

Demographic Study of Off-Off-Broadway Practitioners



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ABOUT THIS STUDY

While the Off-Off-Broadway (OOB) community encompasses hundreds of companies and thousands of theatre artists, there exists virtually no statistical information about this vast and diverse community. In an endeavor to create a baseline for this important information, we are conducting a five-part study of this community. This report represents the third completed portion of the study and focuses on the demographics of the artists working OOB.

DATA COLLECTION

This study was conducted by the Innovative Theatre Foundation, producer of the New York Innovative Theatre Awards (IT Awards). Online survey forms were made available on the IT Awards website (www.nyitawards.com) and links to it appeared on the homepage and several other pages from September 2007 - February 2009. Prompts to take the survey were included in the monthly IT Awards Update, an opt-in newsletter which is sent to approximately 11,000 people each month, from September 2007 - December 2008. Notification and invitations to participate in this survey were also sent via direct email to all Off-Off-Broadway theatre companies listed in the IT Awards database, which includes approximately 400 companies. It is important to note that this database includes theatre companies that are registered with the IT Awards as well as those that are not. Other organizations serving the OOB community encouraged their members to complete the online form as well. These organizations included: Fractured Atlas, The Dramatists Guild, The New York International Fringe Festival, Fourth Arts Block (FAB), and The Field.

In addition, teams from the IT Foundation attended community events and canvassed theatres and rehearsal spaces where paper surveys were administered and collected. These events included: The 2008 Indie Theatre Convocation, The New York International Fringe Festival, the re-opening of the HERE Arts Center, Queens Artists Networking event, FAB Block

Party, Community Dish meeting, League of Independent Theatre community meeting, the 2008 Free Night of Theatre opening event, the IT Awards Nominee Announcement Event, the 2008 IT Awards Ceremony, several Community Board meetings and a number of OOB readings and performances.

A community-wide effort was made to help collect these surveys. Numerous theatre companies and individuals asked their members to complete the survey and word of mouth played a key role in encouraging participation. We would specifically like to thank Erez Ziv and Horse Trade, Abby Marcus and the Vampire Cowboys, Mark Finley and TOSOS II, Nicky Paraiso and LaMaMa, The Brick Theatre, Taryn Drongowski and the Astoria Performing Arts Center, Kristin Marting and the HERE Arts Center, Arwen Lowbridge, Elena K. Holy, Lisa Stevenson and the many people who sent personal appeals to their fellow company members, friends and colleagues.

A total of 4136 surveys were collected. Of those, 41 surveys were discarded (17 respondents indicated that they were not actually theatre artists but simply audience members; 12 respondents did not provide enough information to be statistically acceptable and 13 surveys were duplicates) and not included in the results of this report. The remaining 4094 surveys were viable.

HOW THIS INFORMATION WAS ANALYZED

Reports were run on Stata version 10.1 and SPSS version 16 by Yoon Soo Park, Data Manager, NCDP, MSPH, Columbia University.

Maps were created on TIGER/Line(R) Shapefiles Technical Documentation prepared by the U.S. Census Bureau, 2008 & The NYC Department of City Planning by Jonathan Sury, MPH, CPH, Research Assistant, NCDP, MSPH, Columbia University.

Unless otherwise noted, the source for all national data is the 2005-2007 American Community Survey conducted by the U.S. Census Bureau.

The approximate number of OOB productions per year was derived from careful monitoring of

OOB show listings on theatremania.com, offoffonline.com, nytheatre.com, unitedstages.com and nyitawards.com for the 2007-2008 season. We recorded approximately 1,700 unique Off-Off-Broadway listings for the year.

Community Boards were determined using the Community District Map of New York City (see page 74) published by New York City Department of City Planning and made available at nyc.gov.

Numbers were rounded off to the nearest dollar or percentage point. Hourly wages were determined using a 40 hour full-time work week.

ABOUT THE OFF-OFF-BROADWAY SURVEY PROGRAM

This is the third of a five part survey program being conducted by the Innovative Theatre Foundation in an effort to establish a baseline of statistical information for the Off-Off-Broadway community. The first completed study, *Statistical Analysis of Off-Off-Broadway Budgets* was released in April of 2008. The second study, *Study of Off-Off-Broadway Performance Venues* examined the location and use of OOB venues over a 5 year period and was released in December of 2008.

Parts four and five of this program, which include an audience demographic survey and an economic and cultural impact survey are currently in development.

Questions or comments about this study or the survey program are welcome at info@nyitawards.com.

INTRODUCTION

The purpose of this study is to record and analyze the specific population characteristics of the artists working in New York's Off-Off-Broadway (OOB) theatre sector. While industry associations in other entertainment sectors have established considerable data on their respective sectors, there is little, if any, significant data specifically about the Off-Off-Broadway market in the public domain.

The data for this report was analyzed in its entirety to provide an overview and detailed examination of the demography of the Off-Off-Broadway community as a whole. The data was then divided based on theatrical disciplines (i.e. actors, designers, producers etc.) and further analyzed in order to provide greater insight.

SUMMARY OF KEY FINDINGS

The artists practicing theatre Off-Off-Broadway represent a diverse population. Birthplaces of respondents included all 50 states and 81 different countries. While the majority of respondents are in their late twenties, a wide range of age groups is represented. They are highly educated and very politically active individuals representing various income levels. The length of time that respondents have lived in the New York City area ranges from less than a year to over 70 years. Numerous theatrical disciplines are represented and their OOB participation ranges from a single experience to involvement in multiple productions throughout the season.

Statistics of interest include:

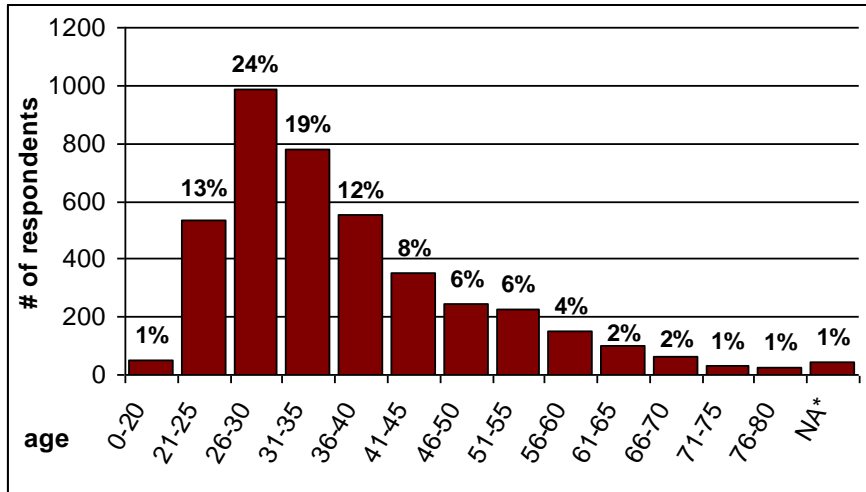
- 85% of the OOB population holds a college degree. This is 58% higher than the national average
- 86% voted in the 2004 presidential election. This is 22% higher than the national average of 64%
- 68% of respondents are age 21-40
- 53% of respondents are female
- 91% of respondents live in New York City
- Income level of Off-Off-Broadway artists is near the national average, and slightly below the NY state average
- 10% of respondents reported making their living exclusively from their work in the theatre
- 48% of the respondents currently belong to at least one theatrical union

FINDINGS: OFF-OFF-BROADWAY DEMOGRAPHICS

Age Range

The highest concentration of respondents (24%) fall into the 26-30 age range (see graph 1). The average age of OOB participants is 36 years old, and the median age is 33 years old. The national average age is 36 years old, and the median age of New Yorkers is 38 years old.

Graph 1: Age of OOB Practitioners



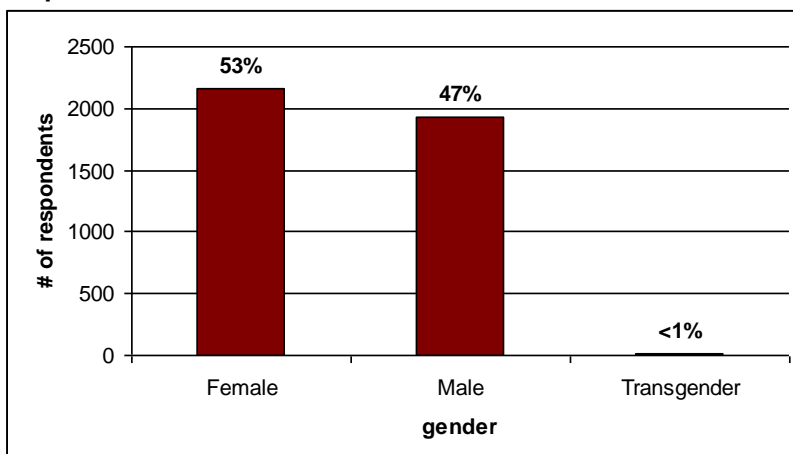
* 42 Respondents or just over 1% did not provide an answer for this question.

Gender Distributions

The data indicates that women outnumber men 53% to 47% in the OOB field (see graph 2). While this represents a slightly higher concentration of women than the national average of 51% women and 49% men, it is closer to the gender distributions of New York State with 52% women and 48% men.

Nine (9) respondents indicated that they are transgender individuals, which represented less than 1% of the sample group. Transgender statistics were not included in the gender distributions from the national survey.

Graph 2: Gender of OOB Practitioners



When examining the gender distribution by discipline, the highest concentration of females appears in the Administrator/Producer category while the highest concentration of males appears in the Playwright category.

Table A: Comparative Gender Distribution by Discipline

Discipline	Female	Male
OOB Community	53%	47%
Actor/Performer	53%	46%
Administrator/Producer	56%	44%
Crew	55%	45%
Designer	45%	55%
Director	46%	54%
Playwright	43%	56%

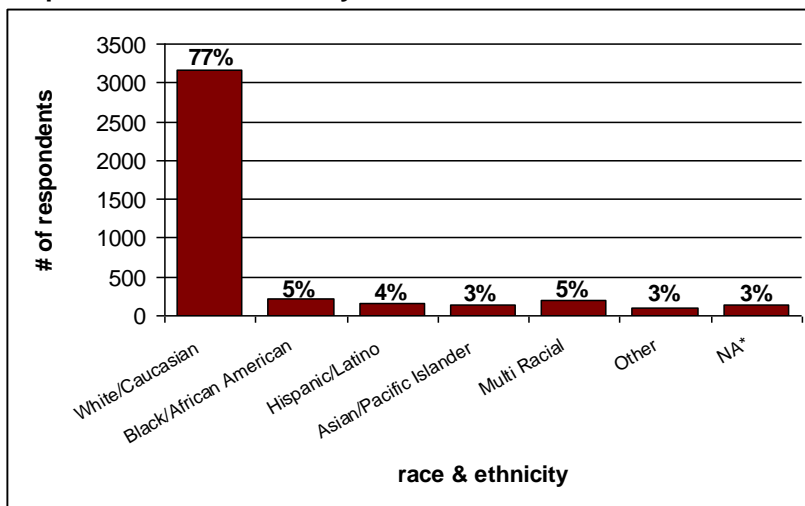
Transgender respondents made up < 1% of the disciplines noted in Table A.

Race and Ethnicity

A majority of the respondents (77%) reported their race to be White/Caucasian (see graph 3). This is slightly higher than the national average of 75% (see graph 4). 5% or 210 respondents reported their race to be “Black/African American,” compared to the national average of 12%. 3% of the respondents reported being Asian/Pacific Islanders which is comparable to the national average of 4%.

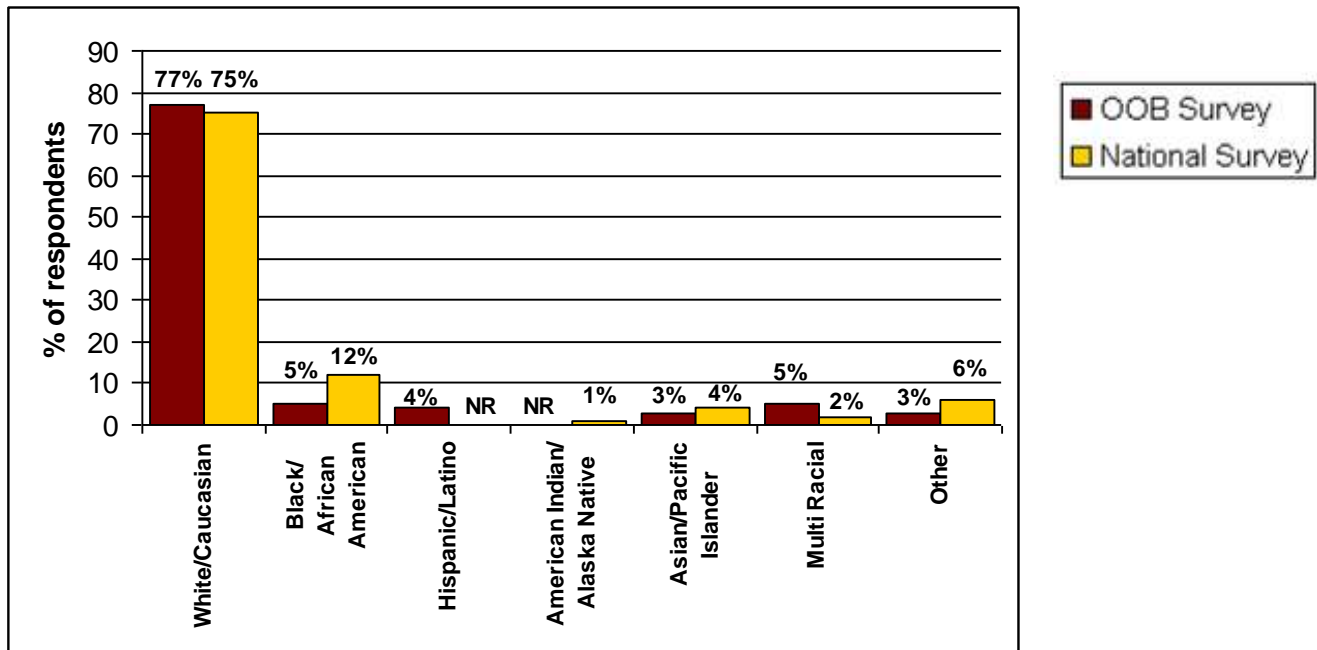
Multiracial persons, describing themselves as members of two or more races, made up 5% of the responses, which is higher than the national average of 2%.

Graph 3: Race and Ethnicity of OOB Practitioners



* 136 Respondents or 3% did not provide an answer for this question.

Graph 4: Comparative OOB with National Race Statistics



Sources: U.S. Census Bureau, 2005-2007 American Community Survey; Innovative Theatre Foundation.
 NR represents data that was not collected as a part of the survey
 The national survey did not include Hispanic/Latino data in race statistics because it is an ethnicity not a race.

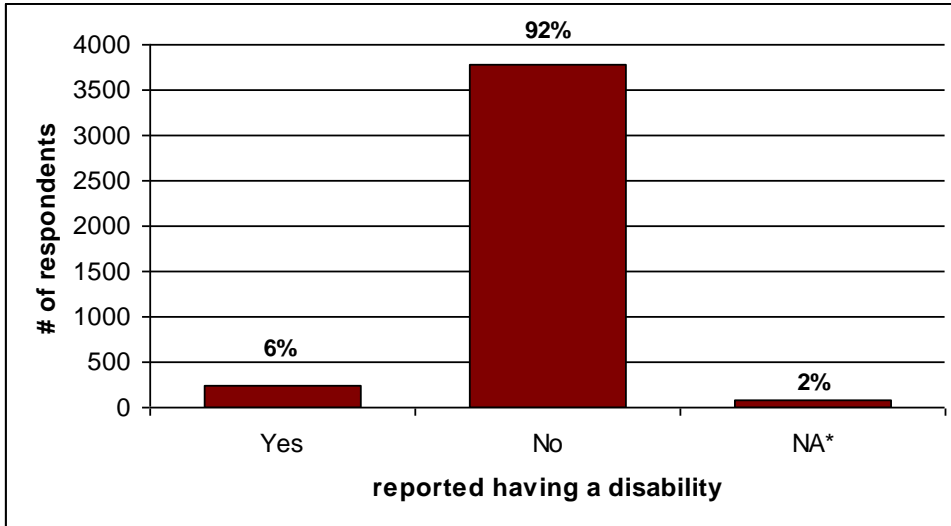
99 respondents or 3% reported their race to be “other.” The American Community Survey indicates that 6% of the national sample group marked the “other” race category. However the national survey did isolate American Indian/Alaska Native populations whereas this study did not. Therefore if the data from those two demographic points were combined, the total national percentage would increase to 7%.

Disabilities

The 2006 American Community Survey conducted by the United States Census Bureau reported that 41.3 million or 15% of Americans had a disability or a limitation that interferes with their mental, physical or sensory abilities.

Of the respondents for this study, 6% noted having a disability which is 9% lower than the national average (see graph 5).

Graph 5: OOB Practitioners with Disabilities

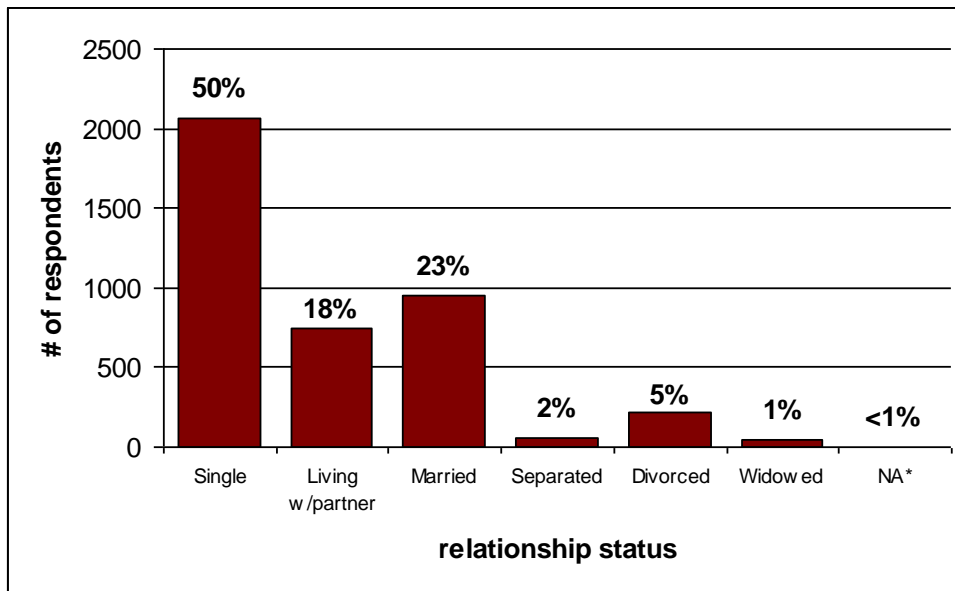


* 79 Respondents or 2% did not provide an answer for this question

Relationship Status

The percentage of OOB participants who reported being married is less than half that of the national average (see graphs 6 & 7). 956 respondents reported being married, which represents 23% of the sample group.

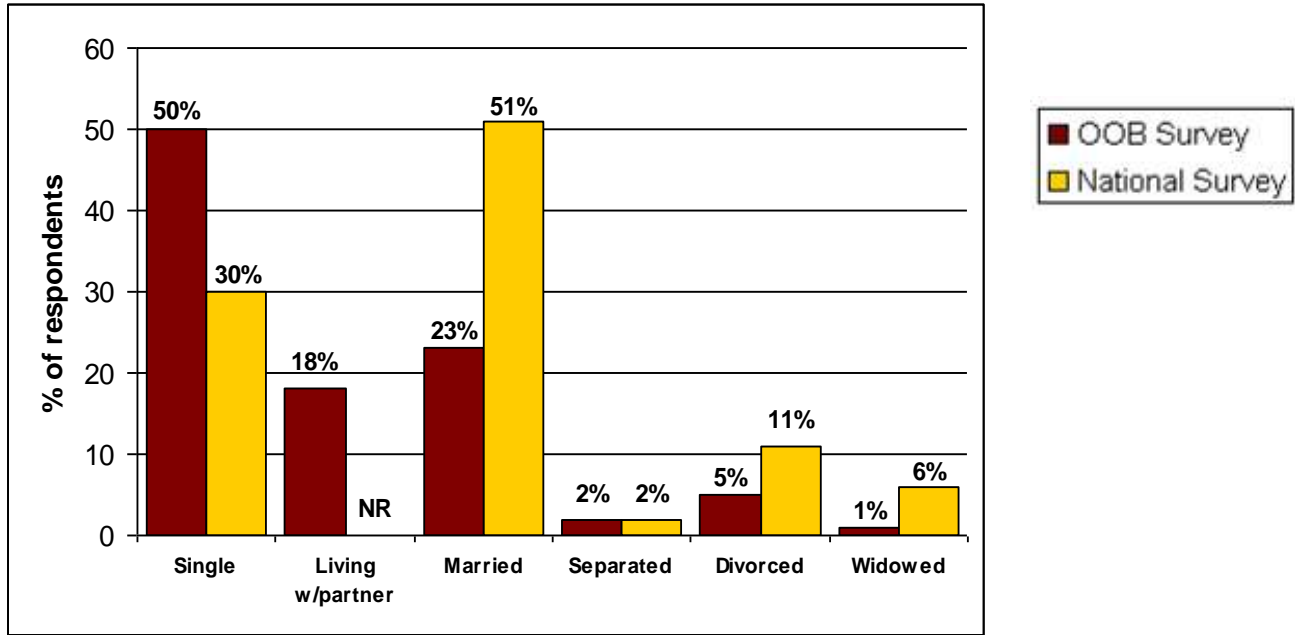
Graph 6: Relationship Status of OOB Practitioners



* 5 Respondents or <1% did not provide an answer for this question.

50% of the respondents reported being single. In addition 748 respondents indicated that they were living with their partner, which represented 18% of the sample group. Combined, these two data points equal 68%. This is significantly higher than the national survey's category of "single", which equaled 30%. These two demographic points were not isolated in the national survey.

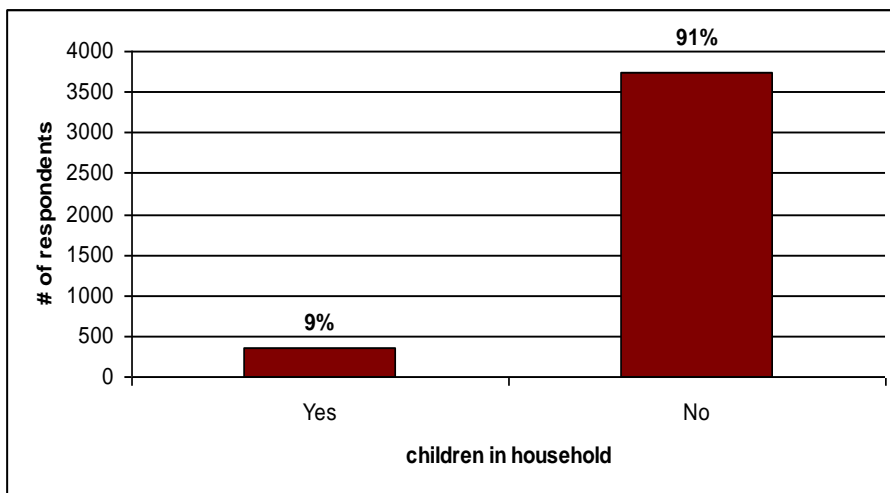
Graph 7: Comparative OOB with National Relationship Statistics



Source: U.S. Census Bureau, 2005-2007 American Community Survey.
 NR represents data that was not collected as a part of the survey.

