ENSEMBLE THEATRE CINCINNATI’S DIVERSITY, EQUITY, INCLUSION, AND ACCESS STATEMENT

At the heart of our vision of being *a thriving urban arts community that is accessible to everyone*, is ETC’s longstanding and explicit commitment to producing theatre with a social conscience. We recognize achieving diversity, equity, inclusion, and access is a never-ending process. Our Board of Directors and staff agree that ETC can and must do more to acknowledge both the effects of privilege and systemic racism in our organization and industry, and our role in changing those circumstances through a deeper understanding of our own services, policies, and practices.

As a theatre with a social conscience, Ensemble Theatre has long believed every voice should be heard, and that belief is underscored with even more urgency today. We are committed to doing the work in our world that must be done to ensure all voices, perspectives, and experiences are present, both on our stage and throughout our organization.

Our Ensemble is committed to anti-racism, the Black Lives Matter movement, the acknowledgment of the Indigenous land on which we practice our art, and this plan to ensure diversity, equity, inclusion, and access in its creation.
ETC’s DEIA plan provides a roadmap that builds upon our strengths, while exposing and seeking to understand and address our blind spots, gaps, and weaknesses. Our overarching goal for this plan is to engage intentionally in decisions and actions which will meaningfully contribute to a more diverse, equitable, inclusive, and accessible society.

We will achieve this goal by

• building authentic, trusted, and credible relationships with diverse groups of people and organizations.

• demonstrating our deep commitment to social change through productions, education programming, and engagement activities that reflect the people, cultures, and lived experiences of those who comprise our community.

• engaging in business policies and practices that promote an environment in which all individuals are included, have equitable access to opportunities and resources, and are respected for their contributions to ETC’s success.
These definitions, derived from input received from a variety of our stakeholders, serve as the foundation for our DEIA efforts.

**DIVERSITY** is the collection of both visible and invisible identities, experiences, and perspectives that make up a community.

**EQUITY** is the condition in which each person has the opportunity to obtain resources necessary to provide for themselves and reach their full, self-defined potential.

**INCLUSION** is an active, intentional, and ongoing institutional practice that empowers each of us to contribute authentically and fosters a true sense of belonging.

**ACCESS** is the opportunity to fully participate in society without cultural, emotional, environmental, financial, physical, or social barriers.

**ANTI-RACISM** is consciously, continuously acting against both institutional and individual racism by acknowledging privilege, examining and changing biases, repairing acts of racial discrimination, analyzing historical and existing structures of power and how they intersect with racism, and working to dismantle them.
Although we describe our intentions for each of the pillars of our DEIA plan separately, the significant intersection and overlap among them means progress made in one area will positively impact the other pillars as well. For each pillar, we provide descriptions of how we exist today, our future goals, and the strategies, tactics, and metrics we will use to track progress. These efforts will continue to evolve, so actions listed here are simply a starting point.
The artists, administrators, board members, and others who work and volunteer for ETC, along with the students and patrons who attend and participate in our programs are all members of our Ensemble. We believe that Ensemble should reflect the community we serve as closely as possible – both the immediate neighborhood of Over-the-Rhine neighborhood we call home (within the City of Cincinnati), and the broader Greater Cincinnati region where our people live and work. Using US Census data and our current records as a baseline, we aim to extend a welcoming introduction to those who may not know about ETC.
WHO WE ARE

Our Ensemble: By the Numbers

- Our Board of Directors has 22 members; 11 have joined in the last 5 years, 8 have served for 5-10 years, and 3 for 10+ years.
- The ETC staff comprises 23 full-time and approximately 30 part-time positions; Of the full-time staff, 11 incumbents have served fewer than 5 years, 3 have served 5-10 years, 6 have served 10+ years, and 3 positions are currently vacant.
- Our volunteer corps, the Entourage, has 175 members who serve primarily as ushers at performances, but also assist in a variety of other ways throughout the year.
- Of the 52 artists (actors, designers, directors, musicians, etc.) ETC employed in the 2018-19 season, 42 (81%) were Greater Cincinnati residents, and 40 (77%) had worked at ETC in prior years. Some have been with us annually for 2 decades or more!
- Our 2018-19 audience included over 2,500 subscribers, and total attendance of nearly 38,000 for events at the theatre.
- Education programming in the 2018-19 school year included nearly 6,500 participants from 41 partner schools and organizations, who joined us for nearly 800 class/workshop sessions.

