2018-2019 Theatrical Season Report

An Analysis of
Employment, Earnings,
Membership and Finance

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The 2018-2019 theatrical season, which began in June 2018 and concluded in May 2019, was a highly successful one for the members of Actors' Equity Association. The number of Active Members continued to grow, a larger number of members worked than ever before, earning the highest amount of money on Equity contracts ever (within sight of a half-billion dollars), and members registered the largest number of work weeks ever. Some contracts, including the Production contract, which provides the financial foundation of the union, had their highest levels of employment since the recession that occurred at the end of the last decade. At the beginning of 2019, thousands of members mobilized for the first major job action in years that led to an agreement with Broadway producers that opened the door for Equity members who participate in the development of future successful Broadway shows to be financially recognized and compensated for their contributions.

By so many measures the union had an extraordinary year and this report looks at some of the factors that drove this success.

Table 1, 2018-2019 Membership Summary		
Eastern Region Members	33,197	*63.9%*
Central Region Members	5,053	*9.7%*
Western Region Members	13,688	*26.4%*
New Members	**2,259**	
Total Active Members	**51,938**	

The membership of Actors' Equity Association had increased to just under 52,000 active members immediately after the conclusion of the 2018-2019 season. Active members are those who are continuing to seek work and/or pay basic dues in the union. In addition, during the season, 2,259 new members completed the joining process. The distribution of active members across the three regions saw little change from last year, and Table 2 shows the distribution of members across Race, Gender and Ethnicity.

Table 2, 2018-2019 Race, Ethnicity and Gender,

Race or Ethnicity	Female	Male	No Gender	Non-Binary/ Third Gender	Prefer Not To Say	Prefer To Self-Describe	%	Total
American Indian or Alaska Native	33	40					0.1%	**73**
Asian or Asian American	610	461	1	2		1	2.1%	**1,075**
Black, African American, Black Caribbean, or African	2,123	2,231	1		1		8.4%	**4,356**
Hispanic or Latina/o/x	731	886	1	3			3.1%	**1,621**
Middle Eastern or North African	7	13					0.0%	**20**
Native Hawaiian or Other Pacific Islander	18	35					0.1%	**53**
Prefer Not To Say	1506	1413	2	2	9		5.6%	**2,932**
Two or More Races	1,238	1,058	2	5	2	1	4.4%	**2,306**
Unknown	2,361	2,505	24	4	1		9.4%	**4,895**
White	17338	17228	4	26	3	8	66.6%	**34,607**
Grand Total	**25,965**	**25,870**	**35**	**42**	**16**	**10**		**51,938**
%	49.99%	49.81%	0.07%	0.08%	0.03%	0.02%		

Table 3, 2018-2019 Employment Statistics								
Season	**2018-19**		**2017-18**		**2016-17**		**2015-16**	
Members Working, Per Season	19,369		18,965		18,422		17,834	
Average Weeks Worked	17.0		16.5		16.4		17.1	
Total Work Weeks	**328,788**		**313,832**		**302,417**		**305,827**	
Eastern Weeks	218,760	*66.5%*	206,330	*65.7%*	197,768	*65.4%*	202,471	*66.2%*
Central Weeks	51,070	*15.5%*	51,194	*16.3%*	50,391	*16.7%*	51,928	*17.0%*
Western Weeks	58,958	*17.9%*	56,308	*17.9%*	54,258	*17.9%*	51,428	*16.8%*
Principal Weeks	195,910	*59.6%*	187,274	*59.7%*	183,741	*60.8%*	184,705	*60.4%*
Chorus Weeks	77,455	*23.6%*	75,355	*24.0%*	69,208	*22.9%*	72,448	*23.7%*
Stage Manager Weeks	55,423	*16.9%*	51,203	*16.3%*	49,468	*16.4%*	48,674	*15.9%*
Average Weekly Totals:								
Members Working	6,323		6,035		5,816		5,881	
Eastern	4,207		3,968		3,803		3,894	
Central	982		985		969		999	
Western	1,134		1,083		1,043		989	
Principals	3,768		3,601		3,533		3,552	
Chorus	1,490		1,449		1,331		1,393	
Stage Managers	1,066		985		951		936	

As Table 3 shows, 404 additional members were employed this season than last, and that number has increased by 1,535 over the past four seasons, which is a good trend to observe. The average number of weeks that those members have worked has remained quite stable over the four-year period.

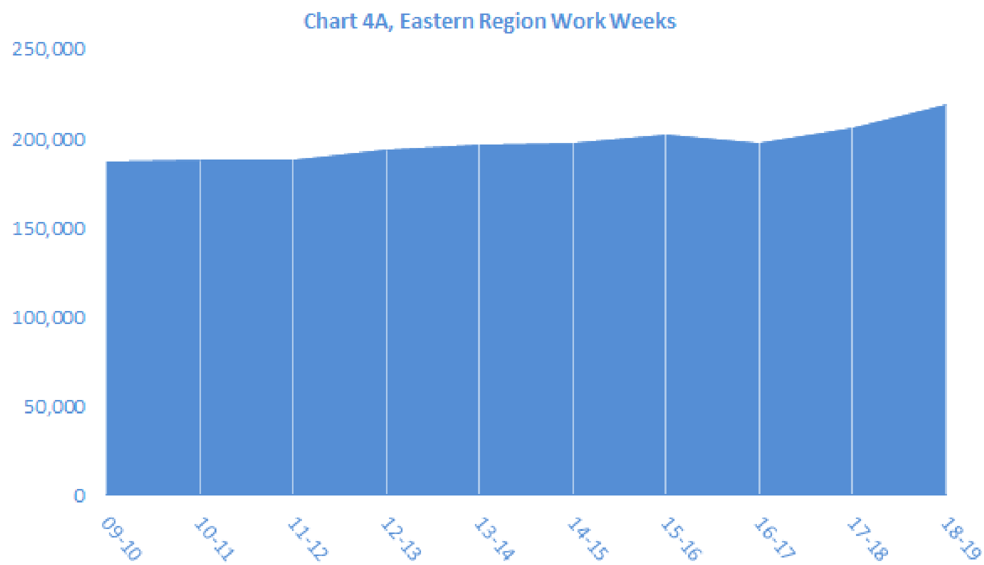
Work weeks (one week worked by one member) increased by just under 15,000 this season, or 4.8%, and by 8.7% over the last two seasons. This year's work week total is the highest ever, surpassing the previous high established last season. So, one can conclude that, while the average number of weeks worked per member has not significantly increased, the fact that a larger portion of the membership is being employed means that increased work weeks are leading to greater access to work for the membership.

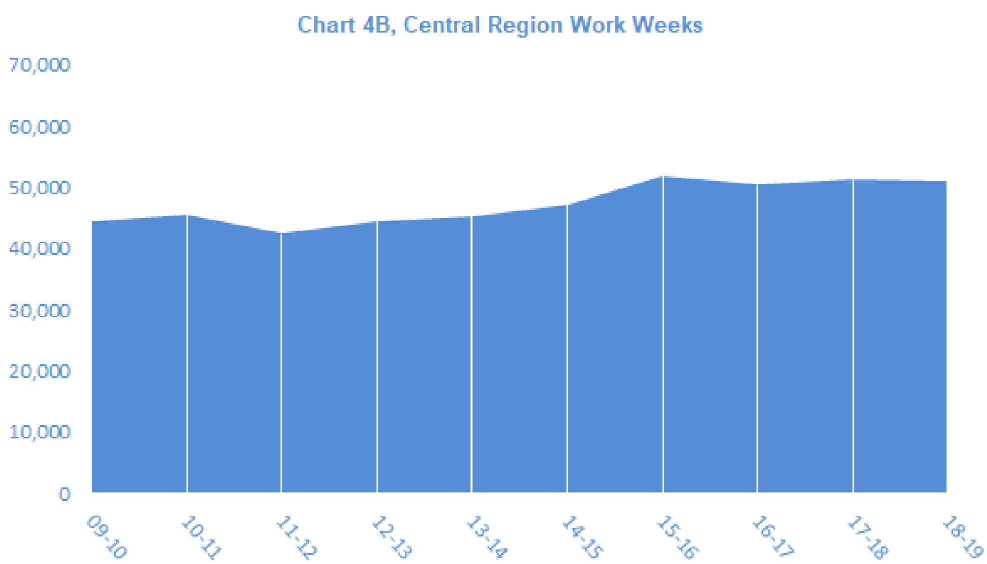
The Eastern region, which had its work weeks increase by nearly 12,000, saw the biggest change in regional distribution, rising from 65.7% to 66.5% of the total. The Central region, which had its work weeks decrease a slight bit, also saw its regional distribution decrease. The Western region, where work weeks increased by about 2,600, saw its regional distribution stay the same because while its work weeks increased, so did the overall total.

