

AAPAC

The Asian American Performers Action Coalition

“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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Ethnic Representation in New York Theatre 2006/07-2010/11

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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.

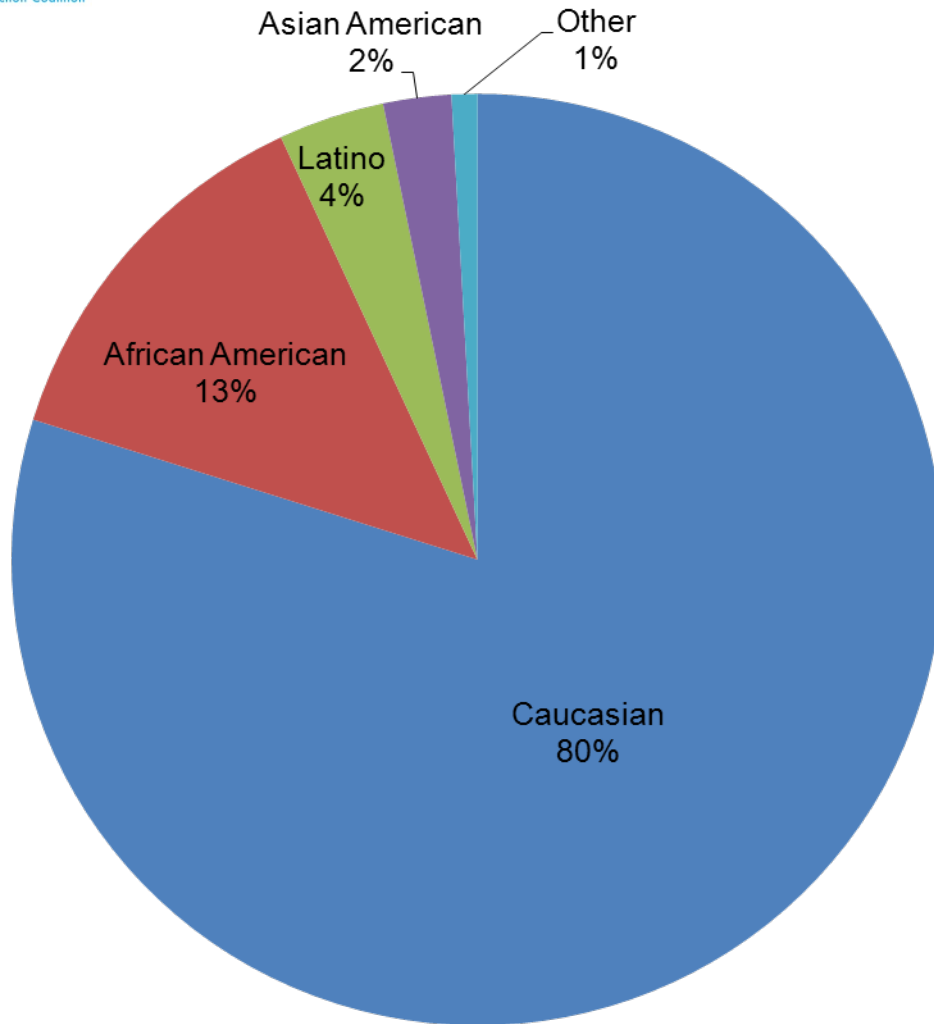
We hope this report will be used to track casting trends now and in the future, will raise awareness of and address inequities where they may exist and can serve as a measure of how far we as a community have come on this issue. More importantly, we hope this report will aid industry leaders in defining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

	NYC	TRI-STATE
Caucasian/White Persons (Not Hispanic)	33.30%	61.60%
African-American/Black Persons (Not Hispanic)	23%	16.90%
Latino/Hispanic	28.60%	21.70%
Asian or Pacific Islander	12.80%	9.20%

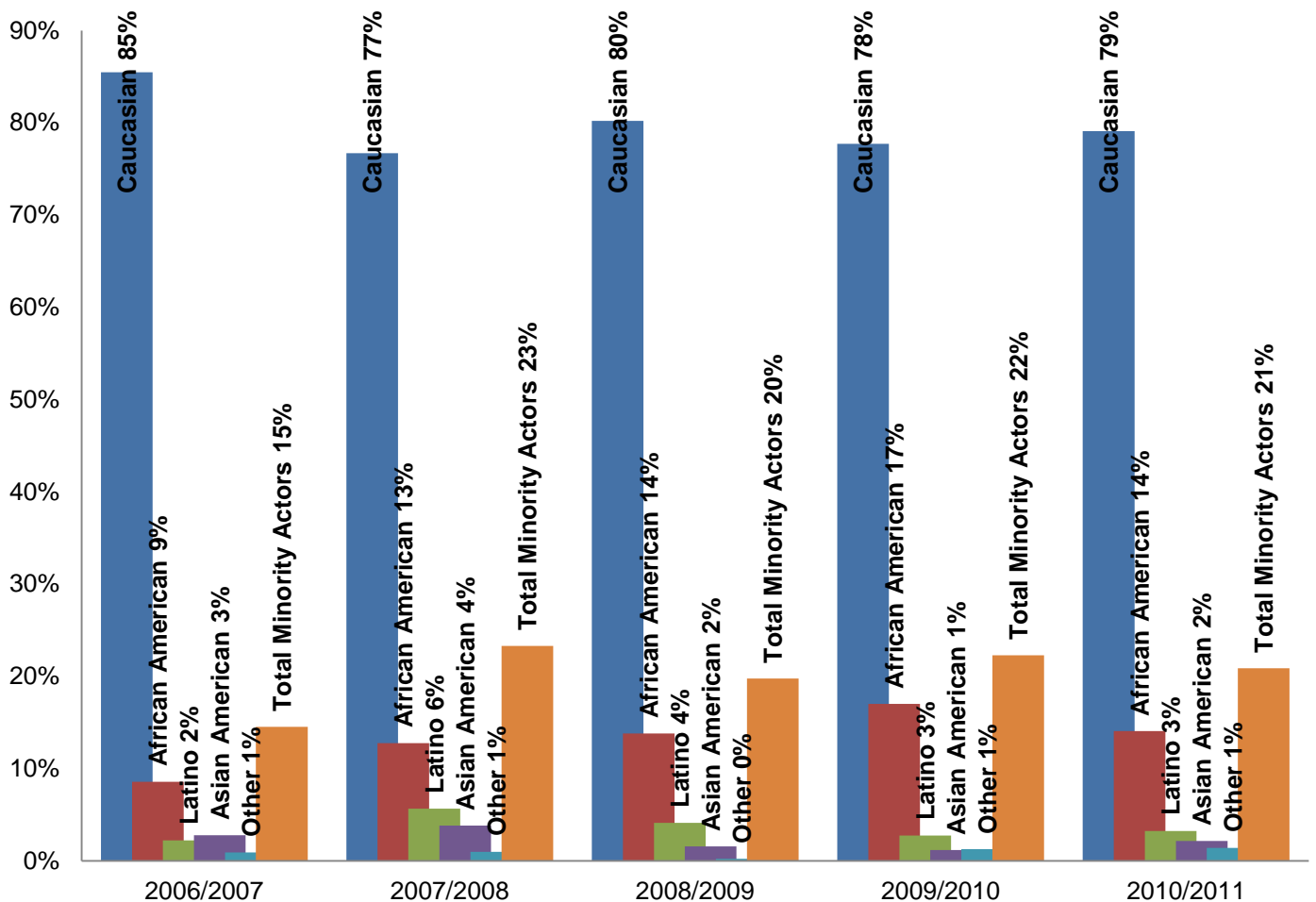
Compared to their respective population size in the New York City area, Caucasians were the only ethnicity to over-represent.

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.

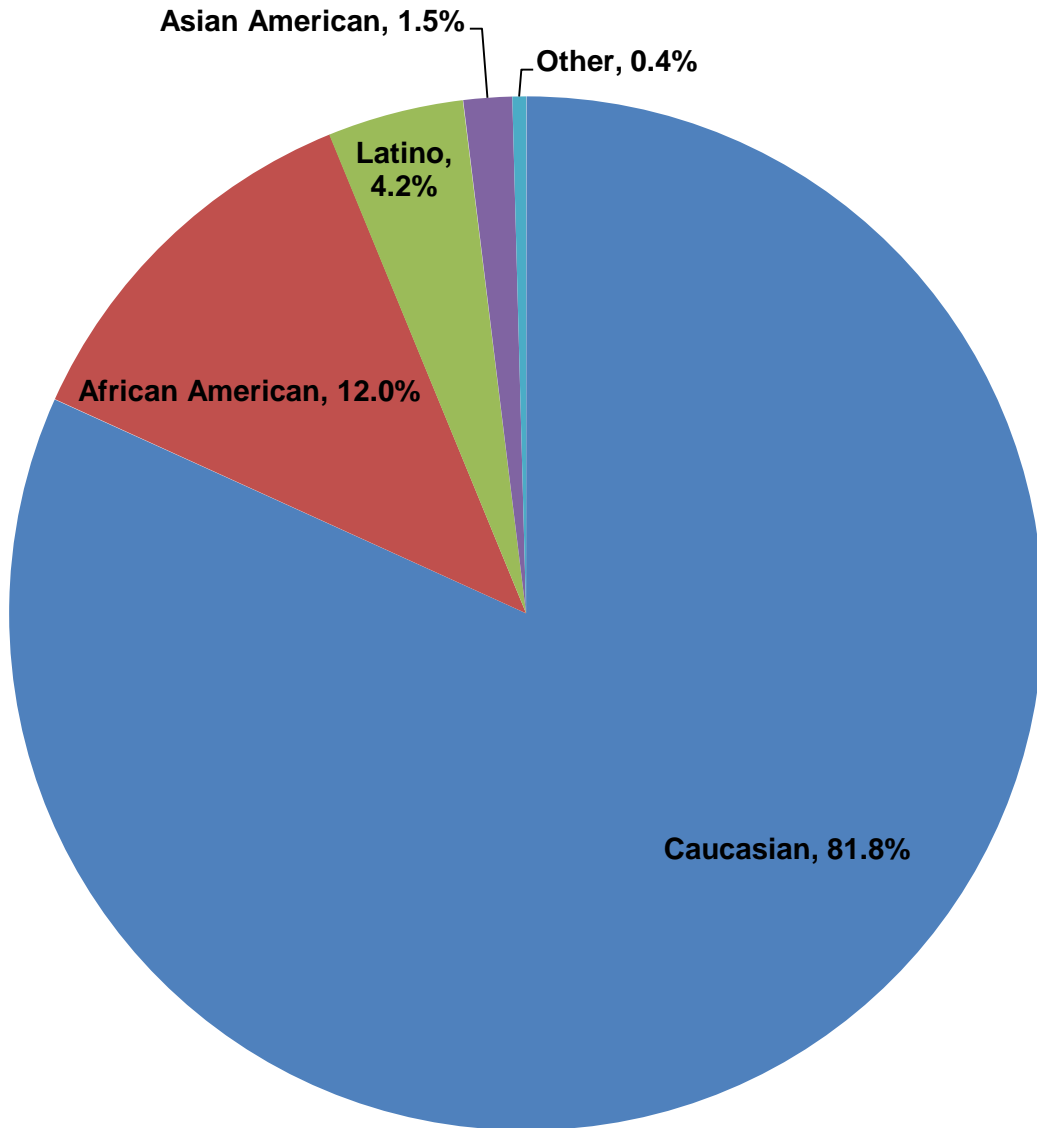
African American actors saw the biggest gains, rising steadily year to year from 9% five years ago to a high of 17% in the 09/10 season before dipping to 14% this past season.

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%.

