“Casting Note: In my plays, as in life itself, the female romantic lead can be played by a woman in a wheel chair. The male romantic lead can be played by an Indian man. And that is not the subject of the play. There is not a single role in any one of my plays that must be played by a physically intact white person. And directors should go very far out of their way to avoid creating the bizarre, artificial world of all intact white people, a world that no longer exists where I live, in casting my plays.”

Chuck Mee, playwright.
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February, 2012

Dear Colleague,

AAPAC was started by a group of Asian American performers who came together in 2011 as a result of a question posted on Facebook, “where are all the Asian actors in mainstream New York theatre?” The flood of comments this question elicited could not be contained online. A group of us took on the responsibility of organizing forums for the community to come together to discuss the issue of minority representation on New York City stages. It became clear early on that Asian American performers felt like things were getting worse, not better, and that we were largely invisible in the mainstream. However, there were no public statistics available at the time to verify this perception.

A committee was formed to take on the ambitious task of tallying the ethnic make-up of performers on Broadway and at New York City's most prominent not-for-profit theatre companies over the past five years, the results of which you hold in your hand. This report also contains informal surveys distributed to New York-based actors, playwrights and directors to be used for discussion purposes.

Our fears were legitimized. While it is to the industry’s credit that the total number of minorities and total percentage of roles non-traditionally cast has increased year to year, Asian Americans were the only minority group to see their numbers decline. They were also the group least likely to be cast in roles that were not defined by their race. Compounded with the fact that there were few Asian stories being told, it is no surprise that employment opportunities seemed so bleak. This seemed out of step when Asian roles in TV, Film, and advertisements were at their highest rates in years. Two percent of all available roles seems unacceptable at a time when Asians comprise 13% of New York City and is the city's fastest growing major minority group. The theatre industry, it seems, is not keeping pace with the world around it.

This is a fight for visibility, yes. It is a fight for equal access to employment opportunities. It is also an opportunity to expand perceptions of race and the range of characters we are allowed to play, a fight we share with all minority actors. And finally, this is a fight we share with theatre practitioners and audiences of ALL races who thirst for vibrancy and relevancy in the theatre arts and a cultural legacy that reflects the full diversity and complexity of our experiences.

We hope this report will be used to track casting trends now and in the future, will raise awareness of and address inequities where they may exist and can serve as a measure of how far we as a community have come on this issue. More importantly, we hope this report will aid industry leaders in defining the solutions needed towards the creation of a more inclusive industry.

We thank you for your interest and commitment.

Sincerely,
AAPAC Steering Committee

Pun Bandhu, Cindy Cheung, Kimiye Corwin,
Angel Desai, Siho Ellsmore, Christine Toy Johnson,
Peter Kim, Julienne Hanzelka Kim, Nancy Kim Parsons,
Kenneth Lee, Allan Mangaser, Eileen Rivera.
• Over the past five years, African American actors were cast in 13% of all roles, Latino Actors in 4% and Asian American actors in 2%. Caucasian actors filled 80% of all roles. They are the only ethnicity to over-represent compared to their respective population size in New York City or the Tri-State area.

• The total number of minority actors has risen since five years ago, moving from 15% to at or about 22% for the past four years.

• African American actors saw the biggest gains, rising steadily year to year from 9% five years ago to 17% in the 09/10 season before declining to 14% this past season.

• Latino actors also saw their numbers increase, though not as dramatically, going from 2% five years ago to a high of 6% in the 07/08 season and then dropping for the next three years to 3%.

• Asian Americans were the only minority group to see their numbers go down, from 3% five years ago, increasing to a high of 4% in the 07/08 season and then dropping steeply for the next two years to 1 percent in the 09/10 season, with a slight uptick to 2% this past year.

• Asian American actors were more likely to be employed by the not-for-profits than on Broadway. Asians were 4% of casting in the non-profit sector and only 1.5% of all roles on Broadway in the last five years.

• The percentage of roles that were non-traditionally cast increased year to year. Last year, 10.6% of all roles played by actors of color were non-traditionally cast. However, this only represents 9% of all available roles.

• African-Americans were far more likely than any other minority to be cast in roles which were not racially specific.

• Asian Americans were the least likely of the major minority groups to play roles that were not defined by their race.

• Of the not-for-profit theatre companies over the past five years, The Signature Theatre had the highest representation of actors of color as a percentage of total roles (60%); The Public Theatre had the second highest (34%). The Atlantic Theatre Company had the lowest percentage of actors of color (7%), the Roundabout Theatre Company the second lowest (10%).

• The following theatre companies employed the most Asian American actors, presented here as a proportion of available roles: The New Group (8%), Signature Theatre (7%), The Public Theatre (6%), and Second Stage Theatre (6%).

• The following theatre companies employed the fewest Asian American actors, presented here as a proportion of available roles: Atlantic Theatre Company (1%), Manhattan Theatre Club (1%), Playwrights Horizons (1%), and Roundabout Theatre Company (1%).
Looking at the entire industry in the last five years, 80% of all roles were filled by Caucasian actors, 13% by African-Americans, 4% by Latinos and 2% by Asian Americans.

Native American, Arab American/Middle Eastern and Disabled actors together amounted to just 1 percent of all total roles.

Demographic Information US Census 2010 Data

<table>
<thead>
<tr>
<th>Demographic Category</th>
<th>NYC</th>
<th>TRI-STATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caucasian/White Persons (Not Hispanic)</td>
<td>33.30%</td>
<td>61.60%</td>
</tr>
<tr>
<td>African-American/Black Persons (Not Hispanic)</td>
<td>23%</td>
<td>16.90%</td>
</tr>
<tr>
<td>Latino/Hispanic</td>
<td>28.60%</td>
<td>21.70%</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>12.80%</td>
<td>9.20%</td>
</tr>
</tbody>
</table>

Compared to their respective population size in the New York City area, Caucasians were the only ethnicity to over-represent.
The total number of minority actors has risen since five years ago, moving from 15% to at or about 21% for the past four years.

African American actors saw the biggest gains, rising steadily year to year from 9% five years ago to a high of 17% in the 09/10 season before dipping to 14% this past season.

Latino actors also saw their numbers increase, though not as dramatically, going from 2% five years ago to a high of 6% in the 07/08 season and then dropping to remain at 3% for the past two years.

