



2008 – 2009  
Theatrical Season  
Report

An Analysis of  
Employment, Earnings,  
Membership and Finance

**Steven DiPaola**  
**Assistant Executive Director**  
**for Finance and Administration**

As the 2008-2009 theatrical season began in June of last year, the nation and the world vainly hoped that the warning signs of a global economic downturn were wrong and that the worst was not to come. However, by the time this season was five months old, the Dow Jones Industrial Average had lost 33% of its value, the housing market was in a free-fall, and TARP (Troubled Asset Relief Program) had become part of our daily vernacular. And it was still unclear if we had “hit bottom.” By the time another four months of the season elapsed, the Dow had lost an additional 32% of its value, unemployment was dramatically on the rise, individuals had lost billions of dollars in personal investments and many had lost their homes. As spring arrived and the season was in its stretch run, though there were still many tough days ahead, some positive signs were emerging and experts tentatively began speaking of recovery.

Elements of the economy are recovering, but the country is still dealing with severe effects from what we now recognize as the worst recession since World War II. It is impossible to examine the recent theatrical season without putting it in the context of these events, and to wonder whether the impact of this historic downturn will continue to impact seasons long after the one that we are about to examine. Of course, this recession was not the first in history, nor was it even the first of this decade, and while its impact was uncommonly severe, many elements of this theatrical season reacted in ways that were similar to their reactions in past downturns. Some of these consequences are predictable and some are less so. However, as this report analyzes four major areas – Employment, Earnings, Membership and Finance – it will become evident that, while some of the results might not have been as strong as one would hope, Actors' Equity Association was strong enough to be able to withstand the brunt of the past year's economy, the members once again realized over 300,000 work weeks, and member earnings, which surpassed \$300 million two years ago, set an all-time high. In addition, the downturn provided the elected and staff leadership opportunities to examine our expenses carefully and make some changes that will have long-lasting outcomes. Some short-term sacrifices were made, but always with the goal of maintaining the service our members expect. Some changes were more long-term, such as taking initial steps towards “greening” the Association. This will not only save us money, but will be better for the environment. In addition, Equity's solid financial position prior to the downturn enabled it to continue to maximize the results of the last dues increase in 2002, while also seizing some opportunities that arose from the state of the economy that will yield some far-reaching positive results.

And so, this report takes a look back at Equity's performance during this past season. One note on the data presented in the tables: the sums of percentages displayed do not always equal 100 because of rounding. Also, the data tables supporting the charts presented may be found in the online version of this report on the Association's website at [www.actorsequity.org](http://www.actorsequity.org).

## Employment

Given that the economic downturn lasted for the entire theatrical season, it's not surprising that work weeks showed a decline for the first time since the 2001-2002 season. It's also no coincidence that the 2001-2002 season occurred during the last economic downturn. However, while **Table 1** shows that work weeks declined by 2.7%, somewhat less expected is that the number of members working leapt by nearly 10%, a very large rate of growth in this category. That jump in members working, combined with the decrease in workweeks, meant that the average number of weeks worked by a member, which had held fairly steady at approximately 17 weeks for the past ten years, declined to 15.2 this season. When you combine the work week decline with the fact that Equity had more members in good standing than at any other time in its history, the calculus is clear: more members were searching for work when less work existed, resulting in less work per member. So, while just short of half the paid-up membership worked an Equity job this season, they had fewer weeks of employment, on average.

**Table 1**  
**Employment Summary**

Season	2008-09	2007-08	2006-07	1998-99	1988-89
<b>SEASONAL TOTALS:</b>					
Members Working, per season	20,181	18,386	17,961	16,340	14,254
Average Weeks Worked	15.2	17.1	17.0	17.6	16.2
% Employed	49.3%	45.7%	44.8%	48.5%	41.0%
<b>Total Work Weeks</b>	<b>306,310</b>	<b>314,681</b>	<b>304,458</b>	<b>287,416</b>	<b>231,026</b>
Eastern Weeks	193,720 <b>63.2%</b>	197,185 <b>62.7%</b>	193,261 <b>63.5%</b>	198,215 <b>69.0%</b>	148,556 <b>64.3%</b>
Central Weeks	51,071 <b>16.7%</b>	52,238 <b>16.6%</b>	52,303 <b>17.2%</b>	40,910 <b>14.2%</b>	35,625 <b>15.4%</b>
Western Weeks	61,519 <b>20.1%</b>	65,258 <b>20.7%</b>	58,894 <b>19.3%</b>	48,291 <b>16.8%</b>	46,845 <b>20.3%</b>
Principal Weeks	189,922 <b>62.0%</b>	197,124 <b>62.6%</b>	192,564 <b>63.2%</b>	181,696 <b>63.2%</b>	159,542 <b>69.1%</b>
Chorus Weeks	68,881 <b>22.5%</b>	68,366 <b>21.7%</b>	63,501 <b>20.9%</b>	67,342 <b>23.4%</b>	38,030 <b>16.5%</b>
Stage Manager Weeks	47,507 <b>15.5%</b>	49,191 <b>15.6%</b>	48,393 <b>15.9%</b>	38,378 <b>13.4%</b>	33,454 <b>14.5%</b>
<b>AVERAGE WEEKLY TOTALS:</b>					
Members Working	5,891	6,052	5,855	5,527	4,443
% Employed	14.4%	15.0%	14.5%	16.4%	12.8%
Eastern	3,725	3,792	3,717	3,812	2,857
Central	982	1,005	1,006	787	685
Western	1,183	1,255	1,133	929	901
Principals	3,652	3,791	3,703	3,494	3,068
Chorus	1,325	1,315	1,221	1,295	731
Stage Managers	914	946	931	738	643
<b>Open Companies, per week</b>	<b>643</b>	<b>654</b>	<b>668</b>	<b>534</b>	<b>NA</b>
East	348	356	371	303	NA
Central	139	143	148	118	NA
West	156	159	152	113	NA

As Table 1 further shows, the work week decline was spread across all three of Equity’s regions, but the sharpest decline occurred in the West. The distribution of work across the regions did not show dramatic change, nor did the distribution of work across the categories of Principal, Chorus or Stage Manager. However, while Principal and Stage Manager work weeks declined, Chorus work weeks increased by a modest amount.

Looking further down the table, consistent with the fewer weeks worked per member for the season, the average number of members working per week also declined, once again spread across each of the regions, and again with a small increase in the Chorus category.

Finally, at the very bottom of Table 1, you will see that the average number of open companies per week decreased. This statistic, given the fact that there were fewer workweeks, fewer members working per week and fewer weeks worked per member, is not surprising.

**Table 2**  
**Seasonal Earnings Summary**

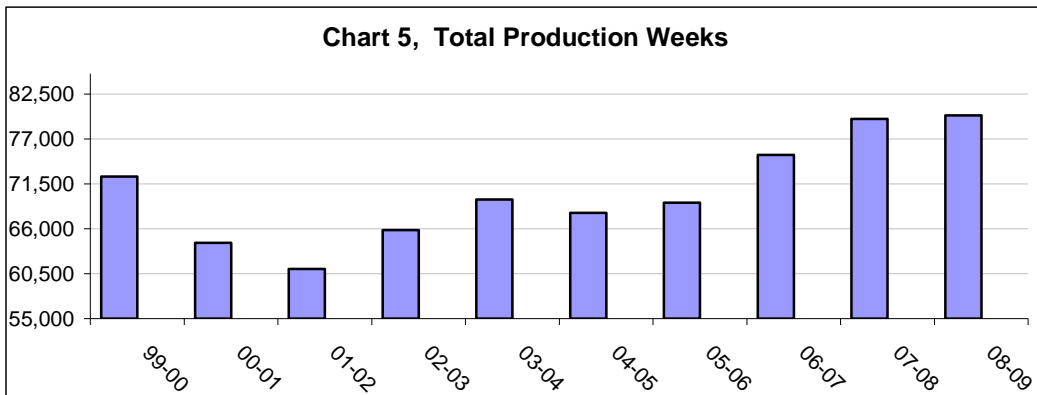
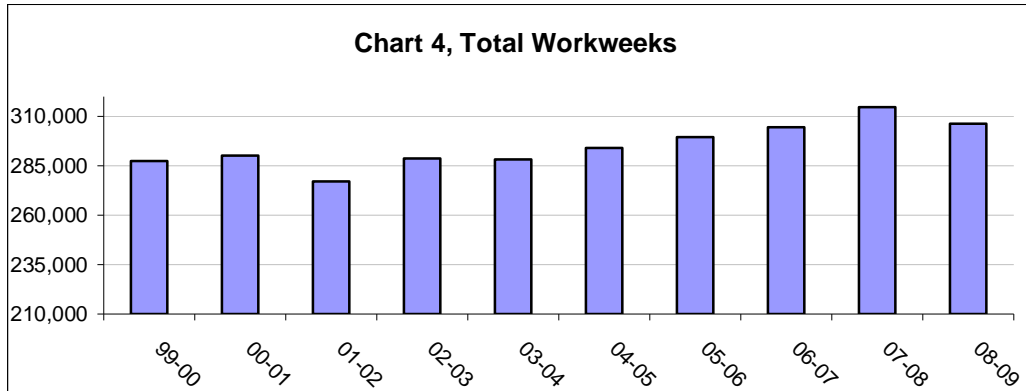
Season	2008-09	2007-08	2006-07	1998-99	1988-89
<b>Total Seasonal Earnings</b>	<b>\$341,393,159</b>	<b>\$338,416,714</b>	<b>\$322,357,930</b>	<b>\$255,461,352</b>	<b>\$141,590,886</b>
Median Member Earnings	\$7,688	\$7,340	\$7,239	\$6,261	\$4,633
Eastern Earnings	\$242,316,719	\$236,012,522	\$232,707,690	\$195,739,560	\$102,301,814
	<b>71.0%</b>	<b>69.7%</b>	<b>72.2%</b>	<b>76.6%</b>	<b>72.3%</b>
Central Earnings	\$45,709,539	\$44,829,508	\$40,119,798	\$24,376,373	\$16,379,747
	<b>13.4%</b>	<b>13.2%</b>	<b>12.4%</b>	<b>9.5%</b>	<b>11.6%</b>
Western Earnings	\$53,366,901	\$57,574,685	\$49,530,422	\$35,345,420	\$22,909,325
	<b>15.6%</b>	<b>17.0%</b>	<b>15.4%</b>	<b>13.8%</b>	<b>16.2%</b>

Turning to **Table 2** which reports on overall earnings, we see that total earnings for the season increased by a very modest \$3 million (less than 1%), but that median earnings increased by a substantial 4.7%. This, too, reflects a trend observed during times of severe economic difficulty: while cast sizes tend to become smaller, productions – especially in places such as Broadway – tend to become more star-driven, resulting in higher salaries paid to certain individuals. The median is the statistical middle point between the highest and the lowest salaries and is used with regard to salaries in this table as it is believed to give a more accurate representation of reality than the average, which would be disproportionately affected by the huge differential between the lower and higher salaries.