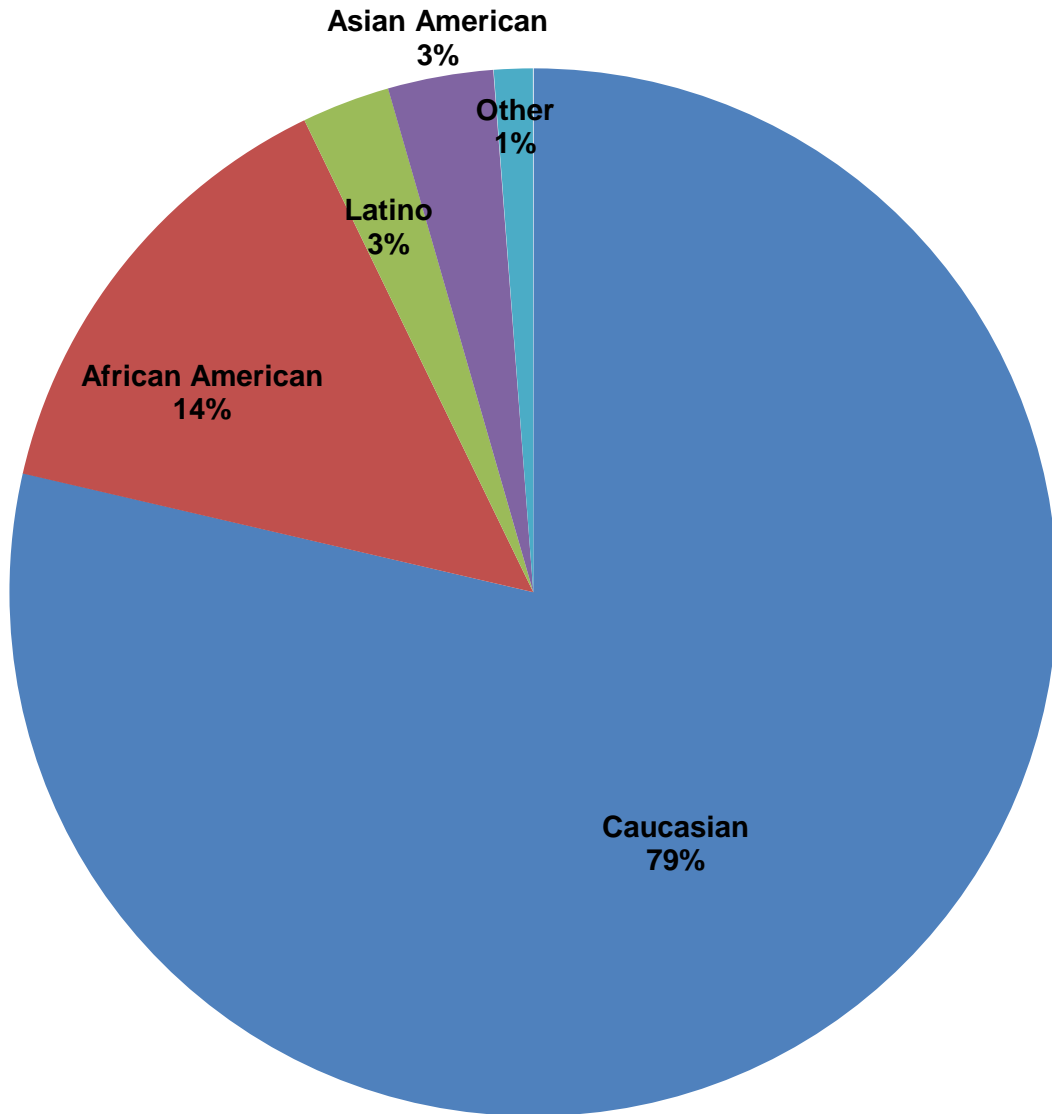


Of the 3530 roles cast in Broadway Theatres over the last 5 years only

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%, and Asian Americans 3%.



Of the 3109 roles cast in Non-Profit Theatres over the last 5 years only

100

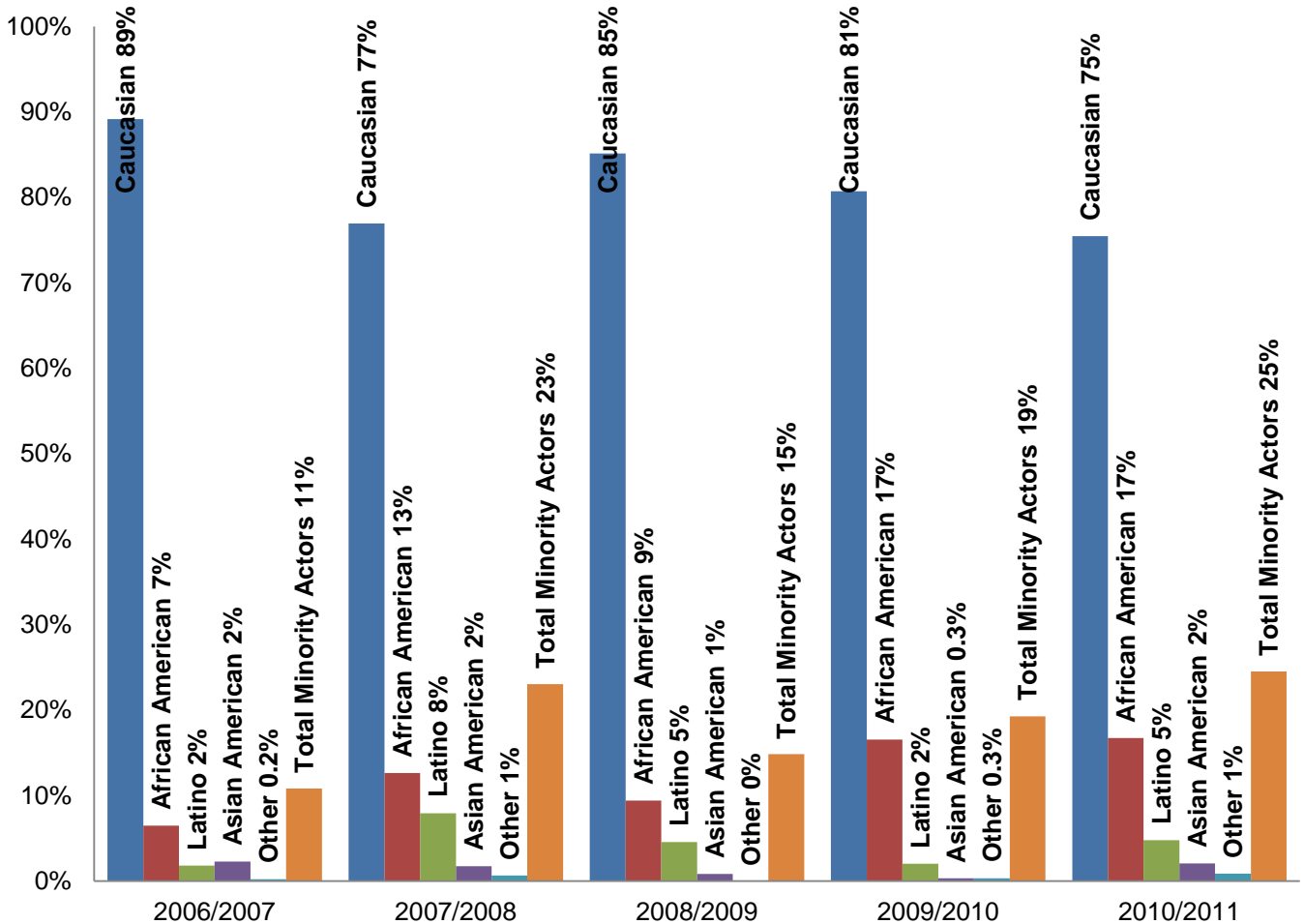
Asian American actors were cast

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.

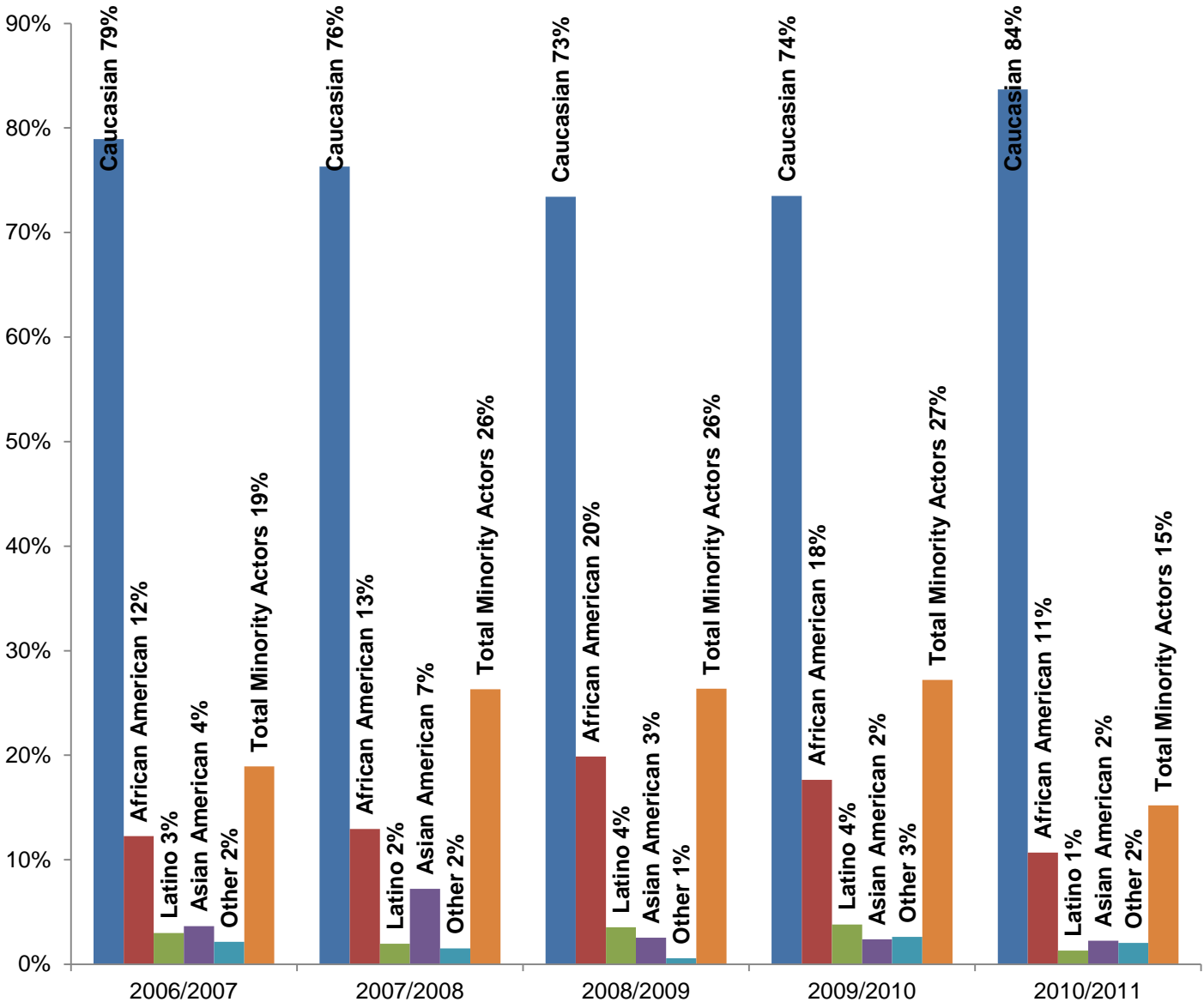
In contrast, Asian American actors were the only minority group not to experience an increase. In fact, they experienced a sharp drop in the 08/09 and 09/10 seasons, barely visible for two years before increasing this past season to 2%, matching levels from five years ago.



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).