Appendix A provides Census data on age, gender identity, and race/ethnicity for the Greater Cincinnati region (the Cincinnati-Wilmington-Maysville Combined Statistical Area) and the City of Cincinnati, as well as internal data for ETC’s board, staff, artists, volunteers, and program participants. We acknowledge that Census data itself can be perceived as problematic because it either doesn’t reach all populations or, for a variety of reasons, people it does reach choose not to provide their data; however, it is the most comprehensive resource we currently have available to use as a benchmark, so we reference it as a starting place.

In general, our Ensemble is older than the regional and city populations, and in most categories has a higher ratio of women to men. While our statistics for race/ethnicity may reflect the wider region somewhat, they indicate significantly lower representation of People of Color than the city’s population, or even the average of the region and the city.
WHO WE WANT TO BE

• An Ensemble whose members reflect as closely as possible not only the current mix of diversity in our area, but anticipate predicted trends for the regional and local populations as well.

• An Ensemble that provides equity in opportunity to those interested in joining our work, whether as board members, staff, volunteers, audience, or students.

• A culturally aware Ensemble with sincere interest in and appreciation of the vast array of lived experiences in our community.

• A welcoming Ensemble that recognizes access to theatre should be for everyone, and intentionally designs ways for all to be able to participate in it.
HOW WE WILL GET THERE

• Increase representation in our board, staff, and volunteers by actively seeking those who identify as members of the BIPOC (Black, Indigenous, People of Color), ALAANA (African, Latinx, Asian, Arab, and Native American), LGBTQIA+, and Aging communities, PWD (Persons with Disabilities), and those from economic categories currently under-represented at ETC.

• Remove barriers to board membership, whether financial, cultural, social, schedule-related, etc., and intentionally add voices representing artists, educators, students, and other ETC stakeholders.

• Seek diverse pools of candidates for all staff positions with qualifications that recognize the benefits of both lived experience and formal education, and ensure opportunities to earn a living wage through various/mixed types of employment at ETC.

• Explore community partnerships to increase awareness and promote benefits of volunteer opportunities at ETC to those who may not know us.

• Establish intentional onboarding, development, retention, and performance evaluation processes and opportunities which reinforce the importance of DEIA efforts to the success of ETC’s people and mission.
HOW WE WILL GET THERE (ctd)

• Increase representation in our audience by actively seeking those who identify as members of the BIPOC, ALAANA, LGBTQIA+, and Aging communities, PWD, and those from economic categories currently under-represented at ETC.
  • Identify new ways to reach and engage prospective audience members through print, radio, social media, word-of-mouth, and other marketing campaigns; develop strategies to deepen and sustain relationships with first-time and occasional visitors.
  • Research and implement new approaches to visitor engagement and experience, including all those ETC ambassadors with whom a new guest may come in contact (patron services, volunteers, security, etc.).
  • Monitor audience experience data to identify DEIA issues which may arise so they may be addressed in timely and appropriate ways.
HOW WE WILL GET THERE (ctd)

- Increase representation in our education programs by actively seeking those who identify as members of the BIPOC, ALAANA, LGBTQIA+, and Aging communities, PWD, and those from economic categories currently under-represented at ETC.

  - Expand relationships with culturally-specific organizations (e.g., Chambers of Commerce, HBCUs, Extension Offices, satellite campuses, and other supporting bodies), and engage new ones as community entry points.
  - Develop outreach specific to rural communities in our region.
  - Expand programming for immigrant communities.
  - Establish/expand programming for “transplant” communities (i.e., those who relocate for proximity to the services of Children’s Hospital or other unique Cincinnati resources).
PRODUCTIONS & PROGRAMMING

This pillar addresses our primary creative outputs: the productions we present on stage and our education and engagement programming.

