Equity 2020:
Aggressive.
Inclusive.
Responsive.
Equity News

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From the President
Aggressive. Inclusive. Responsive: Here’s to 2020

L ast month, when President Trump proposed eliminating the National Endowment for the Arts, we were there on day one in Washington, D.C. fighting back. Equity took the lead in pushing back against defunding the arts.

That was no accident. With a new President elected last November came a lot of uncertainty and change. And with that, we began a process of listening to you about what you want your union to look like now and in the future, and what the union can do to better serve you. We held listening sessions around the country, from St. Louis to the Twin Cities to Seattle.

We know that these are challenging times for all unions and for those who work in the theatre. We also know that we can’t do everything overnight. We want to have realistic goals. Our vision, based on your feedback, is called Equity 2020—a three-year timeline to create a more aggressive, inclusive and responsive union.

What does that mean? We know the recovery since the recession has been uneven and that members want us to be aggressive in finding new opportunities. In everything we do we will ask, “How does this help grow the number of Equity theaters around the country? How does this help us grow the number of workweeks for our members?”

We will be more inclusive. We heard you loud and clear—you want us to improve our communications efforts. We will rethink how we communicate and how we use our platforms to engage with you, wherever you are.

We will be more responsive. One of the things we heard in the feedback process is that you want a more regular conversation about what we’re doing and why. We will give you new ways to offer feedback on our work and programs, and we will use that feedback to guide us as we make decisions on what works and what doesn’t.

Hopefully you’ve already started to notice some progress. Our work to protect the National Endowment for the Arts didn’t end at the National Press Club—we’ve had members and elected leaders lobbying members of Congress on Capitol Hill, collected thousands of signatures on our petition to save the NEA, and launched a social media campaign, #OrganizeForTheArts.

As you may have seen, we’ve also started doing more video. And we’re at work revamping and improving our public website, which will roll out later this year.

And, with this issue, we’re taking a huge step forward on our work to help #ChangeTheStage. Our diversity study is historic and important. Here’s the reality—we’re all known at some level that there simply aren’t enough roles for women or people of color. Now we have the data to quantify the problem. This has been a challenge years in the making, and one that goes beyond just Equity. Our role in releasing the study is not to find fault, but to find solutions, by expanding opportunities for you, and Equity 2020 will help us to do that work better. You will be hearing much more about it in the very near future!

Kate Shindle

From the Executive Director
#ChangeTheStage: It Starts With Actors’ Equity

T his issue of Equity News is groundbreaking for our union. We have spent months researching the makeup of our membership and how we are hiring. This research started by looking at gender parity in hiring. It then expanded — more broadly—to include the entire membership. The results, empirical and difficult to confront, show that institutional hiring bias exists in our industry. Something that we instinctively knew was true is proven out and now we are publishing that data.

We are publishing this data not to place blame, but to start an overdue conversation about how we move forward as an industry to make sure the stage is more inclusive. This work matters—not just for Equity and our membership, but to ensure that live theatre remains relevant for the next generation of artists and audiences.

Nationally, between 2013 and 2015 our membership was offered 20,788 principal (in a play) contracts in new productions. Almost 60 percent of those contracts went to men, leaving only 40 percent of those contracts to go to women. These same women, on average, made about $10 less per week during that time period because they were more frequently hired on lower paying contracts.

These percentages are even more troubling for members of color. Examining new principal contracts in a musical offered work nationally during the same time period, we’ve found that 71 percent of the contracts went to Caucasian members. Less than 8 percent of those contracts were worked by African American members, slightly more than 2 percent were worked by members identifying as Hispanic/Latino and 1.5 percent of the contracts went to members who are Asian American.

You can read the study further on page 8. Equity has a long history of promoting diversity and fostering inclusion within our community. We have been negotiating equal opportunity language into every contract we’ve negotiated for decades in the industry. And now, we are launching a social media campaign, #OrganizeForTheArts, to encourage our membership to promote diversity and inclusion in our industry.

By publishing this study we are stepping out and stepping up. We intend to be leaders in this area. We have already announced that Equity is in the midst of hiring its first Diversity Director, who will help us create the strategies to lead — both inside Equity and out. And we are not stopping there. We are looking for other partners in the industry to step up and join us.

We need to #ChangeTheStage — and part of that is ensuring that women, people of color, people with disabilities, the LGBTQI community and members who are disadvantaged and disenfranchised have access to opportunities: to perform, to write, to design, to direct, to program and to produce. Only then can the work begin to make real and sustainable change happen.

I hope you’ll join us.

Mary McColl

HELP US #ChangeTheStage

This issue explores, in depth, the challenges we face in moving our industry forward in a commitment to inclusion. One easy way you can help us achieve fairness in casting is to ensure your information is up-to-date in the Member Portal. We ask members to voluntarily self-identify by race and disability status in order to gather the most accurate statistical data we can. Put simply, when you self-identify, you help us fight on behalf of you and your union brothers and sisters. All use of this data is confidential; the data you provide to your union will never be shared with an employer or any other outside entity.

Here’s how you do it:

1. Visit https://members.actorsequity.org/ and log in.
2. Click on “My Account” on the menu at the top of the screen.
3. Click on “Profile” from that drop-down menu.
4. Scroll to the bottom of the left-hand column (marked “My Information”) to find drop-down menus for sharing your race and disability status.

Mary McColl

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@actorsequity

members.actorsequity.org

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The arts are not a frill or a luxury or some kind of extended vanity project.
The arts are part of who we are as a nation, and the arts put our nation to work.

- President Kate Shindle

Eliminating the NEA will hurt all of us. The NEA supports art in cities and town all across the country: more than 16,000 communities and every Congressional District.

- Executive Director Mary McColl
The following pages represent a historic moment. For the first time in our 104-year history, we have the technical ability to take an empirical look at potential hiring biases within our industry.

To perform the study, we compiled new weekly employment opportunities on all contracts that began performances between Jan. 1, 2013, through Dec. 31, 2015. Weekly employment opportunities excluded per-performance contracts with no guaranteed employment. And by focusing on new employment opportunities, we analyzed the opening night casts during that window, excluding all replacement contracts as well as any shows that opened prior to 2013.