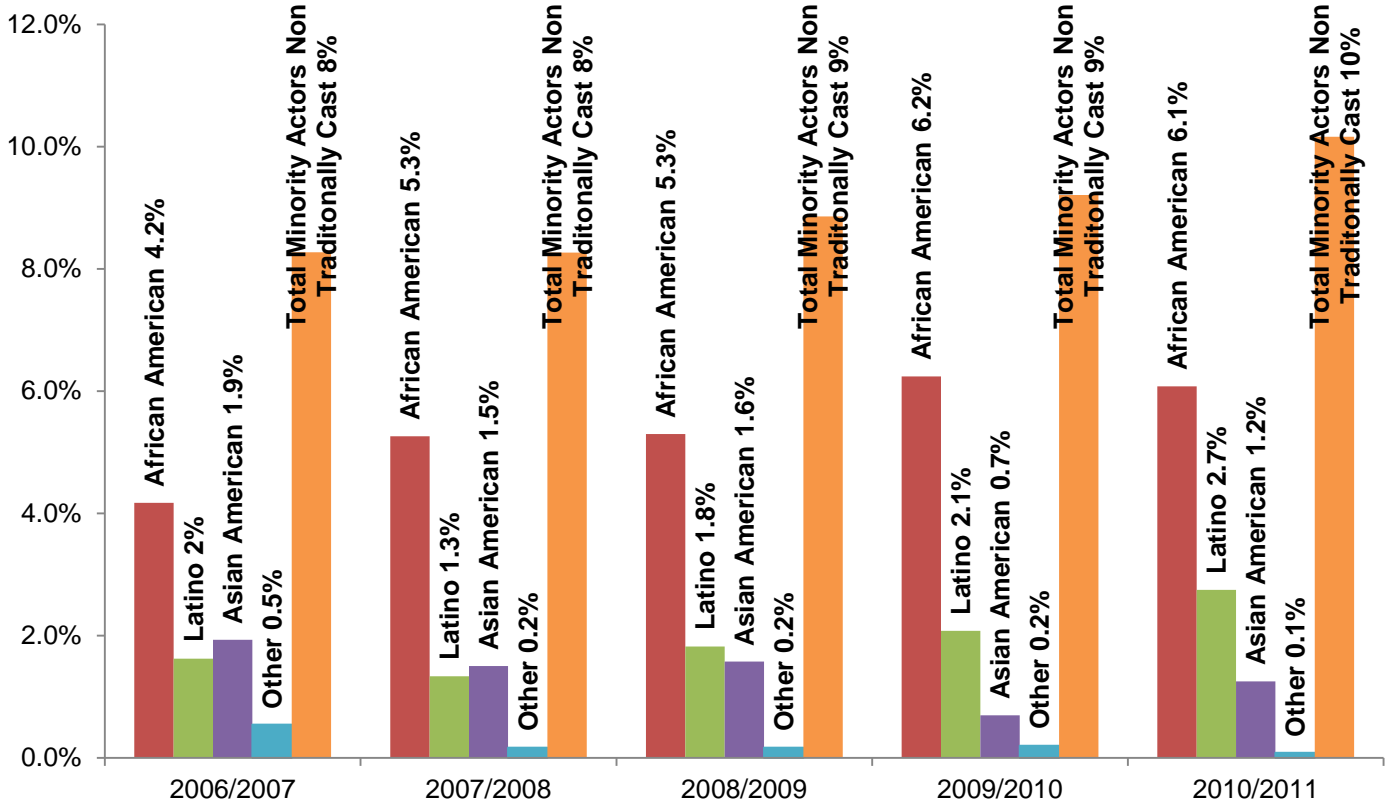
Non-traditional casting (also referred to as inclusive or colorblind casting), allows actors to play roles that are not defined by their race. It can serve as an indicator of an inclusive casting process and also, perhaps, as a measure of roles that transcend traditional racial stereotypes.

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

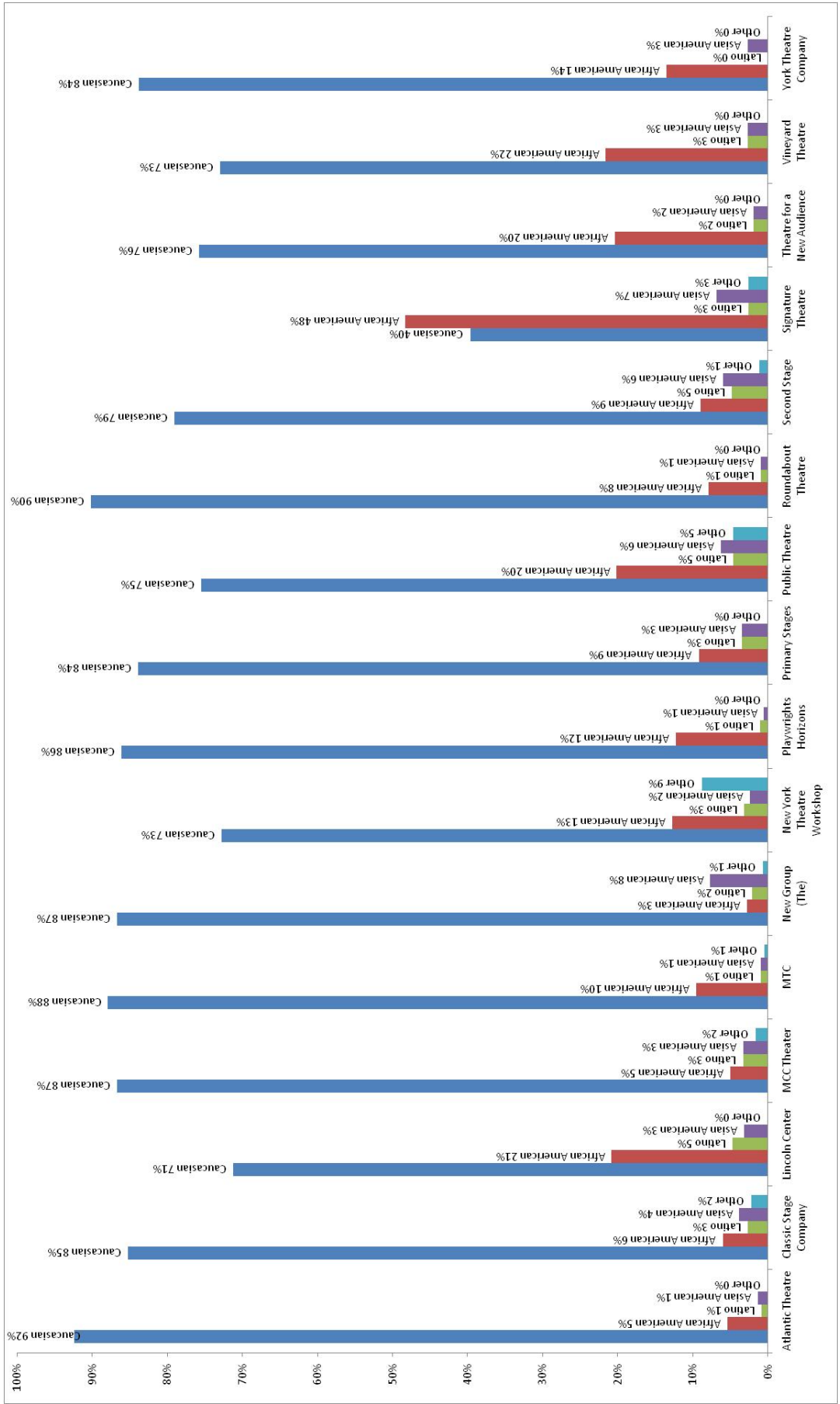
10 % of the roles played by actors of color is only 9% of all available roles.

- 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



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 Kievan
 HUMAN ERROR by Keith Reddin, directed by Tracy Brigden

2007/2008

SCARCITY by Lucy Thurber, directed by Jackson Gay
 TRUMPERY 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 Ayzvazian, directed by Christian Parker

2009/2010

KEEP YOUR PANTHEON and SCHOOL by David Mamet, directed by Neil Pepe
 AGES OF THE MOON by Sam Shepard, directed by Jimmy Fay
 GABRIEL by Moria Buffini, directed by David Esbjornson
 OOHRAH! by Bekah Brunstetter, directed Evan Cabnet
 DUSK RINGS A BELL by Stephen Belber, directed by Sam Gold

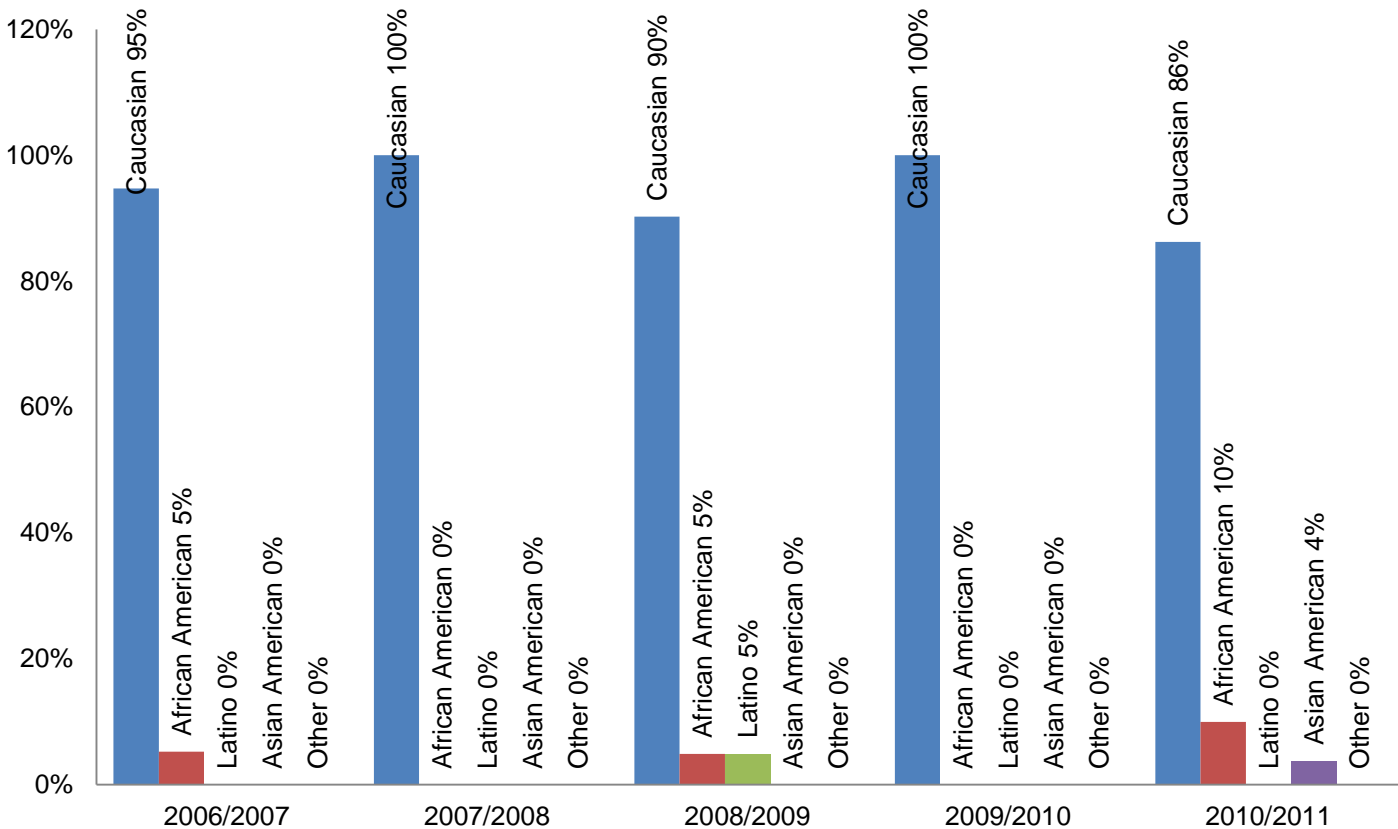
2010/2011

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 Kulick
 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 Cumpsty
 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, Agamemnon & 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