Consistent with our mission, we strive to produce shows that tell the stories of a wide variety of our community's members, sharing perspectives with our audiences which may be different than their everyday experiences so they can grow in both knowledge of and empathy for others. These productions often center current topics in our society in order to open the door for dialogue among our artists, staff, audience, and other community members, and inspire them to take actions to better our society.

In a similar way, our education and engagement programs encourage and facilitate creative expression by the full spectrum of voices in our community. Classes and workshops lead students through the creative process, teach them practical skills for contemporary life, and help classroom teachers learn how to apply an artistic lens and create differentiated approaches to curriculum. Engagement programs extend the audience experience with post-show discussions, conversations with local leaders and scholars, and interactive displays, all designed to inspire reflection and learning associated with production themes and content.

As one example of a data point which will inform our work going forward, ETC has produced 61 shows with 318 roles in the last 10 seasons. Of these roles, 33 were written specifically for People of Color, and 27 of those were characters whose experiences were centered. We recognize this is only one aspect of diversity in a limited time frame of reference, and there are many other facets of diversity, such as ability, age, gender identity and expression, political affiliation, religious belief, sexual identity and orientation, which have been and should continue to be represented by artists both onstage and as production team members.
WHAT WE DO

• Hire local artists whenever possible, supporting an ecosystem that attracts and retains professional artists who work and live in Greater Cincinnati.

• Connect our productions to current events and issues impacting people’s lives in order to provide both reach and relevance.

• Present Sensory-Friendly Performances, providing additional opportunities for people with autism and other developmental disabilities to experience live theatre in a judgment-free environment.
  • Available for our holiday production and other shows when possible
  • Offered as both school-day and public options, including weekend matinee and evening times
  • Including resources and accommodations including Social Narratives, adjusted lighting, relaxed theatre rules, ASL Interpretation, and Sensory Items such as noise dampening headphones, fidgets, and sunglasses

• Focus on serving students from under-resourced schools and those with autism and other developmental disabilities, providing programs free of charge or significantly subsidized by foundation, corporate, government, and individual contributions, and bringing theatre to those who might not otherwise have the opportunity to experience its power.

• Provide free community discussion opportunities focused on themes similar or related to those presented on stage.
WHAT WE DO (ctd)

FINANCIAL ACCESS

- $10 College Nights
- $15 Student Rush
- $15 Try Us Out tickets for Ohio, Kentucky, and Indiana residents who have never purchased tickets to ETC
- Rush tickets (50% off within 2 hours of the performance)
- AAA Members – 15% off mainstage performances
- ArtsWave Pass – 25% off adult tickets
- Educators – 25% off adult tickets
- Military – partnership with Armed Forces Ticket Association (AFTA) to provide a limited number of complimentary tickets to select performances
- Theatre Unions – members of Actor’s Equity Association, Dramatists Guild, IATSE, USA, and SDC may purchase up to 2 tickets at $10 each on the day of the performance
- Fairy Godmother Performances
  - Student Matinee performances are provided free of charge to qualifying schools with greater than 90% of the overall student body eligible for federal free or reduced-price lunch programs.
  - Performances include healthy, allergy-friendly snack at intermission (when applicable) and assistance in securing transportation.

PHYSICAL ACCESS

- ASL-interpreted performances – scheduled for each production, with additional available upon request
- Assistive Listening Devices – loop system available at the Box Office for every performance
- Audio Described performances – scheduled for each production
- Large-print programs – available for download in PDF prior to the performance and in person at the Box Office
- Braille programs – available at the Box Office
- Automatic Door Openers at the theatre’s main entrance
- Wheelchair-level counters at both the box office and concession bar
- Elevator access to each floor, including lift access to upper auditorium entrance
- Unobstructed view for those using mobility devices and adjacent companion seating, in both the first and top rows of the theatre
- All-gender restrooms on second and third floors
- Sensory Items available at the Box Office for every performance (including noise dampening headphones, fidgets, sunglasses and more)
WHAT WE WANT TO DO

- Ensure cast and production team members are representative of the story being created, whether in race, ability, gender, sexual identity, or any other demographic or geographic characteristics.