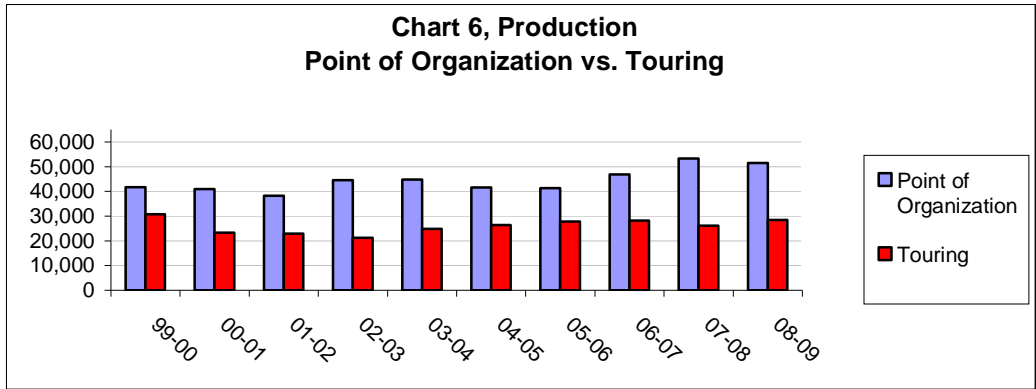
**Table 3, 2008 - 2009 Season  
Work Weeks  
By Region, Contract Type and Job Category**

	2008-09					Change in % of Total	2007-08 Total	2006-07 Total	1998-99 Total	1988-89 Total
	Eastern	Central	Western	Total	% of Total					
<b>Production</b>	<b>69,558</b>	<b>6,984</b>	<b>3,347</b>	<b>79,889</b>	<b>26.1%</b>	<b>0.8%</b>	<b>79,466</b>	<b>75,043</b>	<b>77,919</b>	<b>47,059</b>
Point of Organization	46,056	2,566	2,843	51,465	16.8%	-0.1%	53,314	46,882	45,787	25,813
Experimental Tours	6,412	48	401	6,861	2.2%	0.6%	5,139	6,694		
Other Tours	17,090	4,370	103	21,563	7.0%	0.4%	21,013	21,467	32,132	21,246
<b>Resident Theatre (LORT)</b>	<b>31,099</b>	<b>9,511</b>	<b>21,378</b>	<b>61,988</b>	<b>20.2%</b>	<b>1.0%</b>	<b>60,403</b>	<b>60,103</b>	<b>54,645</b>	<b>62,397</b>
LORT Rep	4,059		3,774	7,833	2.6%	0.3%	7,142	7,553	7,862	
LORT Non-Rep	27,040	9,511	17,604	54,155	17.7%	0.8%	53,261	52,550	46,783	
<b>Developing Theatre</b>	<b>23,822</b>	<b>9,166</b>	<b>16,235</b>	<b>49,223</b>	<b>16.1%</b>	<b>-0.3%</b>	<b>51,358</b>	<b>49,426</b>	<b>41,095</b>	<b>40,444</b>
Letter of Agreement	9,664	3,134	8,052	20,850	6.8%	-0.2%	22,185	20,237	21,948	20,102
Small Professional Theatre	14,158	6,032	8,183	28,373	9.3%	0.0%	29,173	29,189	19,147	20,342
<b>Stock</b>	<b>5,675</b>	<b>1,971</b>	<b>1,097</b>	<b>8,743</b>	<b>2.9%</b>	<b>-0.1%</b>	<b>9,424</b>	<b>8,616</b>	<b>8,274</b>	<b>9,745</b>
COST	2,120	111	560	2,791	0.9%	0.0%	2,784	2,810	3,065	
COST Special	891			891	0.3%	0.0%	1,071	909		
CORST	1,663	1,059		2,722	0.9%	0.0%	2,866	2,627	2,654	
MSUA	615	801		1,416	0.5%	-0.1%	1,777	1,373	1,435	
RMTA	386		487	873	0.3%	0.0%	926	897	807	
Outdoor Drama			50	50	0.0%	0.0%			313	
Special Agreements	7,082	7,391	441	14,914	4.9%	-0.5%	16,900	16,255	14,823	2,527
Young Audiences (TYA)	8,136	1,708	2,473	12,317	4.0%	-0.3%	13,648	12,731	12,637	12,849
Cabaret	3,410	102	792	4,304	1.4%	0.3%	3,551	4,242	6,199	5,304
Guest Artist	3,622	911	2,364	6,897	2.3%	-0.1%	7,449	8,135	5,964	5,961
Special Appearance	3,019	1,136	1,777	5,932	1.9%	0.1%	5,918	6,529	2,727	
University Theatre (URTA)	1,370	575	577	2,522	0.8%	0.1%	2,187	2,275	1,455	1,380
Dinner Theatre	2,490	2,863	706	6,059	2.0%	0.0%	6,259	6,638	11,099	18,519
Dinner Theatre Artist	10	11	43	64	0.0%	0.0%	56			
Casino			5,330	5,330	1.7%	-0.6%	7,351	5,621		
Midsized	180		67	247	0.1%	-0.1%	637	484		
Special Production		603		603	0.2%	0.1%	150	1,106	1,594	3,564
Business Theatre	198	55	2	255	0.1%	0.0%	254	660	1,422	1,681
Workshop						-0.2%	536	178	502	549
Off Broadway (NYC)	6,127			6,127	2.0%	-0.3%	7,083	7,343	10,503	11,913
NYC/LOA	2,425			2,425	0.8%	-0.2%	3,202	3,253	5,469	
Mini (NYC)	1,790			1,790	0.6%	0.1%	1,495	1,417	1,564	1,713
ANTC	3,257			3,257	1.1%	0.1%	3,120	2,706		
Transition	865			865	0.3%	-0.1%	1,320	1,151		
New England Area Theatre (NEAT)	2,844			2,844	0.9%	0.1%	2,489	2,390	779	
Disney World	16,547			16,547	5.4%	0.6%	15,258	13,540	15,706	
Orlando Area Theatre (OAT)	194			194	0.1%	0.0%	256	195	56	
New Orleans Area (NOLA)		326		326	0.1%	0.0%	380	257	180	
Chicago Area (CAT)		7,758		7,758	2.5%	0.2%	7,355	8,379	6,260	5,336
Western Light Opera (WCLO)			2,448	2,448	0.8%	-0.4%	3,881	3,337	3,238	
Hollywood Area (HAT)			399	399	0.1%	-0.1%	636	252	824	85
San Francisco Bay Area (BAT)			1,712	1,712	0.6%	-0.1%	2,079	1,577	1,380	
Modified Bay Area Theatre			331	331	0.1%	-0.1%	580	619		
<b>TOTAL</b>	<b>193,720</b>	<b>51,071</b>	<b>61,519</b>	<b>306,310</b>			<b>314,681</b>	<b>304,458</b>	<b>287,416</b>	<b>231,026</b>
<b>By Job Category</b>										
Principal	114,951	34,122	40,849	189,922	62.0%	-0.6%	197,124	192,564		
Chorus	50,891	7,881	10,109	68,881	22.5%	0.8%	68,366	63,501		
Stage Manager	27,878	9,068	10,561	47,507	15.5%	-0.1%	49,191	48,393		
% of Total	63.2%	16.7%	20.1%							

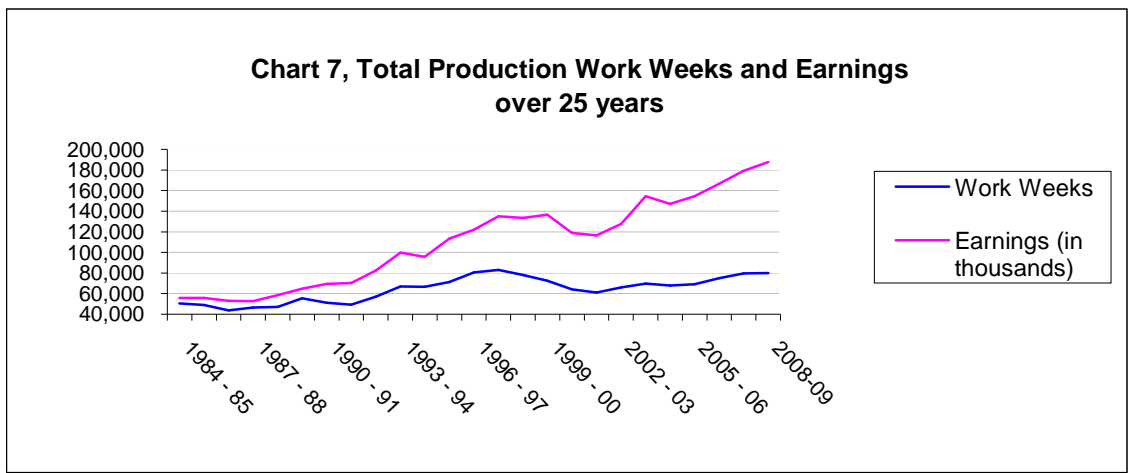
**Table 3** begins to examine work weeks more closely and many of the numbers in several of the following charts are drawn from it. You will note that certain contract types – such as Production and LORT – are reported both in the aggregate and in their individual components.



Looking first to **Chart 4**, you will see that while work weeks fell off of the all-time high achieved last year, the total for this season still compared favorably to results over the past ten years. Analyzing some components of that work week total, **Chart 5** illustrates that after a very strong showing last season, the Production contract modestly surpassed that work week total this season. Given that the Production contract represents 26.1% of the total work and the best earnings opportunity for members due to its high minimum salaries, the significance of its nearly 80,000 work weeks this season cannot be overestimated. Also of note is that while Point of Organization Production work weeks (this represents employment in sit-down Production contract shows in New York, Chicago, Los Angeles, and San Francisco) decreased a bit over last season, Touring work weeks achieved their highest number since the 1999-2000 season (see **Chart 6**). In light of the stark decline that occurred in touring in the early part of this decade, this important recovery of an essential element of our members' employment is quite significant. That, combined with the continuing strength of Broadway and the presence of sit-down Production contract companies in Chicago and Los Angeles over the past several years, provides the explanation for the appreciably higher Production numbers for the past three years when compared to those of the last decade.