Asian Americans were the only minority group to see their numbers go down from levels set five years ago. Their numbers rose in the first two seasons from 3% to a high of 4% in 07/08, but dropped for the next two years, barely visible at 1% in 09/10 before experiencing a slight uptick to 2% this past season.
Out of all Broadway productions that opened in the last five years, African American actors were 12% of all roles, Latino actors 4.2% and Asian Americans 1.5%.

Of the 3530 roles cast in Broadway Theatres over the last 5 years only 54 Asian American actors were cast.
At not-for-profit theatres in the last five years, African American actors held 14% of all roles, Latino actors 3.3%, and Asian Americans 3%.

Of the 3109 roles cast in Non-Profit Theatres over the last 5 years only 100 Asian American actors were cast.
Total roles for minorities on Broadway have fluctuated year to year, but there seems to be a general upward trend. Minority actors were 11% of roles five years ago, increased to 23% the following year, dropped to 15% in 08/09 and then rose for the next three years, setting a high mark this past season with 25%.

African American representation on Broadway more than doubled, going from 7% five years ago to 17% for the past two seasons.

Latino actors increased from 2% five years ago to a high mark of 8% in the 07/08 season, and after a decline in the next two years, rose back up to settle at 5% last year.

In contrast, Asian American actors were the only minority group not to experience an increase. In fact, they experienced a sharp drop in the 08/09 and 09/10 seasons, barely visible for two years before increasing this past season to 2%, matching levels from five years ago.
Total number of minority actors seemed to be on an upward trend in the non-profit sector for four years before dropping steeply this past year to 15%, the lowest level in five years.

This past season, there were fewer African Americans and Latinos on Non-Profit stages than there had been in previous years. Asian American actors, while more likely to be cast in the not-profit sector than on Broadway, have been at their lowest point, 2%, for two years in a row. This is a substantial drop from where they were five and four years ago (4% and 7% respectively).
Non-traditional casting (also referred to as inclusive or colorblind casting), allows actors to play roles that are not defined by 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.

The percentage of roles that were non-traditionally cast has increased slowly from levels set five years ago. Last year, 10% of all roles played by actors of color were roles that were not defined by race. That number was 8% five years ago. It should be noted that 10% of the roles played by actors of color is only 9% of all available roles.

- African-American actors were far more likely to be cast non-traditionally than any other minority, accounting for over 60% of the total number of actors of color non-traditionally cast last year.

- Latino actors saw a big gain in their ability to play different types of roles. They were the major minority group least likely to be non-traditionally cast five and four years ago but has risen year to year as Asian Americans decreased.

- Asian American actors are now the least likely to be cast in roles that are not defined by their race.

9% of all available roles were cast non-traditionally
Non-Profit Theatres Comparison
Atlantic Theatre Company

2006/2007
BIRTH AND AFTER BIRTH by Tina Howe, directed by Christian Parker
THE VOYSEY INHERITANCE by Harley Granville Barker, adapted by David Mamet, directed by David Warren
10 MILLION MILES book by Keith Bunin, music & lyrics by Patty Griffin, directed by Michael Mayer
WANON by Kate Robin, directed by Melissa Kievman
HUMAN ERROR by Keith Reddin, directed by Tracy Brigden

2007/2008
SCARCITY by Lucy Thurber, directed by Jackson Gay
TRUMPETY by Peter Parnell, directed by David Esbjornson
PARLOUR SONG by Jez Butterworth, directed by Neil Pepe
PORT AUTHORITY by Conor McPherson, directed by Henry Wishcamper
ALMOST AN EVENING by Ethan Coen, directed by Neil Pepe
BODY AWARENESS by Annie Baker, directed by Karen Kohlhaas

2008/2009
SPEED-THE-PLOW by David Mamet, directed by Neil Pepe
FARRAGUT NORTH by Beau Willimon, directed by Doug Hughes
THE CRIPPLE OF INISHMAAN by Martin McDonagh, directed by Garry Hynes
OFFICES by Ethan Coen, directed by Neil Pepe
WHAT’S THAT SMELL: THE MUSIC OF JACOB STERLING by David Pittu, music by Randy Redd, Lyrics by David Pittu, Co-Directed by Neil Pepe and David Pittu
MAKE ME by Leslie Ayvazian, directed by Christian Parker

2009/2010
KEEP YOUR PANTEHON and SCHOOL by David Mamet, directed by Neil Pepe
AGES OF THE MOON by Sam Shepard, directed by Jimmy Fay
GABRIEL by Moira Buffini, directed by David Esbjornson
OHHRAH! by Bekah Brunstetter, directed Evan Cabnet
DUSK RINGS A BELL by Stephen Belber, directed by Sam Gold

2010/2011
THROUGH A GLASS DARKLY by Ingmar Bergman, adapted for the stage by Jenny Worton, directed by David Leveaux
THE COLLECTION and A KIND OF ALASKA by Harold Pinter, directed by Karen Kohlhaas
THE NEW YORK IDEA adapted by David Auburn, from the original by Langdon Mitchell, directed by Mark Brokaw
BOTTOM OF THE WORLD by Lucy Thurber, directed by Caitriona McLaughlin
10x25 By Various Authors Directed by Various

Non-Traditional Casting Grade

1.1%
of minority actors were cast Non-Traditionally
2006/2007
RICHARD II By William Shakespeare, Directed by Brian Kulic
A SPANISH PLAY By Yasmina Reza, Translated by David Ives, Directed by John Turturro
Prometheus Bound, a co-production with Aquila Theatre Company, By Aeschylus, Directed by James Kerr
2007/2008
RICHARD III By William Shakespeare, Directed by Brian Kulick and Michael Cumpstsy
NEW JERUSALEM By David Ives, Directed by Walter Bobbie
The Seagull By Anton Chekhov, Translated by Paul Schmidt, Directed by Viacheslav Dolgache
OLD COMEDY AFTER ARISTOPHANES’ FROGS A co-production with Target Margin Theater, By David Greenspan, Directed by David Herskovitz
2008/2009
THE TEMPEST, By William Shakespeare, Directed by Brian Kulick
UNCLE VANYA, By Anton Chekhov, Translated by Carol Rocamora, Directed by Austin Pendleton
AN ORESTEIA, From the works of Aiskhylos, Sophokles, Euripides, Translated by Anne Carson, Agammenon & Elektra Directed by Brian Kulick & Gisela Cardenas, Orestes Directed by Paul Lazar and Associate Directed and Choreographed by Annie-B Parson
2009/2010
THE AGE OF IRON, By William Shakespeare, Directed by Brian Kulick
VENUS IN FUR, By David Ives, Directed by Walter Bobbie
THE FOREST, By Alexander Ostrovsky, Translated by Kathleen Tolan, Directed by Brian Kulick
2010/2011
ORLANDO, From the novel by Virginia Woolf, Adapted by Sarah Ruhl, Directed by Rebecca Taichman
THREE SISTERS, By Anton Chekhov, Translated by Paul Schmidt, Directed by Austin Pendleton
DOUBLE FALSEHOOD, By William Shakespeare and John Fletcher, Adapted for the 18th Century Stage by Lewis Theobald, Directed by Brian Kulick.
THE SCHOOL FOR LIES, By David Ives, From Moliere’s The Misanthrope, Directed by Walter Bobbie
UNNATURAL ACTS: HARVARD’S SECRET COURT OF 1920, Created by Members of the Plastic Theatre, Conceived and Directed by Tony Speciale.
2006/2007
THE HOUSE IN TOWN By Richard Greenberg Directed by Doug Hughes
THE CLEAN HOUSE By Sarah Ruhl Directed by Bill Rauch
DYING CITY By Christopher Shinn Directed by James Macdonald
THE GLORIOUS ONES By Lynn Ahrens Directed By Graciela Daniele
THE COAST OF UTOPIA PARTS I, II & III By Tom Stoppard Directed by Jack O’Brien

