# 2016-2017
# Theatrical Season
# Report

## An Analysis of
## Employment, Earnings,
## Membership and Finance

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Actors' Equity Association spent a lot of 2016 and early 2017 listening to its members talk about what they wanted to see from the union over the next several years. It was clear that our members wanted more contracts, access to work, and a greater ability to use the programs and resources of the union. This process, coined *Equity 2020*, aimed to create a more aggressive, inclusive and responsive union over the next three years.

As 2017 continued, the elected and staff leadership of the union talked about the changes and enhancements necessary to make this vision of the future a reality, and in the summer the Council of Equity voted to ask the members for an increase in dues and initiation fees – the first time it had asked this of the members since 2002. The members responded and more than 70% of those voting agreed that it was important for the union to increase revenue in order to help it achieve its goals.

The progress to 2020 and the future of Equity are now well underway. This analysis of employment and earnings takes a look back…back to the 2016-2017 theatrical season that concluded in late May 2017 and which was playing out as the Equity 2020 process was unfolding.

The 2016-2017 season was one which saw member earnings reach a new all-time high, and it also saw the first very early fruits of successful negotiations with the League of Regional Theatres (LORT) in 2017 and the Off-Broadway producers in 2016. It saw membership continue to grow, new work organized, and as another year passed between the devastating recession of the last decade and the present with its new challenges and realities, employment and earnings for Equity's members appeared to be stable and strong.

For a union, it all begins with the members…

| Table 1, 2016-2017 Season Membership Summary | | |
|---|---|---|
| **New Members** | **2,344** | |
| Eastern Region Members | 32,705 | *63.3%* |
| Central Region Members | 5,017 | *9.7%* |
| Western Region Members | 13,914 | *26.9%* |
| **Total Active Members** | **51,636** | |

Table 1 depicts the membership counts as of early autumn in 2017, just before the November to May billing period commenced. At that point in time, there were 51,636 members active in the industry and the union, up nearly 600 members from the same time last year. The 2,344 individuals who began the joining process also represent an increase of almost 300 from the prior year and both of these are a sign of the continuing faith that actors and stage managers have in the work of Actors' Equity Association.

**Table 2, Race, Ethnicity and Gender, 2016-17**

| Race or Ethnicity | Male | Female | % | Total |
|---|---|---|---|---|
| No Record | 4,078 | 3,877 | 15.4% | **7,957** |
| African American | 2,111 | 1,947 | 7.9% | **4,059** |
| Asian American | 444 | 582 | 2.0% | **1,026** |
| Caucasian | 17,542 | 17,454 | 67.8% | **34,996** |
| Hispanic American | 842 | 651 | 2.9% | **1,493** |
| Mutli-Racial | 945 | 1,052 | 3.9% | **1,997** |
| Pacific Islander | 28 | 16 | 0.1% | **44** |
| American Indian | 36 | 28 | 0.1% | **64** |
| **Grand Total** | **26,026** | **25,607** | | **51,636** |
| % | 50.4% | 49.6% | | |

Members voluntarily identify their race or ethnicity and gender, and while most do so, a little over 15% of the membership does not. The members are almost evenly split between male and female, but skew very heavily to those who identify as Caucasian. Initiatives regarding diversity have been at the forefront of Equity's activity this year as the Council, the union's governing body, committed to that issue as one of its primary focuses moving forward and Equity hired its first-ever Director of Diversity.

| Table 3, 2016-2017 Season Employment Statistics | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| **Season** | **2016-17** | | **2015-16** | | **2014-15** | | **2013-14** | |
| Members Working, Per Season | 18,422 | | 17,834 | | 17,712 | | 17,522 | |
| Average Weeks Worked | 16.4 | | 17.1 | | 16.6 | | 16.7 | |
| Total Work Weeks | 302,417 | | 305,827 | | 294,367 | | 292,712 | |
| Eastern Weeks | 197,768 | *65.4%* | 202,471 | *66.2%* | 197,731 | *67.2%* | 196,712 | *67.2%* |
| Central Weeks | 50,391 | *16.7%* | 51,928 | *17.0%* | 47,295 | *16.1%* | 45,373 | *15.5%* |
| Western Weeks | 54,258 | *17.9%* | 51,428 | *16.8%* | 49,341 | *16.8%* | 50,627 | *17.3%* |
| Principal Weeks | 183,741 | *60.8%* | 184,705 | *60.4%* | 178,130 | *60.5%* | 180,603 | *61.7%* |
| Chorus Weeks | 69,208 | *22.9%* | 72,448 | *23.7%* | 69,711 | *23.7%* | 64,882 | *22.2%* |
| Stage Manager Weeks | 49,468 | *16.4%* | 48,674 | *15.9%* | 46,526 | *15.8%* | 47,227 | *16.1%* |
| **Average Weekly Totals:** | | | | | | | | |
| Members Working | 5,816 | | 5,881 | | 5,661 | | 5,629 | |
| Eastern | 3,803 | | 3,894 | | 3,803 | | 3,783 | |
| Central | 969 | | 999 | | 910 | | 873 | |
| Western | 1,043 | | 989 | | 949 | | 974 | |
| Principals | 3,533 | | 3,552 | | 3,426 | | 3,473 | |
| Chorus | 1,331 | | 1,393 | | 1,341 | | 1,248 | |
| Stage Managers | 951 | | 936 | | 895 | | 908 | |

While still reflective of the employment challenges in our industry, a greater number of members worked in the most recent theatrical season (June 2016 through May 2017) than in recent years as this total crossed the 18,000 mark. However, since total work weeks declined by about 1% this season and this work was spread across more working members, the average weeks worked per member fell back below 17. The distribution of that employment across region and the primary duties of Principal, Chorus and Stage Manager remained similar to results in recent years.

The greatest portion of that work occurred in our office cities, but Equity members live and work all over the country. At least 100 members live in nearly 30 locations around the country and these have been designated as liaison areas where committees of local members communicate and work in concert with the union offices to focus on issues important to those communities. These areas which Equity has defined within the three major regions are also a source of a great deal of employment outside the office cities. This season, 38% of the total work weeks occurred in these liaison areas. In the east, Central Florida and the Baltimore/DC areas each had more than 15,000 work weeks, and Philadelphia and Boston each had more than 7,000 work weeks. In the central region, Minneapolis/St. Paul also had nearly 7,000 work weeks, while Cincinnati/Louisville, Kansas City, Milwaukee/Madison and St. Louis each registered totals between 2,000 and 3,300. In the western region, San Francisco had nearly 8,000 work weeks, Seattle had more than 5,000, and Dallas/Fort Worth, Denver, Houston and San Diego each were in the 2,800 to 4,200 range.

Besides this employment bringing access to benefits such as pension and health, members living in these liaison areas earned more than $100 million of the total paid under Equity contracts this season, with Baltimore/DC, Minneapolis/St. Paul and San Francisco representing the three areas with the highest member earnings in each of the three major regions.

One note: during 2017 the Council expanded the boundaries of the liaison areas from a 50-mile radius to a 100-mile radius. The numbers above were registered before this expansion.

Turning attention to the three major regions, as these charts show and has been discussed in these reports from previous years, all three endured employment losses in the aftermath of the major recession in 2008. Work weeks in the eastern region have remained relatively stable over the period depicted and totaled 197,768 this season, a slight decline from the previous year. After four seasons with significant growth, the 50,391 work weeks in the central region also were lower compared to the previous season. On the other hand, employment in the western region further built on its increase from the 2015-2016 season, and this year's 54,258 work weeks represent its highest total in six years.