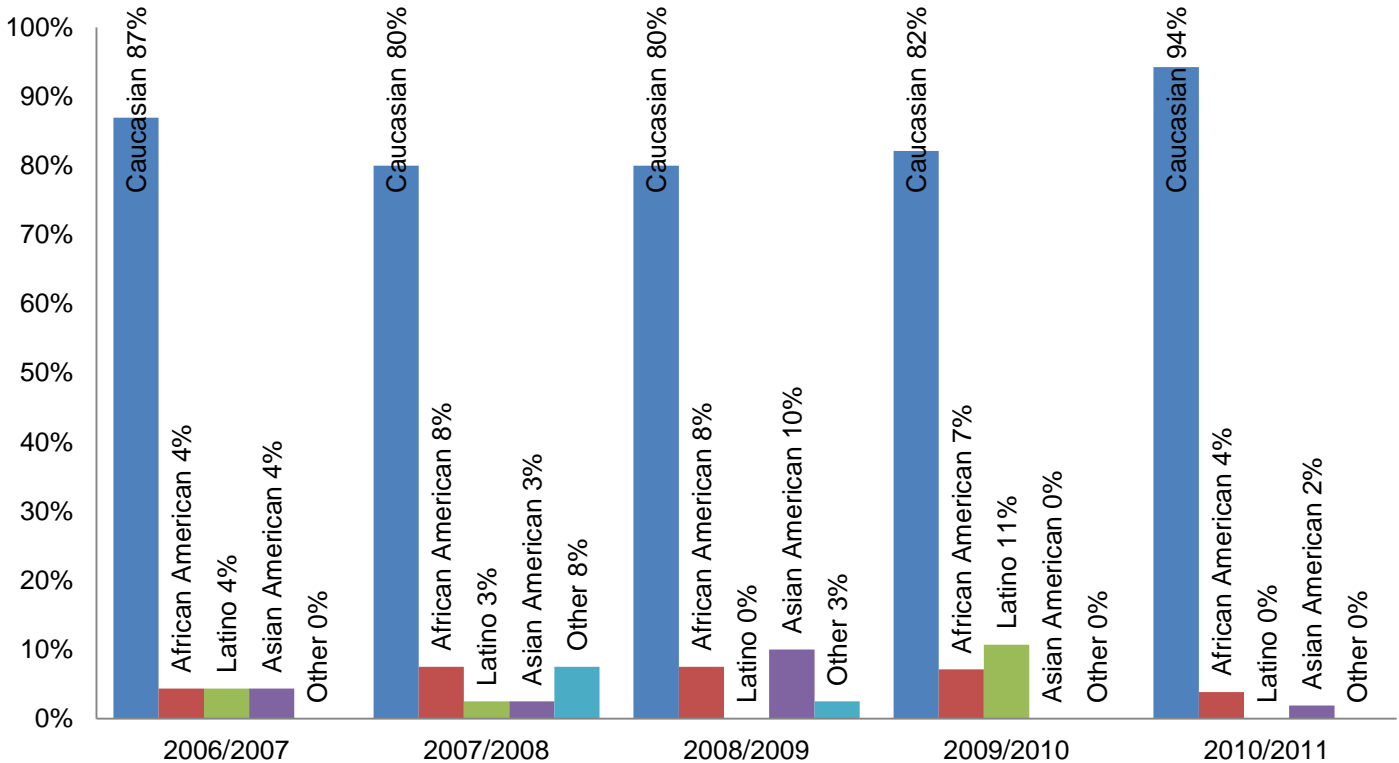
2010/2011

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.

Non-Traditional Casting Grade

1.4%

of minority actors were cast Non-Traditionally



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 Nicholas Martin
 HAPPINESS Book By John Weidman MUSIC BY Scott Frankel LYRICS BY Michael Korie
 Direction and choreography BY Susan Stroman
 JOHN LITHGOW, STORIES FROM THE HEART BY JOHN LITHGOW Directed By Jack O'Brien
 JOE TUNER'S COME AND GONE By August Wilson Directed By Bartlett Sher
 DIVIDING THE ESTATE By Horton Foote Directed by Michael Wilson

2009/2010

IN THE NEXT ROOM OR THE VIBRATOR By Sarah Ruhl Directed by Les Waters
 STUNNING By David Adjmi Directed BY Anne Kauffman
 BROKOLOGY 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

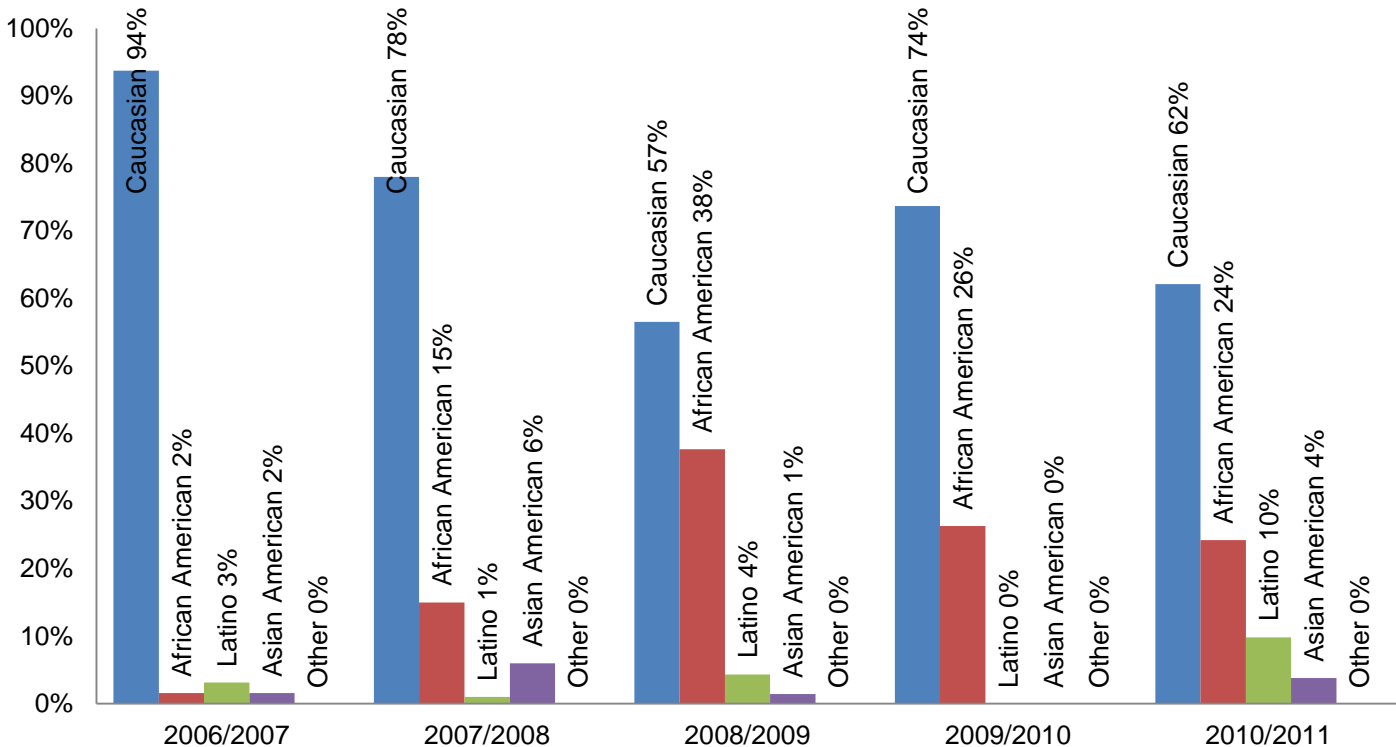
2010/2011

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN Based on the Film by Pedro Almodóvar 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 Fairery Directed BY Henry Wishcamper
 THE GRAND MANNER By A.R. Gurney Directed BY Mark Lamos
 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

SPAIN 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
CORALINE music and lyrics by Stephen Merritt book by David Greenspan based on the novel by Neil Gaiman directed by Leigh Silverman

