2013-2014 Theatrical Season Report

An Analysis of Employment, Earnings, Membership and Finance

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The years since 2008 have been difficult economic times for the United States and much of the world. While the deep and broad decline that occurred in 2008 concluded several years ago, and the United States is considered to have “recovered,” this recovery still somehow feels different and more uneasy than those in the past. By all measures, U.S. markets have improved and set new highs, yet many Americans feel they possess less wealth. Unemployment has fallen to more familiar levels, but the job market feels altered and Americans are working harder, but with less to show for it. Several European countries continue to teeter on the brink of economic collapse, while others that had maintained strong economies are now showing signs of falling back. Given the global interdependence that now exists, the impact of that would not be restricted solely to Europe. So, here in the U.S. while economically speaking the “patient” is still standing, there is definitely some staggering, as well.

In such times, stability may be the best goal achievable. This report, which will provide an overview of employment and earnings among members of Actors' Equity Association during the most recently concluded theatrical season (June 2013 through May 2014), will show that stability has largely been achieved. While some areas continue to struggle through this anxious recovery and are still attempting to find solid ground on which to return to growth, other areas have gained a hold and are showing signs of strength. Employment, which for many years showed steady advance, may not yet be progressing at the same rates, but it is not shrinking either, and the same is true of member earnings on Equity contracts.

Employment:

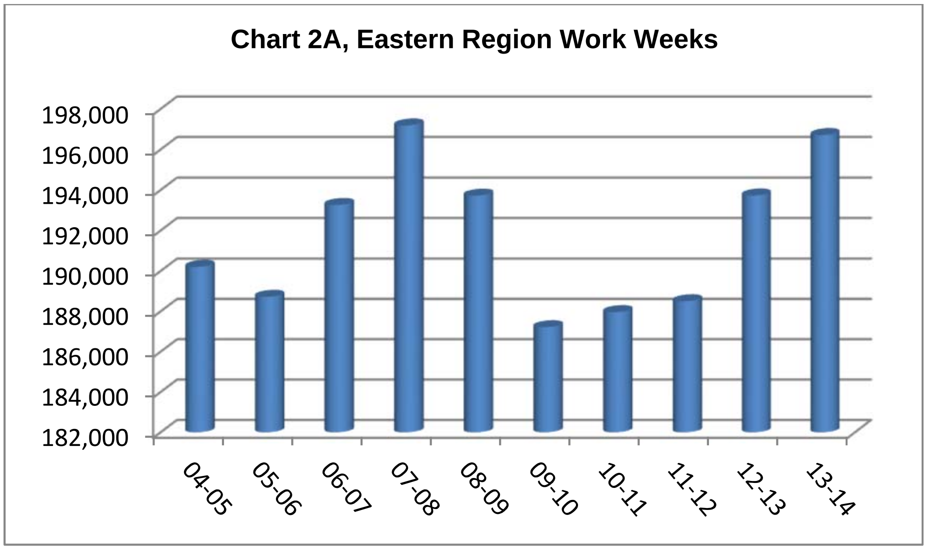
Table 1 provides a high-level look at member employment during the 2013-2014 theatrical season, as well as the three seasons immediately preceding it. This year's work week total (a work week is defined as one week of work by one member) of 292,712 is just slightly higher than last year's total, and the second highest total since the global economic downturn now widely referred to as the Great Recession, which began during the 2008-2009 season. Work weeks have remained fairly stable over the past four seasons, with the exception of a secondary decline that occurred in the 2011-2012 season, likely a lagging impact of the downturn at that time.

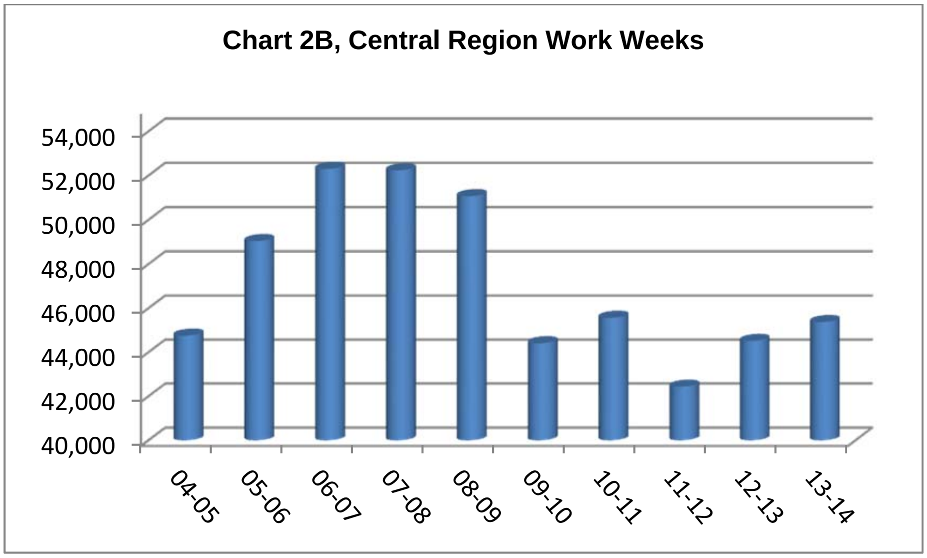
Table 1
Employment Summary

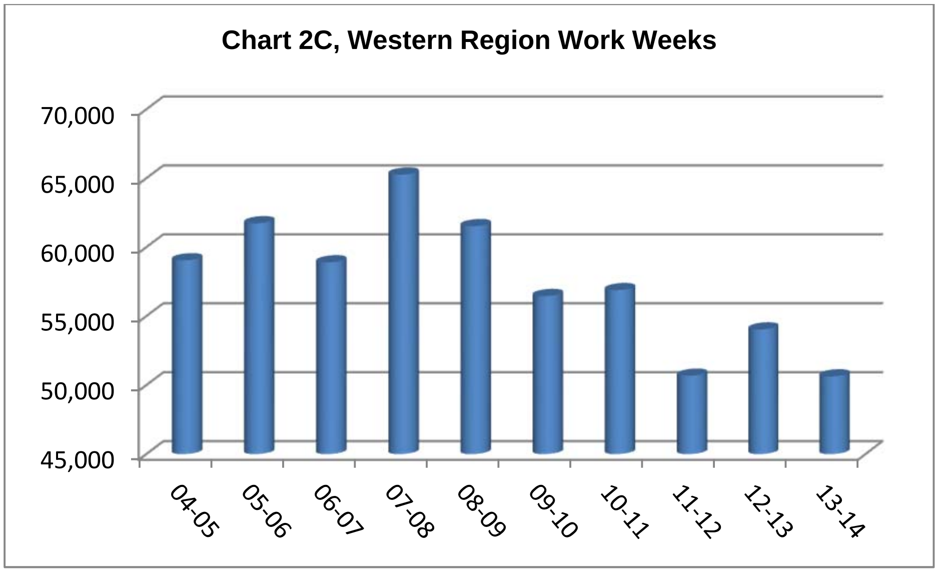
Season	2013-14		2012-13		2011-12		2010-11	
SEASONAL TOTALS:								
Members Working, Per Season	17,522		17,532		17,446		17,089	
Average Weeks Worked	16.7		16.7		16.1		17.0	
% Employed	*41.3%*		*40.3%*		*42.6%*		*41.7%*	
Total Work Weeks	292,712		292,273		281,614		290,410	
Eastern Weeks	196,712	*67.2%*	193,729	*66.3%*	188,503	*66.9%*	187,962	*64.7%*
Central Weeks	45,373	*15.5%*	44,515	*15.2%*	42,438	*15.1%*	45,567	*15.7%*
Western Weeks	50,627	*17.3%*	54,029	*18.5%*	50,673	*18.0%*	56,881	*19.6%*
Principal Weeks	180,603	*61.7%*	181,232	*62.0%*	169,446	*60.2%*	174,304	*60.0%*
Chorus Weeks	64,882	*22.2%*	65,506	*22.4%*	67,595	*24.0%*	70,272	*24.2%*
Stage Manager Weeks	47,227	*16.1%*	45,535	*15.6%*	44,573	*15.8%*	45,834	*15.8%*
AVERAGE WEEKLY TOTALS:								
Members Working	5,629		5,621		5,416		5,585	
% Employed	*13.3%*		*12.9%*		*13.2%*		*13.6%*	
Eastern	3,783		3,726		3,625		3,615	
Central	873		856		816		876	
Western	974		1,039		974		1,094	
Principals	3,473		3,485		3,259		3,352	
Chorus	1,248		1,260		1,300		1,351	
Stage Managers	908		876		857		881	

In some ways, the past two seasons are copies of each other: The work week totals are nearly identical; the number of members who worked in each season is even more indistinguishable; and the average numbers of weeks worked per member in each of the two seasons were equal.

From a regional perspective, 67.2% of the season's work weeks occurred in the Eastern Region. Over the past four seasons, the Eastern Region has fared considerably better than the other two regions, as the portion of work weeks occurring in the east increased by 2.5% during that time. The Central Region's share has remained almost the same, but the Western Region has lost 2.3% of its share over the four seasons. When comparing only this season to last season, the Eastern and Central Regions saw their employment increase by 1.5% and 1.9%, respectively. Employment in the Western region, however, decreased by 6.3%.







