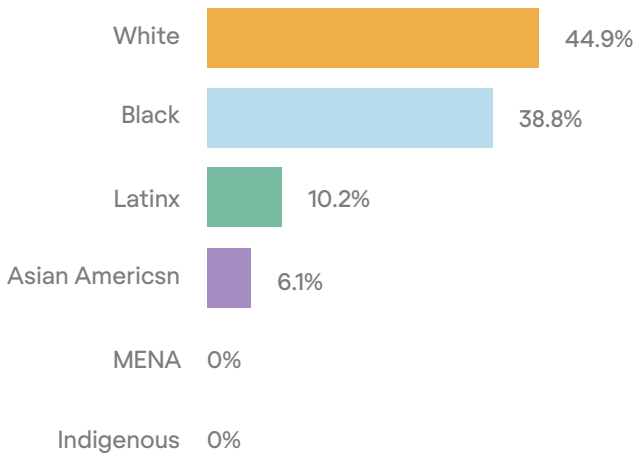
MCC Theater



For the second season in a row, MCC Theater dedicated 50%, 3 out of 6 productions, of their season to plays written by BIPOC writers. 37.5% of all writers hired this season were BIPOC, all of whom were Black. Although BIPOC actors dropped from the season prior, in which they accounted for an uncharacteristically high 73% of all actors hired, BIPOC actors maintained a healthy majority this season at 55.1%. Asian American actors, however, were only 6.1% of all available roles. BIPOC directors improved slightly this season, helming 33% of the 6 shows, and 32% of designers were BIPOC. MCC was knocked off of our Most Diverse list this season primarily due to an extremely low presence of BIPOC individuals in leadership positions.

ACTORS

TOTAL AVAILABLE POSITIONS: 49

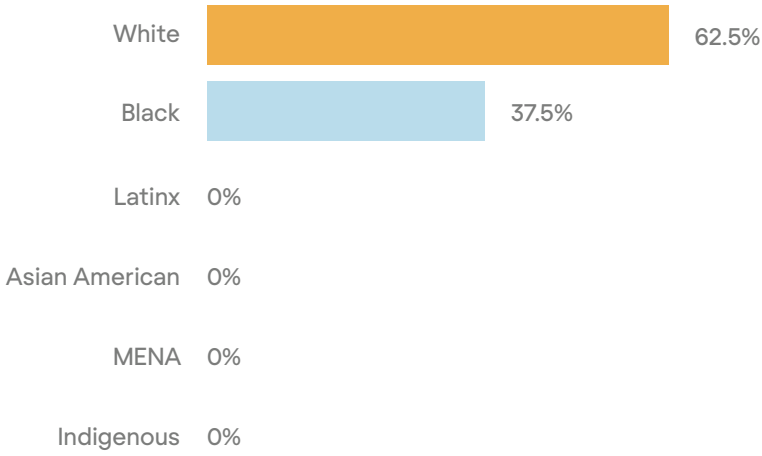


\$1.21
spent on BIPOC actors
for every \$1 spent on
White actors

55.1%
BIPOC actors

WRITERS

TOTAL AVAILABLE POSITIONS: 8

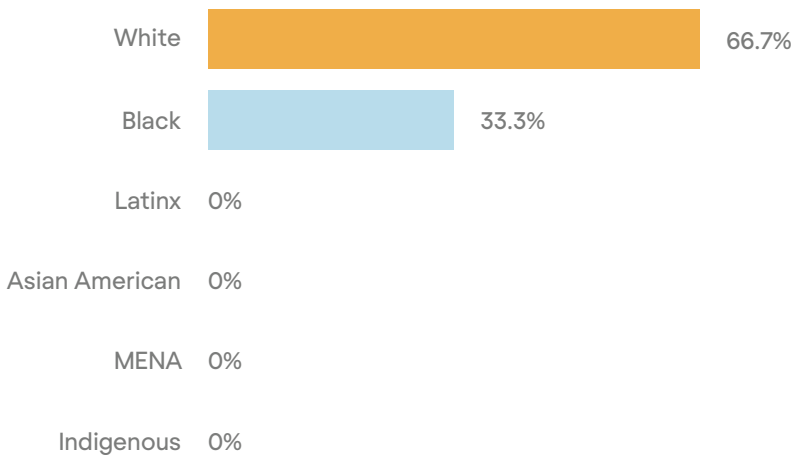


37.5%
BIPOC writers

2018–2019

DIRECTORS

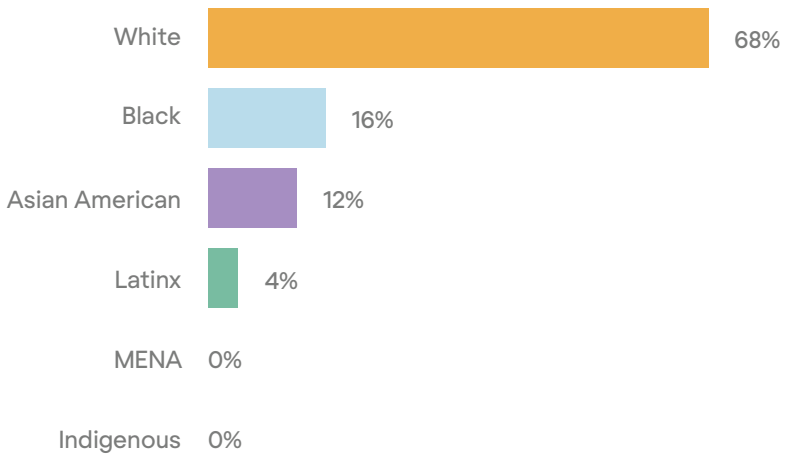
TOTAL AVAILABLE POSITIONS: 6



33.3%
BIPOC directors

DESIGNERS

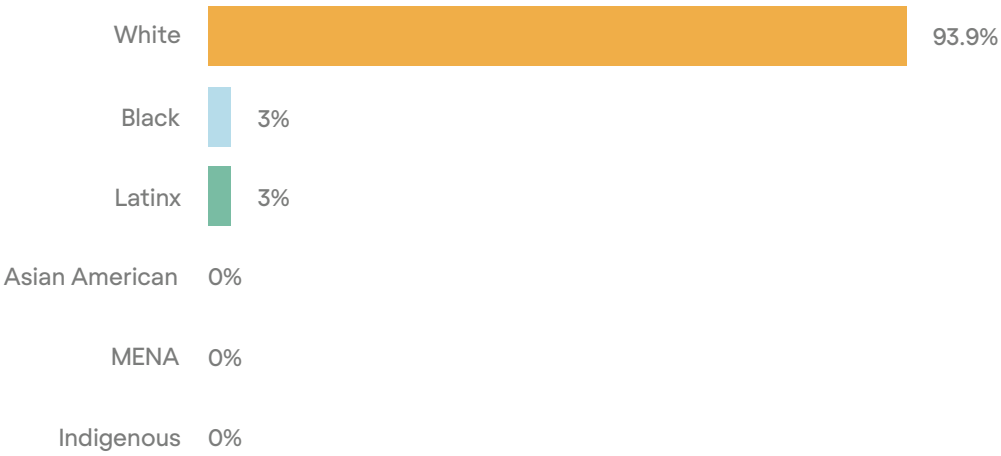
TOTAL AVAILABLE POSITIONS: 25



32%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 33



6%
BIPOC leadership

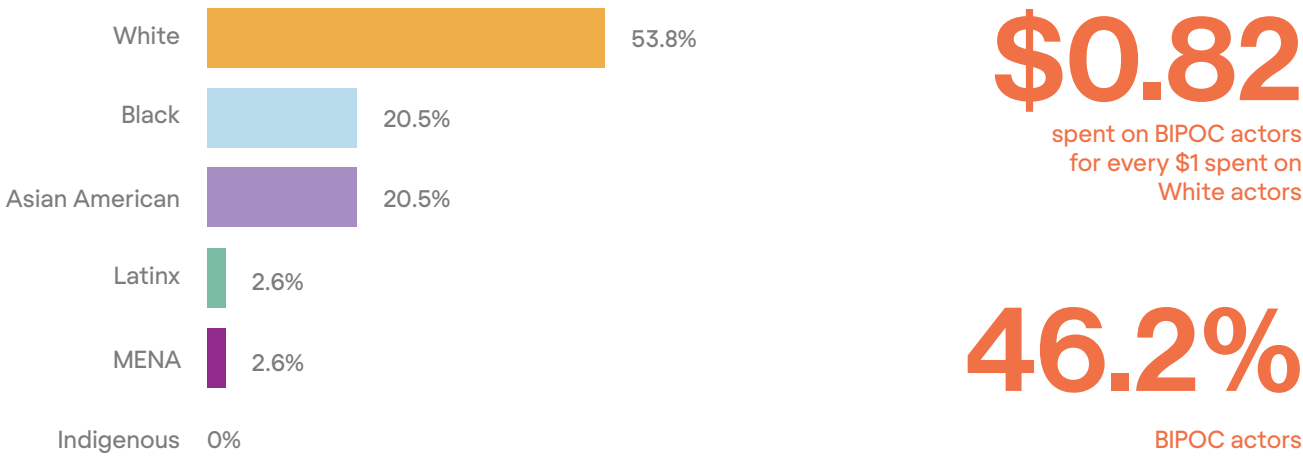
Manhattan Theatre Club



MTC dedicated 2 out of 8 productions this season to shows written by a BIPOC writer, one of which was produced on Broadway: CHOIR BOY by Tarell Alvin McCraney. BIPOC actor representation jumped over 8 points to 46.2% and consisted of mostly race-specific casting. Just 13.8% of BIPOC actors hired were cast “inclusively” without regard to race. Their production of Jaclyn Backhaus’ INDIA PALE ALE, which centered on the Punjabi-American experience, was single-handedly responsible for hiring over 25% of all Asian American actors this season at the non-profits. 100% of productions were helmed by White directors, a step backwards from last season when they hired 2 BIPOC directors.

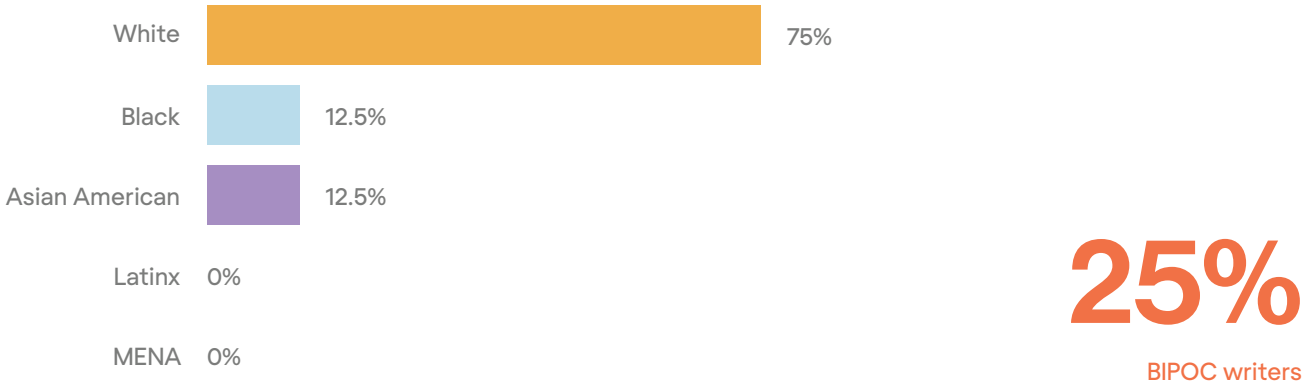
ACTORS

TOTAL AVAILABLE POSITIONS: 78



WRITERS

TOTAL AVAILABLE POSITIONS: 8



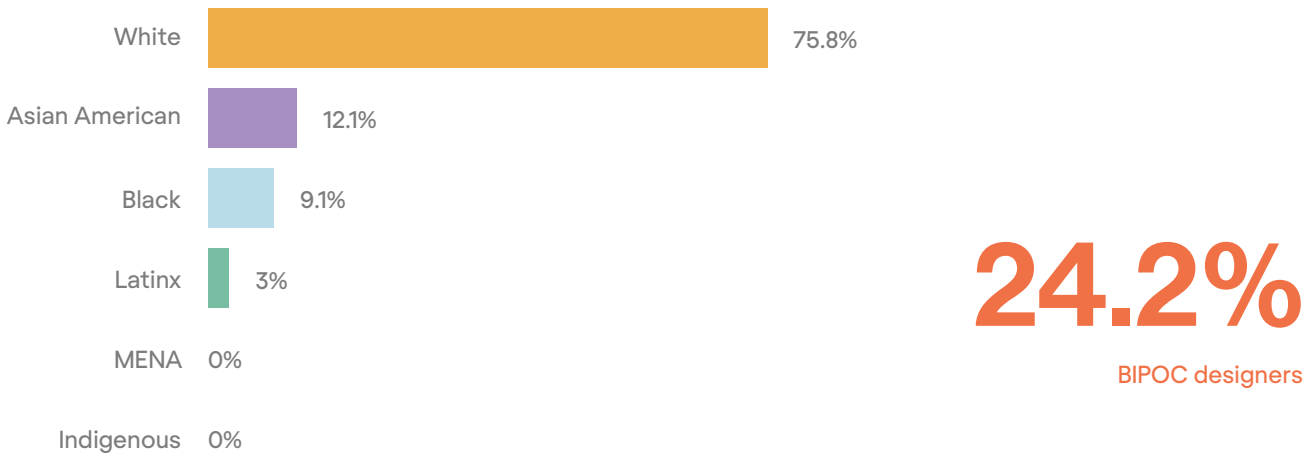
DIRECTORS

TOTAL AVAILABLE POSITIONS: 8



DESIGNERS

TOTAL AVAILABLE POSITIONS: 33



LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 40



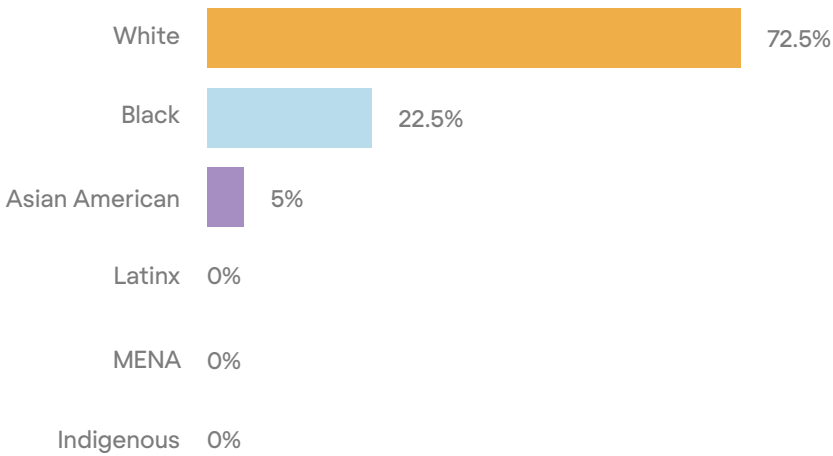
The New Group



With only 27.5% BIPOC actors this season, The New Group continues to disappoint and landed on our Least Diverse list for the second year in a row. For the very first time in the 13 years for which we have data, they produced a BIPOC-written and directed show: DADDY by Jeremy O. Harris, directed by Danya Taymor, a co-production with the Vineyard Theatre. They were one of the 5 theatres that hired the fewest number of Asian American actors—only 5% of all roles—and one of the theatres with the lowest use of inclusive casting at only 7.5%. In 2018, they received over \$1.8 million in public funding from NYSCA for the renovation of their new permanent home, operational support and a fellowship program for theater professionals from underrepresented communities.