The data indicates that OOB practitioners have fewer children (or people under the age of 18) living in their households than the national average (see graph 8). The national survey shows an average of 35% of households have children, and the New York State average is 33%. Only 9% or 351 respondents for this study indicated having children in their household.

Graph 8: Children in Household for OOB Practitioners

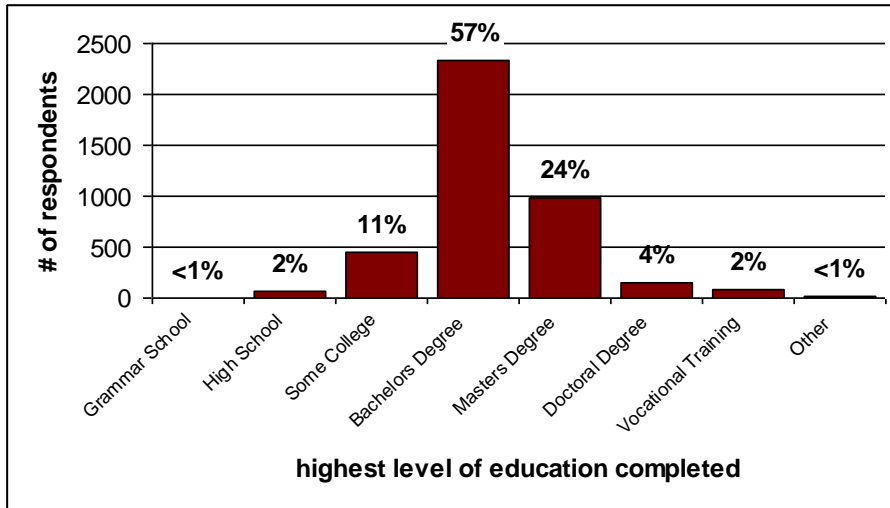


* 2 Respondents or <1% did not provide an answer for this question.

Education Levels

Based on the sample group, OOB participants are a highly educated population with 85% indicating that they held a college degree (see graph 9). These percentages are considerably higher than the national average. The United States Census Bureau reports that 27% of the national population and 31% of the New York State population (that is 25 years or older) has completed a college degree.

Graph 9: Educational Levels of OOB Practitioners



* 5 Respondents or <1% did not provide an answer for this question.
Doctoral Degree represents both Professional and Doctoral degrees including: PhD, MD, JD etc.

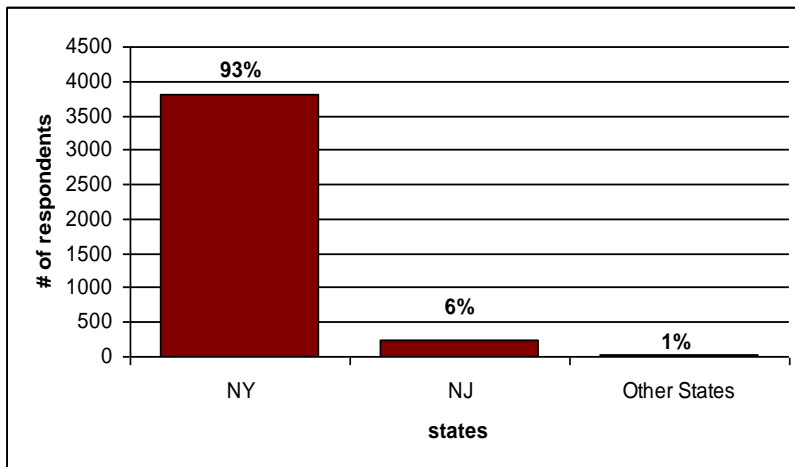
Geographic Statistics

The reported birthplace of respondents includes all 50 states and 81 different countries. 24% of respondents reported that they are native to the state of New York, while 67% noted being born in a different state. 365 or 9% of respondents noted that they were born in a foreign country.

Excluding native New Yorkers, respondents indicated that they had lived in New York City for an average of 12 years (see map 1).

The majority of respondents reported their current residence to be in the state of New York, 93% (see graph 10). 234 or 6% of respondents noted that they were currently living in the state of New Jersey. Respondents from six other states (CT, MA, NH, PA, RI, VT) also completed the survey, which combined accounted for the remaining 1%.

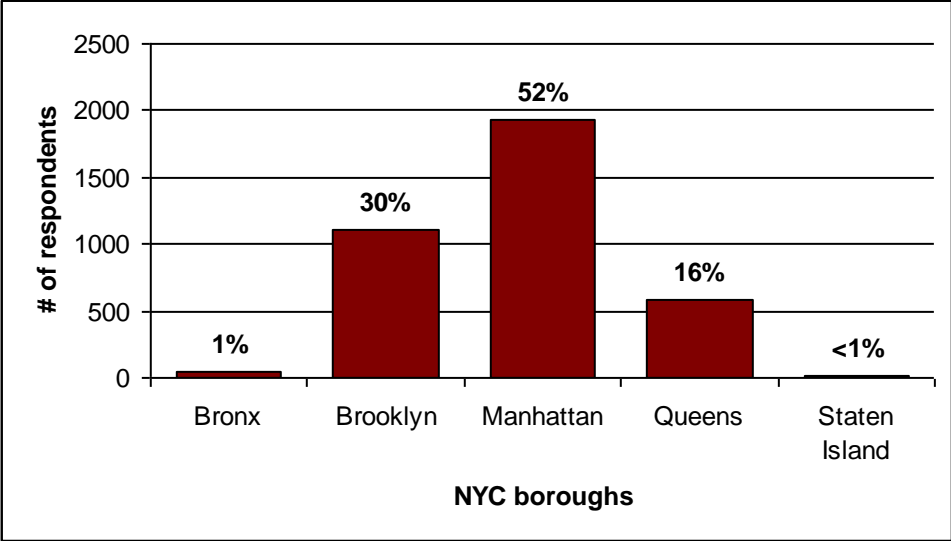
Graph 10: OOB Practitioners Residence by State



* 12 Respondents or <1% did not provide an answer for this question.

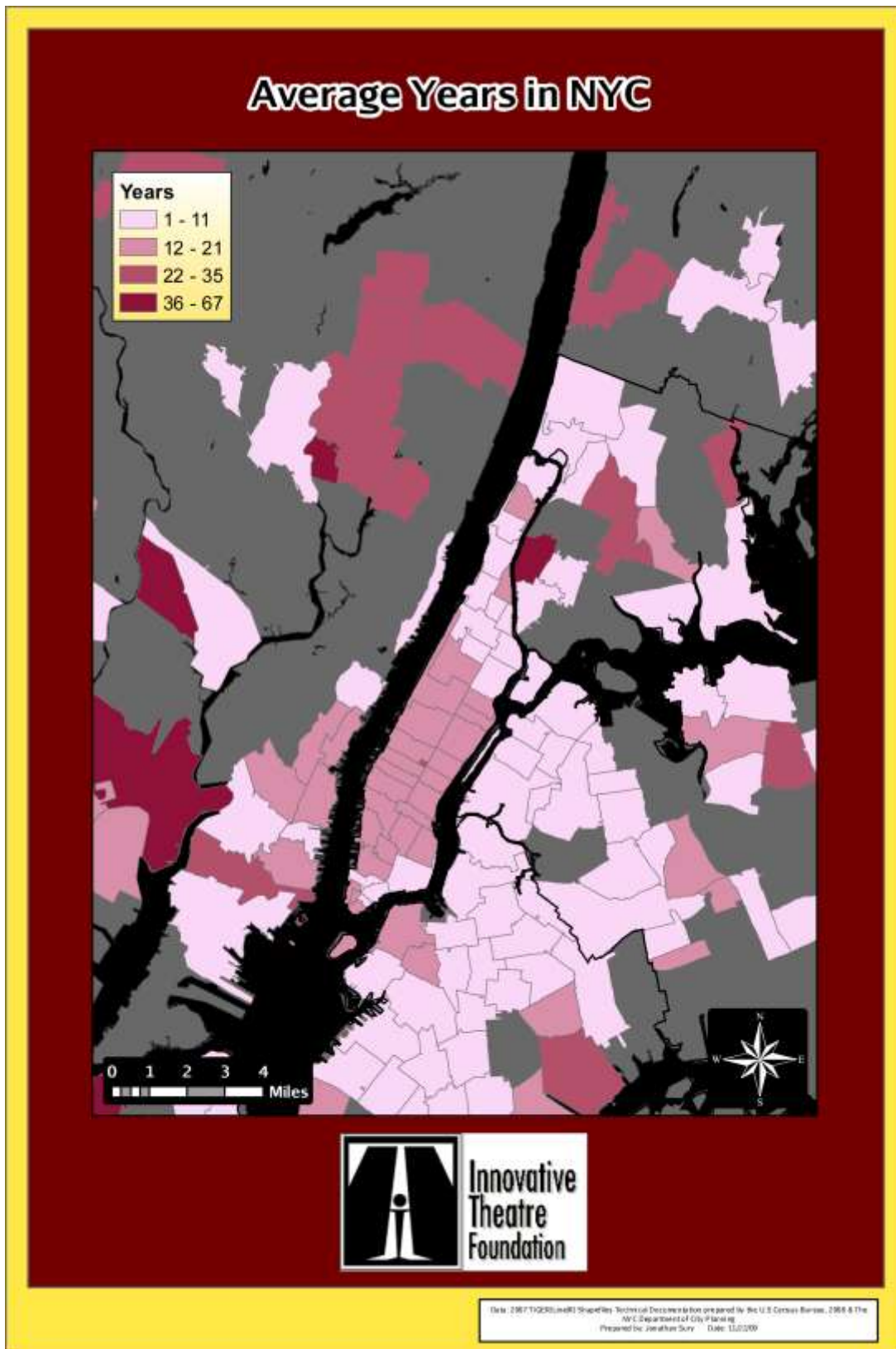
Of the total respondents, 91% reported that their current residence is within the 5 boroughs of New York City (see graph 11 and map 2).

Graph 11: OOB Practitioners Residence by New York City Borough

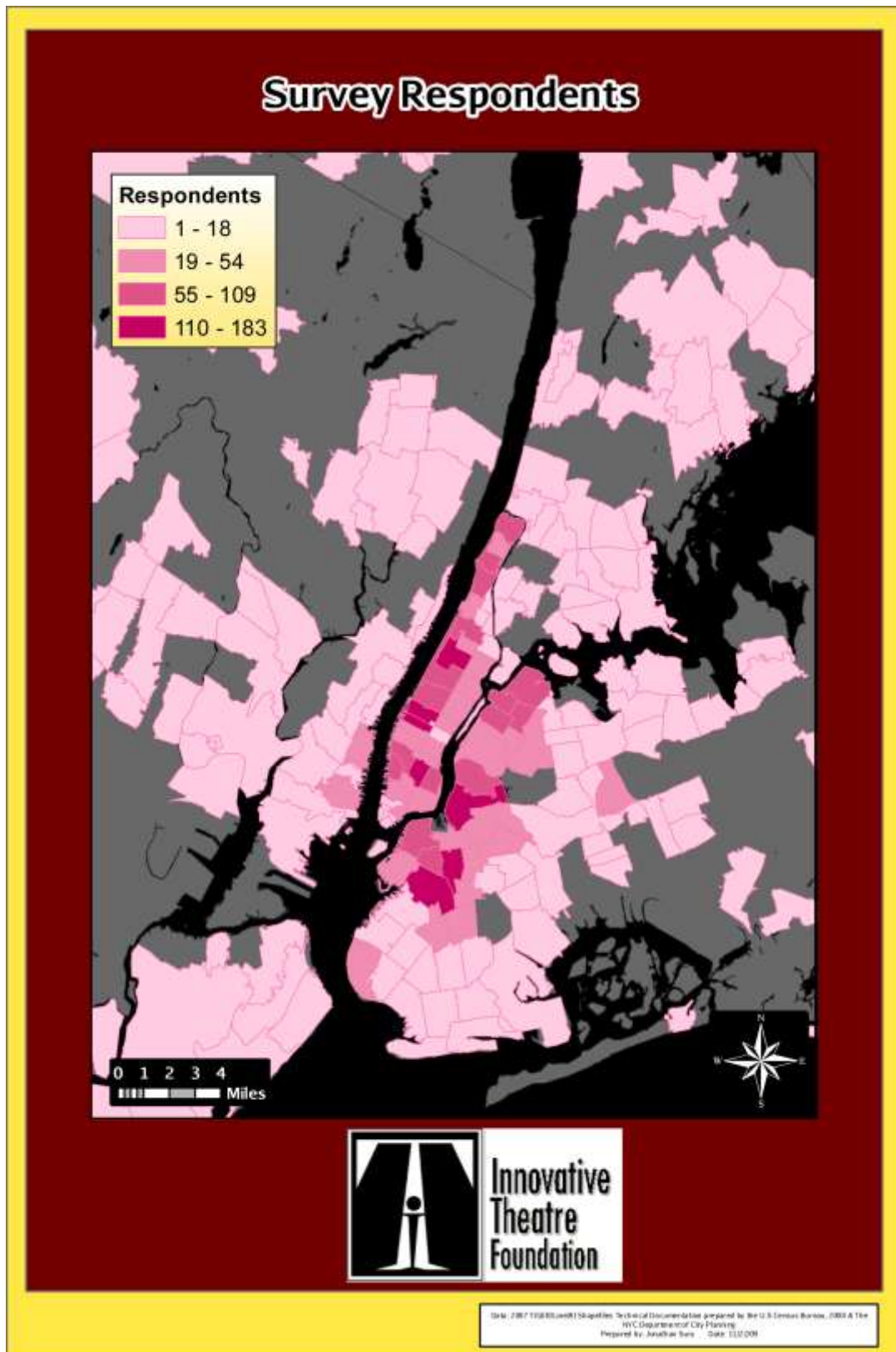


All residential zip codes in Manhattan had representation in the survey.

MAP 1: Respondents by Number of Years in NYC Area



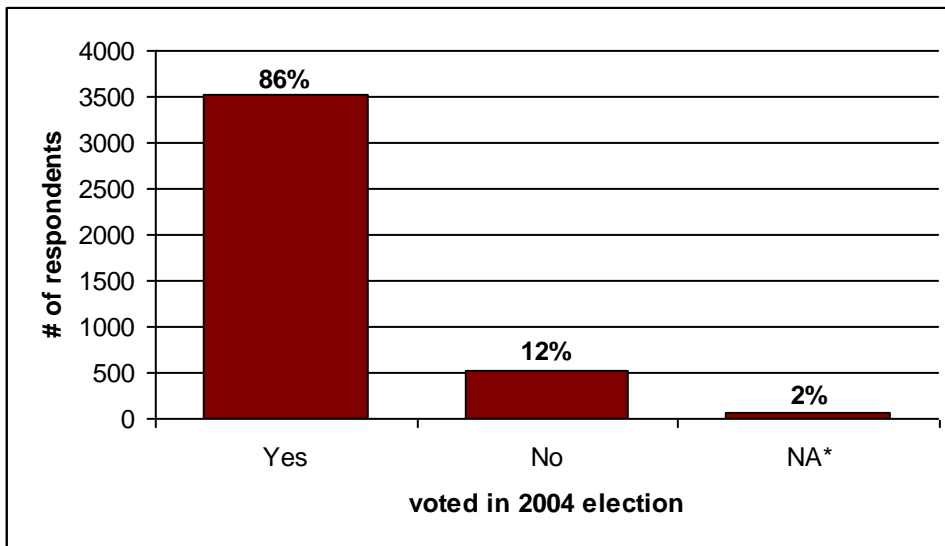
MAP 2: Survey Respondents



Voting Practices

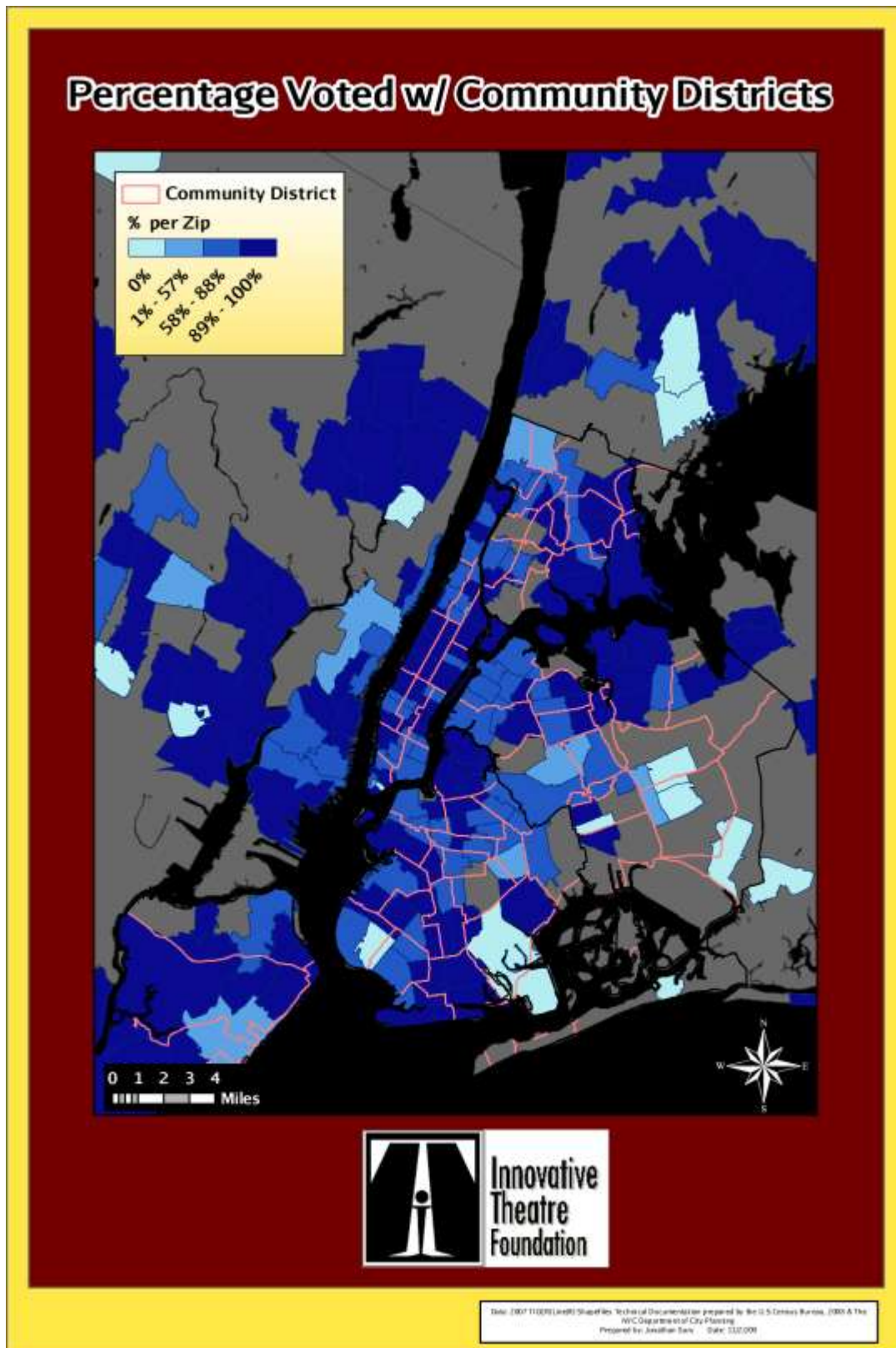
Based on the sample group OOB practitioners are very active in the democratic process. 86% or 3514 respondents reported that they cast a ballot in the 2004 elections (see graph 12 and map 3). This is 22% higher than the national average according to the U.S. Census Bureau, Population Survey, November, 2004, which states that 64% of American citizens voted in the 2004 election. The 2004 election was used because it was the most recently completed national election as of the commencement of data collection for this study.

Graph 12: OOB Practitioners Voting in the 2004 Election



* 69 Respondents or 2% did not provide an answer for this question.

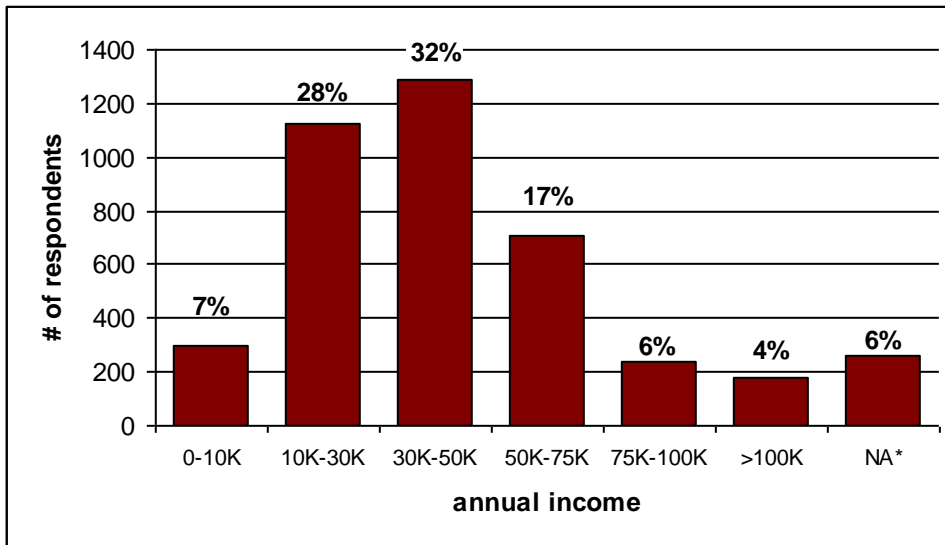
MAP 3: Percentage of Voters with Community Districts



Income

According to the data the median income for people in the OOB community is approximately \$40K while the average is slightly lower at \$39,185 (see graph 13). This is comparable (within 1%) to the national average income of \$38,959, but is lower than the average income of New York residents at \$42,756 (see table B).

Graph 13: OOB Practitioners Annual Income



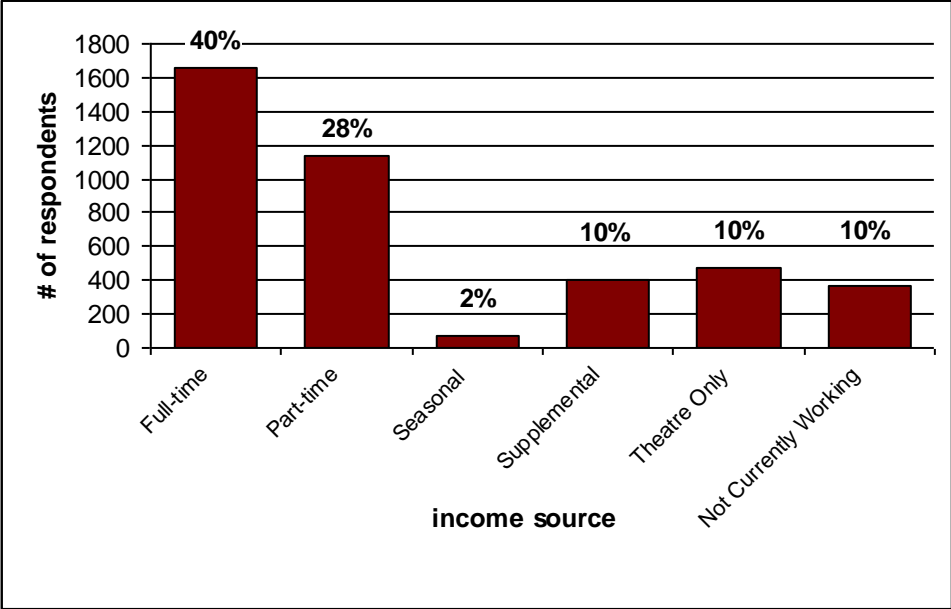
* 257 Respondents or 6% did not provide an answer for this question.