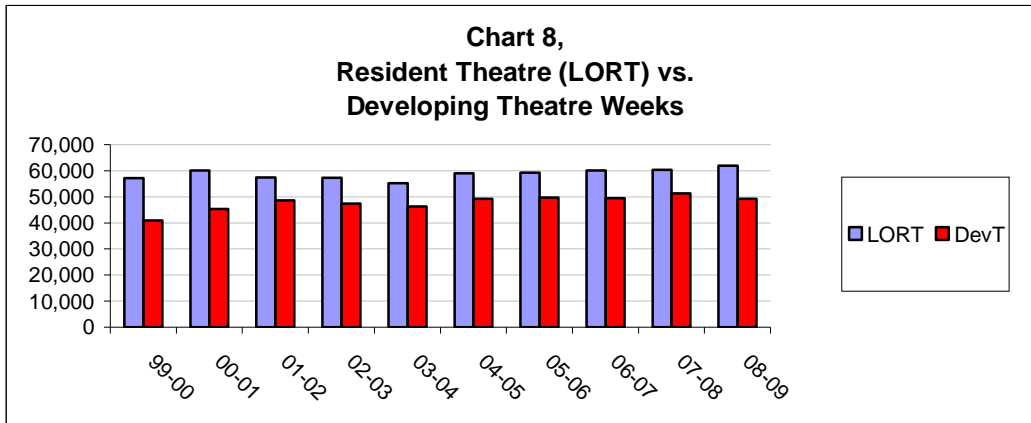
For a broader historical perspective on the Production contract, look to **Chart 7**. You will see that the highest Production work week total in the past 25 years – and, indeed, since 1948, when these numbers were first tracked – occurred in the 1997-1998 season after a prolonged period of growth in the early 90s. After a dip in the early part of this decade (caused by the recession of 2000-2002, the events of 9/11, and the temporary decline in touring referenced above), we are once again experiencing a prolonged growth period that has us very close to the all-time apex. (We will return to the earnings portion of this chart later.)



Along with Production, the other two major employment engines are the League of Regional Theatres (LORT) and Developing Theatre contracts. As they have for quite some time, these three contracts accounted for the majority of work for Equity’s members, achieving 62% of the total work weeks this season.

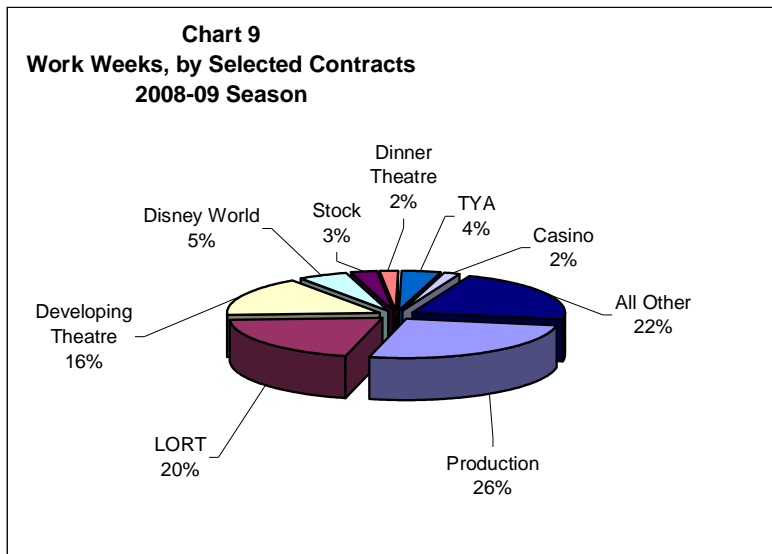
Coming in just short of 62,000 work weeks, this season’s LORT total represents not only the highest total in the past decade, but the highest in the past *two decades*. In fact, this season’s total has only been surpassed once since the LORT contract was established more than 40 years ago. Since the LORT contract is second only to the Production contract in member earnings, and since it provided the most employment in the Central and Western regions (35% of the

work in the Western region occurred on the LORT contract), this season's strong showing by that contract was good for Equity members. There is room for some caution, however. Many LORT theatres were hit particularly hard by the recession, both by declining subscriptions and a decline in philanthropic donations to the arts. It is quite possible that the effects of these events will be seen and felt in the coming season.



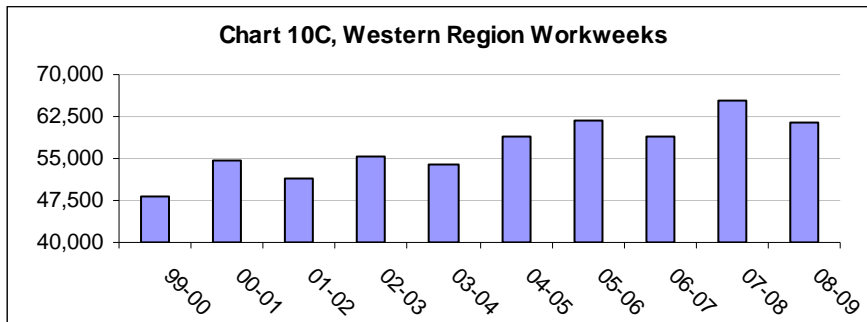
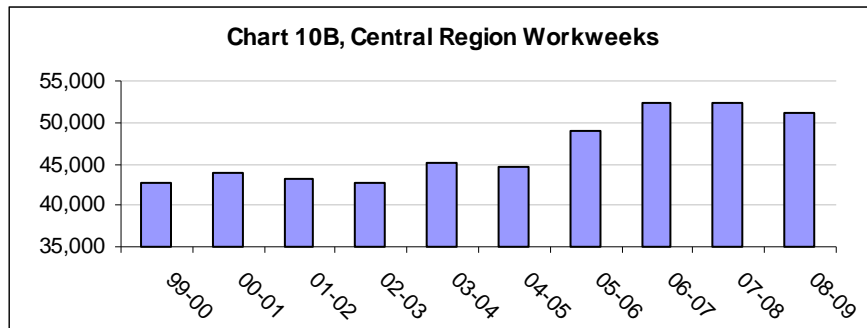
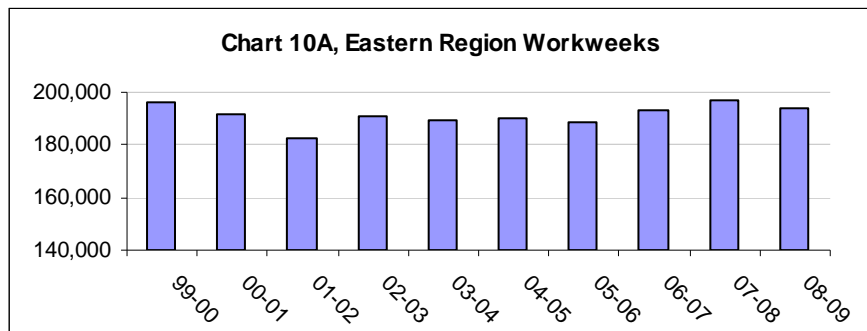
After having remained at a plateau of approximately 49,000 work weeks for three seasons, last season the combined Developing Theatre contracts hit a ten-year high of a little over 51,000. This season, however, they have retracted back to their plateau with 49,223 work weeks. This loss occurred in the Eastern and Central regions, which saw their combined Developing Theatre total drop by almost 2,800 work weeks from last season. The Western region, conversely, increased by 658 work weeks in this contract type.

Despite this retraction, the Developing Theatre contract is an important source of work for Equity's members in all regions; in the Central region, it nearly equaled the LORT contract as the primary source of work weeks. In the Western region, it accounts for more than a quarter of the work, and when combined with LORT, those two contracts provide 61% of the Western regional employment.

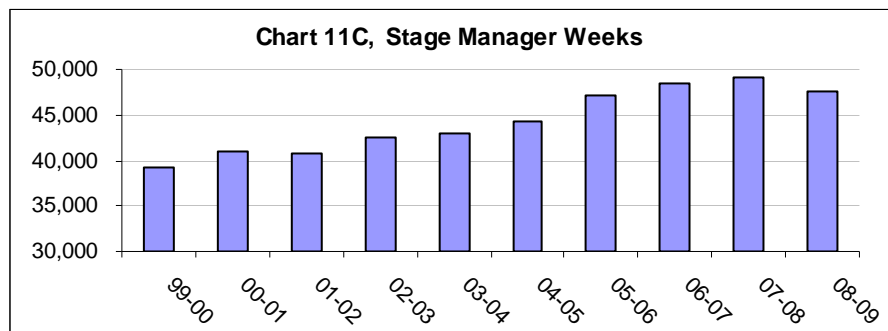
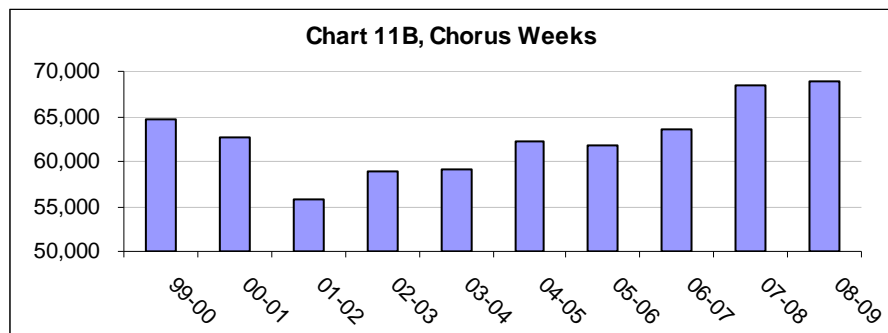
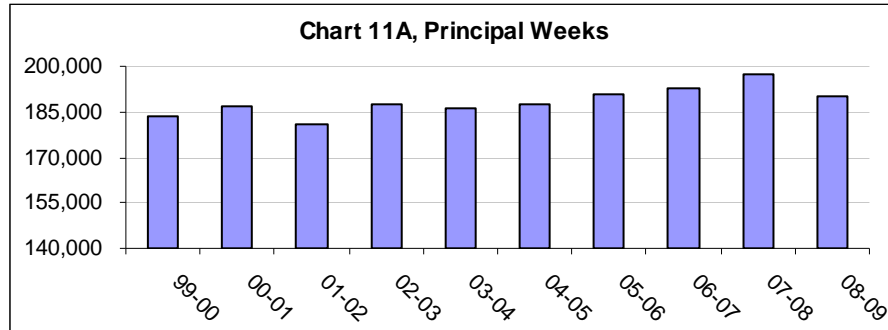


As you can see in **Chart 9**, the next three largest employers of Equity’s members are the Disney World, Theatre for Young Audience (TYA) and Stock contracts, with a combined total of approximately 12% of the work weeks.