ACTORS

TOTAL AVAILABLE POSITIONS: 40

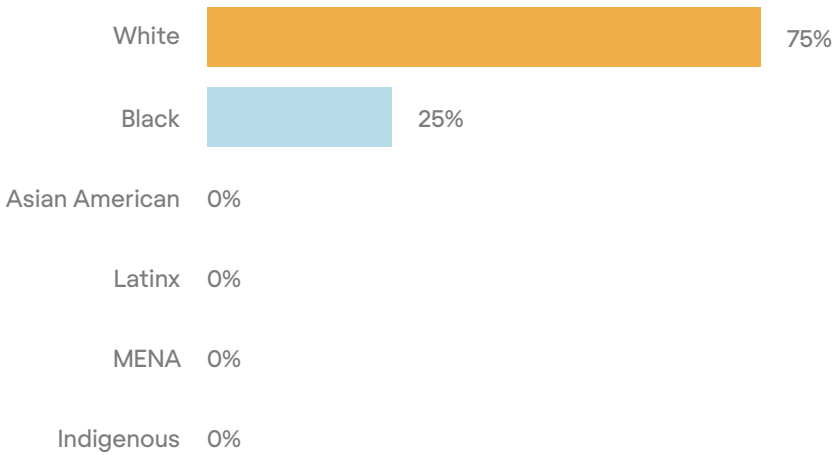


\$0.36
spent on BIPOC actors
for every \$1 spent on
White actors

27.5%
BIPOC actors

WRITERS

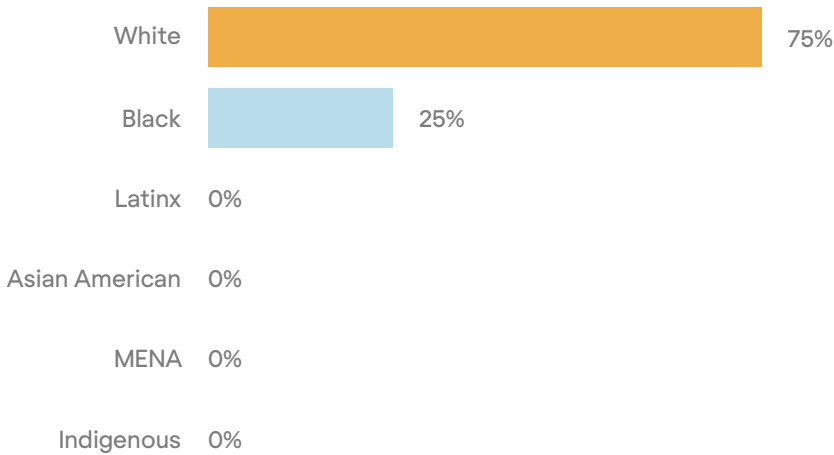
TOTAL AVAILABLE POSITIONS: 4



25%
BIPOC writers

DIRECTORS

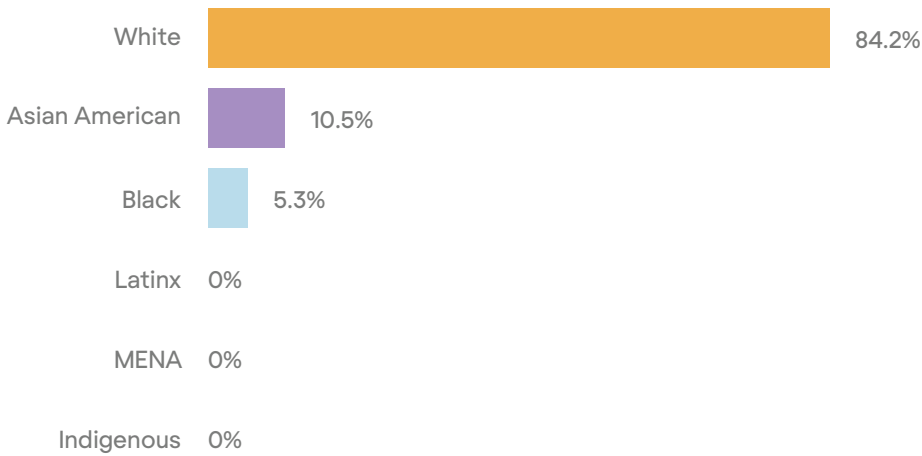
TOTAL AVAILABLE POSITIONS: 4



25%
BIPOC directors

DESIGNERS

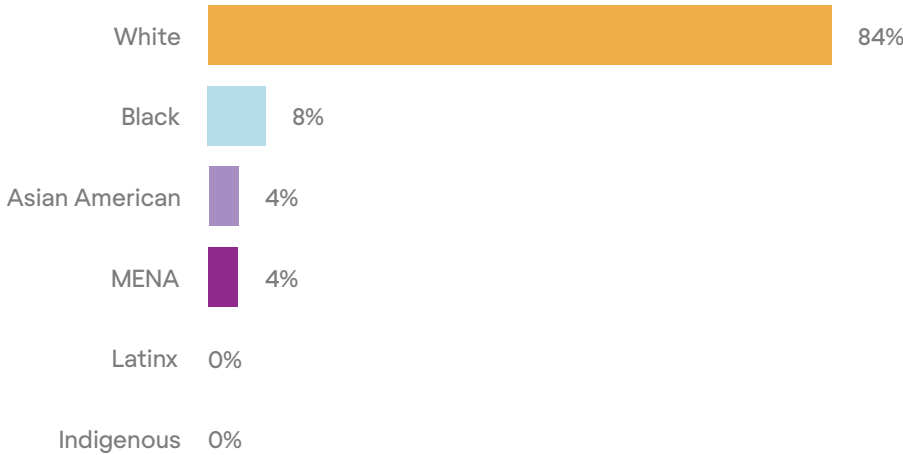
TOTAL AVAILABLE POSITIONS: 19



15.8%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 25



16%
BIPOC leadership

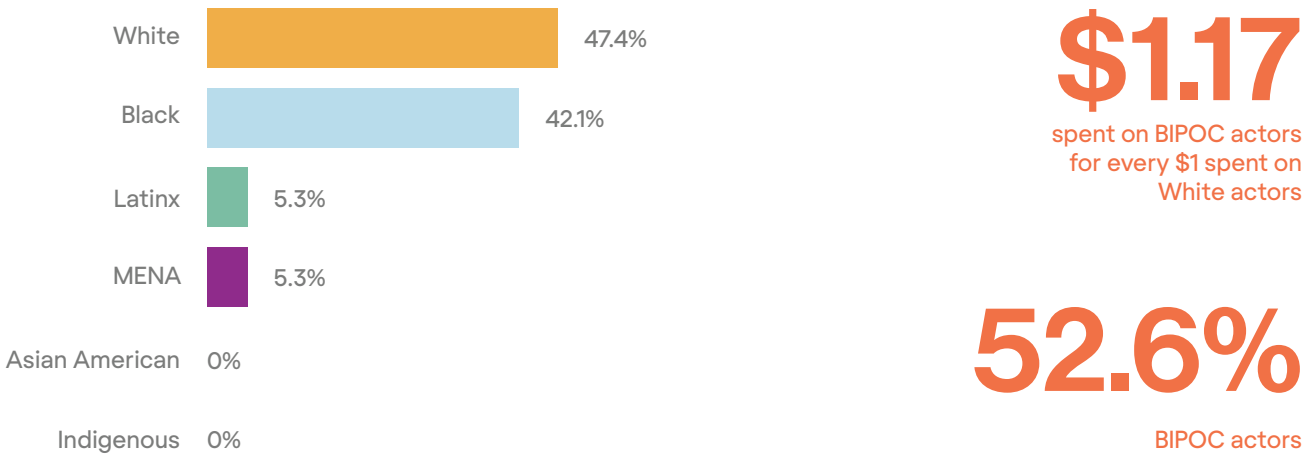
New York Theatre Workshop



New York Theatre Workshop dropped 11 points in BIPOC representation onstage from the previous season, coming in at 52.6% BIPOC actors in 2018-19. This dip was largely a function of cast size. While they have consistently allocated 2 out of their 5 slots to plays written by BIPOC writers for the past three seasons in a row, this season’s PROOF OF LOVE by Chisa Hutchinson was a one-woman show. SLAVE PLAY by Jeremy O. Harris, which would later transfer to Broadway, was their largest show of the season. BIPOC director representation jumped 40% from the previous year, landing them at 60%, one of the highest of all the non-profits. However, with only 26.3% BIPOC designers and only 12.5% BIPOC leadership, New York Theatre Workshop dropped off our Most Diverse list this year after making the list for 2 years in a row.