**Chart 4A, Eastern Region Work Weeks**

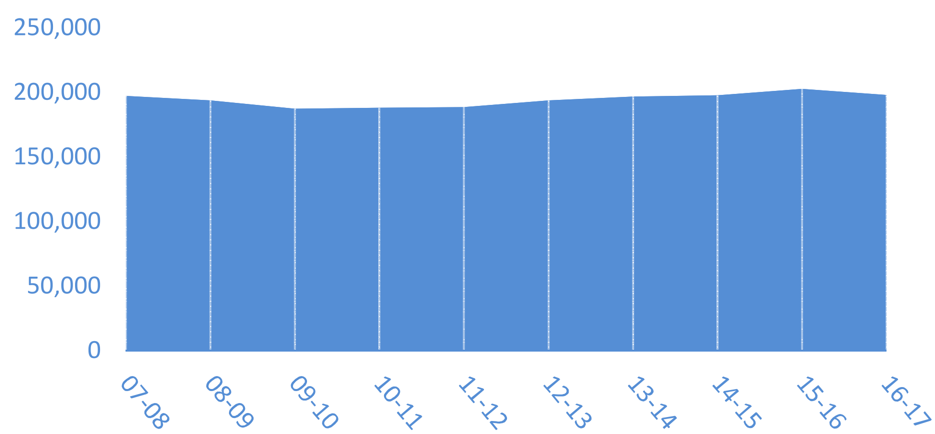



**Chart 4B, Central Region Work Weeks**

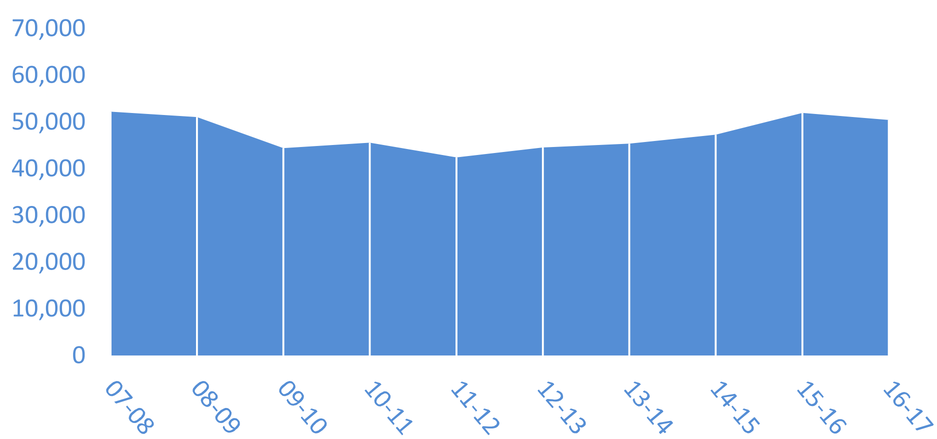
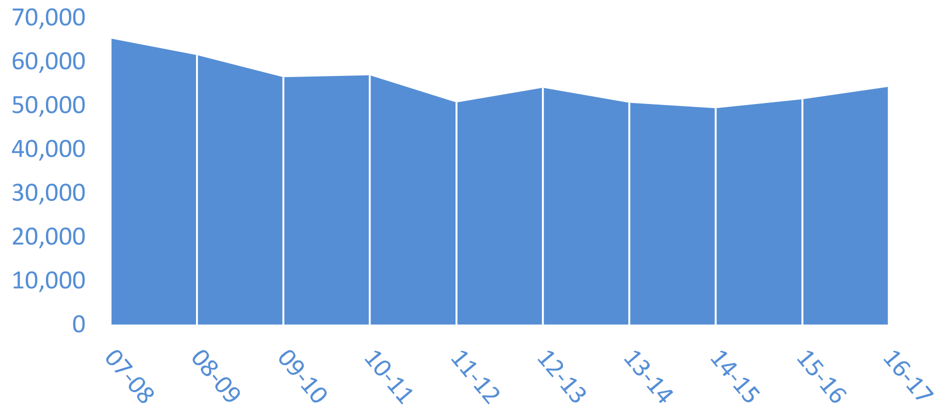
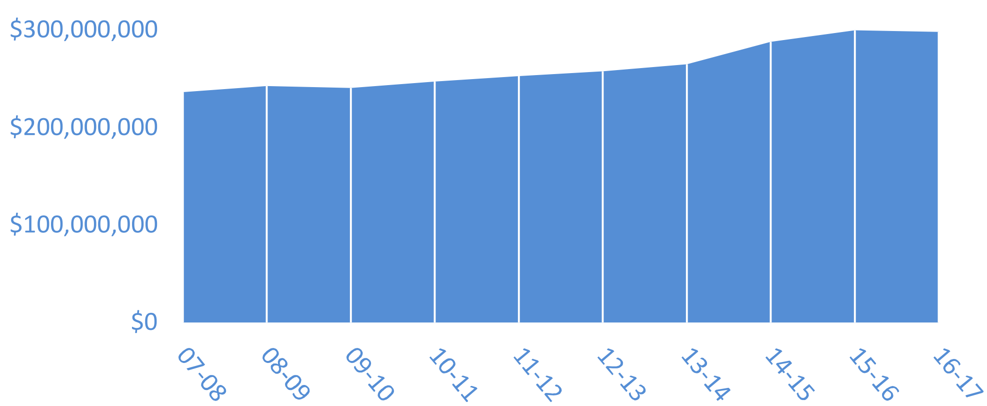


Chart 4C, Western Region Work Weeks

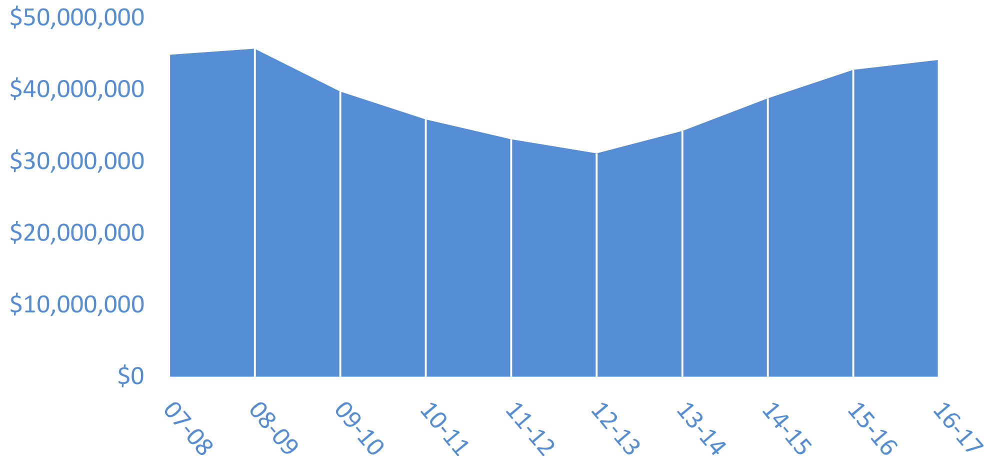



The charts depicting earnings by region over the past decade show some divergence from their employment counterparts.  While work weeks in the eastern region were remarkably stable over the first part of the period, more recently earnings have shown a significant climb, even with a slight drop-off this season.  In the central region, the same post-recession dip in earnings can be seen as occurred in employment, but the climb up from the 10-year low is more rapid on the earnings front than that of employment.  In fact, despite its small work week loss this season, earnings for the region increased. The opposite, however, is true in the west: while both employment and earnings are growing, the pace is more rapid in employment than earnings.  This could be the result of organizing efforts in the western region over the past two years that have led to access to more work, but perhaps still at lower levels of pay.