Table B: Comparative Annual Income

Average Annual Income	
National	\$38,959
Male	\$43,948
Female	\$33,969
New York	\$42,756
Male	\$47,232
Female	\$38,279
OOB Community	\$39,185
Male	\$41,942
Female	\$36,727
Transgender	\$40,111

Only 10% of the respondents reported that their sole source of income was from their work in the theatre. 40% of respondents noted having full-time employment outside of the theatre. 28% noted holding a part-time job (see graph 14).

Graph 14: OOB Practitioners Income Source

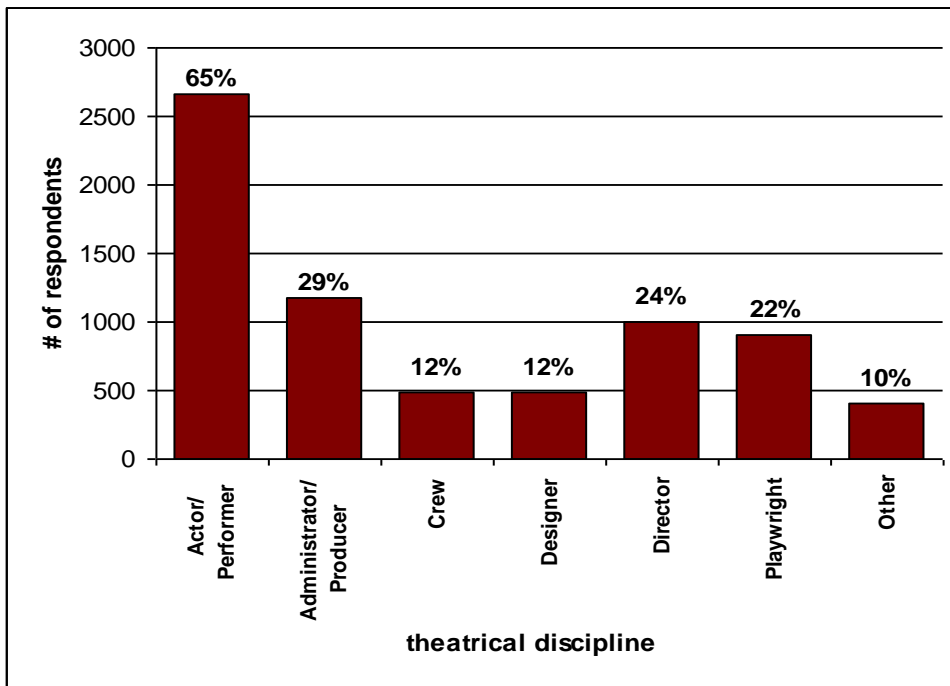


373 respondents reported that they are not currently working. This is an aggregate of individuals who reported being unemployed, on disability, retired or a student.

Work in the Theatre

Nearly two-thirds or 65% of respondents identified themselves as actors and/or performers (see graph 15), constituting the largest portion of the sample group. Administrators/Producers were the next largest group with 29%. Playwrights and Directors each accounted for approximately a quarter of respondents.

Graph 15: OOB Practitioners Theatrical Discipline



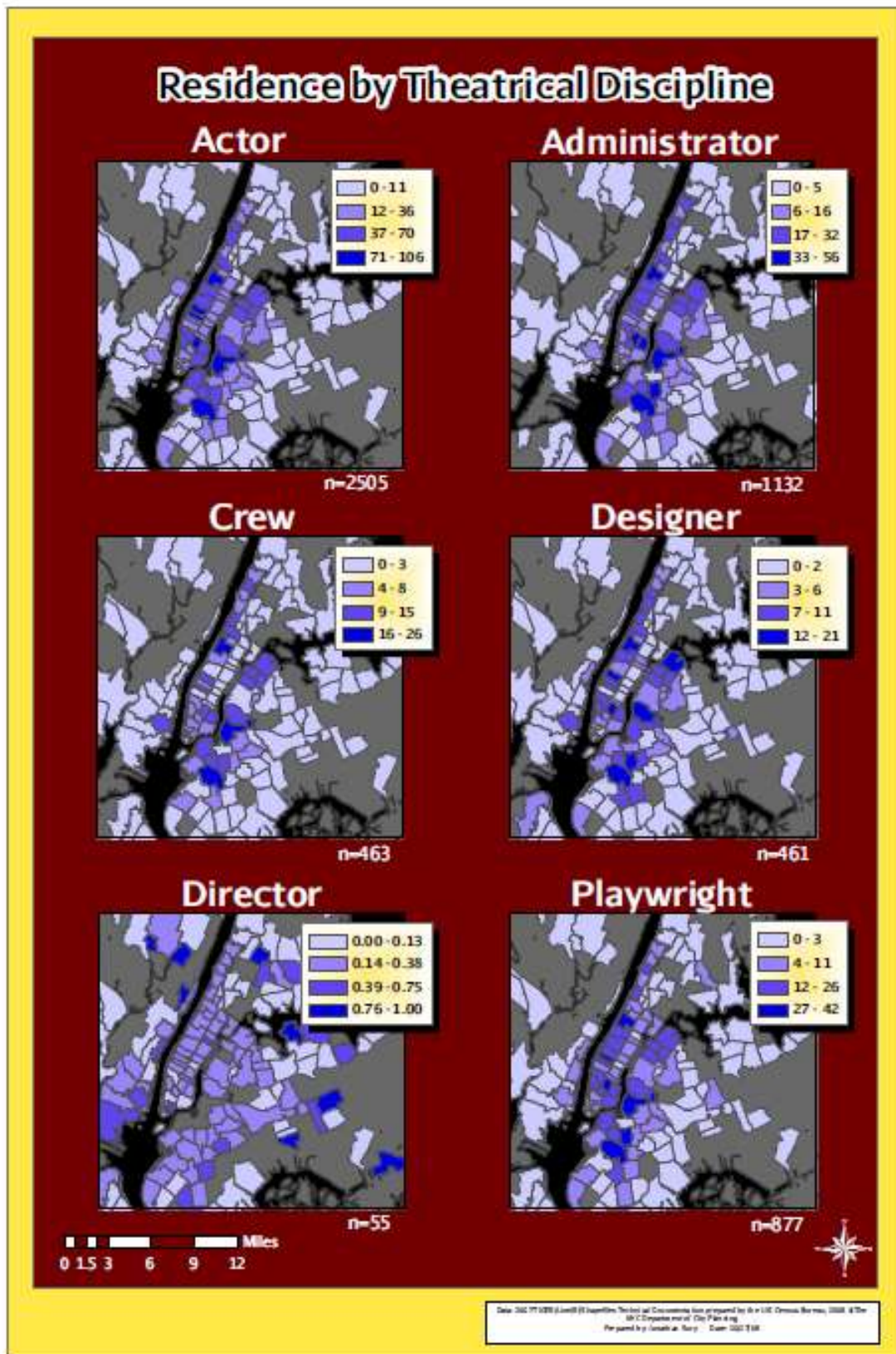
Within the “other” category, 401 respondents identified themselves with disciplines that included: choreographer, musician, dramaturge, magician, puppeteer, and others.

43% of respondents reported that their work in the theatre consists of multiple disciplines (see table C). This is examined further in the individual discipline sections below.

Table C: OOB Practitioners Having Multiple Disciplines

Discipline	% Working in Multiple Disciplines
Actor/Performer	50%
Administrator/Producer	80%
Crew	76%
Designer	66%
Director	81%
Playwright	77%

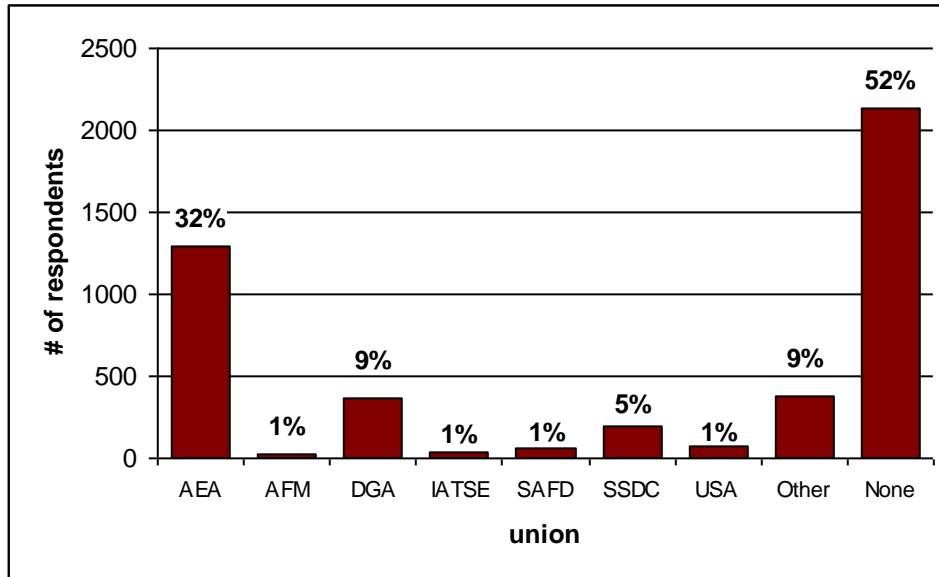
MAP 4: Respondents by Theatrical Discipline



While some OOB practitioners participate in a single production, others report involvement in as many as 40 productions in a season. Respondents reported participating in a median number of two (2) productions per year.

48% of the respondents currently belong to at least one theatrical union. Nearly a third of the total respondents reported being members of the Actors' Equity Association (see graph 16). 371 or 9% of the respondents are members of the Dramatists Guild.

Graph 16: OOB Practitioners Theatrical Unions



AEA: Actors' Equity Association. AFM: American Federation of Musicians. DGA: The Dramatists Guild. IATSE: International Alliance of Theatrical Stage Employees. SAFD: Society of American Fight Directors. SSDC: Society of Stage Directors and Choreographers. USA: United Scenic Artists local 829.

9% of respondents noted belonging to other theatrical unions, guilds or associations including:

- American Guild of Variety Artisan (AGVA)
- American Federation of Musicians (Local 802)
- American Guild of Musical Artists (AGMA)
- American Society of Composers (ASCAP)
- Association for Theatre in Higher Education
- Association of Theatre Movement Educators (ATME)
- Association of Theatrical Press Agents & Managers (ATPAM)
- Broadcast Music, Inc. (BMI)
- The Broadway League
- Clowns of the US
- Designers Lighting Forum of New York (DLFNY)
- The Drama League
- The Freelancers Union
- Guild of Italian American Actors (GIAA)
- Hispanic Organization of Latin Actors (HOLA)

- House Managers Association (HMA)
- Illuminating Engineering Society of New York (IESNY)
- The League of Professional Theatre Women
- Literary Managers & Dramaturgs of the Americas (LMDA)
- National Association of Schools of Theatre (NAST)
- National Writers Union (NWU)
- P.E.N. (poets, playwrights, essayists, editors, and novelists) American Center (PEN)
- SEIU Local 32BJ Theater Division (Local 32BJ)
- Sword Swallowers International (SSI)
- Theatrical Wardrobe Union Local 764 (TWU)
- Union Internationale de la Marionette (UNIMA)
- United Federation of Teachers (UFT)
- United States Institute for Theatre Technology (USITT)
- Usher Union Local 306
- Writers Guild of America (WGA)

DATA ANALYZED BY THEATRICAL DISCIPLINE

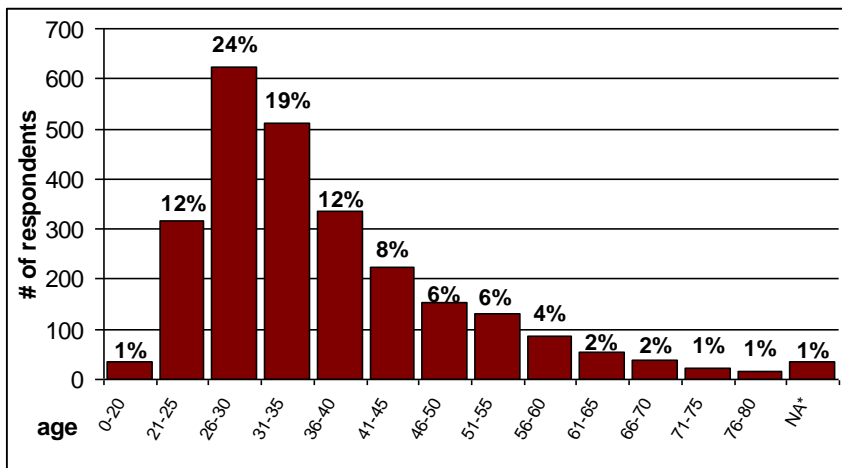
ACTOR/PERFORMER OVERVIEW

Because the actor/performers made up such a large portion of the sample group, it is not surprising that the statistics from this discipline closely resemble the statistics from the overall sample.

Age Range

Similar to the overall sample group, the majority of OOB actors fall into the 26-30 age range at 24% (see graph 17). The average age of respondents from this discipline is 36 and the median age is 33.

Graph 17: Age of OOB Actor/Performers

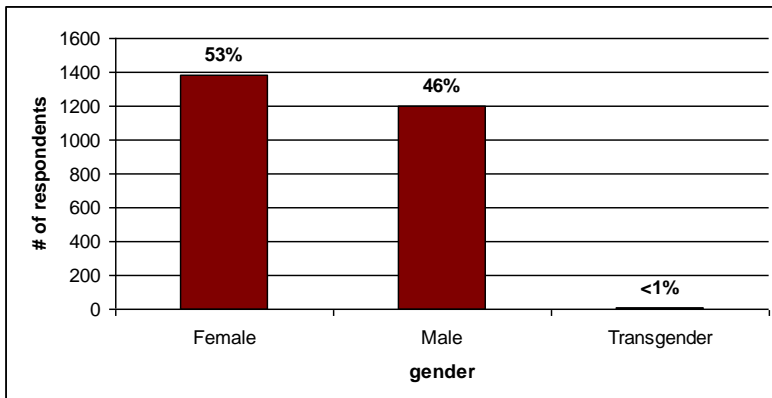


* 34 or 1% of the respondents who identified themselves as actor/performers did not provide an answer for this question.

Gender Distributions

According to the sample group, 53% of OOB actors are female, 46% are male and less than 1% are transgender (see graph 18).

Graph 18: Gender of OOB Actor/Performers

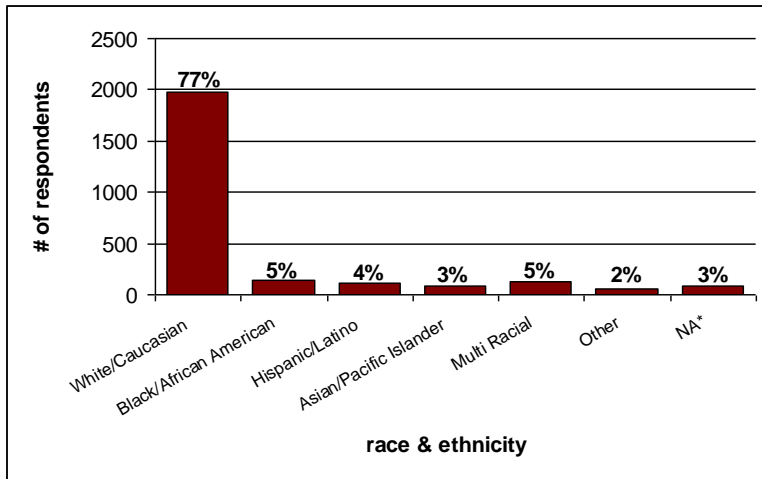


It is interesting to note that 8 of the 9 transgender individuals that completed the survey reported being actor/performers.

Race and Ethnicity

The statistics for race distribution within the actor/performer discipline are almost identical to the statistics for the overall OOB sample group (see graph 19). The only variation occurred in the “other” category with respondents from the overall group accounting for 3%, while only 2% of respondents from the performers’ classification reported their race as “other.”

Graph 19: Race and Ethnicity of OOB Actor/Performers

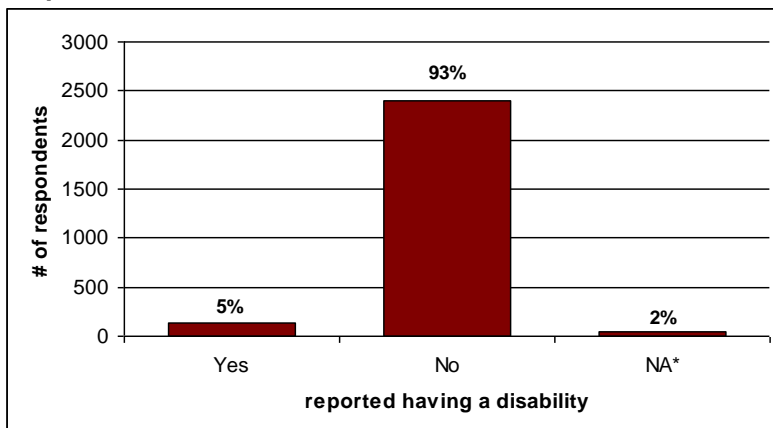


* 85 or 3% of the respondents who identified themselves as actor/performers did not provide an answer for this question.

Disabilities

The number of OOB actor/performers who identified themselves as having disabilities that limited their mental, physical or sensory abilities is 1% lower than the overall sample (see graph 20).

Graph 20: OOB Actor/Performers with Disabilities

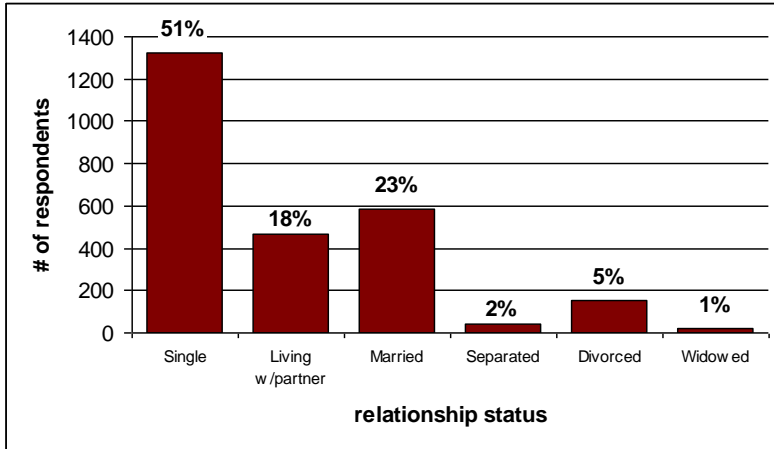


* 43 or 2% of the respondents who identified themselves as actor/performers did not provide an answer for this question.

Relationship Status

The actor/performers have a slightly higher divorce rate at 6% than the overall sample. They also have a 1% higher rate of people who reported being single than the overall sample.

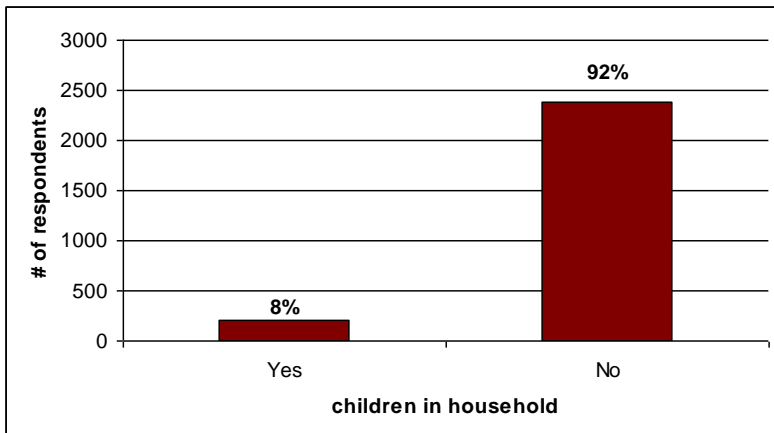
Graph 21: OOB Actor/Performers Relationship Status



2 or <1% of the respondents who identified themselves as actor/performers did not provide an answer for this question.

92% of the actors reported that they do not have children in their household. This is slightly higher than the overall sample group (see graph 22).

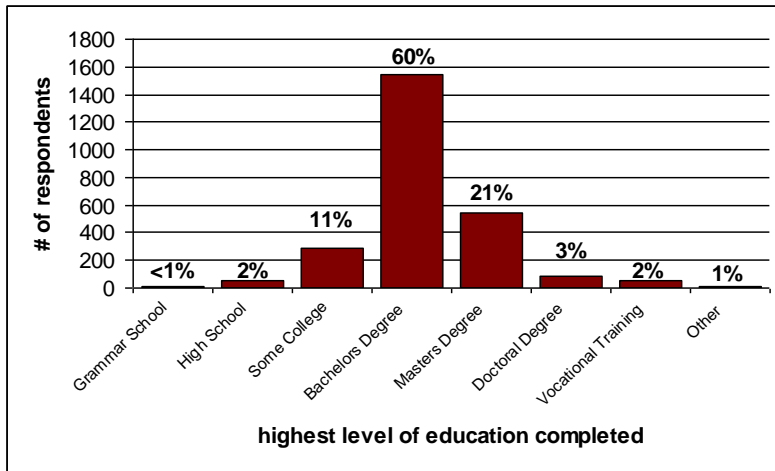
Graph 22: Children in Household for OOB Actor/Performers



Education Levels

A higher percentage of performers hold a bachelor’s degree than the overall sample group, however the percentage of master’s and doctoral degrees is slightly lower in this classification (see graph 23). A total of 84% of the respondents for this discipline hold a college degree.

Graph 23: Educational Levels of OOB Actor/Performers

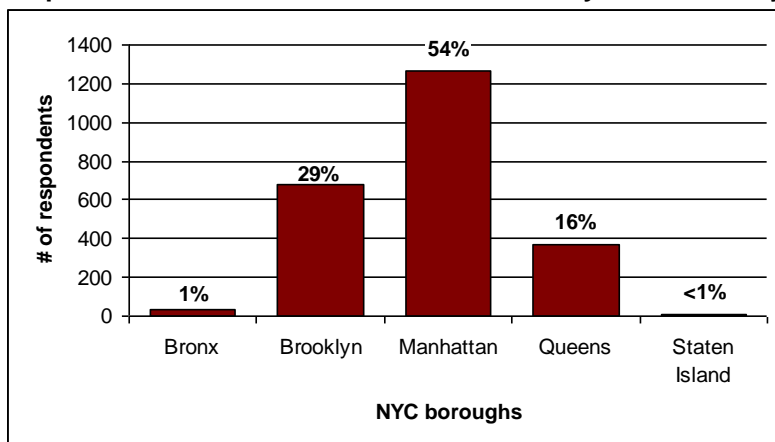


3 or <1% of the respondents who identified themselves as actor/performers did not provide an answer for this question. Doctoral Degree represents both Professional and Doctoral degrees including: PhD, MD, JD, etc.