Charts 2A, 2B and 2C graphically represent regional work weeks over the past ten seasons, going back to the 2004-2005 season. This season's work weeks in the east represent the second highest total in the decade, and are up 5% from the low for the period, established in 2009-2010 – the first complete season after the Great Recession began. Looking at Chart 2A, we can see that with the increases in work weeks over the past four seasons, employment in the Eastern Region has completed its climb back to where it was prior to the downturn, and hopefully that level can be sustained and built upon moving forward.

The Central Region still appears to be working on that climb, as Chart 2B depicts; while its employment has increased 6.9% since the ten-year low established in the 2011-2012 season, it still remains 13.2% off of its high in that time period, which came just as the recession was beginning.

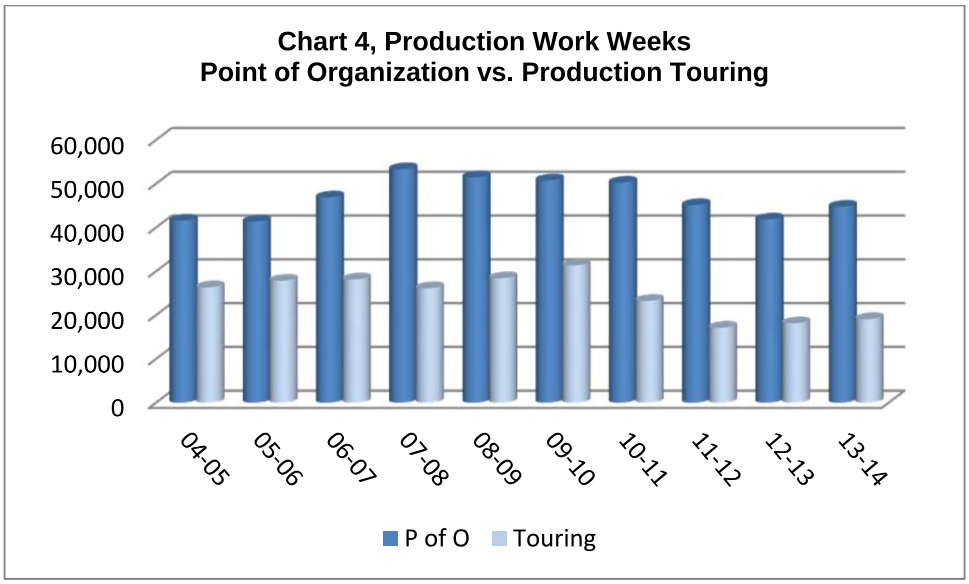
In terms of employment, the Western Region seems to be having a more difficult time, as with its decline in work weeks this season, it created a new low for the ten-year period. Work weeks in the Western Region are down 22.4% from the high point in the decade.

Table 3, 2013 – 2014 Season
Work Weeks
By Region, Contract Type and Job Category

	2013-14					2012-13	2011-12	2010-11	2007-08
	Eastern	Central	Western	Total	% of Total	Total	Total	Total	Total
Production	**62,202**	**2,506**		**64,708**	**22.1%**	**60,737**	**62,273**	**73,505**	**79,466**
Point of Organization	44,749			44,749	15.3%	41,841	45,131	50,243	53,314
Tiered Tours	2,342			2,342	0.8%	5,904	5,550	8,207	5,139
Full Tours	14,253	2,506		16,759	5.7%	12,242	11,592	15,055	21,013
Developmental Lab	858			858	0.3%	750			
Resident Theatre (LORT)	**30,105**	**8,464**	**18,719**	**57,288**	**19.6%**	**59,785**	**57,898**	**59,982**	**60,403**
LORT Rep	2,305		3,903	6,208	2.1%	6,454	7,416	6,993	7,142
LORT Non-Rep	27,800	8,464	14,816	51,080	17.5%	53,331	50,482	52,989	53,261
Small Professional Theatre	12,804	6,933	7,529	27,266	9.3%	27,481	25,195	20,426	29,173
Letter of Agreement	9,482	3,425	7,307	20,214	6.9%	20,624	19,844	25,690	22,185
Short Engagement Touring (SETA)	11,500			11,500	3.9%	14,344	12,714	5,260	
Stock	**5,424**	**1,277**	**994**	**7,695**	**2.6%**	**7,600**	**7,619**	**8,488**	**9,424**
COST	2,758		465	3,223	1.1%	2,938	2,518	2,220	2,784
COST Special	294			294	0.1%	310	660	1,413	1,071
CORST	1,824	196		2,020	0.7%	2,378	2,306	2,435	2,866
MSUA	114	1,081	137	1,332	0.5%	1,299	1,457	1,525	1,777
RMTA	434		392	826	0.3%	675	678	852	926
Outdoor Drama								43	
Special Agreements	2,548	4,850	2,641	10,039	3.4%	11,822	11,701	12,028	16,900
Young Audiences (TYA)	5,130	1,283	1,639	8,052	2.8%	8,445	7,826	9,146	13,648
Cabaret	2,255		83	2,338	0.8%	2,637	3,561	3,297	3,551
Guest Artist	4,000	1,179	2,645	7,824	2.7%	7,527	6,607	6,761	7,449
Special Appearance	3,935	1,862	2,292	8,089	2.8%	7,945	7,176	6,861	5,918
University Theatre (URTA)	1,088	715	542	2,345	0.8%	2,351	2,023	2,195	2,187
Dinner Theatre	1,081	4,607		5,688	1.9%	1,793	3,275	3,884	6,259
Dinner Theatre Artist	159	15	127	301	0.1%	289	168	106	56
Casino			2,278	2,278	0.8%	4,010	3,934	5,139	7,351
Midsize	24		145	169	0.1%	289	418	353	637
Special Production	3			3	0.0%	3	41	227	150
Business Theatre	217	42		259	0.1%	457	308	232	254
Workshop	355			355	0.1%	333	230	140	536
Staged Reading	348			348		83			
Off-Broadway (NYC)	15,351			15,351	5.2%	12,656	11,872	9,420	7,083
NYC/LOA	3,483			3,483	1.2%	3,779	2,559	3,205	3,202
Mini (NYC)	1,351			1,351	0.5%	757	857	1,066	1,495
ANTC	2,760			2,760	0.9%	3,272	2,448	1,955	3,120
Transition	1,136			1,136	0.4%	951	812	621	1,320
New England Area Theatre (NEAT)	2,540			2,540	0.9%	2,343	2,377	2,668	2,489
Disney World	16,974			16,974	5.8%	17,115	16,691	16,278	15,258
Orlando Area Theatre (OAT)	457			457	0.2%	409	299	268	256
New Orleans Area (NOLA)		371		371	0.1%	302	330	385	380
Chicago Area (CAT)		7,844		7,844	2.7%	8,228	6,920	7,438	7,355
Western Light Opera (WCLO)			1,264	1,264	0.4%	1,127	1,539	1,324	3,881
Hollywood Area (HAT)			229	229	0.1%	953	297	370	636
San Francisco Bay Area (BAT)			1,833	1,833	0.6%	1,440	1,478	1,290	2,079
Urban Broadway Series (UBS)							72		
Modified Bay Area Theatre (MBAT)			360	360	0.1%	386	252	402	580
TOTAL	**196,712**	**45,373**	**50,627**	**292,712**		**292,273**	**281,614**	**290,410**	**314,681**

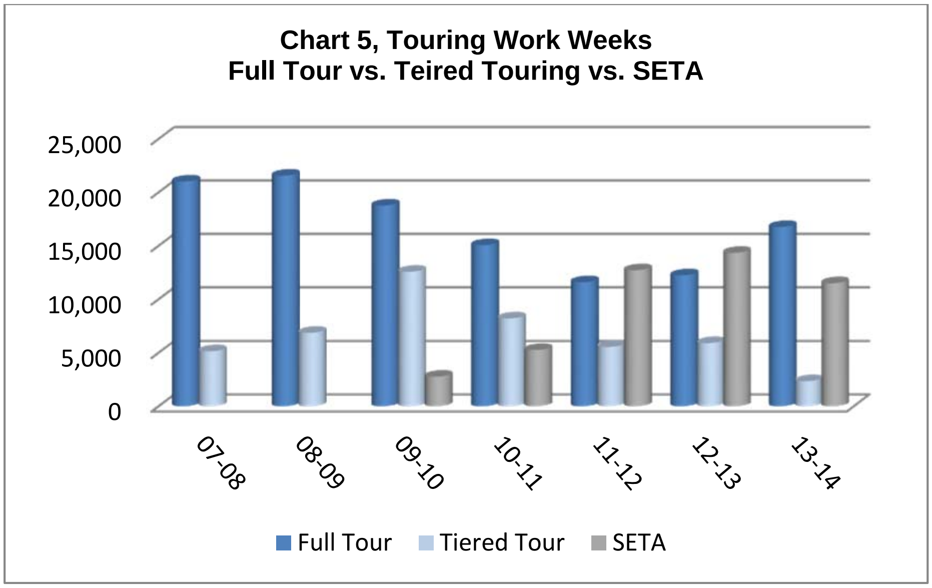
A more granular view of work weeks and the movements that have occurred since the downturn are shown in **Table 3**, which reports work weeks by contract type in each region for this season, as well as the prior three seasons and the 2007-2008 season.