2007/2008
THE NEW CENTURY PLAYS by Paul Rudnick Directed by Nicholas Martin
JOHN LITHGOW, STORIES FROM THE HEART By John Lithgow Directed by Jack O’Brien
CYMBELINE By William Shakespeare Directed by Mark Lamos
SOUTH PACIFIC Music by Richard Rodgers; lyrics by Oscar Hammerstein II; book by Mr. Hammerstein and Joshua Logan, adapted from “Tales of the South Pacific” by James A. Michener; Directed by Bartlett Sher

2008/2009
CLAY By Matt Sax Directed by Eric Rosen
SATURN RETURNS By Noah Haidle Directed By Anne Kauffman
BROKOLGY By Nathan Louis Jackson Directed BY Thomas Kail
WHAT ONCE WE FELT By Ann Marie Healy Directed By Ken Rus Schmoll
WHEN THE RAIN STOPS FALLING By Andrew Bovell DIRECTED BY David Cromer

2009/2010
IN THE NEXT ROOM OR THE VIBRATOR By Sarah Ruhl Directed by Les Waters
STUNNING By David Adjmi Directed BY Anne Kaufman
BROKOLEY By Nathan Louis Jackson Directed By Thomas Kail
WHAT ONCE WE FELT By Ann Marie Healy Directed BY Ken Rus Schmoll
THE RAIN STOPS FALLING By Andrew Bovell DIRECTED BY David Cromer

2010/2011
WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN Based on the Film by Pedro Almodovar Book Jeffrey Lane Music and Lyrics David Yazbek Directed by Bartlett Sher
A FREE MAN OF COLOR By John Guare Directed by George C. Wolfe
GRACELAND By Ellen Fairey Directed BY Henry Wishcamper
THE GRAND MANNER By A.R. Gurney Directed by Bartlett Sher
ON THE LEVEE By Marcus Gardley Music and lyrics by Todd Almond Directed by Lear deBessonet
THE COWARD By Nick Jones Directed by Sam Gold
WHEN I COME TO DIE By Nathan Louis Jackson Directed by Thomas Kail
A MINISTER’S WIFE Book by Austin Pendleton Music by Joshua Schmidt Lyrics by Jan Levy Tranen Based on Candida BY George Bernard Shaw Conceived & directed By Michael Halberstam
OTHER DESERT CITIES By Jon Robin Baitz Directed By Joe Mantello

Non-Traditional Casting Grade

0.9%
Of minority actors were cast Non-Traditionally
2006-2007
IN A DARK DARK HOUSE by Neil LaBute directed by Carolyn Cantor
A VERY COMMON PROCEDURE by Courtney Baron directed by Michael Greif
NIXON’S NIXON by Russell Lees directed by Jim Simpson

2007-2008
SPACE by Jim Knable directed by Jeremy Dobrish
GRACE by Mick Gordon and AC Grayling directed by Joseph Hardy
REASONS TO BE PRETTY by Neil LaBute directed by Terry Kinney

2008-2009
FIFTY WORDS by Michael Weller directed by Austin Pendleton
THE THIRD STORY by Charles Busch directed by Carl Andress

2009-2010
STILL LIFE by Alexander Dinelaris directed by Will Frears
THE PRIDE by Alexi Kaye Campbell directed by Joe Mantello
FAMILY WEEK by Beth Henley directed by Jonathan Demme

2010-2011
THE BREAK OF NOON by Neil LaBute directed by Jo Bonney
THE OTHER PLACE by Sharr White directed by Joe Mantello
SIDE EFFECTS by Michael Weller directed by David Auburn

Non-Traditional Casting Grade
1.1%
Of minority actors were cast Non-Traditionally
2006/2007
LOSING LOUIE by Simon Mendes da Costa Directed by Jerry Zaks
REGRETS ONLY by PAUL RUDNICK Directed by CHRISTOPHER ASHLEY
THE AMERICAN PILOT by David Greig. Directed by Lynne Meadow
OUR LEADING LADY by Charles Busch Directed by Lynne Meadow
TRANSLATIONS By Brian Friel Directed by Garry Hynes
BLACKBIRD by David Harrower Directed by Joe Mantello
LOVEMUSIK book by Alfred Uhry and musical staging by Patricia Birch. Directed By Harold Prince

2007/2008
MAURITIUS by Theresa Rebeck directed by Doug Hughes
THE RECEPTIONIST by Adam Bock directed by Joe Mantello
PUMPGIRL by ABBIE SPALLEN Directed By CAROLYN CANTOR
COME BACK, LITTLE SHEBA By William Inge directed by Michael Pressman
THE FOUR OF US By Itamar Moses. Directed by Pam MacKinnon FROM UP HERE by Liz Flahive Directed by Leigh Silverman
TOP GIRLS by Caryl Churchill Directed by James MacDonald

TO BE OR NOT TO BE by Nick Whitby Directed by Casey Nicolaw
ROMANTIC POETRY book by & Directed John Patrick Shanley and score by Henry Krieger
BACK BACK BACK by Itamar Moses directed by Daniel Aukin
THE AMERICAN PLAN by Richard Greenberg Directed by David Grindley
HUMOR ABUSE Created by Lorenzo Pisoni & Erica Schmidt Directed by Erica Schmidt with Lorenzo Pisoni
ACCENT ON YOUTH by Samson Raphaelson Directed By Daniel Sullivan
RUNINED by Lynn Nottage Directed by Kate Whorisky