Geographic Locations

The majority of respondents from this discipline, 93% reported their current residence to be in the state of New York. At 54%, actors had a slightly higher percentage of respondents living in Manhattan than the overall sample (see graph 24).

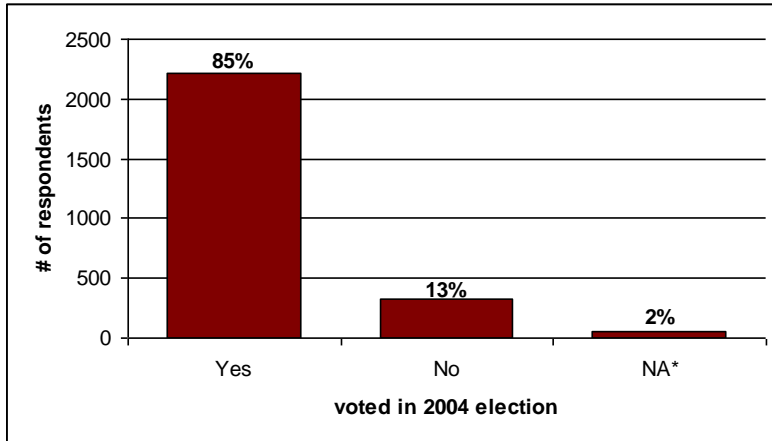
Graph 24: OOB Actor/Performers Residence by New York City Borough



Voting Practices

2215 respondents from the actor/performer classification reported that they voted in the 2004 election. This represents 85% of the people from that group, which is slightly less than the overall sample.

Graph 25: OOB Actor/Performers 2004 Election Voting

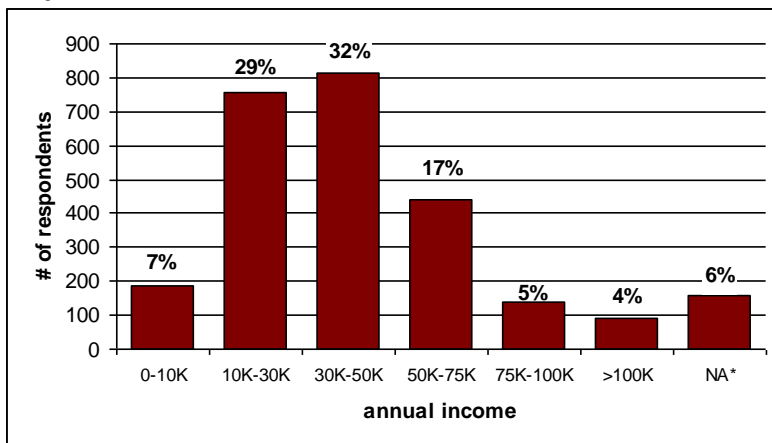


* 48 or 2% of the respondents who identified themselves as actor/performers did not provide an answer for this question.

Income

According to the data, nearly a third of the people who identified themselves as actor/performers earned between 30K and 50K a year (see graph 26). The average income for this group was \$38,209 which is lower than both the national average and the average for the overall OOB sample group. This averages an hourly wage of \$18.37.

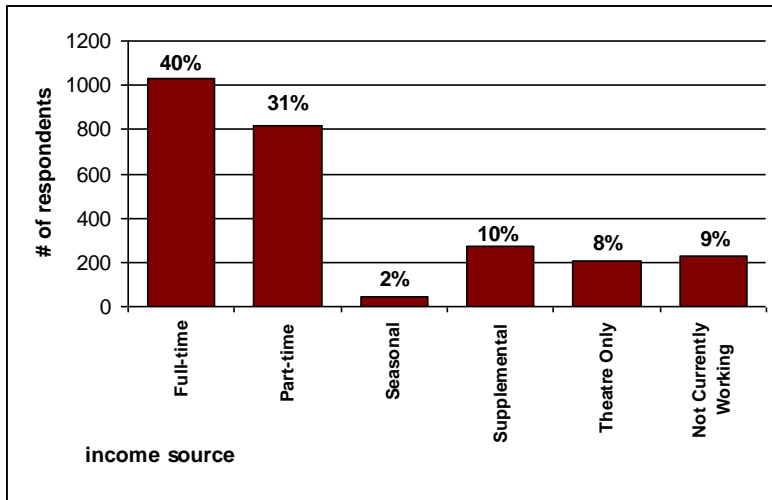
Graph 26: OOB Actor/Performers Annual Income



* 157 or 6% of the respondents who identified themselves as actor/performers did not provide an answer for this question.

8% of respondents from this category reported that their sole source of income was from their work in the theatre. 1027 or 40% of respondents noted having full-time employment outside of the theatre. 31% noted holding a part-time job.

Graph 27: OOB Actor/Performers Income Source



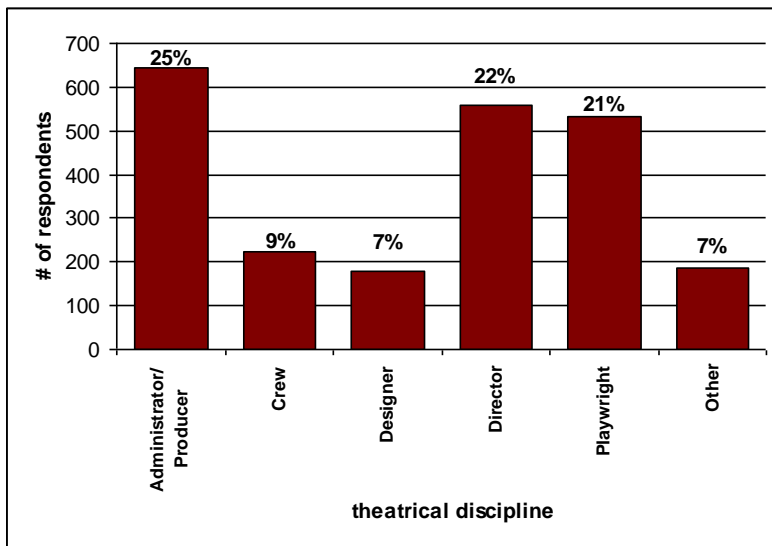
The annual income of actors who reported making their living solely from their work in the theatre was \$37,678 for an average of \$18.11 an hour.

In May of 2006, the Occupational Employment Statistics from the Bureau of Labor Statistics reported that the median hourly wage for actors across the United States was \$11.61.

Work in the Theatre

50% of actor/performers noted that they practice multiple disciplines in the theatre. A quarter of the respondents reported being administrator/producers (see graph 28) in addition to acting. 22% of actors also identify themselves as directors and 21% as playwrights.

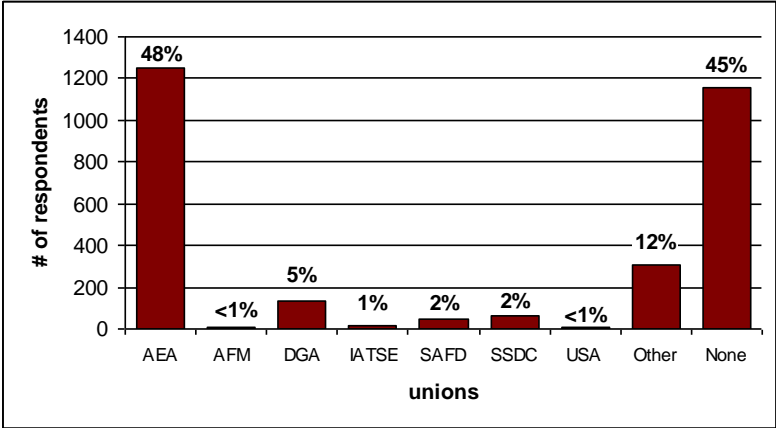
Graph 28: OOB Actor/Performers Theatrical Discipline (in addition to performing)



While half of the respondents from this category are actors only, some reported also practicing all of the six other discipline categories.

According to the data, 55% of OOB directors are currently members of at least one theatrical union. 48% of the respondents reported belonging to the Actors' Equity Association (see graph 29).

Graph 29: OOB Actor/Performers Theatrical Unions



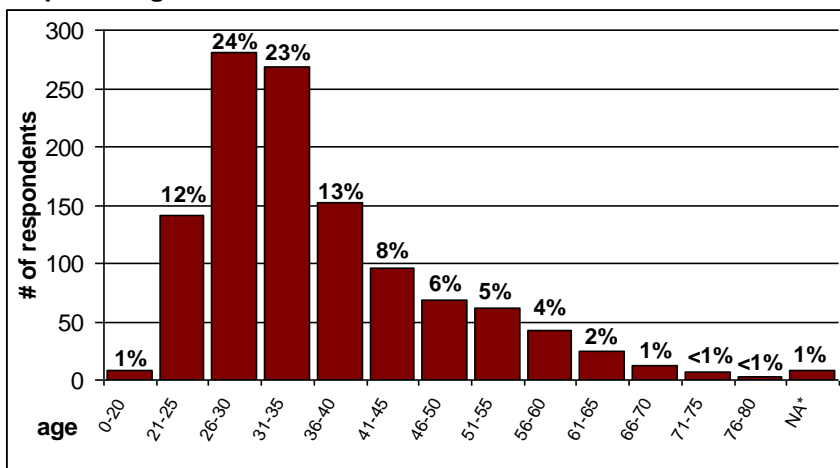
ADMINISTRATOR/PRODUCER OVERVIEW

Administrator/Producers account for 29% of the overall sample, which is second largest discipline group behind actor/performers. This discipline has the largest concentration of women with 56% of respondents being female. 80% of the respondents from this category reported filling multiple roles in the production.

Age Range

The age statistics for this group are consistent with the overall sample with the largest number of respondents 24% being in the 26-30 year age range. The average age is 36 years old and the median is 33 years old (see graph 30).

Graph 30: Age of OOB Administrator/Producers

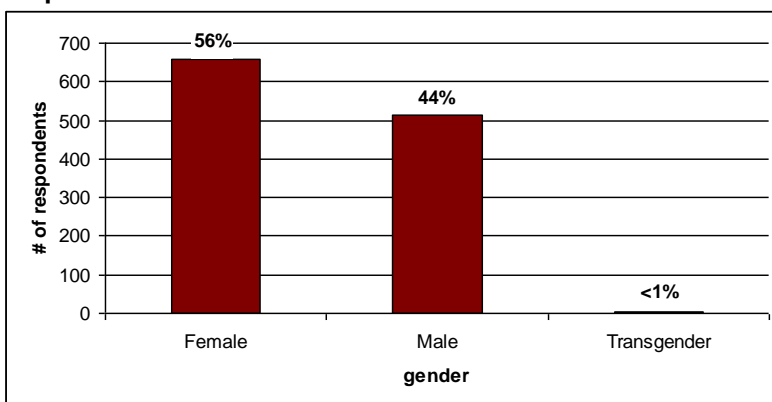


* 8 or approximately 1% of the respondents who identified themselves as Administrator/Producers did not provide an answer for this question.

Gender Distributions

The administrator/producers group has the highest concentration of females with 12% more women than men (see Graph 31).

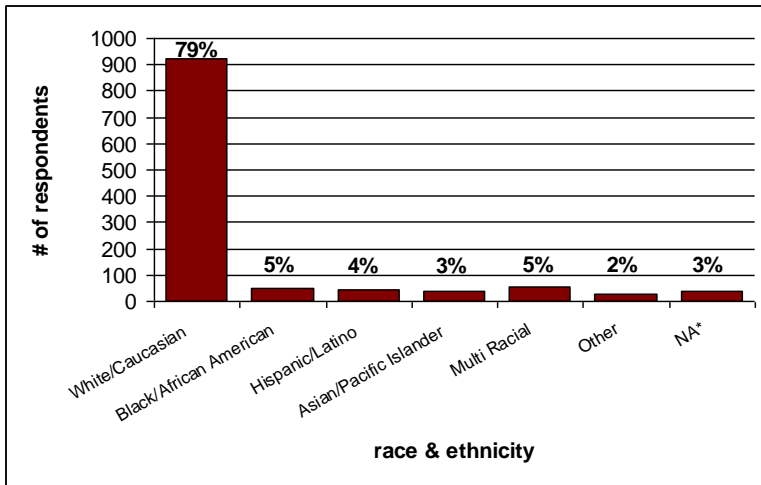
Graph 31: Gender of OOB Administrator/Producers



Race and Ethnicity

The concentration of White/Caucasian respondents is slightly higher in the administrator/producer group than in the overall sample group. All other race distributions are consistent with the overall sample to within 1%.

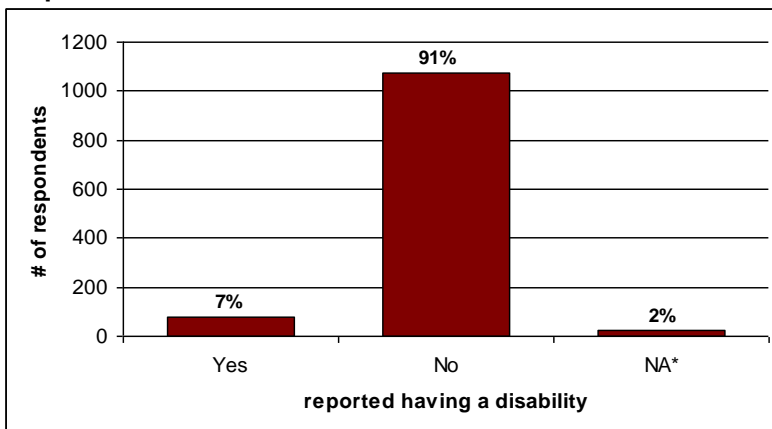
Graph 32: Race and Ethnicity of OOB Administrator/Producers



Disabilities

The number of OOB administrator/producers who identified themselves as having disabilities that limited their mental, physical or sensory abilities is 1% higher than the overall sample (see graph 33).

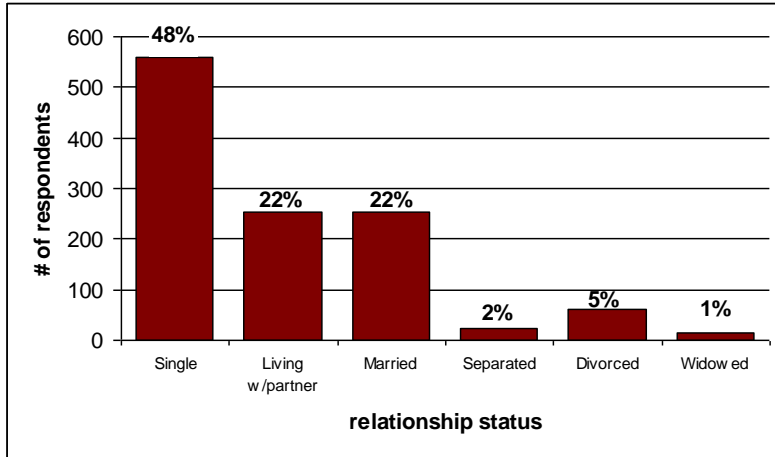
Graph 33: OOB Administrator/Producers with Disabilities



Relationship Status

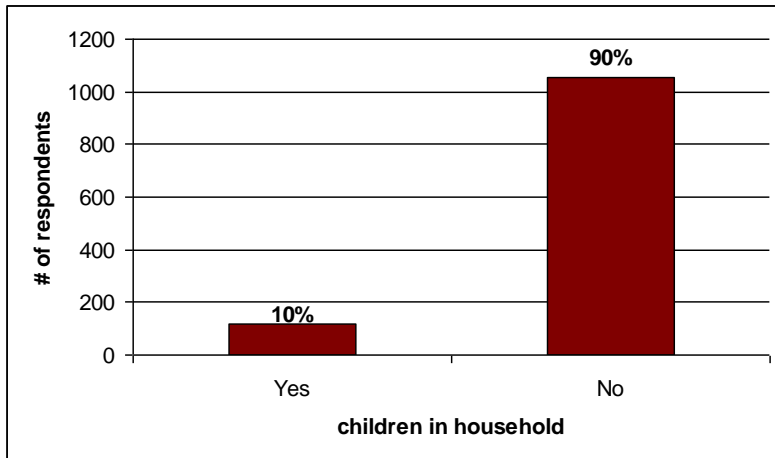
The administrator/producers have a slightly lower percentage of respondents who reported being single and a slightly higher percentage of respondents who reported living with their partner (see Graph 34).

Graph 34: OOB Administrator/Producers Relationship Status



10% of the administrators reported that they do have children in their household. This is slightly higher than the overall sample group (see graph 35).

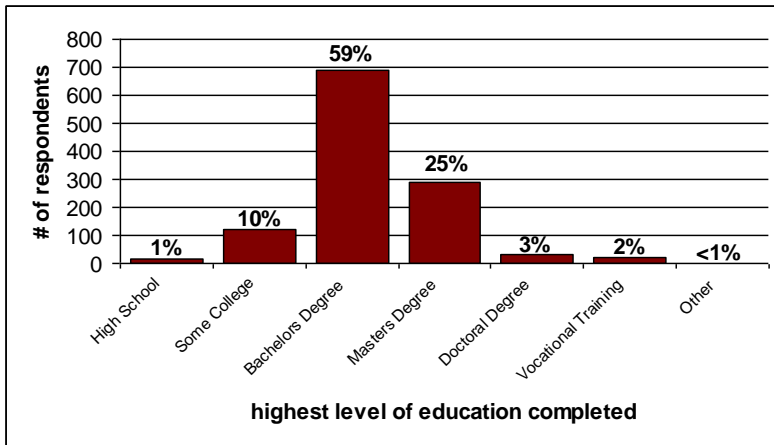
Graph 35: Children in Household for OOB Administrator/Producers



Education Levels

A total of 87% of the respondents for this classification hold a college degree. The percentage of respondents from this group who held a bachelor’s or master’s degree is slightly higher than the overall sample. However, the percentage of doctoral degrees is 1% lower than the sample (see graph 36).

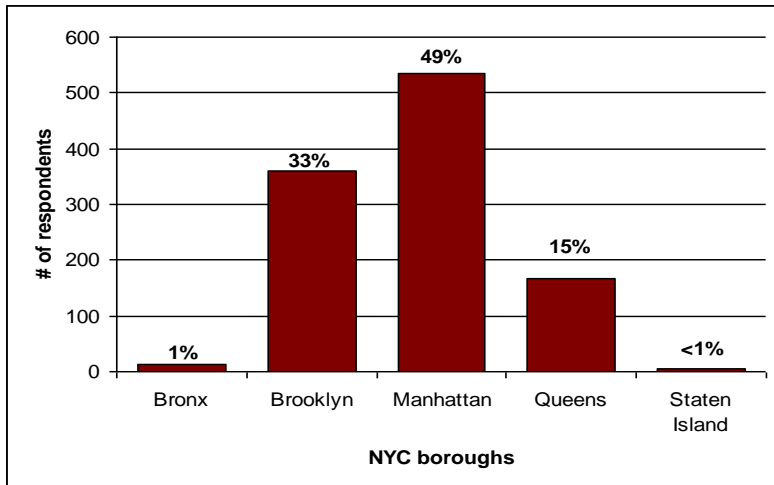
Graph 36: Educational Levels of OOB Administrator/Producers



Geographic Locations

94% of respondents from this classification live in the state of New York. Nearly half of respondents from this group live in Manhattan with a third living in Brooklyn (see graph 37).

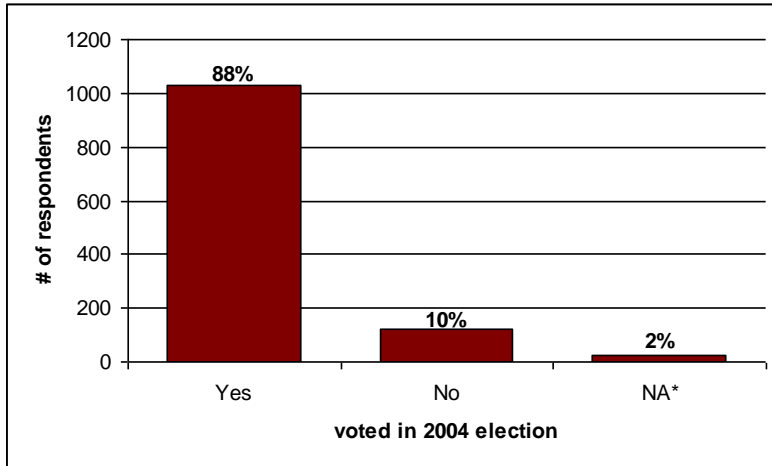
Graph 37: OOB Administrator/Producers Residence by New York City Borough



Voting Practices

88% of respondents from the administrator/producer classification reported that they voted in the 2004 election, which is 2% higher than the overall sample (see graph 38).

Graph 38: Administrator/Producers 2004 Election Voting

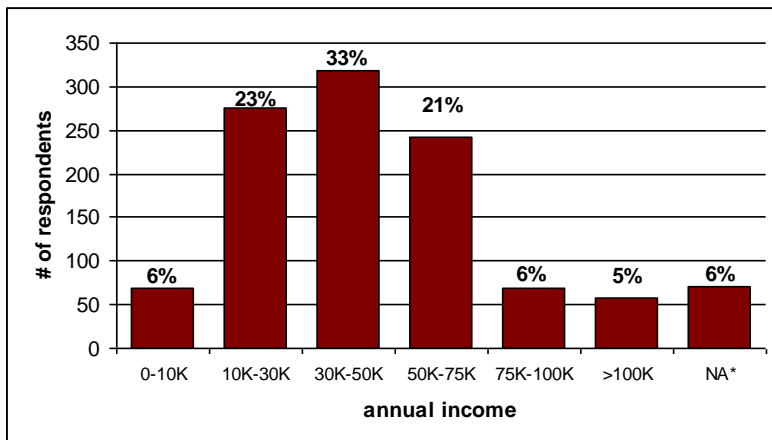


* 22 or approximately 2% of the respondents who identified themselves as Administrator/Producers did not provide an answer for this question.

Income

According to the data, a third of the people who identified themselves as administrator/producers earned between 30K and 50K a year (see graph 39). The average income for this group is \$ 41,658 which is higher than both the national average and the average for the overall OOB sample group. This averages an hourly wage of \$20.

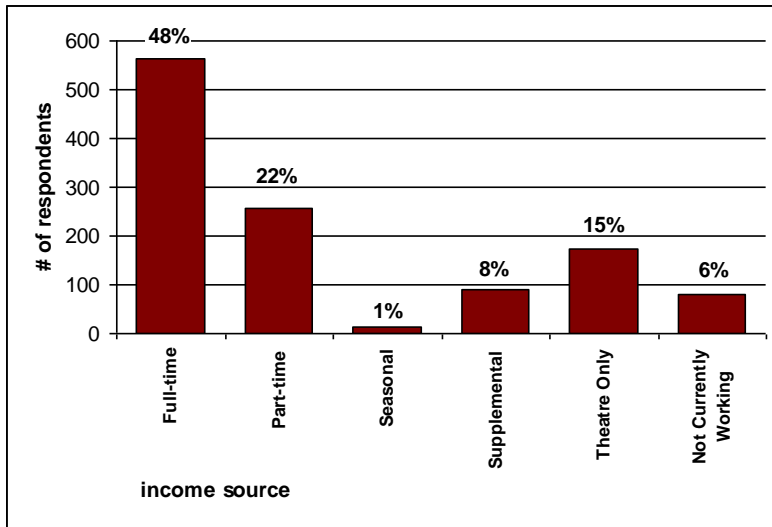
Graph 39: OOB Administrator/Producers Annual Income



* 71 or 6% of the respondents who identified themselves as administrator/producers did not provide an answer for this question.