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

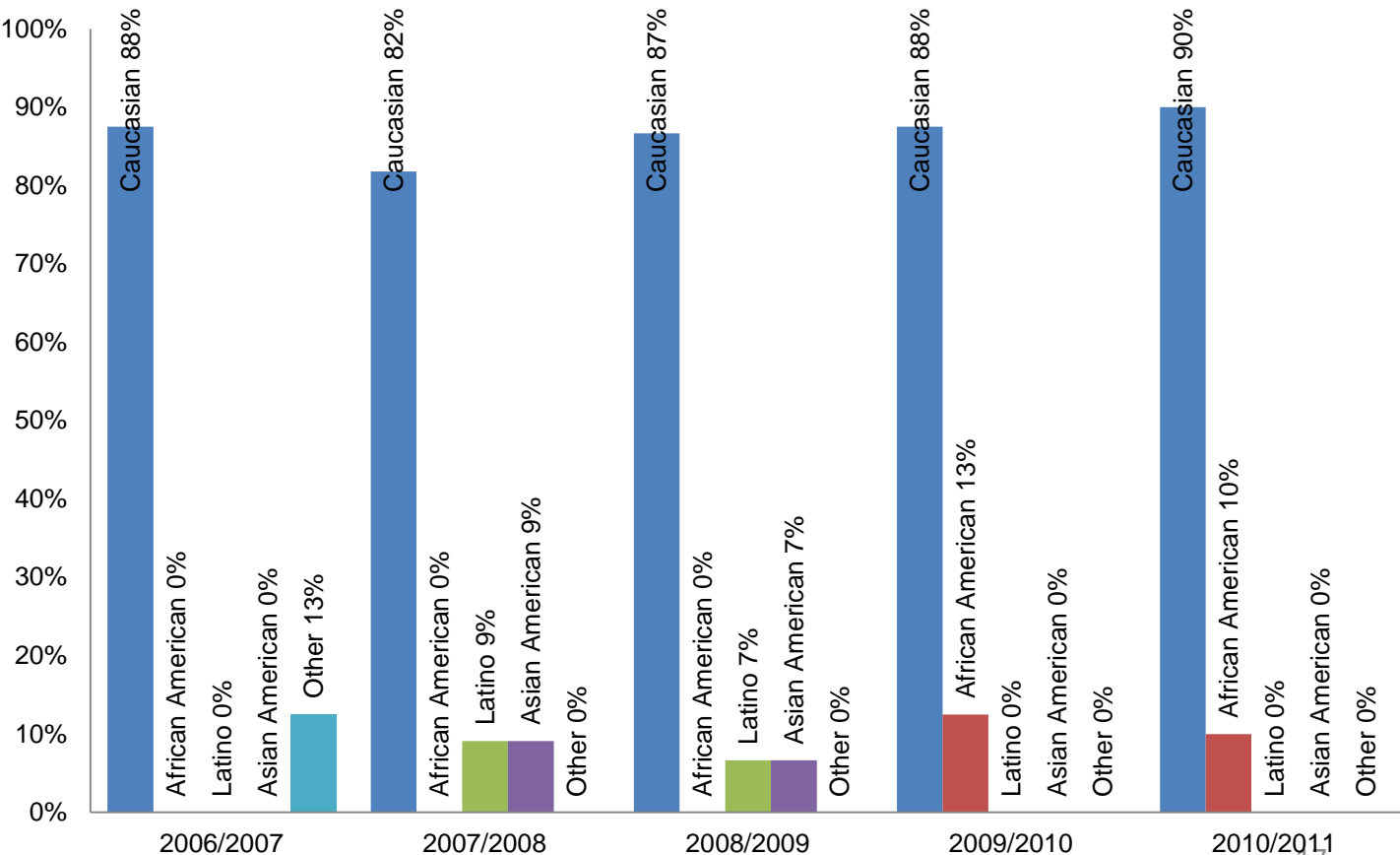
2010-2011

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

2008/2009

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 Whoriskey

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

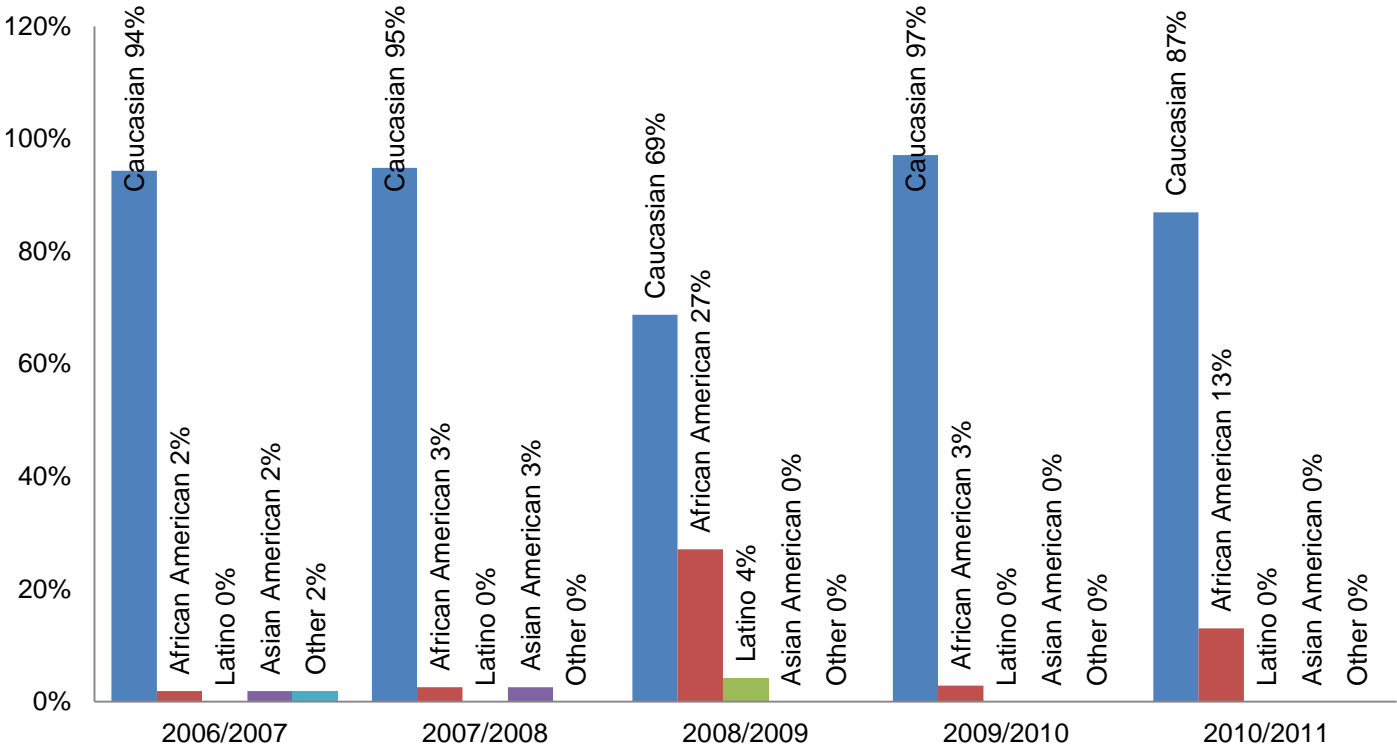
2010/2011

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



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 Elliot

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

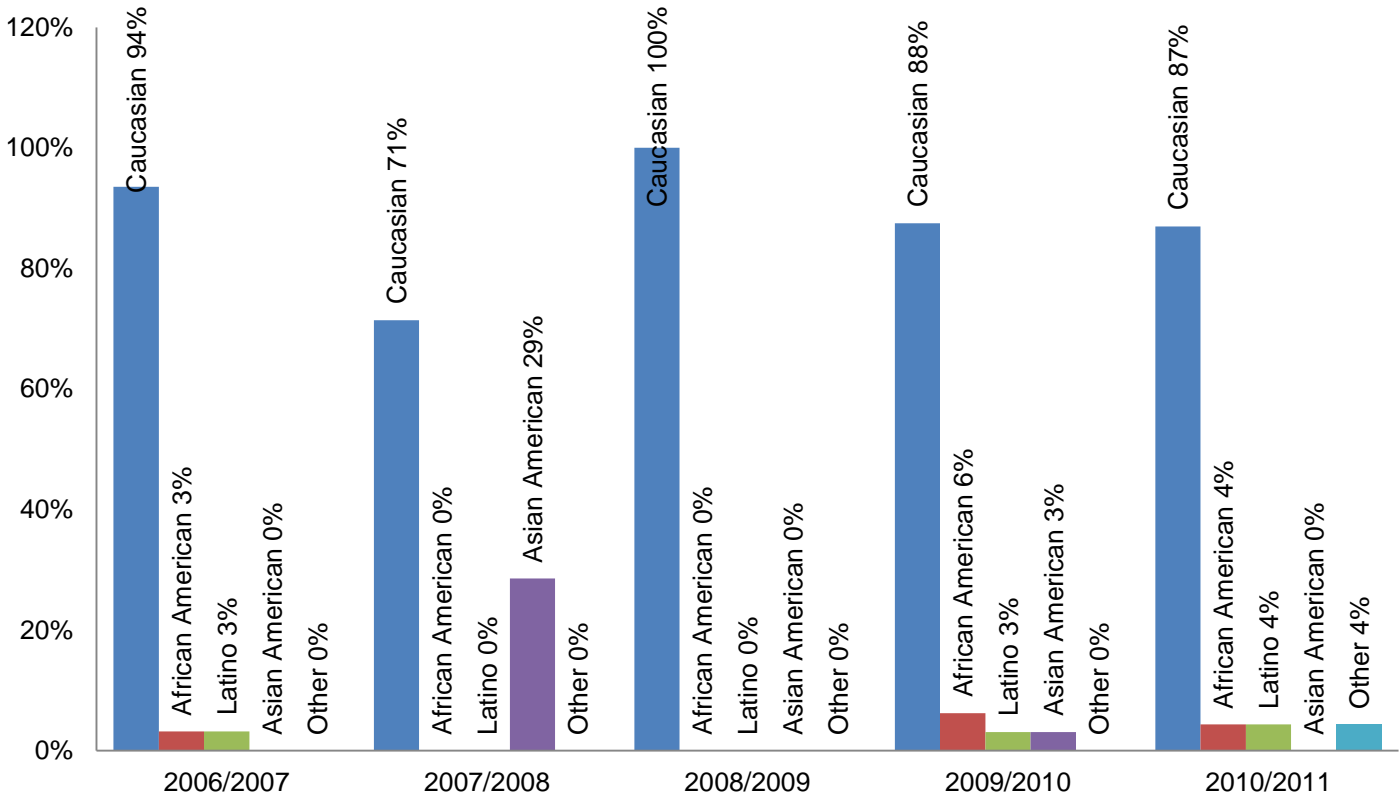
2010/2011

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

iEL 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

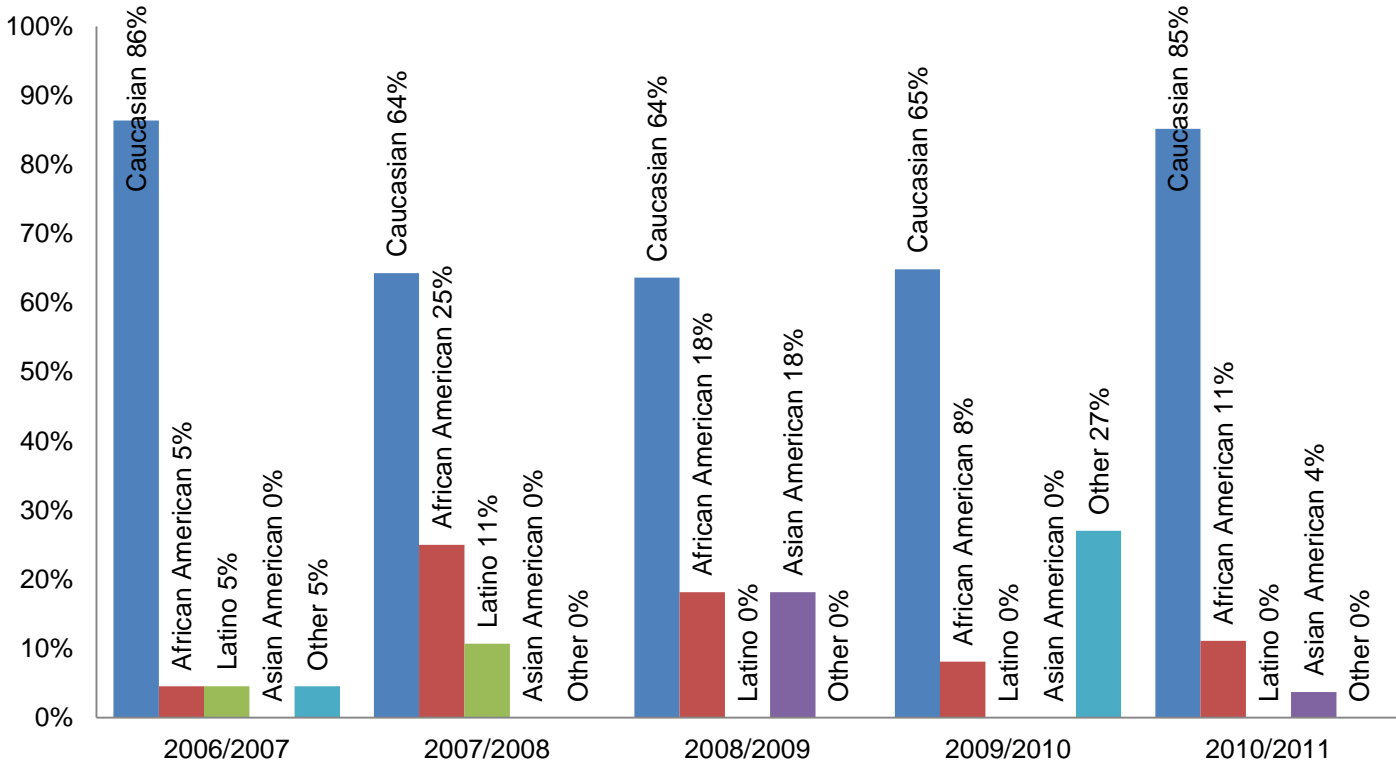
PETER AND THE STARCATCHER a new play by Rick Elice, directed by Roger Rees and Alex Timbers

THE SHAGGS: PHILOSOPHY OF THE WORLD book by Joy Gregory, music by Gunnar Madsen, lyrics by Joy Gregory and Gunnar Madsen, story by Joy Gregory, Gunnar Madsen and John Langs, directed by John Lang

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 Music
 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
 THE DRUNKEN CITY by Adam Bock Director Trip Cullman
 DEAD MAN'S CELL PHONE by Sarah Ruhl Director Anne Bogart
 DORIS 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 McSweeney

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
 Director Joe Calarco
 A COOL DIP IN THE BARREN SAHARAN CRICK by Kia Corthron Director Chay Yew
 CLYBOURNE PARK by Bruce Norris Director Pam MacKinnon
 THIS by Melissa James Gibson Director Daniel Aukin
 CIRCLE MIRROR TRANSFORMATION by Annie Baker Director Sam Gold
 THE RETRIBUTIONISTS by Daniel Goldfarb Director Leigh Silverman

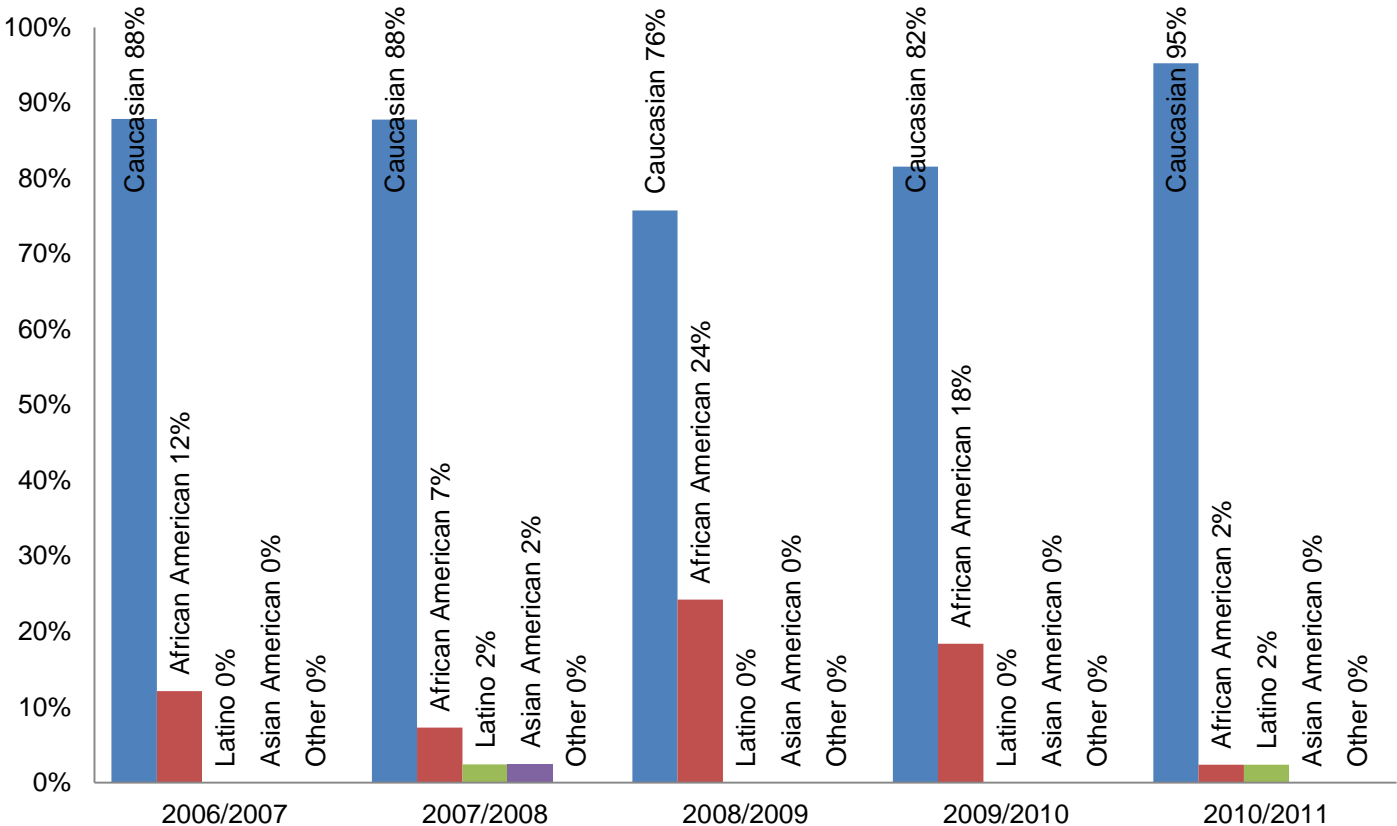
2010/2011

The Shaggs Philosophy of the World Co-Producer New York Theater Workshop Book Joy
 Gregory Music Gunnar Madsen Lyrics Joy Gregory, Gunnar Madsen Director John Langs
 GO BACK TO WHERE YOU ARE by David Greenspan Director Leigh Silverman
 KIN by Bathsheba Doran Director Sam Gold
 A SMALL FIRE by Adam Bock Director Trip Cullman
 AFTER THE REVOLUTION by Amy Herzog Director Carolyn Cantor
 EDWARD ALBEE'S ME, MYSELF & I Director Emily Mann