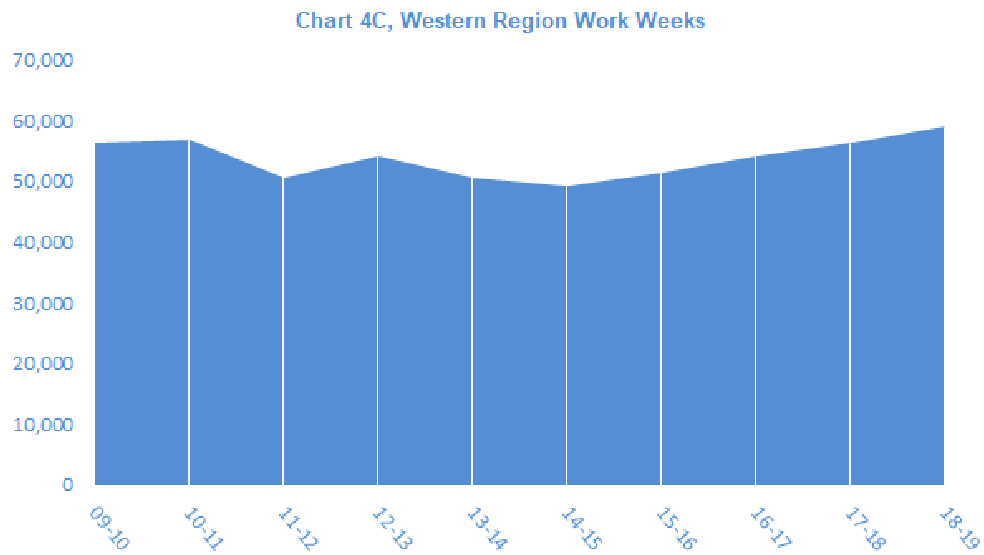
Work weeks increased in the Principal, Chorus and Stage Manager categories; the percentage of Principal work weeks relative to the total remained virtually the same, while the percentage of Chorus work weeks decreased a bit and that of Stage Managers increased.

Finally, the lower portion of the table shows the average number of members working each week by region and job category.

Charts 4A, 4B and 4C show work weeks by region over the past 10 seasons — the decade following the enormous economic recession of 2008. Every region has had growth over the 10 years, but with different elements to observe for each.







The East has had the largest increase in work weeks, 16.8%, but the growth was relatively modest for the first six years of the period. It is in the last four years that growth has become more accelerated; in fact, two-thirds of the growth over the decade occurred in those past four years.

The Central region has also seen significant growth of 14.9% over the past 10 years, but virtually all that growth occurred between the 2012-2013 and 2015-2016 seasons. Since then, Central work weeks have remained relatively steady, averaging 51,145 per season, but have not seen growth.

The Western region also had growth over the 10 years, but at a more modest rate of 4.4%. As Chart 4C shows, the region had two significant periods of decrease in work weeks over the 10-year period, and while they have grown over the past four years, it's only in this last season that work weeks exceeded the level where they were at the beginning of the decade.

Table 5, Work Weeks by Contract									
	2018-19					2017-18	2016-17	2015-16	2014-15
	Eastern	Central	Western	Total	% of Total	Total	Total	Total	Total
Production	**77,109**	**6,630**	**1,002**	**84,741**	**25.8%**	**76,571**	**70,327**	**78,922**	**72,953**
Point of Organization	57,414	2,431	1,002	60,847	18.5%	56,499	51,222	53,771	48,430
Tiered Tours	1,762			1,762	0.5%	1,396	4,752	9,624	5,771
Full Tours	17,933	4,199		22,132	6.7%	16,365	12,806	14,262	16,978
Developmental Agreement	921			921	0.3%				
Developmental Lab	895			895	0.3%	2,311	1,547	1,265	1,774
Resident Theatre (LORT)	**31,560**	**8,795**	**21,272**	**61,627**	**18.7%**	**58,903**	**61,026**	**58,390**	**57,274**
LORT Rep	1,866		4,677	6,543	2.0%	6,701	7,007	6,481	6,056
LORT Non-Rep	29,694	8,795	16,595	55,084	16.8%	52,202	54,019	51,909	51,218
Small Professional Theatre	14,964	9,422	10,827	35,213	10.7%	33,305	31,110	31,870	29,115
Letter of Agreement	10,479	4,471	7,197	22,147	6.7%	20,569	21,377	20,433	19,914
Short Engagement Touring (SETA)	15,836			15,836	4.8%	17,677	11,289	6,717	6,255
Stock	**5,248**	**1,209**	**1,395**	**7,852**	**2.4%**	**8,999**	**7,991**	**8,226**	**7,396**
COST	3,470	183	1,039	4,692	1.4%	5,096	4,348	4,554	3,922
COST Special						256	257	299	291
CORST	1,472	201		1,673	0.5%	1,609	1,911	1,665	1,693
MSUA		825		825	0.3%	1,401	819	1,016	860
RMTA	306		356	662	0.2%	637	656	692	630
Special Agreements	3,487	3,863	1,771	9,121	2.8%	8,728	11,228	11,618	11,707
Young Audiences (TYA)	4,713	1,282	1,616	7,611	2.3%	8,325	8,324	8,336	7,912
Cabaret	1,155		665	1,820	0.6%	2,015	1,514	1,217	1,664
Guest Artist	4,561	1,211	1,716	7,488	2.3%	6,703	6,326	6,479	6,809
Special Appearance	3,963	1,127	1,853	6,943	2.1%	7,739	8,021	8,420	8,282
University Theatre (URTA)	1,196	586	490	2,272	0.7%	2,233	1,974	2,045	2,302
Dinner Theatre	1,346	4,958	154	6,458	2.0%	6,191	5,528	6,483	5,690
Dinner Theatre Artist	64			64	0.0%	122	278	336	220
Casino			1,957	1,957	0.6%	1,795	1,292	815	1,612
Midsize	25		284	309	0.1%	18		22	292
Special Production	17			17	0.0%		40	165	
Business Theatre	1,179	10	17	1,206	0.4%	705	581	383	528
Workshop	137			137	0.0%	79	262	34	207
Staged Reading	1,014			1,014	0.3%	1,230	1,012	620	780
Off-Broadway (NYC)	18,175			18,175	5.5%	16,533	15,356	16,132	15,466
NYC/LOA	2,778			2,778	0.8%	2,667	3,734	3,082	3,400
Mini (NYC)	1,812			1,812	0.6%	1,316	1,362	1,311	1,391
Transition	542			542	0.2%	566	781	1,557	902
New England Area Theatre (NEAT)	2,327			2,327	0.7%	2,525	2,812	2,708	2,651
Disney World	12,354			12,354	3.8%	12,489	13,499	14,444	16,801
Orlando Area Theatre (OAT)	466			466	0.1%	430	516	485	413
New York Musical Theatre Festival (NYMF)	437			437	0.1%	783			
New Orleans Area (NOLA)		217		217	0.1%	325	660	559	410
Chicago Area (CAT)		7,289		7,289	2.2%	7,641	8,321	9,306	8,070
Western Light Opera (WCLO)			888	888	0.3%	1,223	1,890	1,584	1,284
Hollywood Area (HAT)			55	55	0.0%	220	661	482	345
San Francisco Bay Area (BAT)			1,420	1,420	0.4%	1,841	1,626	1,760	1,839
Modified Bay Area Theatre (MBAT)			618	618	0.2%	755	588	536	483
99 Seat Agreement			3,761	3,761	1.1%	2,611	1,111	350	
TOTAL	**218,760**	**51,070**	**58,958**	**328,788**		**313,832**	**302,417**	**305,827**	**294,367**

Table 5 shows workweeks by contract by region for this season and provides some historical perspective.