- Catalyze the creation of new works that elevate the talents and voices of BIPOC, ALAANA, LGBTQIA+, PWD, Aging, and other communities through shows which center and/or are written by members of those groups; actively seek engagement from these communities to ensure they see themselves and their stories accurately portrayed on our stage, and we serve their needs through education and engagement programs and other opportunities.

- Address concerns raised by We See You, White American Theatre, focusing on equitable opportunities for the artists who create our productions.

- Formalize a system for communicating trigger warnings to our audiences, ensuring survivors of abuse or trauma can make informed decisions about when and how to engage in potentially traumatic content of productions.

- Increase financial accessibility through more subsidized and pay-what-you-can experiences.

- Create “gateway programming” that opens the transcendent power of live theatre to broader audiences.

- Extend resources related to the content of our programs, recognizing the need for social-emotional health and healing.

- Serve as a space for civil discourse, facilitating connection, conversation, and healing among diverse viewpoints in order to build bridges toward empathy and emotional growth.

- Address digital divides, such as internet access, as programming shifts towards the virtual realm.
HOW WE WILL DO IT

• Work toward a broader, more accurate representation of the changing demographics of our community in artists both onstage and off, and in the stories shared, with a goal of 50% of productions centering the lived experiences of the BIPOC, ALAANA, LGBTQIA+, PWD, and Aging communities.

• Communicate the importance of equity and inclusion in our work by beginning each production process with our land acknowledgement, and expectations of an equitable and welcoming environment.

• Ensure all cast and production team members are aware of the channels through which they can ask questions and voice DEIA-related concerns.

• Implement applicable strategies outlined in the BIPOC demands of the We See You White American Theatre statement to increase equity in areas such as rehearsal and performance schedule.

• Partner with and commission new works by local playwrights who identify as BIPOC, ALAANA, LGBTQIA+, PWD, and/or female to be workshopped and/or produced at ETC.

• Add new Pay-What-You-Can opportunities for populations such as those who receive SNAP benefits, as well as options for those who can do so to purchase tickets for those unable to afford them.
PRODUCTIONS & PROGRAMMING

HOW WE WILL DO IT (ctd)

• Provide access to free events at a broader range of times and places so more members of the community can participate.

• Establish organizational and production budget commitments which reflect the degrees to which we value diversity, equity, inclusion, and access.

• Increase scholarship and subsidy opportunities for access to educational programming through partnerships with donors, chambers of commerce, etc.

• Embrace intentional People-first, anti-racist language in our communications.

• Promise a reflection of our community demographics in all panel discussions.

• Host an open forum for artists in our region to express their desires and needs from a community-centric theatre company, and work to meet those needs.

• Maintain resources on our website for educators and community members, such as connections to programming and information from community partners relevant to BIPOC, ALAANA, LGBTQIA+, and Aging communities, PWD, etc.

• Create “How-to” guides to digital programming, available with subtitles and in both English and Spanish.

• Use online platforms that are readily available for all those involved and provide access information.
We believe the future success of our sector depends on arts organizations collaborating more fully with one another, as well as advancing partnerships with the public and private sectors. If arts are to be more than entertainment, we must take our place at the table and bring contributions to the overall vitality of our community.

This pillar addresses the relationships developed, maintained, and growing in conjunction with people and programming, and how we can actively support our partners. These relationships foster mutual, collaborative community building as we work to actively serve residents together through the arts. As guests in someone else’s house, we honor the traditions, beliefs, and methods of those we meet, while creating opportunities for all to learn and change together as we work for good.
PARTNERSHIPS

WHO WE WORK WITH

ARTS

COMMUNITY

BUSINESS

Who We Work With Logos
WHAT WE WANT TO DO

• Cultivate partnerships with civic, cultural, and educational institutions like those shown to build our audience and develop programs that address issues of equity and inclusion in the arts and our broader community.

• Listen with partners to our community members by attending and hosting conversations about ways we can work together to achieve what is most important to them.

• Seek partners in neighborhoods across the region to support outreach programs that connect to and support vibrancy in those places.

• Expand and leverage our membership in business associations such as local chambers of commerce.