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
 EXITS 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

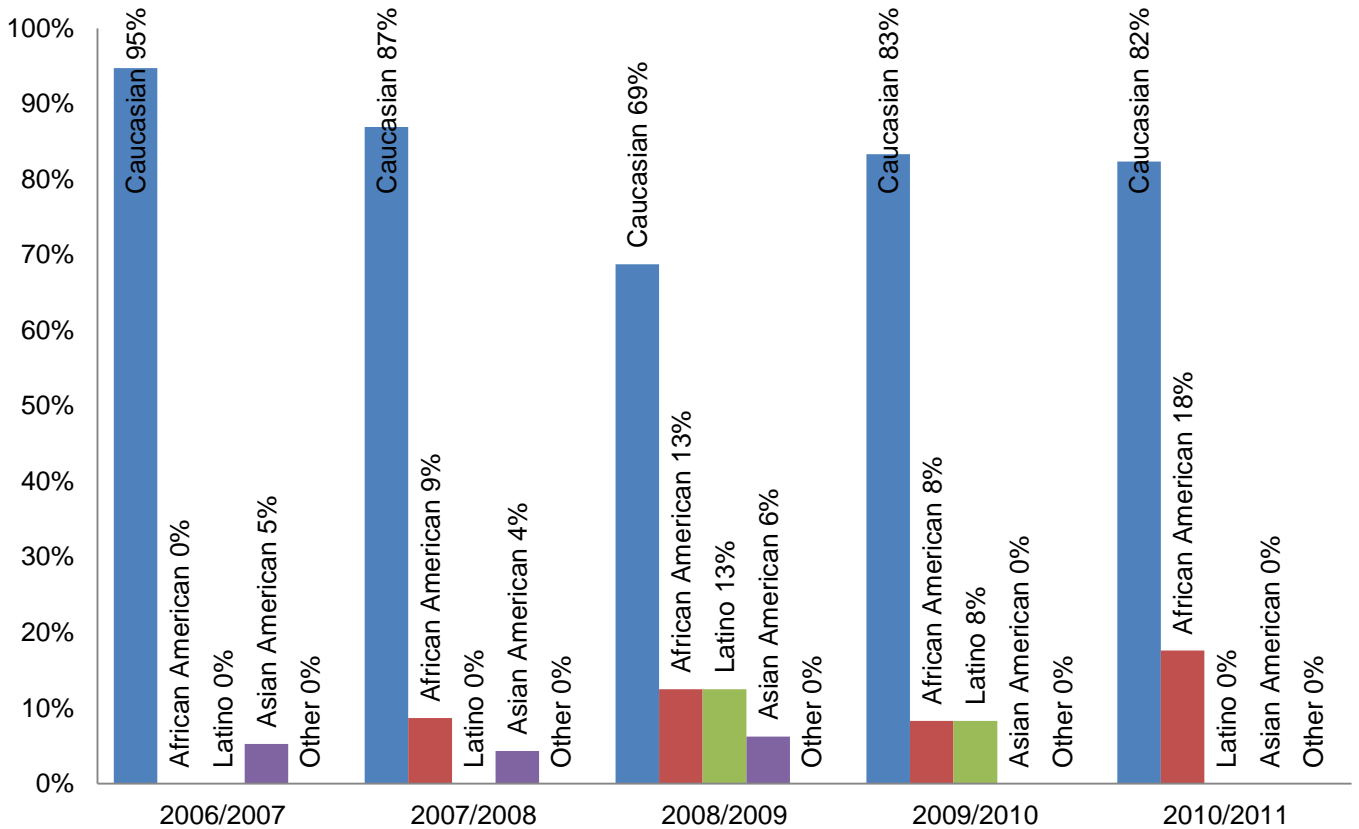
2010/2011

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 Lamo

Non-Traditional Casting Grade

0.3%

of minority actors were cast Non-Traditionally



2006/2007

WRECKS by Neil LaBute directed by Neil LaBute
 EMERGENGE-SEE! by Daniel Beaty Directed by Kenny Leon
 DURANGO by Julia Cho directed by Chay Yew
 STUFF HAPPENS by David Hare directed by Daniel Sullivan
 MOTHER COURAGE by Bertolt Brecht
 MACBETH by William Shakespeare

2007/2008

YELLOW FACE by David Henry Hwang directed by Leigh Silverman
 CONVERSATIONS IN TUSCULUM by Richard Nelson directed by Richard Nelson
 DRUNK ENOUGH TO SAY I LOVE YOU? By Caryl Churchill directed by James MacDonald
 THE LITTLE FLOWER OF EAST ORANGE By Stephen Adly Guirgis directed by Philip Seymour Hoffman
 A VIEW FROM 151ST STREET By Bob Glaudini Directed by Peter DuBois
 ROMEO AND JULIET by William Shakespeare by William Shakespeare
 A MIDSUMMER NIGHT'S DREAM by William Shakespeare
 UNCONDITIONAL by Brett C. Leonard directed by Mark Wing-Davey
 THE WOOSTER GROUP HAMLET by William Shakespeare directed by Elizabeth LeCompte

2008/2009

KICKING A DEAD HORSE by Sam Shepard directed by Sam Shepard
 ROAD SHOW Music and Lyrics by Stephen Sondheim Book by John Weidman directed by John Doyle
 WHY TORTURE IS WRONG, AND THE PEOPLE WHO LOVE THEM by Christopher Durang directed by Nicholas Martin
 THE SINGING FOREST by Craig Lucas directed by Mark Wing-Davey
 THE GOOD NEGRO by Tracey Scott Wilson directed by Liesl Tommy
 HAMLET by William Shakespeare
 HAIR Book and lyrics by Gerome Ragni & James Rado Music by Galt Macdermot Directed by Diane Paulus

2009/2010

THE BROTHER/SISTER PLAYS PART 1: IN THE RED AND BROWN WATER by Tarell Alvin McCraney directed by Tina Landau
 THE BROTHER/SISTER PLAYS PART 2: THE BROTHERS SIZE AND MARCUS by Tarell Alvin McCraney directed by Robert O'Hara
 IDIOT SAVANT by Richard Foreman directed by Richard Foreman
 THE BOOK OF GRACE by Suzan-Lori Parks directed by James Macdonald
 BLOODY BLOODY ANDREW JACKSON written and directed by Alex Timbers
 TWELFTH NIGHT by William Shakespeare
 OTHELLO by William Shakespeare

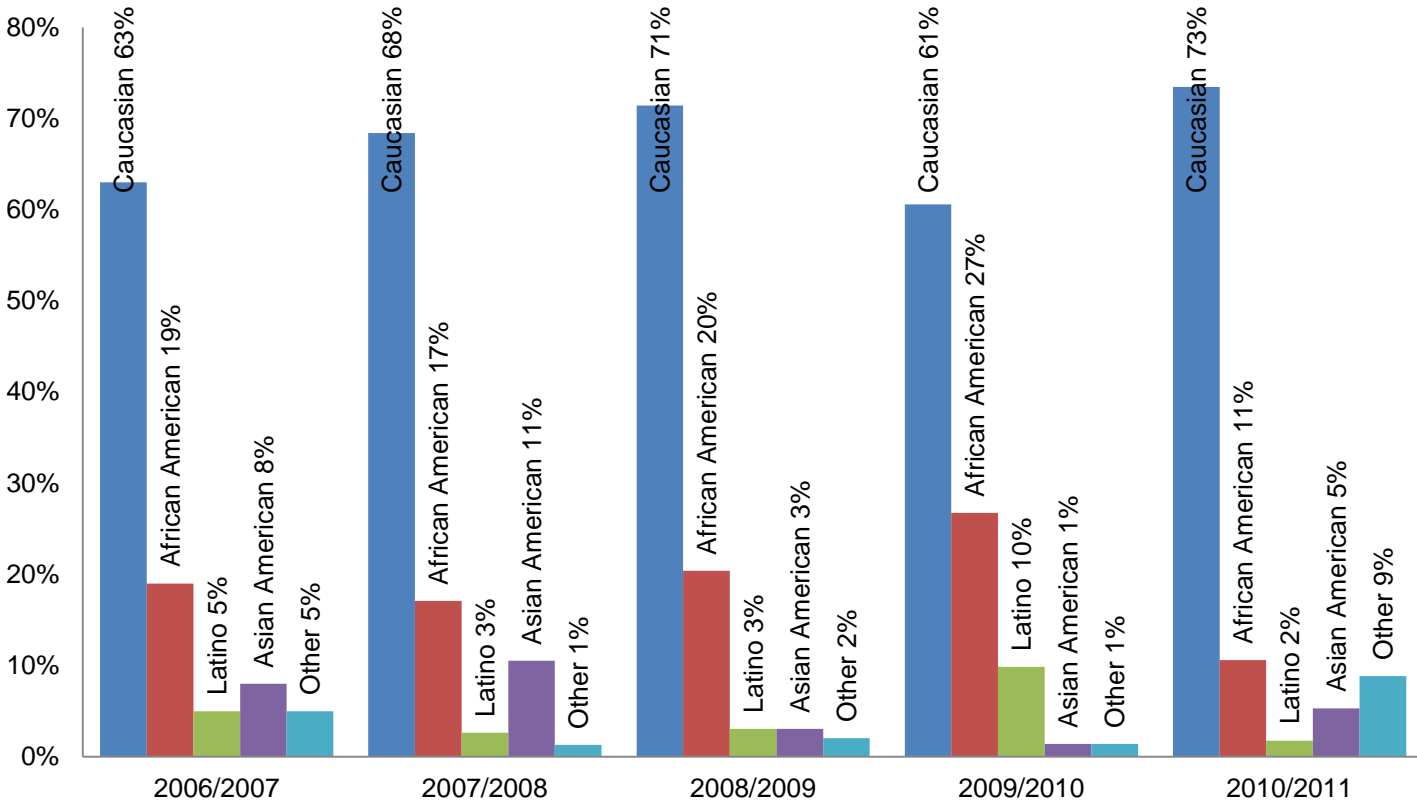
2010/2011

GATZ by Elevator Repair Service/F. Scott Fitzgerald directed by John Collins
 IN THE WAKE by Lisa Kron directed by Leigh Silverman
 THE INTELLIGENT HOMOSEXUAL'S GUIDE TO CAPITALISM... By Tony Kushner directed by Michael Greif
 COMPULSION by Rinne Groff directed by Oskar Eustis
 THE HUMAN SCALE THE GREAT GAME: AFGHANISTAN
 WINTER'S TALE by William Shakespeare
 MERCHANT OF VENICE by William Shakespeare
 THAT HOPEY CHANGEY THING by Richard Nelson directed by Richard Nelson
 TIMON OF ATHENS by William Shakespeare directed Barry Edelstein
 URGE FOR GOING By Mona Mansour directed by Hal Brooks

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
 OLD ACQUAINTANCE by John Van Druten. Directed by Michael Wilson.
 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

