



**ETHNIC REPRESENTATION  
ON NEW YORK CITY STAGES  
2014-2015**

- 3/ INTRODUCTION**
- 4/ EXECUTIVE SUMMARY**
- 7/ CASTING BREAKDOWN BY ETHNICITY, 9-YEAR  
COMBINED (2006-07 TO 2014-15 SEASONS)**
- 8/ BROADWAY & NON-PROFIT, YEAR TO YEAR**
- 9/ BROADWAY YEAR TO YEAR**
- 10/ BROADWAY SHOWS INCLUDED IN THE 2014-15  
STUDY**
- 11/ NON-PROFIT YEAR TO YEAR**
- 12/ NON-TRADITIONAL CASTING YEAR TO YEAR**
- 13/ NON-PROFIT THEATRE COMPANIES COMPARISON,  
2014-2015 SEASON**
- 14/ INDIVIDUAL NON-PROFIT THEATERS**
- 30/ METHODOLOGY**
- 31/ ACKNOWLEDGEMENT**

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*April 2016*

**The 2014-2015 New York Theatre season** was the most diverse season in the 9 years AAPAC has collected statistics. Total number of minority actors hit 30%, a record high. Numbers for Asian American actors in particular improved the most, reaching a nine-year high of 9%.

At the same time, one show, *The King and I*, was responsible for contributing over half of all employment for Asian American actors. The industry as a whole was diverse but Broadway actually declined with one of the poorest showings of African American employment on record. Non-traditional casting percentages have largely remained unmoved in 9 years of tracking statistics and Asian Americans remain the minority least likely to transcend their race.

As we write this, racial tensions over institutional inequities are on the forefront of the national consciousness. With the #OscarsSoWhite controversy and white actors being cast in Asian roles in Hollywood and theatre, the issue of equal representation is coming front and center.

AAPAC has played a lead role in this fight, calling out yellowface/brownface and cultural appropriation on Broadway and around the country and working with the theatre community in front of and behind the scenes to increase minority representation. We hope this report will be used as a resource to track casting trends, giving voice to and addressing inequities where they may exist and providing a measure of how much further we have to go.

We are hopeful that these numbers hint at better days ahead and thank you for your continued interest and commitment to these issues.

Sincerely,

**AAPAC Steering Committee**

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

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- 30% of all roles on New York City stages went to minority actors in the 2014-15 season, a jump from 24% last year and the highest percentage on record in the 9 years for which we have data. After three years in a row of exceeding the nine-year average of 22%, it seems safe to say that there is a definite upward trend in the casting of actors of color.

**30%**  
OF ALL ROLES  
ON NEW YORK  
CITY STAGES

- African American actors were cast in 17% of all roles, Latino actors in 3%, Asian American actors in 9% and all other minorities (including disabled actors) comprised less than 1%. Caucasian actors filled 70% of all roles. Caucasians continue to be the only ethnicity to over-represent compared to their respective population size in the New York City/Tri-State area.
- African-American and Latino representation remained unchanged from the previous year (17% and 3% respectively).
- Asian Americans saw the most significant bump, rising from 4% last year to 9% of all roles, the highest percentage in 9 years. This is largely attributed to the Lincoln Center's production of *The King and I* that alone accounted for 62 contracts to Asian actors (including understudies and replacements), or 53% of all the Asian actors employed this season.

**22%**  
OF ALL ROLES  
ON BROADWAY

- On Broadway in the 2014-15 season, numbers for minority actors dropped to 22% of all roles from 24% the previous year. Despite Asian numbers increasing from 2% to 11% and Latino representation increasing slightly from 1% to 2%, numbers for African American actors suffered a severe drop, from 21% in the 2013-14 season to only 9% this year, one of the worst showings on record and leading to a net loss for the Broadway industry as a whole.

- The non-profit theatres were clearly the driving force behind the upswing in total minority actors, filling 38% of all available roles with actors of color, a 13-point jump from 25% last year and the highest point on record. Only one non-profit theatre company in the study hired no actors of color this season, MCC Theatre Company.

**38%**  
OF ALL ROLES  
IN NON-PROFIT  
THEATRES

- In the non-profit sector, African American employment saw the largest increase, filling 26% of all roles, a significant leap from 13% the previous year and a record high for African American employment for the years we have data. Of all the non-profit theatre companies, The Public Theater hired the most African American actors with the largest number of contracts going to its production of *Hamilton*.
- Latino representation within the non-profit sector remained unchanged from the previous year, holding steady at 4%.
- Asian American representation within the non-profit sector increased to 7% this year from 5% the preceding season. Percentages of Asian American representation among the non-profits have been higher than the 9-year average of 4.4% for the past 3 years, indicating an upward trend. This year, every one of the non-profit theatres studied employed Asian American actors except for MCC Theater, Primary Stages, Signature Theatre, and York Theatre Company.

**10.2%**  
OF ALL ROLES CAST  
NON-TRADITIONALLY

- Only 10.2% of all available roles were non-traditionally cast this season, down slightly from 11.2% the previous year. This year's levels revert back to the nine-year average of 10% after slight upticks in the preceding two seasons. Non-traditional casting percentages have largely remained stagnant over the 9 years studied and have not moved as significantly as the percentages for total minority employment.

- 5.3% of roles went to African American actors for roles that were not defined by their race.
- 2.3% of roles went to Latino actors for roles that were not defined by their race.
- 2.0% of roles went to Asian American actors for roles that were not defined by their race. Asian Americans were the minority group least likely to be able to transcend their race.

**MOST DIVERSE:** The following theatre companies hired the greatest number of actors of color based on the percentage of available roles at their theatre. The Public Theater topped the list of companies this year.

1. THE PUBLIC THEATER (62%)
2. SECOND STAGE THEATRE (53%)
3. NEW YORK THEATRE WORKSHOP (50%)
4. PRIMARY STAGES (44%--tied)
4. THEATRE FOR A NEW AUDIENCE (44%--tied)
5. SIGNATURE THEATRE (43%)

**62%**  
THE PUBLIC  
THEATER

**LEAST DIVERSE:** The following theatre companies hired the lowest number of actors of color based on the percentages of available roles at their theatre. MCC Theater was the only theatre studied that hired no minority actors at all this season.

1. MCC THEATER (0%)
2. YORK THEATRE COMPANY (12%--tied)
2. CLASSIC STAGE COMPANY (12%--tied)
3. ATLANTIC THEATRE COMPANY (18 %)
4. ROUNDABOUT THEATRE COMPANY (20%)
5. MANHATTAN THEATRE CLUB (28%)

**0%**  
MCC THEATER

**HIGHEST NON-TRADITIONAL CASTING:** The following theatres had the highest percentage of roles that were cast non-traditionally out of all available roles at their theatre.

1. CLASSIC STAGE COMPANY (100% of 6 minority actors)
2. VINEYARD THEATRE (78% of 9 minority actors)
3. NEW YORK THEATRE WORKSHOP (75% of 8 minority actors)
4. THEATRE FOR A NEW AUDIENCE (61% of 18 minority actors)
5. THE PUBLIC THEATER (48% of 61 minority actors)

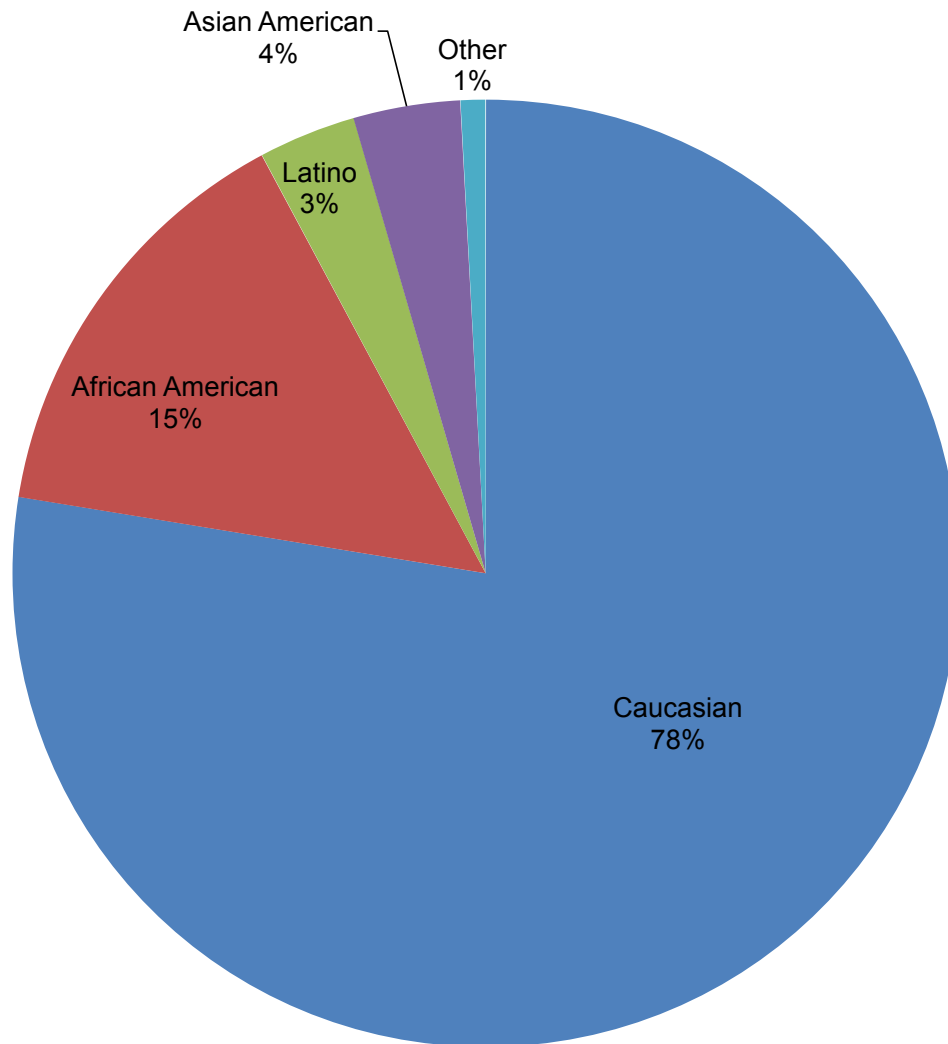
**100%**  
CLASSIC STAGE  
COMPANY

**LOWEST NON-TRADITIONAL CASTING:** The following theatres had the lowest percentage of non-traditionally cast roles (though one, The Signature Theatre, was one of the theatres that hired the most minority actors but in race-specific roles).

1. THE NEW GROUP (0% of 5 minority actors--tied)
1. MCC THEATER (0% of 0 minority actors--tied)
1. YORK THEATRE COMPANY (0% of 1 minority actor--tied)
1. SIGNATURE THEATRE (0% of 29 minority actors--tied)
1. PRIMARY STAGES (0% of 7 minority actors—tied)