Chart 5A, Eastern Region Earnings



## Chart 5B, Central Region Earnings




## Chart 5C, Western Region Earnings

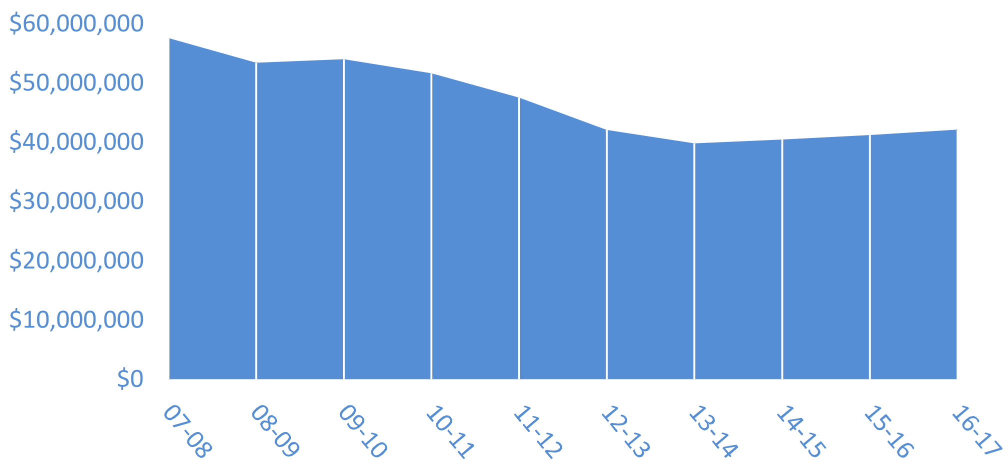


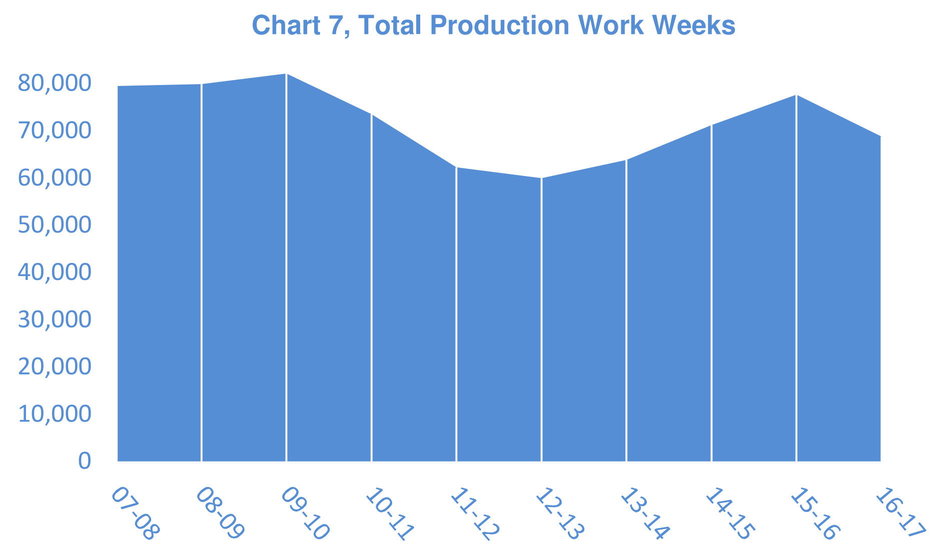
**Table 6,**
**Work Weeks by Contract**

| | 2016-17 | | | | | 2015-16 | 2014-15 | 2013-14 | 2012-13 |
|---|---|---|---|---|---|---|---|---|---|
| | Eastern | Central | Western | Total | % of Total | Total | Total | Total | Total |
| **Production** | **65,962** | **4,365** | | **70,327** | **23.3%** | **78,922** | **72,953** | **64,708** | **60,737** |
| Point of Organization | 49,672 | 1,550 | | 51,222 | 16.9% | 53,771 | 48,430 | 44,749 | 41,841 |
| Tiered Tours | 4,752 | | | 4,752 | 1.6% | 9,624 | 5,771 | 2,342 | 5,904 |
| Full Tours | 9,991 | 2,815 | | 12,806 | 4.2% | 14,262 | 16,978 | 16,759 | 12,242 |
| Developmental Lab | 1,547 | | | 1,547 | 0.5% | 1,265 | 1,774 | 858 | 750 |
| **Resident Theatre (LORT)** | **30,447** | **9,854** | **20,725** | **61,026** | **20.2%** | **58,390** | **57,274** | **57,288** | **59,785** |
| LORT Rep | 1,998 | 418 | 4,591 | 7,007 | 2.3% | 6,481 | 6,056 | 6,208 | 6,454 |
| LORT Non-Rep | 28,449 | 9,436 | 16,134 | 54,019 | 17.9% | 51,909 | 51,218 | 51,080 | 53,331 |
| Small Professional Theatre | 14,014 | 8,427 | 8,669 | 31,110 | 10.3% | 31,870 | 29,115 | 27,266 | 27,481 |
| Letter of Agreement | 10,357 | 3,470 | 7,550 | 21,377 | 7.1% | 20,433 | 19,914 | 20,214 | 20,624 |
| Short Engagement Touring (SETA) | 11,289 | | | 11,289 | 3.7% | 6,717 | 6,255 | 11,500 | 14,344 |
| **Stock** | **5,283** | **1,341** | **1,367** | **7,991** | **2.6%** | **8,226** | **7,396** | **7,695** | **7,600** |
| COST | 3,074 | 294 | 980 | 4,348 | 1.4% | 4,554 | 3,922 | 3,223 | 2,938 |
| COST Special | 257 | | | 257 | 0.1% | 299 | 291 | 294 | 310 |
| CORST | 1,683 | 228 | | 1,911 | 0.6% | 1,665 | 1,693 | 2,020 | 2,378 |
| MSUA | | 819 | | 819 | 0.3% | 1,016 | 860 | 1,332 | 1,299 |
| RMTA | 269 | | 387 | 656 | 0.2% | 692 | 630 | 826 | 675 |
| Special Agreements | 3,670 | 5,265 | 2,293 | 11,228 | 3.7% | 11,618 | 11,707 | 10,039 | 11,822 |
| Young Audiences (TYA) | 5,522 | 1,232 | 1,570 | 8,324 | 2.8% | 8,336 | 7,912 | 8,052 | 8,445 |
| Cabaret | 1,342 | | 172 | 1,514 | 0.5% | 1,217 | 1,664 | 2,338 | 2,637 |
| Guest Artist | 3,801 | 752 | 1,773 | 6,326 | 2.1% | 6,479 | 6,809 | 7,824 | 7,527 |
| Special Appearance | 4,284 | 1,380 | 2,357 | 8,021 | 2.7% | 8,420 | 8,282 | 8,089 | 7,945 |
| University Theatre (URTA) | 801 | 787 | 386 | 1,974 | 0.7% | 2,045 | 2,302 | 2,345 | 2,351 |
| Dinner Theatre | 1,086 | 4,442 | | 5,528 | 1.8% | 6,483 | 5,690 | 5,688 | 1,793 |
| Dinner Theatre Artist | 73 | 38 | 167 | 278 | 0.1% | 336 | 220 | 301 | 289 |
| Casino | | | 1,292 | 1,292 | 0.4% | 815 | 1,612 | 2,278 | 4,010 |
| Midsize | | | | | | 22 | 292 | 169 | 289 |
| Special Production | | | 40 | 40 | 0.0% | 165 | | 3 | 3 |
| Business Theatre | 522 | 57 | 2 | 581 | 0.2% | 383 | 528 | 259 | 457 |
| Workshop | 243 | | 19 | 262 | 0.1% | 34 | 207 | 355 | 333 |
| Staged Reading | 1,012 | | | 1,012 | 0.3% | 620 | 780 | 348 | 83 |
| Off-Broadway (NYC) | 15,356 | | | 15,356 | 5.1% | 16,132 | 15,466 | 18,111 | 15,928 |
| NYC/LOA | 3,734 | | | 3,734 | 1.2% | 3,082 | 3,400 | 3,483 | 3,779 |
| Mini (NYC) | 1,362 | | | 1,362 | 0.5% | 1,311 | 1,391 | 1,351 | 757 |
| Transition | 781 | | | 781 | 0.3% | 1,557 | 902 | 1,136 | 951 |
| New England Area Theatre (NEAT) | 2,812 | | | 2,812 | 0.9% | 2,708 | 2,651 | 2,540 | 2,343 |
| Disney World | 13,499 | | | 13,499 | 4.5% | 14,444 | 16,801 | 16,974 | 17,115 |
| Orlando Area Theatre (OAT) | 516 | | | 516 | 0.2% | 485 | 413 | 457 | 409 |
| New Orleans Area (NOLA) | | 660 | | 660 | 0.2% | 559 | 410 | 371 | 302 |
| Chicago Area (CAT) | | 8,321 | | 8,321 | 2.8% | 9,306 | 8,070 | 7,844 | 8,228 |
| Western Light Opera (WCLO) | | | 1,890 | 1,890 | 0.6% | 1,584 | 1,284 | 1,264 | 1,127 |
| Hollywood Area (HAT) | | | 661 | 661 | 0.2% | 482 | 345 | 229 | 953 |
| San Francisco Bay Area (BAT) | | | 1,626 | 1,626 | 0.5% | 1,760 | 1,839 | 1,833 | 1,440 |
| Modified Bay Area Theatre (MBAT) | | | 588 | 588 | 0.2% | 536 | 483 | 360 | 386 |
| 99 Seat Agreement | | | 1,111 | 1,111 | 0.4% | 350 | | | |
| **TOTAL** | **197,768** | **50,391** | **54,258** | **302,417** | | **305,827** | **294,367** | **292,712** | **292,273** |

Table 6 looks at regional employment in a much more detailed fashion, showing work weeks by contract in each of the regions, as well as a look-back of work weeks by contract extending back over several years.

As has long been the case, the Production contract provides the largest number of work weeks. The Production contract has several components. Work that is referred to as “point of organization” is that which occurs on Broadway in New York or in Chicago or Los Angeles for an extended period of time. There are also two touring elements to the Production contract: full tours and tiered tours. These two touring options are differentiated by their negotiated terms, which are driven by the various economic factors that figure into the touring models. The final component of the Production contract is the

Developmental Lab, and as the name suggests, it is used for future shows that may ultimately receive full productions but that are still in the development phase.




The Production contract is especially important to Equity members because it often represents an opportunity for longer-term work (hence, the large portion of overall employment), and because it provides the most lucrative pay. This season, as Chart 7 shows, there was a pretty sizable 11% decrease in work on the Production contract after three years that saw growth of nearly 30%.