2009/2010
THE ROYAL FAMILY By George S. Kaufman and Edna Ferber Directed By Doug Hughes
NIGHTINGALE Written and performed by Lynn Redgrave Directed by Joseph Hardy
TIME STANDS STILL By Donald Margulies Directed by Daniel Sullivan
EQUIVOCATION by Bill Cain. Directed by Garry Hynes
COLLECTED STORIES By Donald Margulies Directed By Lynne Meadow
THAT FACE By Polly Stenham Directed by Sarah Benson

2010/2011
SPIRIT CONTROL By Beau Willimon Directed by Henry Wishcamper
GOOD PEOPLE By David Lindsay-Abaire Directed by Daniel Sullivan
THE WHIPPING MAN By Matthew Lopez Directed by Doug Hughes CRADLE AND ALL By Daniel Goldfarb Directed by Sam Buntrock
MASTERCLASS by Terrence McNally Directed By Stephen Wadsworth

Non-Traditional Casting Grade
0.3%
Of minority actors were cast Non-Traditionally
The New Group

2006/2007
The Prime of Miss Jean BRODIE by Jay Presson Allen, directed by Scott Elliott
THE FEVER by Wallace Shawn, directed by Scott Elliott
THE ACCOMPLICES by Bernard Weinraub, directed by Ian Morgan
STRANGERS KNOCKING by Robert Tenges, directed by Marie Masters
EXPATS by Heather Lynn Macdonald, directed by Ari Edelson

2007/2008
THINGS WE WANT by Jonathan Marc Sherman, directed by Ethan Hawke
TWO THOUSAND YEARS by Mike Leigh, directed by Scott Elliott
RAFTA, RAFTA... by Ayub Khan-Din, based on the play All In Good Time by Bill Naughton, directed by Scott Elliott

2008/2009
GROUNDSWELL by Ian Bruce, directed by Scott Elliott
mourning becomes electra by Eugene O’Neill, directed by Scott Elliott
MOUTH TO MOUTH by Kevin Elyot, directed by Mark Brokaw

2009/2010
THE STARRY MESSENGER Written and directed by Kenneth Lonergan
A LIE OF THE MIND by Sam Shepard, directed by Ethan Hawke
The Kid Book by Michael Zam, lyrics by Jack Lechner, Music by Andy Monroe, directed by Scott Elliott

2010/2011
BLOOD FROM A STONE by Tommy Nohilly, directed by Scott Elliott
MARIE AND BRUCE by Wallace Shawn, directed by Scott Elliott
ONE ARM by Tennessee Williams, Adapted for the stage and directed by Moises Kaufman

Non-Traditional Casting Grade

1.4%
Of minority actors were cast Non-Traditionally
2006/2007

¡EL CONQUISTADOR! created by Thaddeus Phillips in collaboration with Tatiana and Victor Mallarino, directed by Tatiana Mallarino
KAOS conception, direction, choreography by Martha Clarke text adaptation by Frank Pugliese, dramaturgy by Giovanni Papotto
ALL THAT I WILL EVER BE by Alan Ball, directed by Jo Bonney
ALL THE WRONG REASONS A True Story of Neo-Nazis, Drug Smuggling and Undying Love text and performance by John Fugelsang directed by Pam MacKinnon

2007/2008

HORIZON created, written and composed by Rinde Eckert, directed by David Schweizer
THE BLACK EYED by Betty Shamieh, directed by Sam Gold
THE MISANTHROPE by Molière in a version by Tony Harrison, directed by Ivo van Hove
BECKETT SHORTS by Samuel Beckett, directed by JoAnne Akalaitis
LIBERTY CITY by Jessica Blank and April Yvette Thompson, directed by Jessica Blank
THE SOUND AND THE FURY (April Seventh, 1928) Based on Part 1 of William Faulkner’s novel created by Elevator Repair Service, directed by John Collins

2008/2009

BEAST by Michael Weller, directed by Jo Bonney
THE GRAND INQUISITOR (C.I.C.T./Théâtre des Bouffes du Nord’s) from Dostoyevsky’s The Brothers Karamazov, adapted by Marie-Hélène Estienne directed by Peter Brook
THINGS OF DRY HOURS by Naomi Wallace, directed by Ruben Santiago-Hudson

2009/2010

AFTERMATH by Jessica Blank and Erik Jensen, directed by Jessica Blank
I GOT SICK THEN I GOT BETTER, written and performed by Jenny Allen, Directed by James Lapine & Darren Katz
THE HEART IS A LONELY HUNTER By Rebecca Gilman, Based on the Novel by Carson McCullers Directed by Doug Hughes, A co-production with The Acting Company
TOP SECRET written by Geoffrey Cowan and Leroy Aarons, Directed by John Rubinstein
A co-production with L.A. Theatre Works and Affinity Collaborative Theater
RESTORATION written by Claudia Shear, directed by Christopher Ashley
Produced in association with La Jolla Playhouse

2010/2011

THE LITTLE FOXES by Lillian Hellman, directed by Ivo van Hove
THREE PIANOS written, arranged and performed by Rick Burkhardt, Alec Duffy and Dave Malloy, directed by Rachel Chavkin
PETER AND THE STARCATCHER a new play by Rick Elice, directed by Roger Rees and Alex Timbers

Non-Traditional Casting Grade

1.8% of minority actors were cast Non-Traditionally
2006/2007
CRAZY MARY by A.R. Gurney Director Jim Simpson
Essential Self-Defense by Adam Rapp Director Carolyn Cantor
FRANK’S HOME by Richard Nelson Director Robert Falls
FLOYD AND CLEA UNDER THE WESTERN Sky Book by David Cale Lyrics David Cale
David Cale Director Joe Calarco
BLUE DOOR by Tanya Barfield Director Leigh Silverman
THE PAIN AND THE ITCH by Bruce Norris Director Anna D. Shapiro

2007/2008
SAVED Book & Lyrics John Dempsey Book & Lyrics Rinne Groff Director Gary Griffin
DEAD MAN’S CELL PHONE by Adam Bock Director Trip Cullman
DOES TO DARLENE, A CAUTIONARY VALENTINE by Jordan Harrison Director Les Waters
A FEMININE ENDING by Sarah Treem Director Blair Brown
100 SAINTS YOU SHOULD KNOW by Kate Fodor Director Ethan McSweeny