**0%**  
THE NEW GROUP  
MCC THEATER  
YORK THEATRE  
COMPANY  
SIGNATURE THEATRE  
PRIMARY STAGES

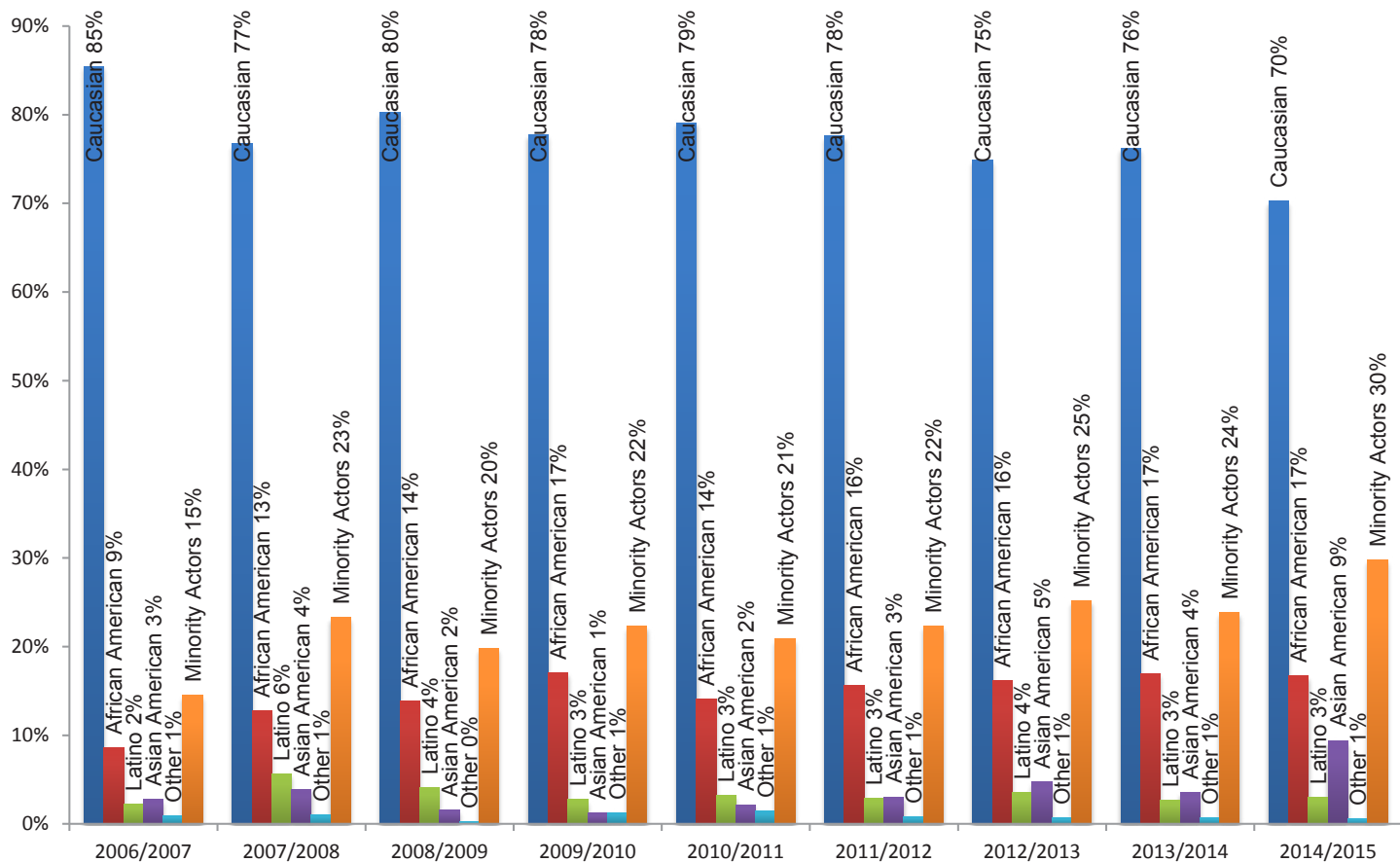
CASTING BREAKDOWN BY ETHNICITY, 9-YEAR COMBINED (2006-07 TO 2014-15 SEASONS)



Looking at the average over the last 9 years for which we have data, 78% of all roles were filled by Caucasian actors, 15% by African Americans, 3% by Latinos and 4% by Asian Americans. Native American, Arab American/Middle Eastern and Disabled actors together amounted to just 1% of all total roles.

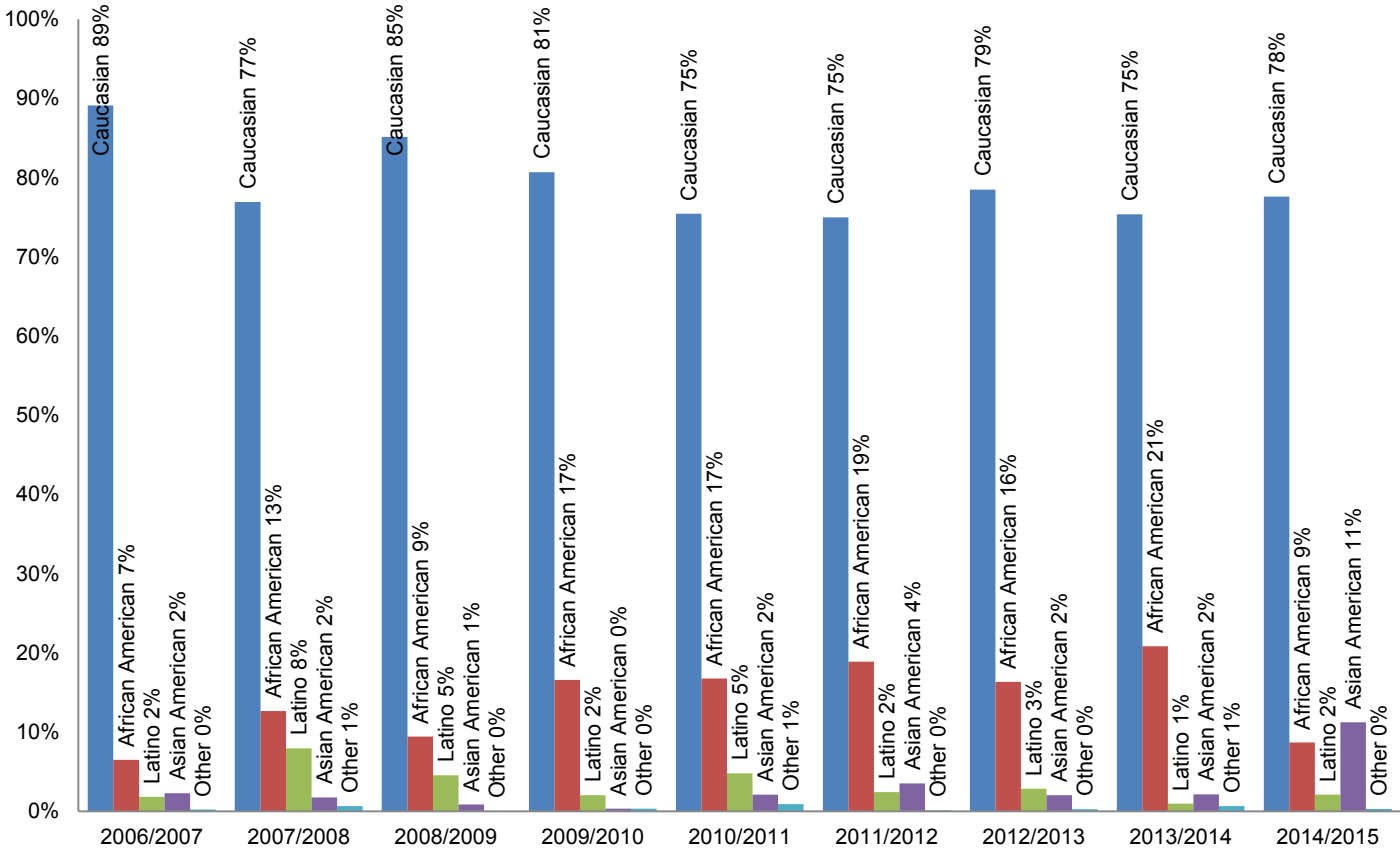
**Demographics for New York City, US 2010 Census:**

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



- Total number of minority actors in NYC theatre hit 30% this year, a record high.
- The percentage of African American and Latino actors remained unchanged this year, at 17% and 4% respectively.
- Asian American actors saw the highest gains, jumping to 9% this year, a record high.





- In a year that the non-profits set records for inclusion, numbers for minority actors on Broadway actually fell 3 points to 22% over the previous year. This is lower than the average over the last five years, 24%.
- Asian Americans saw the most dramatic increase to 11% of all roles from 2% the year prior thanks in large part to *The King and I*. Average representation for the 8 years prior had been 1.8% of Broadway roles.
- Latino Actors saw a 1% increase to 2% of all roles on Broadway.
- African American actors dropped a whopping 12 points from 21% the season before to only 9% this year, its lowest point in 6 years.

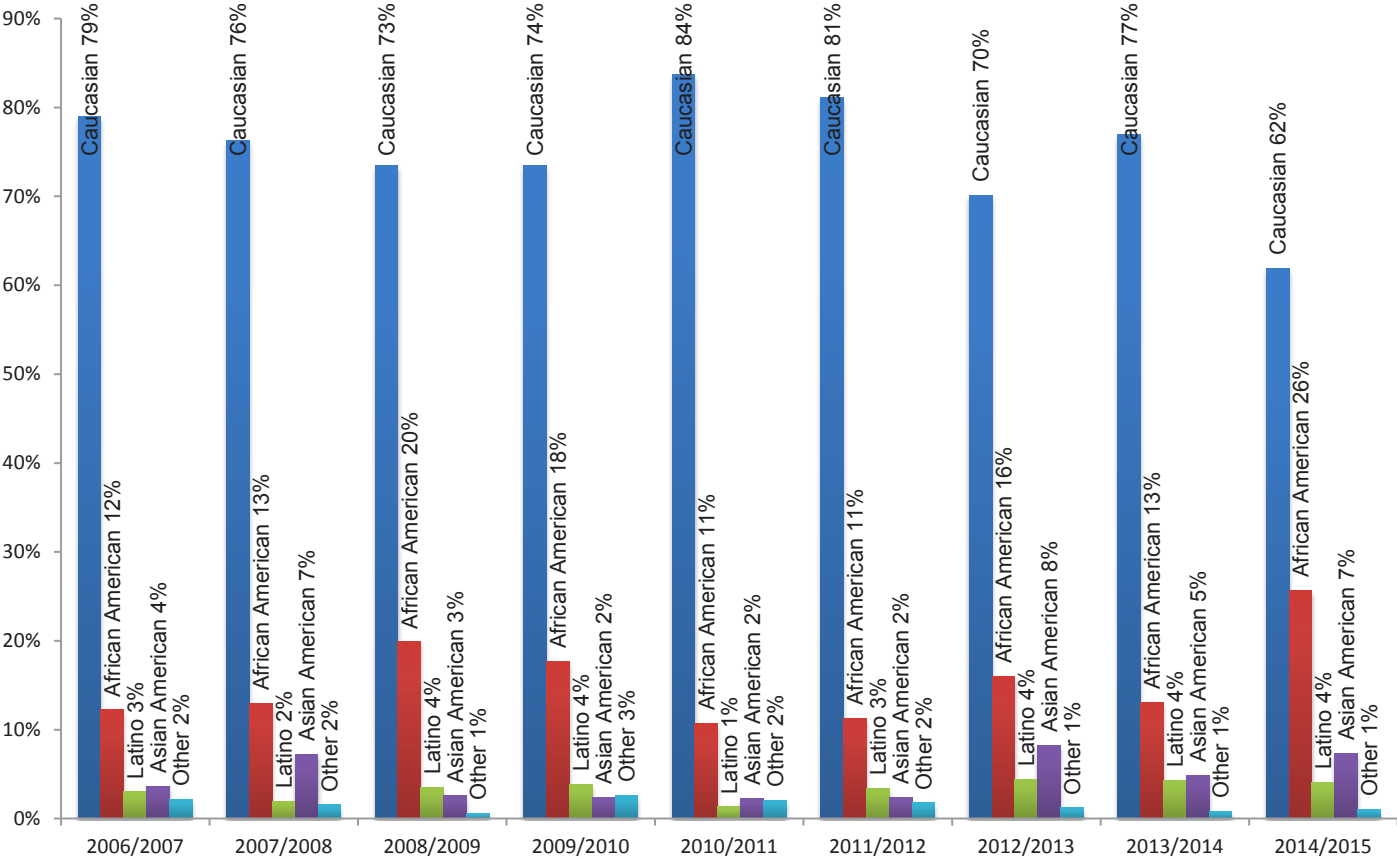
## PLAYS

IT'S ONLY A PLAY by Terrance McNally  
 YOU CAN'T TAKE IT WITH YOU by Thornton Wilder  
 THE RIVER by Jez Butterworth  
 THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME by Simon Stephens  
 THE HEIDI CHRONICLES by Wendy Wasserstein  
 FISH IN THE DARK by Larry David  
 THIS IS OUR YOUTH by Kenneth Lonergan  
 A DELICATE BALANCE by Edward Albee  
 THE ELEPHANT MAN by Bernard Pomerance  
 THE AUDIENCE by Peter Morgan  
 HAND TO GOD by Robert Askins  
 LIVING ON LOVE by Joe DiPietro  
 WOLF HALL adapted by Mike Poulton from a novel by Hilary Mantel  
 SKYLIGHT by David Hare  
 \*THE COUNTRY HOUSE by Donald Margulies  
 \*AIRLINE HIGHWAY by Lisa D'Amour  
 \*CONSTELLATIONS by Nick Payne  
 \*THE REAL THING by Tom Stoppard  
 \*DISGRACED by Ayad Akhtar  
 LOVE LETTERS by AR Gurney