The results of this study—some two years in the making—show that even in the year 2017 there are stark and pervasive barriers to employment in our industry for women and people of color across all Equity contracts.

For example, we have learned that nationally over the course of 2013 to 2015, most principal contracts went to Caucasian members, accounting for 71 percent. Asian Americans: barely 2 percent. African Americans: 7.5 percent. As you’ll read on the following pages, these numbers are consistent with other contracts and opportunities offered to our members.

Equally troubling is the appearance of hiring bias when it comes to gender. Our membership is evenly divided between women and men. Consistently across all the on-stage contracts examined in this study, men were offered close to 60 percent of the on-stage contracts. For example, Men were offered 61 percent of the principal contracts.

This study also shows that the problem goes beyond stage and extends into the booth. The overwhelming majority (74 percent) of national stage management contracts went to Caucasians. In fact, stage management was the least ethnically diverse cohort in Equity’s membership categories.

While women were more likely than men to receive stage manager contracts, they reported lower earnings. Women were employed on agreements with lower minimums, negotiated lower overscalars and earned lower average contractual salaries than men.

The data that follows comes in response to a resolution passed by Equity’s National Council in September 2015 and represents only highlights of Council’s report due to space limitations.

For years Equity has fought at the bargaining table to include language to improve diversity and inclusion. While this effort is important, this study demonstrates that Equity cannot solve this problem at the bargaining table alone.

This study raises questions about how we measure progress. Last season, shows like The Color Purple, Shuffle Along, On Your Feet and Hamilton made it seem like diversity issues on Broadway were solved. But, how do we move, as an industry, to a place where there are more roles for women and people of color in all productions?

Given long-term demographic changes in our nation, this problem is one that should concern us all—how can our industry reach the nation if it doesn’t represent the nation?

The good news is that there are some signs of progress. A number of Equity theaters are taking steps to change the stage. A few of those stories are highlighted in this report. One lesson from those stories is the need to think about diversity and inclusion across all aspects of production.

Equity is in the midst of hiring its first-ever Diversity Director, a role that will help to further Equity’s goals of inclusion and diversity both within the organization and the greater theatre community. Ultimately, this study is just the start of what needs to be an industry-wide conversation about how we can work together to change the stage.

Throughout the study presented in Equity News, we looked at eight different employment cross-sections, nationally. We present the analysis of Principal (in both a play and musical), Chorus and Stage Manager contracts worked by our members between 2013-2015. We then applied those same three comparisons, nationally. We present the analysis of Principal (in both a play and musical), Chorus and Stage Manager contracts worked by our members between 2013-2015. We then applied those same three

Looking at Hiring Biases by the Numbers

Data Compiled By Russell Lehrer | Graphics by Nick DeSantis | Special thanks to Doug Bebe, Tom Kaub and Sherry Xu

What is a hiring bias?

While an employer has a right to employ people based on many factors for which she/he may express a preference, there are eight legislatively protected areas where such hiring biases should never occur:

<table>
<thead>
<tr>
<th>Area</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td>50.3%</td>
</tr>
<tr>
<td>Gender and Gender Identity</td>
<td>6.3%</td>
</tr>
<tr>
<td>Race/Ethnicity</td>
<td>63.2%</td>
</tr>
<tr>
<td>Disability</td>
<td>4.9%</td>
</tr>
<tr>
<td>Religion</td>
<td>51.2%</td>
</tr>
<tr>
<td>National Origin</td>
<td>47.3%</td>
</tr>
<tr>
<td>Sexual Orientation*</td>
<td>50.4%</td>
</tr>
<tr>
<td>Veteran Status</td>
<td>49.2%</td>
</tr>
</tbody>
</table>

Equity’s comprehensive database allows the union to track bias factors of age, gender and gender identity, race/ethnicity and disability, which are the focus of this study. Equity also supports its members when evidence of discrimination based on religion, national origin, sexual orientation or veteran status exists.

What protected areas where hiring biases could occur

<table>
<thead>
<tr>
<th>Protected Area</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td>50.3%</td>
</tr>
<tr>
<td>Gender and Gender Identity</td>
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<td>Race/Ethnicity</td>
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<td>Religion</td>
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<td>National Origin</td>
<td>47.3%</td>
</tr>
<tr>
<td>Sexual Orientation*</td>
<td>50.4%</td>
</tr>
<tr>
<td>Veteran Status</td>
<td>49.2%</td>
</tr>
</tbody>
</table>

Like the U.S. population, which is 50.8 percent female (according to the 2010 U.S. Census), the Equity membership is almost evenly divided, female/male. Equity has historically asked its members to self-identify as either female or male, but plans to expand the options to reflect the full spectrum of our members’ gender identity.

Women represent 49.5 percent of Equity’s total membership, with an average age of 46.7 years old. Men represent 50.5 percent of Equity’s total membership, with an average age of 48.3 years old.

Of Equity’s 53,920 members, the average age of the membership is 47.6 years old.

<table>
<thead>
<tr>
<th>Region</th>
<th>Members</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western Region</td>
<td>13,809</td>
<td>27.1%</td>
</tr>
<tr>
<td>Central Region</td>
<td>9,918</td>
<td>19.7%</td>
</tr>
<tr>
<td>Eastern Region</td>
<td>32,193</td>
<td>63.2%</td>
</tr>
</tbody>
</table>

National Racial/Ethnic Distribution

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Members</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>African American</td>
<td>1,673</td>
<td>3.2%</td>
</tr>
<tr>
<td>American Indian</td>
<td>1,696</td>
<td>3.3%</td>
</tr>
<tr>
<td>Asian</td>
<td>1,403</td>
<td>2.7%</td>
</tr>
<tr>
<td>Caucasian</td>
<td>18,061</td>
<td>34.6%</td>
</tr>
<tr>
<td>Hispanic or Latino</td>
<td>1,052</td>
<td>2.0%</td>
</tr>
<tr>
<td>Pacific Islander</td>
<td>823</td>
<td>1.6%</td>
</tr>
<tr>
<td>Two or More Races</td>
<td>10,533</td>
<td>20.1%</td>
</tr>
</tbody>
</table>