2008/2009
OUR HOUSE by Theresa Rebeck Director Michael Mayer
INKED BABY by Christina Anderson Director Kate Whoriskey
THE SAVANNAH DISPUTATION by Evan Smith Director Walter Bobbie
PRAYER FOR MY ENEMY by Craig Lucas Director Bartlett Sher
KINDNESS by Adam Rapp Director Adam Rapp
THREE CHANGES by Nicky Silver Director Wilson Milam

2009/2010
THE BURNT PART BOYS Book Mariana Elder Music Chris Miller Lyrics Nathan Tysen
A COOL DIP IN THE BARREN SAHARAN CRICK by Kia Corthron Director Chay Yew
THE DRUNKEN CITY by Adam Bock Director Trip Cullman
THE RETRIBUTIONISTS by Daniel Goldfarb Director Leigh Silverman

2010/2011
The Shaggs Philosophy of the World Co-Producer New York Theater Workshop Book Joy Gregory
THE SHAGGS by Mariana Elder Music Gunnar Madsen Lyrics Joy Gregory, Gunnar Madsen Director John Langs
A SMALL FIRE by Adam Bock Director Trip Cullman

Non-Traditional Casting Grade

0.8%
of minority actors were cast Non-Traditionally
2006/2007
INDIAN BLOOD by A.R. Gurney Directed by Mark Lamos
SOUTHERN COMFORTS by Kathleen Clark Directed by Judith Ivey
ADRIFT IN MACAO Book and Lyrics by Christopher Durang Music by Peter Melnick
Choreography by Christopher Gattelli Directed by Sheryl Kaller
EXIT AND ENTRANCES by Athol Fugard Directed by Stephen Sachs

2007/2008
OPUS by Michael Hollinger Directed by Terrence J. Nolen
DIVIDING THE ESTATE by Horton Foote Directed by Michael Wilson
HUNTING AND GATHERING by Brooke Berman Directed by Leigh Silverman
SOMETHING YOU DID by Willy Holtzman Directed by Carolyn Cantor

2008/2009
BUFFALO GAL by A.R. Gurney Directed by Mark Lamos
A BODY OF WATER by Lee Blessing Directed by Maria Mileaf
SHIPWRECKED! AN ENTERTAINMENT by Donald Margulies Directed by Lisa Peterson
CHASING MANET by Tina Howe Directed by Michael Wilson

2009/2010
A LIFETIME BURNING by Cusi Cram Directed by Pam McKinnon
THE NIGHTWATCHER by Charlayne Woodard Directed by Daniel Sullivan
HAPPY NOW? by Lucinda Coxon Directed by Liz Diamond

2010/2011
SECRETS OF THE TRADE by Jonathan Tolins Directed by Matt Shakman
IN TRANSIT by Kristen Anderson-Lopez, James-Allen Ford, Russ Kaplan and SaraWordsworth
Musical Direction by Mary-Mitchell Campbell Direction and musical staging by Joe Calarco
BLACK TIE by A.R. Gurney Directed by Mark Lamos

Non-Traditional Casting Grade

0.3% of minority actors were cast Non-Traditionally
The Public Theatre

Non-Traditional Casting Grade

12.5%

of minority actors were cast Non-Traditionally
2006/2007
SUDDENLY LAST SUMMER by Tennessee Williams
HOWARD KATZ by Patrick Marber
BEYOND GLORY by Stephen Lang
HEARTBREAK HOUSE by George Bernard Shaw. Directed by George Keathley
THE APPLE TREE directed by Gary Griffin
PRELUDE TO A KISS by Craig Lucas Directed by Daniel Sullivan
110 IN THE directed by Lonny Price

2007/2008
THE OVERWHELMING by J.T. Rogers
THE MARRIAGE OF BETTE AND BOO by Christopher Durang
THE RITZ by Terence McNally. Directed by Joe Mantello.
PYGMALION by George Bernard Shaw. Directed by David Grindley.
LES LIAISONS DANGEREUSES by Christopher Hampton directed by Rufus Norris

2008/2009
STREAMERS by David Rabe
DISTRACTED by Lisa Loomer
TIN PAN ALLEY RAG written by Mark Saltzman Music & Lyrics by Irving Berlin & Scott Joplin
PAL JOEY by Richard Greenberg directed by Joe Mantello
MAN FOR ALL SEASONS
HEDDA GABBLER
WAITING FOR GODOT by Samuel Beckett
PHILANTHROPIST

2009/2010
THE UNDERSTUDY by Theresa Rebeck
GLASS MENAGERIE by Tennessee Williams directed by Gordon Edelstein
PRESENT LAUGHTER by Noël Coward
SONDHEIM ON SONDHEIM
BYE BYE BIRDIE
WISHFUL DRINKING
AFTER MISS JULIE
EVERYDAY by Dick Scanlan & Sherie Rene Scott Directed by Michael Mayer
THE LANGUAGE ARCHIVE by Julia Cho
THE MILK TRAIN DOESN’T STOP HERE by Tennessee Williams
BRIEF ENCOUNTER
MRS. WARREN’S PROFESSION
IMPORTANCE OF BEING EARNEST
ANYTHING GOES
PEOPLE IN THE PICTURE

Roundabout Theatre Company

Non-Traditional Casting Grade

4.6%

of minority actors were cast Non-Traditionally

Caucasian 89%
Caucasian 86%
Caucasian 90%
Caucasian 94%
Caucasian 93%
African American 11%
African American 12%
African American 9%
African American 1%
African American 5%
African American 3%
Latino 0%
Latino 1%
Latino 0%
Latino 1%
Latino 1%
Latino 1%
Asian American 0%
Asian American 0%
Asian American 0%
Asian American 0%
Asian American 3%
Other 0%
Other 0%
Other 0%
Other 0%
Other 0%