Work weeks on the Production contract increased by 6.5% over last season. Since it accounts for more than one-fifth of all Equity employment (and an even greater portion of Equity member earnings), this growth on Equity's flagship contract is very important to its members. Employment on the Production contract falls into two major categories: point of organization, which is work that originates and remains in New York, Chicago or Los Angeles; and touring, for employment occurring on the road. Point of organization work weeks in New York are colloquially referred to as "Broadway." All point of organization work weeks occurred in New York this season, and they increased by 7% over the previous season, which was certainly good for Equity because of their high member earnings.

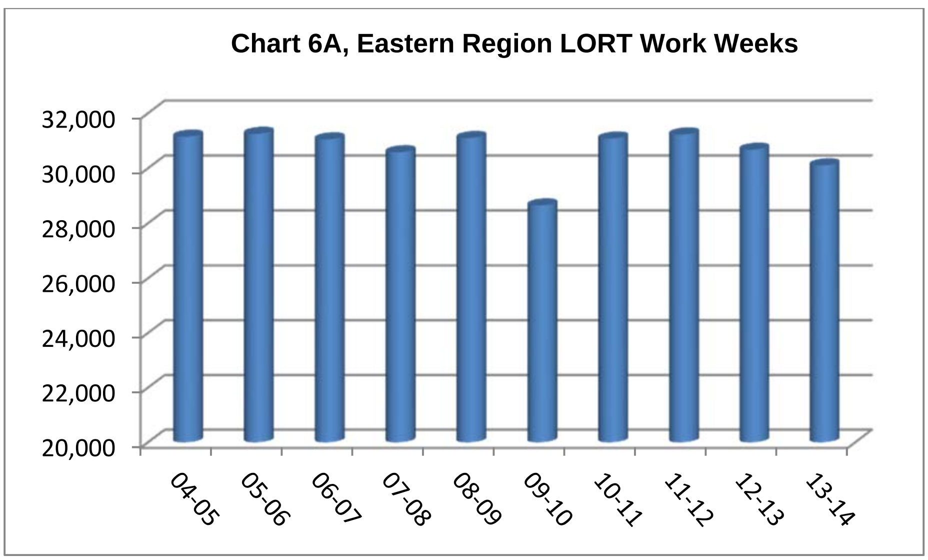


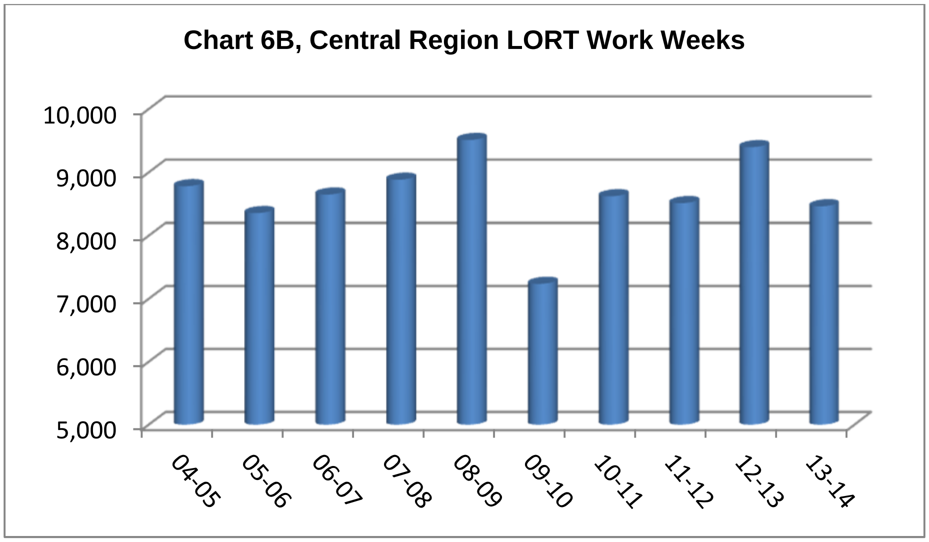
This year's combined 63,850 work weeks on both Production point of organization and touring is the highest level achieved in three seasons – again great news for Equity members. **Chart 4** illustrates work weeks on these two elements of the Production contract over the past 10 years.

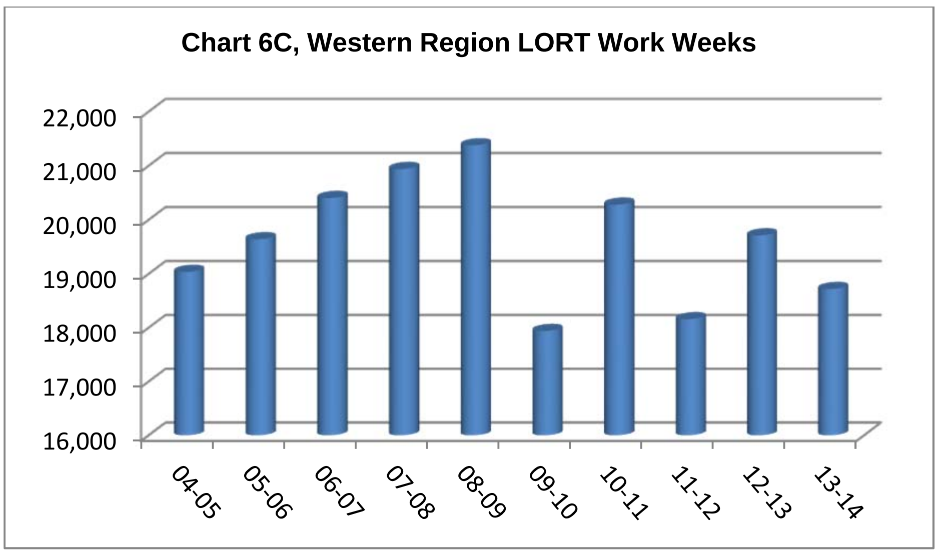
There is one final piece of good news on the touring front. Since the 2009-2010 season, a third option has also existed for touring: the Short Engagement Touring Agreement (SETA) and **Chart 5** depicts work weeks on the three touring elements back to the 2007-2008 season. When the SETA work weeks for this season are added to those from Production touring, the resulting 30,601 work weeks represent the second highest number of touring work weeks in a decade, with 55% of those weeks occurring in the Full Production arena where member earnings are highest. The results from this season show that those three touring elements are working precisely as they should.



Returning to this season, the LORT contract fared less well, having a 4.2% decline in work weeks since last year. Nevertheless, with 57,288 work weeks, LORT continues as the second largest source of employment for Equity's members after the Production contract, and unlike Production, which is generally focused in the Eastern Region, LORT is important to all regions. It is, in fact, the largest source of employment in the Central and Western regions.

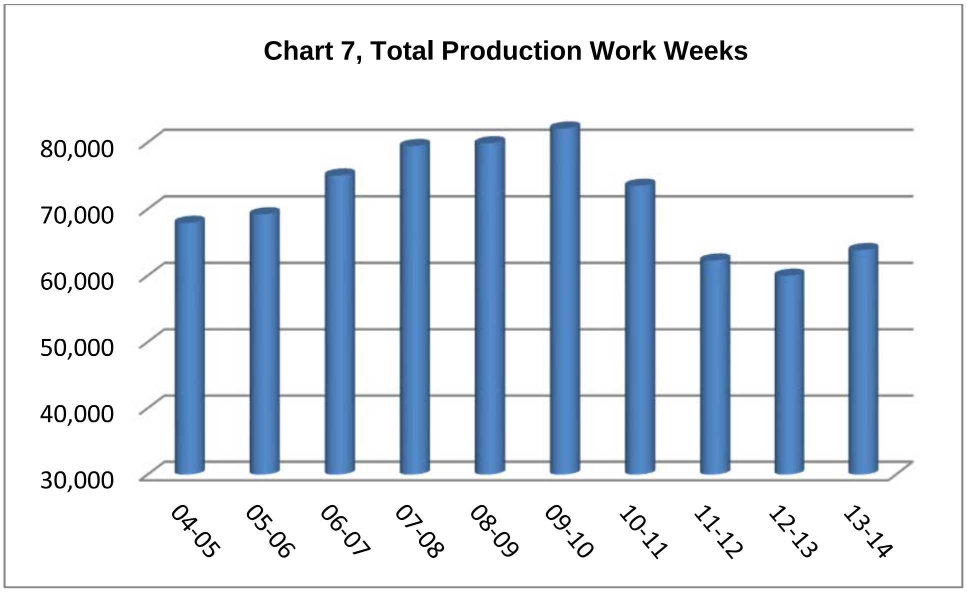






Therefore, breaking down LORT weeks regionally over the past ten seasons, it can be observed in **Charts 6A, 6B and 6C** that all three areas had dramatic employment losses in the first complete season following the beginning of the downturn, when its economic impact fully hit the cities around the United States where LORT theatres operate. In the Eastern Region, much of those LORT work week losses have been recovered, despite small declines in the past two seasons. On the other hand, Central Region LORT work weeks were down 10% this season and are still down 11% from their ten-year high. In the Western Region, LORT work weeks decreased by 5% this season, and are down almost 12.5% from their ten-year high.

As previously mentioned, the LORT and Production contracts are the two largest sources of employment for Equity members, and together they accounted for nearly 42% of all work weeks this past season.