## MUSICALS

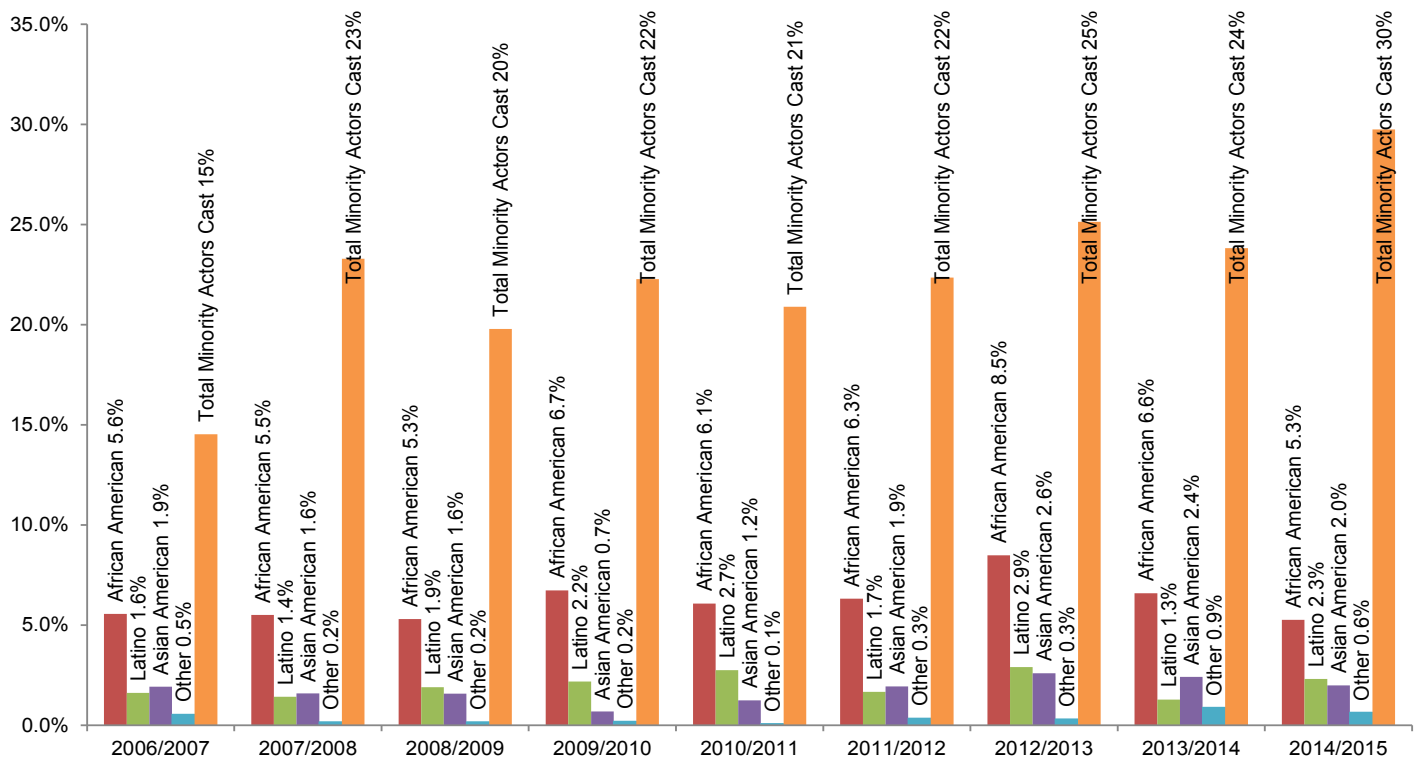
HOLLER IF YA HEAR ME Book/Lyrics by Tupac Shakur; Book by Todd Kreidler  
 ON THE TOWN Book/Lyrics by Betty Comden and Adolph Green; Music by Leonard Bernstein  
 SIDE SHOW Book/Lyrics by Bill Russell; Music by Henry Krieger  
 HONEYMOON IN VEGAS Book by Andrew Bergman; Music/Lyrics by Jason Robert Brown  
 DOCTOR ZHIVAGO Book by Michael Weller; Lyrics by Amy Powers and Michael Korie; Music by Lucy Simon  
 THE VISIT Book by Terrence McNally; Lyrics by Fred Ebb; Music by John Kander  
 IT SHOULDA BEEN YOU Book/Lyrics by Brian Hargrove; Music by Barbara Anselmi  
 FUN HOME Book/Lyrics by Lisa Kron; Music by Jeanine Tesori  
 AN AMERICAN IN PARIS Book by Craig Lucas; Lyrics by Ira Gershwin; Music by George Gershwin  
 SOMETHING ROTTEN! Book by Karey Kirkpatrick and John O'Farrell; Music/Lyrics by Wayne Kirkpatrick and Karey Kirkpatrick  
 GIGI Book/Lyrics by Alan Jay Lerner; Music by Frederick Loewe  
 FINDING NEVERLAND Book by James Graham; Lyrics by Gary Barlow and Eliot Kennedy; Music by Gary Barlow  
 \*THE KING AND I Music by Richard Rodgers; Book/Lyrics by Oscar Hammerstein II  
 THE LAST SHIP Book by Brian Yorkey and John Logan; Music/Lyrics by Sting

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

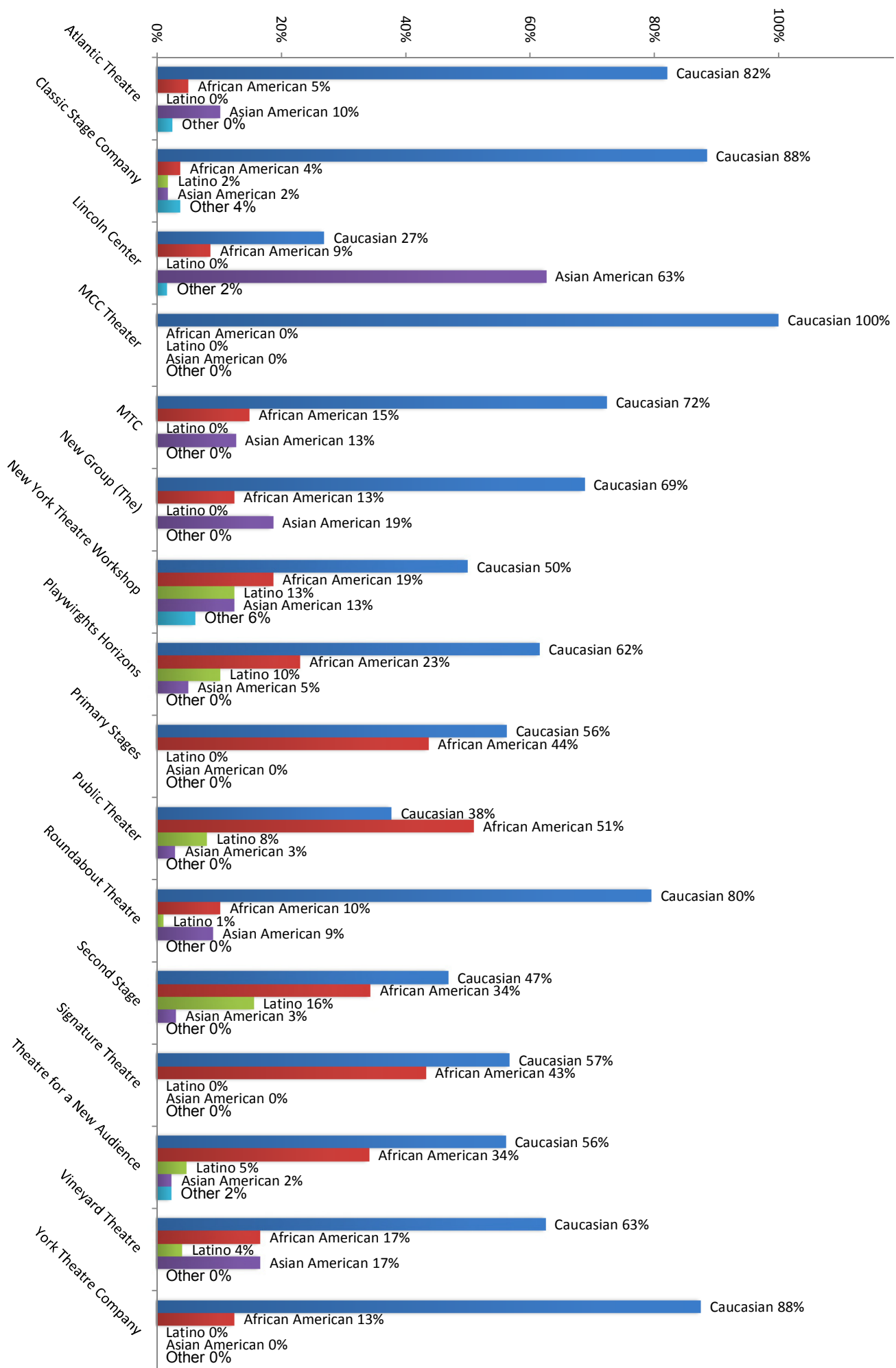


- The driving engine for this year’s increase in numbers came from the non-profits. 38% of all roles went to actors of color, a new record. Actors of color were much more likely to be cast within the Non-Profit sector than in the commercial Broadway sector.
- African American actors gained the most, from 13% the year before to 26% this year, a new high.
- Latino actors remained unchanged at 4%.
- Asian American actors increased to 7% from 5% the year prior.

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



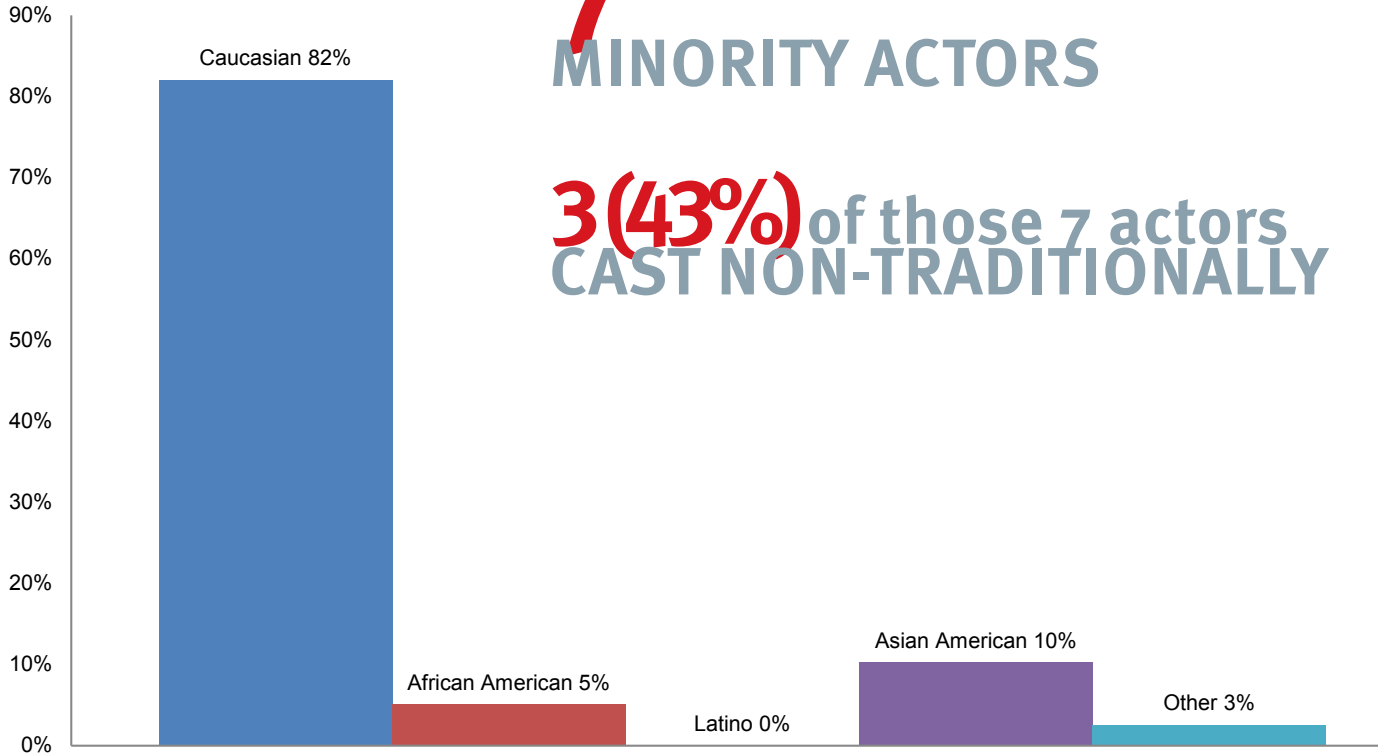
- Only 10.2% of all available roles were non-traditionally cast this season, down slightly from 11.2% the previous year. This year’s levels revert back to the nine-year average of 10% after slight upticks in the preceding two seasons. Non-traditional casting percentages have largely remained stagnant over the 9 years studied and have not moved as significantly as the percentages for total minority employment.
- African American actors were cast non-traditionally in 5.3% of available roles. African Americans continue to be more likely to be cast non-traditionally than any other minority.
- 2.3 % of all roles going to Latino actors were cast without regard to race, an increase of 1% from the previous year.
- Asian American actors in non-traditional roles fell slightly to 2% from 2.4%. Asians are the minority group least likely to be able to transcend their race.