The Developing Theatre contracts were not the only ones to experience a retraction in work weeks, as the majority of the remaining contract types declined as well. Among the most significant of these are the Casino, New York City Letter of Agreement (NYC/LOA), Guest Artist, Stock, Western Civic Light Opera (WCLO), and Hollywood Area Theatre (HAT) contracts. While much of these declines are doubtless rooted in the hardships brought about by the recession, these six contracts alone lost over 5,700 work weeks. In addition, the Off-Broadway contract continued a pattern that has seen it lose 41% of its work weeks during this decade. As the country continues to emerge from the recession, we will hope to see signs of recovery for these and other contracts. Fortunately, in addition to those mentioned earlier, some contract types were able to maintain good performance, such as Cabaret, New York City Mini, New England Area Theatre and Chicago Area Theatre.



Geographically speaking, as noted earlier, all three of the regions witnessed declines in work weeks, with the Western region hit the hardest, spurred by the significant losses mentioned earlier on the Casino and WCLO contracts. **Charts 10 A, B and C** illustrate regional work week distribution over the past ten years.



**Charts 11 A, B and C** show work week distribution across the Principal, Chorus and Stage Manager categories over the past ten years. As earlier noted, the erosion in work weeks this season occurred in the Principal and Stage Manager categories, with the Chorus category remaining relatively stable with a modest gain of 515 work weeks.

**Table 12** displays the average number of open companies per week by contract type. (Where regional averages were fractions less than one, zero is displayed in the table.) Not surprisingly, given what has been observed prior to this about work weeks, this number dropped to 642 this season from 654 last season,

though the distribution of open companies across the regions remained identical. As has been the case for a number of years, the Developing Theatre contracts account for the greatest number of open companies per week. You will note that some contracts – such as Production – have far fewer companies open per week than contracts that generate far fewer work weeks. However, given the different nature of productions under the various contracts, this is not so surprising. For example, a show produced under the Guest Artist contract will only generate a handful of work weeks each week over a very limited period of time, whereas one produced under the Production contract may generate 40 per week over the course of many months – or years.

**Table 12**  
**Open Companies**  
**Average Weekly Counts, 2008-09**  
**by Contract Type and Region**

	Eastern	Central	Western	Total Average	% of Total
<b>Production</b>	<b>43</b>	<b>4</b>	<b>3</b>	<b>49.8</b>	<b>7.8%</b>
Point of Organization	28	2	1	30.5	4.8%
Experimental Tours	5		0	5.4	0.8%
Other Tours	10	2	2	13.9	2.2%
<b>Resident Theatre (LORT)</b>	<b>41</b>	<b>10</b>	<b>23</b>	<b>74.5</b>	<b>11.6%</b>
LORT Rep	5		2	6.5	1.0%
LORT Non-Rep	37	10	21	68.0	10.6%
<b>Developing Theatre</b>	<b>69</b>	<b>43</b>	<b>49</b>	<b>161.0</b>	<b>25.1%</b>
Letter of Agreement	24	17	22	63.3	9.9%
Small Professional Theatre	44	26	27	97.7	15.2%
Stock	9	2	1	11.7	1.8%
Special Agreements	13	10	1	23.8	3.7%
Young Audiences (TYA)	16	8	8	31.8	5.0%
Cabaret	7	1	3	10.9	1.7%
Guest Artist	37	10	21	68.2	10.6%
Special Appearance	32	14	24	70.1	10.9%
Business Theatre	3	1		4.6	0.7%
University Theatre (URTA)	4	2	2	8.0	1.2%
Dinner Theatre	8	4	2	13.9	2.2%
Dinner Theatre Artist	0	0	1	1.4	0.2%
Casino Agreement			3	3.0	0.5%
Special Production		0		0.3	0.0%
Midsized	0		0	0.4	0.1%
Workshop (NYC)					
Off Broadway (NYC)	13			13.3	2.1%
NYC/ LOA	6			5.6	0.9%
Mini (NYC)	6			5.6	0.9%
New England Area (NEAT)	8			8.3	1.3%
Disney World	25			25.0	3.9%
Orlando Area (OAT)	2			1.7	0.3%
Transition	6			5.8	0.9%
ANTC	2			2.1	0.3%
Chicago Area (CAT)		27		26.5	4.1%
New Orleans Area (NOLA)		4			
Western Light Opera (WCLO)			1	1.0	0.2%
Hollywood Area (HAT)			4	3.8	0.6%
Modified Bay Area Theatre			3	2.8	0.4%
San Francisco Bay Area (BAT)			7	6.8	1.1%
<b>TOTAL</b>	<b>349</b>	<b>140</b>	<b>156</b>	<b>642</b>	
Regional % of Total	54.4%	21.8%	24.4%		

## Earnings

**Table 13**  
**Seasonal Earnings, 2008-09**  
**by Region & Contract Type**

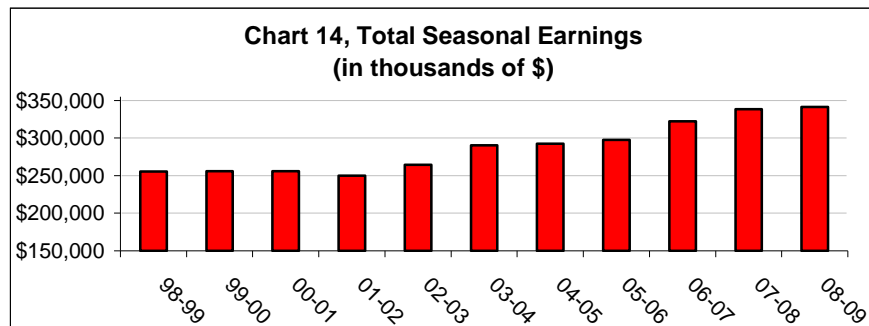
	Earnings						%	
	Eastern	%	Central	%	Western	%	Total	of Total
<b>Production</b>	<b>\$164,520,558</b>	<b>67.9%</b>	<b>\$15,208,245</b>	<b>33.3%</b>	<b>\$6,940,882</b>	<b>13.0%</b>	<b>\$186,669,686</b>	<b>54.68%</b>
Point of Organization	\$101,262,597	41.8%	\$7,523,132	16.5%	\$6,297,620	11.8%	\$115,083,349	33.71%
Experimental Tours	\$11,254,965	4.6%	\$7,685,112	16.8%	\$462,836	0.9%	\$19,402,914	5.68%
Other Tours	\$52,002,997	21.5%			\$180,426	0.3%	\$52,183,423	15.29%
<b>Resident Theatres (LORT)</b>	<b>\$25,052,263</b>	<b>10.3%</b>	<b>\$9,101,996</b>	<b>19.9%</b>	<b>\$19,814,936</b>	<b>37.1%</b>	<b>\$53,969,195</b>	<b>15.81%</b>
LORT Rep	\$3,369,172	1.4%			\$4,134,794	7.7%	\$7,503,966	2.20%
LORT Non-Rep	\$21,683,091	8.9%	\$9,101,996	19.9%	\$15,680,142	29.4%	\$46,465,229	13.61%
<b>Developing Theatre</b>	<b>\$10,834,345</b>	<b>4.5%</b>	<b>\$3,985,004</b>	<b>8.7%</b>	<b>\$6,526,225</b>	<b>12.2%</b>	<b>\$21,345,575</b>	<b>6.25%</b>
Letter of Agreement (LOA)	\$5,101,090	2.1%	\$1,429,004	3.1%	\$3,423,850	6.4%	\$9,953,943	2.92%
Small Professional Theatre (SPT)	\$5,733,256	2.4%	\$2,556,000	5.6%	\$3,102,376	5.8%	\$11,391,632	3.34%
<b>Stock</b>	<b>\$4,622,554</b>	<b>1.9%</b>	<b>\$1,623,875</b>	<b>3.6%</b>	<b>\$1,027,680</b>	<b>1.9%</b>	<b>\$7,274,109</b>	<b>2.13%</b>
COST	\$1,819,662	0.8%	\$105,225	0.2%	\$471,349	0.9%	\$2,396,235	0.70%
COST Special	\$764,139	0.3%					\$764,139	0.22%
CORST	\$1,148,261	0.5%	\$721,869	1.6%			\$1,870,129	0.55%
MSUA	\$416,981	0.2%	\$796,782	1.7%			\$1,213,762	0.36%
RMTA	\$473,512	0.2%			\$519,056	1.0%	\$992,568	0.29%
Outdoor Drama					\$37,275	0.1%	\$37,275	0.01%
Special Agreements	\$5,116,610	2.1%	\$5,347,789	11.7%	\$143,454	0.3%	\$10,607,853	3.11%
Young Audiences (TYA)	\$3,968,825	1.6%	\$1,004,588	2.2%	\$1,215,424	2.3%	\$6,188,837	1.81%
Cabaret	\$1,853,186	0.8%	\$50,453	0.1%	\$505,190	0.9%	\$2,408,829	0.71%
Guest Artist	\$1,711,916	0.7%	\$603,321	1.3%	\$1,145,459	2.1%	\$3,460,696	1.01%
Special Appearance	\$798,576	0.3%	\$329,964	0.7%	\$501,873	0.9%	\$1,630,413	0.48%
University Theatre (URTA)	\$446,132	0.2%	\$453,937	1.0%	\$406,212	0.8%	\$1,306,280	0.38%
Dinner Theatre	\$1,381,781	0.6%	\$2,189,204	4.8%	\$357,809	0.7%	\$3,928,794	1.15%
Dinner Theatre Artist	\$13,150	0.0%	\$9,900	0.0%	\$43,155	0.1%	\$66,205	0.02%
Casino					\$10,998,211	20.6%	\$10,998,211	3.22%
Midsize	\$208,213	0.1%			\$41,809	0.1%	\$250,022	0.07%
Special Production			\$967,878	2.1%			\$967,878	0.28%
Business Theatre	\$284,128	0.1%	\$16,503	0.0%	\$906	0.0%	\$301,537	0.09%
Workshop								
Off Broadway (NYC)	\$3,964,091	1.6%					\$3,964,091	1.16%
NYC-LOA	\$846,460	0.3%					\$846,460	0.25%
Mini - NYC	\$677,222	0.3%					\$677,222	0.20%
ANTC	\$1,591,350	0.7%					\$1,591,350	0.47%
Transition	\$219,803	0.1%					\$219,803	0.06%
New England Area (NEAT)	\$883,525	0.4%					\$883,525	0.26%
Disney World	\$12,329,896	5.1%					\$12,329,896	3.61%
Orlando Area (OAT)	\$46,635	0.0%					\$46,635	0.01%
Royalties	\$945,284	0.4%					\$945,284	0.28%
New Orleans (NOLA)			\$69,366	0.2%			\$69,366	0.02%
Chicago Area (CAT)			\$4,747,732	10.4%			\$4,747,732	1.39%
Western Light Opera (WCLO)					\$2,729,088	5.1%	\$2,729,088	0.80%
Hollywood Area (HAT)					\$153,251	0.3%	\$153,251	0.04%
San Francisco Bay Area (BAT)					\$749,247	1.4%	\$749,247	0.22%
Modified Bay Area Theatre (MBAT)					\$66,090	0.1%	\$66,090	0.02%
<b>Totals</b>	<b>\$242,316,504</b>		<b>\$45,709,754</b>		<b>\$53,366,901</b>		<b>\$341,393,159</b>	
<i>Regional % of Total</i>	<b>71.0%</b>		<b>13.4%</b>		<b>15.6%</b>			