• Develop a supplier diversity program with yearly targets for choosing vendors who reflect the diversity of our community.

• Grow our relationships with those businesses, both as service providers and as partners in programming, expanding the pipeline of prospective program sponsors.
HOW WE WILL DO IT

• Contact prospective partners whose mission and organizational focus intersects with ETC’s to collaborate on upcoming projects and programming.

• Support programming of new partner organizations to expand scope and reach of their projects to our stakeholders.

• Take our initiatives to our partners’ neighborhoods, rather than expecting them to come to ETC.

• Join Hispanic Chamber of Commerce, Greater Cincinnati Chinese Chamber of Commerce, and Indian American Chamber of Commerce as paid members by the end of 2021.

• Seek out shared databases of local minority- and women-owned businesses and contractors, compare with current vendors, and pursue new vendor relationships where possible, pursuing a goal of 50% new vendors from local minority-owned businesses.
PLACE

ETC addresses the pillar of “place” from several perspectives.

We appreciate the importance of ETC’s physical location in the community, and also recognize the way in which ETC serves as a place for local artists to work and thrive, as well as a place for diverse community members to come together and experience the thrill of live theatre.
WHERE WE ARE

• ETC is the true gateway to Over-the-Rhine, with its position on Vine Street serving as a critical anchor for an arts district including two additional theaters, Music Hall, Memorial Hall, and a growing list of venues and galleries. Our long-standing commitment to the neighborhood can be leveraged further to benefit both historic and new businesses. We also have the opportunity to unmoor ourselves from our primary physical location and connect ETC more deeply to communities across the region.

• ETC’s goal and history of hiring and retaining local talent has solidified its place in the Cincinnati theatre landscape. The success of the Intern and Apprentice program has worked to develop, grow, and train young artists while providing sustainable work and a home theatre in which to thrive.

• ETC serves as an entry point for audiences in the region to discover new playwrights, as well as regional and world premiere productions addressing issues pertinent to our community.
WHERE WE WANT TO BE

- We want to embrace and welcome others into our ETC home in the heart of Cincinnati’s historic Over-the-Rhine neighborhood, an area with a mix of residential, business, cultural, education, government, and social service organizations which attract a broad range of community members.

- We want to leverage the recent renovation and expansion of our facilities to connect with and invite community members to our classes, events, and other programs, and provide the space as a resource for use by others.

- We want to serve as a hub for artists to access opportunities within and beyond our region.
HOW WE WILL GET THERE

• Explore new programming and service opportunities that magnify ETC’s reach by being present in communities throughout the region and amplifying voices that have not been as widely heard.

• Develop programs/services to attract new visitors to our home on Vine Street, maximizing our use as a venue where everyone belongs.

• Expand opportunities for community organizations to host programming at ETC, including offering use of our space to community groups through rental and other forms of partnership.

• Continue to offer and expand opportunities for artists such as the ETC Studio Series, Meals 4 Monologues auditions and open call for Indigenous actors in association with the Casting Society of America, PLAY/write: The Jackie Demaline Regional Collegiate Playwriting Competition, and open call for actors with disabilities in association with the Over-the-Rhine International Film Festival.

• Continue to implement physical improvements in our building that better accommodate audiences and staff, reflecting best practices in the field and in accordance with ADA policy, while respecting the historic integrity of our legacy buildings.

• Integrate Universal Design principles throughout the theatre to make all visitors feel welcome; for example, providing Spanish language editions of our playbills in alignment with Principle 3: Simple and Intuitive Use, accommodating a wide range of literacy and language skills.

• Track and review the locations of ETC programming presented elsewhere in the region.

• Conduct an accessibility audit and establish a timeline for implementation of recommended accessibility improvements.

• Track and review the number and nature of external organizations using ETC facilities for their programming.
OUR GUIDING PRINCIPLES

We are guided by the following principles in developing and implementing our DEIA plan:
• We respect and value our relationships with all people and acknowledge everyone brings different beliefs and biases to decisions and actions.
• We are committed to listening and learning from others, understanding each person is an expert on their own lived experience.
• We are comfortable with discussing matters that make us uncomfortable, recognizing we do not have all of the answers, and pledging to actively seek those we lack.
• We want to meet others where they are and walk with them as we discover and learn together.
• We are committed to transparency and accountability in our DEIA efforts.
• We embrace responsibility for making institutional change and understand our DEIA efforts will be an evolving, iterative process.