Chart 8, which graphs the two largest components of the Production contract – point of organization and the combined touring elements – over the last decade shows that this season's drop was the result of both components declining. It's too early to know whether there is some fundamental and sustained reason for this decrease; it's quite possible that it is the short-term result of several large and long-running point of organization and touring shows coming to a close during the season.

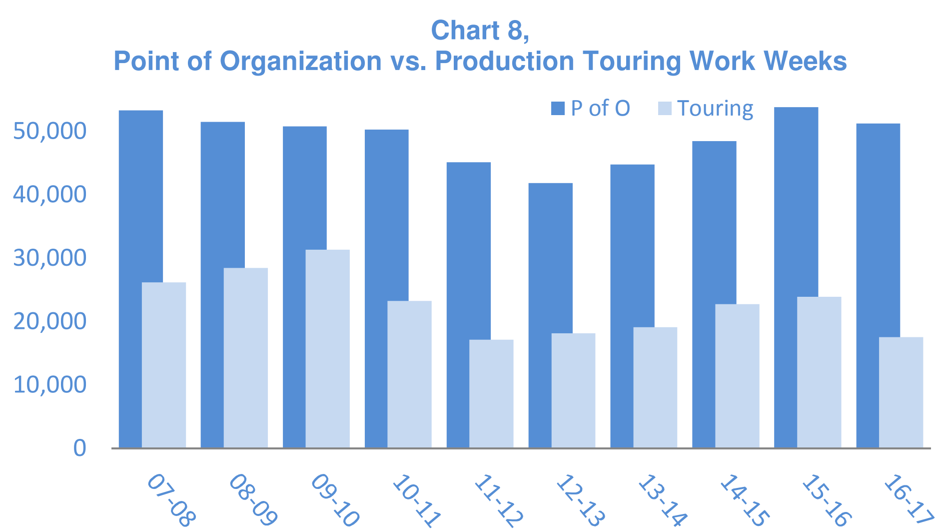
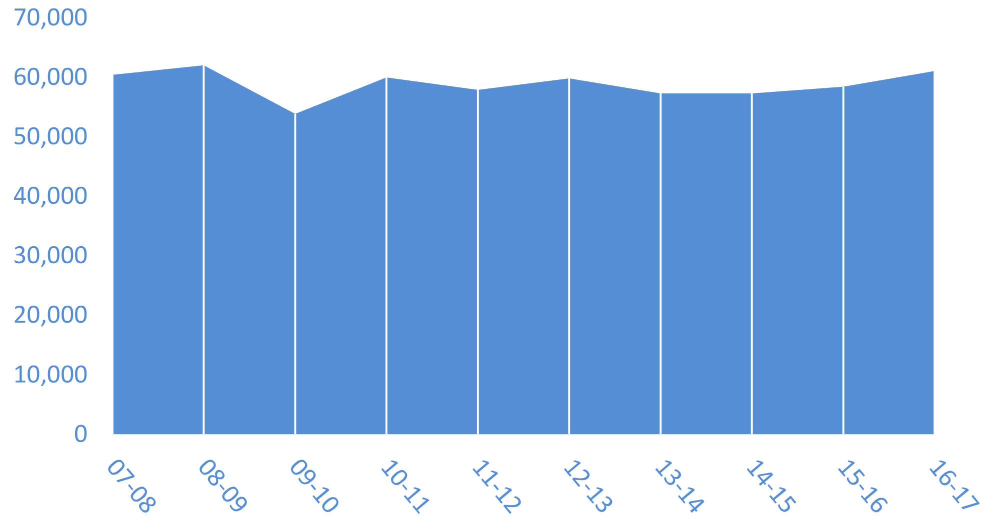
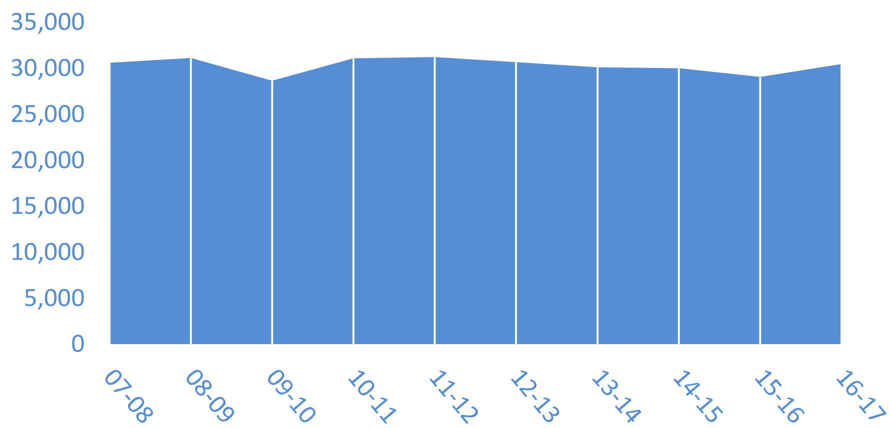


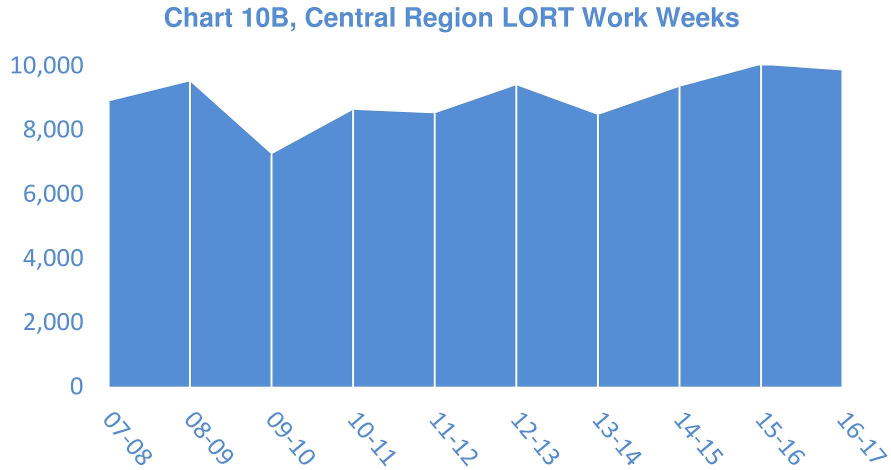
Chart 9, Resident Theatre (LORT) Work Weeks

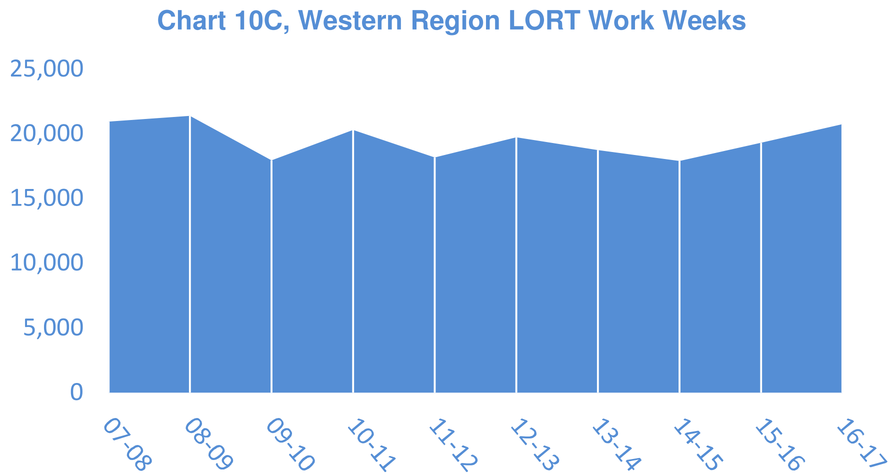



With more than 4% growth this season, the LORT contract broke the 60,000 work week level for the first time since the recession nearly 10 years ago. LORT is the second largest source of employment, and as the graph shows, it has had a sustained period of strength. Plus, given gains made during the negotiations between Equity and the bargaining group for the League of Resident Theatres earlier this year, projections are that work should continue to grow on this contract over the next several years. This impacts a large portion of Equity's members since the LORT contract is used in over 70 theatres all around the country. In fact the LORT contract is the largest source of employment in both the Central and Western regions.