15% of respondents from this category reported that their sole source of income was from their work in the theatre (see graph 40). 48% of respondents noted having full-time employment outside of the theatre and 22% noted holding a part-time job.

Graph 40: OOB Administrator/Producers Income Source

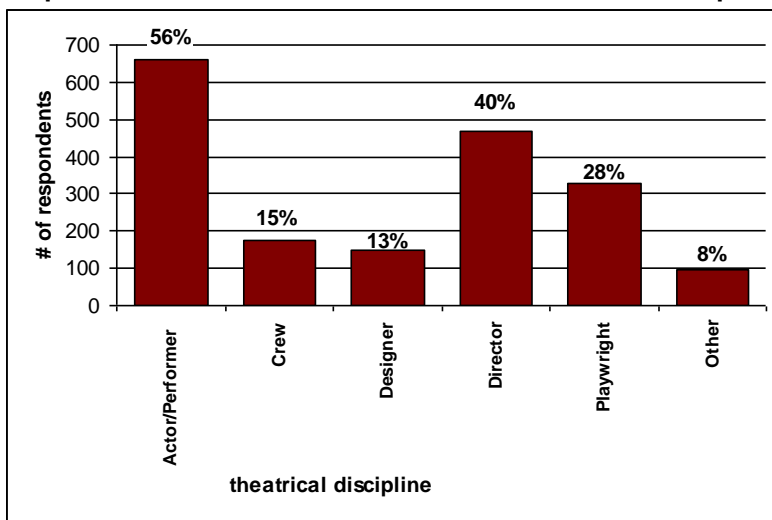


In May of 2006, the Occupational Employment Statistics from the Bureau of Labor Statistics reported that the median hourly wage for producers across the United States was \$27.

Work in the Theatre

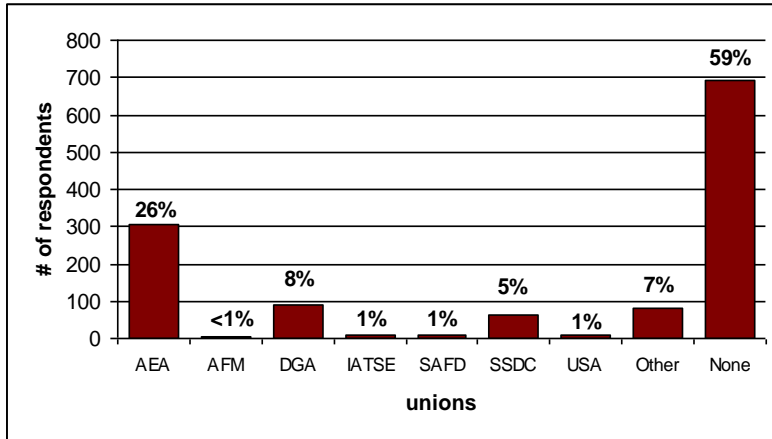
80% of administrator/producers noted that they fill multiple roles in the theatre. In addition to producing, 56% of the respondents reported also being actor/performers, 40% as directors and 28% as playwrights (see graph 41).

Graph 41: OOB Administrator/Producers Theatrical Discipline (in addition to producing)



According to the data, 41% of OOB administrator/producers are currently members of at least one theatrical union. Over a quarter of the respondents reported belonging to the Actors' Equity Association (see graph 42).

Graph 42: OOB Administrator/Producers Theatrical Unions



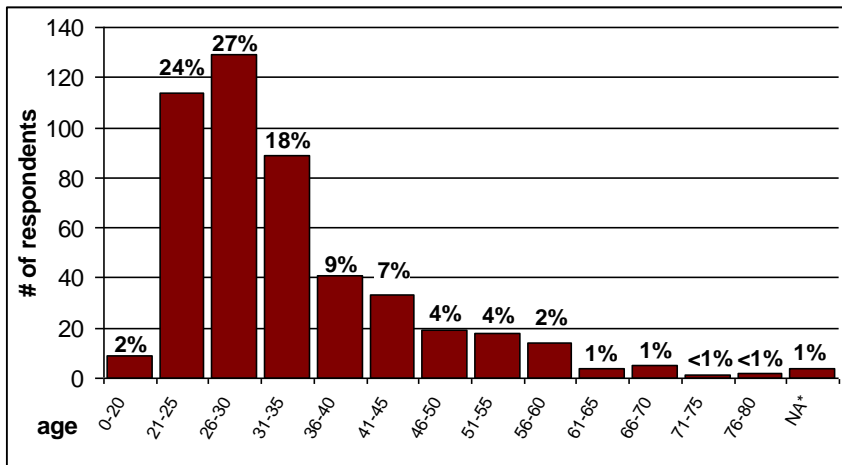
CREW OVERVIEW

The crew members group has the youngest average age of 32 years old and is generally younger than the overall sample by 4 years. It has the most respondents reporting to be students. On average they have lived in New York for fewer years than any other discipline (excluding native New Yorkers). At 60%, they have the most respondents reporting to be single and the lowest income level at \$35K.

Age Range

This classification trends slightly younger than the overall sample. 53% of the respondents from this group are under 30 years of age. Similar to previous groups and the overall sample, the majority or 27% of OOB crew members fall into the 26-30 age range (see graph 43). However the average age of 32 and median age of 28 is several years younger than the overall sample.

Graph 43: Age of OOB Crew Members

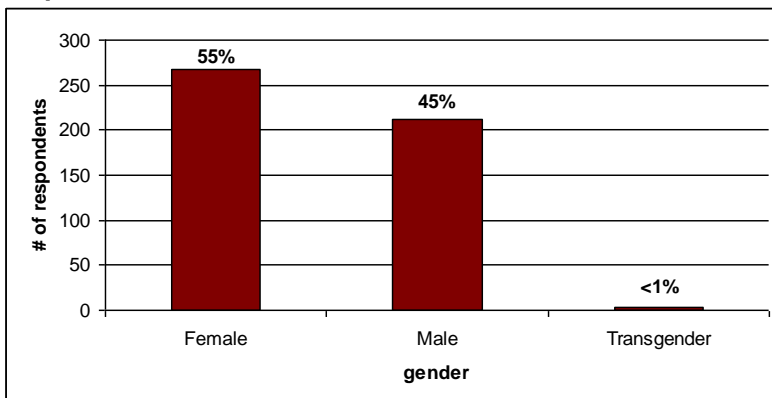


* 4 or 1% of the respondents who identified themselves as crew did not provide an answer for this question.

Gender Distributions

According to the sample group, 55% of OOB crew members are female, 45% are male and less than 1% are transgender (see graph 44).

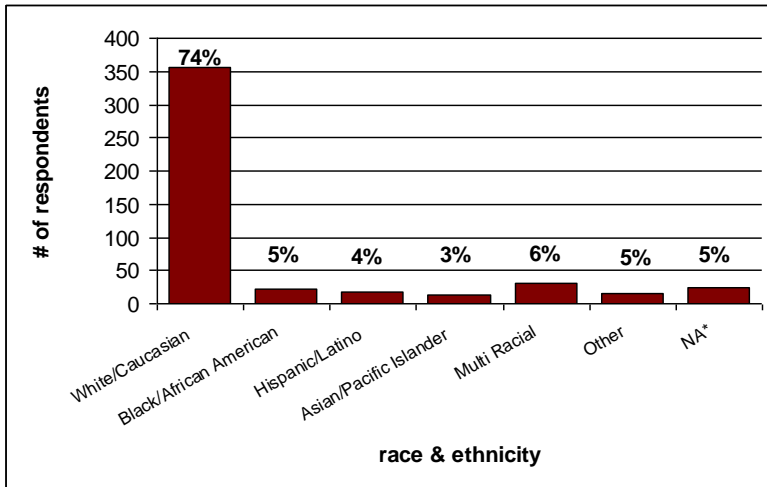
Graph 44: Gender of OOB Crew Members



Race and Ethnicity

While this classification also has a majority of respondents identifying themselves as White/Caucasian 74%, there is a slightly higher concentration of multiracial respondents at 6%.

Graph 45: Race and Ethnicity of OOB Crew Members

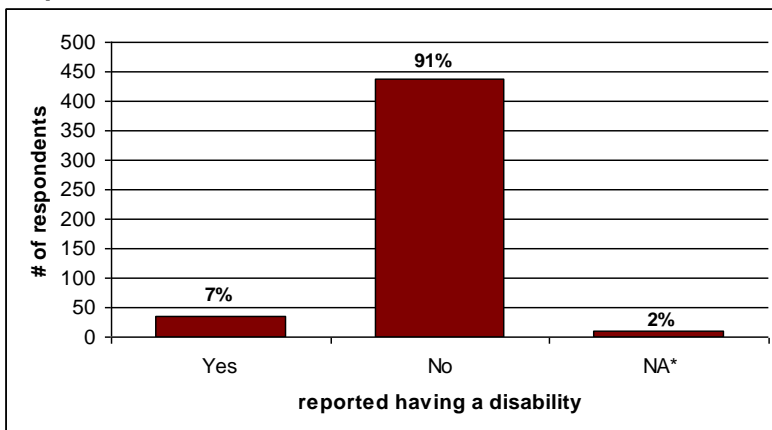


* 25 or 5% of the respondents who identified themselves as crew did not provide an answer for this question.

Disabilities

The number of OOB crew members who identified themselves as having disabilities that limited their mental, physical or sensory abilities is 1% higher than the overall sample (see graph 46).

Graph 46: OOB Crew Members with Disabilities

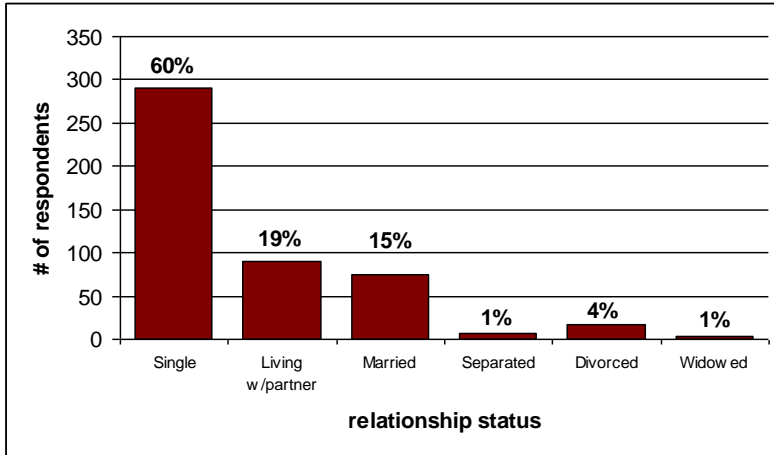


* 11 or 2% of the respondents who identified themselves as crew did not provide an answer for this question.

Relationship Status

60% of the respondents in this classification reported being single. This is 10% higher than the overall sample group. Conversely, only 15% reported being married which is 8% less than the overall sample.

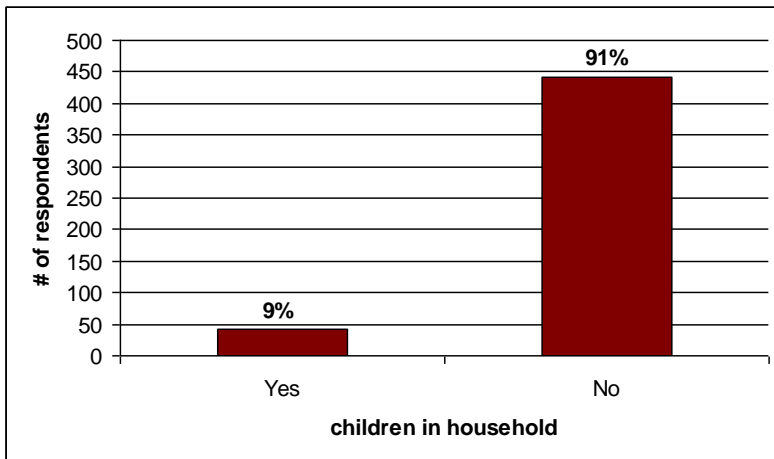
Graph 47: OOB Crew Member Relationship Status



2 or <1% of the respondents who identified themselves as crew did not provide an answer for this question.

91% of the crew members reported that they do not have children in their household, which is on par with the overall sample group (see graph 48).

Graph 48: Children in Household for OOB Crew Members

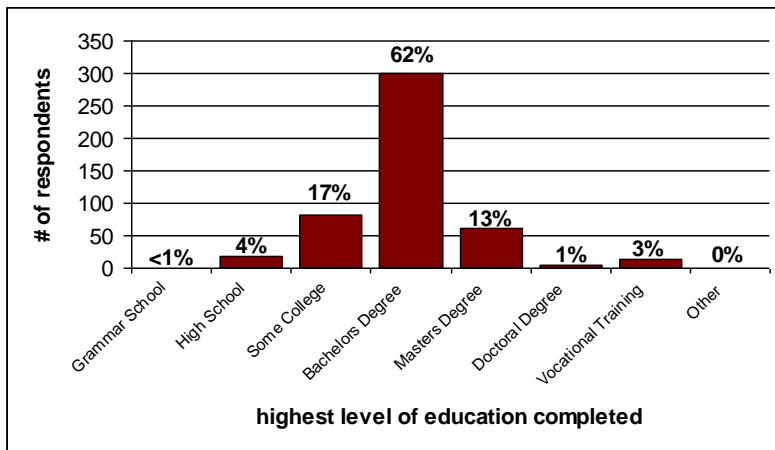


Education Levels

76% of respondents from this discipline hold a college degree. While the overall percentage of college graduates is smaller in this group, 62% of respondents hold a bachelor's degree, which is 5% higher than the sample (see graph 49).

It is also worth noting that this classification has the highest concentration of students at 7%, which is twice as much as any other discipline.

Graph 49: Educational Levels of OOB Crew Members

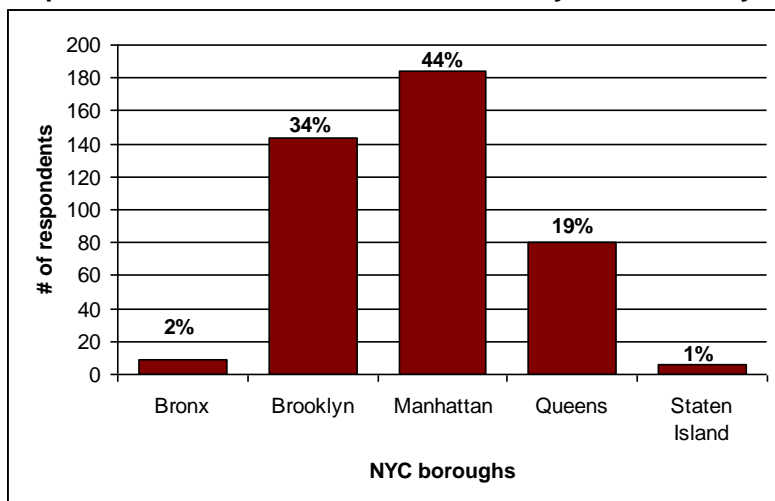


Doctoral Degree represents both Professional and Doctoral degrees including: PhD, MD, JD, etc.

Geographic Locations

The majority of respondents from this discipline reported their current residence to be in the state of New York, 91%. 56% of the respondents from this group currently reside in one of the outer boroughs (see graph 50).

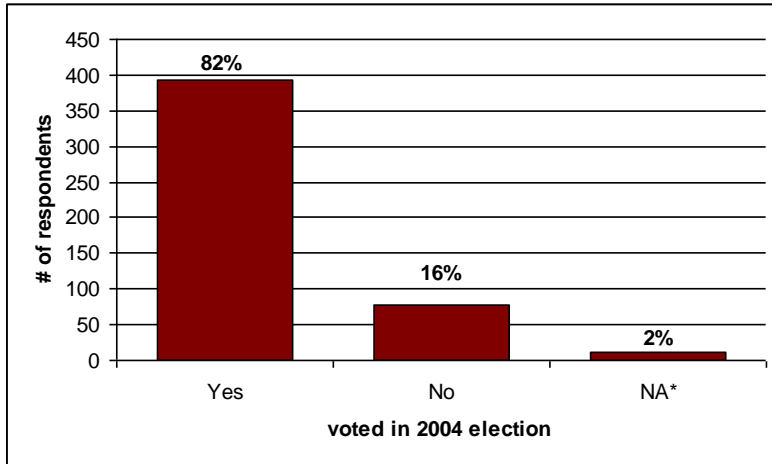
Graph 50: OOB Crew Members Residence by New York City Borough



Voting Practices

82% of respondents from the crew member classification reported that they voted in the 2004 election, which is 4% less than the overall sample.

Graph 51: OOB Crew Members 2004 Election Voting

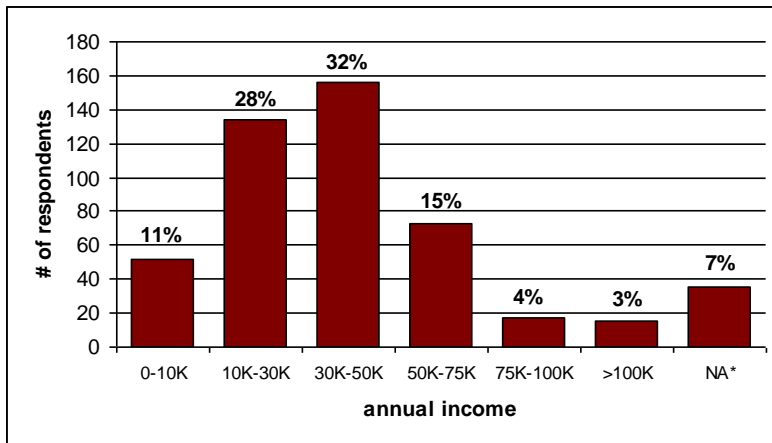


* 11 or 2% of the respondents who identified themselves as crew did not provide an answer for this question.

Income

According to the data, nearly a third of the people who identified themselves as crew earned between 30K and 50K a year (see graph 52). The average income for this group was \$35,342 which is lower than both the national average and the average for the overall OOB sample group. This averages an hourly wage of \$17.

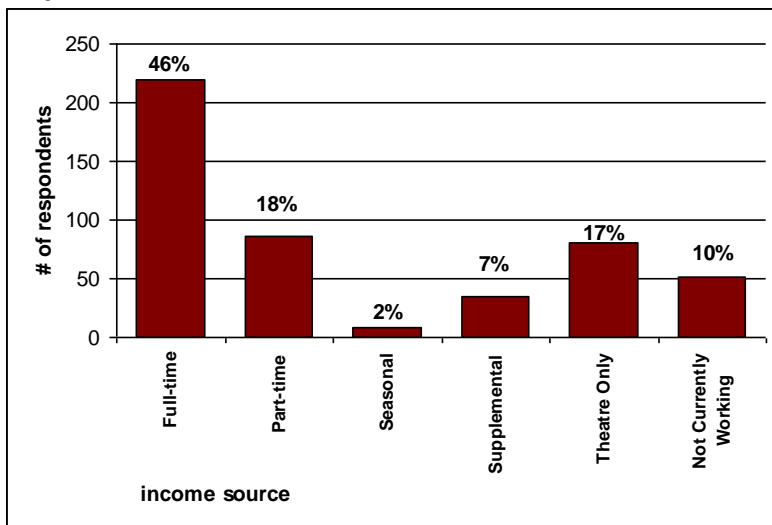
Graph 52: OOB Crew Members Annual Income



* 35 or 7% of the respondents who identified themselves as crew did not provide an answer for this question.

17% of respondents from this category reported that their sole source of income was from work in the theatre, which is 7% higher than the overall sample. 64% of respondents noted having full-time or part-time employment outside of the theatre.

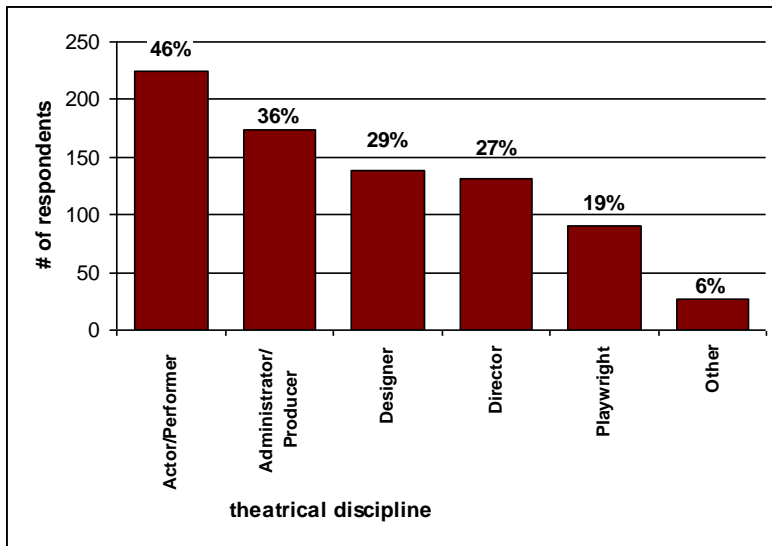
Graph 53: OOB Crew Members Income Source



Work in the Theatre

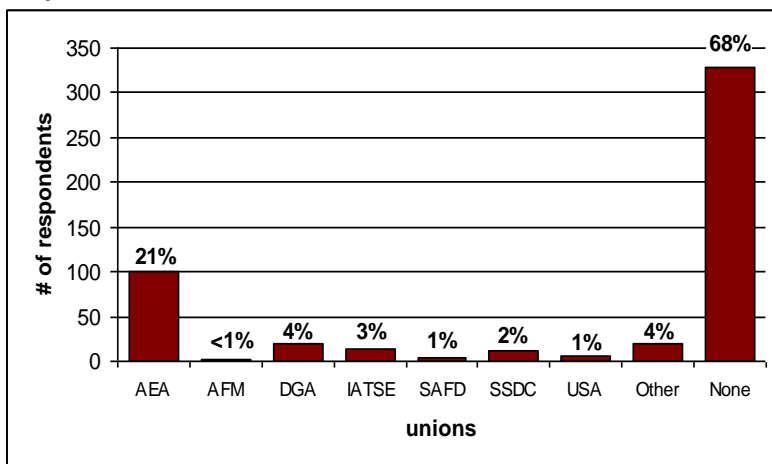
76% of crew members noted that they have multiple disciplines in the theatre. In addition to their backstage activities, 46% of crew respondents reported also being actor/performers. 36% identified themselves as administrator/producers and 29% are also designers (see graph 54).

Graph 54: OOB Crew Members Theatrical Discipline (in addition to technical duties)



The majority of crew members 68% reported that they do not currently belong to a theatrical union (see graph 55).