Equity has a proud, diverse membership. Currently, we are working with the National Equal Employment Opportunity Committee to redefine and broaden our race and ethnicity self-identification options for members. The following percentages are the race/ethnicity distribution of our membership as of Sept. 1, 2016.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>African American</td>
<td>2.2%</td>
</tr>
<tr>
<td>Asian</td>
<td>16%</td>
</tr>
<tr>
<td>Caucasian</td>
<td>68%</td>
</tr>
<tr>
<td>Hispanic or Latino</td>
<td>2.5%</td>
</tr>
<tr>
<td>Pacific Islander</td>
<td>0.2%</td>
</tr>
<tr>
<td>Two or More Races</td>
<td>3.6%</td>
</tr>
</tbody>
</table>

16 percent of our members choose to not self-identify their race or ethnicity. We encourage you to share this sensitive information with us so we may serve you better. Your personal information is never shared with employers.
We are committed to expanding representation of and increasing opportunities for our diverse membership. We began asking members to self-identify as having a disability in 2012, and we are working with members of the community to expand that identification. We are aware that many members do not self-identify for a number of reasons. Currently only 219 members self-identify as having a disability of some kind, and we know those numbers are not representative of the actual population of our membership.

There are two ways of defining disability. Under the narrow legal definition, a disability is an impairment which prevents a person from performing tasks essential to his or her daily life. The broader definition includes a wider degree of impairments already included under the narrow definition (e.g. low vision, or hard of hearing), as well as other diagnoses (e.g. fibromyalgia, or HIV) which impact but do not necessarily prevent a person from performing essential tasks. If you self identify with either of these definitions, tell us so that we can better understand the biases in your community.

**EMPLOYMENT OPPORTUNITIES**

Equity typically analyzes our data in terms of workweeks; this weighs contracts by their length and is appropriate for most analysis. For this study, however, we didn’t, and for very specific reasons. We looked instead at initial work opportunities, regardless of contract length and only for new employment. In order to quantify potential bias we presented data about:

- Weekly employment opportunities | Meaning no casual or daily employment
- Shows opening during 2013-2015 | Meaning no existing or long-running employment
- Cast and salary information as of opening night | Meaning no replacement employment

It was determined that this narrowing of the work experience of our membership would give a fuller picture of the bias. The casting of one production of Gypsy, for example, running for three weeks, would be given the same weight in terms of bias as another production that runs for two years. And the initial cast of that long-running production would represent the producer’s initial choice for the roles in order to not mask bias by a more inclusive replacement casting practice (though laudable and to be encouraged).

Also not included in the report were star-salaried contracts (defined as members who negotiated $10,000 or more of a contractual salary for these opportunities (across all contract types and responsibilities). The average contractual salary for these opportunities (across all contract types and responsibilities) was $746, which included an average of $92.72 of overscale.

During the three years studied, there were 63,603 unique, new weekly work opportunities for members, excluding star contracts. The average contractual salary for these opportunities (across all contract types and responsibilities) was $746, which included an average of $92.72 of overscale.

**NEW WEEKLY CONTRACTS AVAILABLE (2013 - 2015)**

<table>
<thead>
<tr>
<th>PERCENTAGE OF MAN VS. WOMAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATIONAL PRINCIPAL EMPLOYMENT IN PLAYS (30,452)</td>
</tr>
<tr>
<td>60.9%</td>
</tr>
<tr>
<td>NATIONAL PRINCIPAL EMPLOYMENT IN MUSICALS (14,834)</td>
</tr>
<tr>
<td>58.7%</td>
</tr>
<tr>
<td>NATIONAL STAGE MANAGER EMPLOYMENT (11,632)</td>
</tr>
<tr>
<td>34.1%</td>
</tr>
<tr>
<td>NATIONAL CHORUS EMPLOYMENT (6,685)</td>
</tr>
<tr>
<td>57.1%</td>
</tr>
<tr>
<td>NATIONAL LORT PRINCIPAL IN A PLAY EMPLOYMENT (8,296)</td>
</tr>
<tr>
<td>61.4%</td>
</tr>
<tr>
<td>NATIONAL LORT STAGE MANAGER EMPLOYMENT (2,749)</td>
</tr>
<tr>
<td>34.6%</td>
</tr>
<tr>
<td>NATIONAL LORT PRINCIPAL IN A MUSICAL EMPLOYMENT (2,196)</td>
</tr>
<tr>
<td>58.9%</td>
</tr>
<tr>
<td>NATIONAL LORT CHORUS IN A MUSICAL EMPLOYMENT (1,318)</td>
</tr>
<tr>
<td>60%</td>
</tr>
</tbody>
</table>

**EXAMINING GENDER DISPARITIES**

In this study, we examined four specific contract types offered to members nationally: principal employment in plays, principal employment in musicals, chorus employment and stage management employment across the nation. From there, we took those same contract types and applied it to our expanded database of opportunities that were offered on a LORT Agreement, Equity’s second largest contract. For the Council report, all contracts were analyzed and showed that these national and LORT figures are typical and representative.

To the left is an infographic displaying the distribution of new work opportunities that went to men and women over the course of 2013-2015.

One of the important aspects we wanted to investigate was, similar to our membership, if the work was being divided evenly. It’s not. What we have discovered is that our industry is hiring more men—sometimes up to 20 percent more—than women.

In every on-stage category of employment, more than 50 percent of the contracts were offered to men. Between 2013-2015, women made up only 39.1 percent of contracts worked in principal employment in plays. For LORT contracts in the same category, women were offered 38.6 percent of the available contracts. The closest women come to equaling men on stage is in national chorus employment, with 42.9 percent compared to the 57.1 percent of the work going to men. Only in stage management do we see a reverse of this trend.