2006/2007
2007/2008
2008/2009
2009/2010
2010/2011
Second Stage / 2ST Uptown

2006/2007
SUBURBIA  By Eric Bogosian Directed by Jo Bonney
THE SCENE By Theresa Rebeck Directed by Rebecca Taichman
SOME MEN By Terrence McNally Directed by Trip Cullman
EURYDICE By Sarah Ruhl Directed by Les Waters
THE BUTCHER OF BARABOO By Marisa Wegrzyn Directed by Judith Ivey
ELECTION DAY By Josh Tobiessen Directed by Jeremy Dobrish
2007/2008
EDWARD ALBEE’S PETER AND JERRY By Edward Albee Directed by Pam MacKinnon
NEXT TO NORMAL Music by Tom Kitt Book & Lyrics by Brian Yorkey Musical Staging by Sergio Trujillo Directed by Michael Greif
GOOD BOYS AND TRUE By Roberto Aguirre-Sacasa Directed by Scott Ellis
SOME AMERICANS ABROAD By Richard Nelson Directed by Gordon Edelstein
LEN, ASLEEP IN VINYL By Carly Mensch Directed by Jackson Gay
ANIMALS OUT OF PAPER By Rajiv Joseph Directed by Giovanna Sardelli
2008/2009
BOYS’ LIFE By Howard Korder Directed by Michael Greif
BECKY SHAW By Gina Gionfriddo Directed by Peter DuBois
EVERYDAY RAPTURE By Dick Scanlan and Sherie Rene Scott Musical Staging by Michelle Lynch Directed by Michael Mayer
VANITIES, A NEW MUSICAL Book by Jack Heifner Music & Lyrics by David Kirshenbaum Musical Staging by Dan Knechtges Directed by Judith Ivey
10 THINGS TO DO BEFORE I DIE By Zakriyah Alexander Directed by Jackson Gay
WILDFLOWER By Lila Rose Kaplan Directed by Giovanna Sardelli

2009/2010
LET ME DOWN EASY By Anna Deavere Smith Directed by Leonard Foglia
MR. & MRS. FITCH By Douglas Carter Beane Directed by Scott Ellis
THE ELABORATE ENTRANCE OF CHAD DEITY By Kristoffer Diaz Directed by Edward Torres
TRUST By Paul Weitz Directed by Peter DuBois
YEAR ZERO By Michael Golamco Directed by Will Frears
BACHELORETTE By Leslye Headland Directed by Trip Cullman
2010/2011
WINGS By Arthur Kopit Directed by John Doyle
GRUESOME PLAYGROUND INJURIES By Rajiv Joseph Directed by Scott Ellis
BY THE WAY, MEET VERA STARK By Lynn Nottage Directed by Jo Bonney
ALL NEW PEOPLE By Zach Braff Directed by Peter DuBois
SEX LIVES OF OUR PARENTS By Michael Mitnick Directed by Davis McCallum
THE TALLS By Anna Kerrigan Directed by Carolyn Cantor

Non-Traditional Casting Grade
1.8% of minority actors were cast Non-Traditionally
Signature Theatre

2006/2007
August Wilson, playwright
SEVEN GUITARS, directed by Ruben Santiago-Hudson
TWO TRAINS RUNNING, directed by Lou Bellamy
KING HEDLEY II, directed by Derrick Sanders

2007/2008
Charles Mee, playwright
IPHIGENIA 2.0, directed by Tina Landau
QUEENS BOULEVARD (THE MUSICAL), directed by Davis McCallum
PARADISE PARK, directed by Daniel Fish
EDWARD ALBEE’S OCCUPANT, directed by Pam McKinnon

2008/2009
THE FIRST BREEZE OF SUMMER by Leslie Lee, directed by Ruben Santiago Hudson
HOME by Samm-Art Williams, directed by Ron Ol Parson
ZOOMAN AND THE SIGN by Charles Fuller, directed by Stephen McKinley Henderson

2009/2010
Horton Foote, playwright
THE ORPHAN’S HOME CYCLE, directed by Michael Wilson
PART 1 ("THE STORY OF A CHILDHOOD")
PART 2 ("THE STORY OF A MARRIAGE")
PART 3 ("THE STORY OF A FAMILY")

2010/2011
Tony Kushner, playwright
ANGELS IN AMERICA, PART 1: MILLENNIUM APPROACHES, directed by Michael Greif
ANGELS IN AMERICA, PART 2: PERESTROIKA, directed by Michael Greif
THE INTELLIGENT HOMOSEXUAL’S GUIDE TO CAPITALISM AND SOCIALISM WITH A KEY TO THE SCRIPTURES, directed by Michael Greif
THE ILLUSION, directed by Michael Mayer

Non-Traditional Casting Grade
0.5% of minority actors were cast Non-Traditionally

Caucasian 0%
Caucasian 38%
Caucasian 8%
Caucasian 77%
Caucasian 94%
African American 100%
African American 19%
African American 25%
African American 23%
African American 6%
Latino 0%
Latino 9%
Latino 8%
Latino 0%
Latino 0%
Latino 0%
Latino 0%
Asian American 0%
Asian American 25%
Asian American 0%
Asian American 0%
Asian American 0%
Asian American 0%
Other 0%
Other 9%
Other 0%
Other 0%
Other 0%
Other 0%

2006/2007
MEASURE FOR MEASURE, directed by John Dove. Co-presented with Arts at St. Ann’s in association with 2Luck Concepts
ALL’S WELL THAT ENDS WELL, directed by Darko Tresnjak
SORE THROATS, by Howard Brenton, directed by Evan Yionoulis

2007/2008
THE MERCHANT OF VENICE, in New York City and at the Royal Shakespeare Company in England as a part of the Complete Works Festival. Directed by Darko Tresnjak
THE JEW OF MALTA, by Christopher Marlowe, directed by David Herskovits
OLIVER TWIST, adapted and directed by Neil Bartlett from the novel by Charles Dickens

2008/2009
OHIO STATE MURDERS, by Adrienne Kennedy, directed by Evan Yionoulis
OROONOKO, adapted by Biyi Bandele from the novel by Aphra Behn, directed by Kate Whoriskey
ANTONY AND CLEOPATRA, directed by Darko Tresnjak

2009/2010
THE GRAND INQUISITOR, adapted by Marie-Hélène Estienne based on an extract from Fyodor Dostoevsky’s The Brothers Karamazov, directed by Peter Brook. Co-presented with New York Theatre Workshop
CHAIR, by Edward Bond, directed by Robert Woodruff
OTHELLO, directed by Arin Arbus
HAMLET, directed by David Esbjornson

2010/2011
ORPHEUS X, written and composed by Rinde Eckert, directed by Robert Woodruff
MEASURE FOR MEASURE, directed by Arin Arbus
LOVE IS MY SIN, adapted and directed by Peter Brook
CYMBELINE, directed by Noah Brody and Ben Steinfeld
THE MERCHANT OF VENICE, directed by Darko Tresnjak
MACBETH, directed by Arin Arbus

Non-Traditional Casting Grade
3.5% of minority actors were cast Non-Traditionally
Non-Traditional Casting Grade

0.5%

of minority actors were cast Non-Traditionally

The Vineyard Theatre

2006/2007
AMERICAN FIESTA, Written and Performed by Steven Tomlinson. Directed by Mark Brokaw.
MARY ROSE Written by J.M. Barrie. Directed by Tina Landau.
HISTORY OF THE WORD, Written by By Ben Snyder. Directed by Joe Morton.
THE INTERNATIONALIST, Written by Anne Washburn. Directed by Ken Rus Schmoll.