**39**  
ROLES

**7**  
MINORITY ACTORS

**3 (43%)** of those 7 actors  
CAST NON-TRADITIONALLY



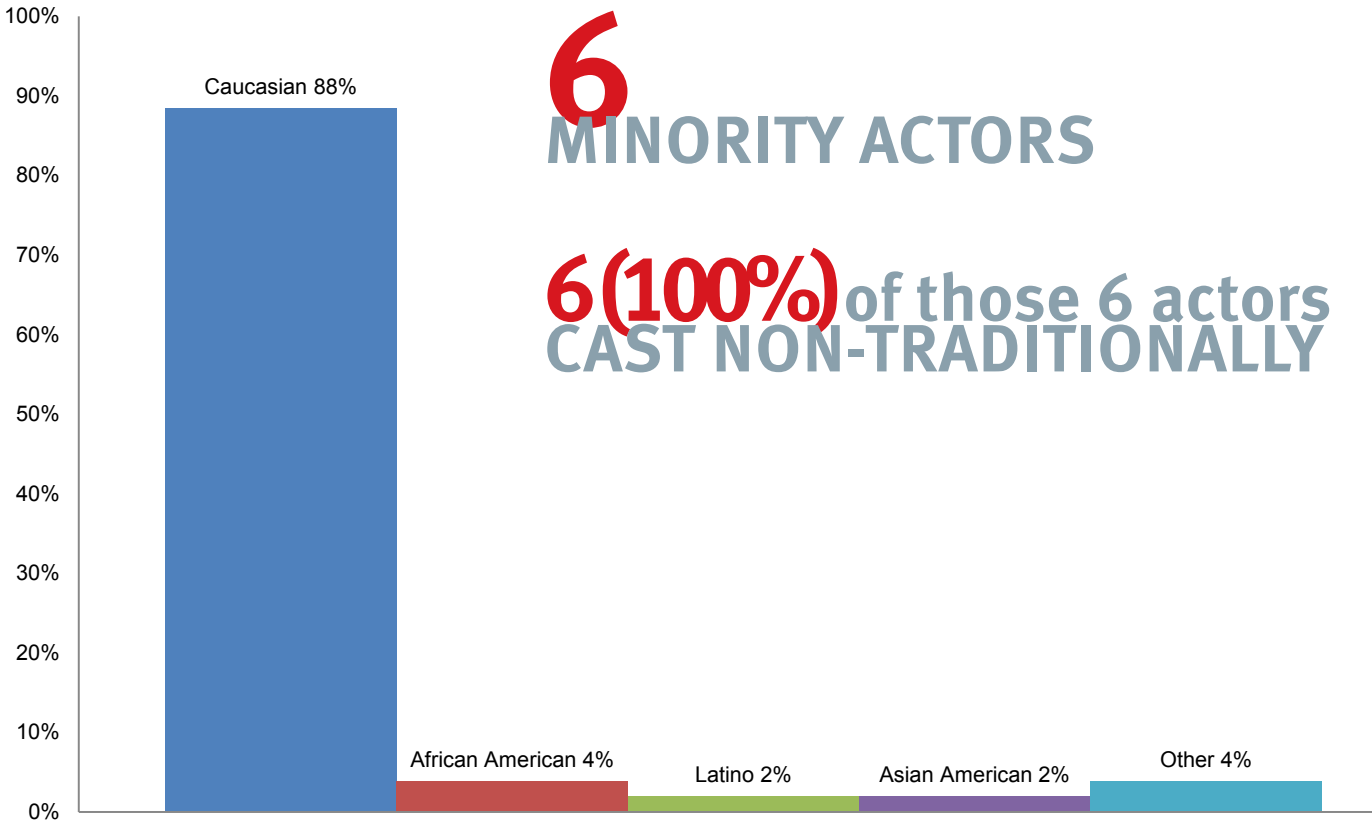
2014/2015 Season

FOUND Book by Hunter Bell & Lee Overtree, Music and Original Lyrics by Eli Bolin, based on the Found books and magazines by Davy Rothbart, additional material created in collaboration with Story Pirates  
DYING FOR IT by Moira Buffini  
POSTERITY by Doug Wright  
GUARDS AT THE TAJ by Rajiv Joseph  
I'M GONNA PRAY FOR YOU SO HARD by Halley Feiffer  
GHOST STORIES by David Mamet

**52**  
ROLES

**6**  
MINORITY ACTORS

**6 (100%)** of those 6 actors  
CAST NON-TRADITIONALLY



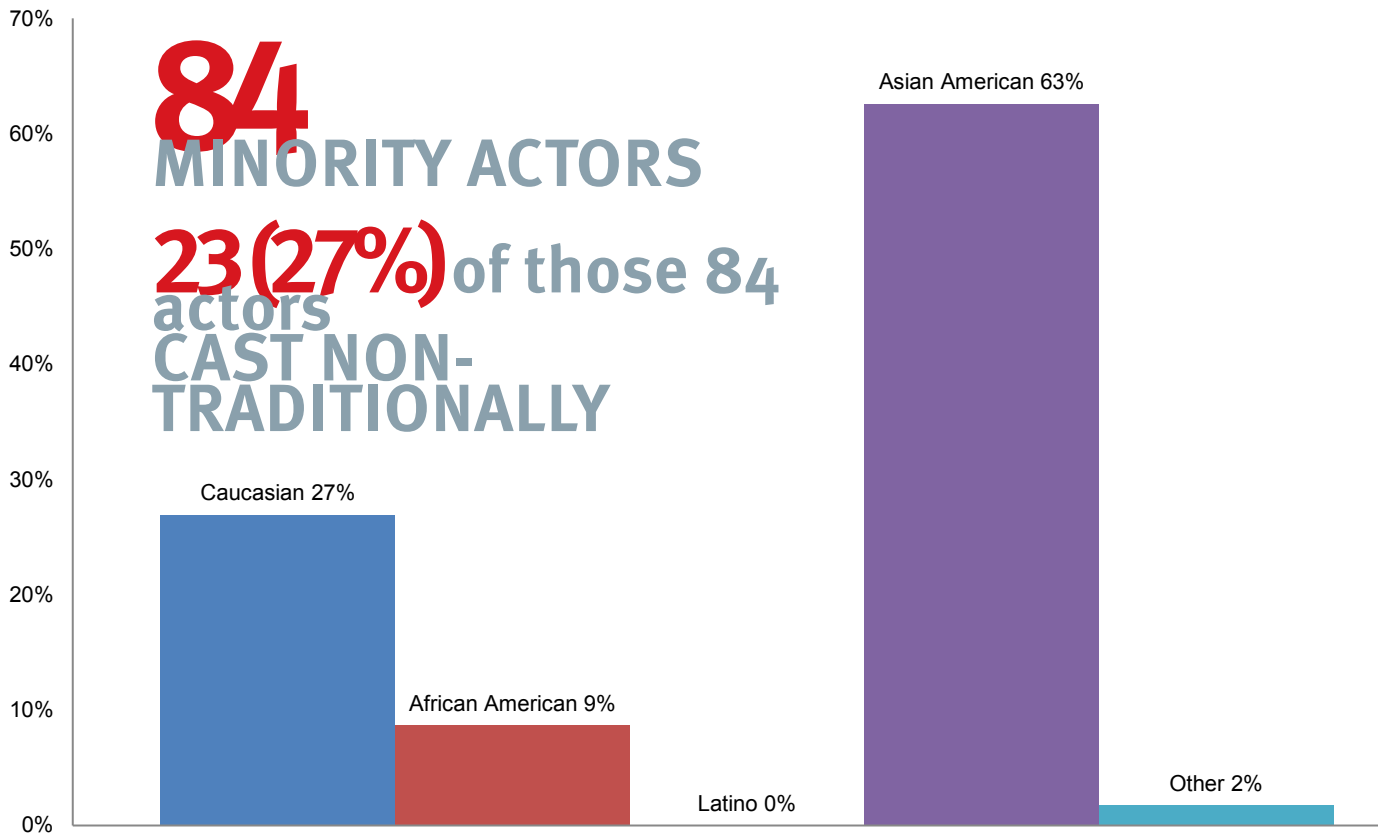
2014/2015 Season

- ALLEGRO Music by Richard Rodgers, Book and Lyrics by Oscar Hammerstein
- A MONTH IN THE COUNTRY by Ivan Turgenev
- HAMLET by William Shakespeare
- DOCTOR FAUSTUS by Christopher Marlowe
- MONDAY NIGHT SEAGULL by Anton Chekhov

**115**  
ROLES

**84**  
MINORITY ACTORS

**23 (27%)** of those 84  
actors  
CAST NON-  
TRADITIONALLY



2014/2015 Season

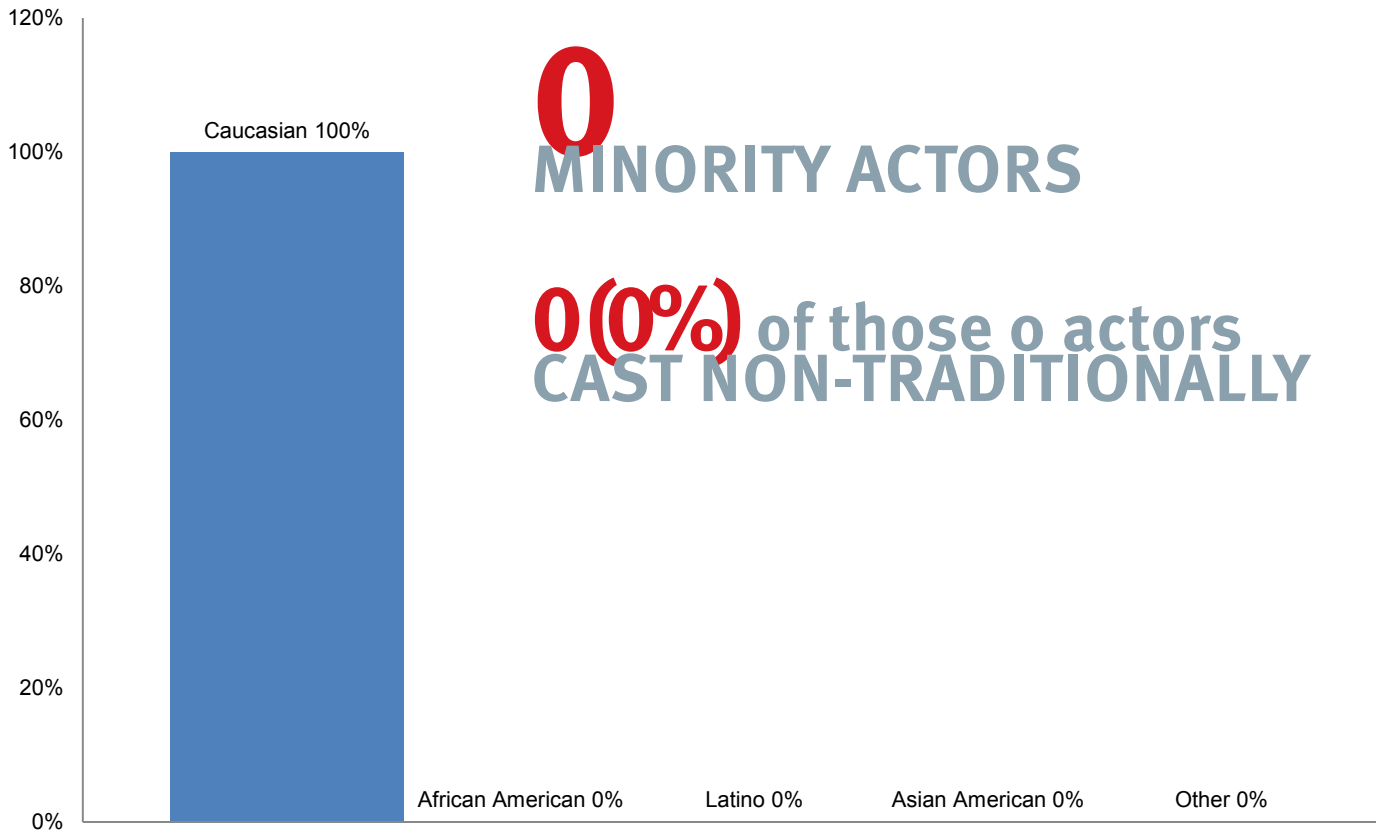
DISGRACED by Ayad Akhtar  
 BROWNSVILLE SONG (B SIDE FOR TRAY) by Kimber Lee  
 THE OLDEST BOY by Sarah Ruhl  
 VERITÉ by Nick Jones  
 THE MYSTERY OF LOVE & SEX by Batsheba Doran  
 PRELUDES by Dave Malloy  
 SHOWS FOR DAYS by Douglas Carter Beane  
 THE KING AND I Music by Richard Rodgers, Lyrics and Book by Oscar Hammerstein II