The disparity is also found in the wage gap discovered between men and women working on contracts presented in this study. Though all of our members, through our negotiations, are guaranteed the same minimum salary, the disparity is also found in the wage gap between male and female Equity members. This wage gap is because women are more frequently hired on lower paying, lower minimum contracts.

Let’s examine national stage manager employment, which demonstrates the most clear view of potential bias since the opportunities are not tied to textual influence. In the three years examined for this study (2013-2015), there were 11,632 new stage management opportunities offered to our members. As reported above, 65.9 percent went to women and 34.1 percent to men. Our data shows that while women may have had more work opportunities than men, they worked on contracts with lower average minimum salaries. And what’s more, women garnered less overscale, leaving them with a contractual salary that was lower than roughly $98.

When looking at national LORT principal in a musical employment, not only did women only represent 41.1 percent of the contracts, but women were employed on lower category contracts than men, with average minimums of $735.65 compared to $749.47. Women also negotiated slightly less overscale than men, earning contractually less than men by about $15.

**CHANGE FOR THE BETTER**

There’s already a great number of Equity theaters that are working hard to diversify their stages, programming, educational outreach and professional staff. In their own words, here are how they are working to ChangeTheStage:

“One of Milwaukee Rep’s core values is inclusion, where we explore and celebrate the broad diversity of our region and commit to nurturing an inclusive ethos that is welcoming and inspirational to all. One of the ways we put that into action is by making a conscious effort to have 50 percent of the actors on our stages throughout the season be people of color.”

- Mark Clements

Artistic Director of Milwaukee Repertory Theatre
Milwaukee, Wis.

Equity members Nathaniel Stampley (right) and Michael J. Farina in Milwaukee Repertory Theater’s Man of La Mancha. Photo by Michael Brosilow
EXAMINING RACIAL DISPARITIES

We didn’t only discover gender disparity. This study proved out an embarrassing truth within our industry: a major lack of diversity on stage. A majority of all new contract opportunities offered to Equity members went to Caucasian actors and stage managers. And as you previously read, most of the work went to Caucasian men. In some instances Caucasian members garnered over 70 percent of contracts offered, as seen in the national principal employment in musicals. In that same category, African Americans received only 7.56 percent of the work, those who identify as Hispanic or Latino had 2.23 percent of those contracts and Asian Americans received a mere 1.57 percent.

These numbers are disheartening and consistent throughout all of our research.

What’s additionally troubling, however, is what’s in the unknown. As we stated earlier in this study, 16 percent of our membership have not identified their race/ethnic background. That means, for this research, there can be anywhere up to almost 20 percent of employment in any single analysis we cannot quantify. That’s a wide margin of uncertainty that, if members identified themselves to Equity, we could quantify to help further complete this research and define the problems we face.

The following four charts display, in-depth, the amount of new work offered to members, average overscale negotiated on those contracts and the average contractual salary. Note that these graphs consider all of Equity’s available contracts, from Production to Casino to Small Professional Theatre to Bay Area Theatre Agreement. Further, the information presented contains a wide range of minimum salaries, opportunities for negotiating overscale, the possible existence of non-union performers within the production and, within any one contract type, various tiers or categories.

POSSIBLE EMPLOYMENT BIAS

Throughout this report, we will present three key numbers, which serve as the benchmarks we look at to show evidence of hiring bias. The ability to get a contract, the minimum salary of those contracts and the ability to negotiate overscale. Please note: For this study, we considered contract minimums and overscale.

“Olney Theatre must reflect the diverse community around us; it’s one of my top priorities. That’s why it’s important to me to have diverse casting not just in highly visible roles, like E. Faye Butler as Mrs. Lovett in Sweeney Todd and Brittany Campbell as Eliza in My Fair Lady, but throughout our ensembles. We’re also aiming for a minimum of one-third of all writers, directors and choreographers in each season to be women or artists of color, and that includes our classic programming. On the administrative and Board side, we’ve formed an Equity, Diversity and Inclusion committee to make recommendations in everything from hiring to workplace environment. What we’ve learned is that this work can only succeed if the entire institution is committed to it, at every level.”

- Jason Loewith
Artistic Director of Olney Theatre Center | Olney, MD

David Benoit as Sweeney and E. Faye Butler as Mrs. Lovett in Sweeney Todd. Photo by Stan Barouh

National Principal Employment in Plays

During 2013-2015, there were 30,452 unique, new work opportunities for weekly employment on a Principal Contract in plays.

National Principal Employment in Musicals

Between 2013-15, there were 14,834 new Principal Contracts offered on musicals.
National Chorus Employment

There were 6,685 new opportunities for Chorus Contracts, spanning all contract types, between 2013-15.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Average Agreement Minimum</th>
<th>Average Negotiated OverScale</th>
<th>Average Contractual Salary</th>
<th>2013 - 2015 National Chorus Contracts: 6,685</th>
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<tr>
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<td>$997.45</td>
<td>$1,415.11</td>
<td>$1,415.11</td>
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</tbody>
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"We believe that in order to be effective in equity, diversity and inclusion, one of the Guthrie Theater’s core values, we must take the long view by building awareness, creating a vision, defining our actions and evaluating the initiatives we put into place. One important step we’ve taken is committing to hiring a diverse and inclusive cast and creative team for every single Guthrie production. We seek a diverse and qualified slate of designers and technicians, and enlist our human resources team and other resources to ensure we achieve that goal."

- David Stewart, Director of Production of Guthrie Theater | Minneapolis, Minn.

Deonna Bouye, Carla Duren, Brittany Bellezaere and Caroline Strang in the Guthrie Theater’s production of Toni Morrison’s The Bluest Eye. Photo by Dan Norman

Change for the Better

"Our core mission at Westcoast Black Theatre Troupe is to produce professional theatre that promotes and celebrates the African American experience, to attract diverse audiences, to support and develop African American artists and to build the self-esteem of African American youth. Our professional productions and Young Artist Program offer artists of color the opportunity to hone their skills and gain the tools they need for career success; our ‘Stage of Discovery’ summer camp—which we offer free of charge—helps under-served youth to discover and nurture their talents as well."