Chart 10A, Eastern Region LORT Work Weeks





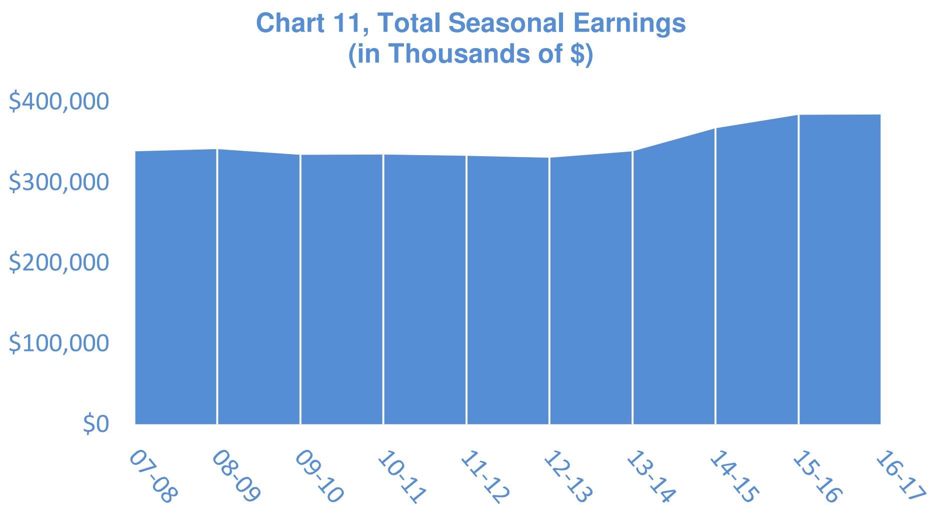




Looking to Charts 10A, 10B and 10C, one can see that LORT work weeks in the Central and Western regions have been strong over the last several seasons and the totals registered this season in both regions are not far off their highs for the 10 years. In the East, following the recession, LORT work weeks have remained very steady and this year's total was the region's highest in five seasons.

Focusing a bit on the Central region and looking beyond LORT, the Small Professional Theatre (SPT) and Chicago Area Theatre (CAT) contracts are the primary sources of work. Combined, LORT, SPT and CAT provide more than half of all employment in the region. In addition, the more than 4,400 work weeks on the Dinner Theatre contract and a sizable amount of work on the Production contract were also important sources of employment for the region. The other region-specific contract in addition to CAT – NOLA, for work occurring in New Orleans – continues to grow.

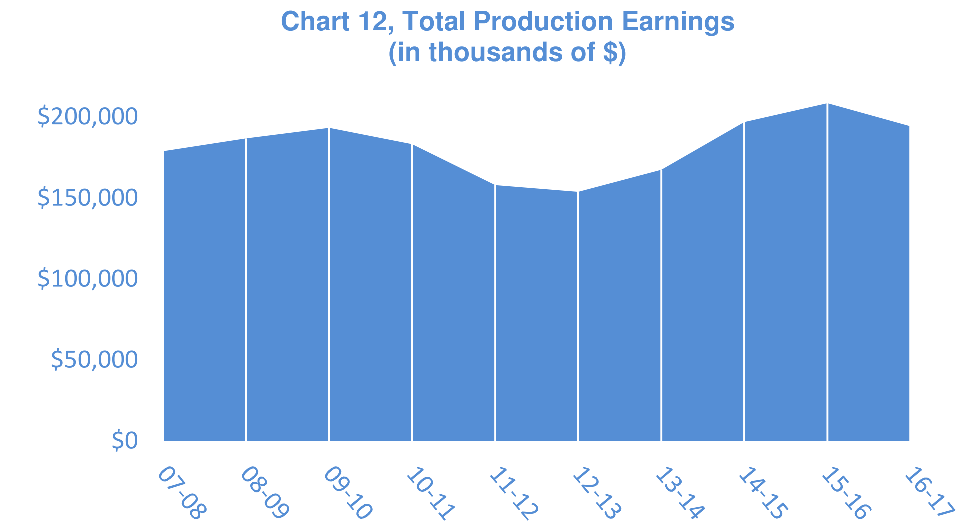
In the Western region, the SPT contract follows LORT as the largest source of income, and the combination of these two contracts accounts for 54% of the regional employment. In region-specific contracts, employment on the Western Civic Light Opera contract extended its growth to a fourth season; work weeks on the Hollywood Area Theatre contract were up 37% and have nearly tripled in three years; and in its second season, the 99 Seat Agreement more than tripled its work weeks to a total in excess of 1,100.

In the Eastern region, the SPT contract and the region-specific Disney World and Off-Broadway contracts followed Production and LORT as the largest employment generators. In fact, these five contracts are responsible for 70% of the regional employment.

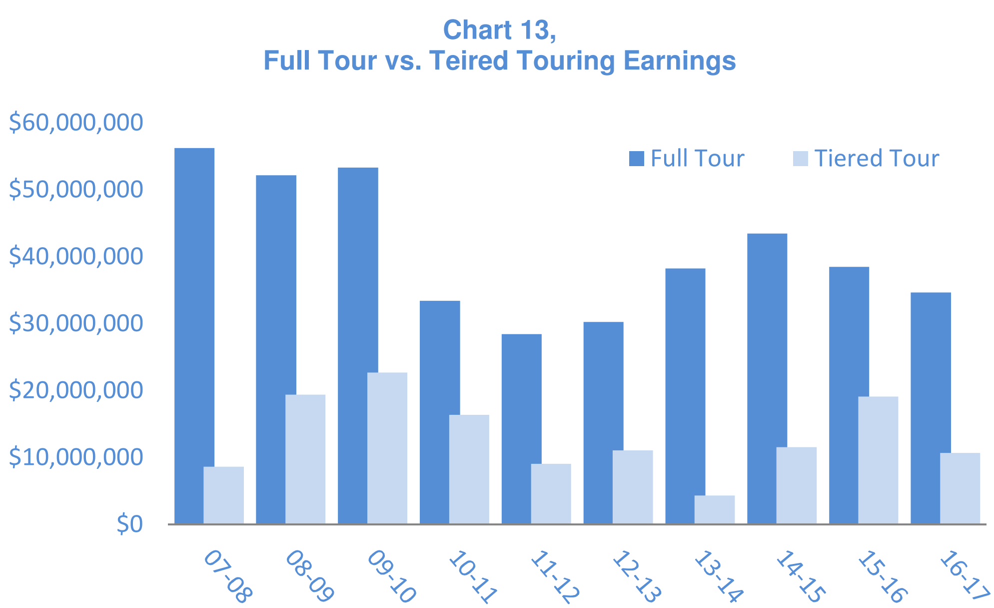



Having examined member employment both regionally and nationally along with a brief look at member earnings regionally, Chart 11 shows overall member earnings over the past 10 years. There has been clear growth since the 2012-2013 season, with a rise of over 16% since that time following a prolonged plateau in the aftermath of the 2008 recession.

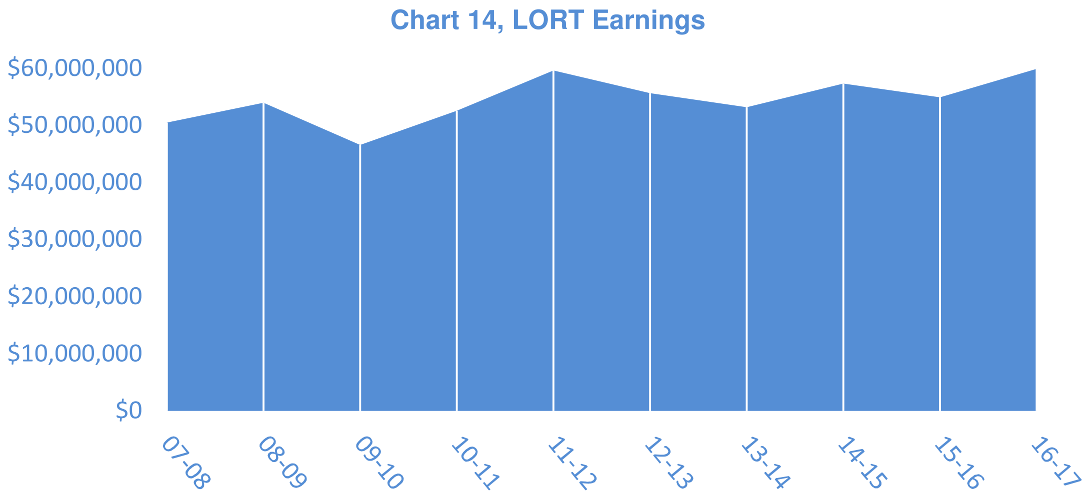
The 18,422 members previously mentioned who worked on an Equity contract this season had median earnings of $7,730, meaning that half of those who worked earned less and the other half earned more, all combining for a total of more than $384 million in earnings for those members. That member earnings total establishes a new all-time high. The Eastern region had a little more than $297 million of that total, with the Central and Western regions accounting for a little more than $44 million and $42 million, respectively.