As noted earlier, overall earnings increased by only \$3 million; however, it should be further observed that even that modest growth was mostly derived from just a few contract types: Production, LORT, Disney World and CAT. While a few other contract types had small increases in earnings, the majority of them

experienced decreases, following the same movement observed in work weeks. The trend mentioned earlier that occurs during recessions can be observed in Production – Point of Organization earnings in the Eastern region, which increased by 5.5%, were led by more star-driven salaries on Broadway. (The increase in Western region Point of Organization earnings is more the function of increased work weeks rather than salaries. In the East, where these earnings increased, Point of Organization work weeks actually decreased.) In LORT, the nearly 7% increase in earnings was brought about by the commensurate increase in work weeks – except in the Eastern region where both numbers remained relatively unchanged.

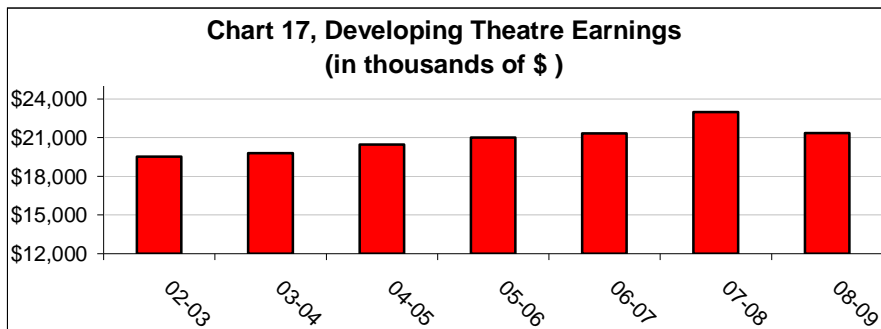
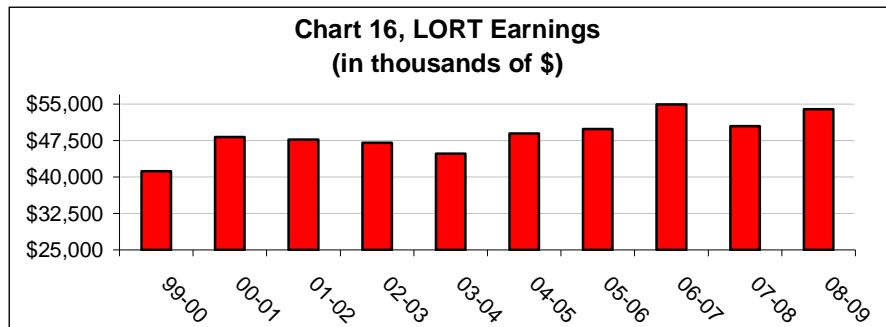
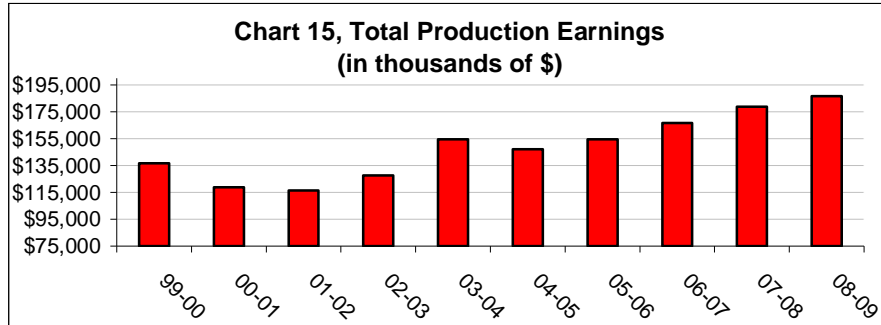
While earnings in Developing Theatre decreased by about 3.3%, overall earnings on these contracts trail only Production and LORT in amount. In fact, members earned almost \$262 million on those three contracts, or 77% of all the salaries paid on Equity contracts. While these three contracts have led the earnings field for many years, their dominance was even more pronounced this year. Some traditionally high-earning contracts fared less well. The Casino contract, for example, experienced a 29% loss in earnings over last season. Las Vegas was hit particularly hard by the recession and this past season saw the closings of *Mamma Mia* and *Spamalot* in that city. Earnings under the Off-Broadway contract also steeply dropped by 22% as this contract continues to attempt to recover from a downward trend that began in the post-9/11 economic environment in New York City.

From a regional perspective, Production earnings led the Eastern and Central regions, while in the Western region the LORT contract generated the most income for Equity’s members. And despite its earnings fall this season, Casino accounted for nearly 21% of the Western total. In the Central region, the Dinner Theatre contract accounted for a far bigger share of the earnings than in the other regions. In addition, the CAT contract’s \$4.7 million in earnings amounted to over 10% of the regional total.



While earnings growth leveled off this past season, as **Chart 14** illustrates, there has clearly been an upward trend over the past ten years, with nearly 17% growth over the last five years, and 34% growth over the decade.

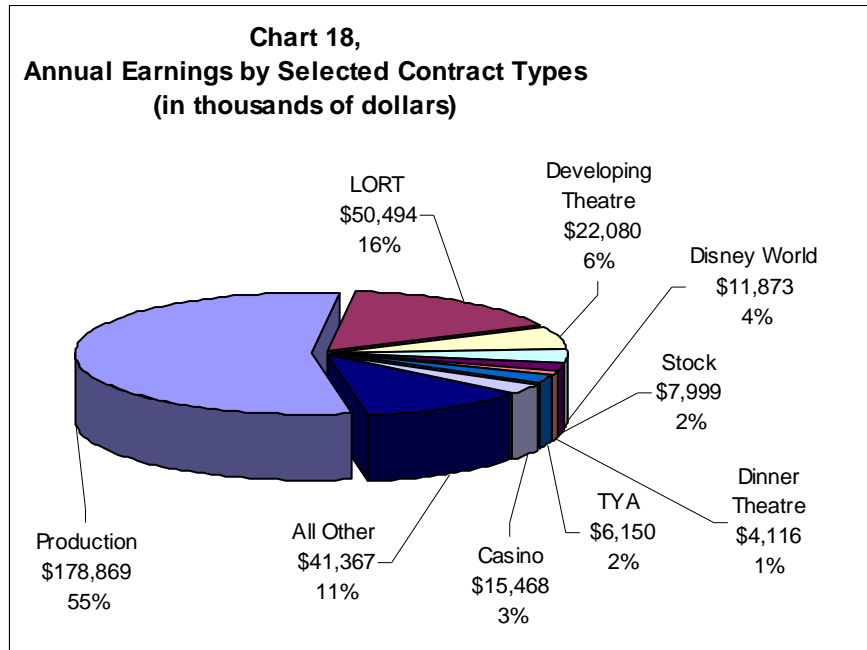
As earlier noted, the Production, LORT and Developing Theatre contracts generated 77% of the member earnings, and Production accounted for nearly 55% of that. Given the fact that Equity’s income is partially driven by member earnings in the form of working dues, it’s important to note that approximately \$5.8 million in working dues income is realized from these three contracts. Equity’s income will be discussed more later in this report, but the working dues paid by members working on these three contracts play a large role in helping the union satisfy its obligations in delivering service to the members.



As you can see in the above charts, earnings under Production and LORT increased over last season. As a matter of fact, earnings on the Production contract have enjoyed a prolonged and aggressive rise since the 2004-2005 season. During that time, these earnings have increased by 27%. While earnings growth has been less sustained and more erratic on the LORT contract, these earnings have still increased by 31% over the past decade. Earnings on the Developing Theatre contracts have fluctuated within a relatively narrow range

over the past five seasons, but they too have had a substantial 32% growth in the past ten years.

Returning briefly to Production earnings, if you take a moment to look back to the 40-year comparison of work weeks and earnings on this contract illustrated in Chart 7, you will see that earnings growth over that period has been a phenomenal 235%...or four times the rate of growth in work weeks. You may also want to observe the relationship in movement of these two elements.



Beyond Production, LORT and Developing Theatre, **Chart 18** shows the other major sources of income for Equity's members. You will notice that all but 11% of our members' earnings derive from just eight contracts. **Table 19** illustrates why that is.