- Nate Jacobs, Founder and Artistic Director of Westcoast Black Theatre Troupe | Sarasota, Fla.

Antonio Mercado, Gabriella Cavallero and Thony Mena in Curious Theatre’s Elliot: A Soldier’s Fugue. Photo by Dan Norman

National Stage Management Employment

This cross section of our membership is the least racially and ethnically diverse employment category. In the three years of this study, there were 11,632 new opportunities offered. These work opportunities include both stage managers and assistant stage managers who have different minimums and opportunities for overscale, as the principal studies included members working on the full range of available contracts below star salary.

<table>
<thead>
<tr>
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<th>2013 - 2015 National Stage Management Contracts: 11,632</th>
</tr>
</thead>
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<td>Asian</td>
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"Dallas Theater Center strives to create art that is reflective of our city and is committed as an organization to create an equitable, diverse, and inclusive environment for our patrons, staff, board, and artists. This includes our artistic programming and educational efforts, as well as staff and board members. As a part of DTC’s strategic planning, we have an Equity, Diversity and Inclusion task force committee made up of staff and board members who meet regularly to develop strategies and goals to continue our journey of becoming a more reflective organization of the city we serve. By representing the city of Dallas both on the stage and behind-the-scenes, DTC becomes a theater for all of Dallas."

- Kevin Moriarty, Artistic Director of Dallas Theater Center | Dallas, Texas

"Curious Theatre is very proud to be representing the broad spectrum of voices in our Denver community by consciously selecting plays by playwrights of color, including recent series by Tarell Alvin McCraney and Quiara Allegria Hudes, which vastly expand the opportunities for diversity in performers. With our commitment to diverse casting, we are thrilled that 50 percent of the actors on our stage this season are people of color."

- Katie Maltsa, Managing Director of Curious Theatre | Denver, Colo.

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CASE STUDY: LORT EMPLOYMENT

The previous analysis contains all of our available contracts, with a wide range of minimum salaries, opportunities for negotiating overscale, the possible existence of non-Equity performers in the production and, within any one contract type, various tiers or categories as well.

In order to examine the situation within a narrower view, we conducted an analysis of the national LORT Agreement. The LORT Agreement is used across the country with its own categories and various minimums. For the majority of our membership, LORT theaters represent a sizable portion of their union careers. The following data utilizes the same template as the national numbers previously shared for comparison. But note that with smaller sample sizes, we expect and see greater variance, particularly in the racial and ethnic hiring and earning statistics, which become more dependent on seasonal influences such as titles produced. Single diversely staged productions, whether diverse based on text or artistic vision, can strongly influence smaller subsets. The LORT analysis is representative of what we've discovered across all contracts.

National LORT Principal in a Play Employment

Between 2013-15, there were 8,296 work opportunities under the LORT Agreement for principal actors in non-musical productions.

![Average Agreement Minimum: $736.97, Average Negotiated Overscale: $123.59, Average Contractual Salary: $862.76, 2013-2015 National LORT Principal Contracts: 8,296](image1)

National LORT Principal in a Musical Employment

With a quarter of the contractual opportunities compared to non-musicals, there were 2,196 Principal LORT Contracts offered in musicals between 2013-15. Analyzing this employment by race/ethnicity:

![Average Agreement Minimum: $744.26, Average Negotiated Overscale: $105.28, Average Contractual Salary: $854.67, 2013-2015 National LORT Principal Contracts: 2,196](image2)

National LORT Chorus in a Musical Employment

There were 1,318 chorus work opportunities on LORT contracts during the three years of the study. Please note that the financial figures are higher than averages for Principals on LORT Musicals because chorus employment was, on average, at LORT theaters with higher categories and minimums.


“Our associate artist program offers a deep dive to artists of diverse backgrounds here at Cincinnati Playhouse in the Park. They have a seat at the table—directing, participating in season planning, interacting with board and staff and leading various community engagement projects. And their productions inevitably bring more diverse actors to our stages. For example, KJ Sanchez just directed Jane Eyre with an African-American Jane (Margaret Ivey.) That’s the new normal for us.”

Blake Robison
Artistic Director of Cincinnati Playhouse in the Park | Cincinnati, Ohio

Michael C. Sharon and Margaret Ivey in the Cincinnati Playhouse in the Park’s production of Jane Eyre. Photo by Mikki Schaffner

CHANGE FOR THE BETTER!
Between 2013-15, there were 2,749 stage management work opportunities, including assistant management, on LORT contracts.

**CHANGE THE STAGE**

Consider this study our call to action. It’s time for us, as a union and as a leader within our community, to shine a light on the hiring practices within our industry. The numbers we’ve presented are unacceptable. We’ve now seen on a macro and micro level both gender and racial and ethnic disparity when it comes to who is getting contracts and what they are paid.

With this study in hand, we now have a powerful platform to demand positive, forward-thinking change and ask for others to help us lead the charge. We cannot solely rely on contractual language encouraging diverse hiring practices to fix this. It won’t work alone. It hasn’t worked. This is an industry epidemic that has roots in every aspect of professional theatre. This goes beyond actors and stage managers; we need partners who can help to not just change the stage, but rather to help change the industry.

For Equity, it starts with the members. It’s important that we have a fully-realized portrait of the over 50,000 artists who make up this union. For those who haven’t self-identified, help us by self-identifying in the Member Portal. Remember, your information is completely confidential and will never be shared with anyone—it’s for the union’s own internal purposes. We rely on you as much as you rely on us.

Stay informed and get active with us. Watch for emails, posts in the Member Portal and videos speaking to how internal purposes. We rely on you as much as you rely on us. **Consider this study our call to action. It’s time for us, as a union and as a leader within our community, to shine a light on the hiring practices within our industry. The numbers we’ve presented are unacceptable. We’ve now seen on a macro and micro level both gender and racial and ethnic disparity when it comes to who is getting contracts and what they are paid.**

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Take this fight outside. Publicly, that is. Get social with this. Use #ChangeTheStage and let your followers and colleagues know that you support positive change within our industry. Now, together, we must stand up and in solidarity foster inclusion and promote diversity on and off stage.