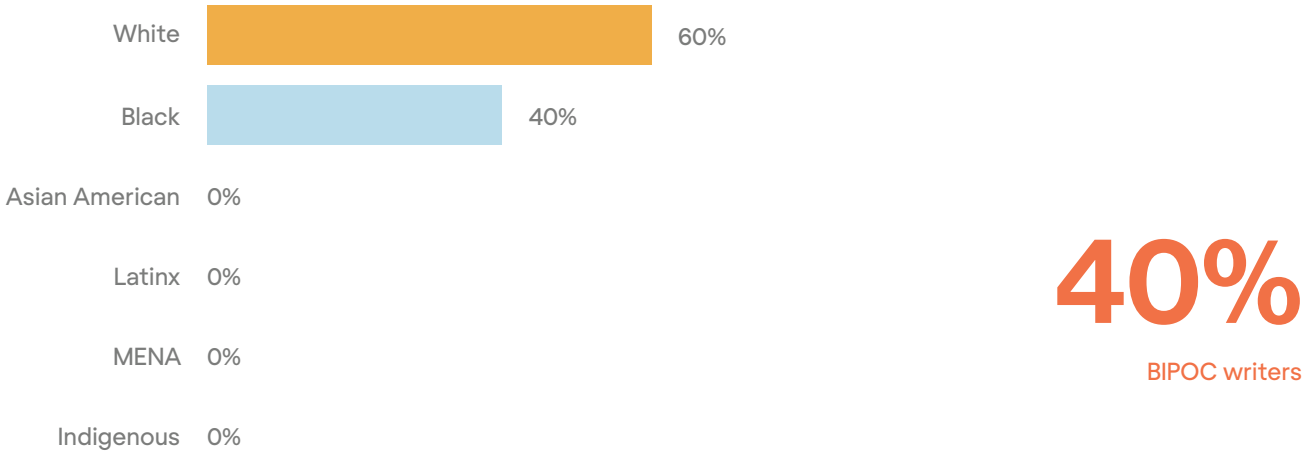
ACTORS

TOTAL AVAILABLE POSITIONS: 19



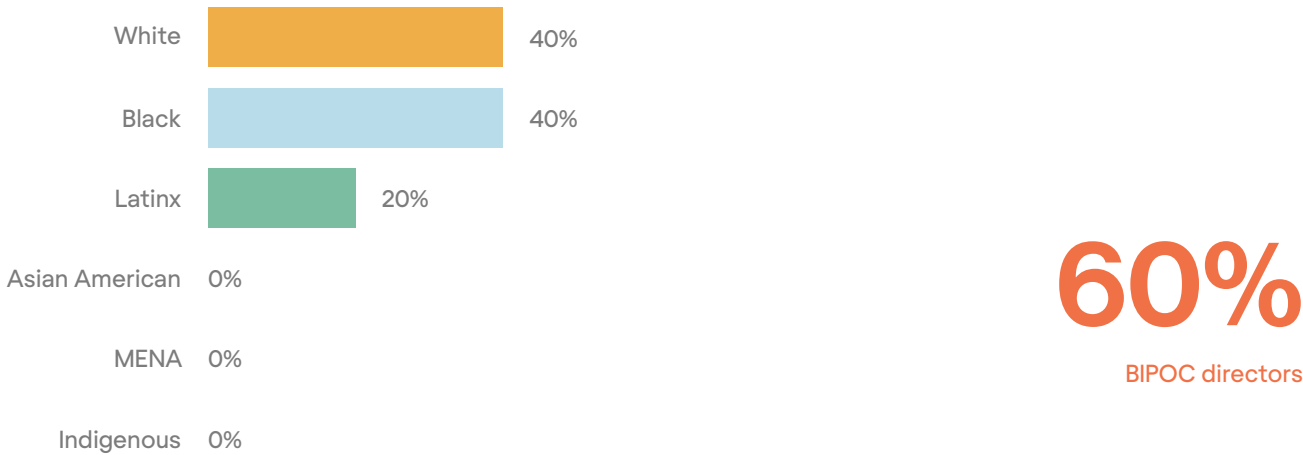
WRITERS

TOTAL AVAILABLE POSITIONS: 5



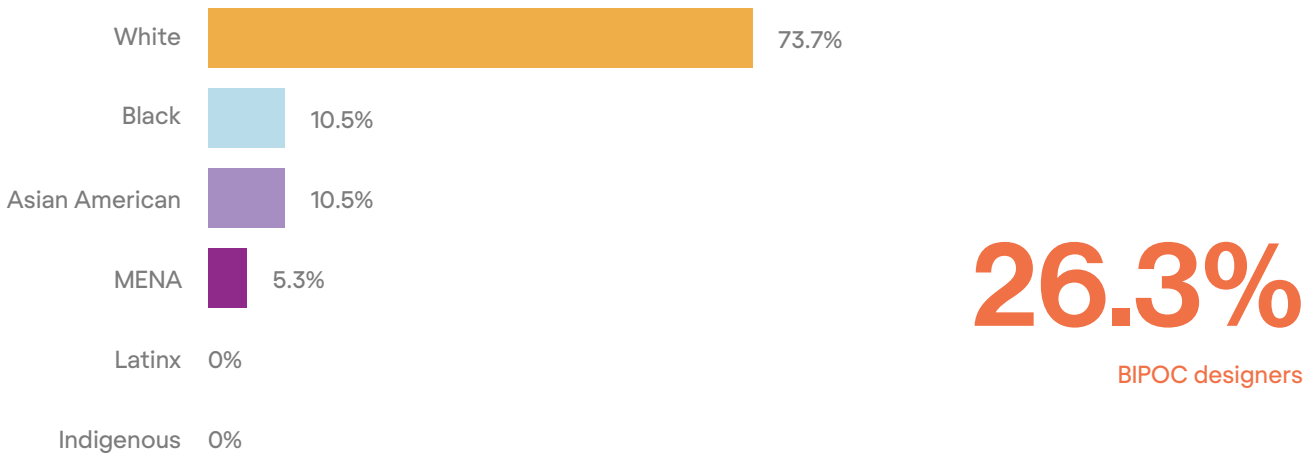
DIRECTORS

TOTAL AVAILABLE POSITIONS: 5



DESIGNERS

TOTAL AVAILABLE POSITIONS: 19



LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 24



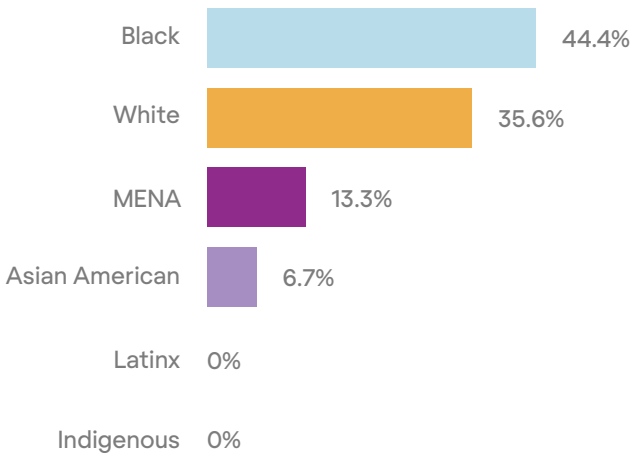
Playwrights Horizons



Playwrights Horizons hired 64.4% BIPOC actors in the 2018-19 season, a new high and a substantial leap from 35.7% the previous season. BIPOC writers comprised 66.7% of all writers—good enough to tie for first place. They produced the only play written by a MENA playwright and the only play written by an Indigenous playwright this season. NOURA by Heather Raffo was responsible for hiring 40% of all MENA actors who worked this season. THE THANKSGIVING PLAY by Indigenous writer Larissa FastHorse, however, had an all-White cast. Playwrights Horizons landed back on our Most Diverse list this year after being bumped off last year. Areas in which they could improve include hiring more BIPOC directors (only one BIPOC director was hired this season), hiring more BIPOC designers and expanding their BIPOC leadership.

ACTORS

TOTAL AVAILABLE POSITIONS: 45

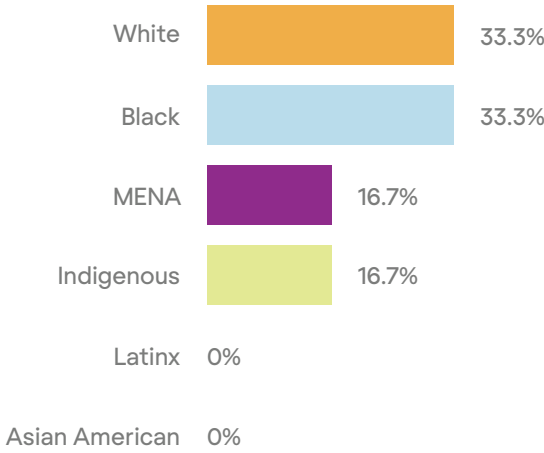


\$1.82
spent on BIPOC actors
for every \$1 spent on
White actors

64.4%
BIPOC actors

WRITERS

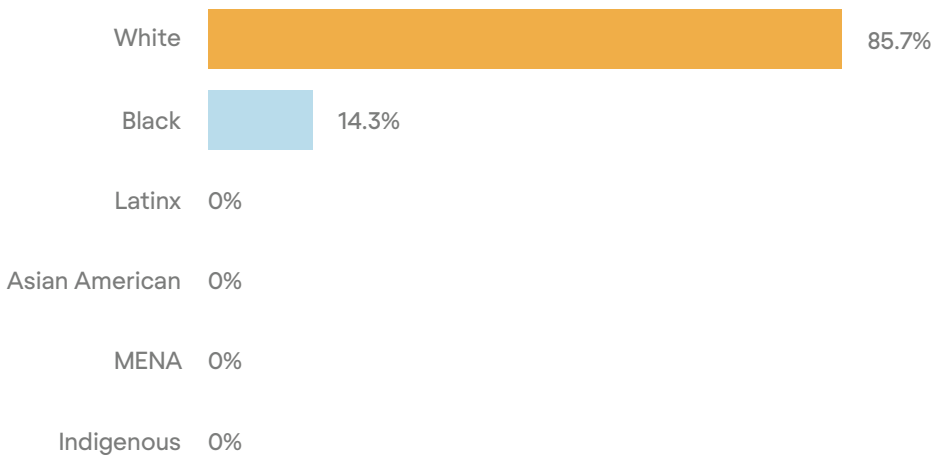
TOTAL AVAILABLE POSITIONS: 6



66.7%
BIPOC writers

DIRECTORS

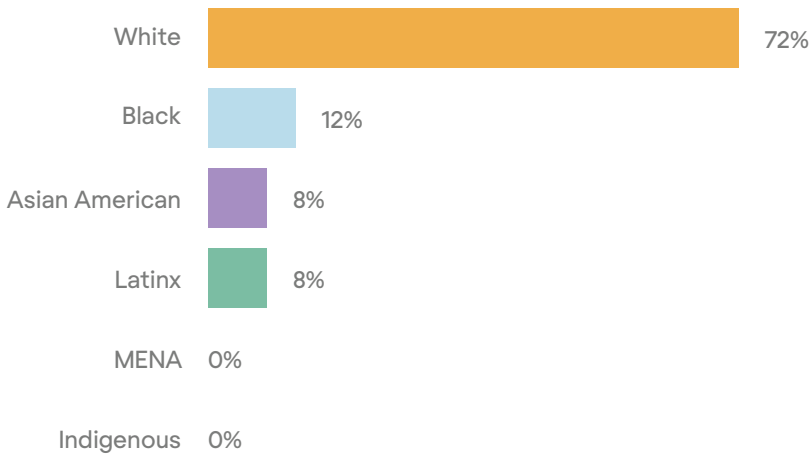
TOTAL AVAILABLE POSITIONS: 7



14.3%
BIPOC directors

DESIGNERS

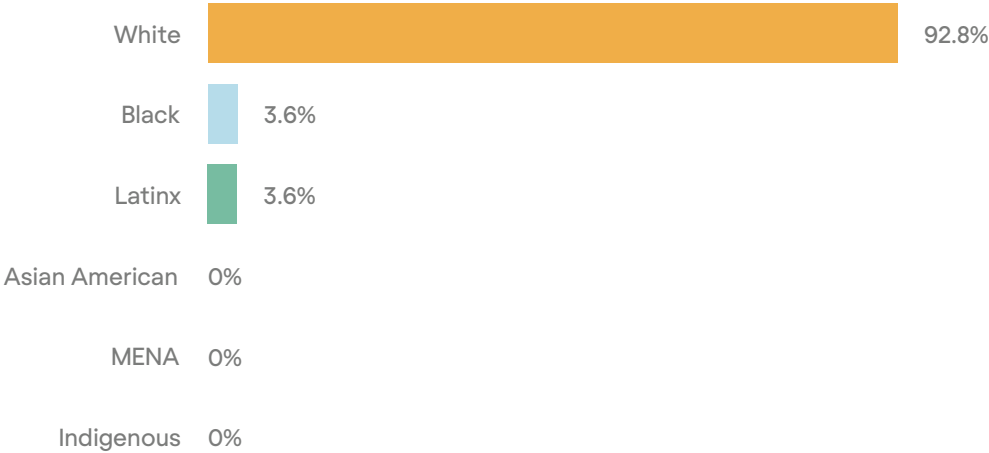
TOTAL AVAILABLE POSITIONS: 25



28%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 28



7.2%
BIPOC leadership

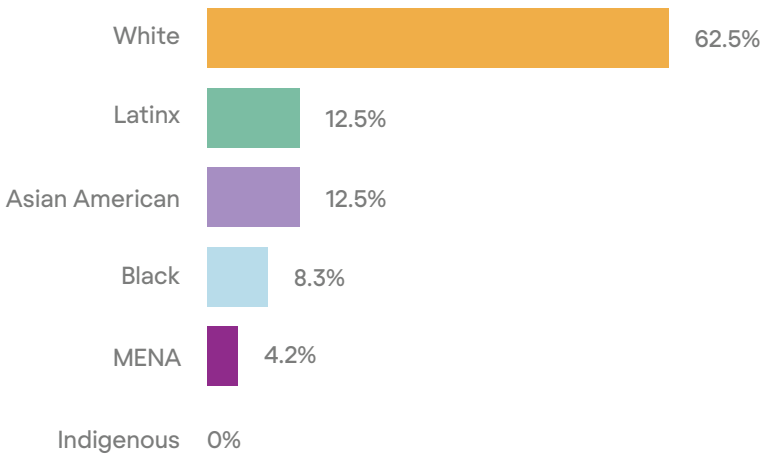
Primary Stages



Primary Stages has been slowly improving their BIPOC actor percentages over the last 3 years, up to 37.5% this season from 21.1% the previous season. Like last season, they only allocated 1 of their 4 slots to a BIPOC writer. As a result, most of the BIPOC actor representation came about from inclusive casting which rose from 16% the season prior to 21% this season. 100% of their directors were White and only 1 member of their board was a person of color. This is the third year in a row that Primary Stages has landed on our Least Diverse list.