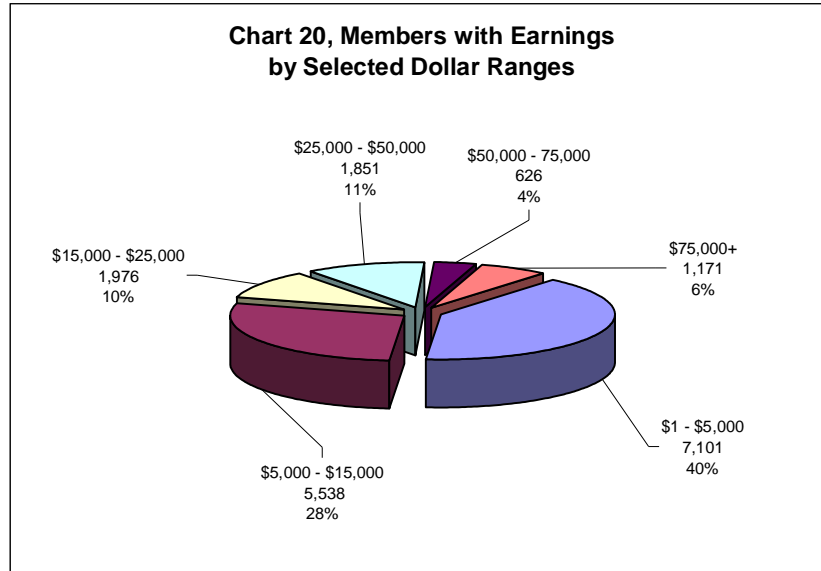
**Table 19**  
**Average Earnings per Work Week**  
**by Region & Contract Type, 2008-09**

	Average Earnings/ WW			All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
	Eastern	Central	Western					
<b>Production</b>	<b>\$2,365</b>	<b>\$2,178</b>	<b>\$2,074</b>	<b>\$186,669,686</b>	<b>54.7%</b>	<b>79,889</b>	<b>26.1%</b>	<b>\$2,337</b>
Point of Organization	\$2,199	\$2,932	\$2,215	\$115,083,349	33.7%	51,465	16.8%	\$2,236
Experimental Tours	\$1,755		\$1,154	\$19,402,914	5.7%	6,861	2.2%	\$2,828
Other Tours	\$3,043		\$1,752	\$52,183,423	15.3%	21,563	7.0%	\$2,420
<b>Resident Theatres (LORT)</b>	<b>\$806</b>	<b>\$957</b>	<b>\$927</b>	<b>\$53,969,195</b>	<b>15.8%</b>	<b>61,988</b>	<b>20.2%</b>	<b>\$871</b>
LORT Rep	\$830		\$1,096	\$7,503,966	2.2%	7,833	2.6%	\$958
LORT Non-Rep	\$802	\$957	\$891	\$46,465,229	13.6%	54,155	17.7%	\$858
<b>Developing Theatre</b>	<b>\$455</b>	<b>\$435</b>	<b>\$402</b>	<b>\$21,345,575</b>	<b>6.3%</b>	<b>49,223</b>	<b>16.1%</b>	<b>\$434</b>
Letter of Agreement (LOA)	\$528	\$456	\$425	\$9,953,943	2.9%	20,850	6.8%	\$477
Small Professional Theatre (SPT)	\$405	\$424	\$379	\$11,391,632	3.3%	28,373	9.3%	\$401
<b>Stock</b>	<b>\$815</b>	<b>\$824</b>	<b>\$937</b>	<b>\$7,274,109</b>	<b>2.1%</b>	<b>8,743</b>	<b>2.9%</b>	<b>\$832</b>
COST	\$858	\$948	\$842	\$2,396,235	0.7%	2,791	0.9%	\$859
COST Special	\$858			\$764,139	0.2%	891	0.3%	\$858
CORST	\$690	\$682		\$1,870,129	0.5%	2,722	0.9%	\$687
MSUA	\$678	\$995		\$1,213,762	0.4%	1,416	0.5%	\$857
RMTA	\$1,227		\$1,066	\$992,568	0.3%	873	0.3%	\$1,137
Outdoor Drama				\$37,275	0.0%	50	0.0%	
Special Agreements	\$722	\$724	\$325	\$10,607,853	3.1%	14,914	4.9%	\$711
Young Audiences (TYA)	\$488	\$588	\$491	\$6,188,837	1.8%	12,317	4.0%	\$502
Cabaret	\$543		\$638	\$2,408,829	0.7%	4,304	1.4%	\$560
Guest Artist	\$473	\$662	\$485	\$3,460,696	1.0%	6,897	2.3%	\$502
Special Appearance	\$265	\$290	\$282	\$1,630,413	0.5%	5,932	1.9%	\$275
University Theatre (URTA)	\$326	\$789	\$704	\$1,306,280	0.4%	2,522	0.8%	\$518
Dinner Theatre	\$555	\$765	\$507	\$3,928,794	1.2%	6,059	2.0%	\$648
Dinner Theatre Artist	\$1,315	\$900	\$1,004	\$66,205	0.0%	64	0.0%	\$1,034
Casino			\$2,063	\$10,998,211	3.2%	5,330	1.7%	\$2,063
Midsized	\$1,157			\$250,022	0.1%	247	0.1%	\$1,012
Special Production				\$967,878	0.3%	603	0.2%	\$1,605
Business Theatre	\$1,435	\$300	\$453	\$301,537	0.1%	255	0.1%	\$1,182
Workshop								
Off Broadway (NYC)	\$647			\$3,964,091	1.2%	6,127	2.0%	\$647
NYC-LOA	\$349			\$846,460	0.2%	2,425	0.8%	\$349
Mini - NYC	\$378			\$677,222	0.2%	1,790	0.6%	\$378
ANTC	\$489			\$1,591,350	0.5%	3,257	1.1%	\$489
Transition	\$254			\$219,803	0.1%	865	0.3%	\$254
New England Area (NEAT)	\$311			\$883,525	0.3%	2,844	0.9%	\$311
Disney World	\$745			\$12,329,896	3.6%	16,547	5.4%	\$745
Orlando Area (OAT)	\$240			\$46,635	0.0%	194	0.1%	\$240
Royalties				\$945,284	0.3%			
New Orleans (NOLA)		\$213		\$69,366	0.0%	326	0.1%	\$213
Chicago Area (CAT)		\$612		\$4,747,732	1.4%	7,758	2.5%	\$612
Western Light Opera (WCLO)			\$1,115	\$2,729,088	0.8%	2,448	0.8%	\$1,115
Hollywood Area (HAT)			\$384	\$153,251	0.0%	399	0.1%	\$384
San Francisco Bay Area (BAT)			\$438	\$749,247	0.2%	1,712	0.6%	\$438
Modified Bay Area Theatre (MBAT)			\$200	\$66,090	0.0%	331	0.1%	\$200

Note the disparity between the average earnings per work week on the Production contract (\$2,337) and that of the Guest Artist and Special Appearance agreements, which while providing nearly 13,000 work weeks between them, supply \$502 and \$275 in average earnings per work week, respectively. Conversely, the Business Theatre contract, which provides average weekly earnings of \$1,182, only saw 255 work weeks this season.

While there are certainly a number of Equity contracts that pay well, it must be remembered that there are many that carry far lesser salaries and that work in

this industry is not 52 weeks a year. To put this into perspective, take a look at **Chart 20** below. While there were nearly 80,000 Production work weeks with that average weekly salary of \$2,337, only 1,171 of Equity's members earned \$75,000 or more in our jurisdiction this season.



## Membership:

**Table 21  
Membership Summary**

Season	2008-09		2007-08		2006-07		1998-99		1988-89	
<b>Members in Good Standing</b>	<b>42,676</b>		<b>42,165</b>		<b>41,358</b>		<b>37,936</b>		<b>36,481</b>	
Eastern Region Members	26,915	<b>63.1%</b>	26,420	<b>62.7%</b>	25,899	<b>62.6%</b>	23,710	<b>62.5%</b>	22,691	<b>62.2%</b>
Central Region Members	3,741	<b>8.8%</b>	3,607	<b>8.6%</b>	3,519	<b>8.5%</b>	3,187	<b>8.4%</b>	2,773	<b>7.6%</b>
Western Region Members	12,020	<b>28.2%</b>	12,138	<b>28.8%</b>	11,940	<b>28.9%</b>	11,039	<b>29.1%</b>	11,017	<b>30.2%</b>
<b>New Members</b>	<b>2,565</b>		<b>2,740</b>		<b>2,670</b>		<b>3,217</b>		<b>1,987</b>	

After several years of little or no growth, the membership of Equity continues to grow, and with it, the number of paid-up members, otherwise referred to as “members in good standing.” As **Table 21** depicts, that number increased by a little more than 500 members this season. It is interesting to note that one factor behind this growth may be the nature of those hired to be part of Equity productions. As was the case last season, a little more than 16% of those working on Equity contracts this season were working on their first contracts, providing them with an opportunity to join the Association. The regional distribution of our membership remained fairly stable from last season. Finally, at the bottom of Table 21, you see the number of people who began the process of joining Equity this season. While this number decreased a bit, that may be a reflection of the difficult economy, with fewer jobs and less available resources to pay the initiation fee to join. It should be noted that, in addition to being eligible to join by virtue of receiving an Equity contract, membership may also be attained through membership in one of the other 4As unions, such as SAG and AFTRA, or through the Equity Membership Candidate program, which permits individuals to apply work in participating theatres towards membership.

Table 22A, Membership by Major Cities	2008-09
New York	16,586
Los Angeles	7,414
Chicago	1,467
San Francisco	948
Washington DC/Baltimore	857
Boston	782
Philadelphia	603
Orlando	574
Minneapolis/St. Paul	466
Seattle	395

Table 22B, Membership by Major Cities	2007-2008
New York	16,683
Los Angeles	7,640
Chicago	1,481
San Francisco	917
Washington DC/Baltimore	836
Philadelphia	852
Boston	789
Orlando	576
Minneapolis/St. Paul	488
Seattle	398

Table 22C, Membership by Major Cities	1998-99
New York	13,230
Los Angeles	6,191
Chicago	1,151
San Francisco	700
Boston	545
Washington DC/Baltimore	541
Orlando	387
Philadelphia	384
Seattle	351
Minneapolis/St. Paul	334

**Tables 22A, B and C** provide member distribution across the top ten cities for this season, last season and the 1998-1999 season. The top four cities have remained New York, Los Angeles, Chicago and San Francisco, and each has experienced significant growth in membership over the last ten years. The

remaining six cities have seen some shifts in position, however. Most have had outstanding growth and while Seattle's membership growth has been smaller at 12%, given the economic challenges recently faced by that city, this growth is still notable.