2007/2008
THE PIANO TEACHER Written by Julia Cho. Directed by Kate Whoriskey.
GOD’S EAR Written by Jenny Schwartz. Directed by Anne Kaufman.

2008/2009
THIS BEAUTIFUL CITY Created by The Civilians, Written by Steven Crosson and Jim Lewis. Music and Lyrics by Michael Friedman. Directed by Steven Cosson. Choreography by John Carrafa.
WIG OUT Written by Tarell Alvin McCraney. Directed by Tina Landau.

2009/2010
THE METAL CHILDREN Written and directed by Adam Rapp.
A BOY AND HIS SOUL Written and Performed by Colman Domingo, Directed by Tony Kelly, Choreography by Ken Roberson.

2010/2011
MIDDLETOWN Written by Will Eno. Directed by Ken Rus Schmoll.
INTERVIEWING THE AUDIENCE By Zach Helm. Originally created by Spalding Gray.
PICKED Written by Christopher Shinn. Directed by Michael Wilson.
2006/2007
ASYLUM: THE STRANGE CASE OF MARY LINCOLN
THAT TIME OF THE YEAR
2007/2008
NO SHOWS
2008/2009
ENTER LAUGHING directed by Stuart Ross
MY VAUDEVILLE MAN! directed by Lynne Taylor-Corbett
ENTER LAUGHING directed by Stuart Ross
2009/2010
BLIND LEMON BLUES directed by Akin Babatunde
YANK! A WWII LOVE STORY directed by Igor Goldin
FALLING FOR EVE directed by Larry Raben
2010/2011
THE ROAD TO QATAR directed by Phillip George
TOMORROW MORNING by Laurence Mark Wythe (book/music/lyricist) directed by Tom Mullen

Non-Traditional Casting Grade
1.4%
of minority actors were cast Non-Traditionally
Survey of Asian American Actors

It is one thing to track casting trends based on available information. It is much harder to gauge the level of access Asian American performers have had in the audition room. To this end, AAPAC conducted a survey of New York-based Asian American performers which received 192 respondents. PLEASE NOTE: This is an informal survey, included here for discussion purposes only.

Actors were asked if they had been called to audition at any of the following 20 productions. The productions chosen were examples either of genres that have traditionally supported "non-traditional" or "color-blind" casting, or because the characters in the plays were not ethnically specified by the author.

<table>
<thead>
<tr>
<th>Production</th>
<th>Auditions</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRISCILLA QUEEN OF THE DESERT (Broadway)</td>
<td>5</td>
<td>10.00%</td>
</tr>
<tr>
<td>LEGALLY BLONDE MUSICAL (Broadway)</td>
<td>7</td>
<td>14.00%</td>
</tr>
<tr>
<td>CYRANO DE BERGERAC (Broadway)</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>WAR HORSE (Broadway, Lincoln Center)</td>
<td>5</td>
<td>10.00%</td>
</tr>
<tr>
<td>THE SCENE (Second Stage)</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>THE BACHELORETTE - 2nd Stage Uptown</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>REASONS TO BE PRETTY (MCC)</td>
<td>1</td>
<td>2.00%</td>
</tr>
<tr>
<td>PETER AND THE STARCATCHERS (NYTW)</td>
<td>1</td>
<td>2.00%</td>
</tr>
<tr>
<td>THREE SISTERS (CSC)</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>MIDDLETOWN (Vineyard)</td>
<td>4</td>
<td>8.00%</td>
</tr>
<tr>
<td>SPIRIT CONTROL (MTC)</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>THE SCHOOL FOR LIES (CSC)</td>
<td>3</td>
<td>6.00%</td>
</tr>
<tr>
<td>OFFICES (Atlantic Theatre)</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>CYMBELINE (Lincoln Center Theatre)</td>
<td>6</td>
<td>12.00%</td>
</tr>
<tr>
<td>MEASURE FOR MEASURE (Theatre for a New Audience)</td>
<td>3</td>
<td>6.00%</td>
</tr>
<tr>
<td>PAL JOEY (Roundabout Theatre)</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>HAPPY NOW? (Primary Stages)</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>DORIS TO DARLENE (Playwrights Horizons)</td>
<td>1</td>
<td>2.00%</td>
</tr>
<tr>
<td>THE WINTER'S TALE/MERCHANT OF VENICE(The Public Theatre)</td>
<td>8</td>
<td>18.00%</td>
</tr>
<tr>
<td>MOTHER COURAGE (Public Theatre)</td>
<td>5</td>
<td>10.00%</td>
</tr>
</tbody>
</table>

It is clear that the highest number of auditions given by the shows listed were for "Classic" plays (e.g., Shakespeare) and Musicals. It is clear that the highest number of auditions given by the shows listed were for "Classic" plays (e.g., Shakespeare) and Musicals. It is also clear that 8 of these shows did not see any Asian Americans of the 192 respondents.

The show with the highest number of actors auditioned was "The Winter's Tale/Merchant of Venice" at the Public Theatre - but only 9 Asian actors out of all survey respondents were called in. "Legally Blonde: the Musical," the second highest, had only 7. It is interesting to note that in the final casts, there were no Asians in Legally Blonde, Winter's Tale or Merchant of Venice. It is also interesting to note that very few Asian American actors were seen for the new plays listed here.