Work weeks in the Eastern region increased by 6% this season. The Production contract, which covers Broadway employment and tours and other employment that originates with Broadway shows, makes up 36% of total work weeks in the Eastern region and more than 26% of work weeks across all regions. Work weeks on this contract increased by more than 9,000 , or 13% , in the Eastern region since last season. In fact, that represents about two-thirds of the growth in employment that occurred in the entire region.

Employment on the LORT (League of Regional Theatres) contract is the second largest source of work weeks in the Eastern region and they grew by nearly 9% over last season. Three other significant sources of employment in the region are the Off-Broadway, Small Professional Theatre (SPT) and Disney World contracts. Off-Broadway work weeks, unique to the region, grew by 10%, while those on SPT increased only very modestly and those on Disney World, also unique to the region, stayed virtually flat.

In the Central region, work weeks effectively remained the same, decreasing by a modest 124. The largest source of employment in the region is the SPT contract, where work weeks increased by 827. The second largest source of employment is the LORT contract, and employment there decreased by 283 work weeks. The Chicago Area Theatre (CAT) contract is unique to the region and the third largest source of employment and work there decreased by 352 work weeks.

Work weeks in the Western region increased by 4.7%. The LORT contract is the largest source of employment in the region by far, accounting for more than one-third of the work weeks, and they increased by 2.2%. The SPT contract is the second largest source of employment in the region, and there were 491 more work weeks there. By far, the largest growth in the region occurred on the 99 Seat Agreement, which were up by more than 1,100 work weeks, or 44%. In fact, employment on the agreement has increased 10-fold over the past three seasons.

As noted earlier, the Production contract accounts for 26% of all employment of Equity members. So, it's worth analyzing that contract a little more thoroughly.

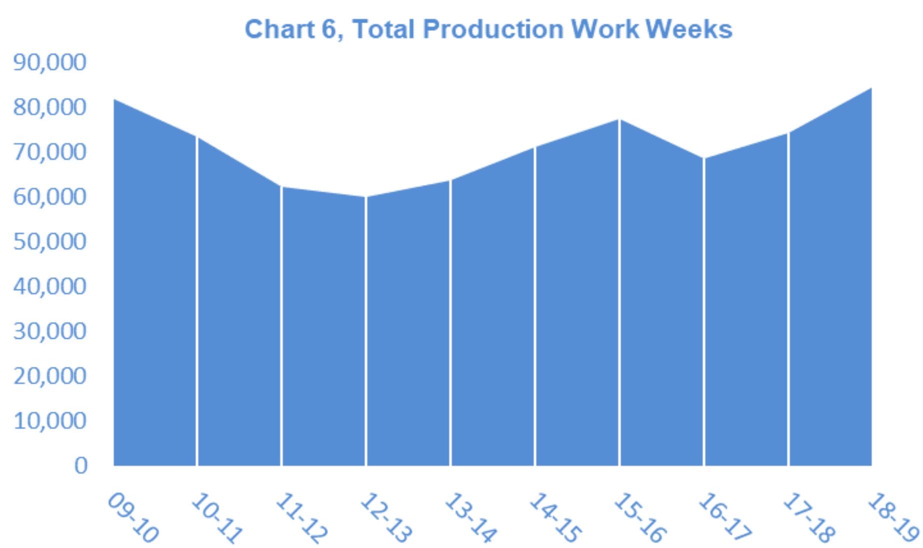


Chart 6 illustrates employment under the Production contract over the past 10 years. As is evident, there was a significant dip in work weeks in the aftermath of 2008's recession, when the contract lost more than one-quarter of its work weeks. This was followed by several years of strong growth and then another dip. And the most recent two seasons have seen strong growth again. This season, work weeks increased by 14% and the total registered this year is the highest in the 10-year period, surpassing the total prior to when the recession's effects started to be seen. So, while it's taken 10 years, employment lost under this contract finally seems to have been recovered.

Production employment is made up of two major components: Point of Organization and Touring. Point of Organization is for work which originates on Broadway, in Chicago or Los Angeles and stays stationary for an extended period. Touring, as is evident, is for shows that first played in Point of Organization cities, but which move around the country.

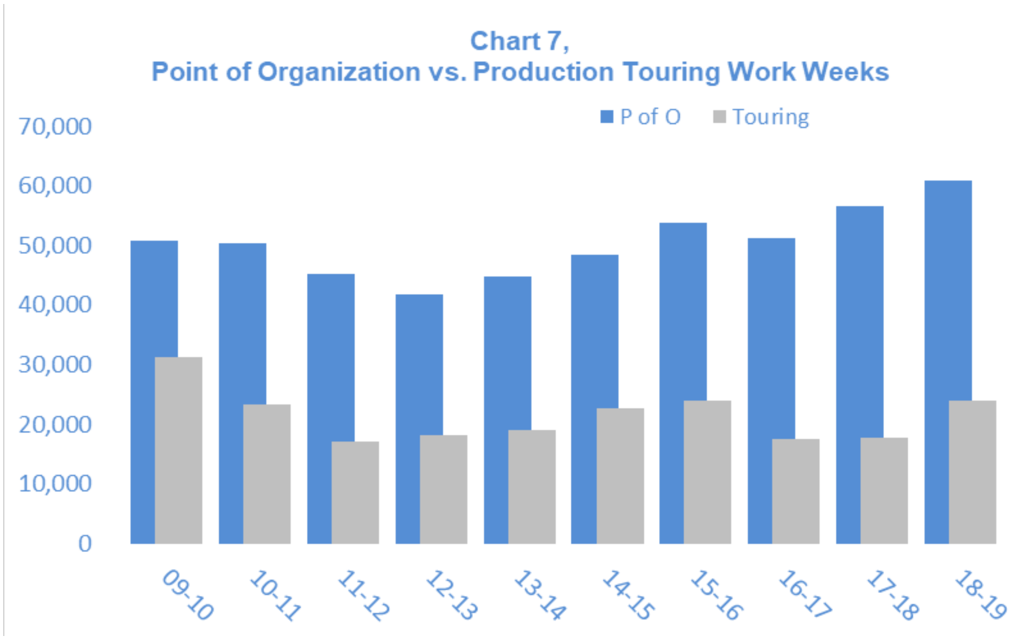
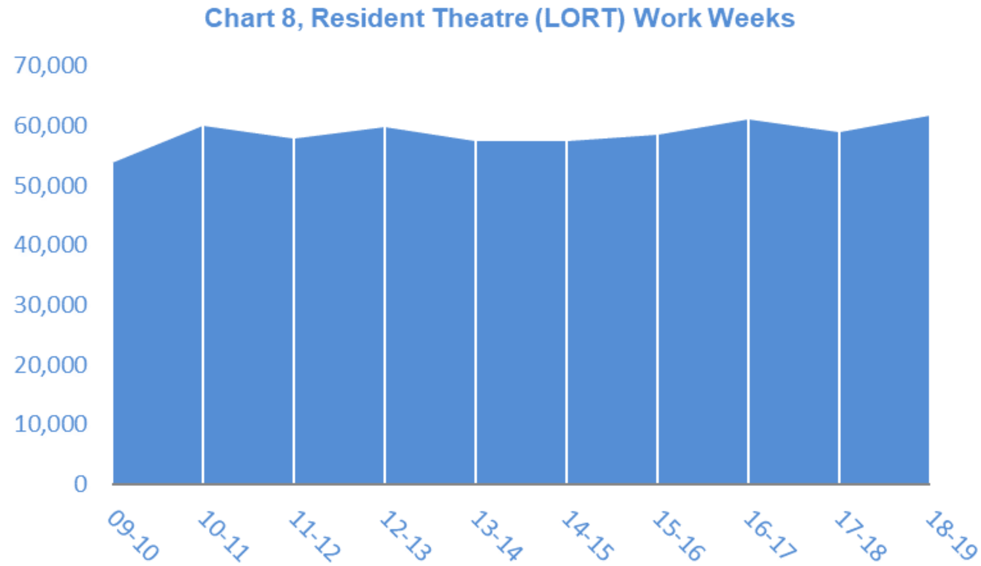


Chart 7 graphs employment under these two components over the past 10 years. This season's Point of Organization employment was the highest in 10 years and grew by 7.7% over the past season. Touring grew by an even more robust 35%, and of particularly positive note is that 93% of that employment represented the more lucrative full touring component where salaries are considerably higher than on tiered tours. Touring work weeks had the second highest total in 10 years this season, though they were still considerably down from their total before the recession occurred.