Just as in employment, the Production contract is a dominant presence in member earnings. This year's total in excess of $194 million in earnings on that contract represented 51% of the money members earned on all contracts. In addition, that represents a 62% share of all earnings in the Eastern region. Even with a decline of about 7% in earnings on this contract as shown in Chart 12, this season's total represents the third highest over the past 10 years and earnings on this vital contract continue to be strong.




As was observed in employment, the decrease in earnings under the Production contract this season was mostly driven by a fall-off on the two Production touring elements, as the chart shows. While last season, earnings from Production touring made up 27% of all earnings on this contract, this season that figure dropped to 23%. However, and this is true of earnings on the point of organization element as well, it should be observed that earnings on this contract are often driven partially by cast size since shows employing fewer Actors often pay out fewer dollars. Nevertheless, as the 10-year chart illustrates, earnings on the two touring elements have been especially erratic and weaker overall since the 2008 recession.



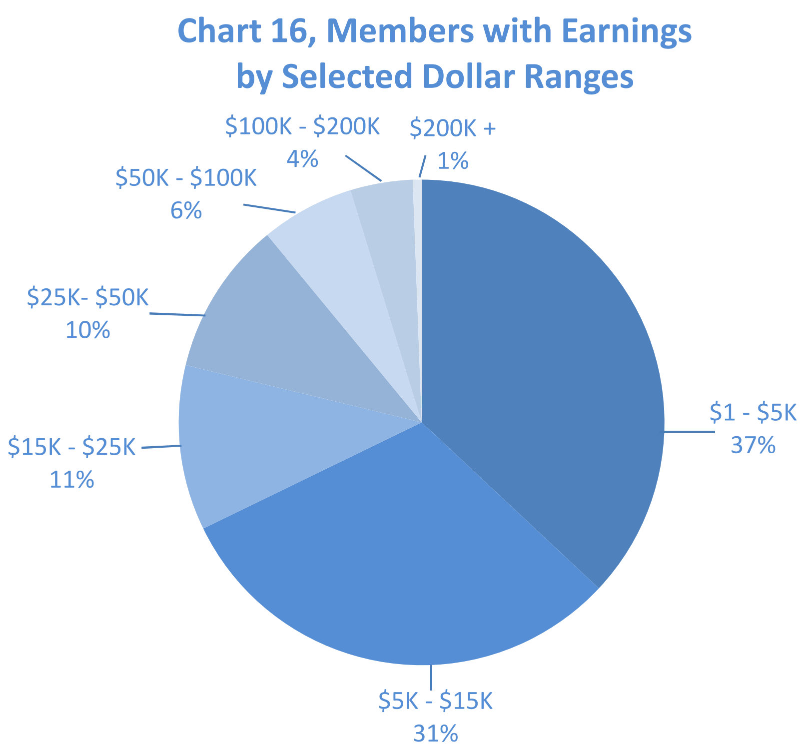

On the other hand, earnings under the LORT contract were especially robust this season, increasing by 9% over last season and establishing not only the highest total in the past 10 years, but the highest in the history of the contract. Certainly, some of this boost can be attributed to the successful negotiations. As was previously mentioned with work weeks, with the gains made in those negotiations, there is good reason to anticipate LORT earnings remaining strong.

| Table 15<br>2016 - 2017 Earnings by Contract | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | Eastern | % | Central | % | Western | % | Total | *% of Total* |
| **Production** | **$183,190,819.14** | **61.5%** | **$12,538,608.00** | **28.4%** | | | **$195,729,427.14** | **50.97%** |
| Point of Organization | $143,784,049.00 | 48.3% | $5,217,418.00 | 11.8% | | | $149,001,467.00 | 38.80% |
| Tiered Tours | $10,657,665.00 | 3.6% | | | | | $10,657,665.00 | 2.78% |
| Full Tours | $27,320,538.00 | 9.2% | $7,321,190.00 | 16.6% | | | $34,641,728.00 | 9.02% |
| Developmental Lab | $1,428,567.14 | 0.5% | | | | | $1,428,567.14 | 0.37% |
| **Resident Theatres (LORT)** | **$29,554,117.04** | **9.9%** | **$9,616,656.65** | **21.8%** | **$20,729,874.47** | **49.3%** | **$59,900,648.16** | **15.60%** |
| LORT Rep | $1,675,919.62 | 0.6% | $365,346.37 | 0.8% | $5,326,453.50 | 12.7% | $7,367,719.49 | 1.92% |
| LORT Non-Rep | $27,878,197.42 | 9.4% | $9,251,310.28 | 21.0% | $15,403,420.97 | 36.6% | $52,532,928.67 | 13.68% |
| Small Professional Theatre (SPT) | $7,760,111.45 | 2.6% | $4,154,467.28 | 9.4% | $4,231,264.03 | 10.1% | $16,145,842.76 | 4.20% |
| Letter of Agreement (LOA) | $6,883,986.01 | 2.3% | $2,366,223.46 | 5.4% | $4,169,089.09 | 9.9% | $13,419,298.56 | 3.49% |
| Short Engagement Touring (SETA) | $20,363,109.15 | **6.8%** | | | | | **$20,363,109.15** | **5.30%** |
| **Stock** | **$4,612,860.74** | **1.5%** | **$1,267,836.36** | **2.9%** | **$1,268,161.53** | **3.0%** | **$7,148,858.63** | **1.86%** |
| COST | $2,774,475.18 | 0.9% | $283,441.53 | 0.6% | $860,992.77 | 2.0% | $3,918,909.48 | 1.02% |
| COST Special | $193,077.90 | 0.1% | | | | | $193,077.90 | 0.05% |
| CORST | $1,273,476.08 | 0.4% | $173,962.67 | 0.4% | | | $1,447,438.75 | 0.38% |
| MSUA | | | $810,432.16 | 1.8% | | | $810,432.16 | 0.21% |
| RMTA | $371,831.58 | 0.1% | | | $407,168.76 | 1.0% | $779,000.34 | 0.20% |
| Special Agreements | $5,703,872.28 | 1.9% | $2,936,171.65 | 6.7% | $1,945,304.31 | 4.6% | $10,585,348.24 | 2.76% |
| Young Audiences (TYA) | $2,497,849.86 | 0.8% | $835,945.22 | 1.9% | $918,189.51 | 2.2% | $4,251,984.59 | 1.11% |
| Cabaret | $1,199,624.07 | 0.4% | | | $178,770.62 | 0.4% | $1,378,394.69 | 0.36% |
| Guest Artist | $1,977,910.45 | 0.7% | $357,941.79 | 0.8% | $802,597.13 | 1.9% | $3,138,449.37 | 0.82% |
| Special Appearance | $1,373,396.73 | 0.5% | $448,203.01 | 1.0% | $715,463.71 | 1.7% | $2,537,063.45 | 0.66% |
| University Theatre (URTA) | $1,167,583.66 | 0.4% | $614,567.71 | 1.4% | $320,883.52 | 0.8% | $2,103,034.89 | 0.55% |
| Dinner Theatre | $805,878.42 | 0.3% | $4,031,003.58 | 9.1% | | | $4,836,882.00 | 1.26% |
| Dinner Theatre Artist | $54,826.00 | 0.0% | $34,658.00 | 0.1% | $96,198.57 | 0.2% | $185,682.57 | 0.05% |
| Casino | | | | | $2,612,764.65 | 6.2% | $2,612,764.65 | 0.68% |
| Special Production | | | | | $81,497.82 | 0.2% | $81,497.82 | 0.02% |
| Business Theatre | $217,423.04 | 0.1% | $12,210.99 | 0.0% | $930.00 | 0.0% | $230,564.03 | 0.06% |
| Workshop | $169,025.26 | 0.1% | | | $12,928.00 | 0.0% | $181,953.26 | 0.05% |
| Staged Reading | $440,871.15 | 0.1% | | | | | $440,871.15 | 0.11% |
| Royalties | $1,102,360.37 | 0.4% | | | | | $1,102,360.37 | 0.29% |
| Filming and Taping | $165,745.87 | 0.1% | | | | | $165,745.87 | 0.04% |
| Off-Broadway (NYC) | $10,042,952.18 | 3.4% | | | | | $10,042,952.18 | 2.62% |
| NYC-LOA | $1,720,877.46 | 0.6% | | | | | $1,720,877.46 | 0.45% |
| Mini (NYC) | $651,711.46 | 0.2% | | | | | $651,711.46 | 0.17% |
| Transition | $255,577.09 | 0.1% | | | | | $255,577.09 | 0.07% |
| New England Area (NEAT) | $1,291,588.23 | 0.4% | | | | | $1,291,588.23 | 0.34% |
| Disney World | $14,400,473.45 | 4.8% | | | | | $14,400,473.45 | 3.75% |
| Orlando Area (OAT) | $188,872.44 | 0.1% | | | | | $188,872.44 | 0.05% |
| New Orleans (NOLA) | | | $190,156.96 | 0.4% | | | $190,156.96 | 0.05% |
| Chicago Area (CAT) | | | $4,718,259.48 | 10.7% | | | $4,718,259.48 | 1.23% |
| Western Light Opera (WCLO) | | | | | $2,371,451.35 | 5.6% | $2,371,451.35 | 0.62% |
| Hollywood Area (HAT) | | | | | $392,593.86 | 0.9% | $392,593.86 | 0.10% |
| San Francisco Bay Area (BAT) | | | | | $929,981.26 | 2.2% | $929,981.26 | 0.24% |
| Modified Bay Area Theatre (MBAT) | | | | | $148,910.32 | 0.4% | $148,910.32 | 0.04% |
| 99 Seat Agreement | | | | | $162,753.22 | 0.4% | $162,753.22 | 0.04% |
| **Grand Total:** | $297,793,423.00 | 77.5% | $44,122,910.14 | 11.5% | $42,089,606.97 | 11.0% | $384,005,940.11 | |