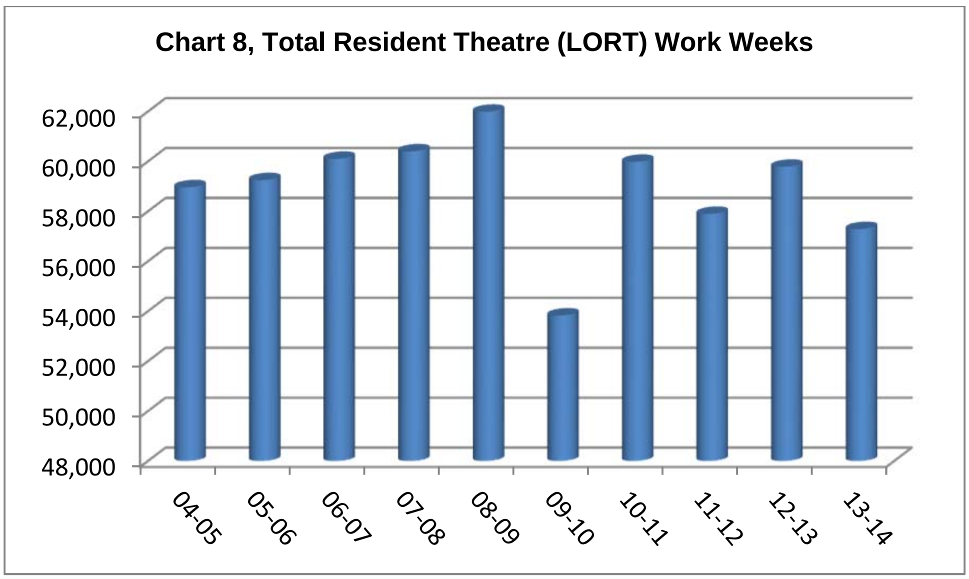


Chart 7 and **Chart 8** illustrate the performance of the Production and LORT contracts over the past 10 seasons. Both have generally put up strong numbers, and together they have generated well over 1 million weeks of employment over the last decade. Yet, for both, the impact following the downturn cannot be missed.

Following Production and LORT, the highest work week generators are the Small Professional Theatre (SPT) contract and Letters of Agreement (LOAs) – two developing theatre contracts. Combined, these accounted for nearly 48,000 work weeks this season, remaining fairly stable from the previous season.

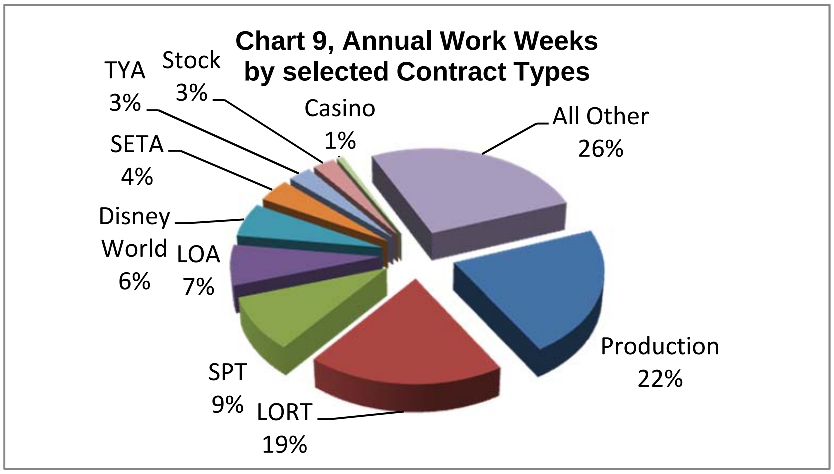
Looking to contracts that are important and unique to specific regions, in the east the Off-Broadway contract continues a resurgence that ironically began during the difficult economic times of the past few seasons. In addition to the emerging work normally associated with this contract, the Off-Broadway arena has also provided continued life to shows that have successfully concluded runs on Broadway.

Consequently, work weeks on this contract increased by 21.3% this season and by an astonishing 116% since the 2007-2008 season. In addition, employment on the Disney World contract in Orlando remained the stable force it has been for several seasons and accounted for nearly 17,000 work weeks.

In the Central Region, work weeks on the Chicago Area Theatre (CAT) contract declined by 4.7%, but it accounted for 17% of the total work and remains an important source of employment to Actors in the Chicago area.

In the Western Region, work on the Western Civic Light Opera (WCLO) contract and Bay Area Theatre (BAT) contracts increased by 12.2% and 27.3%, respectively.

Overall, work weeks have remained fairly stable over the past four seasons, hovering between the 290,000 and 292,000 marks in all but one season when they declined slightly. They are, however, off their high of 314,681 established in the 2007-2008 season, and after fairly consistent growth during the first part of the past decade (and prior), a recalibration – perhaps temporary – may have occurred as a response to the changes in the global and national economies.



Prior to moving on to a study of earnings this season, a final look at employment is offered in **Chart 9,** which shows the portion of overall work weeks held by the largest of the employment generators. It is interesting to note that about 67% of the work weeks occur on just six contracts: Production, LORT, SPT, LOA, Disney World and the SETA.

Earnings:

Total member earnings on Equity contracts this season were just under $338.7 million – the second highest total in Equity's history.

Looking to earnings over the past ten seasons in **Chart 10**, after two seasons of decline, earnings recovered this year and increased by 2.4% over last season. Over the entire decade, they have increased by just under 16%.

Table 11
Seasonal Earnings Summary

Season	2013-14	2012-13	2011-12	2010-11
Total Seasonal Earnings	**$338,681,573**	**$330,590,097**	**$333,031,199**	**$334,559,463**
Median Member Earnings	$7,463	$7,100	$7,256	$7,382
Eastern Earnings	$264,643,519	$257,431,938	$252,426,578	$247,095,465
	78.1%	***77.9%***	***75.8%***	***73.9%***
Central Earnings	$34,220,503	$31,094,902	$33,088,312	$35,858,429
	10.1%	***9.4%***	***9.9%***	***10.7%***
Western Earnings	$39,817,551	$42,063,257	$47,516,309	$51,605,569
	11.8%	***12.7%***	***14.3%***	***15.4%***

Turning to a much narrower period, **Table 11** depicts earnings for this season and the three seasons immediately preceding it along with some other useful data. First, despite the increase this season, we can see that overall earnings have moved within a very narrow range over the four seasons and have remained relatively consistent. Regionally speaking, the Central Region has displayed that same consistency, and its share of the overall earnings has changed by only 0.06% over the four-year period.

Conversely, eastern earnings have increased by 7.1% over the period and its regional share has increased significantly. Counter to that, western earnings have decreased by 23%, consequently leading to a much lower regional share. Finally, the median salary – the statistical middle point between the highest and lowest salaries – increased by about 5% since last season, and by about 1% over the four-year period.

Earlier, it was mentioned that the Production contract accounts for more than one-fifth of all employment. Its portion of earnings is even larger; in fact, just about one-half of all earnings by Equity members occur on this contract, so its importance cannot be overestimated.

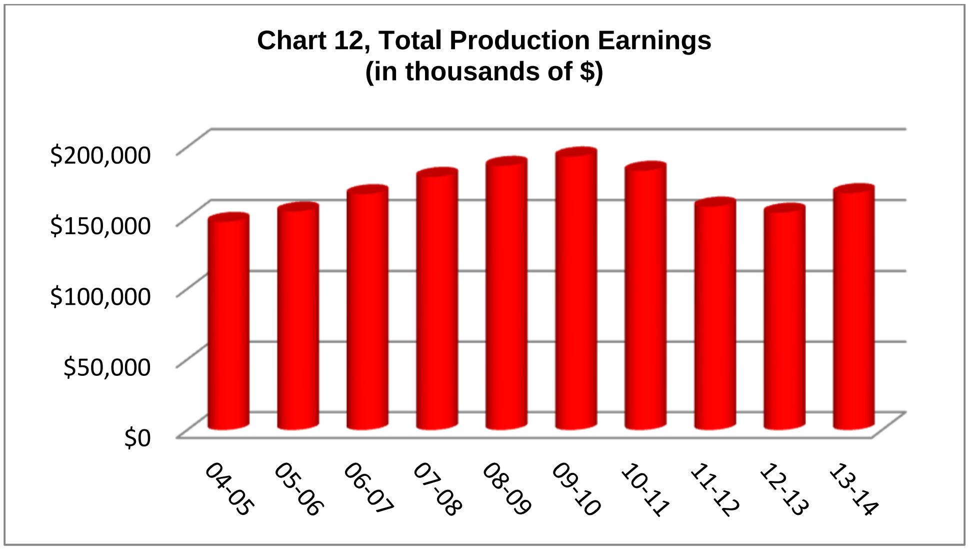


Chart 12 shows earnings under the Production contract over the past decade. While it can be observed that the steady growth that characterized these earnings prior to the Great Recession seems to have halted, at least temporarily, Production earnings did increase by almost $14 million or 8.9% this season.