Though distinct from the Production contract, it should be noted that significant touring employment also occurs on the Short Engagement Touring Agreement (SETA). While work weeks decreased by about 10% on this contract this season, its nearly 16,000 work weeks is still a significant source of employment, and when these are added to Production touring work weeks, it means there were nearly 40,000 work weeks in the touring arena.

One final note regarding the Production contract: with the advent of the new Developmental Agreement, work weeks in this area will now be tracked separately from the Production contract rather than as a component of it, which was the practice until now.

The LORT contract is the second largest source of employment for members, and a closer look at it begins with Chart 8.



Looking over the past decade, this season had the largest work week total in the period and represented growth of 4.6% over the previous season. As is evident from the chart, employment in LORT tends to vacillate between clear peaks and valleys with a consistent floor and ceiling. Having set a 10-year high, it will be interesting to see if this contract will continue to grow as a result of gains in employment achieved by Equity the last time this contract was negotiated.

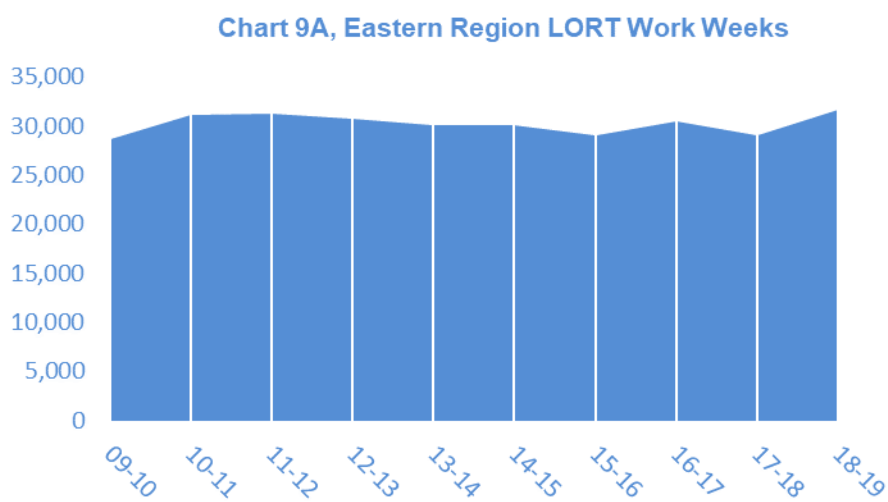


Chart 9B, Central Region LORT Work Weeks

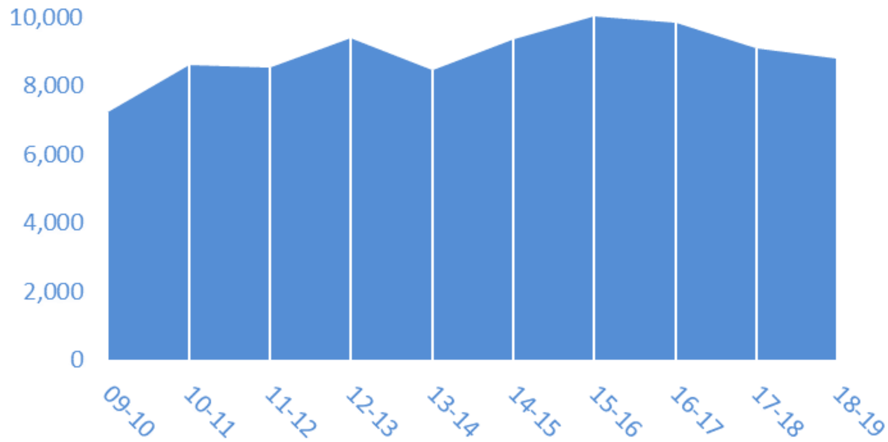
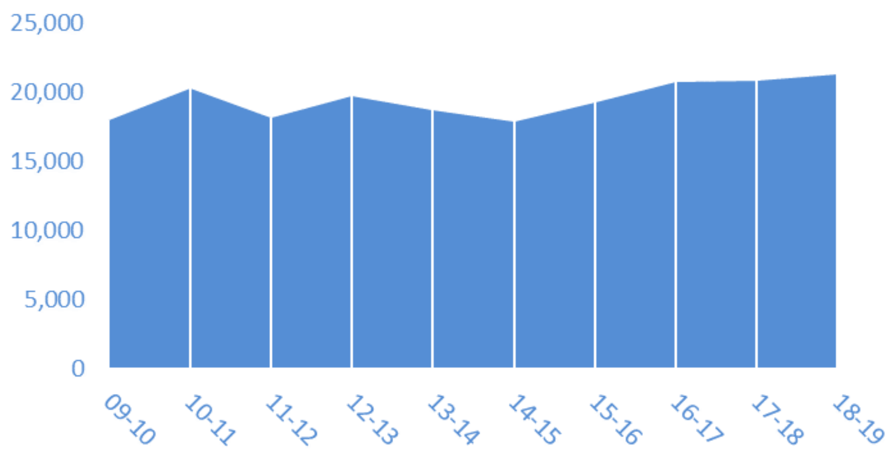
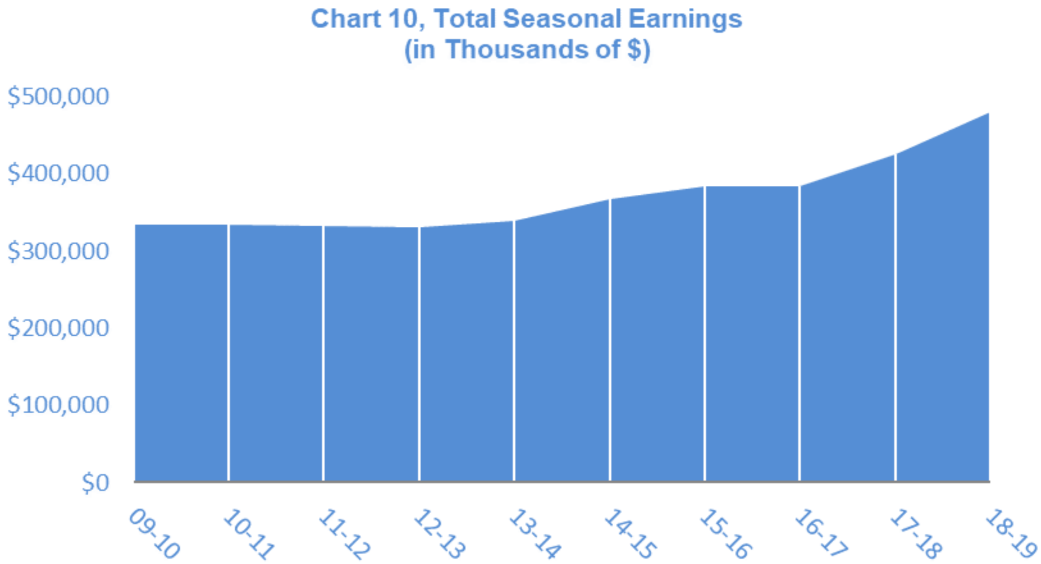


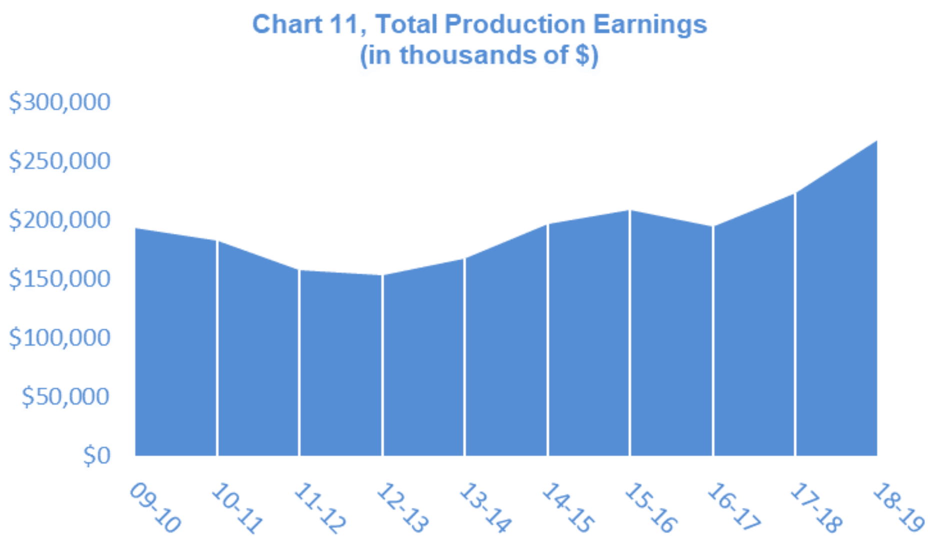
Chart 9C, Western Region LORT Work Weeks



As Charts 9A, 9B and 9C show, LORT work weeks have not only hit their 10-year high nationally, but also did so in the Eastern and Western regions, where work weeks increased by 8.8% and 2.2%, respectively. As the graph shows, LORT employment in the East has been remarkably stable; while it has been more volatile in the Western region, it has had significant growth of 19% over the past four seasons. In the Central region, on the other hand, employment on LORT contracts had been following a consistent pattern of increases and decreases, but it has now fallen for the last three seasons, for a cumulative decrease over that period of 12.4%.