Graph 55: OOB Crew Members Theatrical Unions



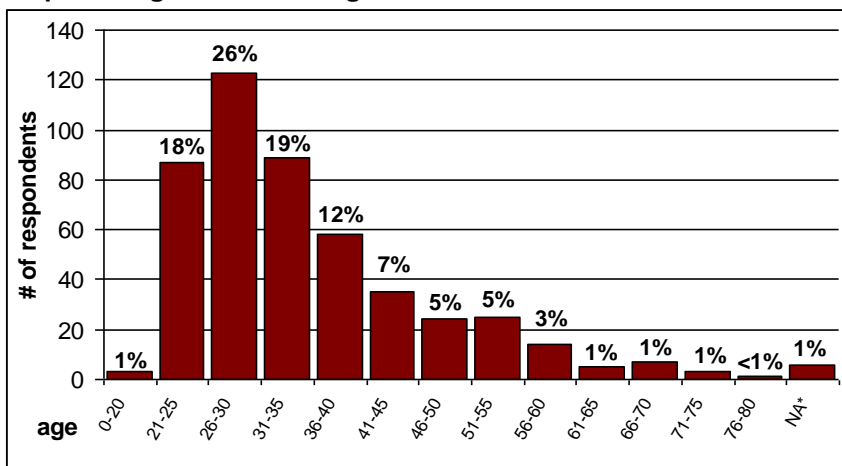
DESIGNER OVERVIEW

The designers group has the highest percentage of respondents making their living solely from the theatre. They also reported participating in the most OOB productions with an average of 4 productions per year. 13% of respondents from this discipline reported having children living in their home, which is 4% higher than the overall sample group.

Age Range

A little over a quarter of OOB designers fall into the 26-30 age range (see graph 56). The average age of 34 and median age of 33 is comparable to the overall sample.

Graph 56: Age of OOB Designers

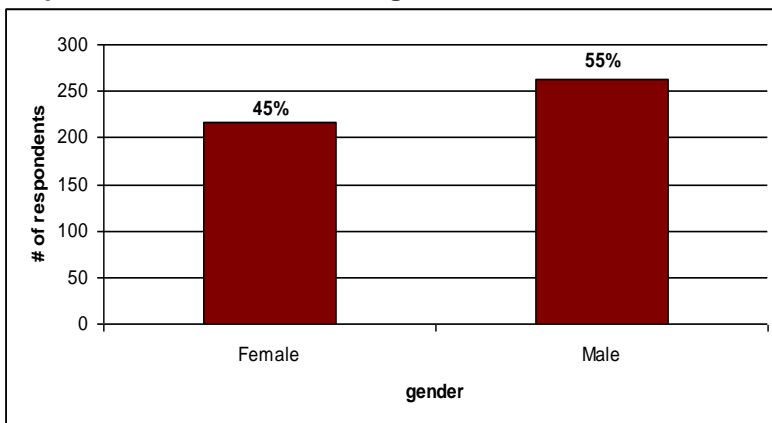


* 6 or 1% of the respondents who identified themselves as a designer did not provide an answer for this question.

Gender Distributions

According to the sample group, 45% of OOB designers are female, 55% are male (see graph 57). None of the respondents from this classification identified themselves as transgender.

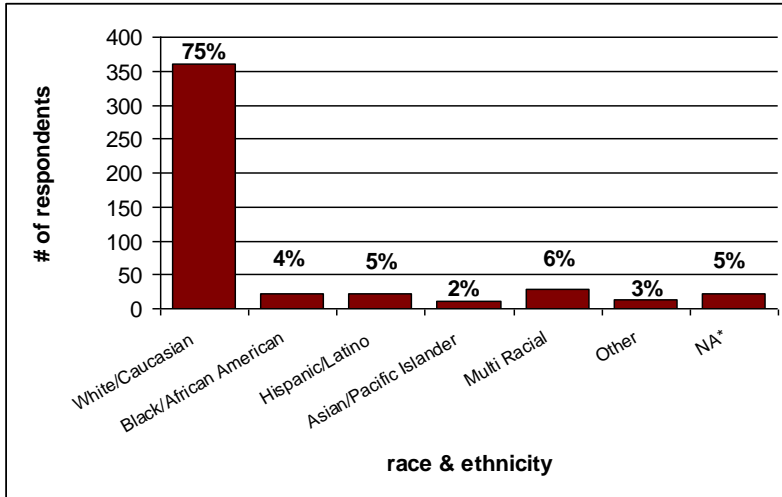
Graph 57: Gender of OOB Designers



Race and Ethnicity

The majority of respondents from this group 75% identified themselves as White/Caucasian. There is a slightly higher concentration of multiracial respondents at 6% and Hispanic/Latino respondents at 5%.

Graph 58: Race and Ethnicity of OOB Designers

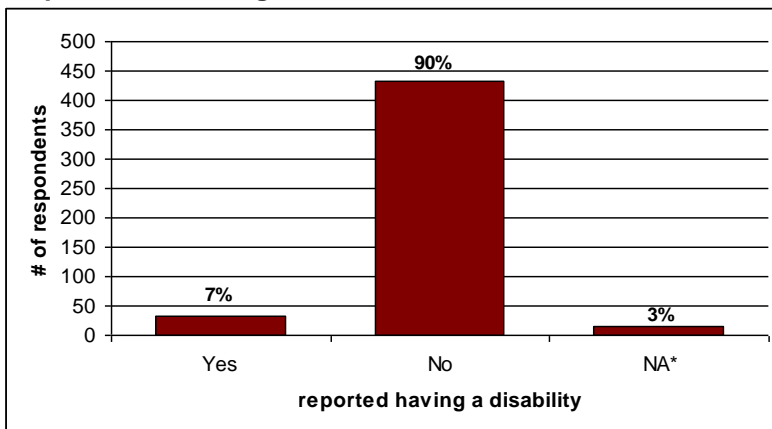


* 23 or 5% of the respondents who identified themselves as crew did not provide an answer for this question.

Disabilities

The number of OOB designers who identified themselves as having disabilities that limited their mental, physical or sensory abilities is 1% higher than the overall sample (see graph 59).

Graph 59: OOB Designers with Disabilities

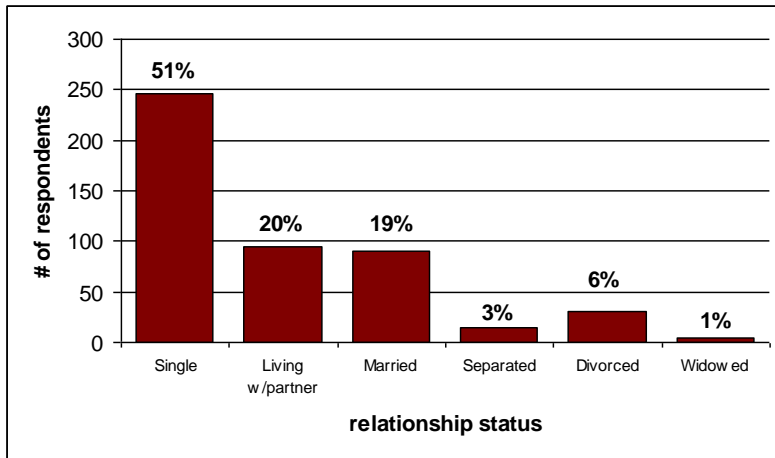


* 16 or 3% of the respondents who identified themselves as a designer did not provide an answer for this question.

Relationship Status

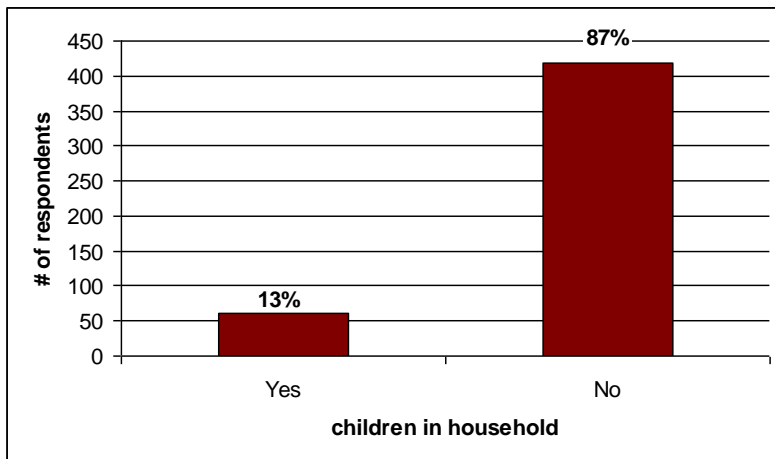
51% of the respondents in this classification reported being single, which is comparable to the overall sample. A slightly higher percentage of respondents reported living with their partner, while 4% fewer respondents from this group reported being married.

Graph 60: OOB Designers Relationship Status



The percentage of respondents from this discipline who noted having children in their household was 4% higher than the overall sample (see graph 61).

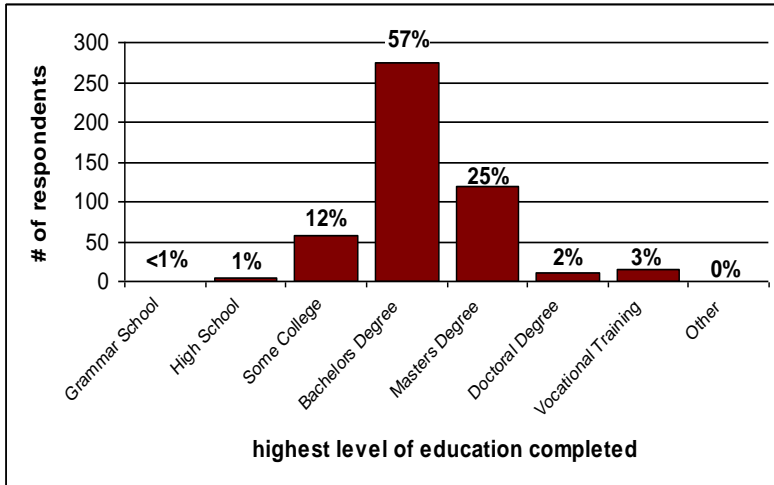
Graph 61: Children in Household for OOB Designers



Education Levels

84% of respondents from this discipline hold a college degree, which is comparable to the overall sample group (see graph 62).

Graph 62: Educational Levels of OOB Designers

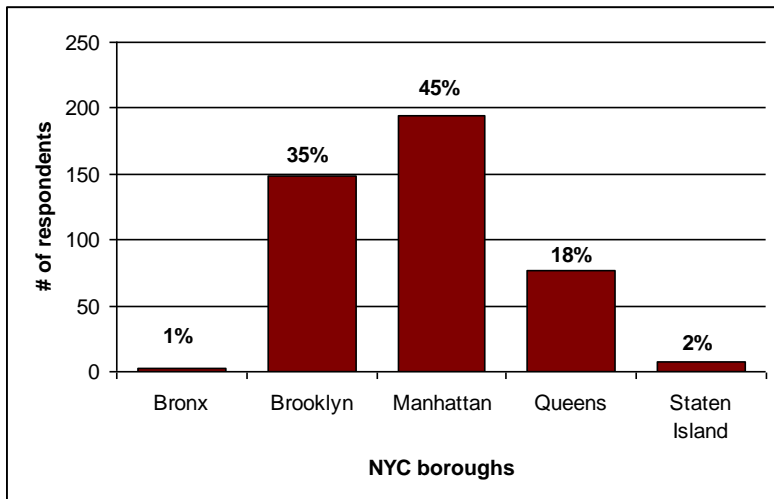


Doctoral Degree represents both Professional and Doctoral degrees including: PhD, MD, JD, etc.

Geographic Locations

The majority of respondents from this discipline reported their current residence to be in the state of New York, 92% (see graph 63).

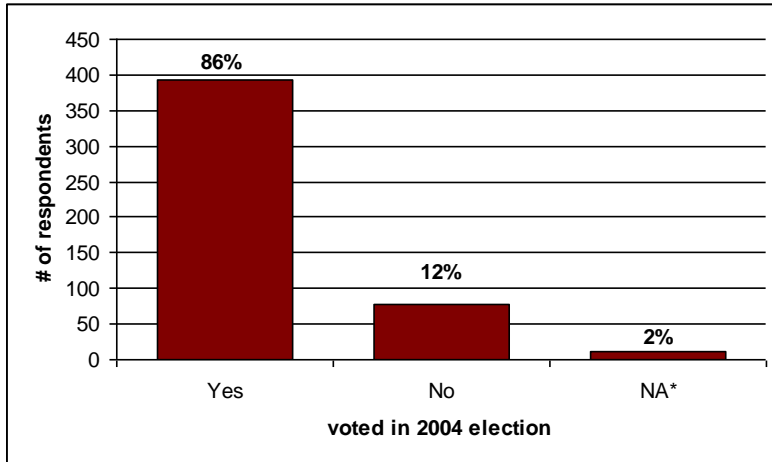
Graph 63: OOB Designers Residence by New York City Borough



Voting Practices

86% of respondents from the crew member classification reported that they voted in the 2004 election, which is on par with the overall sample.

Graph 64: OOB Designers 2004 Election Voting

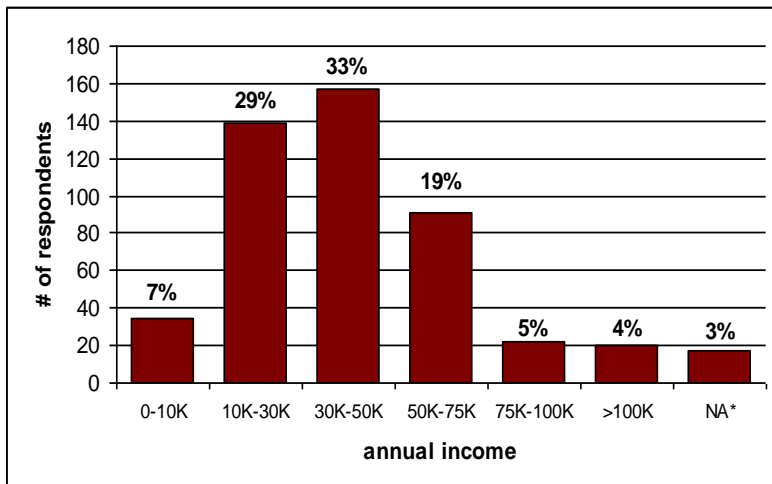


* 11 or 2% of the respondents who identified themselves as a designer did not provide an answer for this question.

Income

According to the data, a third of the people who identified themselves as designers earned between 30K and 50K a year (see graph 65). The average income for this group was \$39,727 which is higher than both the national average and the average for the overall OOB sample group. This averages an hourly wage of \$19.

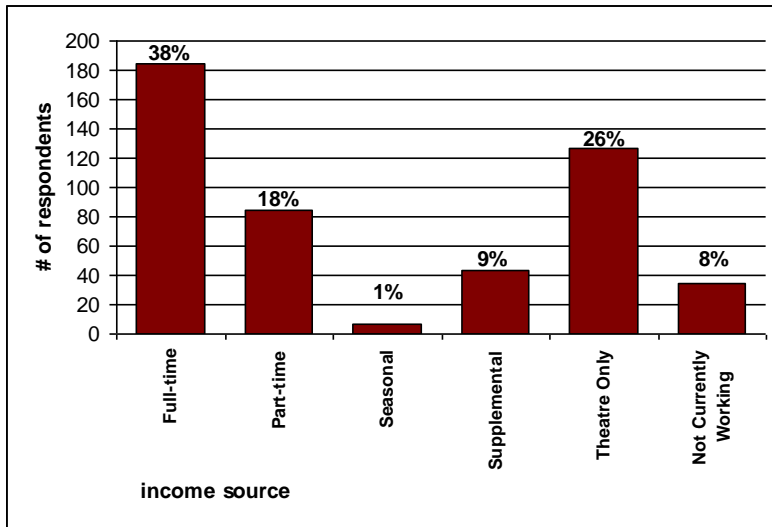
Graph 65: OOB Designers Annual Income



* 17 or 3% of the respondents who identified themselves as a designer did not provide an answer for this question.

26% of respondents from this category reported that their sole source of income was from work in the theatre, which is 16% higher than the overall sample. 56% of respondents noted having full-time or part-time employment outside of the theatre.

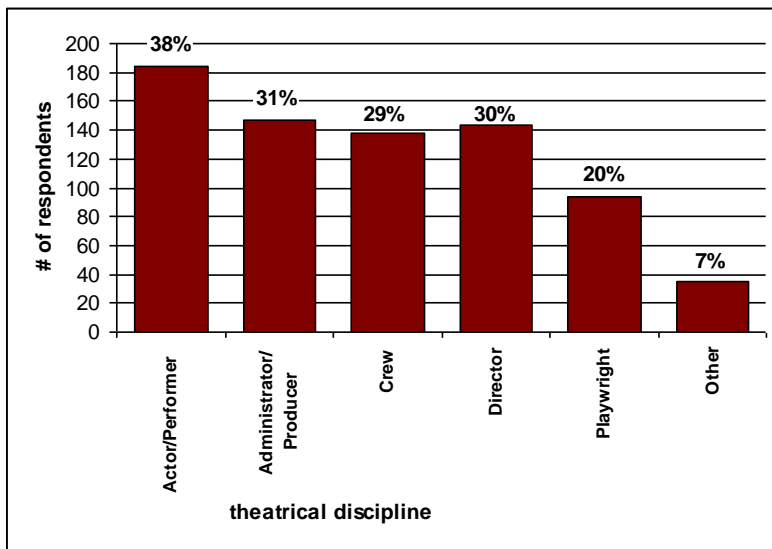
Graph 66: OOB Designers Income Source



Work in the Theatre

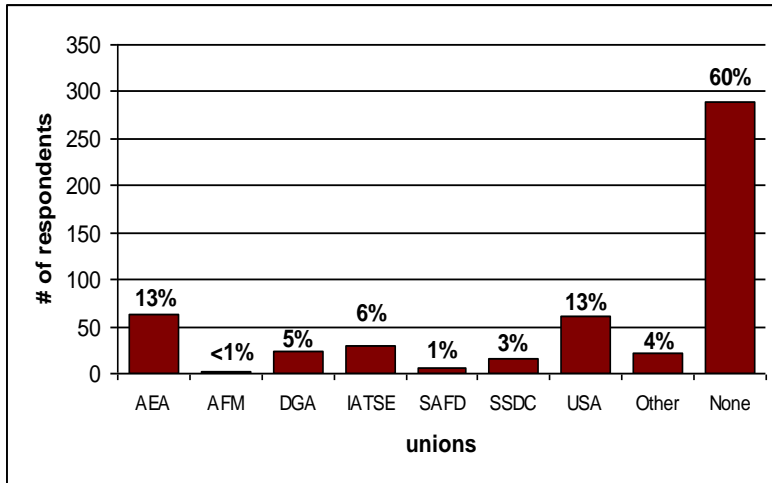
66% of designers noted that they have multiple disciplines in the theatre. In addition to designing, 38% of the respondents reported also being directors, 31% are also administrators and 30% are also directors (see graph 67).

Graph 67: OOB Designers Theatrical Discipline (in addition to designing)



40% of OOB designers reported currently belonging to a theatrical union (see graph 68).

Graph 68: OOB Designers Theatrical Unions



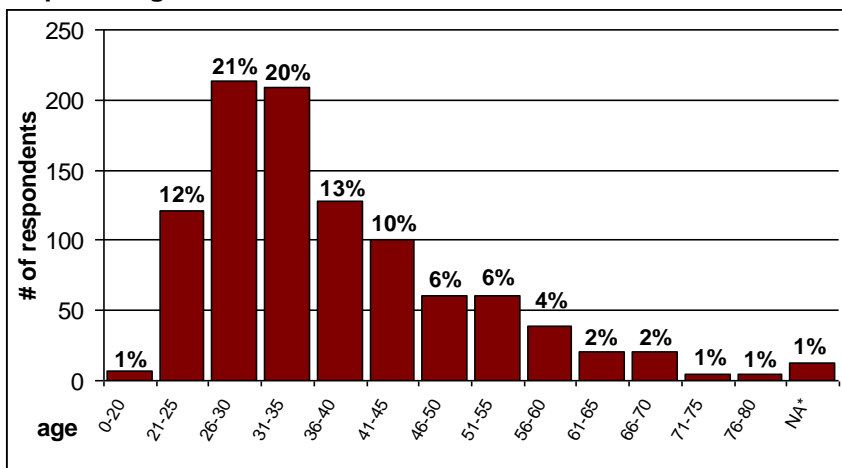
DIRECTOR OVERVIEW

The director classification has the highest percentage of respondents (81%) who reported being multiple disciplinary artists. OOB directors also have the highest percentage of respondents who reported voting in the 2004 election. With 88% of respondents holding a college degree, this group matched playwrights in education levels.

Age Range

Again, the largest percentage of respondents for this discipline noted being in the 26-30 age range (see graph 69). The average age of respondents from this group is 37.

Graph 69: Age of OOB Directors

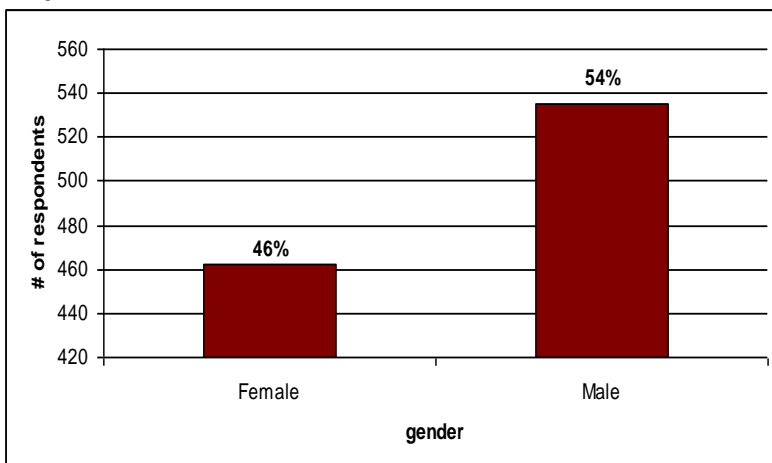


* 12 or 1% of the respondents who identified themselves as directors did not provide an answer for this question.

Gender Distributions

According to the sample group, 46% of OOB directors are female, 54% are male and less than 1% are transgender (see graph 70).

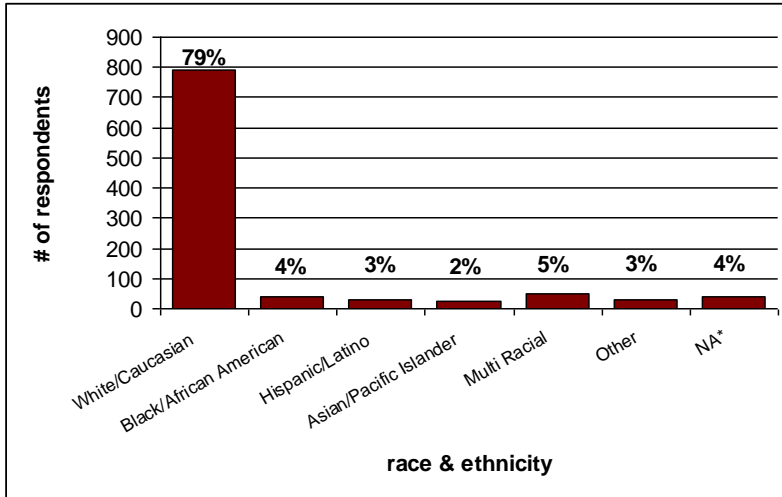
Graph 70: Gender of OOB Directors



Race and Ethnicity

79% of OOB directors reported their race to be “White/Caucasian.” All other race distributions are consistent with the overall sample to within 1%.