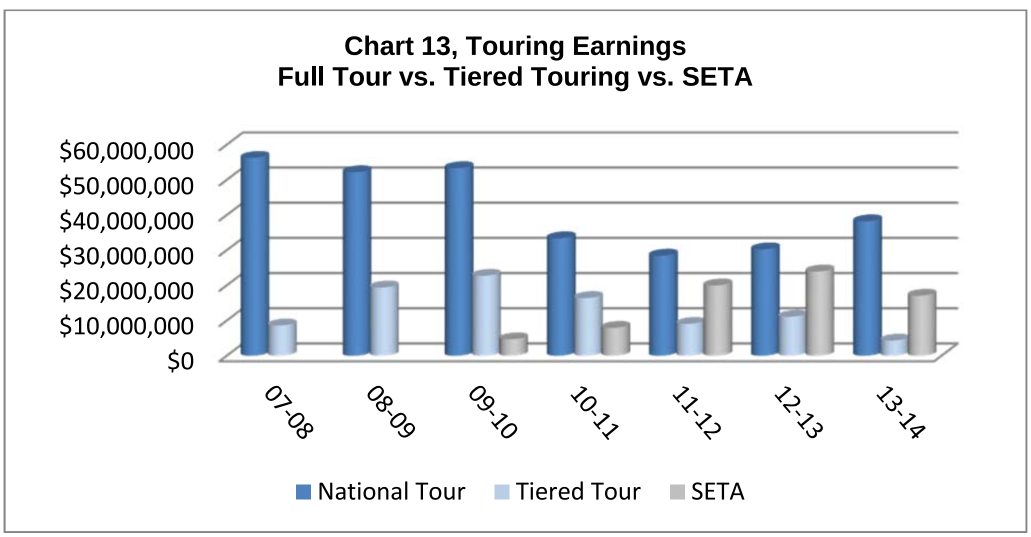
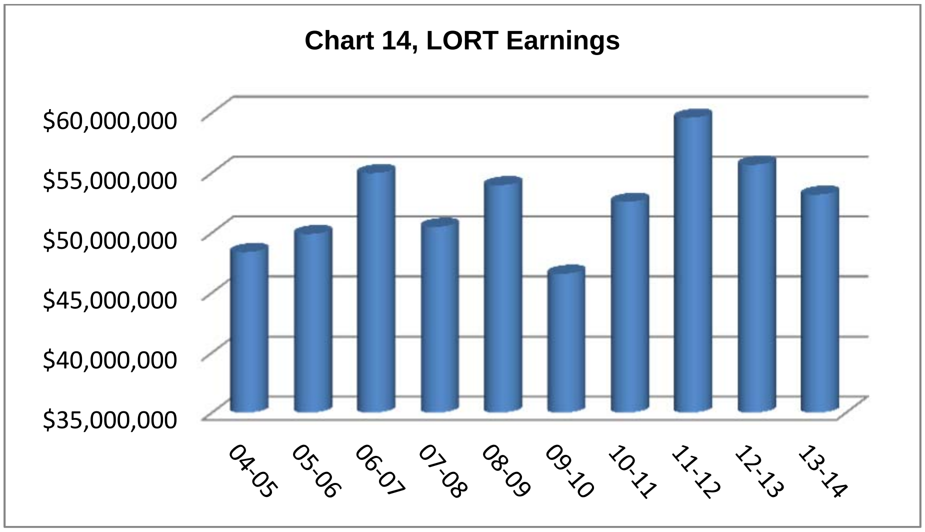


Chart 13 graphically depicts earnings on Production tours – both Full and Tiered – along with the SETA over the last seven seasons (two years prior to the inception of the SETA). This season's nearly $60 million in member earnings in these three areas represent about 17.6% of the total earnings that occurred, and Full Production earnings increased for the second consecutive season.



Earnings under the LORT contract show a great deal of volatility over the past decade as illustrated in **Chart 14.** This season, they dropped for the second year in a row, and since the 2011-2012 season, when they hit their high for the decade, they have declined by about 11%.

Table 15
Seasonal Earnings, 2013-14
by Region & Contract Type

	Earnings							%
	Eastern	%	Central	%	Western	%	Total	*of Total*
Production	**$161,676,157.44**	**61.1%**	**$5,782,555.92**	**16.9%**			**$167,458,713.36**	**49.44%**
Point of Organization	$124,152,148.37	46.9%					$124,152,148.37	36.66%
Tiered Tours	$4,314,264.58	1.6%					$4,314,264.58	1.27%
Full Tours	$32,448,194.91	12.3%	$5,782,555.92	16.9%			$38,230,750.83	11.29%
Developmental Lab	$761,549.58	0.3%					$761,549.58	0.22%
Resident Theatres (LORT)	**$26,741,443.53**	**10.1%**	**$7,636,664.22**	**22.3%**	**$18,809,194.04**	**47.2%**	**$53,187,301.79**	**15.70%**
LORT Rep	$1,873,656.53	0.7%			$5,193,093.72	13.0%	$7,066,750.25	2.09%
LORT Non-Rep	$24,867,787.00	9.4%	$7,636,664.22	22.3%	$13,616,100.32	34.2%	$46,120,551.54	13.62%
Small Professional Theatre (SPT)	$6,339,478.90	2.4%	$3,200,472.19	9.4%	$3,271,200.09	8.2%	$12,811,151.18	3.78%
Letter of Agreement (LOA)	$5,802,576.13	2.2%	$2,079,202.25	6.1%	$3,895,645.81	9.8%	$11,777,424.19	3.48%
Short Engagement Touring (SETA)	**$17,059,811.32**	**6.4%**					**$17,059,811.32**	**5.04%**
Stock	$4,527,291.24	1.7%	$1,246,254.98	3.6%	$1,006,143.69	2.5%	$6,779,689.91	2.00%
COST	$2,349,907.11	0.9%			$389,993.86	1.0%	$2,739,900.97	0.81%
COST Special	$227,141.67	0.1%					$227,141.67	0.07%
CORST	$1,357,296.72	0.5%	$151,107.34	0.4%			$1,508,404.06	0.45%
MSUA	$146,920.86	0.1%	$1,095,147.64	3.2%	$198,104.72	0.5%	$1,440,173.22	0.43%
RMTA	$446,024.88	0.2%			$418,045.11	1.0%	$864,069.99	0.26%
Special Agreements	$1,998,812.02	0.8%	$3,097,051.19	9.1%	$2,216,257.70	5.6%	$7,312,120.91	2.16%
Young Audiences (TYA)	$2,322,757.34	0.9%	$677,773.88	2.0%	$788,264.83	2.0%	$3,788,796.05	1.12%
Cabaret	$1,265,585.99	0.5%			$132,032.81	0.3%	$1,397,618.80	0.41%
Guest Artist	$1,998,452.20	0.8%	$584,463.82	1.7%	$1,284,747.93	3.2%	$3,867,663.95	1.14%
Special Appearance	$1,161,485.78	0.4%	$540,571.33	1.6%	$640,834.17	1.6%	$2,342,891.28	0.69%
University Theatre (URTA)	$1,181,586.37	0.4%	$524,797.99	1.5%	$383,453.33	1.0%	$2,089,837.69	0.62%
Dinner Theatre	$858,531.42	0.3%	$3,961,537.88	11.6%			$4,820,069.30	1.42%
Dinner Theatre Artist	$115,162.00	0.0%	$4,029.80	0.0%	$97,254.00	0.2%	$216,445.80	0.06%
Casino					$4,580,315.07	11.5%	$4,580,315.07	1.35%
Midsize	$19,762.50	0.0%			$94,425.50	0.2%	$114,188.00	0.03%
Special Production	$5,013.84	0.0%					$5,013.84	0.00%
Business Theatre	$105,704.00	0.0%	$68,000.00	0.2%			$173,704.00	0.05%
Workshop	$330,230.94	0.1%					$330,230.94	0.10%
Staged Reading	$149,988.06	0.1%					$149,988.06	0.04%
Royalties	$2,193,755.29	0.8%					$2,193,755.29	0.65%
Filming and Taping	$137,730.02	0.1%					$137,730.02	0.04%
Off-Broadway (NYC)	$10,075,511.44	3.8%					$10,075,511.44	2.97%
NYC-LOA	$1,233,501.13	0.5%					$1,233,501.13	0.36%
Mini (NYC)	$651,659.68	0.2%					$651,659.68	0.19%
ANTC	$1,435,580.31	0.5%					$1,435,580.31	0.42%
Transition	$302,944.67	0.1%					$302,944.67	0.09%
New England Area (NEAT)	$1,031,536.62	0.4%					$1,031,536.62	0.30%
Disney World	$13,784,477.35	5.2%					$13,784,477.35	4.07%
Orlando Area (OAT)	$136,991.00	0.1%					$136,991.00	0.04%
New Orleans (NOLA)			$95,621.11	0.3%			$95,621.11	0.03%
Chicago Area (CAT)			$4,721,506.78	13.8%			$4,721,506.78	1.39%
Western Light Opera (WCLO)					$1,490,937.09	3.7%	$1,490,937.09	0.44%
Hollywood Area (HAT)					$111,150.42	0.3%	$111,150.42	0.03%
San Francisco Bay Area (BAT)					$926,896.04	2.3%	$926,896.04	0.27%
Urban Broadway Series (UBS)								
Modified Bay Area Theatre (MBAT)					$88,798.37	0.2%	$88,798.37	0.03%
Totals	**$264,643,518.53**		**$34,220,503.34**		**$39,817,550.89**		**$338,681,572.76**	
Regional % of Total	***78.1%***		***10.1%***		***11.8%***			

Table 15 provides the broadest view of member earnings, outlining the totals for each contract type in each region. Earnings under the Production and LORT contracts have already been highlighted for their importance, since just about two-thirds of all member earnings nationally in the season occurred on these two contracts. Further, when the Small Professional Theatre contract, Letters of Agreement, the SETA, Off-Broadway and Disney World, are added to Production and LORT, those seven contract areas are the source of 85% of the member earnings.