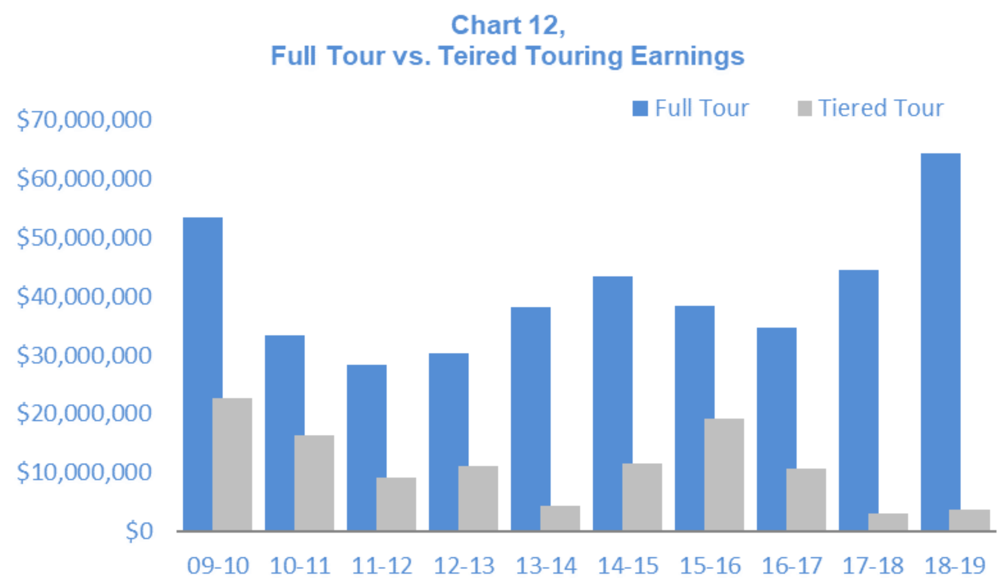


Pivoting to Member Earnings now, after having crossed the $400 million threshold last season to reach $424 million, they increased by another 12.9% and now stand at over $479 million, within reach of the half-billion dollar mark. In the aftermath of the recession, earnings were plateaued for several seasons, but starting with the 2013-2014 season, they have surged by 41.5%, or more than $140 million.



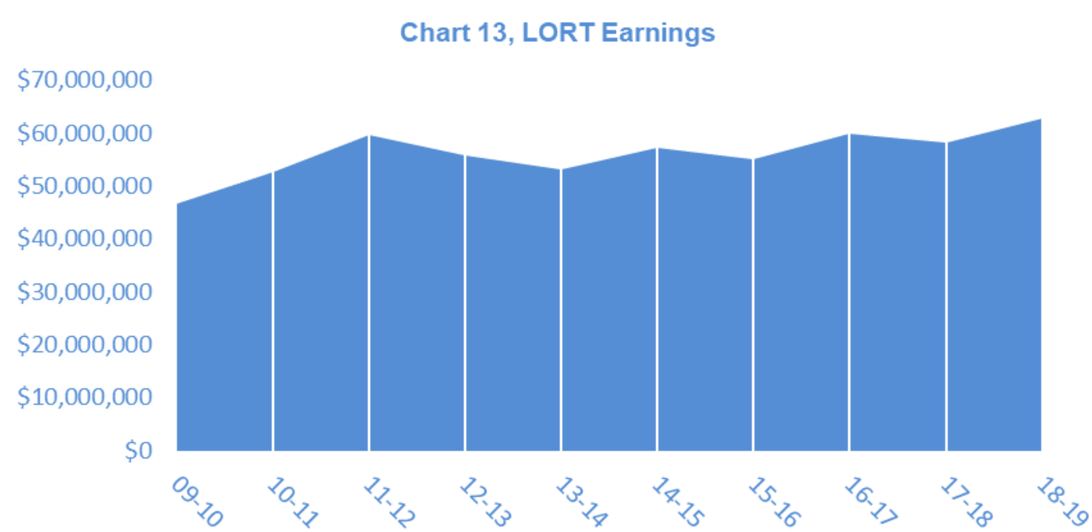
It's impossible to miss the link between overall earnings and earnings on the Production contract. During the same period when overall earnings were increasing by $140 million, Production contract member earnings increased by $101 million to a total of more than $268 million, a 60% increase. So, the Production contract has accounted for 72% of the surge in overall member earnings over the past five seasons. This season, the Production contract was responsible for 56% of total earnings by members on Equity contracts, and it exceeded its previous high point by more than 20%.

The vast majority – more than $189 million – of Production contract earnings derived from shows on Broadway, with another $11 million coming from Production contract shows that sat in Chicago and Los Angeles for a time. Most of the remainder of member earnings on this contract come from its two touring components.



This season's Production contract touring earnings exceeded last season's by more than $20 million, and this year's mark is the highest by far since the recession. More than $64 million, or 94% of the money earned by members on Production tours this season came from the more lucrative full tours, and that is where most of the growth over last season occurred.

In addition to Production touring, another $10.5 million was earned on the SETA, bringing this year's total earnings for these larger tours to more than $78 million.



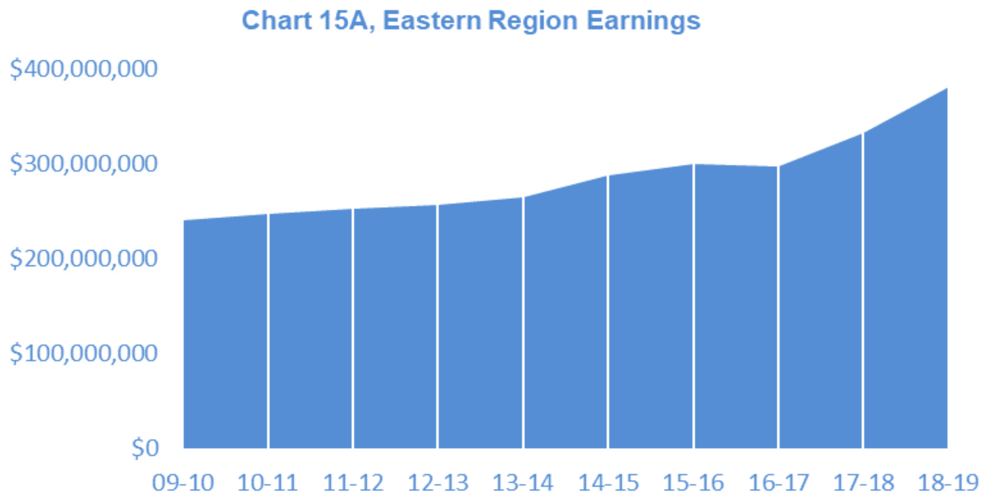
In the same way LORT work weeks set a new 10-year high, so did member earnings on the contract. While earnings on this contract follow the same peak and valley pattern that work weeks do, they grew 7.6% over last season and 4.8% over their previous high. In fact, LORT earnings have been especially strong over the last three seasons, and when LORT and Production are combined, they account for just under 70% of all money earned on an Equity contract in the 2018-2019 season.