### AVERAGE AGREEMENT MINIMUM

- **African American** 13,38%298.81
- **American Indian** 0.03
- **Asian** 1.33
- **Caucasian** 1.93
- **Hispanic or Latino** 0.00
- **Pacific Islander** 1.93
- **Two or More Races** 1.82
- **NOT PROVIDED** 0.07

### AVERAGE NEGOTIATED OVERSCALE:

- **African American** 10.00
- **American Indian** 0.00
- **Asian** 10.00
- **Caucasian** 10.00
- **Hispanic or Latino** 10.00
- **Pacific Islander** 10.00
- **Two or More Races** 10.00
- **NOT PROVIDED** 10.00

### AVERAGE CONTRACTUAL SALARY:

- **African American** 962.28
- **American Indian** 509.50
- **Asian** 509.50
- **Caucasian** 509.50
- **Hispanic or Latino** 509.50
- **Pacific Islander** 509.50
- **Two or More Races** 509.50
- **NOT PROVIDED** 509.50

### NATIONAL LORT STAGE MANAGEMENT CONTRACTS: 2,749

- **13.38%**
- **0.03%**
- **1.33%**
- **1.93%**
- **1.82%**
- **0.07%**

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**Cue the Lights: The Samuel J. Friedman Health Center for the Performing Arts Opens**

The Actors Fund unveils a new health center for Actors’ Equity members and the entire entertainment community.

Created by The Actors Fund in partnership with Mount Sinai, The Samuel J. Friedman Health Center for the Performing Arts is a thrilling addition to the many services provided by The Actors Fund for all Actors’ Equity members! The new health center is designed to serve the health and wellness needs of the performing arts and entertainment community in New York City.

The Friedman Health Center provides primary and specialty care with extended hours that are sensitive to entertainment industry work schedules. The Health Center accepts most marketplace plans, commercial and union insurances, Medicare and workers’ compensation.

Actors’ Equity leadership was there on March 2, 2017, for a special sneak preview and ribbon cutting ceremony. The facility opened on March 6, 2017, at The Actors Fund’s main offices at 729 Seventh Avenue in Times Square.

The center is staffed by primary care providers and specialists available on a rotating basis. Personalized health insurance counseling, guidance and enrollment support is available on site through The Actors Fund’s Artists Health Insurance Resource Center.

The Actors Fund’s Al Hirschfeld Free Health Clinic, formerly located at The Actors Fund’s Dorothy Ross Friedman Residence on 5th and 10th Avenue in Manhattan, is no longer in operation. However, The Friedman Health Center will continue to work with Actors’ Equity members who are uninsured to find solutions for their health and wellness needs. Some members may be eligible for care at The Friedman Health Center at a discounted rate.

“Providing access to quality, affordable health care is central to our mission,” said Joe Benincasa, President and CEO of The Actors Fund. “The Friedman Health Center not only helps our members to find health insurance as well as many online tutorials.

The Friedman Health Center is run in partnership with The Actors Fund and Mount Sinai, with major funding provided by The Gerald J. and Dorothy R. Friedman New York Foundation for Medical Research, Broadway Cares/Equity Fights AIDS, SAG-AFTRA Motion Picture Players Welfare Fund and the Booth Ferris Foundation.
Equity Works
Theatre News & Notes

Kansas City, Mo. – Musical Theater Heritage, a transitional SPT, is moving into phase two of its transitional program. This will generate an additional 40 workweeks over the next two years.

Lincoln, Neb. – Nebraska Repertory Theatre has restarted its Equity contract under the SPT Agreement. After financial constraints stopped the company from producing, the theater is thrilled to start its Equity season this September, garnering members 70 additional workweeks. (Photo b)

Minneapolis, Minn. – Welcome Trademark Theatre to the Equity family. The company will operate as a transitional SPT 4 beginning this spring, accruing 54 new workweeks. Additionally, PRIME Productions will join the Equity family as a transitional SPT 1 this spring.

New York, NY – Park Avenue Armory is producing its show The Haired Ape on a LORT A Agreement, with 17 Equity contracts. (Photo d)

Portland, Ore. – Equity is proud to announce that Portland is the union’s newest Area Liaison City. Welcome to the family!

Santa Monica, Calif. – The Morgan-Wixon Theatre will be operating its production of Company on an SPT Agreement.

Second Thought Theatre (Dallas, Texas) and the Sierra Repertory Theatre (Sonora, Calif.) will be utilizing new Seasonal SPT Agreement.

St. Louis, Mo. – Insight Theatre, a transitional SPT, has negotiated with Equity an increase to its contract requirements for this season, giving our members an extra 36 workweeks.

Thousand Oaks, Calif. – Kingsmen Shakespeare Co. will continue operating under a two-season LOA/LORT at standard LORT D ratios and a 6% increase in salary over the term of the Agreement.

Tracking What You’re Owed

Staff achieved terms for a televised live performance in Boston. A total payment of $1,200 was recovered for eight members.

As part of the clearance process, staff in the Eastern Region identified underpayment of accrued vacation to 31 actors employed at eight different theaters totaling $7,244.

A call from a member in the east brought Equity’s attention to a situation in which the required Daylight Day of Rest had not been observed. The union secured 25 workweeks and a higher salary for members.

Two members were paid a total of $2,531 after it was discovered they did not receive their salary increases. Central Region staff also settled two open claims that will result in six members getting an additional $2,250 each in compensation.

Two members in the Western Region recovered $443.52 in pension and $1,920 in health for two members who were working on an MBAT Agreement. Additionally, the staff has garnered a total of $3,484 in unpaid vacation accruals for members.

Boulder, Colo. – Local Theater Company, which has employed up to 13 members on an LOA Agreement in the past, is happy to be transitioning onto an SPT Agreement. (Photo c)

Carmel, Calif. – For its 2017 season, Pacific Repertory Theatre will continue operation under a LOA/LORT and GAA-II, with four additional contracts plus 3% salary increase.