ACTORS

TOTAL AVAILABLE POSITIONS: 24

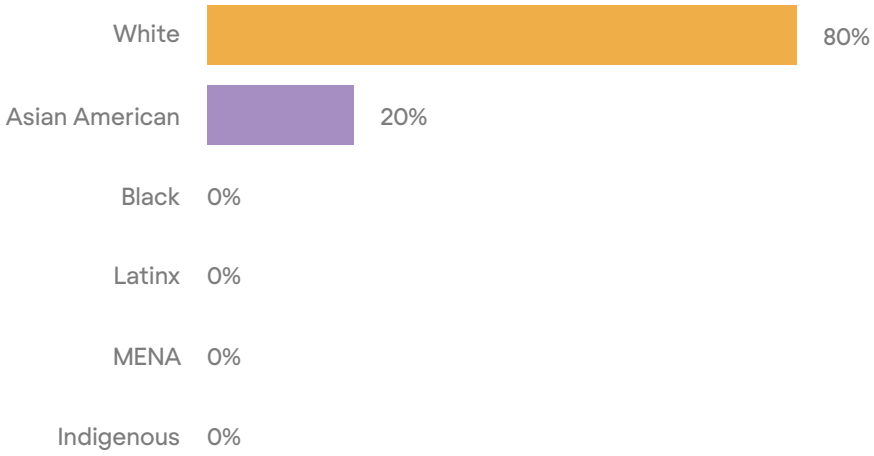


\$0.58
spent on BIPOC actors
for every \$1 spent on
White actors

37.5%
BIPOC actors

WRITERS

TOTAL AVAILABLE POSITIONS: 5



20%
BIPOC writers

DIRECTORS

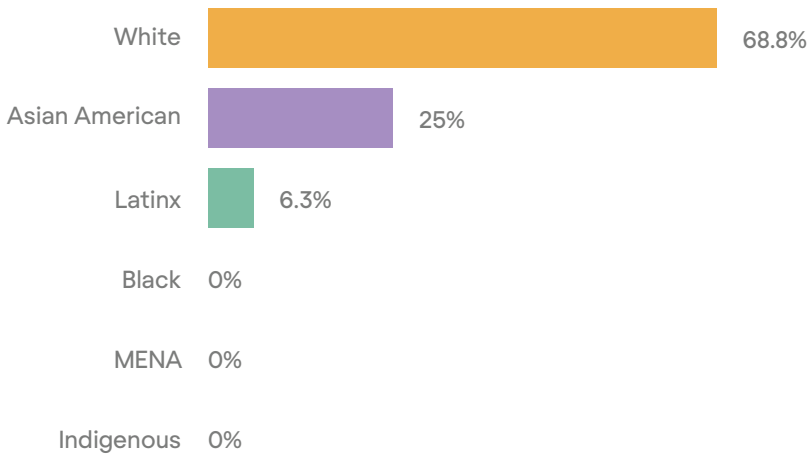
TOTAL AVAILABLE POSITIONS: 4



0%
BIPOC directors

DESIGNERS

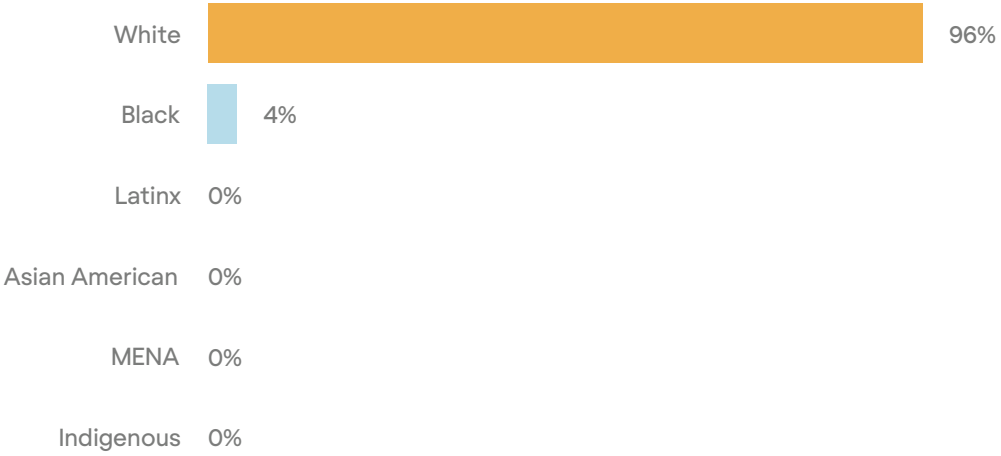
TOTAL AVAILABLE POSITIONS: 16



31.2%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 25



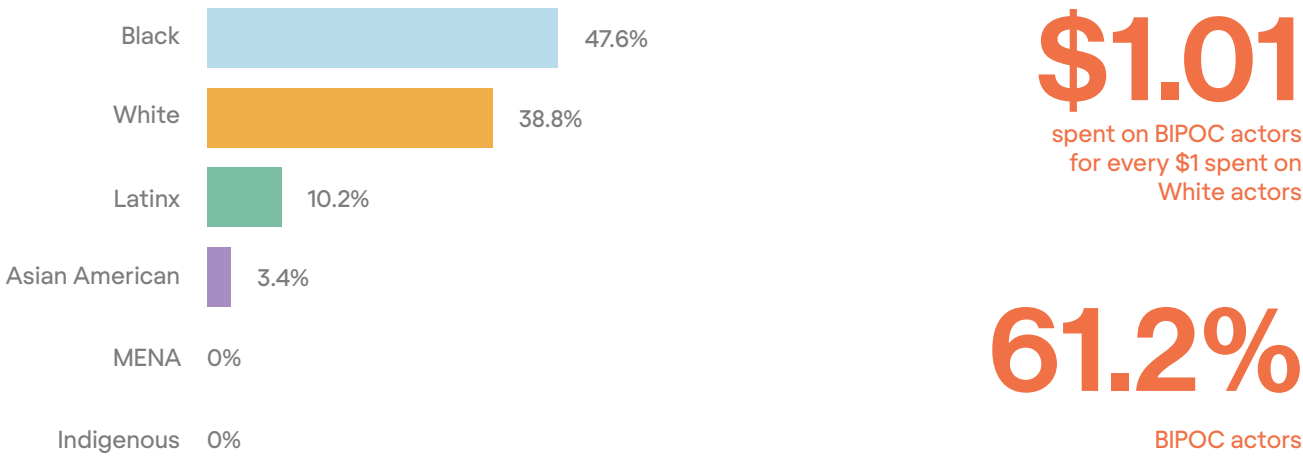
4%
BIPOC leadership

The Public Theater

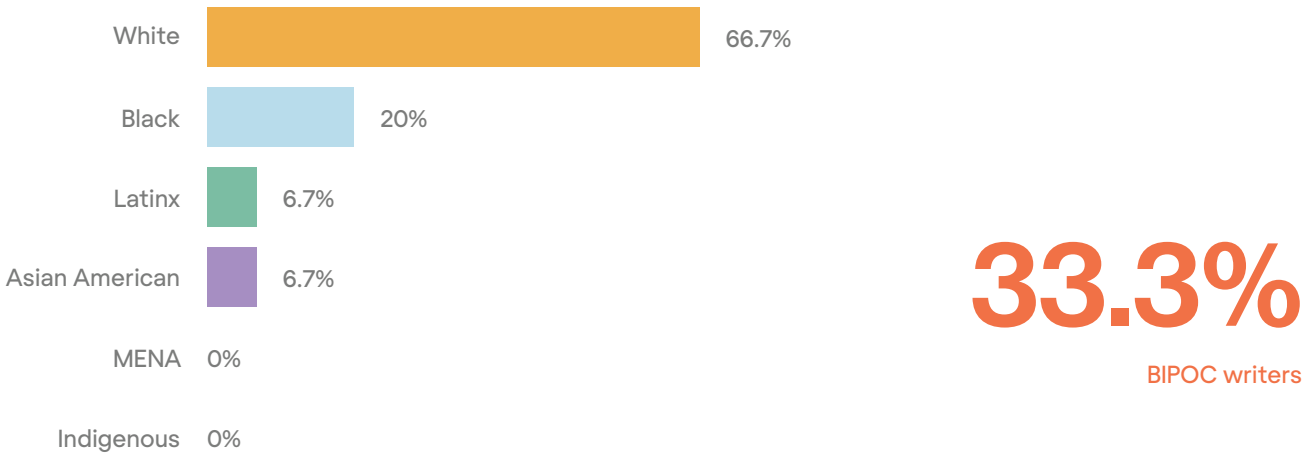


Despite producing a play written by an Asian playwright, The Public had one of the worst percentages of any non-profit when it came to hiring Asian American actors, only 3.4% of all roles. For a company that used inclusive casting to cast 42.1% of their roles, it betrays a glaring area of unconscious bias when Asian American actors only accounted for less than a percentage point (0.7%). The Public Theater hired more Black and Latinx actors than any other non-profit, casting 61.2% of its roles with BIPOC actors, increasing from 53.6% the season prior. They hired 5 BIPOC writers out of 15, and were the only non-profit to produce a play written by a Latinx writer. At 26.7%, The Public had more BIPOC board members than any other non-profit and were second in the hiring of BIPOC designers. While there is still room for improvement, these factors combined to place the Public at the top of our Most Diverse list.

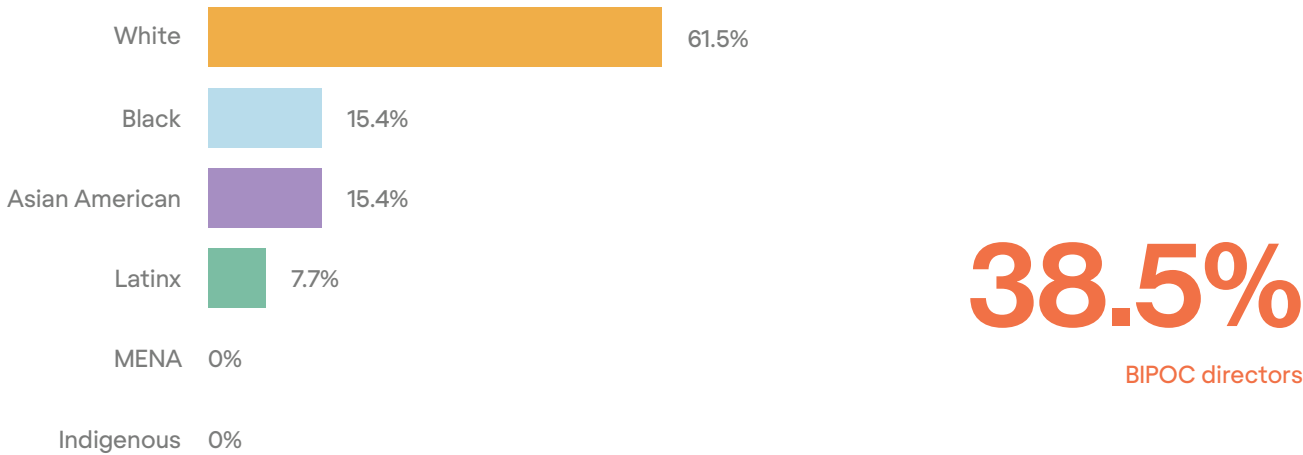
ACTORS TOTAL AVAILABLE POSITIONS: 147



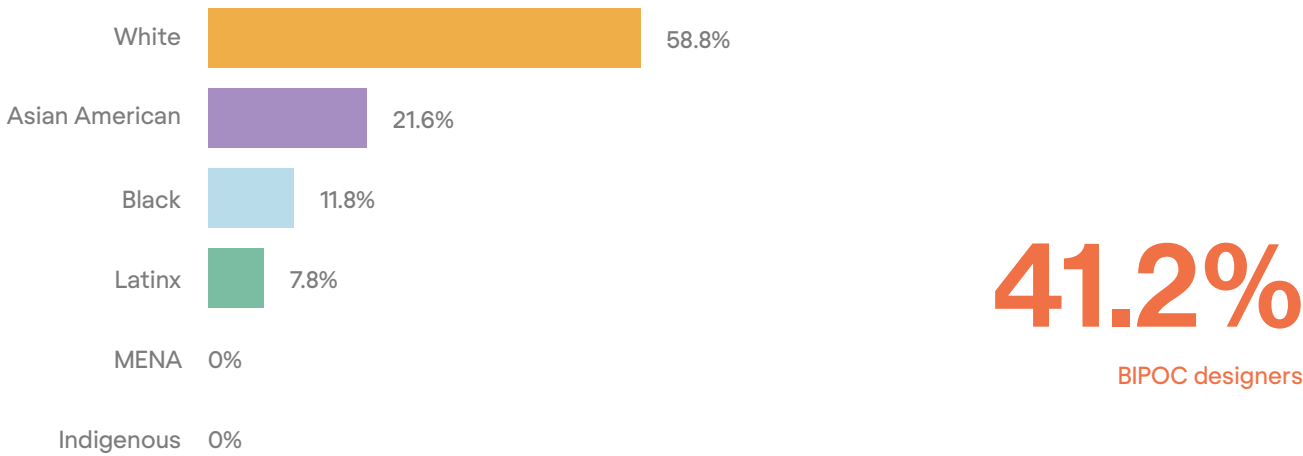
WRITERS TOTAL AVAILABLE POSITIONS: 15



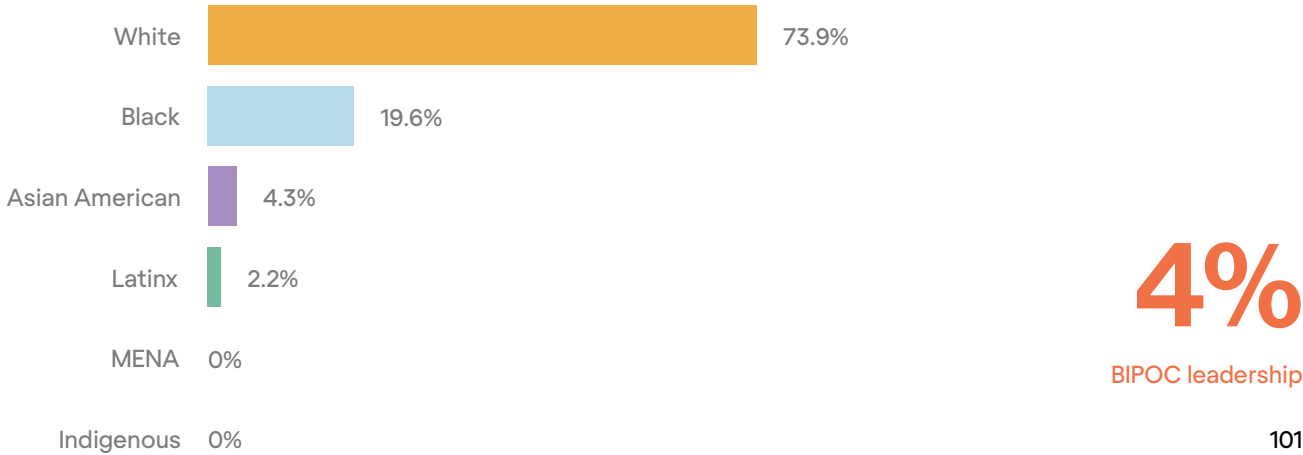
DIRECTORS TOTAL AVAILABLE POSITIONS: 13



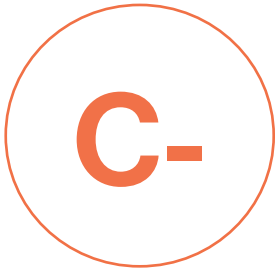
DESIGNERS TOTAL AVAILABLE POSITIONS: 51



LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS TOTAL AVAILABLE POSITIONS: 46



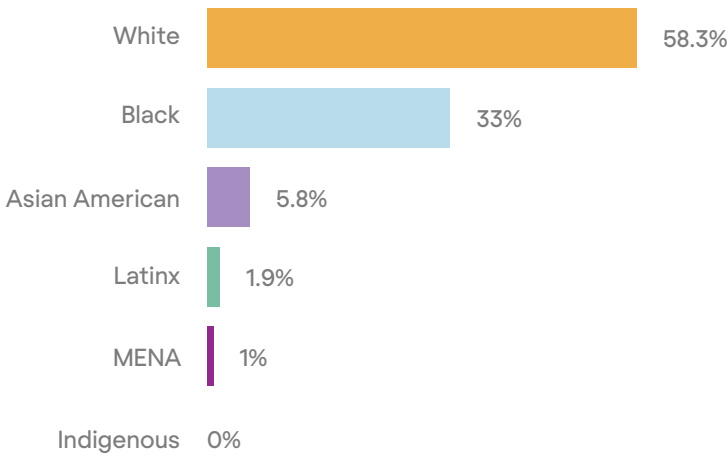
The Roundabout Theatre Company



BIPOC actor representation jumped significantly to 41.7% from only 19.1% the previous season, successfully taking them off our Least Diverse list this year. However, the 4 Broadway projects they produced were exclusively dedicated to the work of White writers, and their inclusive casting was limited primarily to hiring Black actors to fill featured and chorus roles. More diversity was found on their Off-Broadway stages, including 2 projects written by BIPOC writers, 1 more than in the previous season. This was the first time they have ever produced a play written by an Asian American writer, albeit on their smallest stage. It proved to be a hit, enjoying critical accolades and a double-extended run. Despite the 2 BIPOC plays, 100% of the directors hired were White. 73% of designers were White and 89.4% of their leadership was White.