**21**  
ROLES

**0**  
MINORITY ACTORS

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



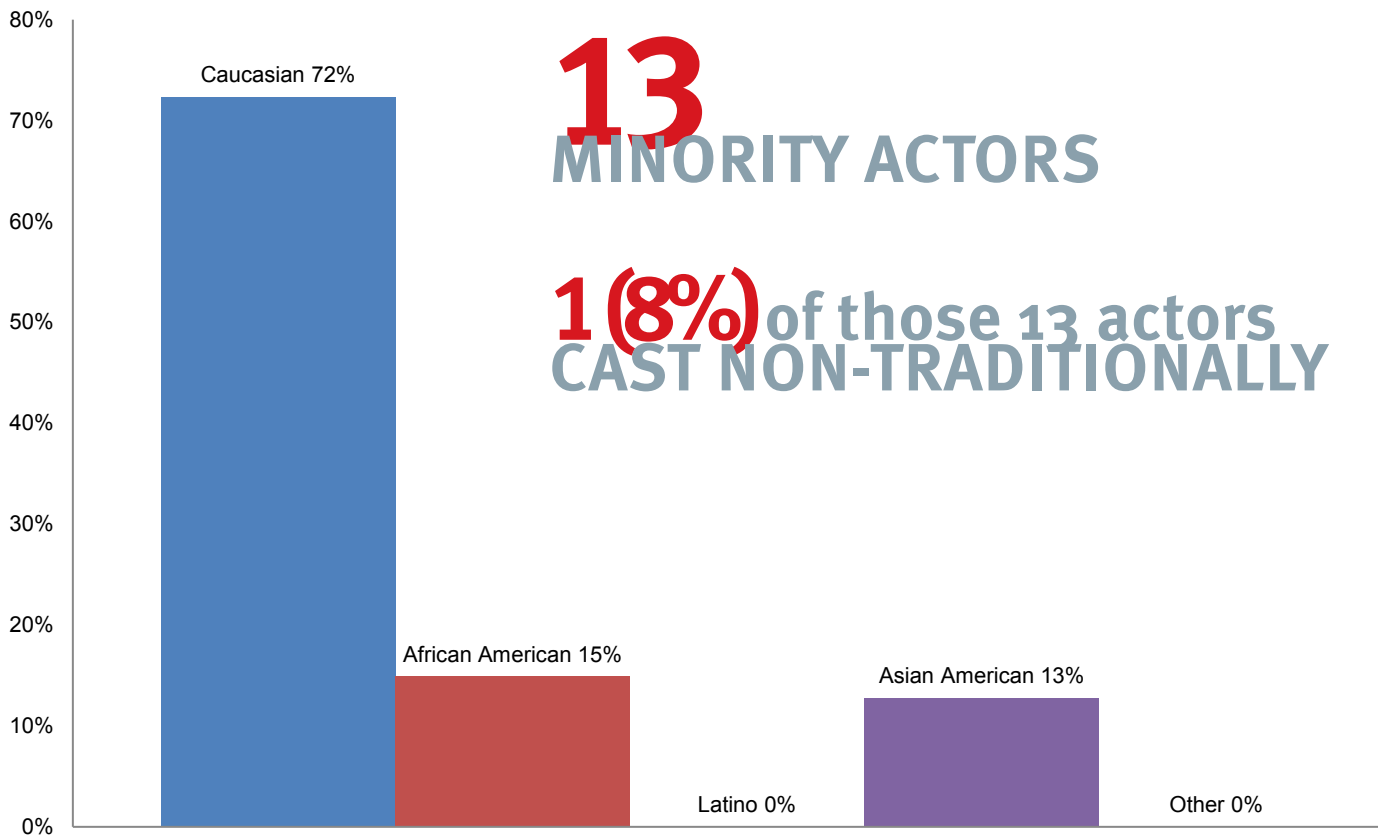
2014/2015 Season

THE MONEY SHOT by Neil LaBute  
PUNK ROCK by Simon Stephens  
THE NETHER by Jennifer Haley  
PERMISSION by Robert Askins

**47**  
ROLES

**13**  
MINORITY ACTORS

**1 (8%)** of those 13 actors  
CAST NON-TRADITIONALLY



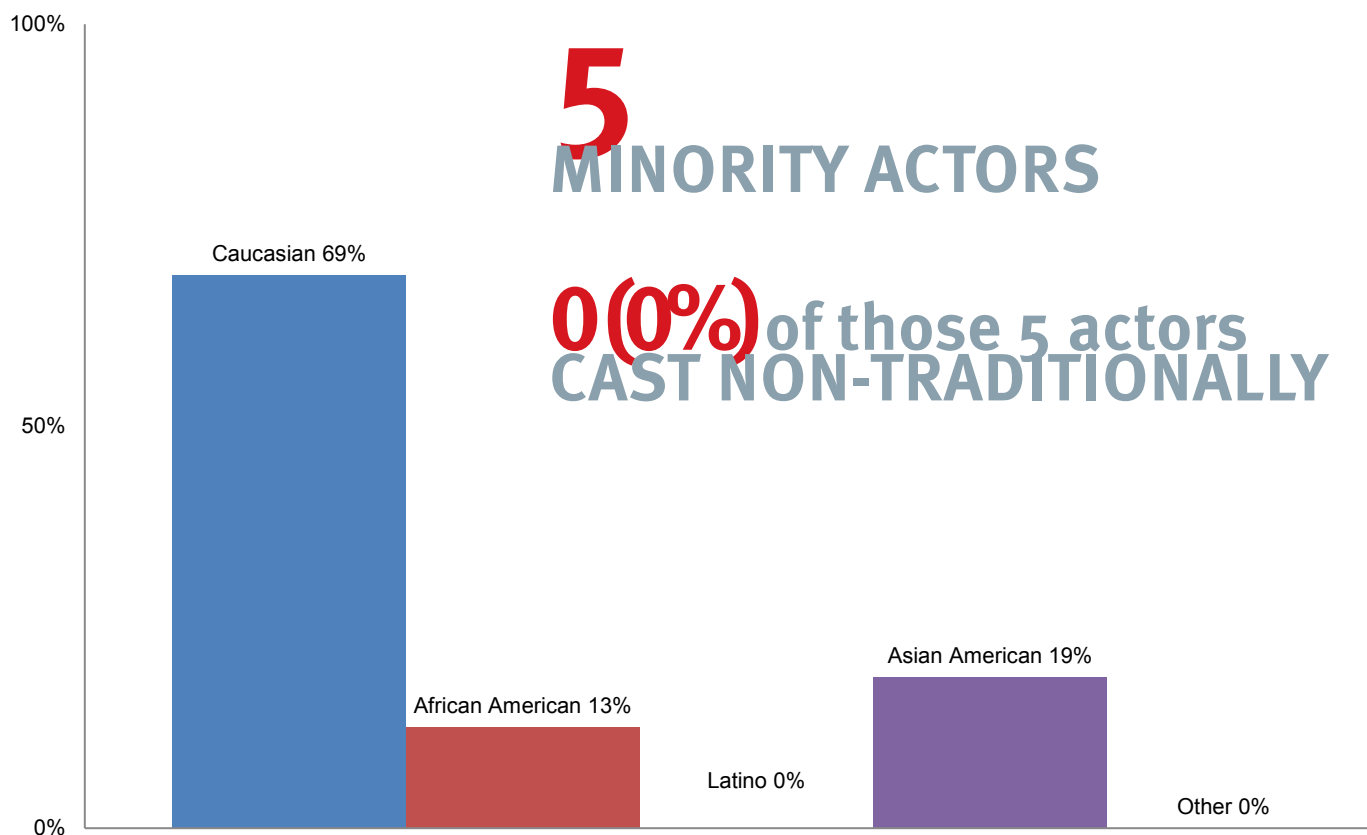
2014/2015 Season

THE COUNTRY HOUSE by Donald Margulies  
 BY THE WATER by Sharyn Rothstein  
 LOST LAKE by David Auburn  
 CONSTELLATIONS by Nick Payne  
 THE WORLD OF EXTREME HAPPINESS by Frances Ya-Chu Cowhig  
 AIRLINE HIGHWAY by Lisa D'Amour  
 HEISENBERG by Simon Stephens  
 OF GOOD STOCK by Melissa Ross

**16**  
ROLES

**5**  
MINORITY ACTORS

**0 (0%)** of those 5 actors  
CAST NON-TRADITIONALLY



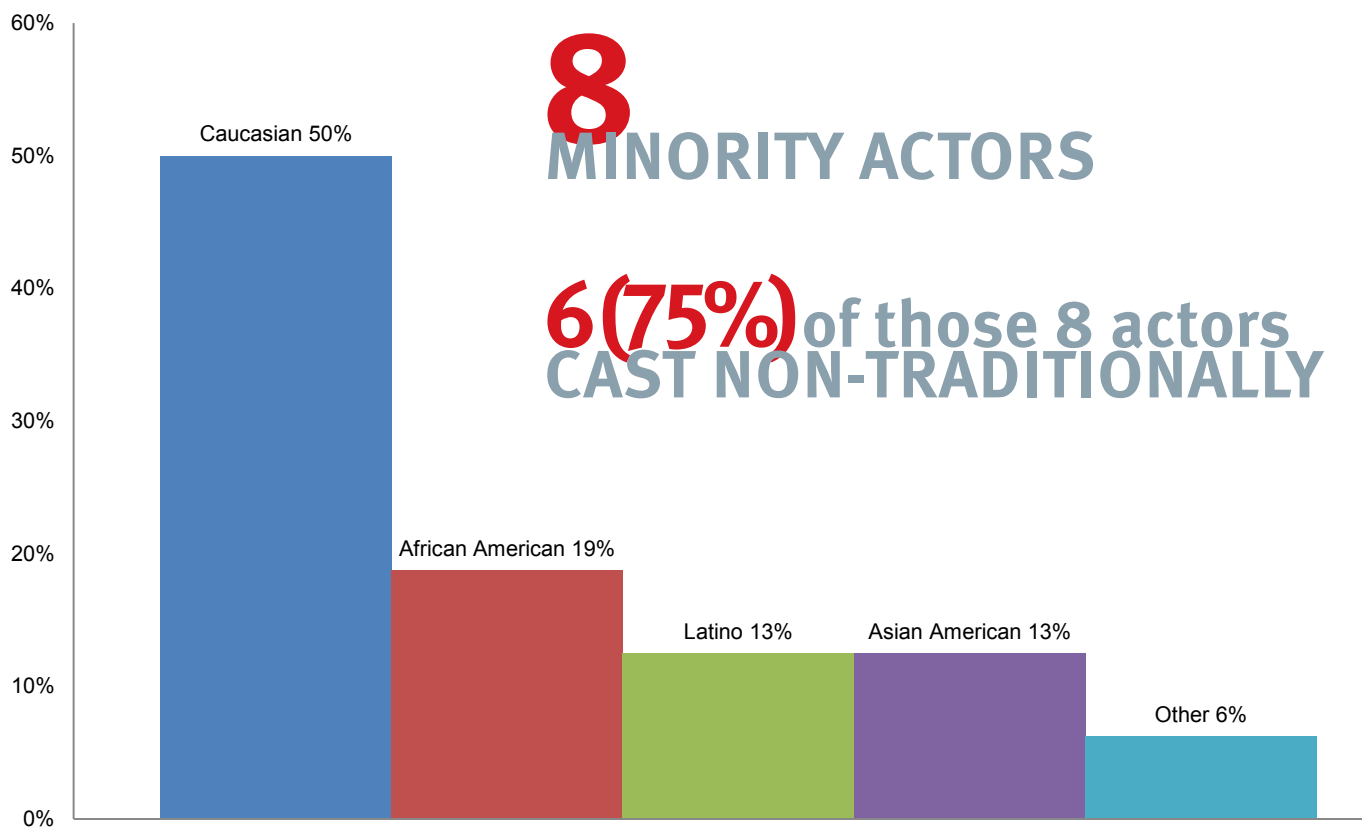
2014/2015 Season

STICKS AND BONES by David Rabe  
RASHEEDA SPEAKING by Joel Drake Johnson  
THE SPOILS by Jesse Eisenberg