The Production and LORT contracts were responsible for about two-thirds of all member earnings this season, and as Table 15 shows, they led all contracts in all three of the regions. In the East, earnings on Short Engagement Touring Agreement (SETA), a contract that covers another segment of touring, were the third highest total registered, followed by earnings on the Disney World and Off-Broadway contracts. This season's Off-Broadway earnings mark represents a surge of 13% over that of last season and is most certainly caused in large part by the highly successful negotiation Equity had with the Off-Broadway producers in 2016.

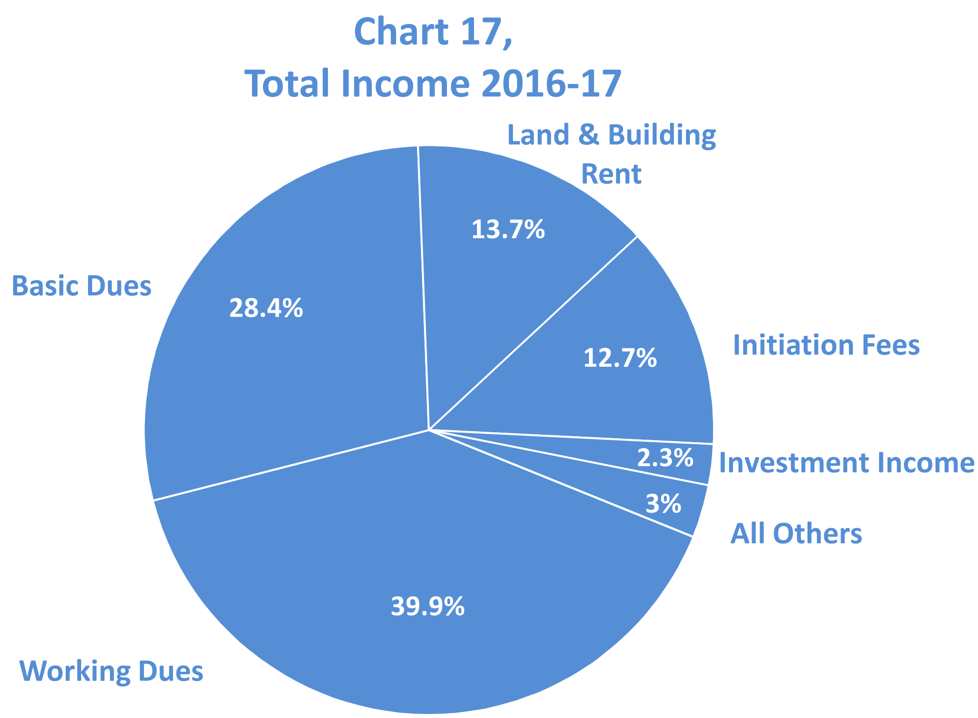
The Production contract led all sources of revenue in the Central region this season; this is not generally the case, but there was a good deal of activity on this contract in the region this season.  The more typical earnings leader, the LORT contract, generated more than 21% of regional earnings, and the CAT and Dinner Theatre contracts, with their nearly $9 million in combined earnings, also accounted for nearly 20% of the overall regional total.

In the Western region, the LORT contract more clearly dominates the rest of the sources of member earnings, this season accounting for just shy of 50% of all earnings in the region and with a dollar total almost 10% greater than that of last season.  Earnings under the Small Professional Theatre contract and Letters of Agreement follow LORT and combined were responsible for an additional 20% of the regional total.  While earnings on the Casino contact have significantly decreased from their historical highs, this contract remains an important source of income for members working in the region.  Earnings on the WCLO contract surged about 29% over last season and it was the next highest source of regional income for the members.



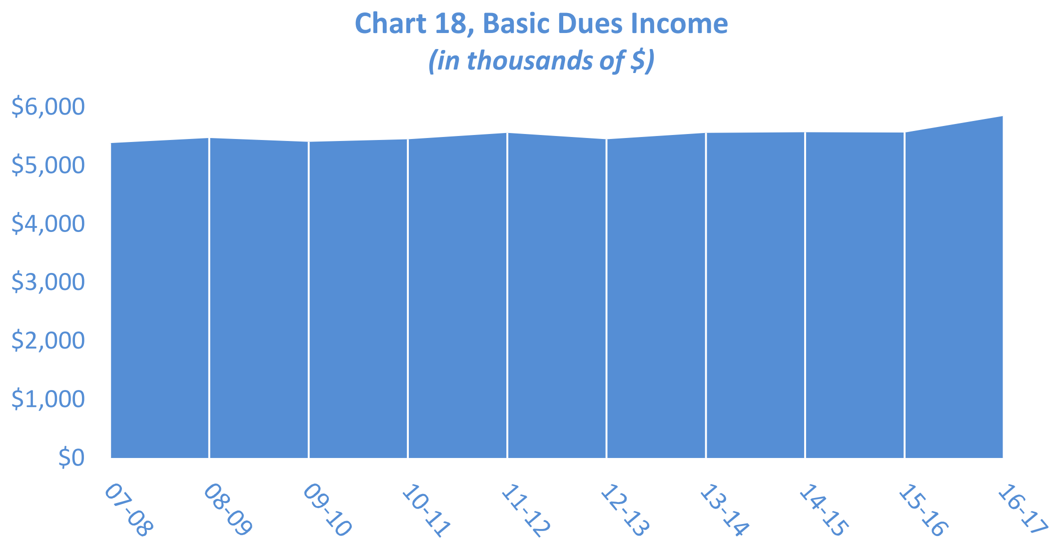

Finally, Chart 16 shows member earnings by dollar range for this season.  Given the previously addressed median salary, it’s not a surprise that the majority of working members had earnings of $15,000 or less in Equity’s jurisdiction.  On the other side, just short of 11% of the working members had earnings of greater than $50,000 on Equity contracts this season.

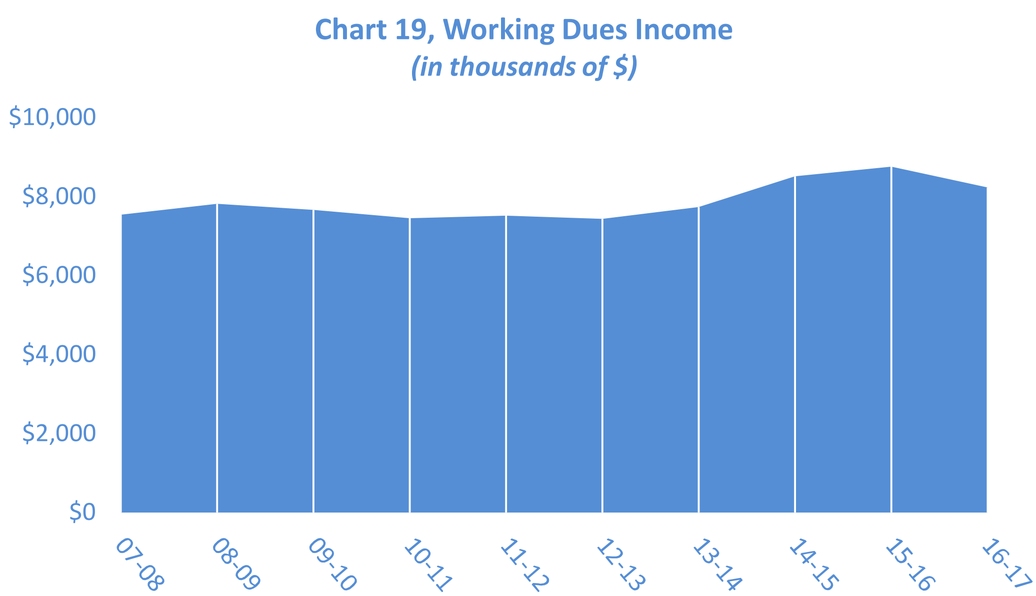
Turning to a brief look at the union's finances, Chart 17 shows the breakdown of Equity's income during last fiscal year, April 2016 through March 2017. All of the following financial charts represent that fiscal year and it should be noted that it differs from the theatrical season that has otherwise been discussed in this report.