Carmel, Ind. – The Actors Theatre of Indiana will be operating under the Theatre for Young Audience Agreement during its 2017-2018 season. This is in addition to its SPT season, which the company has been producing under since 2005.

Chicago, Ill. – AstonRep Theatre has begun the process of transitioning into a full CAT (Chicago Area Theatre) house on the Tier N Transitional plan, bringing with it 27 work weeks.

Detroit, Mich. – Central Region staff presented the Detroit Repertory Theatre and its Artistic/Managing Director, Bruce E. Milan, with a 60th Anniversary proclamation.

E. Milan, with a 60th Anniversary proclamation.

Iowa City, Iowa – Iowa Summer Repertory, which shuttered in 2012 due to flood damage, returns this summer with one production under the URTA Agreement. Welcome back!

Jackson, Wyo. – Off Square Theatre, which has consistently employed members under the Guest Artist and LOA Agreements since 2007, is transitioning to an SPT Agreement.

Los Angeles, Calif. – The Theater @ Boston Court, the Latino Theatre Company and producer Daniel Wilner, are the latest seasonal agreements on the 99-Seat Theatre Agreement. The Latino Theatre Company is also utilizing the SPT Agreement.

Los Angeles, Calif. – Ebony Repertory Theatre will mount Five Guys Named Moe under LOA/LORT at 100% Equity contract ratio, generating 66 work weeks.

Los Angeles, Calif. – Independent Shakespeare Co. will operate its Griffith Park Shakespeare Festival, which is free to the public, under a LOA/LORT for its 2017 and 2018 seasons with 13 union contracts in the first year, increasing to 14 contracts in the second. Additionally, there will be a 3% salary increase over the two years of the Agreement. (Photo a)

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Equity News

I could say that I was a professional stage manager, and I proudly added those three validating letters — AEA — to understand that stage management was more than my extracurricular activity while pursuing a college degree. Williamstown asked what I was going to do when I got out of college. The legitimacy that union membership offered helped them all to uninclude health care, a pension and a minimum living wage. I could point to my Equity membership when family and friends

Right place, right time, and a whole lot of hard work.

Measure for Measure

manager for the top of my résumé.

December 1984, PlayMakers needed an additional union stage manager for its three-show rep. My hard work paid off. Half-way through my senior year of college, I signed my first Equity contract as stage manager for Cloud Nine and assistant stage manager for Measure for Measure.

In love with all things theatre from a very young age, I discovered stage management while in college. I had fortunately landed at the University of North Carolina, Chapel Hill, a state university with a small undergraduate theatre program and a resident LORT theater. (My mother was under the impression that I was going there for the excellent journalism school.) I remember clearly the Equity stage manager telling my freshman class “My job is about communication.” Sign me up! And so my four years of college became my four-year intensive internship; assisting on all the PlayMakers Repertory Company productions and stage managing the department shows, while being mentored by experienced and remarkable Equity SMs. After my junior year, and thanks to the support of my mentor and professor, I secured a prized summer internship at the Williamstown Theater Festival. Then in December 1984, PlayMakers needed an additional union stage manager for its three-show rep. My hard work paid off. Half-way through my senior year of college, I signed my first Equity contract as stage manager for Cloud Nine and assistant stage manager for Measure for Measure.

The biggest plum of all came when one of the roles offered was “George Bigelow,” the other juvenile in The Glass Menagerie. At Rhode Island, I was under the impression that I was going there for the excellent journalism school.) I remember clearly the Equity stage manager telling my freshman class “My job is about communication.” I said to myself, “I will do it!” And so I signed on for my first Equity contract as stage manager for Measure for Measure. I was shocked, delighted, miffed, upset, perplexed, and I told her I’d think about it. I was so green I didn’t even realize there was no way I could ever pay her. I watched the play and decided I should meet her boss, Zelma Brokov. She looked me over and said that she could offer me a term contract at Warner’s starting at $75/week, but that I’d be better off getting a little “seasoning” because there wasn’t much herRooters” scene. I knew I could have them if I agreed, and she would pay me Equity minimum (it was $46 at the time) for the next five weeks. But I would return the money to her, as she couldn’t pay me what she’d have to pay a seasoned actor when I was just a beginner. I was shocked, delighted, miffed, upset, perplexed, and I told her I’d think about it. I was so green I didn’t even realize there was an Equity rule in those days allowing an actor to appear in three productions at no salary before he was required to join the union as a full fledged member. I was to be in residence in Newport for eight weeks that summer of 1946.

Seventy-one years ago this summer, I was an apprentice actor at the Newport Casino Theatre in Rhode Island. It was an Equity stock company with a solid reputation, and I was thrilled to be invited to play bits, to understudy and to play the occasional supporting role—in other words, to be used as an apprentice, “as cast.” The Equity rule in those days allowed an actor to appear in three productions at no salary before he was required to join the union as a full fledged member. I was to be in residence in Newport for eight weeks that summer of 1946. I had thought of myself as a stage actor long before this break came my way. I had worked the summer of my 16th year for $10/weekend at a small theater in Cedarhurst, Long Island, and I’d been appearing as Horace in The Little Foxes as a student at New York University when by sheer chance a Warner Brothers talent scout (Arnold Horshack) saw the play and decided I should meet his boss, Zelma Brokov. She looked me over and said that she could offer me a term contract at Warner’s starting at $75/week, but that I’d be better off getting a little “seasoning” because there wasn’t much her

We asked the staff at the Everyman Theatre to tell us about themselves. This is what they had to say:

“‘If you want to start a theater company, do it in Baltimore,’’ a trusted colleague and fellow artistic director told Vincent Lancisi, fresh out of graduate school, 26 years ago.

And he did just that.

Everyman Theatre came to life in the winter of 1990 when its first show, The Runner Stumbles, was produced in an old church. In fact, those involved still remember that the church was so frigid they handed out blankets to audience members.

From the beginning, Everyman’s core mission has been to produce theatre that was affordable and accessible to everyone, and to support and feature a resident company of professional actors and artists. Even in the early days and first productions, it was vital to Lancisi and his team that the company offer a number of Equity contracts to cast members.