ACTORS

TOTAL AVAILABLE POSITIONS: 103

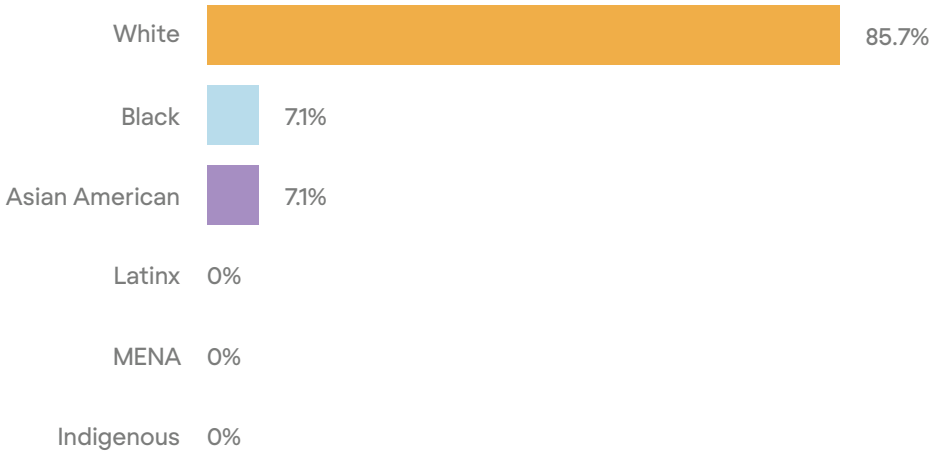


\$0.68
spent on BIPOC actors
for every \$1 spent on
White actors

41.7%
BIPOC actors

WRITERS

TOTAL AVAILABLE POSITIONS: 14



14.3%
BIPOC writers

DIRECTORS

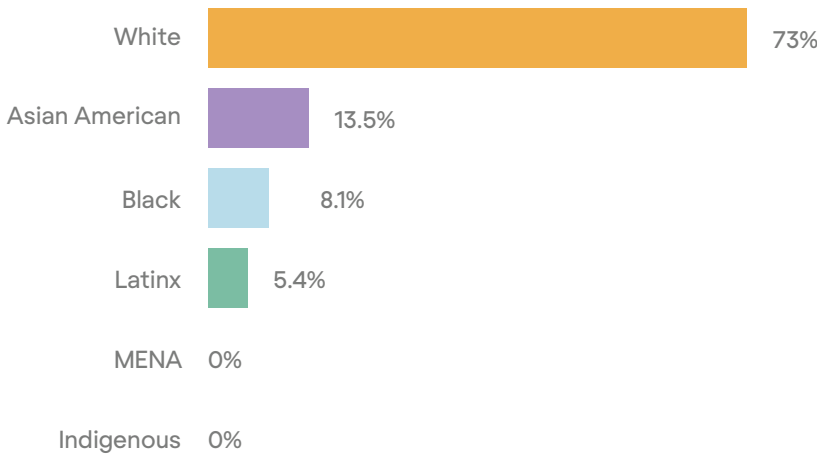
TOTAL AVAILABLE POSITIONS: 9



0%
BIPOC directors

DESIGNERS

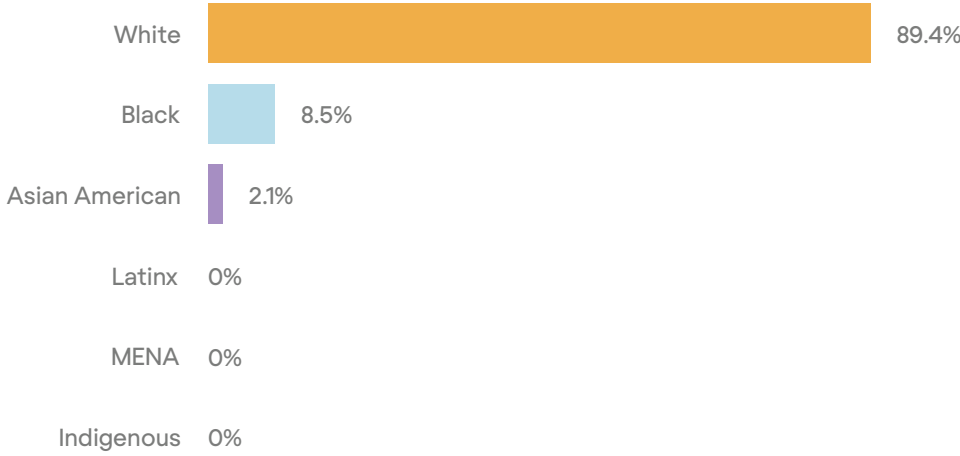
TOTAL AVAILABLE POSITIONS: 37



27%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 47



10.6%
BIPOC leadership

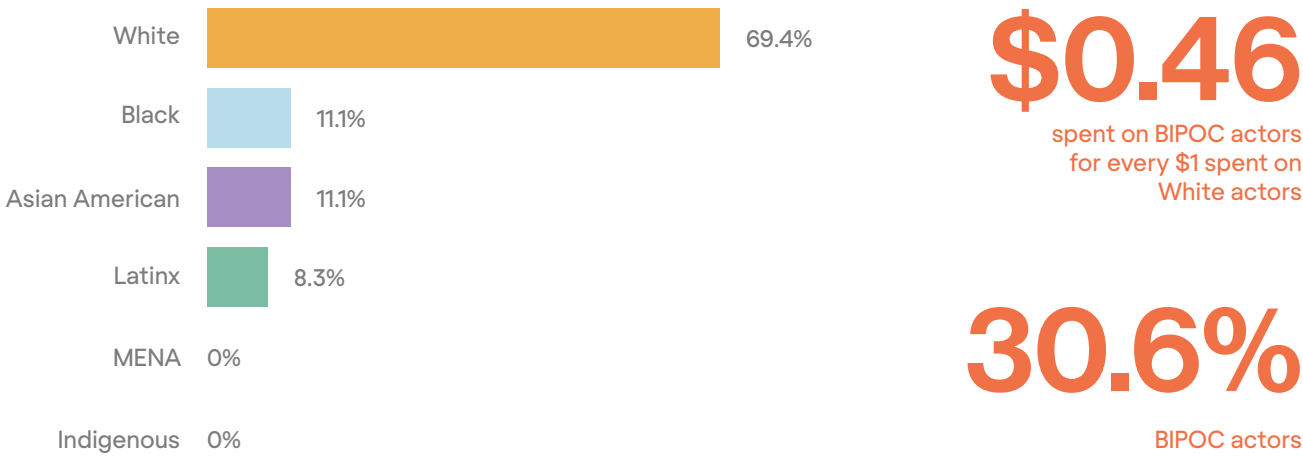
Second Stage Theater



In sharp contrast to their peers who have been diversifying, Second Stage’s insistence on a full slate of 4 projects 100% written and 100% directed by White people is disappointing. They employed 30.6% BIPOC actors, up minimally from 26.7% the year before. They also have not proven to be a hospitable environment for designers of color, with one of the worst records among the non-profits at only 5.9%. Their Leadership is 86.8% White. All these factors combined to put them second on our Least Diverse list only behind the Irish Repertory Theatre.

ACTORS

TOTAL AVAILABLE POSITIONS: 36



WRITERS

TOTAL AVAILABLE POSITIONS: 5



DIRECTORS

TOTAL AVAILABLE POSITIONS: 4



DESIGNERS

TOTAL AVAILABLE POSITIONS: 17



LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 38



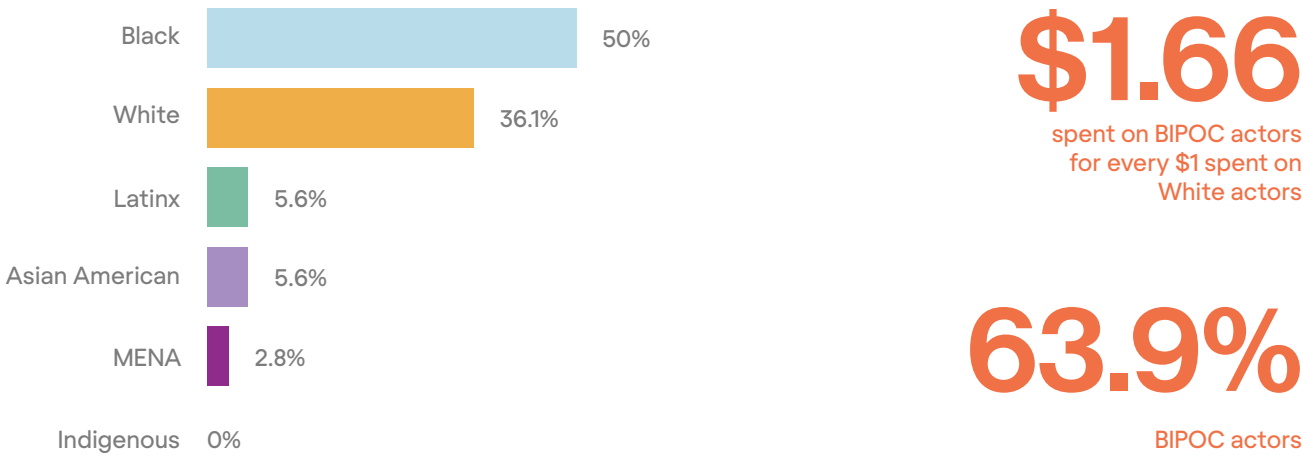
Signature Theatre



Signature Theatre makes our Most Diverse list again this year. BIPOC actors were at 63.9%, their best record ever. However, Asian American, Latinx and MENA actors only appeared because of one show, OCTET. Black actors made up 78% of all the BIPOC actors hired. The year before, 5 of their 6 slots were dedicated to BIPOC writers. This year, there were only 2 shows by a BIPOC writer, both by Lynn Nottage as the Signature completed a retrospective of her work. White directors dominated 2 to 1—BIPOC directors were only brought on board to direct the two plays by Ms. Nottage. BIPOC designers were hired about a third of the time and only 12.5% of leadership were BIPOC.