Table 14
2018 - 2019 Earnings by Contract

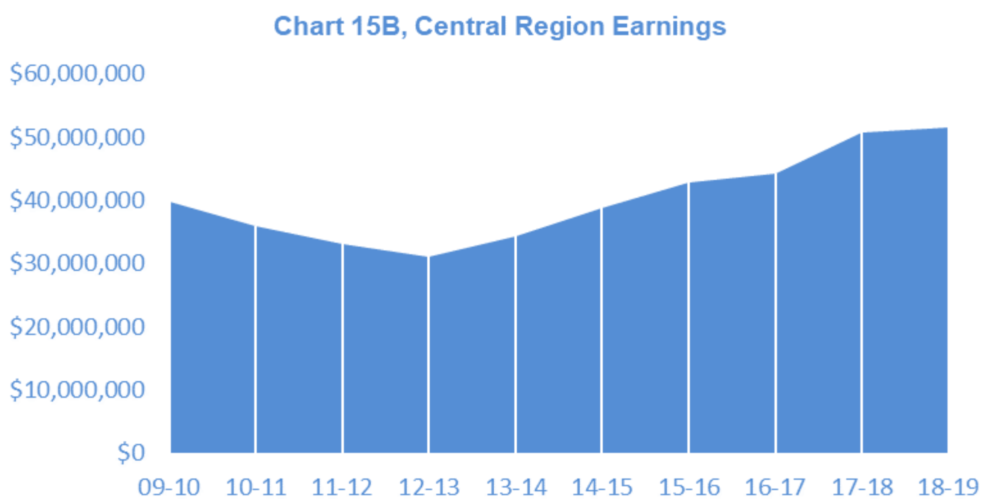
	Eastern	%	Central	%	Western	%	Total	*% of Total*
Production	**$246,633,339.87**	**64.6%**	**$18,801,318.53**	**36.5%**	**$3,179,037.02**	**6.9%**	**$268,613,695.42**	**56.04%**
Point of Organization	$189,311,814.75	49.6%	$7,965,804.69	15.5%	$3,179,037.02	6.9%	$200,456,656.46	41.82%
Tiered Tours	$3,749,751.72	1.0%					$3,749,751.72	0.78%
Full Tours	$53,571,773.40	14.0%	$10,835,513.84	21.1%			$64,407,287.24	13.44%
Developmental Agreement	$809,326.78	0.2%					$809,326.78	0.17%
Developmental Lab	$895,955.81	0.2%					$895,955.81	0.19%
Resident Theatres (LORT)	**$31,130,391.58**	**8.2%**	**$8,898,005.44**	**17.3%**	**$22,746,981.15**	**49.3%**	**$62,775,378.17**	**13.10%**
LORT Rep	$1,651,117.49	0.4%			$5,913,893.81	12.8%	$7,565,011.30	1.58%
LORT Non-Rep	$29,479,274.09	7.7%	$8,898,005.44	17.3%	$16,833,087.34	36.5%	$55,210,366.87	11.52%
Small Professional Theatre (SPT)	$8,827,360.74	2.3%	$4,873,460.06	9.5%	$5,518,760.04	12.0%	$19,219,580.84	4.01%
Letter of Agreement (LOA)	$7,249,181.64	1.9%	$4,002,408.05	7.8%	$4,181,302.05	9.1%	$15,432,891.74	3.22%
Short Engagement Touring (SETA)	$33,056,404.21	8.7%					$33,056,404.21	6.90%
Stock	**$5,001,414.21**	**1.3%**	**$1,274,943.33**	**2.5%**	**$1,357,564.95**	**2.9%**	**$7,633,922.49**	**1.59%**
COST	$3,284,595.33	0.9%	$202,337.53	0.4%	$905,398.05	2.0%	$4,392,330.91	0.92%
CORST	$1,259,712.33	0.3%	$163,665.01	0.3%			$1,423,377.34	0.30%
MSUA			$908,940.79	1.8%			$908,940.79	0.19%
RMTA	$457,106.55	0.1%			$452,166.90	1.0%	$909,273.45	0.19%
Special Agreements	$3,345,595.50	0.9%	$2,083,976.18	4.0%	$1,210,140.08	2.6%	$6,639,711.76	1.39%
Young Audiences (TYA)	$2,317,793.57	0.6%	$802,334.11	1.6%	$1,008,535.22	2.2%	$4,128,662.90	0.86%
Cabaret	$963,098.92	0.3%			$449,950.46	1.0%	$1,413,049.38	0.29%
Guest Artist	$2,628,977.18	0.7%	$701,747.43	1.4%	$867,740.67	1.9%	$4,198,465.28	0.88%
Special Appearance	$1,358,256.97	0.4%	$398,273.05	0.8%	$600,872.17	1.3%	$2,357,402.19	0.49%
University Theatre (URTA)	$1,539,646.96	0.4%	$495,853.05	1.0%	$406,030.74	0.9%	$2,441,530.75	0.51%
Dinner Theatre	$861,930.08	0.2%	$4,410,459.13	8.6%	$73,249.20	0.2%	$5,345,638.41	1.12%
Dinner Theatre Artist	$70,836.00	0.0%					$70,836.00	0.01%
Casino					$1,042,837.32	2.3%	$1,042,837.32	0.22%
Special Production	$25,663.00	0.0%					$25,663.00	0.01%
Business Theatre	$860,515.53	0.2%	$2,073.39	0.0%	$29,417.50	0.1%	$892,006.42	0.19%
Workshop	$106,909.50	0.0%					$106,909.50	0.02%
Staged Reading	$329,993.86	0.1%					$329,993.86	0.07%
Midsize	$17,250.00				$459,737.68		$476,987.68	0.10%
New York Musical Theatre Festival (NYMF)	$131,720.19						$131,720.19	0.03%
Royalties	$904,625.66	0.2%					$904,625.66	0.19%
Filming and Taping	$225,417.53	0.1%			$972.00		$226,389.53	0.05%
Off-Broadway (NYC)	$14,711,609.44	3.9%					$14,711,609.44	3.07%
NYC-LOA	$1,505,874.50	0.4%					$1,505,874.50	0.31%
Mini (NYC)	$985,685.79	0.3%					$985,685.79	0.21%
Transition	$263,101.21	0.1%					$263,101.21	0.05%
New England Area (NEAT)	$1,149,796.27	0.3%					$1,149,796.27	0.24%
Disney World	$13,579,185.61	3.6%					$13,579,185.61	2.83%
Orlando Area (OAT)	$183,621.50	0.0%					$183,621.50	0.04%
New Orleans (NOLA)			$64,101.50	0.1%			$64,101.50	0.01%
Chicago Area (CAT)			$4,653,286.52	9.0%			$4,653,286.52	0.97%
Western Light Opera (WCLO)					$1,114,515.33	2.4%	$1,114,515.33	0.23%
Hollywood Area (HAT)					$48,476.43	0.1%	$48,476.43	0.01%
San Francisco Bay Area (BAT)					$962,798.05	2.1%	$962,798.05	0.20%
Modified Bay Area Theatre (MBAT)					$196,953.95	0.4%	$196,953.95	0.04%
99 Seat Agreement					$703,850.74	1.5%	$703,850.74	0.15%
Grand Total:	$381,670,479.61	79.6%	$51,462,239.77	10.7%	$46,159,722.75	9.6%	$479,292,441.13	

Table 14 shows earnings under all contracts by region and provides a clear picture of which contracts generated the other 30% of earnings after Production and LORT and how all earnings are distributed by region.

Of course, because of the dominance of the Production contract on Broadway, just about 80% of all member earnings occurred in the Eastern region, and the region set a new high for member earnings. Interestingly, while the Central region trailed the Western region in work weeks, it had a slightly larger share of the remaining earnings, largely driven by the greater amount of Production contract earnings in that region.