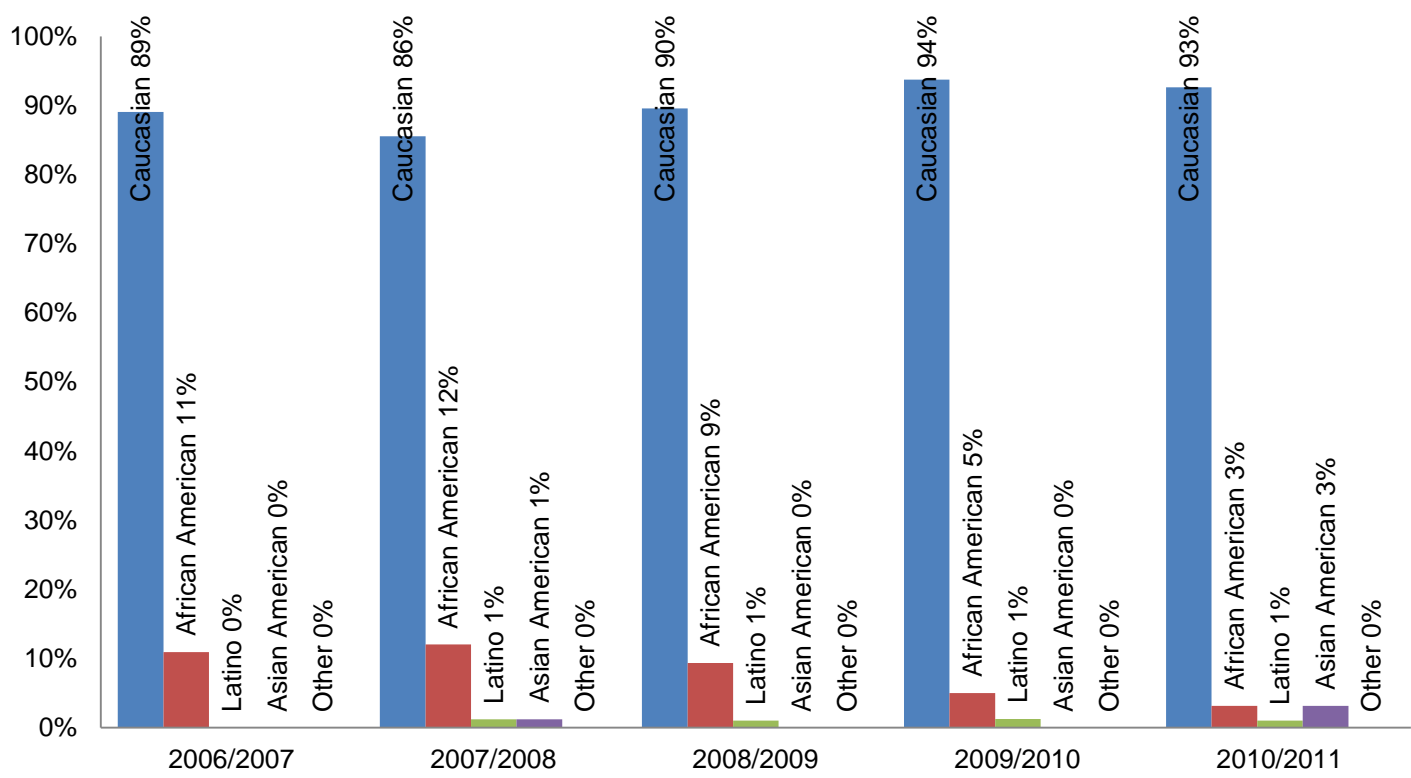
2010/2011

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

Non-Traditional Casting Grade

4.6%

of minority actors were cast Non-Traditionally



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 Tobiesen 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 Zakiiyah 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

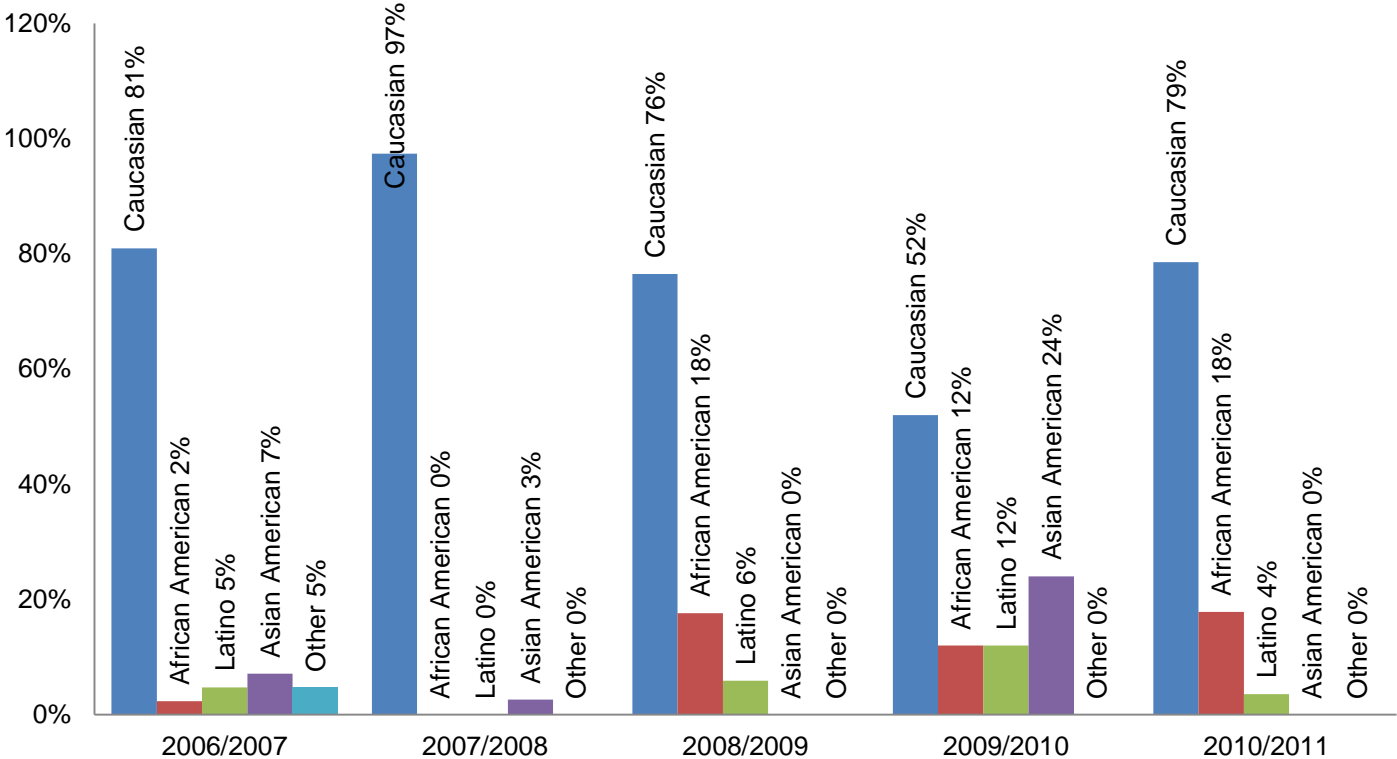
2010/2011

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 McCullum
 THE TALLS By Anna Kerrigan Directed by Carolyn Cantor

Non-Traditional Casting Grade

1.8%

of minority actors were cast Non-Traditionally



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 OJ 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")

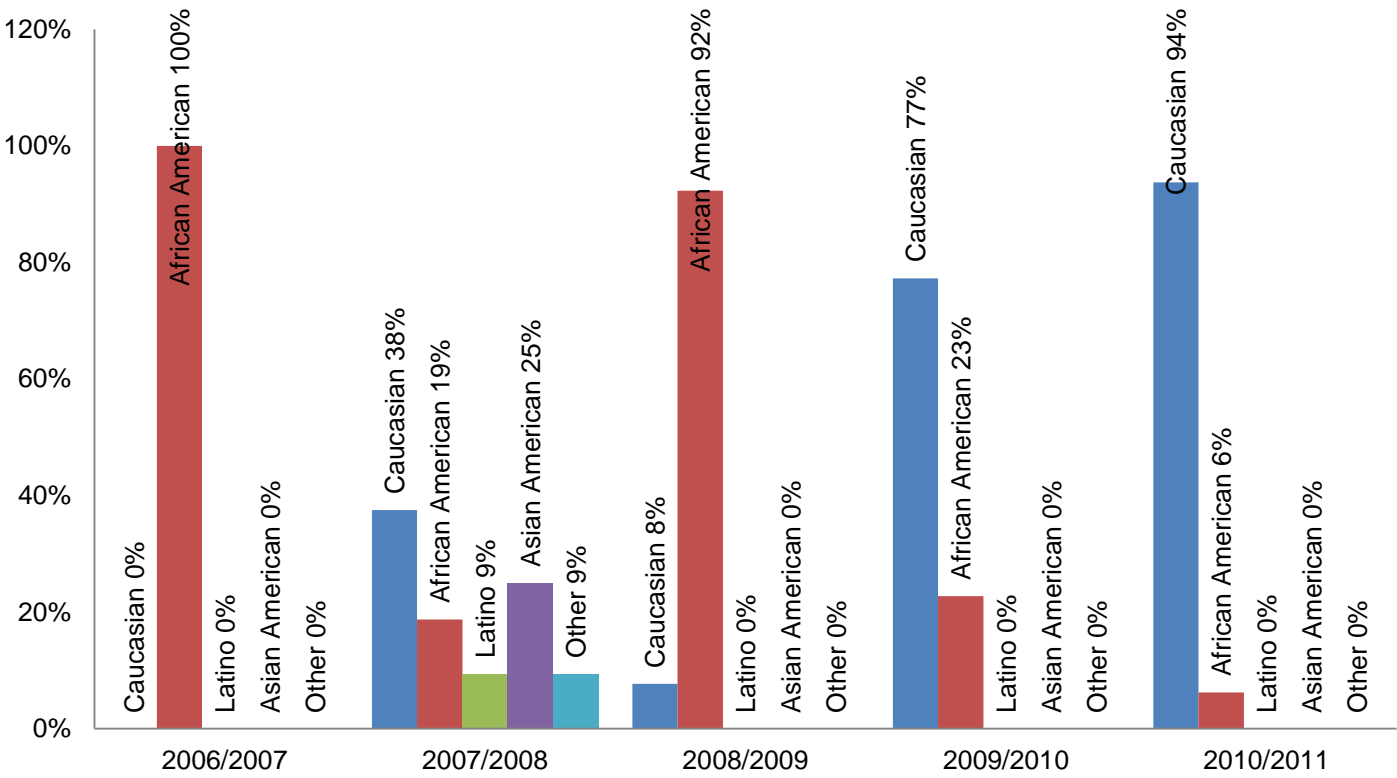
2010/2011

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



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 Yionouli

2007 /2008

THE MERCHANT OF VENICE, in New York City and at the Royal Shakespeare Company in England as a part of the Compete 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 Yionouli