Studying Table 15 from a regional perspective, the Production contract is by far the largest earnings generator in the Eastern Region because of Broadway. However, in addition to LORT, the Off-Broadway and Disney World contracts (two large earnings sources mentioned above) are also unique to this region. In the Central Region, LORT is the largest source of earnings for members, but the region-specific CAT contract is also quite important. The Dinner Theatre contract is also a large source of Central Region earnings since most of the theatres actively producing under this contract are located in that region. In fact, LORT, CAT and Dinner Theatre provide just under 48% of the total earnings in the region. In the Western Region, the LORT contract is far and away the largest source of member earnings with 47% of the total income for members in the region. Even with its diminished work weeks, the Casino contract contributes the next largest segment of member earnings in the west, followed by the Letters of Agreement and Small Professional Theatre contracts. Together, these four areas generate 77% of the regional earnings.

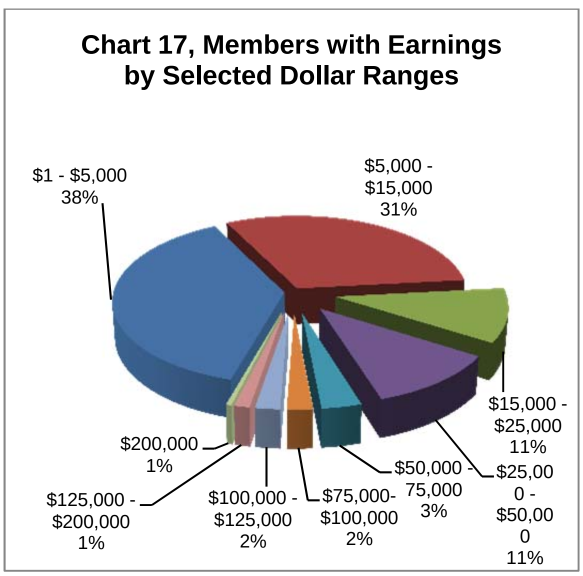
Table 16
Average Earnings per Work Weeks by Region & Contract Type, 2013-14

	All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
Production	**$167,458,713**	***49.4%***	**64,708**	**22.1%**	**$2,588**
Point of Organization	$124,152,148	*36.7%*	44,749	15.3%	$2,774
Tiered Tours	$4,314,265	*1.3%*	2,342	0.8%	$1,842
Full Tours	$38,230,751	*11.3%*	16,759	5.7%	$2,281
Developmental Lab	$761,550	*0.2%*	858	0.3%	$888
Resident Theatres (LORT)	**$53,187,302**	***15.7%***	**57,288**	**19.6%**	**$928**
LORT Rep	$7,066,750	*2.1%*	6,208	2.1%	$1,138
LORT Non-Rep	$46,120,552	*13.6%*	51,080	17.5%	$903
Small Professional Theatre (SPT)	$12,811,151	*3.8%*	27,266	9.3%	$470
Letter of Agreement (LOA)	$11,777,424	*3.5%*	20,214	6.9%	$583
Short Engagement Touring (SETA)	$17,059,811	*5.0%*	11,500	3.9%	$1,483
Stock	**$6,779,690**	***2.0%***	**7,695**	**2.6%**	**$881**
COST	$2,739,901	*0.8%*	3,223	1.1%	$850
COST Special	$227,142	*0.1%*	294	0.1%	$773
CORST	$1,508,404	*0.4%*	2,020	0.7%	$747
MSUA	$1,440,173	*0.4%*	1,332	0.5%	$1,081
RMTA	$864,070	*0.3%*	826	0.3%	$1,046
Special Agreements	$7,312,121	*2.2%*	10,039	3.4%	$728
Young Audiences (TYA)	$3,788,796	*1.1%*	8,052	2.8%	$471
Cabaret	$1,397,619	*0.4%*	2,338	0.8%	$598
Guest Artist	$3,867,664	*1.1%*	7,824	2.7%	$494
Special Appearance	$2,342,891	*0.7%*	8,089	2.8%	$290
University Theatre (URTA)	$2,089,838	*0.6%*	2,345	0.8%	$891
Dinner Theatre	$4,820,069	*1.4%*	5,688	1.9%	$847
Dinner Theatre Artist	$216,446	*0.1%*	301	0.1%	$719
Casino	$4,580,315	*1.4%*	2,278	0.8%	$2,011
Midsize	$114,188	*0.0%*	169	0.1%	$676
Special Production	$5,014	*0.0%*	3	0.0%	$1,671
Business Theatre	$173,704	*0.1%*	259	0.1%	$671
Workshop	$330,231	*0.1%*	355	0.1%	$930
Staged Reading	$149,988	*0.0%*	348	0.1%	$431
Off-Broadway (NYC)	$10,075,511	*3.0%*	15,351	5.2%	$656
NYC/LOA	$1,233,501	*0.4%*	3,483	1.2%	$354
Mini (NYC)	$651,660	*0.2%*	1,351	0.5%	$482
ANTC	$1,435,580	*0.4%*	2,760	0.9%	$520
Transition	$302,945	*0.1%*	1,136	0.4%	$267
New England Area (NEAT)	$1,031,537	*0.3%*	2,540	0.9%	$406
Disney World	$13,784,477	*4.1%*	16,974	5.8%	$812
Orlando Area (OAT)	$136,991	*0.0%*	457	0.2%	$300
New Orleans (NOLA)	$95,621	*0.0%*	371	0.1%	$258
Chicago Area (CAT)	$4,721,507	*1.4%*	7,844	2.7%	$602
Western Light Opera (WCLO)	$1,490,937	*0.4%*	1,264	0.4%	$1,180
Hollywood Area (HAT)	$111,150	*0.0%*	229	0.1%	$485
San Francisco Bay Area (BAT)	$926,896	*0.3%*	1,833	0.6%	$506
Urban Broadway Series (UBS)					
Modified Bay Area Theatre (MBAT)	$88,798	*0.0%*	360	0.1%	$247

Table 16 provides a relative view of earnings, showing not only the totals by contract, but also placing those earnings side by side with work weeks for each area. Finally, this data is used to provide the average member earnings per work week for each contract type.

It is interesting to note the relationships between the percentage of overall work weeks a contract type generates and the earnings it produces. For example, while the Production contract accounts for just over 22% of the total work weeks, it creates more than 49% of the total earnings. Additionally, its average earnings per work week of $2,588 are the highest. In contrast, the SPT contract accounts for 9.3% of the work weeks, but only 3.8% of the earnings. Consequently, while generating a good deal of work – the third highest amount of any contract – the $470 average earnings per work week on the SPT contract are in the lower range.

Studying the last column of Table 16 helps create an understanding of how millions of dollars of earnings on various contract types translate to and impact the lives of the members working in each area. That brings us to **Chart 17,** which illustrates how many members have earnings under Equity contracts that fall into nine different dollar ranges. This season, 81 members earned more than $200,000 for their work in Equity's jurisdiction, and 1,626 – or about 9% of all the members working – earned more than $50,000. Yet, more than four times that number earned $5,000 or less.



Membership:

The drill-down on member earnings at the conclusion of the last section provides a good segue into a brief look at member demographics.

Table 18
Membership Summary

Season	2013-14		2007-08		2003-04	
Members in Good Standing	**42,405**		**42,165**		**39,368**	
Eastern Region Members	26,911	***63.5%***	26,420	***62.7%***	24,512	***63.2%***
Central Region Members	4,020	***9.5%***	3,607	***8.6%***	3,333	***8.5%***
Western Region Members	11,474	***27.1%***	12,138	***28.8%***	11,523	***29.3%***
New Members	**2,148**		**2,740**		**2,382**	

Table 18 provides a snapshot of members in good standing (those paid up in initiation fee and basic dues) at three points in time: this season, and the seasons five and 10 years ago. There has been an increase of 7.7% in members in good standing during the 10-year period, synonymous with the membership growth that occurred in the ensuing years. The number of members living in the Eastern Region grew by 10% over the past decade, but because of the growth in overall membership during the same time period, the portion of the membership living in the Eastern Region remains little changed. The Central Region saw a 21% increase during the same time in the number of members living there, while the Western Region saw a modest 4% decline; both regions, as a result, had changes in their regional apportionments of the membership. Fewer members began the process of joining the Association this year than did five and 10 years ago, but the number of new members remains strong.