OUR VISION, MISSION & CORE VALUES

We are guided by our existing Vision, Mission and Core Values.

Our Vision:
A thriving urban arts community that is accessible to everyone

Our Mission:
Ensemble Theatre Cincinnati is a professional theatre dedicated to producing world and regional premieres of works that often explore compelling social issues. We fulfill our mission through our stage productions and educational outreach programs that enlighten, enliven, enrich, and inspire our audiences.

Our Core Values:
Our core values reflect our belief in social accountability. We promise to foster diversity, equity, inclusion, and access in our shows, programs, and business practices, strive to be an anti-racist organization which champions racial equity and justice, and acknowledge and pay respect to Indigenous peoples from whom territory was historically stolen and is the land on which Ensemble Theatre resides today.
OUR SOURCES OF INFORMATION & INSPIRATION

We have developed our DEIA framework and plan with information, inspiration, and input from a wide variety of both internal and external resources in order to have representation in the plan which is as broad and holistic as possible.

A survey collected feedback on our mission and the ways we execute it, particularly with regard to DEIA and anti-racist practices. Quantitative and qualitative responses from 196 ETC stakeholders, including board, staff, artists, volunteers, and members of our Producers group provide a baseline understanding of ETC’s current state to guide our future work.

We have also referenced local, national, and international sources to inform our DEIA plan. These sources provide a mix of directly relevant reference material, training opportunities, useful data, and conferences both past and future which inform the work we do. They include but are not limited to:

- Centre for Global Inclusion: Global Diversity & Inclusion Benchmarks
- Americans for the Arts: Statement on Cultural Equity and related tools/templates
- Annie E. Casey Foundation: Race Equity and Inclusion Action Guide
- YWCA Greater Cincinnati: Toward Equity workshop
- National Underground Railroad Freedom Center
- ArtsWave: Cultural Equity Toolkit
- The Kennedy Center: Leadership Exchange in Arts and Disability and VSA Intersections conferences
- VSA Singapore: Arts & Disability Forum 2020
- Arts & Disability Ireland: From Access to Inclusion summit
- Theatre Communications Group: Mission and Values
- Of/By/For All
- National New Play Network
- Census Reporter: data for the Cincinnati-Wilmington-Maysville Combined Statistical Area and data for the City of Cincinnati
- Example plans created by peer and aspirant organizations
OUR DEIA LEADERSHIP TEAM

The following board and staff members developed the initial plan document, and the entire Board of Directors, management, staff, and artists of ETC will be engaged in its implementation. By the end of 2021, a cross-departmental team will be established to provide ongoing leadership, strategy, accountability, and oversight for the plan’s execution, with one board member and one staff member serving as the stewards of each pillar.

- Holly Brians Ragusa – ETC Board Member; Writer
- Kathy Burklow, Ph.D. – ETC Board Member & DEIA Committee co-chair; Founding Partner at Sprout Insight
- Lauren Carr – Director of Education, Engagement & Inclusion
- D. Lynn Meyers – ETC Board Member; Producing Artistic Director
- Josh Neumeyer – Finance & Grants Manager
- Darryl A. Peal, M.S. – ETC Board Secretary; Chief Diversity, Equity, and Inclusion Officer and Title IX Coordinator at Northern Kentucky University
- Mary Stagaman – ETC Board Vice President & DEIA Committee co-chair; DEI consultant and Impact Executive-in-Residence at ArtsWave
## APPENDIX A – DEMOGRAPHIC DATA

<table>
<thead>
<tr>
<th>ETC Community Survey on Diversity, Equity, Inclusion, and Access</th>
<th>ETC Board</th>
<th>ETC Staff</th>
<th>ETC Artists</th>
<th>ETC Entourage</th>
<th>ETC Producers</th>
<th>ETC FY20 Programs</th>
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<td><strong>Total Respondents</strong></td>
<td>2,788,173</td>
<td>303,954</td>
<td>22</td>
<td>54</td>
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<td><strong>Total Participants</strong></td>
<td>388.5</td>
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<td><strong>Fallen</strong></td>
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### Age