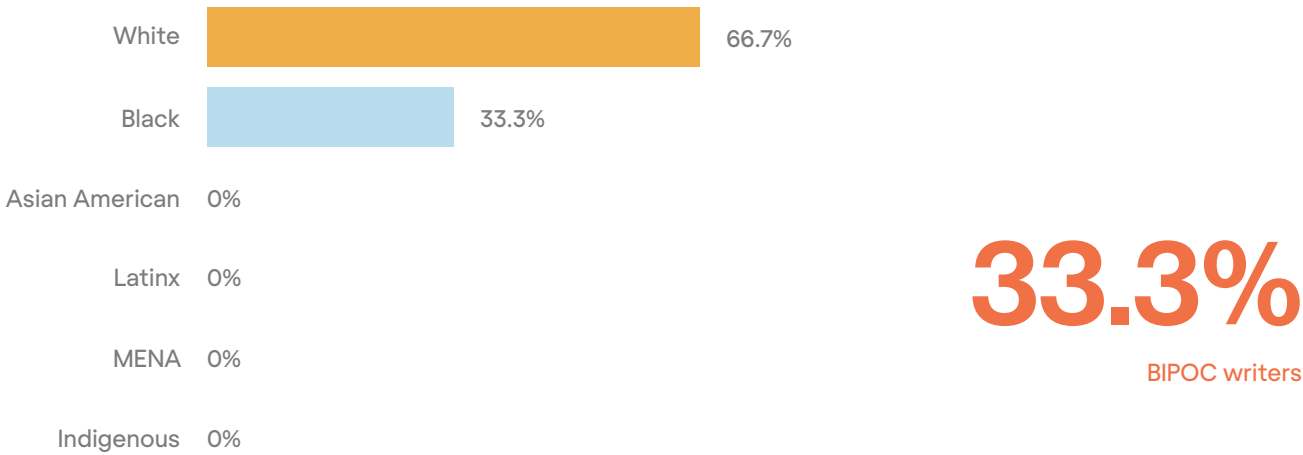
ACTORS

TOTAL AVAILABLE POSITIONS: 36



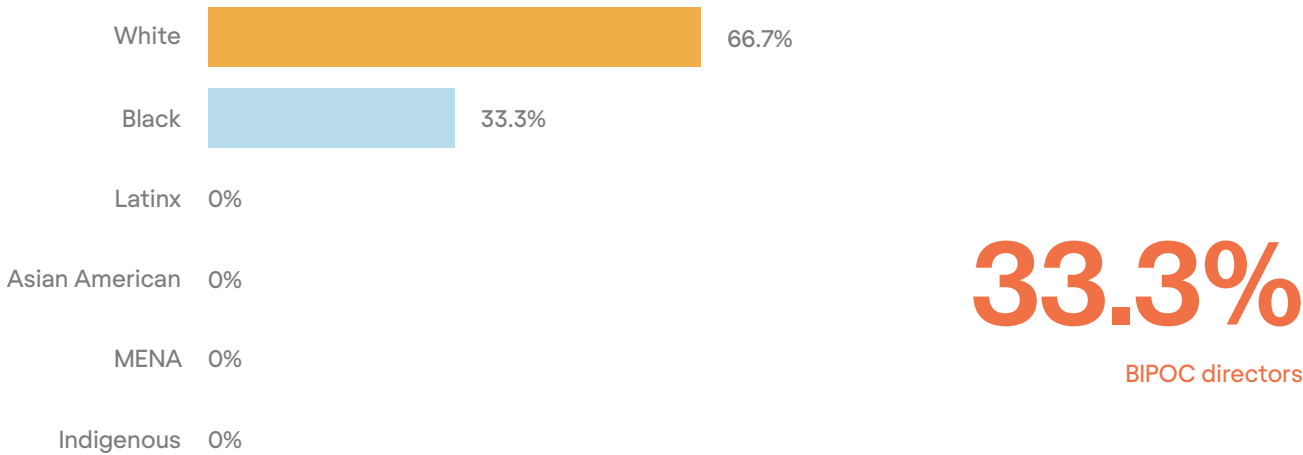
WRITERS

TOTAL AVAILABLE POSITIONS: 6



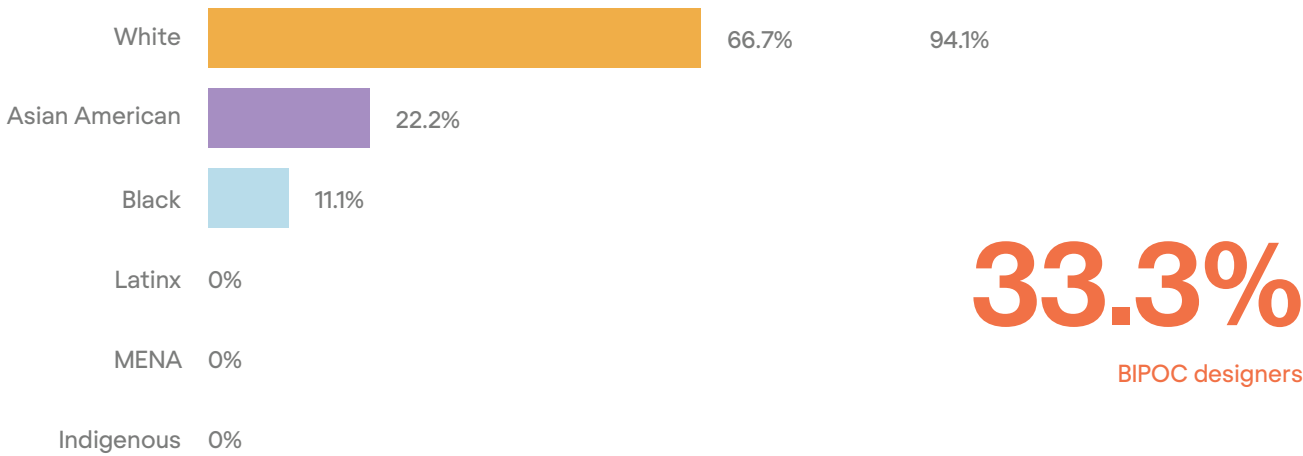
DIRECTORS

TOTAL AVAILABLE POSITIONS: 6



DESIGNERS

TOTAL AVAILABLE POSITIONS: 27



LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 32



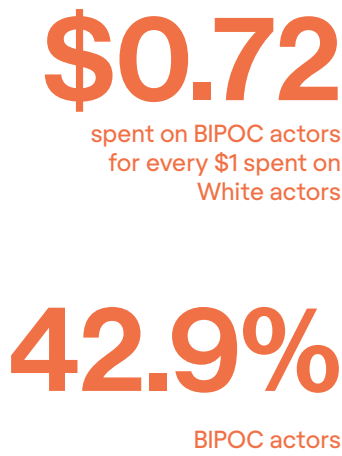
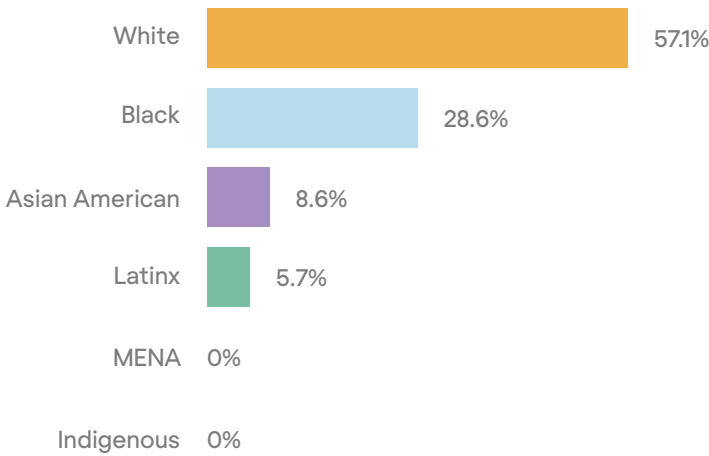
Theatre for a New Audience



Theatre for a New Audience hired 42.9% BIPOC actors, an increase from 35% the season prior and marking steady improvement for 2 years in a row. Similar to the season before, only one of their 7 slots was dedicated to a BIPOC playwright. Only 22.8% of roles were inclusively cast across their season. Not shockingly for TFANA, 100% of their directors were White. 30% of designers were BIPOC and there was only 3.6% BIPOC amongst their leadership, one of the lowest percentages in the survey.

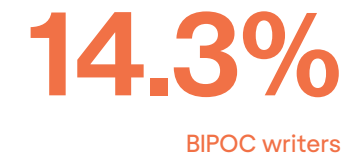
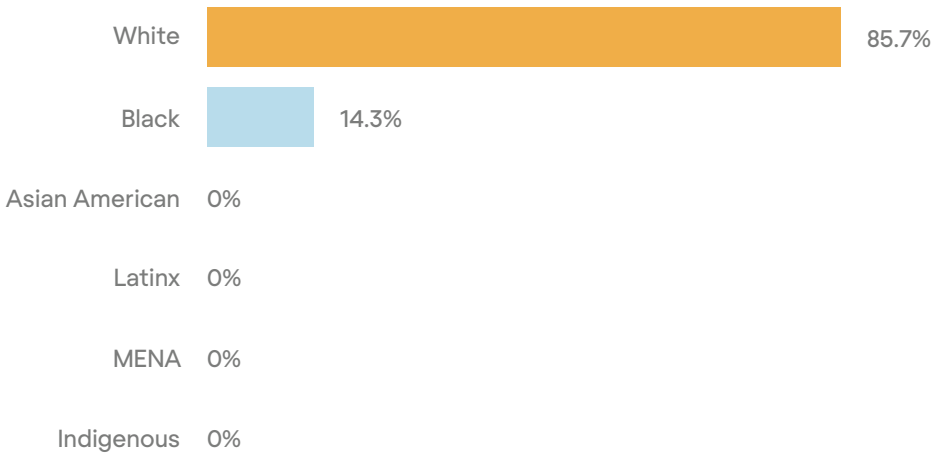
ACTORS

TOTAL AVAILABLE POSITIONS: 35



WRITERS

TOTAL AVAILABLE POSITIONS: 7



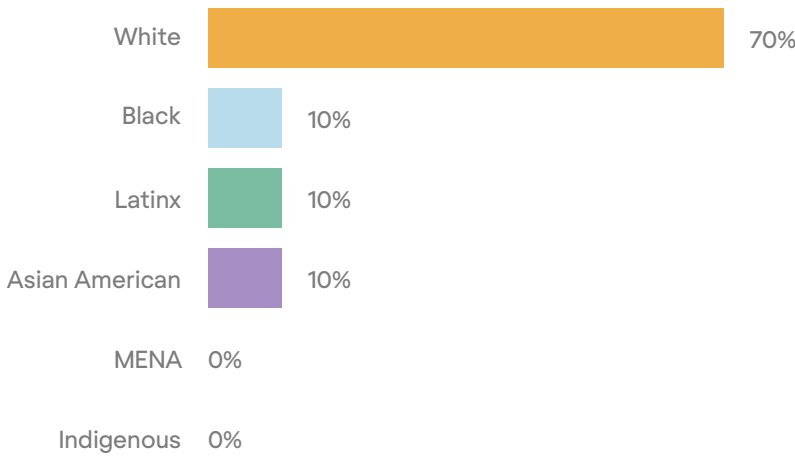
DIRECTORS

TOTAL AVAILABLE POSITIONS: 6



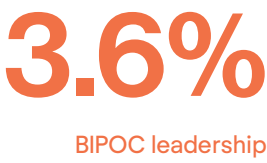
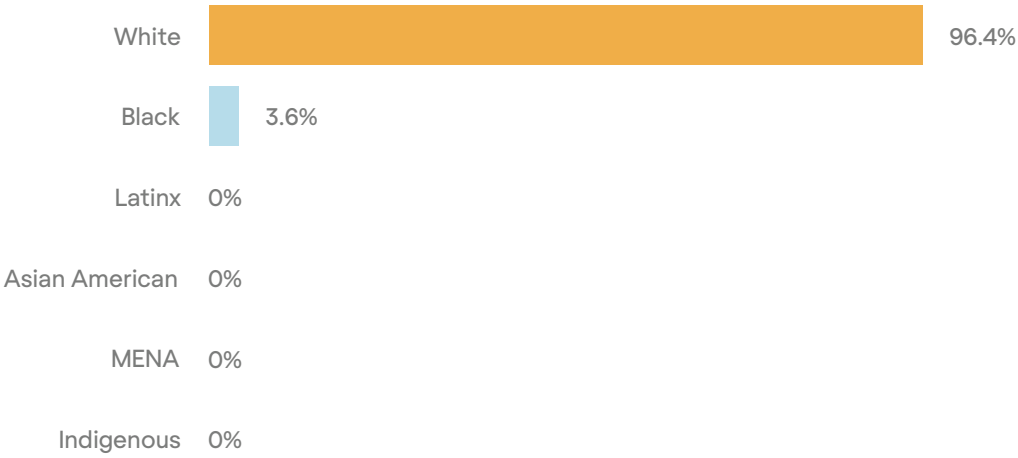
DESIGNERS

TOTAL AVAILABLE POSITIONS: 20



LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 28



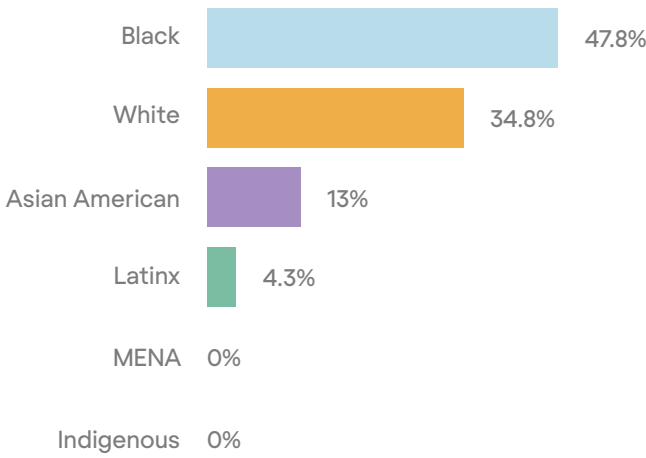
The Vineyard Theatre



After 2 seasons in a row of presenting entirely White writers, this season the Vineyard Theatre committed 2 of their 3 slots (66.7%) to BIPOC writers. Both of these shows also had BIPOC directors at the helm, and, as a result, The Vineyard had the highest percentage of BIPOC directors out of any other non-profit theater. Their BIPOC actor representation came in at 65.2%, a jump from their showing last season at 42% which was a big leap from the season before that. Despite the fact that BIPOC leadership was only 12.5%, and that just a third of designers hired were BIPOC, The Vineyard catapulted to the No. 2 position on our Most Diverse list this year.

ACTORS

TOTAL AVAILABLE POSITIONS: 23

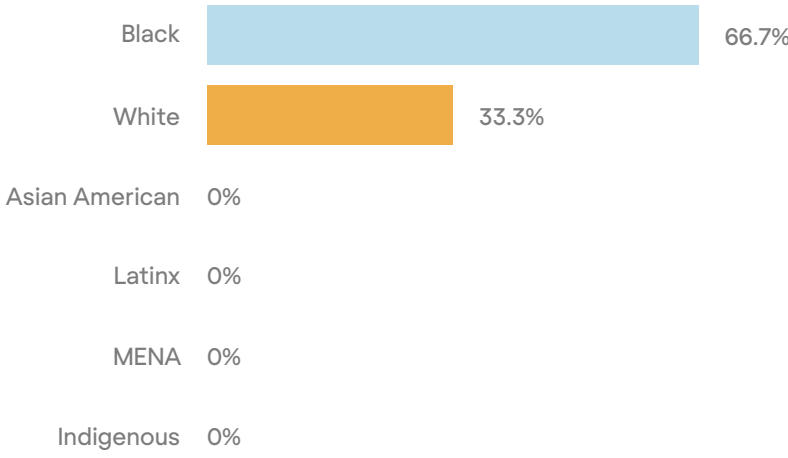


\$1.81
spent on BIPOC actors
for every \$1 spent on
White actors

65.2%
BIPOC actors

WRITERS

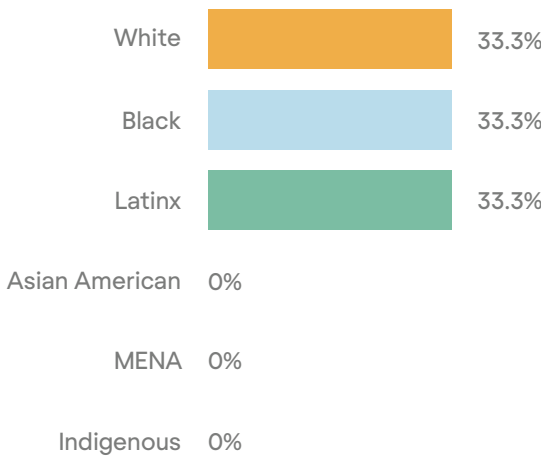
TOTAL AVAILABLE POSITIONS: 3



66.7%
BIPOC writers

DIRECTORS

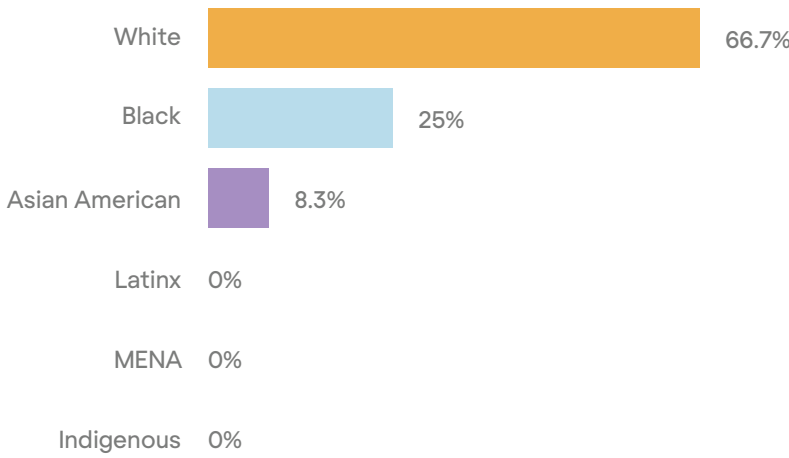
TOTAL AVAILABLE POSITIONS: 3



66.7%
BIPOC directors

DESIGNERS

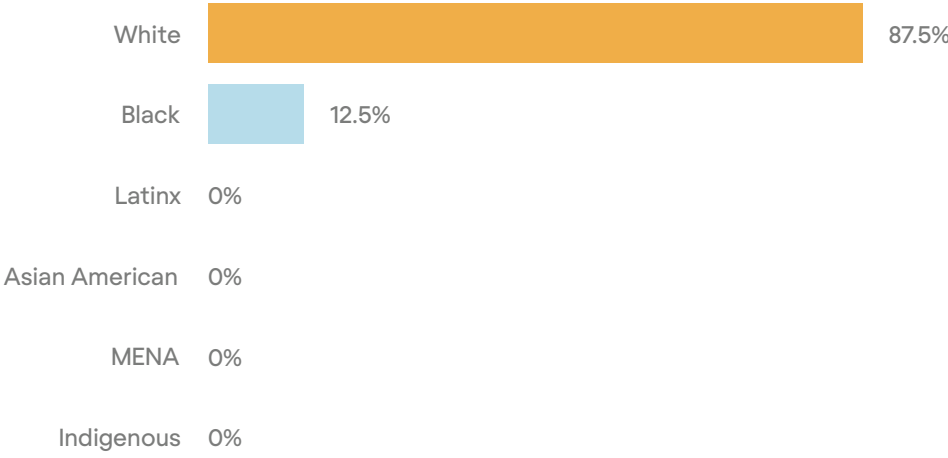
TOTAL AVAILABLE POSITIONS: 12



33.3%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 24



12.5%
BIPOC leadership

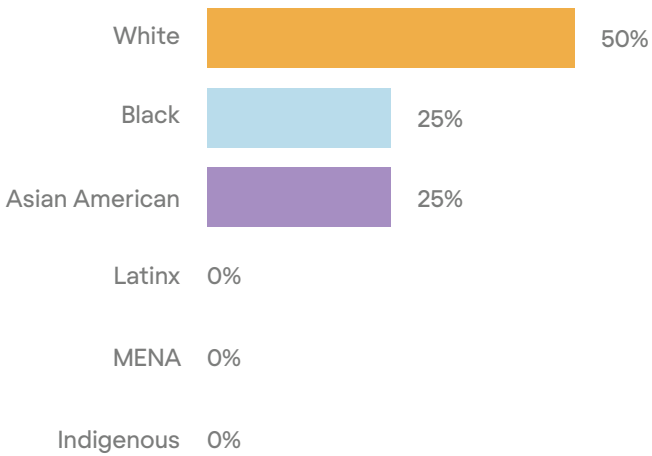
WP Theater



WP can be counted on as an artistic home for female playwrights and directors, but this is the first year in the 3 years of being a part of this survey that they have produced a playwright of color, or hired a director of color. Because of the small casts across the board, as a percentage of total roles, the WP Theater actually hired the greatest percentage of Asian American actors than any other non-profit in the survey. Overall, 50% of their actors were BIPOC, a third of their writers and a third of their directors. Unfortunately, less than a quarter of their designers were BIPOC and only 1 of the 18 leadership roles at the theatre was filled with a person of color for a poor showing of only 5.6%. Despite their improvement, it was not good enough to move them off our Least Diverse list for the second year in a row.