ORONOKO, 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

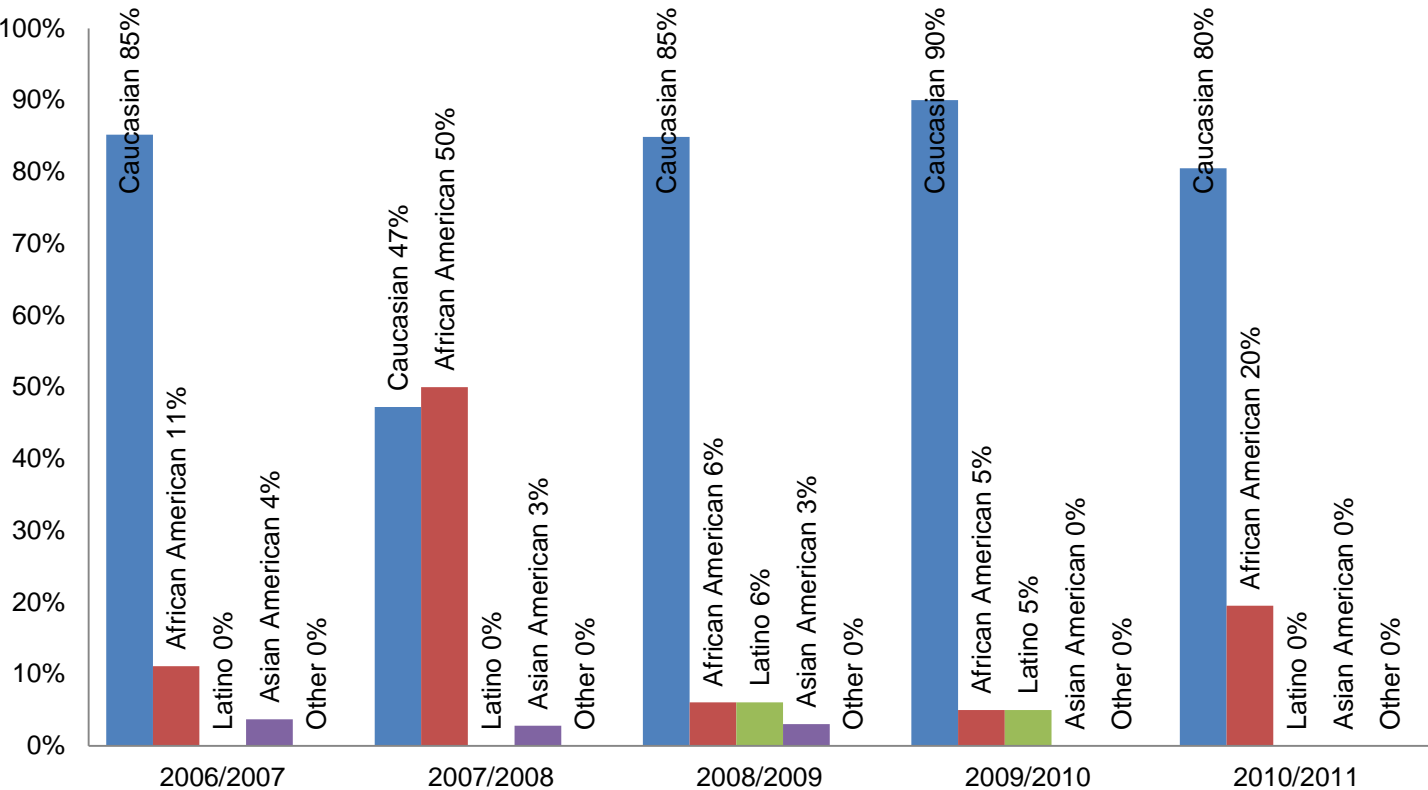
THE MERCHANT OF VENICE, directed by Darko Tresnjak

MACBETH, directed by Arin Arbus

Non-Traditional Casting Grade

3.5%

of minority actors were cast Non-Traditionally



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 Ben Snyder. Directed by Joe Morton.
 THE AGONY AND THE AGONY, Written by Nicky Silver. Directed by Terry Kinney.
 THE INTERNATIONALIST, Written by Anne Washburn. Directed by Ken Rus Schmoll.

2007/2008

THE PIANO TEACHER Written by Julia Cho. Directed by Kate Whoriskey.
 THE SLUG BEARERS OF KAYROL ISLAND OR, THE FRIENDS OF DR. RUSHOWER Libretto & Drawings by Ben Katchor. Music by Mark Mulcahy. Directed by Bob McGrath.
 Choreography by John Carrafa.

GOD'S EAR Written by Jenny Schwartz. Directed by Anne Kauffman.

2008-/2009

THE BURNT PART BOYS Book by Mariana Elder. Music by Chris Miller. Lyrics by Nathan Tysen. Directed by Erica Schmidt. Set Design by Derek McLane.
 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.
 THE BURNT PART BOYS Book by Mariana Elder. Music by Chris Miller. Lyrics by Nathan Tysen. Direction and musical staging by Joe Calarco. Co-produced with Playwrights Horizons.
 THE SCOTTSBORO BOYS Music & Lyrics by John Kander and Fred Ebb. Book by David Thompson. Direction and Choreography by Susan Stroman. S
 A BOY AND HIS SOUL Written and Performed by Colman Domingo, Directed by Tony Kelly, Choreography by Ken Roberson.

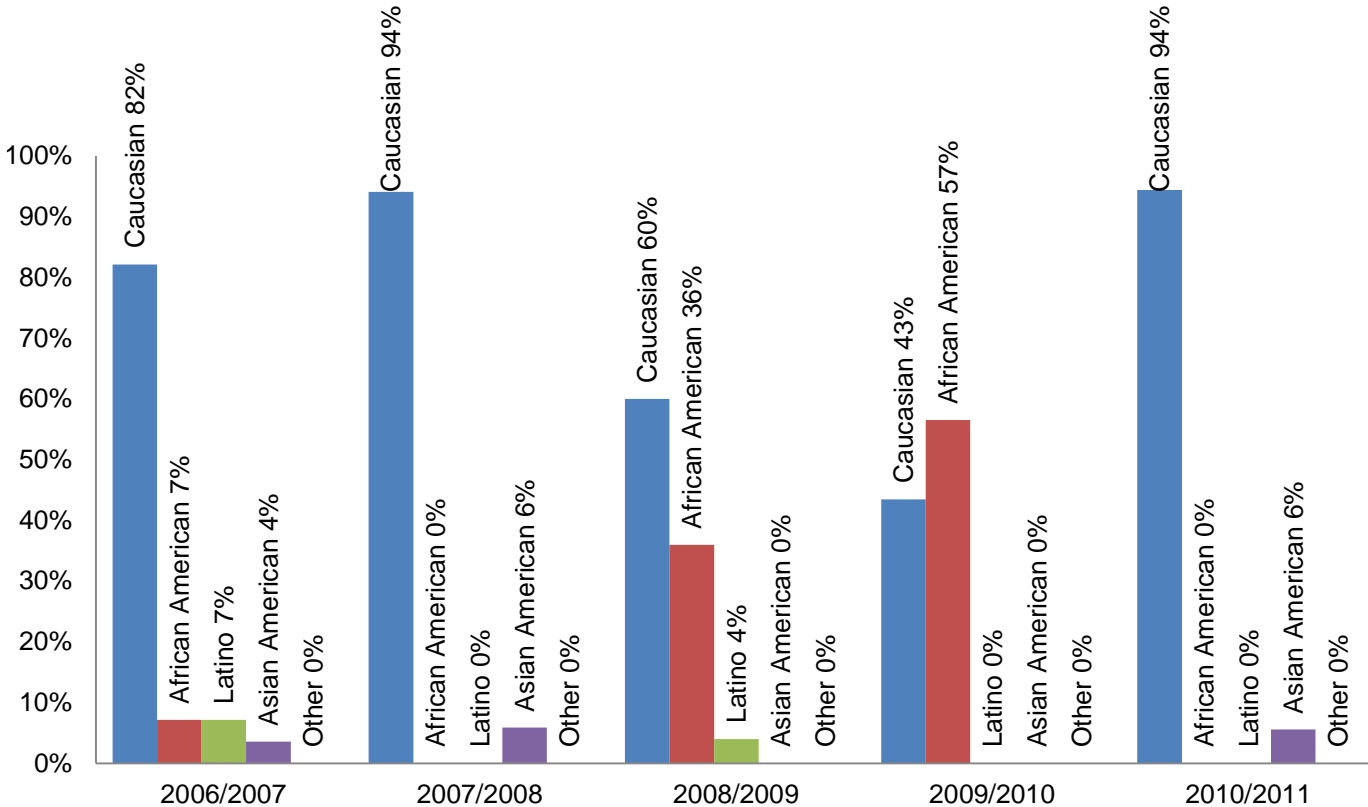
2010/2011

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.

Non-Traditional Casting Grade

0.5%

of minority actors were cast Non-Traditionally



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

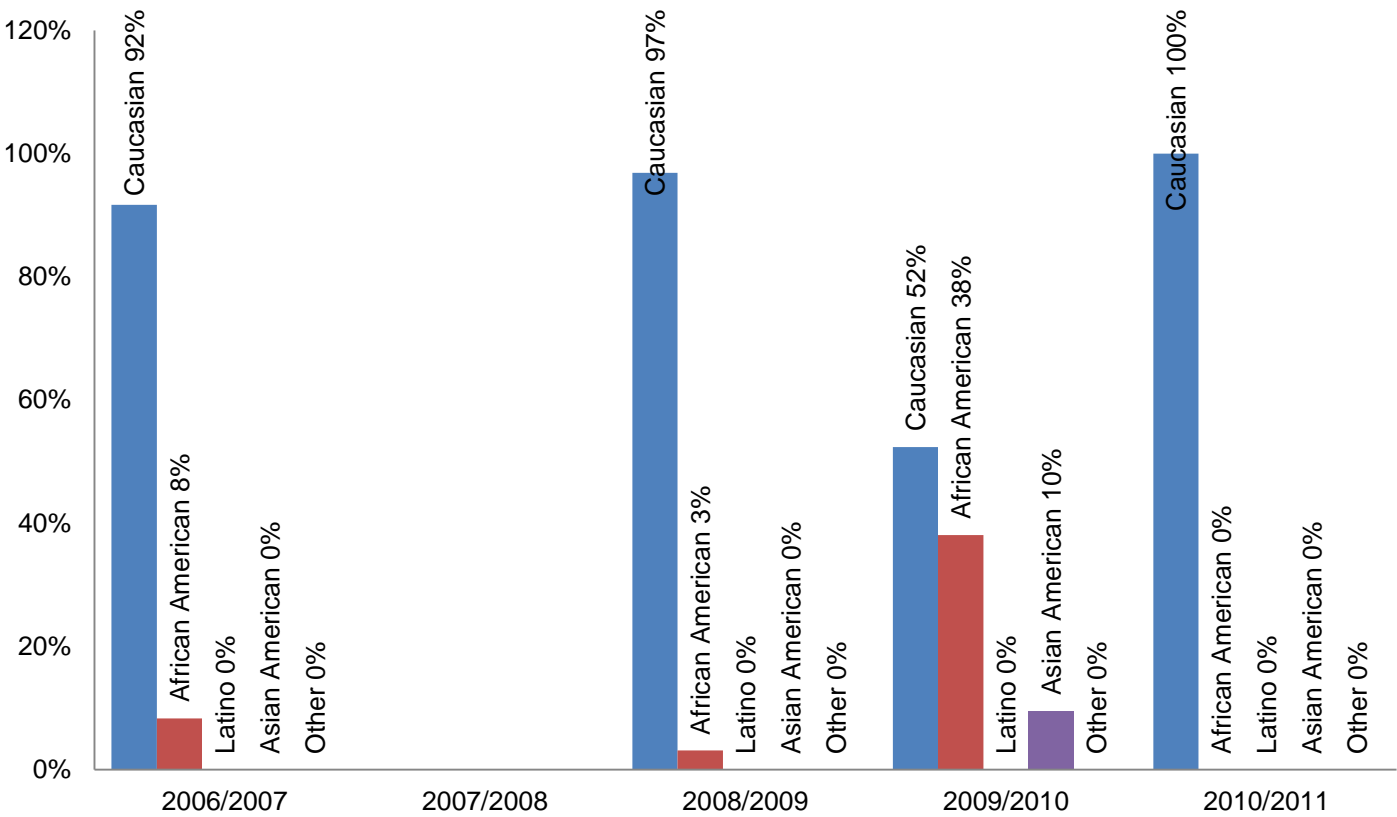
THE ROAD TO QATAR directed by Phillip George

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



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.

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

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:

BROADWAY	12.14%
ROUNDAABOUT	8.15%
LINCOLN CENTER	10.69%
MANHATTAN THEATRE CLUB	7.07%
SIGNATURE	3.99%
PLAYWRIGHTS HORIZONS	7.97%
SECOND STAGE	3.80%
SECOND STAGE UPTOWN	4.89%
THEATER FOR A NEW AUDIENCE	3.99%
THE PUBLIC/NYSF	14.67%
VINEYARD	4.53%
CLASSIC STAGE COMPANY	1.99%
NEW YORK THEATER WORKSHOP	6.88%
MCC	1.99%
ATLANTIC THEATER COMPANY	1.81%
PRIMARY STAGES	2.72%

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.

BROADWAY	25.47%
ROUNABOUT	6.60%
LINCOLN CENTER	4.72%
MANHATTAN THEATRE CLUB	1.89%
SIGNATURE	2.83%
PLAYWRIGHTS HORIZONS	3.77%
SECOND STAGE	4.72%
SECOND STAGE UPTOWN	4.72%
THEATER FOR A NEW AUDIENCE	2.83%
THE PUBLIC/NYSF	20.75%
VINEYARD	5.66%
CLASSIC STAGE COMPANY	4.72%
NEW YORK THEATER WORKSHOP	2.83%
MCC	1.89%
ATLANTIC THEATER COMPANY	0.94%
PRIMARY STAGES	1.89%

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.

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.

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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.