**16**  
ROLES

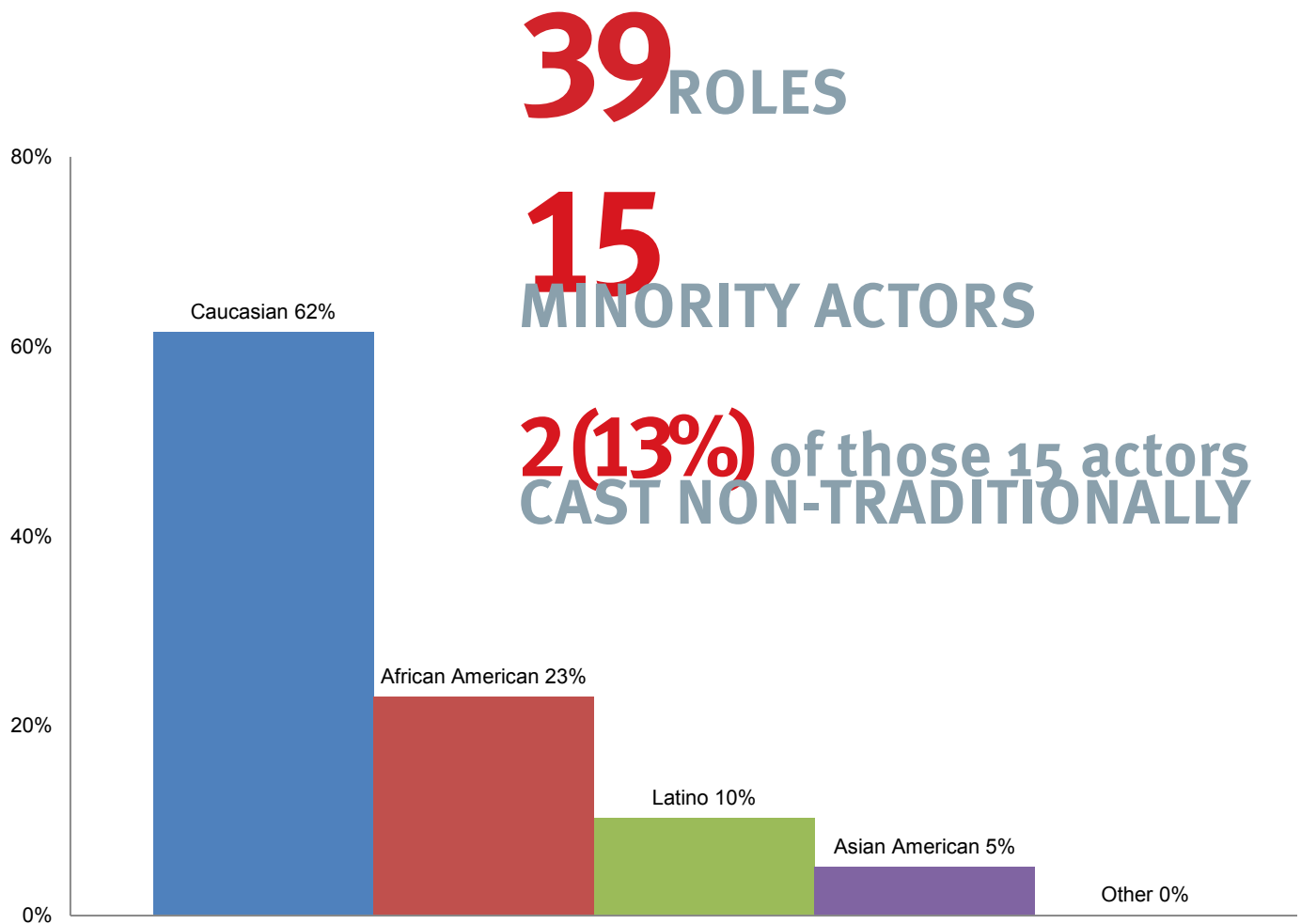
**8**  
MINORITY ACTORS

**6 (75%)** of those 8 actors  
CAST NON-TRADITIONALLY



2014/2015 Season

SCENES FROM A MARRIAGE by Ingmar Bergman/Emily Mann  
INVISIBLE HAND by Ayad Akhtar  
THE EVENTS by David Greig and John Browne  
FOREVER by Dael Orlandersmith



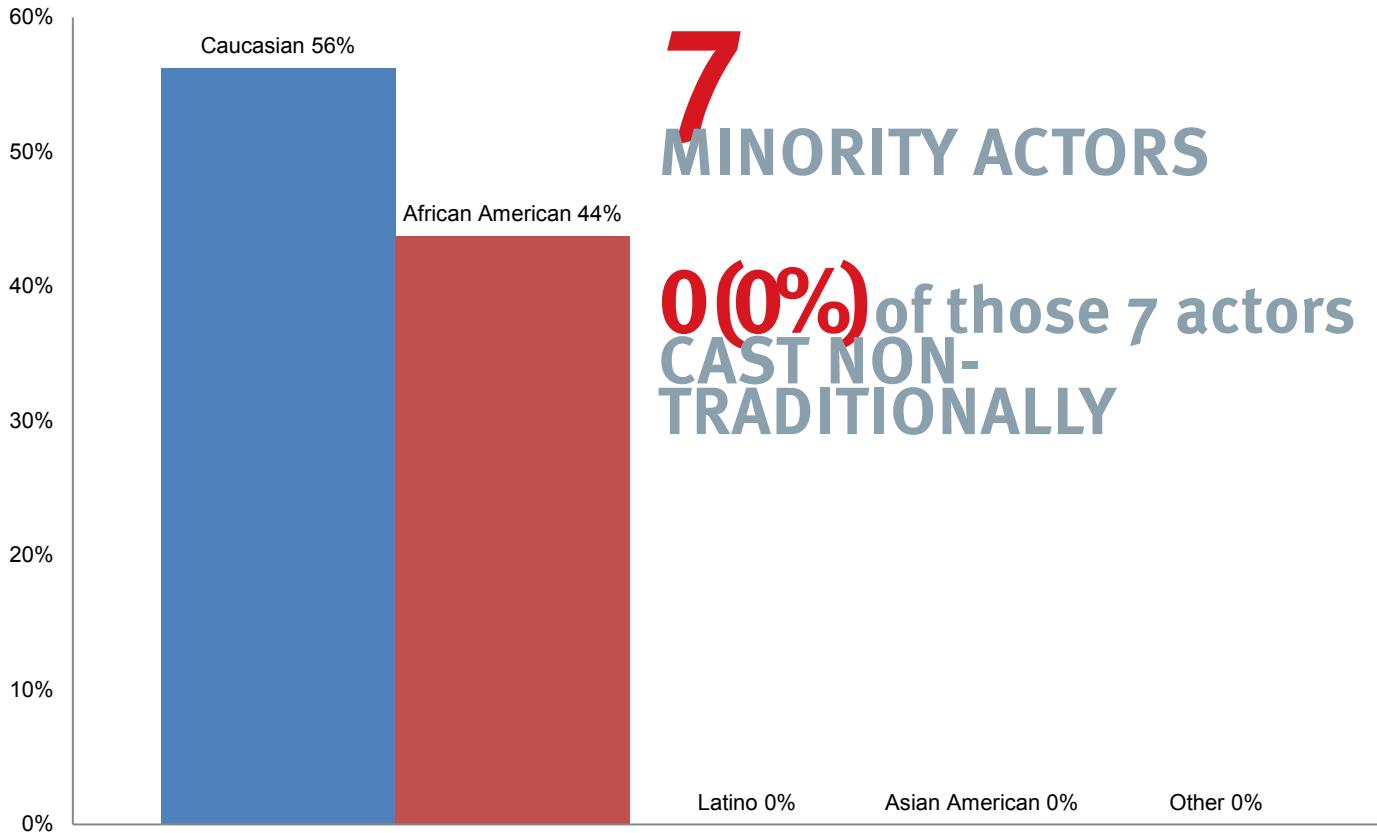
2014/2015 Season

BOOTY CANDY by Robert O'Hara  
 GRAND CONCOURSE by Heidi Schreck  
 POCATELLO by Samuel D. Hunter  
 PLACEBO by Melissa James Gibson  
 IOWA by Jenny Schwartz, Music/Lyrics by Todd Almond  
 THE QUALMS by Bruce Norris

**16** ROLES

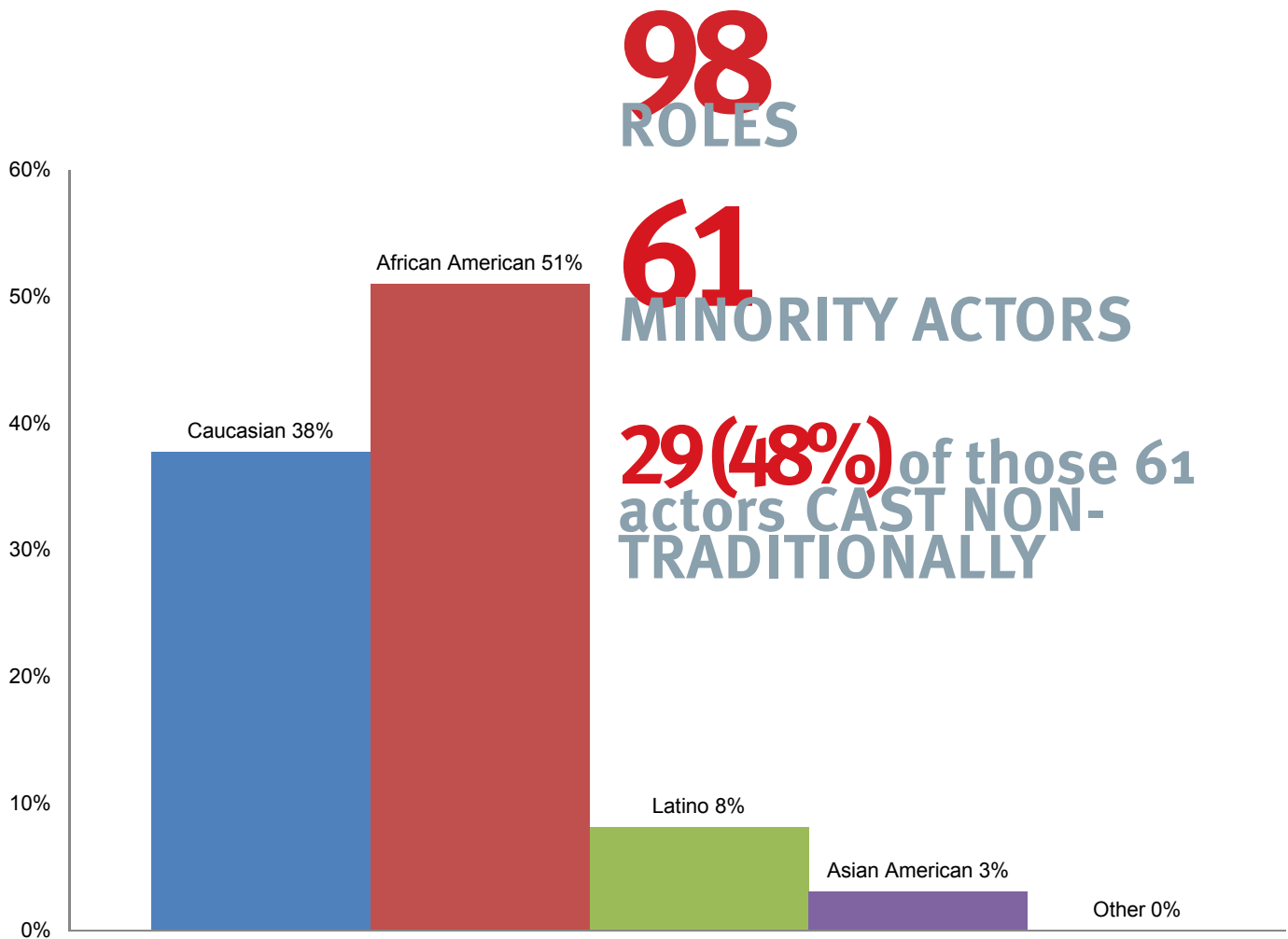
**7** MINORITY ACTORS

**0 (0%)** of those 7 actors  
CAST NON-TRADITIONALLY



2014/2015 Season

POOR BEHAVIOR by Theresa Rebeck  
WHILE I YET LIVE by Billy Porter  
LIVES OF THE SAINTS by David Ives