ACTORS

TOTAL AVAILABLE POSITIONS: 8

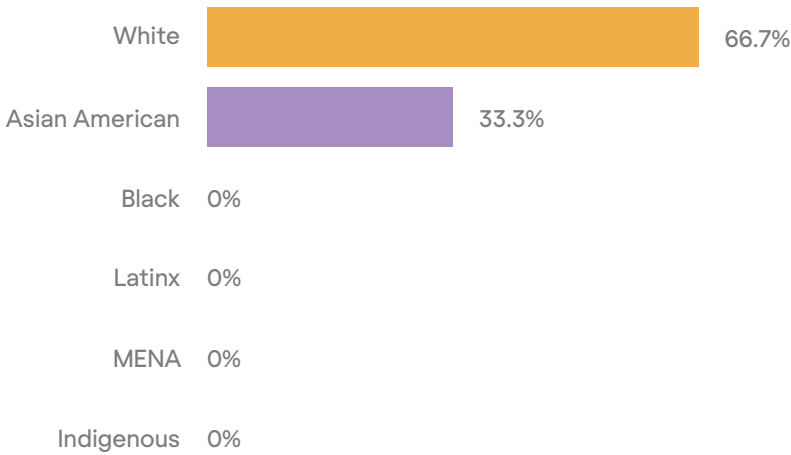


\$0.58
spent on BIPOC actors
for every \$1 spent on
White actors

50%
BIPOC actors

WRITERS

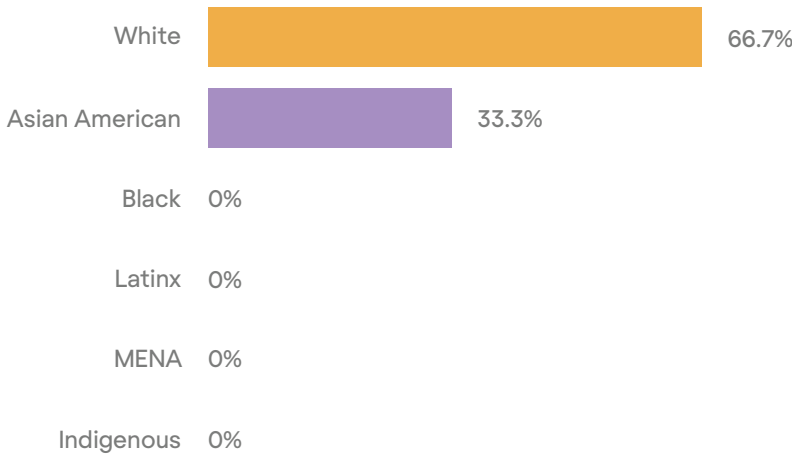
TOTAL AVAILABLE POSITIONS: 3



33.3%
BIPOC writers

DIRECTORS

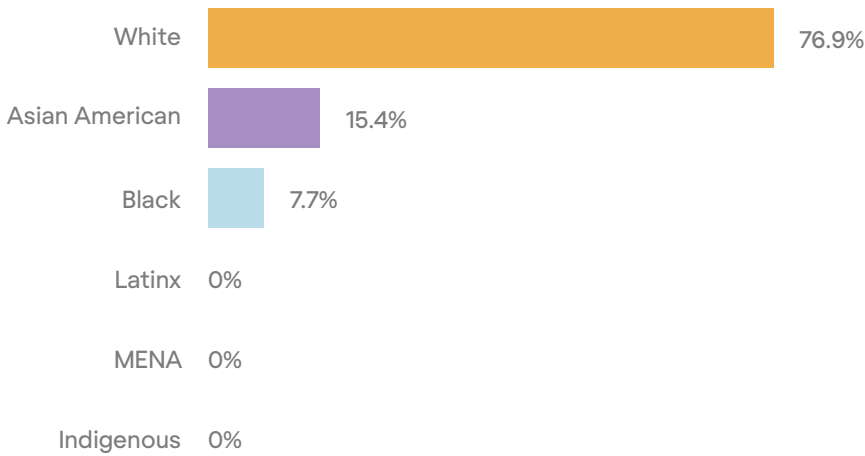
TOTAL AVAILABLE POSITIONS: 3



33.3%
BIPOC directors

DESIGNERS

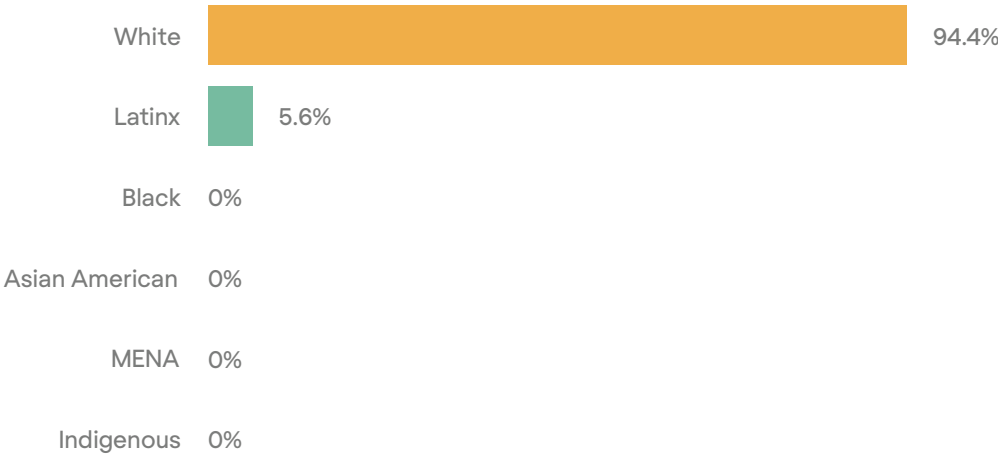
TOTAL AVAILABLE POSITIONS: 13



23.1%
BIPOC designers

LEADERSHIP: ARTISTIC DIRECTORS AND BOARD MEMBERS

TOTAL AVAILABLE POSITIONS: 18



5.6%
BIPOC leadership

Non-Profit Productions by Theatre

2018–2019 Season

Ars Nova

MRS. MURRAY’S MENAGERIE by The Mad Ones, Phillip James Brannon, Brad Heberlee, Carmen M. Herlihy and January LaVoy; directed by Lila Neugebauer

RAGS PARKLAND SINGS SONGS OF THE FUTURE by Andrew R. Butler; directed by Jordan Fein

Atlantic Theater Company

Linda Gross Theatre:

FIREFLIES by Donja R. Love; directed by Saheem Ali

BLUE RIDGE by Abby Rosebrock; directed by Taibi Magar

THE MOTHER by Florian Zeller; translated by Christopher Hampton; directed by Trip Cullman

THE SECRET LIFE OF BEES book by Lynn Nottage; based on the novel by Sue Monk Kidd; music by Duncan Sheik; lyrics by Susan Birkenhead; directed by Sam Gold

Atlantic Stage 2:

EDDIE AND DAVE by Amy Staats; directed by Margot Bordelon

NOMAD HOTEL by Carla Ching; directed by Ed Sylvanus Iskandar

Classic Stage Company

THE RESISTIBLE RISE OF ARTURO UI by Bertolt Brecht; translated by George Tabori; directed by John Doyle

DANCE OF DEATH by August Strindberg; adapted by Conor McPherson; directed by Victoria Clark

MIES JULIE by Yaël Farber; based on MISS JULIE by August Strindberg; directed by Shariffa Ali

THE CRADLE WILL ROCK, book, lyrics and music by Marc Blitzstein; directed by John Doyle

Irish Repertory Theatre

The Francis J. Greenburger Mainstage:

A CHILD’S CHRISTMAS IN WALES by Dylan Thomas; directed by Charlotte Moore

ON BECKETT conceived by Bill Irwin; no director

THE SHADOW OF A GUNMAN by Sean O’Casey; directed by Ciarán O’Reilly

JUNO AND THE PAYCOCK by Sean O’Casey; directed by Neil Pepe

THE PLOUGH AND THE STARS by Sean O’Casey; directed by Charlotte Moore

LITTLE GEM by Elaine Murphy; directed by Marc Atkinson Borrull

Irish Historical Society’s Townhouse:

THE DEAD, 1904 based on the novella by James Joyce, adapted by Paul Muldoon and Jean Hanff Korelitz; directed by Ciarán O’Reilly

W. Scott McLucas Studio Theatre:

WILD ABANDON by Leenya Rideout; directed by Lisa Rothe

TWO BY FRIEL by Brian Friel; directed by Conor Bagley

YES! REFLECTIONS OF MOLLY BLOOM from the novel *Ulysses* by James Joyce, adapted by Aedín Moloney and Colum McCann; music by Paddy Moloney; directed by Kira Simring

LOVE, NOËL by Barry Day; directed by Charlotte Moore

Lincoln Center Theater

Mitzi Newhouse Theater:

THE HARD PROBLEM by Tom Stoppard; directed by Jack O’Brien

NANTUCKET SLEIGH RIDE by John Guare; directed by Jerry Zaks

THE ROLLING STONE by Chris Urch; directed by Saheem Ali

LCT3, Claire Tow Theater:

PLOT POINTS IN OUR SEXUAL DEVELOPMENT by Miranda Rose Hall; directed by Margot Bordelon

MARYS SEACOLE by Jackie Sibblies Drury; directed by Lileana Blaine-Cruz

IN THE GREEN by Grace McLean; directed by Lee Sunday Evans

MCC Theater

The Newman Mills Theater:

ALICE BY HEART book by Steven Sater and Jessie Nelson; music by Duncan Sheik; lyrics by Steven Sater; directed by Jessie Nelson

MCC Theater (Continued from previous page)

The Newman Mills Theater (continued):

BLKS by Aziza Barnes; directed by Robert O’Hara

Lucille Lortel Theater (Rental):

COLLECTIVE RAGE: A Play in 5 Betties by Jen Silverman; directed by Mike Donohue

SCHOOL GIRLS; OR, THE AFRICAN MEAN GIRLS PLAY by Jocelyn Bioh; directed by Rebecca Taichman

Susan and Ronald Frankel Theater:

THE LIGHT by Loy A. Webb; directed by Logan Vaughn

MOSCOW MOSCOW MOSCOW MOSCOW MOSCOW MOSCOW by Halley Feiffer; directed by Trip Cullman

Manhattan Theatre Club

Broadway, Samuel Friedman:

*THE NAP by Richard Bean; directed by Dan Sullivan

*CHOIR BOY by Tarell Alvin McCraney, directed by Trip Cullman

*INK by James Graham; directed by Rupert Goold

Stage I:

INDIA PALE ALE by Jaclyn Backhaus; directed by Will Davis

The CAKE by Bekah Brunstetter; directed by Lynne Meadows

LONG LOST by Donald Margulies; directed by Daniel Sullivan

Stage II:

THE NICETIES by Eleanor Burgess; directed by Kimberly Senior

CONTINUITY by Bess Wohl; directed by Rachel Chavkin

The New Group

THE TRUE by Sharr White; directed by Scott Elliott

DADDY by Jeremy O. Harris; directed by Danya Taymor (co-production with the Vineyard)

HAPPY TALK by Jesse Eisenberg; directed by Scott Elliott

CLUELESS, THE MUSICAL by Amy Heckerling; directed by Kristin Hanggi

New York Theatre Workshop

WHAT THE CONSTITUTION MEANS TO ME by Heidi Schreck; directed by Oliver Butler

SLAVE PLAY by Jeremy O. Harris; directed by Robert O’Hara

HURRICANE DIANE by Madeleine George; directed by Leigh Silverman (co-production with WP Theater)

17 BORDER CROSSINGS by Thaddeus Phillips; directed by Tatiana Mallarin

PROOF OF LOVE by Chisa Hutchinson; directed by Jade King Carroll (produced at the Minetta Lane Theatre in partnership with Audible)

Playwrights Horizons

Mainstage:

I WAS MOST ALIVE WITH YOU by Craig Lucas; directed by Tyne Rafaeli; artistic sign language directed by Sabrina Dennison

NOURA by Heather Raffo; directed by Joanna Settle

IF PRETTY HURTS UGLY MUST BE A MUHFUCKA by Tori Sampson; directed by Leah C. Gardiner

A STRANGE LOOP by Michael R. Jackson, directed by Stephen Brackett

Peter Jay Sharp:

THE THANKSGIVING PLAY by Larissa FastHorse; directed by Moritz von Stuelpnagel

THE PAIN OF MY BELLIGERENCE by Halley Feiffer; directed by Trip Cullman

Primary Stages

FINAL FOLLIES by A.R.Gurney; directed by David Saint

DOWNSTAIRS by Theresa Rebeck; directed by Adrienne Campbell-Holt

GOD SAID THIS by Leah Nanako Winkler; directed by Morgan Gould

LITTLE WOMEN by Kate Hamill, based on the novel by Louisa May Alcott; directed by Sarna Lapine