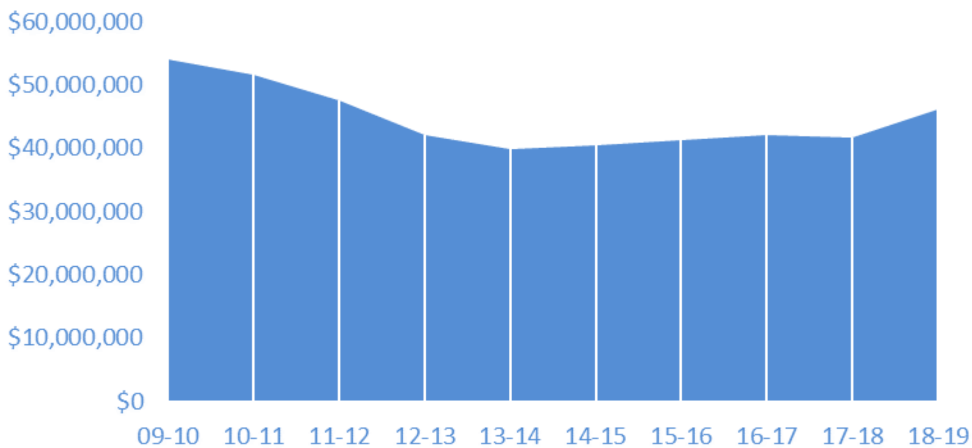


Looking to member earnings in the Eastern region over the past decade, the familiar plateau in the aftermath of the recession can be observed, but over the past five seasons there has been enormous growth of 44%, with more than one-third of that occurring since last season.



The Central region experienced a decline rather than a plateau in member earnings following the recession, but since experiencing its low point in the 2012-2013 season, has had a remarkable 65% growth in member earnings and, like the Eastern region, established an all-time high this season.

Chart 15C, Western Region Earnings

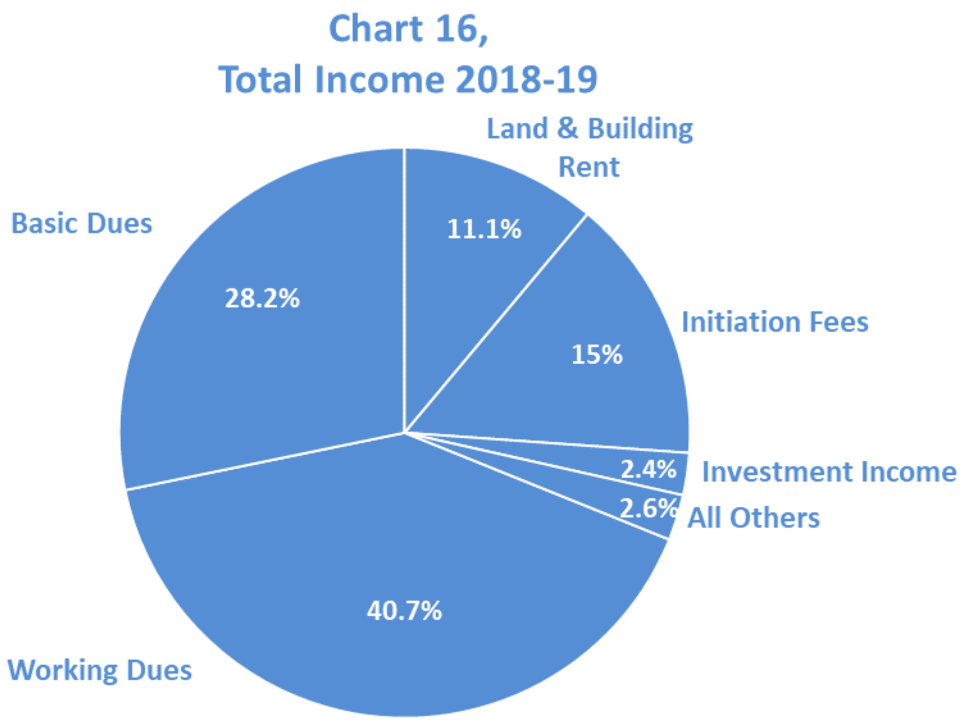


The Western region experienced a similar decline in member earnings as the Central region following the recession, but its recovery in this area since reaching its low point in the 2013-2014 season has been slower. Its growth since that point has been just under 16%, with more than two-thirds of that growth occurring since last season.

Focusing on earnings by particular contracts, following Production and LORT, the next largest source of contractual member income is the SETA, with over $33 million. Small Professional Theatre contracts and Letters of Agreement, both of which are used in theatres that are primarily used in theatres that may still be developing and growing, provide another $34 million combined, bringing the total for these five contracts to more than $400 million.

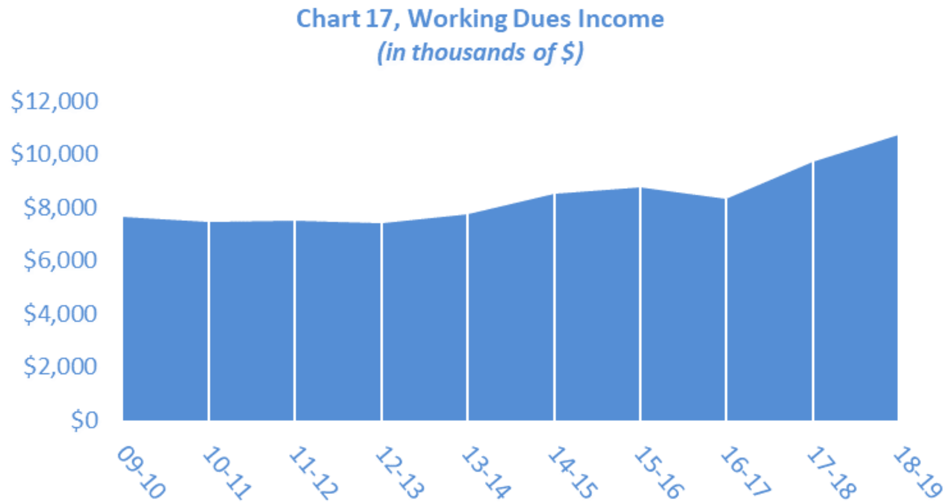
Also, worth noting, is the more than $800,000 earned on the Developmental Agreement. While the amount is hardly the largest one in the chart, it is just the beginning of future earnings that Equity members attained in the middle of the 2018-2019 season when they had a work stoppage. This job action was to protest what and how they were being paid for Production contract shows that were still in development but were hopeful of opening on Broadway at some point in the future. Because of this job action, Equity members who work to develop these shows, from their beginnings to fully produced Broadway shows, will now have their contributions recognized and have created a new pathway to sharing in the future earnings of those shows that go on to success.

Having examined the work and income of the members who worked in the union's jurisdiction during the most current season, the final portion of this report provides a financial snapshot of the union's income and expenses in the 2018-2019 fiscal year, which concluded on March 31st – several months earlier than the theatrical season.