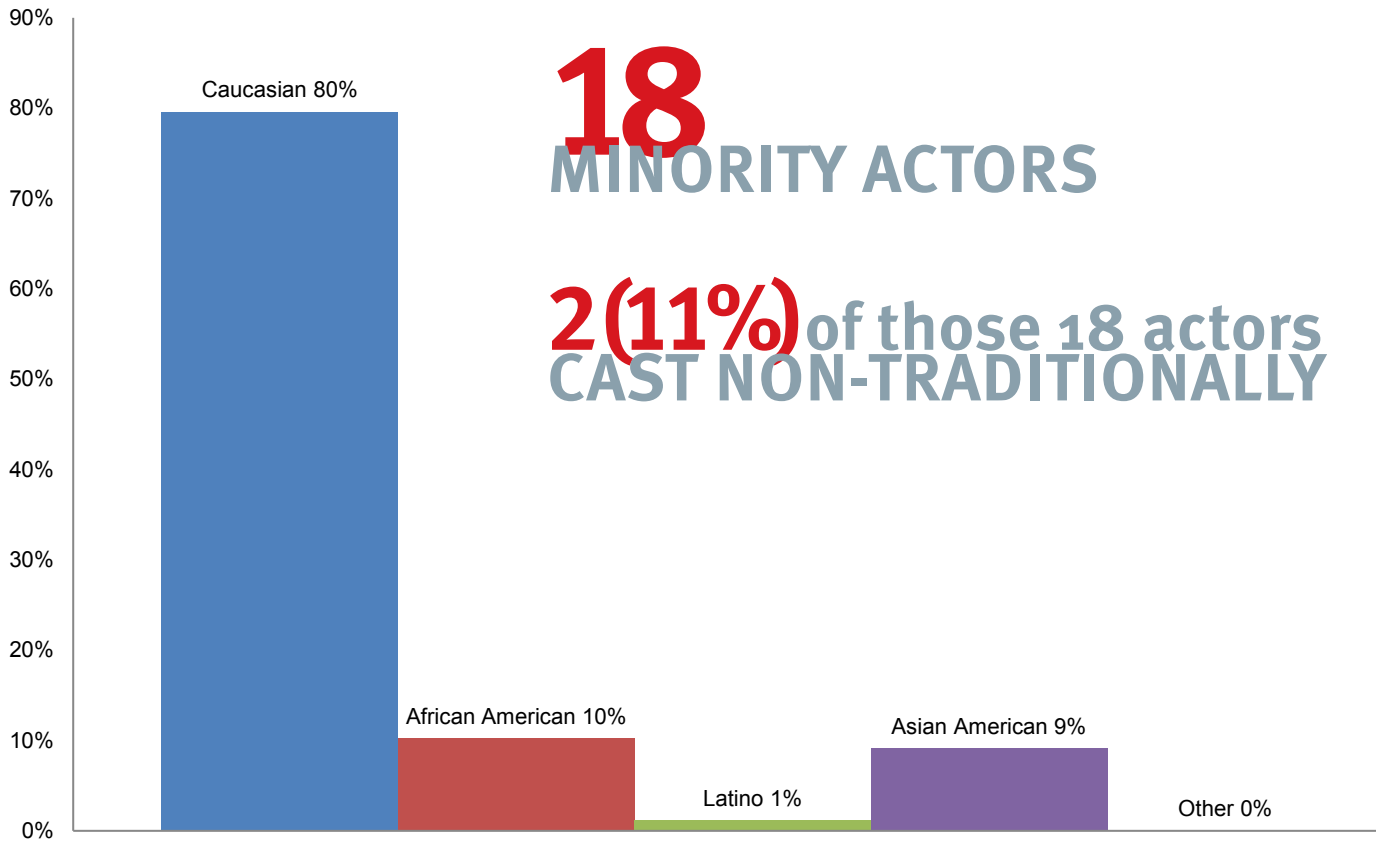
2014/2015 Season

THE FORTRESS OF SOLITUDE by Itamar Moses and Michael Friedman  
 FATHER COMES HOMES FROM THE WARS PARTS 1, 2 & 3 by Suzan-Lori Parks  
 STRAIGHT WHITE MEN by Young Jean Lee  
 PERICLES (PRINCE OF TYRE) by William Shakespeare  
 HAMILTON by Lin-Manuel Miranda  
 BUZZER by Tracey Scott Wilson  
 GROUNDED by George Brant  
 TOAST by Lemon Andersen  
 THE SOUND AND THE FURY - text by William Faulkner, created by Elevator Repair Service  
 MACBETH by William Shakespeare

**88**  
ROLES

**18**  
MINORITY ACTORS

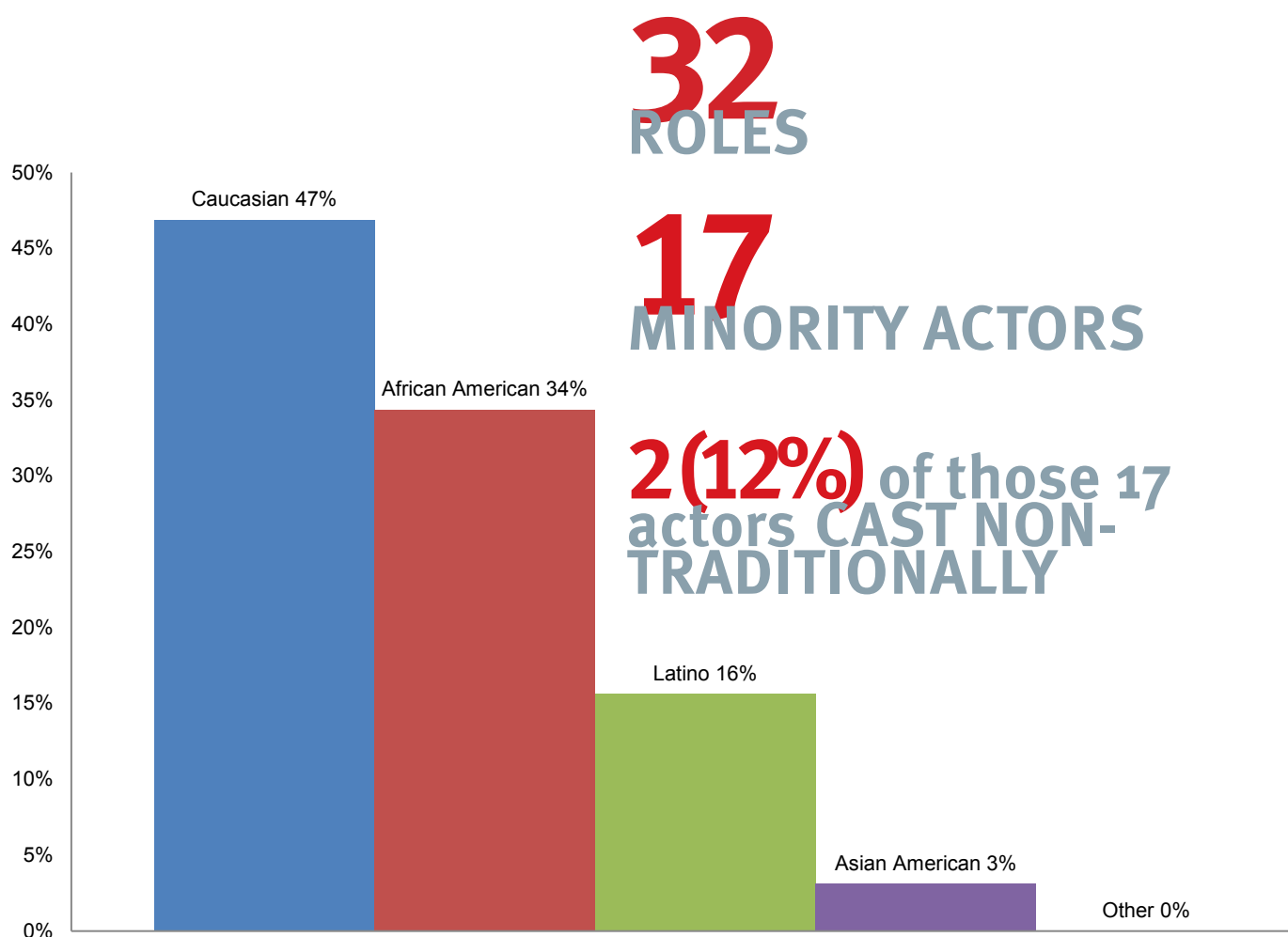
**2 (11%)** of those 18 actors  
CAST NON-TRADITIONALLY



2014/2015 Season

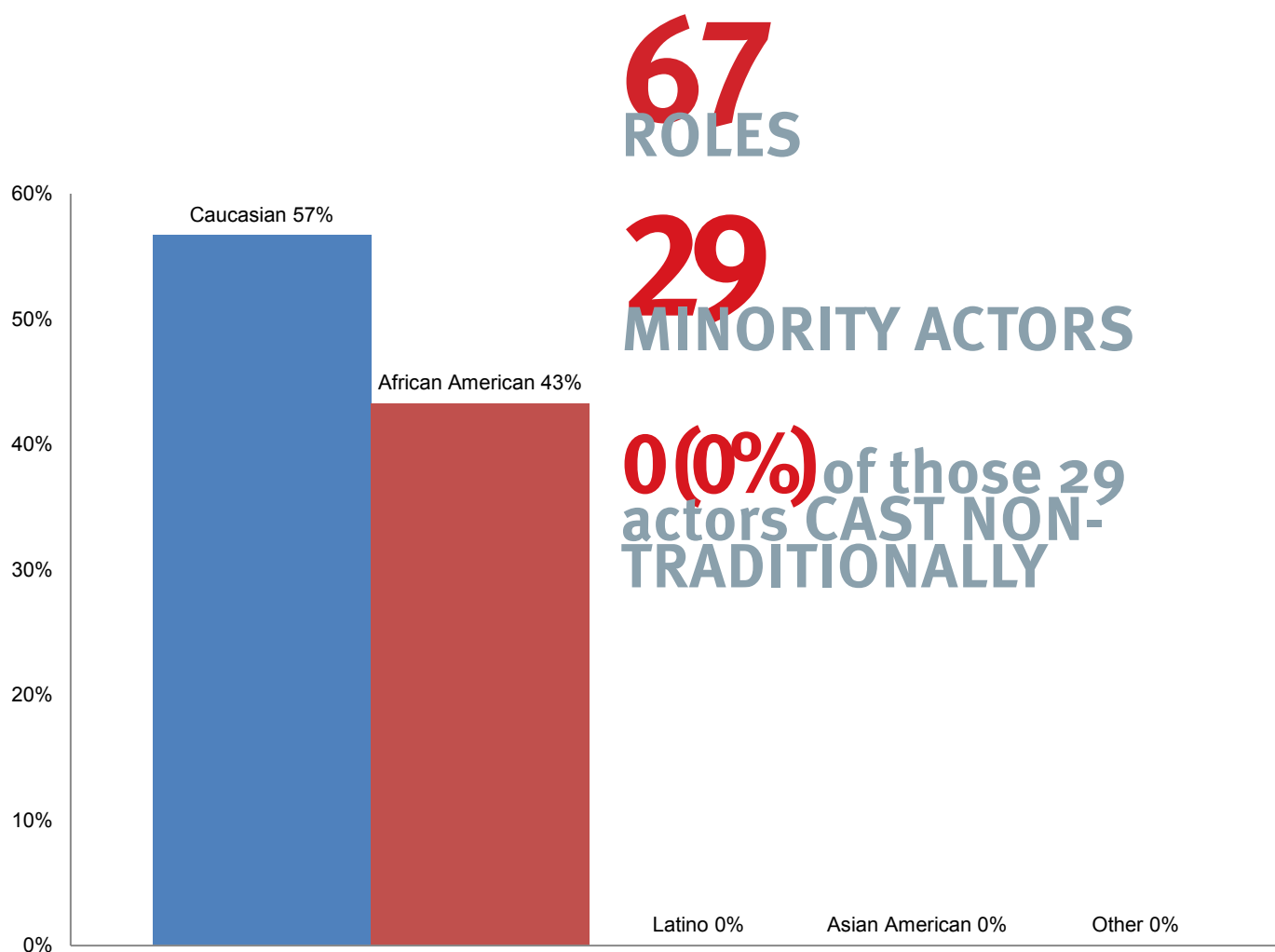
THE REAL THING by Tom Stoppard  
ON THE TWENTIETH CENTURY by Cy Coleman/Comden/Green  
INDIAN INK by Tom Stoppard  
INTO THE WOODS by Stephen Sondheim  
SIGNIFICANT OTHER by Joshua Harmon  
LITTLE CHILDREN DREAM OF GOD by Jeff Augustin





2014/2015 Season

LIPS TOGETHER, TEETH APART by Terrence McNally  
 BETWEEN RIVERSIDE AND CRAZY by Stephen Adly Guirgis  
 THE WAY WE GET BY by Neil LaBute  
 THE OTHER THING by Emily Schwend  
 KING LIZ by Fernanda Coppel  
 WHORL INSIDE A LOOP by Dick Scanlan & Sherie Rene Scott