The Public Theater

Newman Theater:

GIRL FROM THE NORTH COUNTRY written and directed by Conor McPherson; music and lyrics by Bob Dylan

SEA WALL / A LIFE by Simon Stephens and Nick Payne; directed by Carrie Cracknell

Anspacher Theater:

MOTHER OF THE MAID by Jane Anderson; directed by Matthew Penn

The Public Theater (Continued from previous page)

Anspacher Theater (continued):

WHITE NOISE by Suzan-Lori Parks; directed by Oskar Eustis

Martinson Theater:

WILD GOOSE DREAMS by Hansol Jung; directed by Leigh Silverman

SOCRATES by Tim Blake Nelson; directed by Doug Hughes

Luesther Hall:

EVE’S SONG by Patricia Ione Lloyd; directed by Jo Bonney

AIN’T NO MO’ by Jordan E. Cooper; directed by Stevie Walker-Webb

MOJADA by Luis Alfaro; directed by Chay Yew

Mobile Unit:

A MIDSUMMER NIGHT’S DREAM by William Shakespeare; directed by Jenny Koons

THE TEMPEST by William Shakespeare; directed by Laurie Woolery

Shakespeare in the Park:

MUCH ADO ABOUT NOTHING by William Shakespeare; directed by Kenny Leon

CORIOLANUS by William Shakespeare; directed by Daniel Sullivan

Roundabout Theatre

Broadway:

*BERNHARDT/HAMLET by Theresa Rebeck; directed by Moritz von Stuelpnagel

*TRUE WEST by Sam Shepard; directed by James Macdonald

*KISS ME, KATE! book by Sam and Bella Spewack; music and lyrics by Cole Porter; directed by Scott Ellis

*ARTHUR MILLER’S ALL MY SONS by Arthur Miller; directed by Jack O’Brien

Laura Pels Theatre:

APOLOGIA by Alexi Kaye Campbell; directed by Daniel Aukin

MERRILY WE ROLL ALONG book by George Furth with additional material from the original play by George S. Kaufman and Moss Hart; music and lyrics by Stephen Sondheim; directed by Noah Brody

TONI STONE by Lydia R. Diamond; directed by Pam MacKinnon

Roundabout Theatre

Roundabout Underground, Black Box Theatre (continued):

USUAL GIRLS by Ming Peiffer; directed by Tyne Rafaeli

SOMETHING CLEAN by Selina Fillinger; directed by Margot Bordelon

Second Stage Theater

Tony Kiser Theater:

DAYS OF RAGE by Steven Levenson; directed by Trip Cullman

SUPERHERO book by John Logan; music & lyrics by Tom Kitt; directed by Jason Moore

DYING CITY written and directed by Christopher Shinn

MAKE BELIEVE by Bess Wohl; directed by Michael Greif

Signature Theatre

Irene Diamond Stage:

THOM PAIN (BASED ON NOTHING) by Will Eno; directed by Oliver Butler

BY THE WAY, MEET VERA STARK by Lynn Nottage; directed by Kamilah Forbes

CURSE OF THE STARVING CLASS by Sam Shepherd; directed by Terry Kinney

The Romulus Linney Courtyard Theatre:

FABULATION - OR THE RE-EDUCATION OF UNDINE by Lynn Nottage; directed by Lileana Blain-Cruz

OCTET by Dave Malloy; directed by Annie Tippe

The Alice Griffin Jewel Box Theatre:

BOESMAN AND LENA by Athol Fugard; directed by Yaël Farber

Theatre for a New Audience

THE EMPEROR by Ryszard Kapuscinski; adapted by Colin Teevan; directed by Walter Meierjohann

THE PRISONER written and directed by Peter Brook and Marie Hélene-Estienne

ABOUT ALICE by Calvin Trillin; directed by Leonard Foglia

JULIUS CAESAR by William Shakespeare; directed by Shana Cooper

FAIRVIEW by Jackie Sibblies Drury; directed by Sarah Benson

Vineyard Theatre

GOOD GRIEF by Ngozi Anyanwu; directed by Awoye Timpo

“DADDY” by Jeremy O. Harris; directed by Danya Taymor (co-production with The New Group)

DO YOU FEEL ANGER? by Mara Nelson-Greenberg; directed by Margot Bordelon

WP Theater

NATURAL SHOCKS by Lauren Gunderson; directed by May Adrales

HURRICANE DIANE by Madeleine George; directed by Leigh Silverman (co-production with New York Theatre Workshop)

“HATEF**K by Rehana Lew Mirza; directed by Adrienne Campbell-Holt

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

Endnotes

1 The New York Times makes the distinction between “color blind casting” and “col-
or-conscious casting” in this case. <https://www.nytimes.com/2018/12/19/theater/all-my-sons-director-quits.html>

2 <https://variety.com/2019/scene/news/how-ointnb-star-danielle-brooks-became-a-broadway-producer-1203170330/>

3 <https://deadline.com/2020/04/coping-with-covid-19-crisis-brian-moreland-blue-apollo-producer-boundaries-broadway-1202912175/>

4 IRS 990 Tax filings were sourced from Cause IQ <https://www.causeiq.com/directory/new-york-state/>

5 <https://www.arts.gov/grants/recent-grants#p44806>

6 http://www.nysca.org/grant_app/org_search.cfm

7 NYC Open Data <https://data.cityofnewyork.us/Recreation/DCLA-Programs-Funding/y6fv-k6p7>

8 https://en.wikipedia.org/wiki/Coalition_of_Theatres_of_Color

9 https://createnyc.cityofnewyork.us/?post_type=action&s=coalition+of+theaters+of+color

10 <http://amsterdamnews.com/news/2020/jun/18/call-arms-sustain-theaters-color/>

11 <https://council.nyc.gov/budget/wp-content/uploads/sites/54/2020/06/Fiscal-2021-Schedule-C-Cover-REPORT-Final.pdf>, pages 4 and 21-22.

12 <https://www.broadwayworld.com/article/BWW-Exclusive-Karen-Brown-Artistic-Director-of-The-Negro-Ensemble-Company-Inc-We-See-You-and-We-are-Angry-20200619>

13 <https://www1.nyc.gov/site/ddc/about/press-releases/2019/pr-010919-New-Performance-Space-MCC-Theater.page>

14 <https://www.polkandco.com/single-post/2018/02/06/second-stage-celebrates-its-new-broadway-home-with-star-studded-lighting-ceremony>

15 https://issuu.com/2stnyc/docs/2st_brochure-150

16 <http://www.nytimes.com/2021/06/04/theater/national-black-theater-dasha-zhukova.html>

17 ibid

18 From a job description posted for Director of Development for National Black Theatre.

19 <https://tokentheatrefriends.com/2020/07/21/national-black-theatres-sade-lythcott-optimism-is-a-superpower/>

20 <https://howlround.com/investing-cultural-equity>

21 https://www.washingtonpost.com/entertainment/theater_dance/ford-foundation-160-million-grant-to-minority-arts-groups/2020/09/23/68093dfe-fd9f-11ea-b555-4d71a9254f4b_story.html

Photo Credits

p. 10

(top) SLAVE PLAY, New York Theatre Workshop, S&A

(bottom) NANTUCKET SLEIGH RIDE, Lincoln Center Theatre, T. Charles Ericson

p. 11 (clockwise)

CHOIR BOY, Manhattan Theatre Club, Joan Marcus

FERRYMAN, Broadway, Monica Simoes/Theatermania

USUAL GIRLS, Roundabout Theatre Company, Joan Marcus

OKLAHOMA! Broadway, Little Fang

p. 52

(top) KISS ME KATE, Roundabout Theatre, Joan Marcus

(bottom) HADESTOWN, Broadway, Matthew Murphy

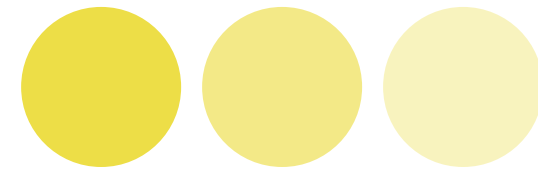
p. 66 (clockwise)

THE SECRET LIFE OF BEES, Atlantic Theatre Company, Sara Krulwich/New York Times

INDIA PALE ALE, Manhattan Theatre Club, Sara Krulwich/New York Times

MOJADA, Public Theater, Sara Krulwich/New York Times

2018–2019



Methodology

- Data was collected from every Broadway show that opened in the 2018-19 season and from the 18 largest non-profit theatre companies in New York City. Non-profit theatre companies included in the survey are comprised of the largest non-profit theatres in New York City providing employment under the Actors' Equity Association (AEA) Off-Broadway contract or above. AEA contract status of New York City's non-profit theatres are assessed every five years. 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 overall industry as a whole.
- Broadway productions included in the 2018-19 survey included all plays and musicals that opened prior to the 2019 Tony Awards. Special events were not included.
- Non-profit productions were determined by what the individual theatre companies deemed as part of their 2018-19 season regardless of when they occurred in the calendar year. Workshops, readings, special events, festivals, "5-night" only events, non-equity children's shows, and shows that were produced by other entities (where the theater was only renting out their space) were not included.
- Total number of actors hired during the 2018-19 season was 1,298—539 were employed by the commercial sector, 841 by the non-profits (108 of which were hired on Broadway contracts and counted towards total Broadway contracts and total non-profit numbers).
- Total number of writers hired was 205—73 by the commercial sector and 138 by the non-profits (9 of which were hired on Broadway contracts and counted towards total Broadway and total non-profit numbers).
- Total number of directors hired was 134—32 by the commercial sector and 108 by non-profits (7 of which were hired on Broadway contracts and counted towards total Broadway and total non-profit numbers).
- Total number of designers hired was 591—

- 153 by the commercial sector and 438 by the non-profits (30 of which were produced on Broadway contracts and counted towards total Broadway and total non-profit numbers).
- Total number of artistic directors included in the survey was 20.
 - Total number of non-profit board members included in the survey was 525.
 - Total number of Broadway producers included in the survey was 897.
 - Total number of Broadway general managers included in the survey was 65.
 - Tallies for actors included understudies and any replacement casts up until opening night only. Tallies for writers included playwrights, source material authors for adaptations, and lyricists, librettists and composers for musicals.
 - Lead vs. featured actors on Broadway followed determinations made by the Tony Award Administration Committee. (Similar determinations for the Off-Broadway space were not possible as no other awards organization makes their leading and supporting actor determinations public prior to nomination announcements.)
 - For all racial designations, individuals were grouped into one of the following racial categories: White (includes White Hispanics and Ashkanazi Jews of European heritage), Black (includes Afro-Caribbean American), Latinx (does not include White Hispanic and refers to race only, not ethnicity), Asian American (includes people whose ancestry comes from East Asia, Southeast Asia, the South Asian peninsula, and Asian Pacific Islanders), Middle Eastern/North African (MENA (includes Israelis of Arabic descent), and Indigenous (American Indian/Native/First Nation).
 - For all individuals tallied, racial designations were based on self-identification as much as possible. Extensive research on each individual was conducted including, but not limited to, the following resources: artist websites, interviews, articles, bios, reviews, social media accounts, and both direct and indirect outreach to individuals and known contacts of individuals. In the rare cases where self-identification was not possible, actors were categorized based on the role they were playing or using best judgement based on the information available. Mixed-race actors were placed in the category that they were cast as, most likely to be cast as, or had a history of being cast. They were also counted under a separate mixed-race data set.
 - For Broadway producer and general manager data, producers included all those above the title including lead producers, co-producers, produced in association with, executive producers and consulting producers. For producing entities, only the general partners of the company were included. For example, where the Shubert Organization was listed as a producer, only Phillip Smith (Chairman) and Bob Wankel (President) were included in racial statistics. Similarly, if a general management company and not an individual general manager was credited, the owners of the company were counted. Non-profit theatres that were listed as originating theatres were not included. Producers of special events such as THE ILLUSIONISTS were not credited. If a producer was involved in more than one show, they were counted more than once so as to get an accurate racial snapshot for the leaders of each show. Those that could not be racially identified were left off the final tally.
 - Non-traditional and inclusive casting is defined by Actors' Equity Association 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." For the purpose of this report, inclusive casting was confined to race only and did not include instances of open-gender, sex or age, or the casting of actors with disabilities. BIPOC actors counted in the inclusive casting category when they were cast without regard to their race, that is, where race was not germane to the role. Examples include instances when a BIPOC actor was cast in a role that has been traditionally cast with White actors, and when a BIPOC actor was cast in a new play in a role that was not race-specific. Additionally, when a playwright specified that a role was to be played by a BIPOC performer (of any color, just not White) they also counted towards inclusive casting because the actor's specific cultural/racial background was not germane to the story. Inclusive casting does not refer to instances when White actors are cast in traditionally BIPOC roles or have been cast when race is not germane to the role.
 - BIPOC Productions were defined as any production with at least one BIPOC writer, not including source material authors.
 - Non-Profit "Theater Grades" were calculated based on the number of BIPOC individuals hired over the total number of positions available at each theater for actors, writers, directors, designers, artistic directors and board members. To reflect a goal of 50% parity between BIPOC and White theater artists, letter grades were assigned based on the following: 54% BIPOC representation and above = A+; 50-53% = A; 47-49% = A-; 44-46% = B+; 40-43% = B; 37-39% = B-; 34-36% = C+; 30-33% = C; 27-29% = C-; 24-26% = D+; 20-23% = D; 17-19% = D-; 16% and below = F.
 - Non-Profit Theater "Dollars Spent" were calculated using actual weekly salaries for each individual venue (based on a formula that includes size of venue and box office receipts as negotiated by Actor's Equity) multiplied by the actual number of performance weeks, including previews. No similar calculation for production contracts (for commercial Broadway shows) was possible as "favored nations" contracts are less common and negotiated salaries that are above minimums are not publicly available.
 - Totals in some charts may not add up to 100% due to rounding.
 - Demographics for New York City are from the US 2019 ESTIMATED Census Bureau Data as listed on their website at the time of publication.

Acknowledgments

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Database Input by Alyssa Achacoso

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Peter Rini, Johnny Sánchez, Vicki Shaghoian,
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Coordinated by Peter Kim and Cindy Cheung.

Broadway Producers and General Managers
Data collected by: The Industry Standard
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Adam Hyndman, Toni R. Israel, Rob Laqui,
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