Unsurprisingly, nearly 70% of Equity's income derived from the basic and working dues paid by the members. What may be less expected is that nearly 14% of Equity's income last year was generated by income from the buildings it owns in Chicago and Los Angeles, and the land it owns in New York. The real estate holdings not only generate significant income, but also help to keep the cost of operations lower since all three locations house Equity's offices in those cities. Nearly equal to the income from real estate is that of initiation fees paid by members joining Equity.

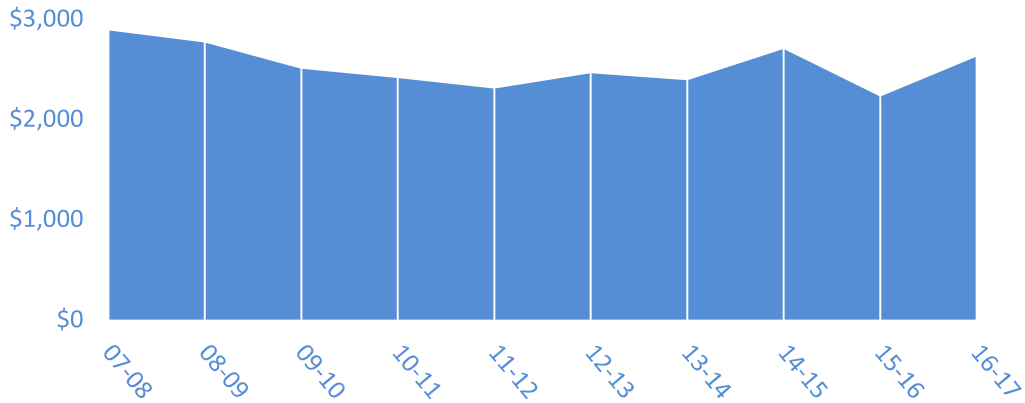
During the past fiscal year, basic dues were paid by all members at a rate of $118 per year; working dues were paid at a rate of 2.25% of gross earnings when a member worked on an Equity contract; and the initiation fee to join Equity was $1,100. Those three rates had been in effect since 2002. As noted earlier, last summer the members approved the first increase in dues and initiation fees in 15 years. The added revenue will help Equity move towards the goals its members want to see in the coming years. With that vote, basic dues and working dues increased to $168 and 2.375%, respectively, in November. In January, the initiation fee increased to $1,600. All three rates will see more modest increases over the next several years. However, none of those increased rates are reflected in this report and the following charts. Their impact will first be seen in next year's report.



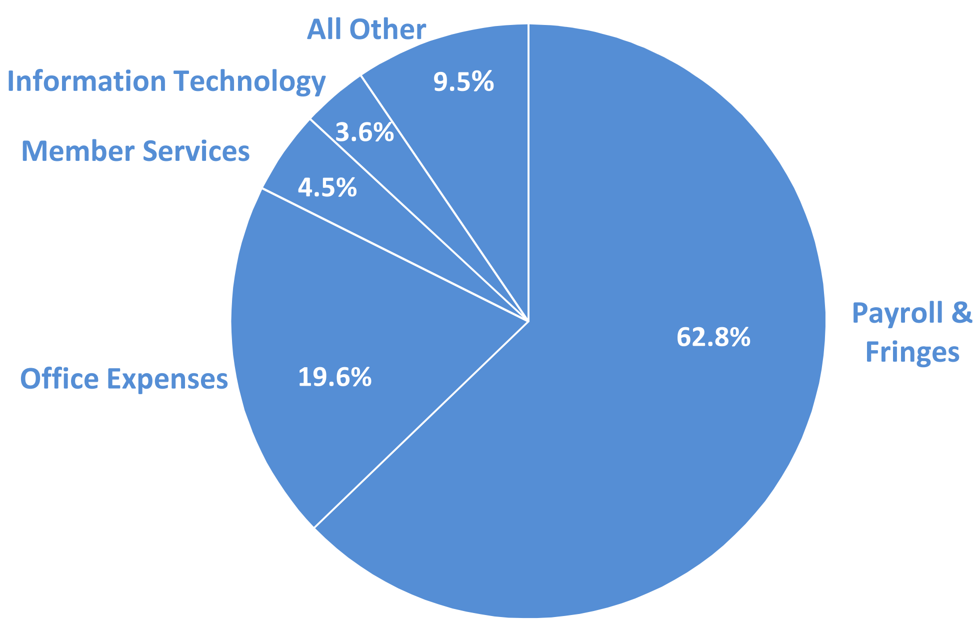

Looking at basic dues income over the past 10 years, one sees a gradual but steady growth trend, reflecting the growing membership. The growth in working dues income is a bit more pronounced in the latter years of the decade, commensurate with the growth in member earnings. It's worth noting that while member earnings and working dues income move together since one is a function of the other, the correlation is not perfect, as working dues are only collected on the first $300,000 of member earnings in Equity's jurisdiction

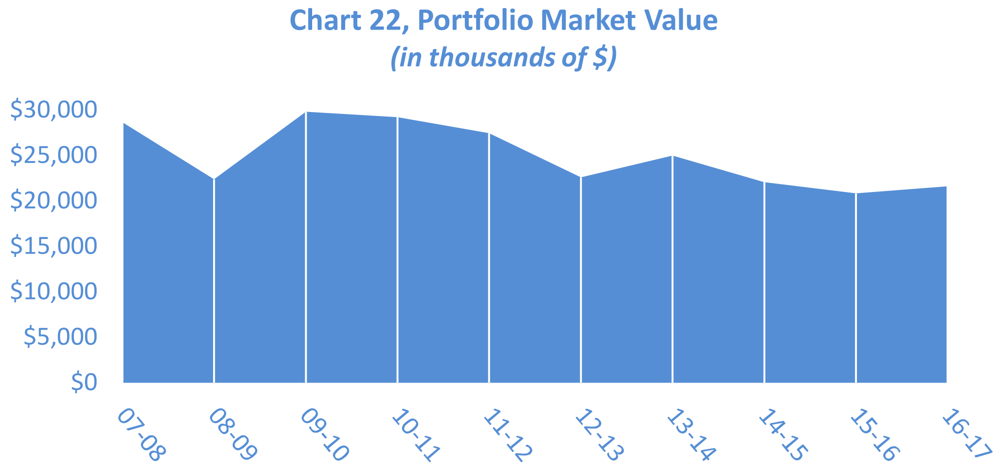
**Chart 20, Initiation Fee Income**
***(in thousands of $)***




Initiation fee income is a bit more erratic and unpredictable and impacted by a number of variables, not the least of which is the nature of shows produced during a year and how many joining members are employed by them. Nevertheless, Equity has more than 10,000 additional members than it did 10 years ago, and that is a proud statement regarding the strength of this union.

**Chart 21,**
**Total Expenses 2016-17**






The first of the final two charts shows a breakdown of Equity's expenses in the 2016-2017 fiscal year. As would be expected of a union, the largest share of expense is for the staff that administers and negotiates contracts on the members' behalf as well as providing the host of other services that are vital to the union's function, with the remainder of expenses going to cover the costs of things like communications, information technology, travel, membership meetings, legal fees and insurance.

Finally, Chart 22 shows the value of Equity's investments over the past 10 years; this chart does not include the value of its real estate holdings.

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As this year progresses and we move closer and closer to 2020, work in the union continues to be focused on achieving the goals of the program that was created with an eye towards that year. All offices continue to work hard at administering and negotiating contracts for existing work aggressively, while pursuing new opportunities for work for the members. The union has been responsive to the many tests and trials of our times while also trying to expand inclusiveness in everything it does. While this road is not an easy one and it is paved through an industry replete with challenges, the union is facing the future with optimism.

Many thanks are owed to Associate for Administration and Finance Joey Stamp, Director of Information Technology Doug Beebe, and Comptroller Joe DeMichele for their work in maintaining and compiling the data that is the basis for this report. Additionally, thanks to Director of Membership John Fasulo and Administration and Facilities Manager Chris Williams for their contributions to this report.