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<th>Age</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>White</th>
<th>Black</th>
<th>Native</th>
<th>Asian</th>
<th>Islander</th>
<th>Two or More Races</th>
<th>Hispanic</th>
<th>Other</th>
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<td>0.00%</td>
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<td>7.00%</td>
<td>83,188</td>
<td>3.00%</td>
<td>9,590</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

### Gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>White</th>
<th>Black</th>
<th>Native</th>
<th>Asian</th>
<th>Islander</th>
<th>Two or More Races</th>
<th>Hispanic</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>50.90%</td>
<td>1,195,762</td>
<td>51.00%</td>
<td>155,114</td>
<td>38.89%</td>
<td>7.00%</td>
<td>25.71%</td>
<td>18.00%</td>
<td>57.58%</td>
<td>38.33%</td>
<td>14.00%</td>
<td>Female</td>
</tr>
<tr>
<td>Male</td>
<td>49.10%</td>
<td>1,193,411</td>
<td>49.00%</td>
<td>148,840</td>
<td>33.33%</td>
<td>6.00%</td>
<td>24.29%</td>
<td>21.00%</td>
<td>42.42%</td>
<td>32.67%</td>
<td>26.00%</td>
<td>Male</td>
</tr>
</tbody>
</table>

### Race/Ethnicity

<table>
<thead>
<tr>
<th>Race/Ethnicity</th>
<th>White</th>
<th>Black</th>
<th>Native</th>
<th>Asian</th>
<th>Islander</th>
<th>Two or More Races</th>
<th>Hispanic</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>79.20%</td>
<td>1,804,967</td>
<td>48.20%</td>
<td>144,887</td>
<td>44.44%</td>
<td>8.00%</td>
<td>15.83%</td>
<td>15.83%</td>
<td>62.12%</td>
</tr>
<tr>
<td>Black</td>
<td>11.80%</td>
<td>269,378</td>
<td>42.40%</td>
<td>127,424</td>
<td>0.00%</td>
<td>5.56%</td>
<td>1.77%</td>
<td>4.00%</td>
<td>0.00%</td>
</tr>
<tr>
<td>Native</td>
<td>0.10%</td>
<td>1,154</td>
<td>0.10%</td>
<td>240</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
</tr>
<tr>
<td>Asian</td>
<td>2.70%</td>
<td>62,133</td>
<td>2.00%</td>
<td>6,008</td>
<td>5.56%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
</tr>
<tr>
<td>Islander</td>
<td>0.0%</td>
<td>709</td>
<td>0.10%</td>
<td>218</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.00%</td>
</tr>
<tr>
<td>Two or More Races</td>
<td>2.60%</td>
<td>58,478</td>
<td>3.20%</td>
<td>9,713</td>
<td>11.11%</td>
<td>2.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>2.00%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>3.40%</td>
<td>76,516</td>
<td>3.70%</td>
<td>11,061</td>
<td>0.00%</td>
<td>0.00%</td>
<td>1.43%</td>
<td>1.43%</td>
<td>0.00%</td>
</tr>
<tr>
<td>Other</td>
<td>0.20%</td>
<td>4,839</td>
<td>0.30%</td>
<td>866</td>
<td>0.00%</td>
<td>0.00%</td>
<td>1.43%</td>
<td>1.43%</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

### Notes:
- Census data are for the Cincinnati-Wilmington-Maysville Combined Statistical Area (CWM CSA) and the City of Cincinnati, based on 1-year data from the 2019 American Community Survey and 5-year data from the 2018 American Community Survey.
- Numbers in the ETC Board, Staff, Artists, Entertainment, and Producers categories reflect those to whom the ETC Community Survey on Diversity, Equity, Inclusion, and Access was sent; percentages are based on numbers of responses.
- Numbers in the ETC FY20 Programs category are based on data collected for production audiences and education/engagement programs; percentages are approximate, based on the half of the participants for whom data was collected.