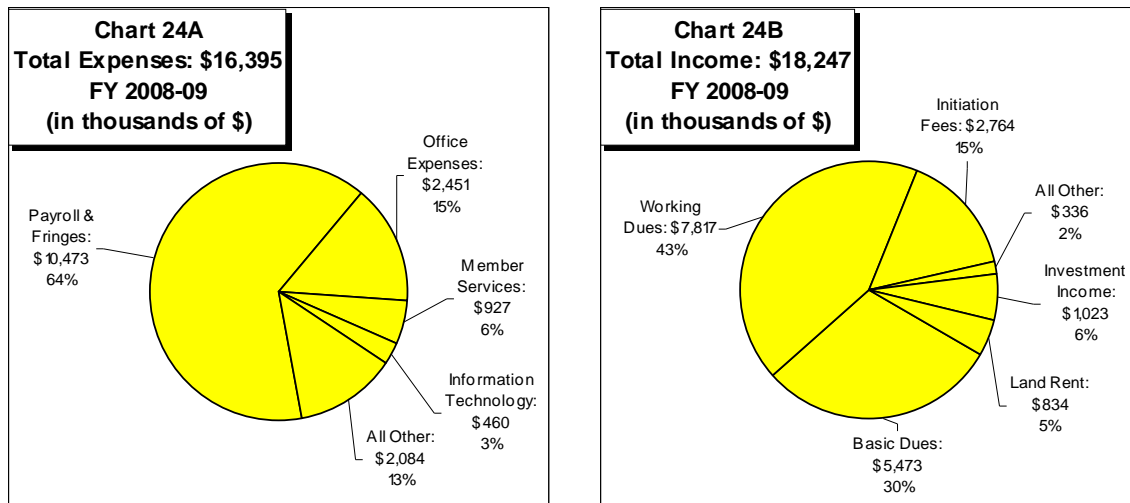
**Table 23**  
**Race, Ethnicity and Gender, 2008-09**  
**Active Membership Counts**

<b>Race or Ethnicity</b>	<b>Male</b>	<b>Female</b>	<b>TOTALS</b>	
<b>No Record</b>	<b>4,630</b>	<b>4,212</b>	<b>8,842</b>	<b>21.6%</b>
African American	991	1,116	2,107	6.6%
Asian American	308	432	740	2.3%
Caucasian	13,585	14,037	27,622	86.0%
Hispanic American	467	396	863	2.7%
Mutli-Racial	341	428	769	2.4%
American Indian	15	12	27	0.1%
<b>Ethnic Counts Only, Sub-Total</b>	<b>15,707</b>	<b>16,421</b>	<b>32,128</b>	
%	<b>48.9%</b>	<b>51.1%</b>		
<b>Grand Total</b>	<b>20,337</b>	<b>20,633</b>	<b>40,970</b>	
%	<b>49.6%</b>	<b>50.4%</b>		

**Table 23** provides census information on our active membership. With regard to gender, you will see that there is nearly an identical distribution between male and female members. In terms of ethnicity, breakdowns are also provided in Table 23, but it should be noted that a sizable portion of the membership elects not to provide voluntary information in this regard.

**Finance:**

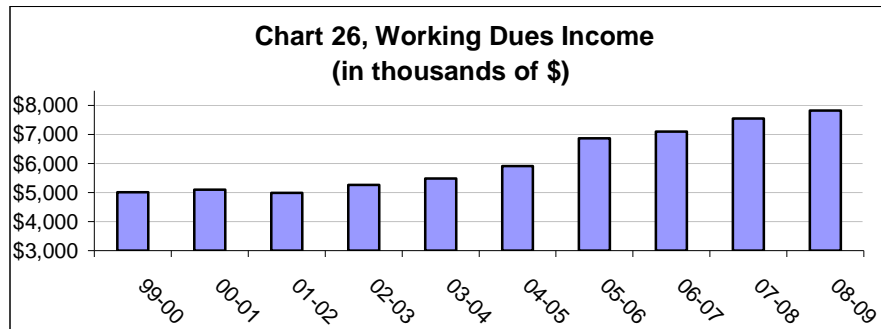
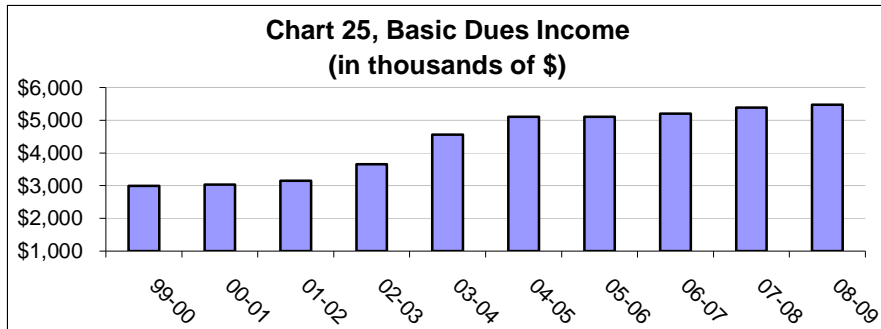
**Tables 24A and B** provide some information on Equity’s income and expenses. As noted earlier, a significant portion of Equity’s income – 42.8% to be exact – is derived from working dues. This category of dues is a function of member earnings through their employment on Equity contracts. Members pay 2.25% of their gross earnings up to \$300,000. As noted in Chart 20, however, the greatest number of members earns \$5,000 or less, meaning the maximum that segment pays in working dues per year is \$112.50. Only a very small number of members attain earnings of \$300,000 per year in our jurisdiction.



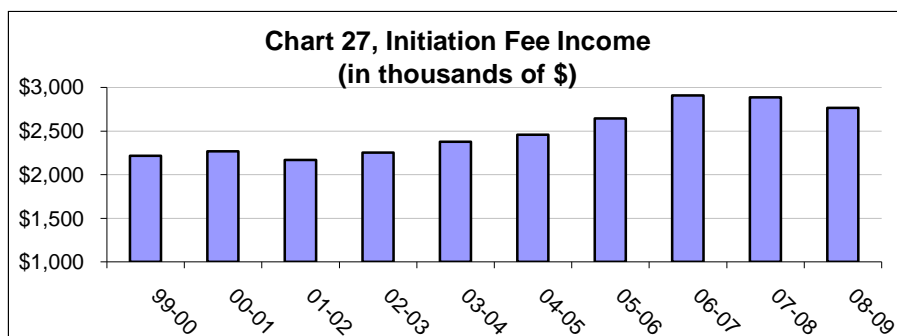
Basic dues, paid by all members in good standing at a rate of \$118 per year make up the next largest piece of Equity’s income, and combined, working and basic dues account for nearly 73% of the Association’s income, or \$13.2 million. As Chart 24B shows, additional income is derived from initiation fees paid by joining members, Equity’s investments, rent paid for use of our Audition Centers in the New York and Chicago offices, and rent paid to Equity for the land on which Equity’s building stands in Times Square. Not only does that land rent account for 4.6% of the union’s income, but the lease deal on that land also permits Equity to pay a rent rate which is far below market value on the 45,000 square feet that make up its New York offices and members spaces. More will be said about Equity’s real estate holdings a bit later in this report.

While Equity’s income for the 2008-2009 fiscal year amounted to approximately \$18.2 million, its expenses amounted to just shy of \$16.4 million. This surplus of \$1.8 million was the product of careful control of expenses by the Equity staff members charged with that duty, in addition to larger than expected income in the working dues category fueled by a very successful year on the Production and LORT contracts, as mentioned earlier. This surplus enabled Equity to not only meet its obligations to its members, but also to add to its reserve investment

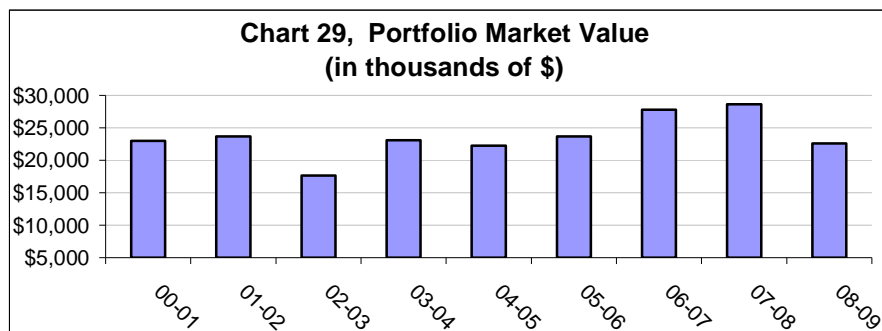
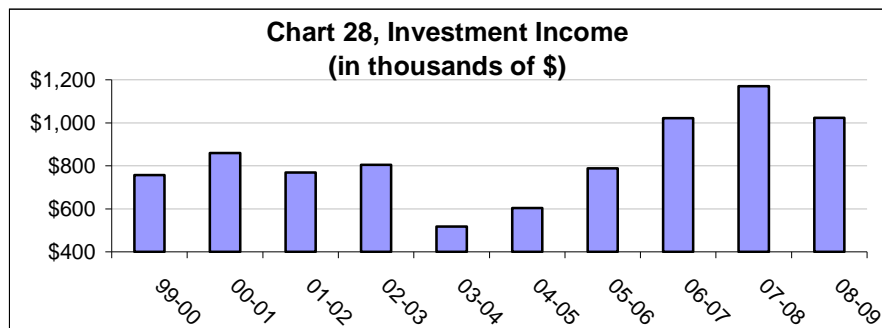
fund at a time when entities of all kinds were finding it hard to do so. It should also be noted that while only 5.7% of our expenses are assigned to the specific audit category of Member Services, the vast majority of Equity's Payroll is devoted to staff members who work on administering and negotiating the union's contracts and attempting to solve members' problems while working on those contracts.



**Charts 25 and 26** show the ten year growth patterns of the two largest components of Equity income: Basic Dues and Working Dues. While Basic Dues income has grown by a respectable 7% over the past five years powered by growth in membership and greater flexibility in means of payments (such as online and credit card options), Working Dues income has grown by a remarkable 32%. This growth is the result of higher member earnings and work week expansion. In addition, the impact of the recovery of Production Touring work weeks discussed earlier cannot be underestimated. It should be noted that the dues increase approved by the members in 2002 also had a significant positive effect on these two income categories in the last decade and have enabled Equity to meet its ever-growing expenses.



Unlike Basic and Working Dues income, **Chart 27** illustrates the slight drop-off that has occurred in Initiation Fee income over the past two seasons. While it is true that membership in the Association has grown a bit over those seasons, bear in mind that joining members can attain membership by paying \$400 of the initiation fee in the first six months after applying. Then, absent of times when they are working in our jurisdiction and are required to make initiation fee payments, they have a maximum of two years to pay off the balance. So, keeping in mind that work week growth slowed and the average number of weeks worked per member decreased this season (both likely consequences of the economic downturn, as discussed earlier), it stands to reason that there would be a slight decrease in this income category.