Graph 71: Race and Ethnicity of OOB Directors

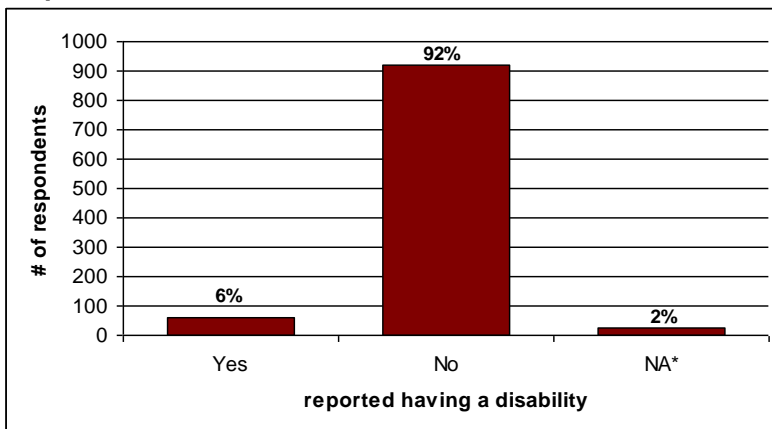


* 41 or 3% of the respondents who identified themselves as directors did not provide an answer for this question.

Disabilities

The number of OOB directors who identified themselves as having disabilities that limited their mental, physical or sensory abilities is on par with the overall sample (see graph 72).

Graph 72: OOB Directors with Disabilities

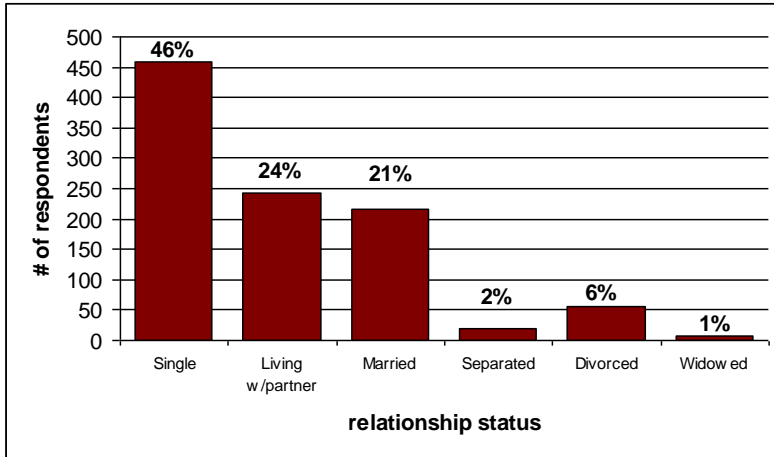


* 23 or 2% of the respondents who identified themselves as directors did not provide an answer for this question.

Relationship Status

46% of OOB directors reported currently being single, which is 4% lower than the overall sample group.

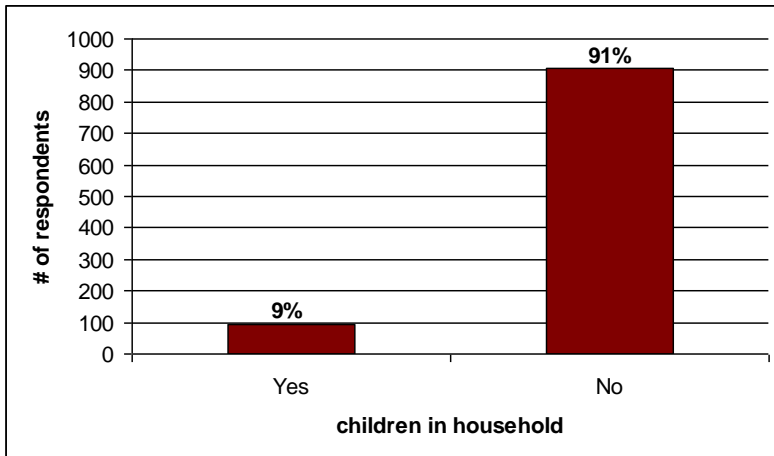
Graph 73: OOB Directors Relationship Status



* 2 or <1% of the respondents who identified themselves as directors did not provide an answer for this question.

Of the respondents who identified themselves as directors, 86 or 9% reported that they have children living in their household. This corresponds to the overall sample group (see graph 74).

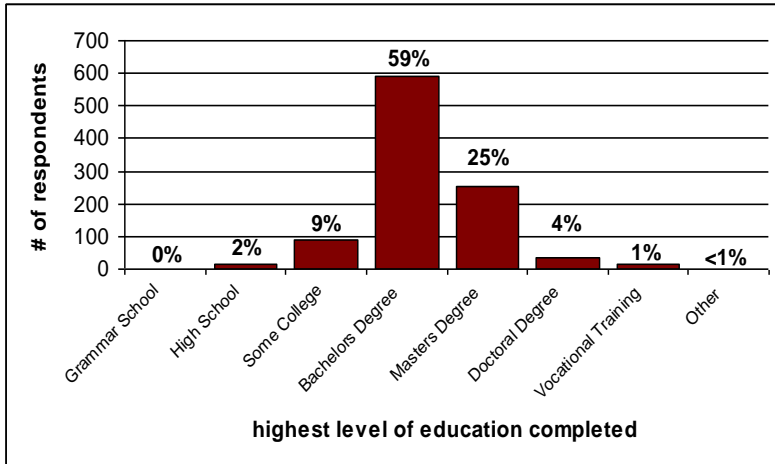
Graph 74: Children in Household for OOB Directors



Education Levels

A total of 88% of the respondents for this discipline hold a college degree, which is 4% higher than the overall group. (see graph 75).

Graph 75: Educational Levels of OOB Directors

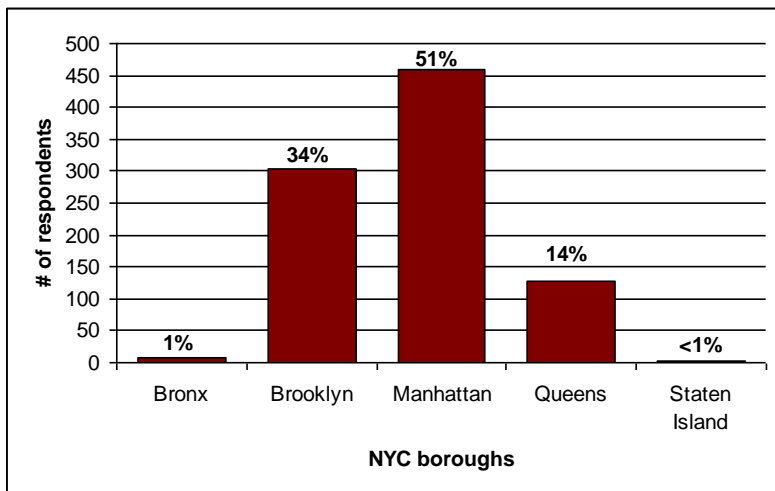


Doctoral Degree represents both Professional and Doctoral degrees including: PhD, MD, JD, etc.

Geographic Locations

The majority of respondents from this discipline 90% reported their current residence to be in the state of New York. Of those living within the five boroughs, 51% live in Manhattan (see graph 76).

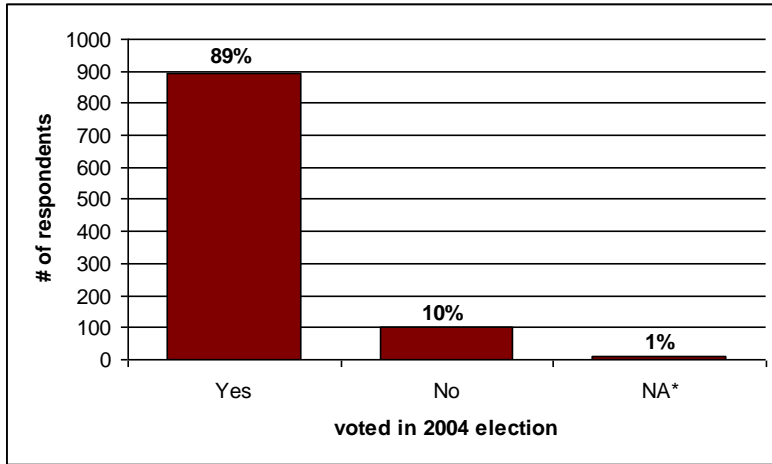
Graph 76: OOB Directors Residence by New York City Borough



Voting Practices

89% respondents from the director classification reported that they voted in the 2004 election, which is 3% higher than the overall sample.

Graph 77: OOB Directors 2004 Election Voting

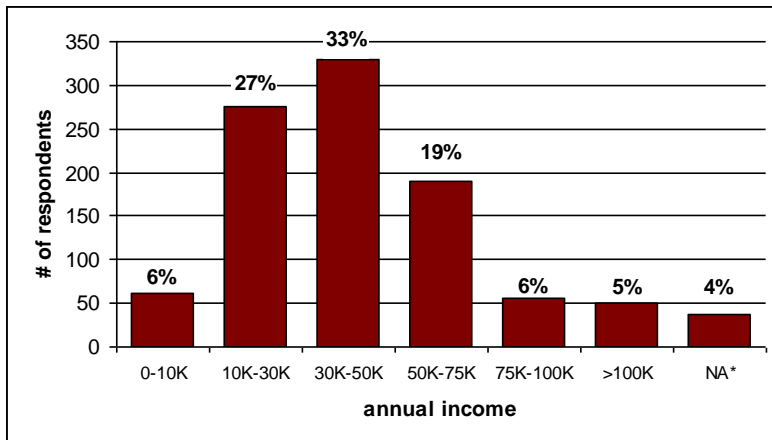


* 9 or 1% of the respondents who identified themselves as directors did not provide an answer for this question.

Income

According to the data, a third of the people who identified themselves as directors earned between 30K and 50K a year (see graph 78). The average income for this group was \$41,196 which is higher than both the national average and the average for the overall OOB sample group. This averages an hourly wage of \$20.

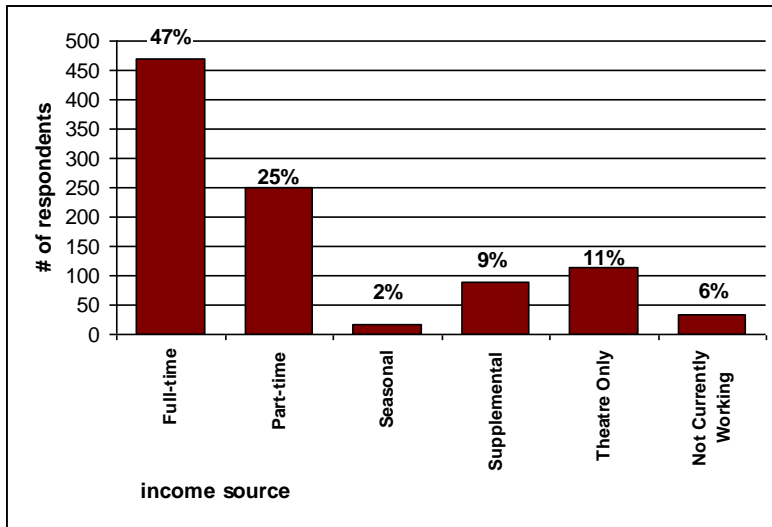
Graph 78: OOB Directors Annual Income



* 37 or 4% of the respondents who identified themselves as directors did not provide an answer for this question.

11% of respondents from this category reported that their sole source of income was from their work in the theatre. 72% of respondents noted having full-time or part-time employment outside of the theatre.

Graph 79: OOB Directors Income Source

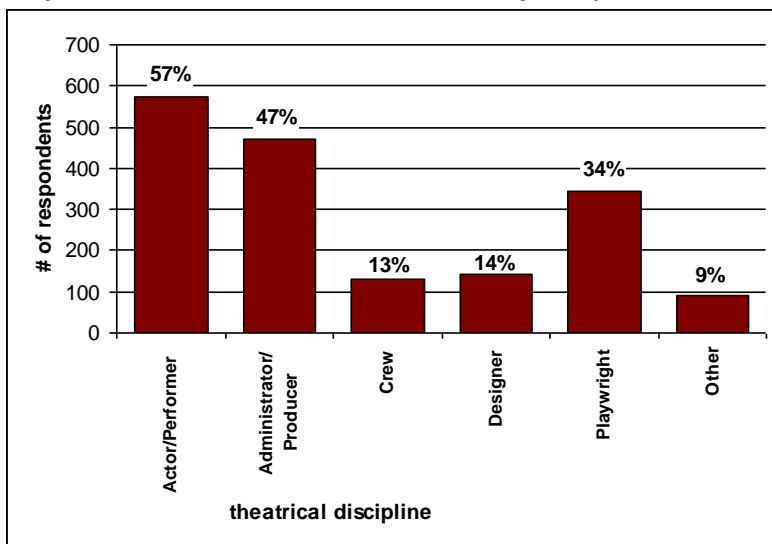


In May of 2006, the Occupational Employment Statistics from the Bureau of Labor Statistics reported that the median hourly wage for directors across the United States was \$27.

Work in the Theatre

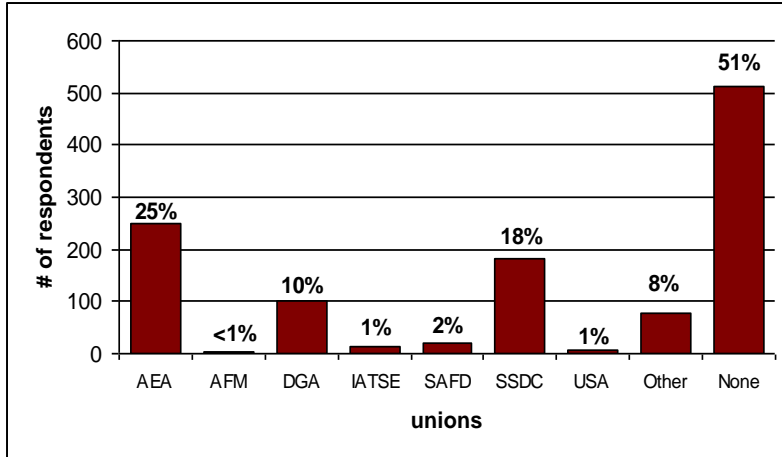
81% of directors noted that they have multiple disciplines in the theatre. In addition to directing, 57% of the respondents reported also being actor/performers, 47% administrator/producers and 34% playwrights (see graph 80).

Graph 80: OOB Directors Theatrical Discipline (in addition to directing)



According to the data, 49% of OOB directors are currently members of at least one theatrical union. 25% of the respondents reported belonging to the Actors' Equity Association and 18% belong to the Society of Stage Directors and Choreographers (see graph 81).

Graph 81: OOB Directors Theatrical Unions



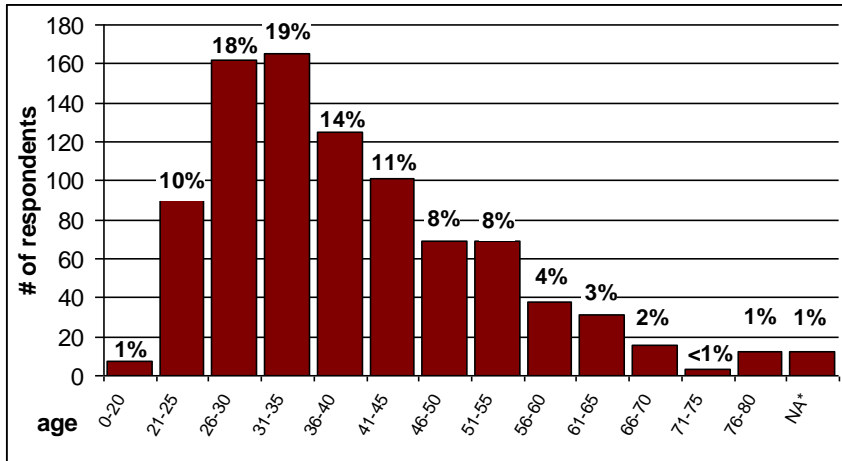
PLAYWRIGHT OVERVIEW

Of the respondents who identified themselves as playwrights, 56% are men, which represents the highest concentration of males. The respondents from this classification reported the highest average age of 38 years old and have been living in New York City an average of 5 years longer than the overall sample (excluding native New Yorkers). Playwrights have the highest percentage of respondents who reported being in a relationship. They have the highest percentage of respondents that belong to a theatrical union. With 88% of respondents holding a college degree, this group matched directors in terms of education levels.

Age Range

Respondents from this classification trend older than the overall sample group by about 5 years. Unlike other disciplines, the largest percentage of respondents for this group noted being in the 31-35 year age range (see graph 82). The average age of respondents who identified themselves as a playwright is 38.

Graph 82: Age of OOB Playwrights

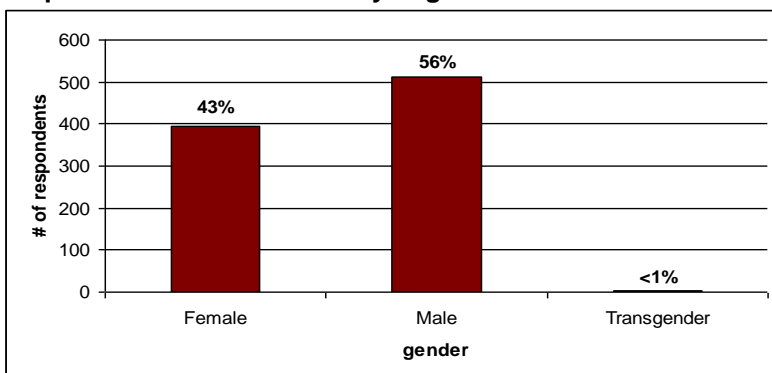


* 12 or 1% of the respondents who identified themselves as playwrights did not provide an answer for this question.

Gender Distributions

The playwrights group has the highest concentration of males with 13% more men than women (see Graph 83).

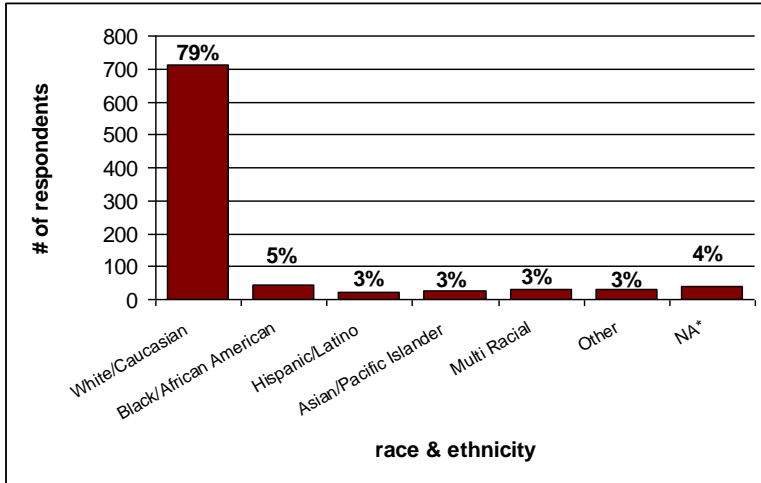
Graph 83: Gender of OOB Playwrights



Race and Ethnicity

79% of OOB playwrights reported their race to be “White/Caucasian.” All other race distributions are consistent with the overall sample to within 1%.

Graph 84: Race and Ethnicity of OOB Playwrights

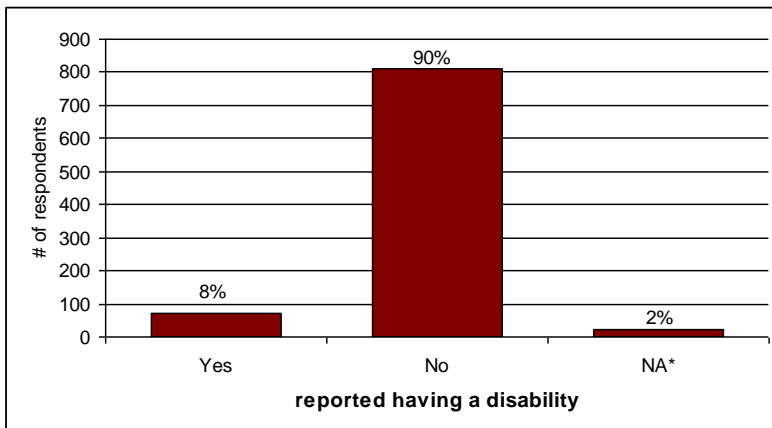


* 40 or 4% of the respondents who identified themselves as playwrights did not provide an answer for this question.

Disabilities

The number of OOB playwrights who identified themselves as having a disability that limited their mental, physical or sensory abilities is 2% higher than the overall sample (see graph 85).

Graph 85: OOB Playwrights with Disabilities

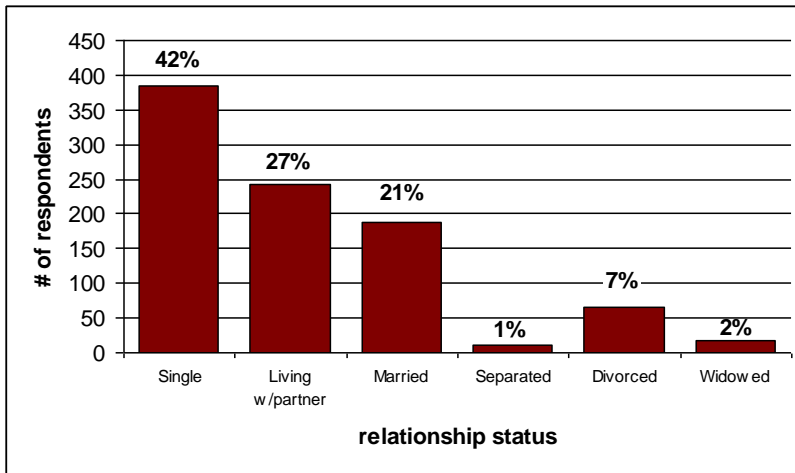


* 22 or 2% of the respondents who identified themselves as playwrights did not provide an answer for this question.

Relationship Status

48% of OOB playwrights reported currently being in a relationship (Living with Partner & Married), which is the highest percentage of respondents from any discipline. It is interesting to note that playwrights also have the highest divorce rate at 7%.

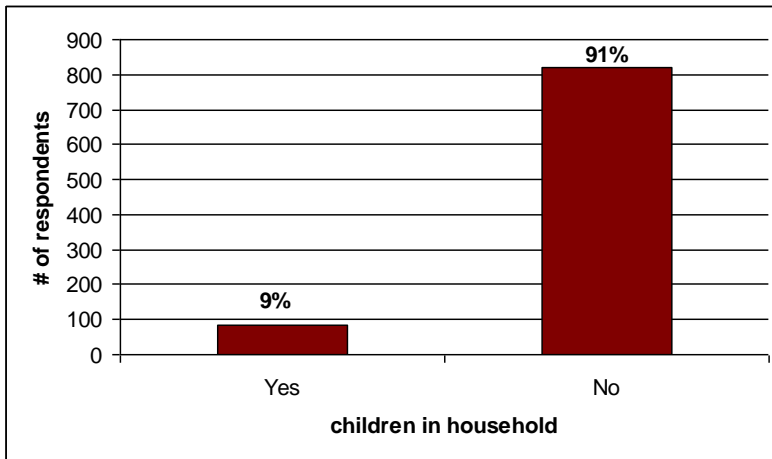
Graph 86: OOB Playwrights Relationship Status



2 or <1% of the respondents who identified themselves as playwrights did not provide an answer for this question.

Of the respondents who identified themselves as playwrights, 9% reported that they have children living in their household. This corresponds to the overall sample group (see graph 87).