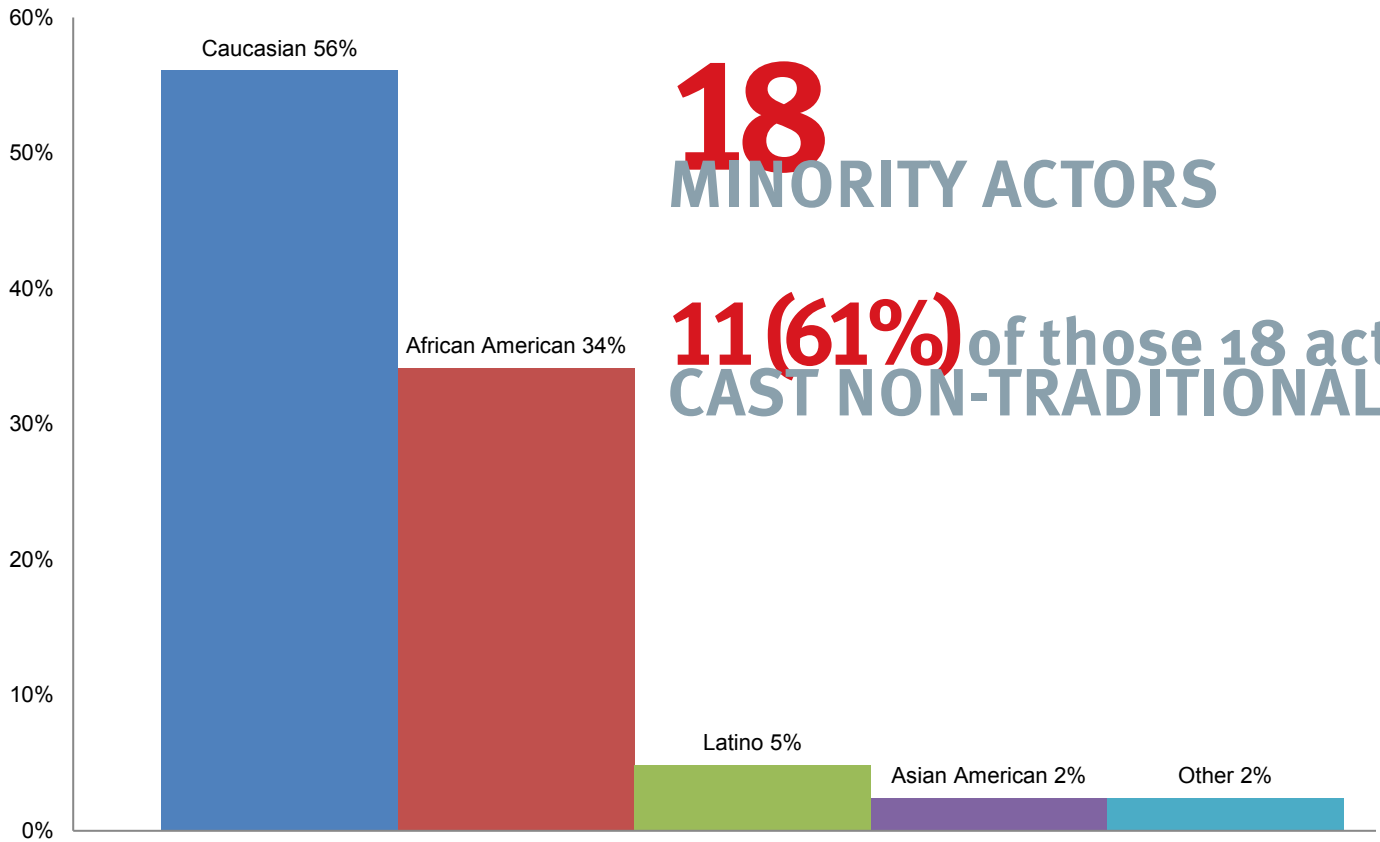
2014/2015 Season

AND I AND SILENCE by Naomi Wallace  
 THE LIQUID PAIN by Naomi Wallace  
 THE WAYSIDE MOTOR INN by A.R. Gurney  
 WHAT I DID LAST SUMMER by A.R. Gurney  
 OUR LADY OF KIBEHO by Katori Hall  
 A PARTICLE OF DREAD (OEDIPUS VARIATIONS) by Sam Shepard  
 BIG LOVE by Charles Mee  
 THE PAINTED ROCKS AT REVOLVER CREEK by Athol Fugard

**41**  
ROLES

**18**  
MINORITY ACTORS

**11 (61%)** of those 18 actors  
CAST NON-TRADITIONALLY



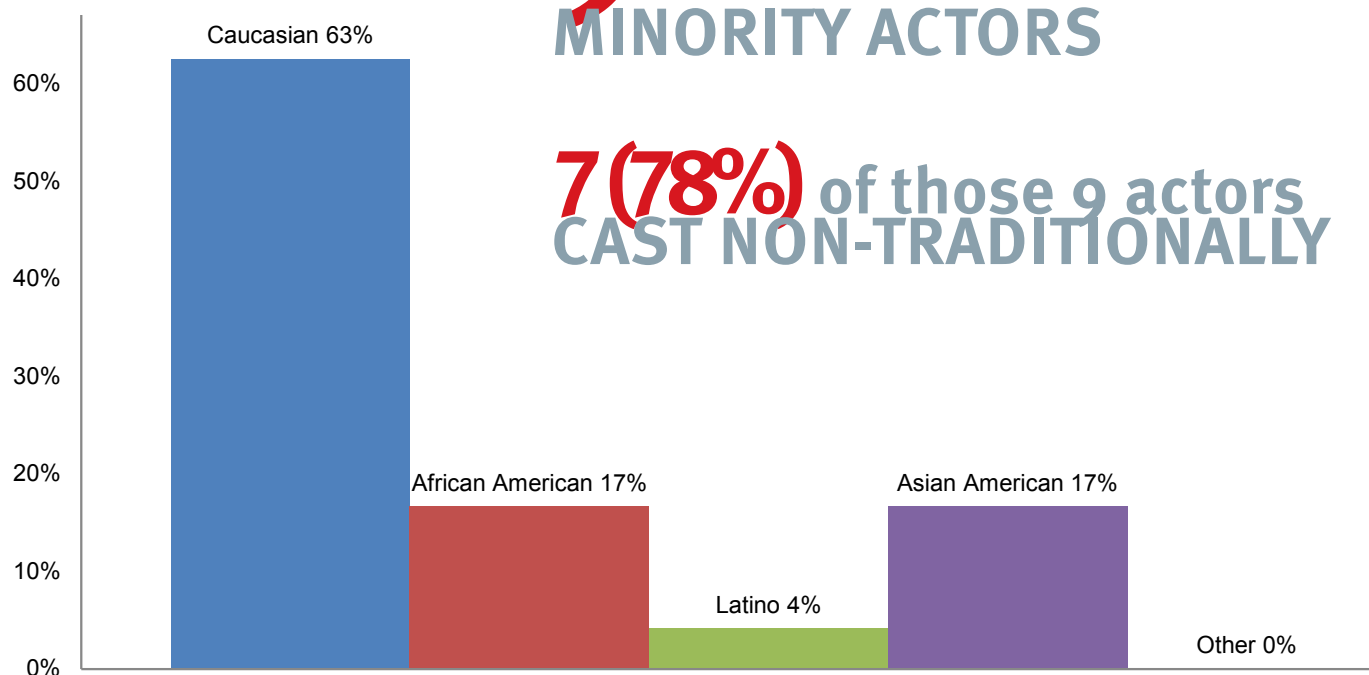
2014/2015 Season

GRASSES OF A THOUSAND COLORS by Wallace Shawn  
THE TWO GENTLEMEN OF VERONA by William Shakespeare  
AN OCTOROON by Branden Jacobs-Jenkins  
TAMBURLAINE THE GREAT by Christopher Marlowe  
A VALLEY OF ASTONISHMENT by Peter Brook and Marie-Hélène Estienne

**24** ROLES

**9** MINORITY ACTORS

**7 (78%)** of those 9 actors  
CAST NON-TRADITIONALLY



2014/2015 Season

BILLY & RAY by Mike Bencivenga

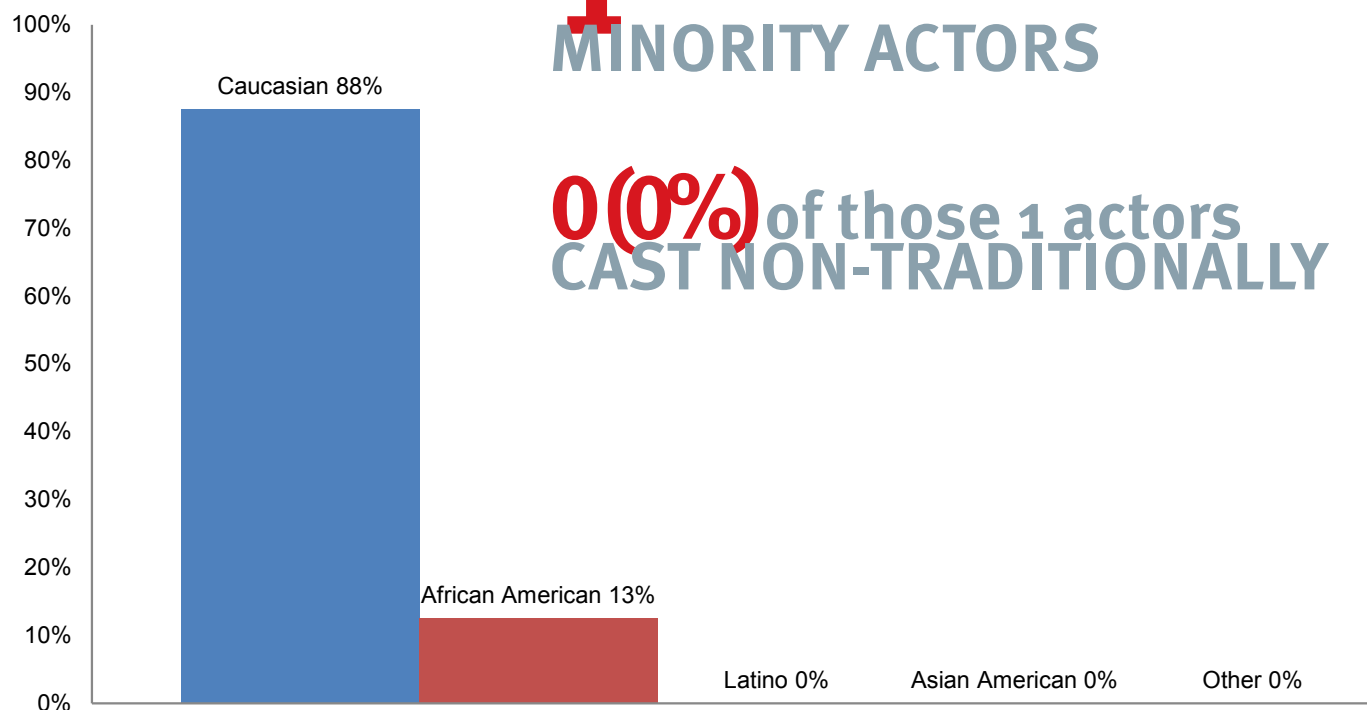
BROOKLYNITE by Peter Lerman (book, music, lyricist), Michael Mayer (book)

GLORIA by Branden Jacobs-Jenkins

**8**  
ROLES

**1**  
MINORITY ACTORS

**0 (0%)** of those 1 actors  
CAST NON-TRADITIONALLY



2014/2015 Season

TEXAS IN PARIS by Alan Govenar  
CAGNEY Book by Peter Colley, Music & Lyrics by Robert Creighton and Christopher McGovern, George M. Cohan

Cast members (including understudies and replacement casts) from every Broadway show that opened in the 2014/2015 season and from the sixteen largest not-for-profit theatre companies in New York City were tallied and grouped into one of these racial/ethnic categories: Caucasian (White, not of Hispanic background), African American/Black not of Hispanic background (includes Caribbean American), Latino and Hispanic American, Asian American (includes people whose ancestry comes from East Asia, South East Asia, the South Asian peninsula, and Asian Pacific Islanders), Native American, and Arab American/Middle Eastern. Tallies for disabled actors were also conducted.

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

Cast members of Broadway shows which are currently running but opened before the 2006-2007 season were not included in the 9-year survey.

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

Total number of actors tallied for the past 9 seasons was 11,158. 6,365 of them were employed by the commercial sector, 5,955 by the non-profits (1,162 of which were Broadway contracts and also counted towards total Broadway numbers).

Total number of actors for the 2014-15 season was 1,254. 666 were employed by the commercial sector, 719 by the non-profits (131 of which were for Broadway contracts and counted towards total Broadway numbers).

Non-Traditional Casting Percentage was determined by the number of actors of color who were cast non-traditionally (i.e. either in roles traditionally played by Caucasians or in roles that were not racially specific) as a percentage of total number of minority actors cast at each theatre. Totals in some charts may not add up to 100% due to rounding.

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Pun Bandhu

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McColl (Executive Dir), Maria  
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*The mission of **Asian American Performers Action Coalition** (AAPAC) is to expand the perception of Asian American performers in order to increase their access to and representation on New York City's stages. AAPAC publishes the only publicly available statistics on minority representation in the NYC area and has been a leader in discussions and forums on diversity with artistic institutions and the Broadway community. [www.aapacnyc.org](http://www.aapacnyc.org)*

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