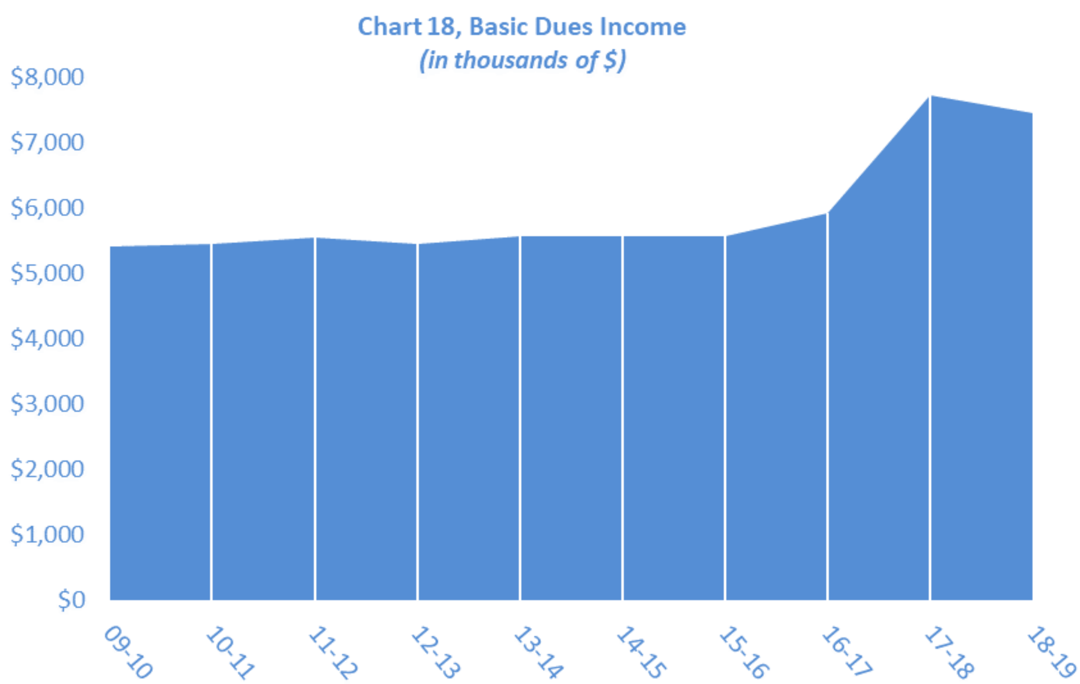


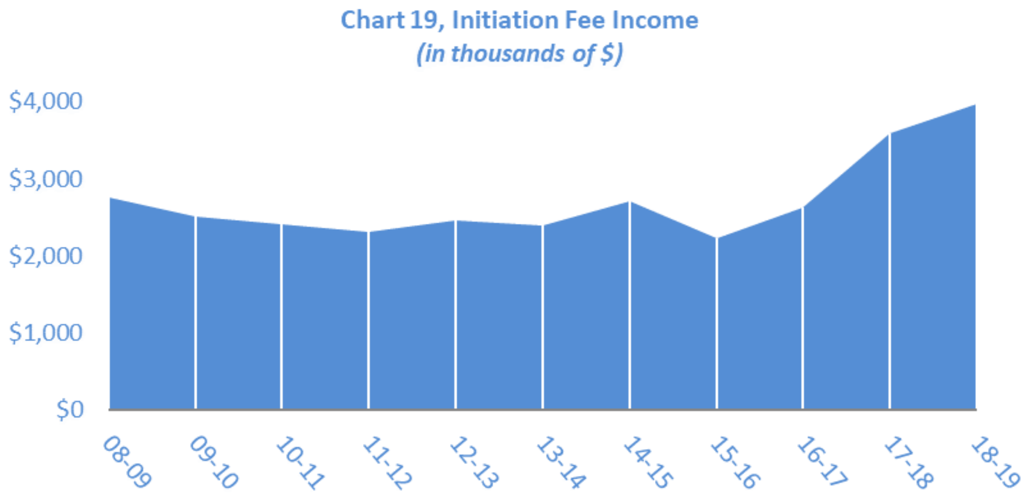
Income grew significantly over the previous year, and was led by working dues, representing just over 40% of all income. Since working dues are a function of member earnings (these dues are only paid by the members who work on an Equity contract), income was very strong in this category just as member earnings were likewise strong.

Basic dues, paid by all active members of the union, made up the second largest segment of income, followed by initiation fee income, paid by new members joining the union. The final large piece of income derives from rent paid to Equity for the land which it owns in Times Square NY, atop which the building that houses its national offices stands; and rent paid to Equity by the tenants in the buildings the union owns in Chicago and Los Angeles.



Over the past decade, working dues income largely plateaued in the first years following the recession, but then started to grow along with member earnings in the middle of the decade. The large jump observed in the 2017-2018 season was driven in part by the increase in working dues approved by the members late in 2017, but also by a marked increase in member earnings which was even stronger in this season.





Basic dues income, a reflection of the number of active members, remained consistent for much of the last decade with a significant jump in the 2017-2018 fiscal year, again as a result of the member-approved dues increase.

Initiation fee income can be driven by various factors, such as the number and types of shows produced, but growth in Equity's membership has remained fairly strong, with the same jump seen at the end of the decade when the initiation fee was increased as part of the passage of the dues referendum.

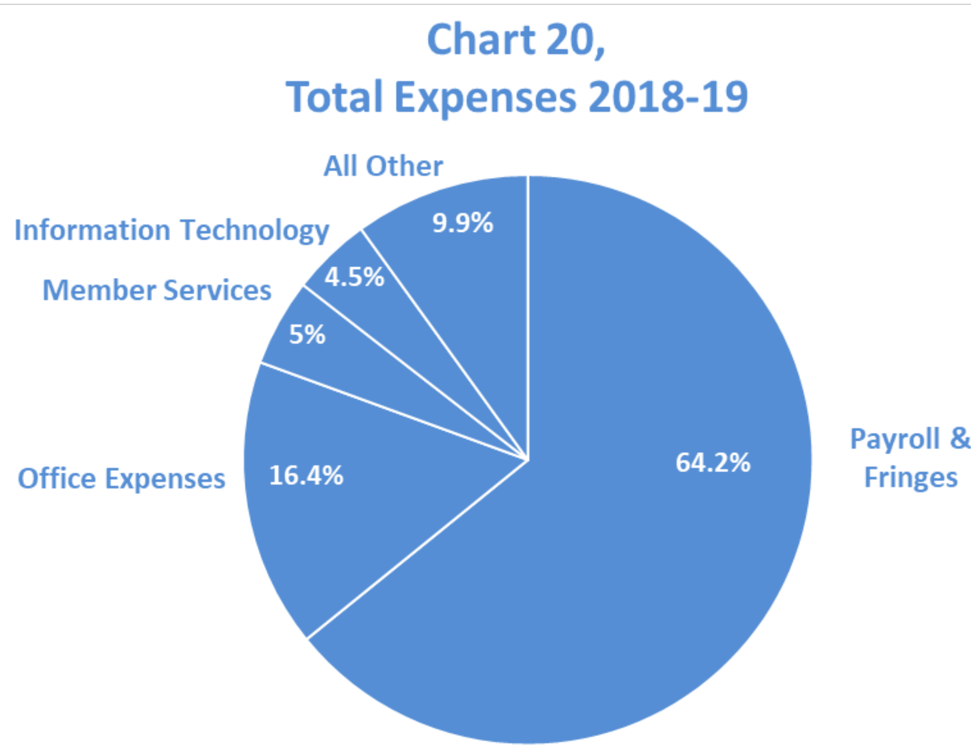
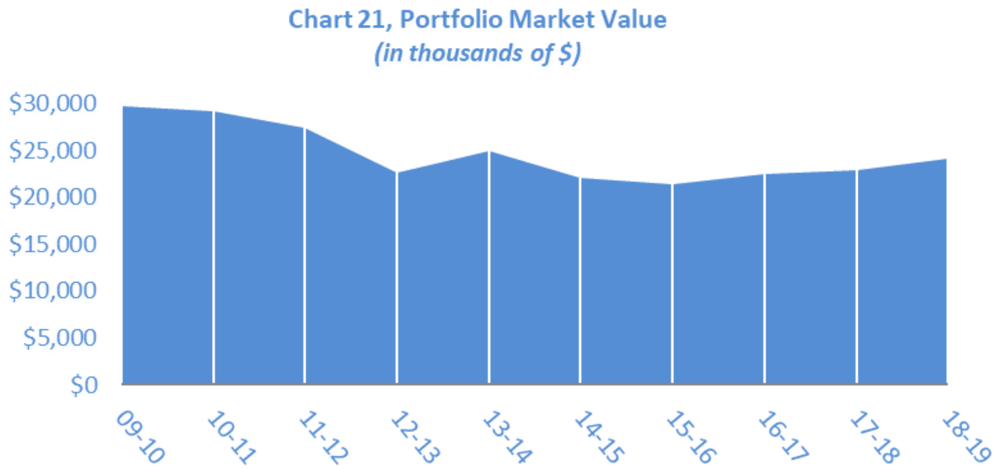


Chart 20 shows how the union's expenses break down, with the vast majority allotted to payroll costs for the full and part time staff that provide the contractual administration and other services to the membership. The “All Other” slice of expenses comprises legal, financial, communications, and other similar costs.



The value of the union’s investment portfolio over the past 10 years is shown in Chart 21. The two dips that can be observed are a reflection of monies that were moved from this type of investment for the purpose of purchasing Equity’s real estate holdings in Chicago and Los Angeles; the values of those holdings and the land owned in Times Square are not reflected in this account.

As the new theatrical season currently in progress gives way to a new year and decade, the members of Actors’ Equity Association can look ahead knowing that the union has weathered the Great Recession and the long recovery, having recently completed one of the most successful seasons in recent memory. Without a doubt, new challenges lie ahead, but with the success of the recent season behind it and the realization of the goals set in Equity 2020 ahead, the union is well-positioned to manage them and to continue working towards greater successes.

Tremendous thanks are owed to Joey Stamp, the Executive Assistant for Finance and Administration, who gathers and organizes the data in this report and acts as editor throughout the process. Thanks also must be given to Director of IT Doug Beebe; Comptroller Joe DeMichele; and Director of Membership John Fasulo for the day to day work that they do which drives the data contained in this report.