Table 19,
Race, Ethnicity and Gender, 2013-14
Active Membership Counts

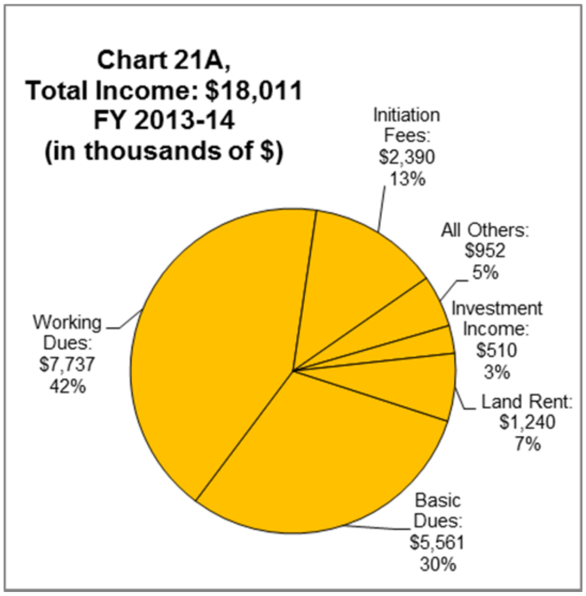
Race or Ethnicity	Male	Female	TOTALS	
No Record	**3,740**	**3,602**	**7,365**	**17.4%**
African American	1,353	1,298	2,651	7.6%
Asian American	340	457	797	2.3%
Caucasian	14,592	14,734	29,326	83.7%
Hispanic American	538	476	1,014	2.9%
Mutli-Racial	553	632	1,185	3.4%
Pacific Islander	14	9	23	0.1%
American Indian	22	22	44	0.1%
Ethnic Counts Only, Sub-Total	**17,412**	**17,628**	**35,040**	
%	**49.7%**	**50.3%**		
Grand Total	**21,152**	**21,230**	**42,405**	
%	**49.9%**	**50.1%**		

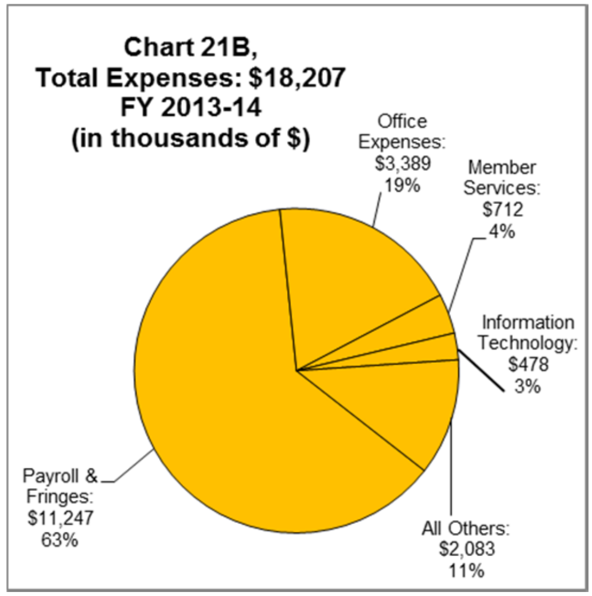
Table 19 provides gender and ethnicity counts of the members in good standing. This information is provided voluntarily and some members choose not to do so.

Table 20, Membership by Major Cities	**2013-14**
New York	18,795
Los Angeles	8,481
Chicago	1,829
San Francisco	1,143
Philadelphia	1,057
Washington D.C./Baltimore	1,055
Boston	970
Orlando	713
Minneapolis/St. Paul	510
Seattle	470

Table 20 lists the 10 cities with the largest populations of Equity members. The cities and their standings have remained the same over the past ten years, and all have seen growth in population of no less than 12%. The city with the largest increase in Equity members – growth of nearly 44% – is Orlando, followed closely by the Washington D.C./Baltimore area and Philadelphia.

Finances:





Charts 21A and **21B** illustrate income and expenses for the Association in its last fiscal year, which concluded on March 31, 2014. The union has a two-tiered dues structure that has remained constant since 2002, the last time a dues increase was asked of the members. All members in good standing pay basic dues of $118 per year. In addition, members working under an Equity contract pay 2.25% on their first $300,000 of gross earnings per year as working dues. Basic dues account for approximately 30% of the union's income while working dues account for approximately 42%. The next largest source of income derives from initiation fees paid by new members joining the Association each year. The current initiation fee – also in effect since 2002 – is $1,100.

A fourth source of income that has grown significantly over the years is the rent that Equity collects on the land which it owns in Times Square, New York City. Equity's National and Eastern Region offices are in the building sitting on that land and, as the value of real estate in New York City has increased, so too has the value of that land. The land rent collected in the 2013-2014 fiscal year was $1.24 million, and as a result of an additional deal created between Equity, the building owner and a neighboring building owner several years ago, the value of this land will grow even more significantly in future years. In addition, this deal enabled Equity to build a new state-of-the-art audition center in its New York building *at no cost to its members.*

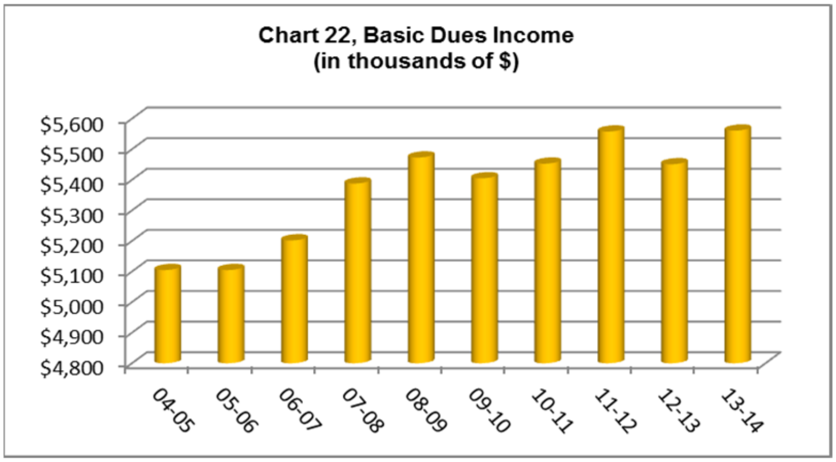
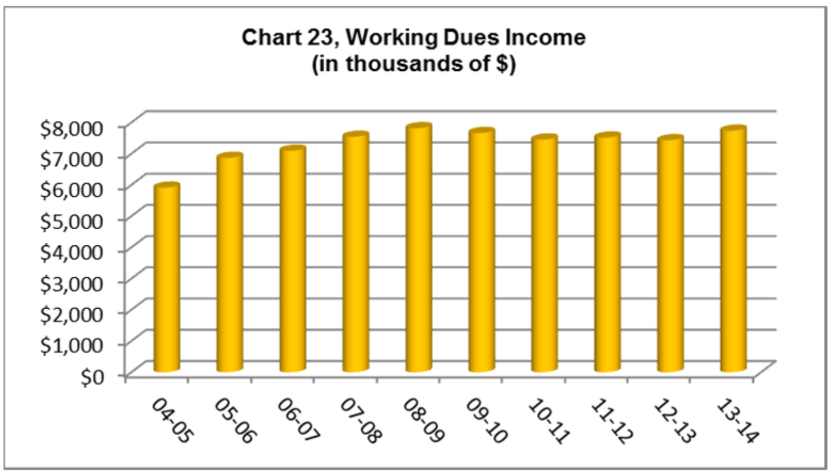
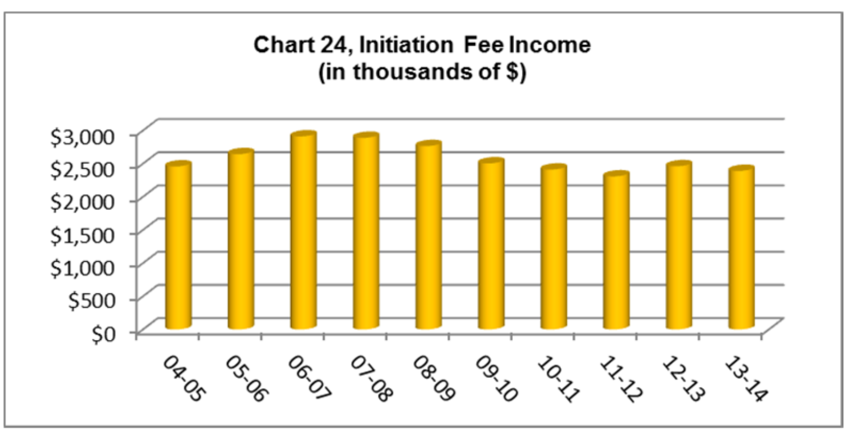


Chart 22 depicts basic dues income over the past 10 years. Despite two small dips during the period, basic dues income has largely maintained an upward trend due to the Association's growing membership.

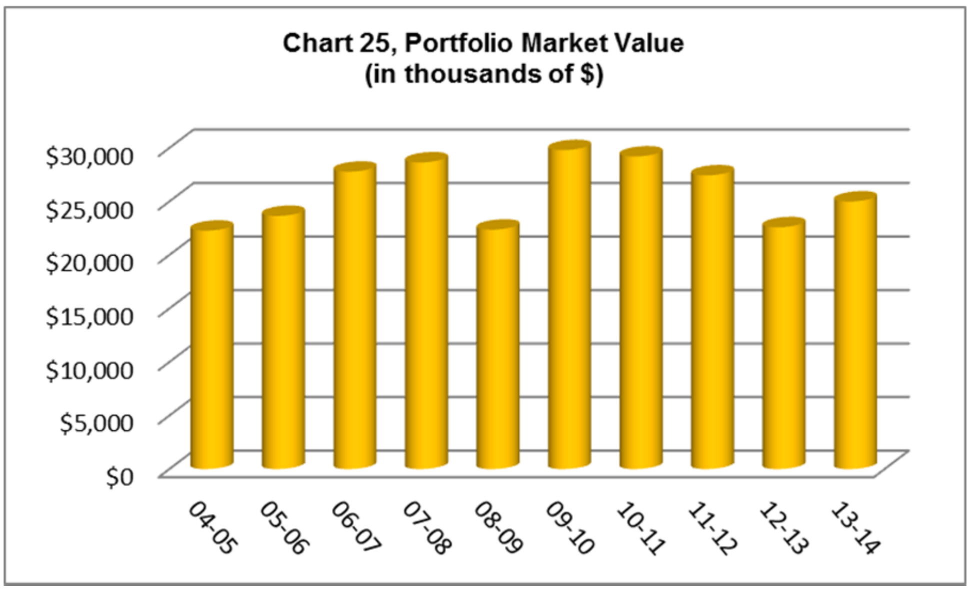


Working dues income over the past 10 years is depicted in **Chart 23.** This form of income is a function of member earnings on Equity contracts. While these dues grew steadily prior to the recession, they have now largely remained stable in the years since.