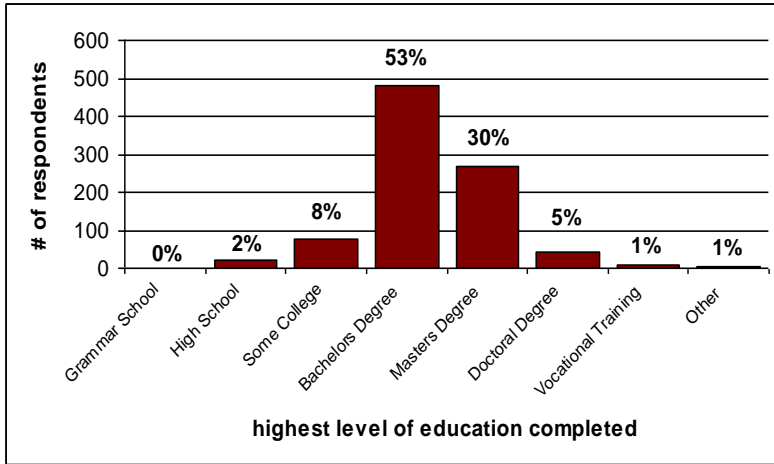
Graph 87: Children in Household for OOB Playwrights



Education Levels

A total of 88% of the respondents for this discipline hold a college degree, which is 4% higher than the overall group (see graph 88).

Graph 88: Educational Levels of OOB Playwrights

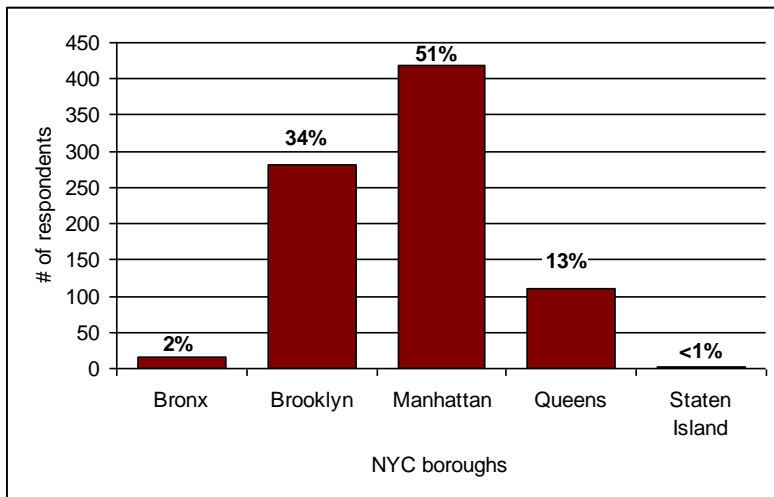


Doctoral Degree represents both Professional and Doctoral degrees including: PhD, MD, JD, etc.

Geographic Locations

The majority of respondents from this discipline, 94%, reported their current residence to be in the state of New York. Of those living within the five boroughs, 51% live in Manhattan (see graph 89).

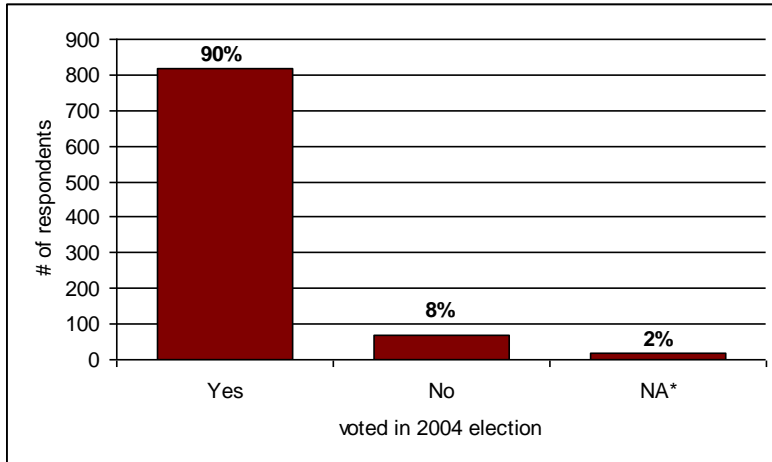
Graph 89: OOB Playwrights Residence by New York City Borough



Voting Practice

90% of respondents from the playwrights classification reported that they voted in the 2004 election, which is 4% higher than the overall sample.

Graph 90: OOB Playwrights 2004 Election Voting

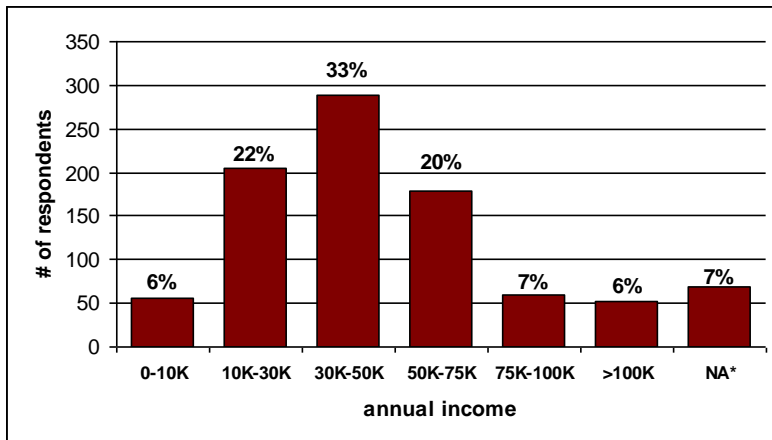


*19 or 2% of the respondents who identified themselves as playwrights did not provide an answer for this question.

Income

According to the data, a third of the people who identified themselves as playwrights earned between 30K and 50K a year (see graph 91). The average income for this group was \$41,802 which is higher than both the national average and the average for the overall OOB sample group. This averages an hourly wage of \$20.

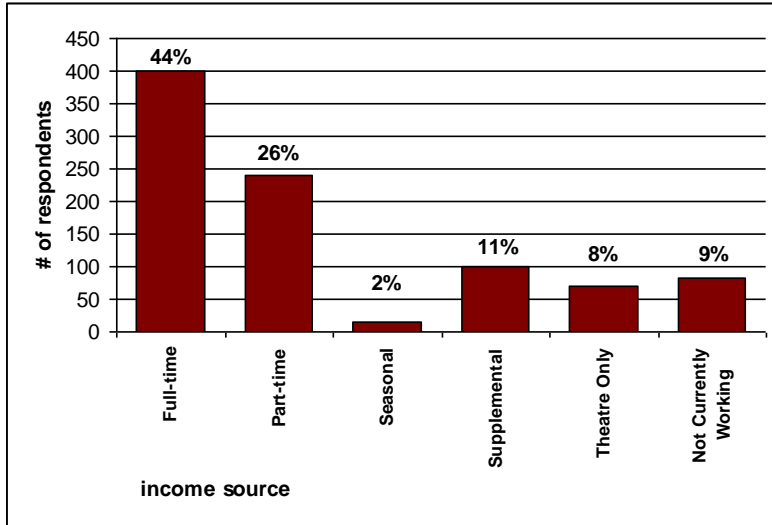
Graph 91: OOB Playwrights Annual Income



* 68 or 7% of the respondents who identified themselves as playwrights did not provide an answer for this question.

8% of respondents from this category reported that their sole source of income was from their work in the theatre. 70% of respondents noted having full-time or part-time employment outside of the theatre.

Graph 92: OOB Playwrights Income Source

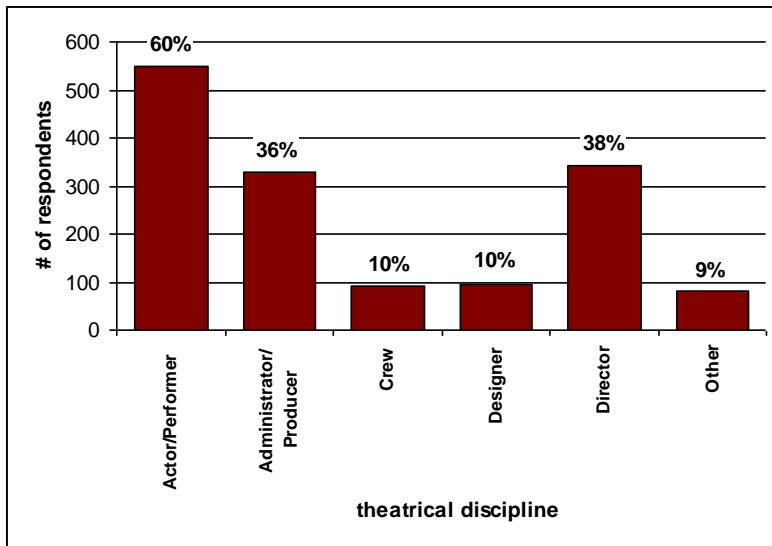


In May of 2006, the Occupational Employment Statistics from the Bureau of Labor Statistics reported that the median annual earnings for writers and authors across the United States was \$48,640 or \$23 per hour (based on a 40 hour work week).

Work in the Theatre

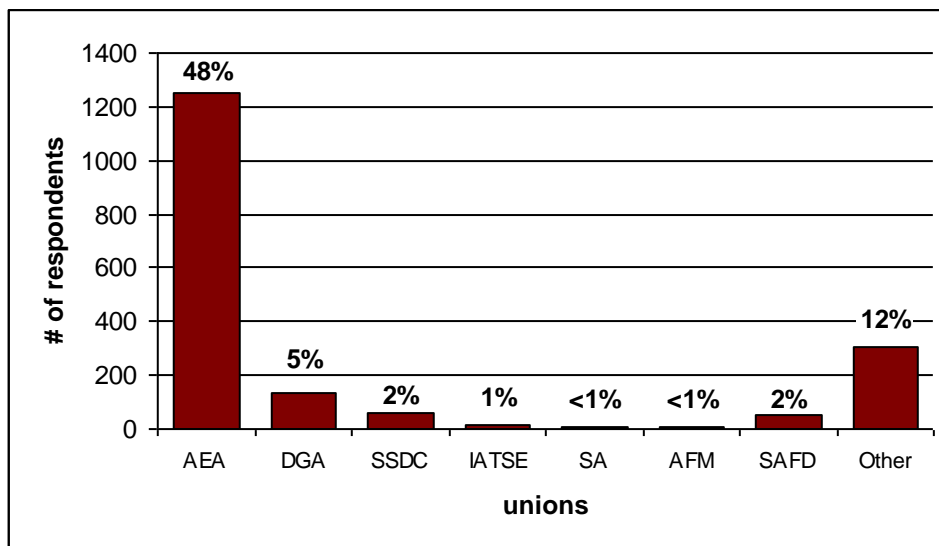
77% of playwrights noted that they have multiple disciplines in the theatre. In addition to writing, 60% of the respondents reported also being actor/performers, 36% also identify themselves as administrator/producers and 38% are also directors (see graph 93).

Graph 93: OOB Playwrights Theatrical Disciplines (in addition to writing)



According to the data, 58% of OOB playwrights are currently members of at least one theatrical union. 37% of the respondents reported belonging to the Dramatists Guild and 27% belong to the Actors' Equity Association (see graph 94).

Graph 94: OOB Playwrights Theatrical Unions



DATA ANALYZED BY GEOGRAPHIC LOCATION

Of the total respondents, 91% reported that their current residence is within the five boroughs of New York City (see graphs 10, 11, table D and map 1).

Table D: Respondents by Geographic Location

Geographic Location	% of Respondents
Manhattan	52%
Brooklyn	29%
Queens	11%
Other NYC (The Bronx & Staten Island)	1%
Non-NYC	7%

All residential zip codes in Manhattan had representation in the survey. Using the Manhattan Community District Map of New York City (see map 5), and plotting the zip codes of respondents who were based in Manhattan, the community boards for those respondents were determined (see table E).

Table E: Manhattan Respondents by Community Board

Manhattan Community Board	% of Manhattan Based Respondents
CB1	4%
CB2	12%
CB3	17%
CB4/5	16%
CB6	4%
CB7	17%
CB8	6%
CB9	6%
CB10	3%
CB11	2%
CB12	13%

Age Range

The average age for OOB participants is 36 years old. Those respondents living in Brooklyn and Queens had the youngest average age of 33 years old. Respondents living in the Bronx and Staten Island (which combined accounted for 1% of the overall sample) reported the oldest average age of 41 years old. Those respondents living outside of New York City had an average age of 39 years old.

Table F: Age of OOB Practitioners by Geographic Location

Location	Average Age
Overall	36
Manhattan	38
Brooklyn	33
Queens	33
Other NYC	41
Non-NYC	39

Gender Distributions

Respondents residing in Brooklyn had the highest concentration of women with 56% female and 44% male. Manhattan residents had the highest concentration of men with 49% male to 51% female.

Table G: Gender of OOB Practitioners by Geographic Location

Location	Female	Male	Transgender
Overall	53%	47%	<1%
Manhattan	51%	49%	<1%
Brooklyn	56%	44%	<1%
Queens	52%	48%	0
Other NYC	54%	45%	1%
Non-NYC	53%	47%	<1%

Race and Ethnicity

Race distributions altered only slightly from one geographic location to another. The most significant exception being those residents of the Bronx and Staten Island which offered the most racial diversity.

Table H: Race and Ethnicity of OOB Practitioners by Geographic Location

Location	White/ Caucasian	Black/African American	Hispanic/ Latino	Asian/ Pacific Islander	Multiracial	Other	NA
Overall Sample	77%	5%	4%	3%	5%	3%	3%
Manhattan	77%	5%	4%	4%	4%	3%	3%
Brooklyn	77%	5%	3%	3%	6%	2%	4%
Queens	78%	4%	4%	3%	4%	4%	3%
Other NYC	62%	13%	11%	1%	6%	4%	3%
Non-NYC	79%	6%	4%	2%	4%	2%	3%

Disabilities

6% of the overall respondents indicated that they had a disability or a limitation that interferes with their mental, physical or sensory abilities. This percentage is on par with most respondents from New York City. However, the percentage almost doubled to 10% for respondents who reported their primary residence to be outside of New York City.

Table I: OOB Practitioners with Disabilities by Geographic Location

Location	Yes	No	NA
Overall	6%	92%	2%
Manhattan	5%	93%	2%
Brooklyn	5%	93%	2%
Queens	5%	93%	2%
Other NYC	10%	87%	3%
Non-NYC	10%	88%	2%

Relationship Status

OOB practitioners who live in Queens reported the highest concentration of single respondents and the highest concentration of respondents who are living with their partner. However, they have the lowest concentration of married respondents. Those living outside of New York City have the lowest concentration of single respondents and the highest concentration of respondents who reported being married.

Table J: Relationship Status of OOB Practitioners by Geographic Location

Location	Single	Living w/Partner	Married	Separated	Divorced	Widowed	NA
Overall Sample	50%	18%	23%	2%	5%	1%	<1%
Manhattan	52%	18%	22%	1%	6%	1%	<1%
Brooklyn	51%	19%	23%	2%	4%	1%	<1%
Queens	54%	22%	18%	2%	4%	0%	0%
Other NYC	51%	11%	20%	3%	8%	7%	0%
Non-NYC	37%	13%	43%	1%	6%	<1%	0%

5% of respondents from Queens reported that they have children living in their household. 17% of respondents who live outside of New York City reported that they have children living in their household. While respondents from this geographic location had the highest average households with children, it is still 18% lower than the national average.

Table K: Children in Household for OOB Practitioners by Geographic Location

Location	Yes	No	NA
Overall Sample	9%	91%	<1%
Manhattan	8%	92%	<1%
Brooklyn	9%	91%	<1%
Queens	5%	95%	0%
Other NYC	15%	85%	0%
Non-NYC	17%	83%	0%

Education Levels

Brooklyn based respondents reported the highest percentage of people who hold a college degree with 89%. While respondents living outside of New York City had the highest percentage of people who hold a Doctoral degree, the average number of people who reported holding a college degree was 6% lower than the overall sample.

Table L: Educational Levels of OOB Practitioners by Geographic Location

Location	Grammar School	High School	Some College	Bachelors Degree	Masters Degree	Doctoral Degree	Vocational Training	Other
Overall Sample	<1%	2%	11%	57%	24%	4%	2%	1%
Manhattan	<1%	2%	12%	53%	25%	5%	2%	1%
Brooklyn	<1%	2%	7%	61%	26%	2%	1%	<1%
Queens	<1%	<1%	10%	69%	16%	2%	2%	1%
Other NYC	<1%	7%	18%	54%	17%	1%	3%	0%
Non-NYC	<1%	3%	16%	47%	24%	8%	2%	<1%

Voting Practices

88% of respondents from Brooklyn reported voting in the 2004 election, which represented the highest percentage of voters. Queens respondents had the lowest percentage of voters with 81%, which is still 17% higher than the national average.

Table M: OOB Practitioners 2004 Election Voting by Geographic Location

Location	Yes	No	N/A
Overall	86%	12%	2%
Manhattan	87%	11%	2%
Brooklyn	88%	11%	1%
Queens	81%	17%	2%
Other NYC	86%	13%	1%
Non-NYC	82%	16%	2%

Income

Respondents from Queens reported the lowest annual income with an average of \$36K per year. Respondents who live outside of New York City reported the highest annual income of \$43K per year.

Table N: OOB Practitioners Annual Income by Geographic Location

Location	Average Age
Overall	\$39K
Manhattan	\$38K
Brooklyn	\$37K
Queens	\$36K
Other NYC	\$42K
Non-NYC	\$43K

Table O: OOB Practitioners Income Source by Geographic Location

Location	Full Time Work	Part Time Work	Seasonal Work	Supplemental Work	Theatre Only	Not Currently Working
Overall Sample	40%	28%	2%	10%	10%	10%
Manhattan	38%	28%	2%	10%	12%	10%
Brooklyn	42%	30%	1%	10%	10%	7%
Queens	45%	26%	2%	8%	12%	7%
Other NYC	48%	32%	1%	4%	6%	9%
Non-NYC	40%	20%	1%	10%	12%	17%

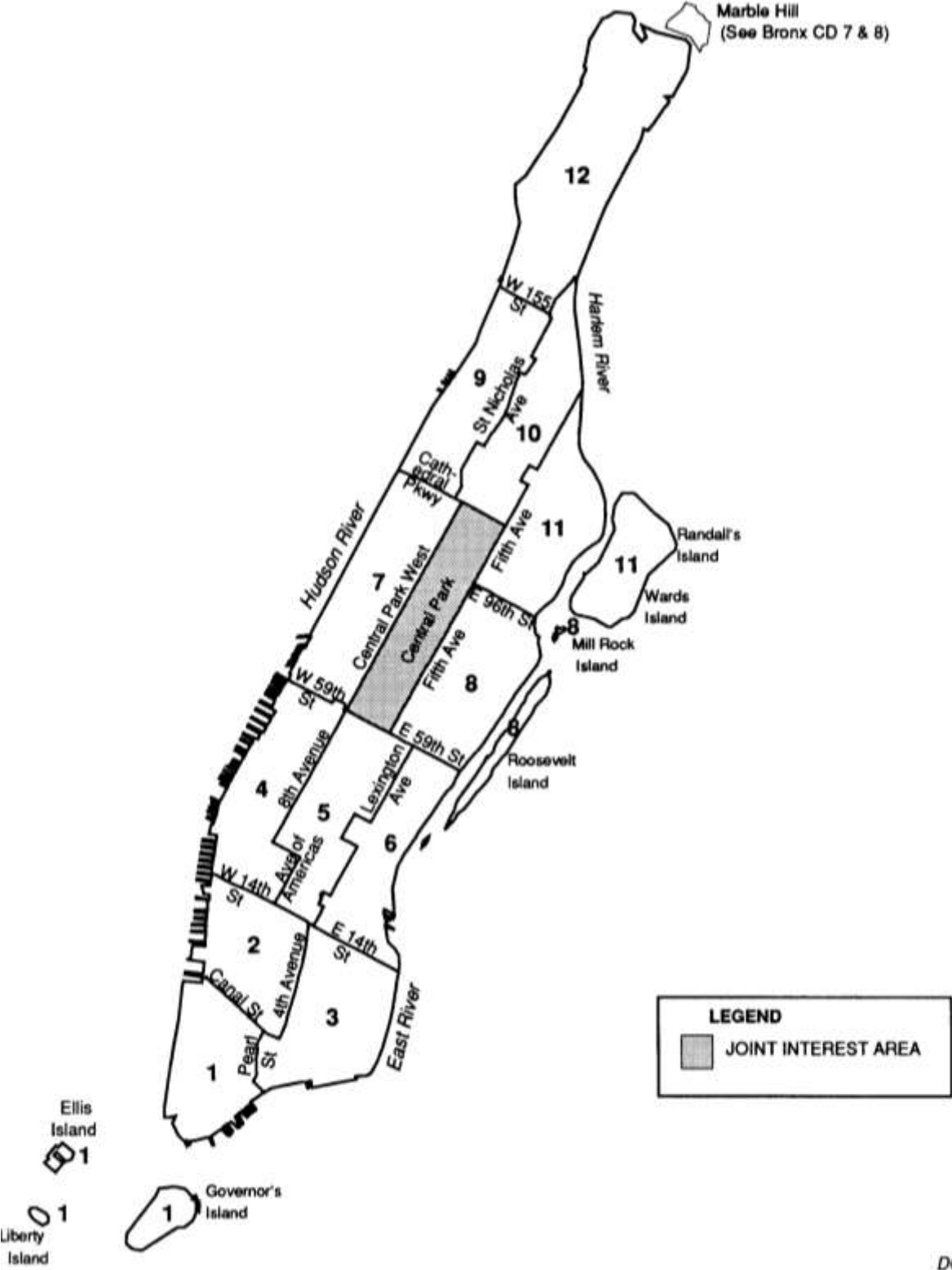
Work in the Theatre

Respondents from Manhattan reported the highest percentage of Actor/Performers with 67%. Brooklyn based respondents reported the highest percentage of Administrator/Producers with 32% and the highest percentage of Directors with 27%. The Bronx and Staten Island reported the highest percentage of Crew Members with 21% and the highest percentage of Designers with 14%. Brooklyn and the Bronx/Staten Island each had 25% of their respondents reporting to be playwrights.

Table P: OOB Practitioners Theatrical Discipline by Geographic Location

Location	Actor/ Performer	Administrator /Producer	Crew	Designer	Director	Playwright	Other
Overall Sample	65%	29%	12%	12%	24%	22%	10%
Manhattan	67%	28%	9%	10%	24%	22%	9%
Brooklyn	64%	32%	13%	13%	27%	25%	10%
Queens	66%	29%	14%	13%	22%	19%	11%
Other NYC	54%	23%	21%	14%	14%	25%	13%
Non-NYC	64%	24%	16%	13%	24%	20%	9%

Map 5: Manhattan Community District Map



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ABOUT THE INNOVATIVE THEATRE FOUNDATION

The Innovative Theatre Foundation brings recognition to the great work being done in New York City's Off-Off-Broadway, honors its artistic heritage, and provides a meeting ground for this extensive and richly varied community. The organization advocates for Off-Off-Broadway and recognizes the unique and essential role it plays in contributing to American and global culture. We believe that publicly recognizing excellence in Off-Off-Broadway will expand audience awareness and foster greater appreciation of the full New York theatre experience.

The Innovative Theatre Foundation is a not-for-profit arts organization supporting the Off-Off-Broadway community by:

- Celebrating and recognizing extraordinary Off-Off-Broadway Theatre
- Strengthening and nurturing the Off-Off-Broadway community
- Advocating for the Off-Off-Broadway community
- Honoring the artistic heritage of Off-Off-Broadway
- Advancing public interest in and understanding of the theatrical arts



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