The audition trends shown by example in the previous survey result are borne out further by the next survey question.
Actors were asked which of the following theatres they had EVER auditioned for:

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>BROADWAY</td>
<td>12.14%</td>
</tr>
<tr>
<td>ROUNDABOUT</td>
<td>8.15%</td>
</tr>
<tr>
<td>LINCOLN CENTER</td>
<td>10.69%</td>
</tr>
<tr>
<td>MANHATTAN THEATRE CLUB</td>
<td>7.07%</td>
</tr>
<tr>
<td>SIGNATURE</td>
<td>3.99%</td>
</tr>
<tr>
<td>PLAYWRIGHTS HORIZONS</td>
<td>7.97%</td>
</tr>
<tr>
<td>SECOND STAGE</td>
<td>3.80%</td>
</tr>
<tr>
<td>SECOND STAGE UPTOWN</td>
<td>4.89%</td>
</tr>
<tr>
<td>THEATER FOR A NEW AUDIENCE</td>
<td>3.99%</td>
</tr>
<tr>
<td>THE PUBLIC/NYSF</td>
<td>14.67%</td>
</tr>
<tr>
<td>VINEYARD</td>
<td>4.53%</td>
</tr>
<tr>
<td>CLASSIC STAGE COMPANY</td>
<td>1.99%</td>
</tr>
<tr>
<td>NEW YORK THEATER WORKSHOP</td>
<td>6.88%</td>
</tr>
<tr>
<td>MCC</td>
<td>1.99%</td>
</tr>
<tr>
<td>ATLANTIC THEATER COMPANY</td>
<td>1.81%</td>
</tr>
<tr>
<td>PRIMARY STAGES</td>
<td>2.72%</td>
</tr>
</tbody>
</table>

It is clear that the majority of auditions undergone at these theaters by the 192 Asian American respondents were for Broadway and the Public/NYSF.

Some disparity between the numbers can be attributable to size of venue; e.g., Broadway can have up to 25 new shows per season and the Public can have up to 12 or 15, whereas a theater like the Vineyard may have only 5 or 6. However, the type of shows where the majority of Asians auditioned (i.e., classical plays, musicals) corresponds to the types of shows typically presented at those venues. That is, more musicals and classical plays are produced at the venues for which most Asians have auditioned; the types of plays presented at the venues showing smaller numbers are primarily contemporary/new plays with the exceptions of CSC and Roundabout.
Actors were asked to select the theaters, if any, in which they had ever performed in a full production.

<table>
<thead>
<tr>
<th>Theater Name</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>BROADWAY</td>
<td>25.47%</td>
</tr>
<tr>
<td>ROUNDABOUT</td>
<td>6.60%</td>
</tr>
<tr>
<td>LINCOLN CENTER</td>
<td>4.72%</td>
</tr>
<tr>
<td>MANHATTAN THEATRE CLUB</td>
<td>1.89%</td>
</tr>
<tr>
<td>SIGNATURE</td>
<td>2.83%</td>
</tr>
<tr>
<td>PLAYWRIGHTS HORIZONS</td>
<td>3.77%</td>
</tr>
<tr>
<td>SECOND STAGE</td>
<td>4.72%</td>
</tr>
<tr>
<td>SECOND STAGE UPTOWN</td>
<td>4.72%</td>
</tr>
<tr>
<td>THEATER FOR A NEW AUDIENCE</td>
<td>2.83%</td>
</tr>
<tr>
<td>THE PUBLIC/NYSF</td>
<td>20.75%</td>
</tr>
<tr>
<td>VINEYARD</td>
<td>5.66%</td>
</tr>
<tr>
<td>CLASSIC STAGE COMPANY</td>
<td>4.72%</td>
</tr>
<tr>
<td>NEW YORK THEATER WORKSHOP</td>
<td>2.83%</td>
</tr>
<tr>
<td>MCC</td>
<td>1.89%</td>
</tr>
<tr>
<td>ATLANTIC THEATER COMPANY</td>
<td>0.94%</td>
</tr>
<tr>
<td>PRIMARY STAGES</td>
<td>1.89%</td>
</tr>
</tbody>
</table>

Over their entire careers to date, 5% or less of Asian American respondents have performed at Lincoln Center, Manhattan Theatre Club, Signature, Playwrights Horizons, Second Stage, Theater for a New Audience, the Vineyard, CSC, NYTW, MCC, The Atlantic, and Primary Stages. However, 20% of respondents have performed at The Public/NYSF and 25% have performed in a Broadway production at some point in their career.
An informal survey was also distributed to New York City-based Playwrights.

- Of 64 respondents, over 66% were involved in casting their productions over half the time.

- Only 52 chose to respond to this next question: 92% say when they do not specify the race of a character, the character could be played by any ethnicity.

- 13% of writers have agreed to casting a non-Asian in an Asian or Asian American role in plays they have written.

- 82% feel that producing entities tend to cast non-ethnically specified characters with white actors.

- 93% of respondents feel that Asian Americans are underrepresented on NY stages.
Methodology

Cast members from every Broadway show that opened in the last 5 seasons and from seasons at the sixteen largest not-for-profit theatre companies in New York City were tallied and grouped into one of these racial/ethnic categories: Caucasian (White not of Hispanic background), African American/Black not of Hispanic background (includes Caribbean American), Latino and Hispanic American, Asian American (includes people whose ancestry comes from East Asia, South East Asia, the South Asian peninsula, and Asian Pacific Islanders), Native American, and Arab American/Middle Eastern. Tallies for disabled actors were also conducted.

Grouping was made based on visual observation and not on self-identification.

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

Understudies and/or replacement casts were included.

Cast members of Broadway shows which were currently running but opened before the 06/07 season were not included.

In all, 493 shows were tallied: 190 Broadway shows, including 46 Broadway shows produced by non-profits and 303 additional not-for-profit shows produced off-broadway (for a total of 349 not-for-profit productions).

Total number of actors tallied was 5,912: 2803 of them were employed by the commercial sector, 3109 by the non-profits (727 of which were Broadway contracts and counted towards total Broadway numbers).

Unit tours originating from other countries with short stops in New York and providing no employment opportunities for American performers were not included (i.e. Royal Shakespeare productions, Soul of Shaolin).

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 Non-Profit statistics, but were not double-counted when looking at the industry as a whole.

Similarly, though a commercial Broadway production, The Atlantic Theatre Company counted “Speed the Plow” as part of their season offerings and received credit for this show. They did not receive credit for “Spring Awakening,” which they produced on their stage in the 05/06 season (the season prior to the collection of statistics); the show transferred to Broadway in the 06/07 season and was counted as part of the Broadway numbers only.

Lincoln Center Theater’s production of “Coast of Utopia” in the 06/07 season was a trilogy, but as the same characters reappeared in each play and as the same actors were cast, it was decided that total number of roles for their season would be based on total unique characters (40, including understudies) instead of total number of available roles (117).

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

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ASIAN AMERICAN PERFORMERS ACTION COALITION (AAPAC) AAPAC’S mission 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 hosted two symposia for the New York theatre community in 2011 to begin a discussion on why the worlds presented on New York City stages do not reflect the racial diversity of the real world we live in.