Initiation fee income over the past ten years is illustrated in **Chart 24**. This form of income is a function of new members joining each year. As noted earlier, membership grew at an accelerated rate for several years during the period – leading to higher initiation fee income in those years – and now is growing at a more typical rate reflected in the more steady initiation fee income of the past several years.

On the expense side, the greatest segment is represented by payroll and fringes to the staff in all four of Equity's offices that enable the union to provide extensive services to its members. Office expenses account for the next largest segment. The real estate holdings in New York discussed above have certainly enabled Equity to control these costs while maintaining over 50,000 square feet of space in the center of the theatre district in Manhattan. In addition, Equity's purchase of an office building in Chicago's vibrant West Loop area in 2009, and another in the NoHo Arts District in Los Angeles in 2012, will enable the Association to further control office costs for years to come as well as provide audition centers in both these locations.



Finally, **Chart 25** shows the value of the Association's investment portfolio over the past ten years. Several points are worth noting. First, despite the horrible market losses in 2008, the value of the investments fully recovered during the following year. Second, the value of these investments increased by approximately $2.7 million over the 10-year period even while Equity was taking more than $12 million from this portfolio to invest in the purchase and rehabilitation of a building in Chicago and another in Los Angeles. So, at the conclusion of the fiscal year, *in addition* to a nearly $25 million investment portfolio, Equity owned three valuable real estate assets. These assets and investments help make Equity's financial position very secure.

While the past several years have not been easy ones, the results of this past season show the remarkable resilience of Actors' Equity Association and the industry in which its members work. Though buffeted by many factors over the past six years, employment and earnings have retained stability and have shown strong results in some areas. While these are uneasy times economically speaking, one thing remains certain: Actors' Equity Association will continue to adapt as necessary to ensure the well-being of its members who exemplify professionalism as actors and stage managers in the theatrical industry.

Many thanks to Joey Stamp, who worked on this report for the first time, for organizing data from varying sources and for providing valuable editing. Thanks are also due to Chris Williams, who worked on this report for many years, for his continuing assistance and advice. Appreciation is also extended to Doug Beebe for his work collecting the raw employment and earnings data and to John Fasulo and Joe DeMichele for their work on the Membership and Financial data.

Index

Workweeks by Region, Charts 2, A - C				
	Chart 2A	Chart 2B	Chart 2C	
Season	Eastern	Central	Western	Totals
04-05	190,206	44,754	59,041	294,001
05-06	188,723	49,041	61,729	299,493
06-07	193,261	52,303	58,894	304,458
07-08	197,185	52,238	65,258	314,681
08-09	193,720	51,071	61,519	306,310
09-10	187,216	44,410	56,449	288,075
10-11	187,962	45,567	56,881	290,410
11-12	188,503	42,438	50,673	281,614
12-13	193,729	44,515	54,029	292,273
13-14	196,712	45,373	50,627	292,712

Chart 4		
	P of O	Touring
04-05	41,572	26,364
05-06	41,364	27,852
06-07	46,882	28,161
07-08	53,314	26,152
08-09	51,465	28,424
09-10	50,775	31,332
10-11	50,243	23,262
11-12	45,131	17,142
12-13	41,841	18,146
13-14	44,749	19,101

Chart 5			
	Full Tour	Tiered Tour	SETA
07-08	21,013	5,139	
08-09	21,563	6,861	
09-10	18,760	12,572	2,766
10-11	15,055	8,207	5,260
11-12	11,592	5,550	12,714
12-13	12,242	5,904	14,344
13-14	16,759	2,342	11,500

LORT Workweeks by Region, Charts 6, A - C				
	Chart 5A	Chart 5B	Chart 5C	
Season	Eastern	Central	Western	Totals
04-05	31,146	8,781	19,037	58,964
05-06	31,252	8,357	19,641	59,250
06-07	31,049	8,650	20,404	60,103
07-08	30,580	8,883	20,940	60,403
08-09	31,099	9,511	21,378	61,988
09-10	28,650	7,238	17,939	53,827
10-11	31,079	8,622	20,281	59,982
11-12	31,226	8,514	18,158	57,898
12-13	30,674	9,398	19,713	59,785
13-14	30,105	8,464	18,719	57,288

Chart 7	
	Total
04-05	67,936
05-06	69,216
06-07	75,043
07-08	79,466
08-09	79,889
09-10	82,107
10-11	73,505
11-12	62,273
12-13	59,987
13-14	63,850

Chart 8	
Work Weeks	
	LORT
04-05	58,964
05-06	59,250
06-07	60,103
07-08	60,403
08-09	61,988
09-10	53,827
10-11	59,982
11-12	57,898
12-13	59,785
13-14	57,288

Chart 9		
2013-14 Season	Work Weeks	%
Production	63,850	29.7%
LORT	57,288	26.6%
SPT	27,266	12.7%
LOA	20,214	9.4%
Disney World	16,974	7.9%
SETA	11,500	5.3%
TYA	8,052	3.7%
Stock	7,695	3.6%
Casino	2,278	1.1%
All Other	77,595	36.1%
Grand Total	215,117	

Chart 10	
Total Seasonal	
All Earnings (in thous.)	
04-05	$292,452
05-06	$297,435
06-07	$322,310
07-08	$338,417
08-09	$341,393
09-10	$334,207
10-11	$334,560
11-12	$333,031
12-13	$330,590
13-14	$338,681

Chart 12	
Total Production	
Earnings (in thous.)	
04-05	$147,189
05-06	$154,471
06-07	$166,722
07-08	$178,869
08-09	$186,670
09-10	$193,250
10-11	$183,185
11-12	$157,949
12-13	$153,677
13-14	$167,458

Chart 13			
	Full Tour	Tiered Tour	SETA
07-08	$56,255,155	$8,610,303	
08-09	$52,183,423	$19,402,914	
09-10	$53,339,968	$22,705,072	$4,682,765
10-11	$33,402,148	$16,394,387	$7,922,423
11-12	$28,434,669	$9,063,532	$19,987,871
12-13	$30,238,739	$11,076,416	$23,946,658
13-14	$38,230,751	$4,314,265	$17,059,811

Chart 14	
	LORT
04-05	$48,396,346
05-06	$49,902,327
06-07	$54,972,844
07-08	$50,494,190
08-09	$53,969,195
09-10	$46,584,313
10-11	$52,583,175
11-12	$59,602,524
12-13	$55,674,648
13-14	$53,187,302

Chart 17	
DOLLAR RANGE	2013-14
$1 - $5,000	6,679
$5,000 - $15,000	5,390
$15,000 - $25,000	1,856
$25,000 - $50,000	1,971
$50,000 - 75,000	581
$75,000-$100,000	375
$100,000 - $125,000	362
$125,000 - $200,000	227
$200,000	81
TOTALS	17,522

Chart 22	
Basic Dues Income	
Fiscal Year	Total (in thous.)
04-05	$5,105
05-06	$5,105
06-07	$5,202
07-08	$5,388
08-09	$5,473
09-10	$5,405
10-11	$5,453
11-12	$5,558
12-13	$5,451
13-14	$5,561

Fiscal Year, 2013-14		
Chart 21B Expenses		% of Total
Payroll & Fringes: $11,247	$11,247	62.8%
Office Expenses: $3,389	$3,389	18.9%
Member Services: $712	$712	4.0%
Information Technology: $478	$478	2.7%
All Other: $2,083	$2,083	11.6%
Total Expenses	**$17,909**	

Chart 23		
Working Dues Income		
Fiscal Year	Total (in thous.)	% change
04-05	$5,912	7.9%
05-06	$6,866	16.1%
06-07	$7,093	3.3%
07-08	$7,541	6.3%
08-09	$7,817	3.7%
09-10	$7,663	-2.0%
10-11	$7,453	-2.7%
11-12	$7,516	0.8%
12-13	$7,431	-1.1%
13-14	$7,737	4.1%

Chart 24		
Initiation Fee Revenue		
Fiscal Year	Total (in thous.)	% difference
04-05	$2,457	3.4%
05-06	$2,643	7.6%
06-07	$2,910	10.1%
07-08	$2,888	-0.8%
08-09	$2,764	-4.3%
09-10	$2,503	-9.4%
10-11	$2,410	-3.7%
11-12	$2,307	-4.3%
12-13	$2,460	6.6%
13-14	$2,390	-2.8%