It's helpful to look at **Charts 28 and 29** together. As has been well-documented, beginning early in 2008 and accelerating dramatically in the fall, the world financial markets suffered their largest drop in value since World War II. Chart 29 depicts the impact of that decline on Equity's investments. Bear in mind that while the time period examined for much of this report is the 2008-2009 theatrical season, which ended in May, the time period for this chart is Equity's 2008-2009 fiscal year, which ended in March. Equity has a well-diversified portfolio and a conservative approach towards investing, which limited the decrease in value of its portfolio to 21%. While investment income declined as a consequence as shown in Chart 28, though substantial, this decrease was smaller than one might anticipate. While outside the reporting range of these charts, Equity has benefited from the recovery that began in March so that by September of this year, the portfolio's value was once again over \$27 million. The size of Equity's investments not only enable it to withstand the effects of downturns such as the

one we have experienced, but also enable it to meet short-term emergency needs that may arise. Consequently, Equity can approach large and difficult negotiations like those that occur on the Production and LORT contracts from a position of strength.

Additional good news was made on the investment front in April, when Equity was able to purchase a 25,000 square foot building in the vibrant West Loop neighborhood of Chicago for just over \$2 million. The Association was financially positioned to take advantage of the weak real estate market, and consequently, after some refurbishments and retrofitting, it is anticipated that the building will be ready for occupancy in the second half of 2010. Not only will it house Equity's Chicago offices, enabling us to remove a recurring and escalating rent expense of approximately \$225,000 per year from our budget, but it will also give us an opportunity for rental income from the floors that we do not occupy. In addition, purchasing this building and the land it sits on at a value price further diversifies our investments.

The benefit of planning, saving and trying to secure and protect what has been achieved is that unexpected events can be weathered. Certainly, the past year's events were far more severe than many people thought was even possible. While the long-term impact of the recession remains unclear, Equity's members can take comfort in the fact that the union was able to withstand the short-term impact while staying true to its core mission.

This report would not be possible without two people: Karen Nothmann, Equity's Business Systems Analyst, and Chris Williams, Equity's Associate for Finance and Administration. Karen collects data from many different sources throughout the year and seems to always be able to procure what's needed, and Chris organizes, edits and manipulates that data while also being a constant source of insight, information and ideas. Thanks are also due to John Fasulo, Equity's Director of Membership; Joe DeMichele, Equity's Comptroller; and Doug Beebe, Equity's Director of Computer Services. All of them provide immeasurable support and day-to-day service to the Association and the creation of this report.

APPENDIX

Chart 4	
Season	Workweeks
99-00	287,353
00-01	290,145
01-02	277,131
02-03	288,632
03-04	288,282
04-05	294,001
05-06	299,493
06-07	304,458
07-08	314,681
08-09	306,310

Chart 5	
Prod, Total	
WorkWeeks	
99-00	72,383
00-01	64,285
01-02	61,091
02-03	65,864
03-04	69,578
04-05	67,936
05-06	69,216
06-07	75,043
07-08	79,466
08-09	79,889

Chart 6		
Season	Point of	Touring
99-00	41,665	30,718
00-01	40,991	23,294
01-02	38,202	22,889
02-03	44,564	21,300
03-04	44,729	24,849
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

Chart 7		
Year	Work Weeks	Earnings
		(in thousands)
1984 - 85	50,667	55933
1985 - 86	48,898	55816
1986 - 87	43,715	53117
1987 - 88	46,551	52761
1988 - 89	47,059	58660
1989 - 90	55,357	64866
1990 - 91	51,000	69329
1991 - 92	49,276	70368
1992 - 93	57,005	82498
1993 - 94	66,923	99793
1994 - 95	66,709	95846
1995 - 96	71,388	113293
1996 - 97	80,644	121893
1997 - 98	82,965	135010
1998 - 99	77,919	133314
1999 - 00	72,383	136563
2000 - 01	64,285	118910
2001 - 02	61,091	116434
2002 - 03	65,864	127704
2003 - 04	69,578	154547
2004 - 05	67,936	147188
2005 - 06	69,216	154381
2006 - 07	75,043	166722
2007 - 08	79,466	179113
2008-09	79,889	187524

Chart 8		
Work Weeks		
	LORT	DevT
99-00	57,195	40,949
00-01	60,153	45,308
01-02	57,394	48,667
02-03	57,317	47,406
03-04	55,271	46,244
04-05	58,964	49,211
05-06	59,250	49,670
06-07	60,103	49,426
07-08	60,403	51,358
08-09	61,988	49,223

2008-09 Season	WorkWeeks	%
Production	79,889	26.1%
LORT	61,988	20.2%
Developing Theatre	49,223	16.1%
Disney World	16,547	5.4%
Stock	8,743	2.9%
Dinner Theatre	6,059	2.0%
TYA	12,317	4.0%
Casino	5,330	1.7%
All Other	66,214	21.6%
<b>Grand Total</b>	<b>306,310</b>	

Workweeks by Region, Charts 10, A - C				
	Chart 10A	Chart 10B	Chart 10C	
Season	Eastern	Central	Western	Totals
99-00	196,491	42,705	48,157	287,353
00-01	191,609	43,884	54,652	290,145
01-02	182,609	43,130	51,392	277,131
02-03	190,549	42,625	55,458	288,632
03-04	189,203	45,026	54,053	288,282
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

Job Category Weeks, Charts 11, A - C				
	Chart 11A	Chart 11B	Chart 11C	
Season	Principal	Chorus	Stage Mgr	Total
99-00	183,388	64,637	39,328	287,353
00-01	186,804	62,637	40,970	290,411
01-02	180,731	55,718	40,682	277,131
02-03	187,177	58,990	42,465	288,632
03-04	186,290	59,133	42,859	288,282
04-05	187,384	62,279	44,338	294,001
05-06	190,671	61,749	47,073	299,493
06-07	192,564	63,501	48,393	304,458
07-08	197,124	68,366	49,191	314,681
08-09	189,922	68,881	47,507	306,310

Chart 14	
Total Seasonal	
All Earnings (in thous.)	
99-00	\$256,040
00-01	\$256,071
01-02	\$249,785
02-03	\$264,533
03-04	\$290,271
04-05	\$292,452
05-06	\$297,435
06-07	\$322,310
07-08	\$338,417
08-09	\$341,393

Chart 15	
Total Production	
Earnings (in thous.)	
99-00	\$136,563
00-01	\$118,910
01-02	\$116,434
02-03	\$127,704
03-04	\$154,547
04-05	\$147,189
05-06	\$154,471
06-07	\$166,722
07-08	\$178,869
08-09	\$186,670

Chart 16	
LORT	
Earnings (in thous.)	
99-00	\$41,180
00-01	\$48,268
01-02	\$47,707
02-03	\$47,058
03-04	\$44,839
04-05	\$48,936
05-06	\$49,902
06-07	\$54,973
07-08	\$50,494
08-09	\$53,969

Chart 17	
Developing Theatre	
Earnings (in thous.)	
99-00	\$16,196
00-01	\$18,485
01-02	\$20,528
02-03	\$19,526
03-04	\$19,791
04-05	\$20,451
05-06	\$21,008
06-07	\$21,332
07-08	\$22,965
08-09	\$21,346

2008-09 Season	Earnings	%
Production	\$186,669,685.74	54.7%
LORT	\$53,969,194.71	15.8%
Developing Theatre	\$21,345,574.66	6.3%
Disney World	\$12,329,896.26	3.6%
Stock	\$7,274,108.94	2.1%
Dinner Theatre	\$3,928,793.83	1.2%
TYA	\$6,188,836.88	1.8%
Casino	\$10,998,211.31	3.2%
All Other	\$38,688,857.09	11.3%
<b>Grand Total</b>	<b>\$341,393,159.42</b>	

Chart 20	
DOLLAR RANGE	2008-09
\$1 - \$5,000	7,250
\$5,000 - \$15,000	4,996
\$15,000 - \$25,000	1,870
\$25,000 - \$50,000	1,980
\$50,000 - 75,000	703
\$75,000+	1,149
<b>TOTALS</b>	<b>17,948</b>

Chart 29	
Portfolio Market Value	
At March 31	
Fiscal Year	Total (in thous.)
00-01	\$23,001
01-02	\$23,658
02-03	\$17,667
03-04	\$23,073
04-05	\$22,272
05-06	\$23,652
06-07	\$27,785
07-08	\$28,649
08-09	\$22,588

Fiscal Year, 2008-09		
Chart 24B		% of
Income		Total
Basic Dues: \$5,473	\$5,472,776.00	30.0%
Working Dues: \$7,817	\$7,817,081.00	42.8%
Initiation Fees: \$2,764	\$2,764,108.00	15.1%
All Other: \$336	\$336,108.00	1.8%
Investment Income: \$1,023	\$1,022,890.00	5.6%
Land Rent: \$834	\$834,185.00	4.6%
<b>Total Income</b>	<b>\$18,247,148.00</b>	

Fiscal Year, 2008-09		
Chart 24A		% of
Expenses		Total
Payroll & Fringes: \$10473	\$10,473,282.00	63.9%
Office Expenses: \$2,451	\$2,450,579.00	14.9%
Member Services: \$927	\$926,661.00	5.7%
Information Technology: \$460	\$460,011.00	2.8%
All Other: \$2,084	\$2,084,019.00	12.7%
<b>Total Expenses</b>	<b>\$16,394,552.00</b>	

Chart 25	
Basic Dues Income	
Fiscal Year	Total (in thous.)
99-00	\$2,996
00-01	\$3,034
01-02	\$3,148
02-03	\$3,654
03-04	\$4,558
04-05	\$5,105
05-06	\$5,105
06-07	\$5,202
07-08	\$5,388
08-09	\$5,473

Chart 26	
Working Dues Income	
Fiscal Year	Total (in thous.)
99-00	\$5,009
00-01	\$5,093
01-02	\$4,985
02-03	\$5,260
03-04	\$5,479
04-05	\$5,912
05-06	\$6,866
06-07	\$7,093
07-08	\$7,541
08-09	\$7,817

Chart 27	
Initiation Fee Revenue	
Fiscal Year	Total (in thous.)
99-00	\$2,216
00-01	\$2,268
01-02	\$2,168
02-03	\$2,251
03-04	\$2,376
04-05	\$2,457
05-06	\$2,643
06-07	\$2,910
07-08	\$2,888
08-09	\$2,764

Chart 28	
Investment Income	
Fiscal Year	Total (in thous.)
99-00	\$757
00-01	\$860
01-02	\$769
02-03	\$805
03-04	\$518
04-05	\$604
05-06	\$788
06-07	\$1,021
07-08	\$1,170
08-09	\$1,023