“’It’s always been my goal to provide meaningful work to the professional actor,’” said Lancisi. “Our resident company is made up of a dozen local Equity actors who are featured in roles throughout our season. I want those actors to be able to stay here in the Baltimore region and perform extraordinary roles throughout our season, and then also be able to own homes, raise families and take their kids to soccer practice.”

For the first few years, Everyman performed in various locations throughout Baltimore City. In 1994, the company settled into a rented former bowling alley that was turned into a performance space. Throughout the late ’90s and early 2000s, subscription numbers began to grow and a string of popular, and critically acclaimed productions, including A Midsummer Night’s Dream, The Glass Menagerie, The Crucible and the wildly successful Proof, proved that Everyman had become a mainstay in the Baltimore theatre scene.

In the early 2000s, many of the theatre’s current familiar faces were asked by Lancisi to join the company, includ-

(Continued on page 27)
Come for the theatre; stay for the Alamo (and the BBQ). Get to know Actors’ Equity’s liaison cities, Austin and San Antonio. A vibrant cultural region, the Austin/San Antonio area boasts a small but growing theatre scene—getting stronger with the help of Equity’s liaison committee. Below, members of the committee tell us what to do, where to eat and what’s best about living and working in the region.

Around Town
On where to eat (on or off the tourist’s radar)
In San Antonio, the River Walk or Mi Tierra. In Austin, stand in line all day for Franklin’s BBQ, or Threadgills, Matt’s El Rancho or Torchy’s Tacos.
On where you might be working
Classic Theatre of San Antonio, Opera San Antonio, The Majestic, ZACH Theatre, Austin Playhouse, Austin Shakespeare Festival, TexARTS, and Mary Moody Northen Theatre at SFAU.
On going for a run
South Town/River Walk and La Villita Historic Art Village or, in Austin, the trails at Lady Bird Lake.
On what you won’t find anywhere else
The Alamo, the River Walk, Tower of the Americas, Town Lake and Barton Springs (a MUST).

In Memoriam

Emeline Alejandro
Mel Allen
Ken Ayers
Paul Backer
Barbara Alyne Bennett
David Horton Black
Virginia A. Brown
Jeanne-Louise Campbell
Laurie Carlos
Carolee
William W. Christopher
Irwin Corey
Ben Cote
Hank De Luca
Vito D’eramo
Alice Drummond
Jan Eddy
Ellerine
M. Douglas Erickson
Frank Evans
Ellen Faison
Roger Fawcett
Miguel Ferrer
Carrie Fisher
Charles Forster
Bernard Fox
Zsa Zsa Gabor
Rita Gam
Dick Gautier
Kevin S. Geer
Byron Grant
Ernie Green
Geraldine Hanning
Steven Edward Hart
Steve Heffner
Arthur Heller
Richard G. Hermann
Candice J. Hincks
Boozer Hinton
Henry Holden
Richard Hoyt
George S. Irving
Corliss Jessup
Roger Keller
Connie Kunkle
Catherine Lacy
Dick Latessa
Laryssa Laurent
Kate Leslie
Linda Lowry
Vincent Lynne-O’Brien
Joseph Mascolo
Tricia McGauley
George Moore
Mary Tyler Moore
Audrey Morgan
Milton Moss
Douglas Nelson
Ted Nolan
Fred Ochs
John O’Reagh
John Peakes
Roberta Peters
Jack Poggi
Marge Randolph
Allen Raymon
Ann Reid
Debbie Reynolds
Patricia Ripley
David Rosenbaum
Glen Richard Rothenberger
Larry O. Rouge
June Russell
Robert Stephen Ryan
Oran Sandel
William Sarkees
Nicola Sheara
Frank Silveno
Cliffe De Simone
George Soviak
Priscilla Stampa
Carolyne Sullivan-Zimm
Jim Swanson
Barbara J. Tarbuck
Beryl Taylor
Alan W. Thicke
Raymond Thorne
Robert Stanley Tucker
James Van Wart
Martin Waldron
Fritz Weaver

*Denotes Equity Councillor

Reported between Dec. 1, 2016, and Feb. 28, 2017
Spirit: A Celebration of Diversity

This year, Equity honored Ron Himes, Esther Grimm, and Debrah Hazlett. Ron Himes, who for over 30 years, has demonstrated a dedication to the tenets of Equity, gender identity and ethnic background, supported artists in achieving their dreams. Esther Grimm, for all the work she does to provide ongoing opportunities for individuals, producers and organizations that normally separated by physical ability, gender identity and ethnic background, have our ups and our downs. We laugh, we push each other. We've found solutions. Bravo to all our amazing recipients.

The St. Louis Black Repertory Theater, founded in 1976, is the largest professional African American theater company in the nation. The company is committed to producing shows by primarily African American and third-world playwrights. The mission of the Chicago Inclusion Project is “to encourage inclusive theater experiences that illuminate our shared human story by bringing together Chicago artists and audiences normally separated by physical ability, gender identity and ethnic background, providing inspiration and resources for the Chicago community to embrace inclusive programming in the arts.”

3Arts, according to its website, “works to sustain and promote artists in the Chicago metropolitan area. Our focus on women artists, artists of color and artists with disabilities stems from the need for a variety of voices and visions to be supported if our city is to be proper and inspire.”

Member Robert Schleifer, a deaf and former recipient of a 3Arts grant, proudly presented the award to Griml as an ASL interpreter read his comments aloud to the audience. “Each year the Spirit Awards celebrate diversity, inclusion and community in such an inspiring and joyful way,” said Christine Toy Johnson, artistic director of 3Arts. “We are thrilled to be able to present the award to Griml.”

“The spirit of diversity was truly flowing in the room,” said 3Arts Chair of the Equity Committee E. Faye Butler. “The recipients are truly trailblazers in this year, Esther Griml, for all the work she does to support artists in achieving their dreams that make a difference in the community. Ron Himes, who for over 30 years, has maintained a theater that allows artists to express their culture and spiritual works in a safe and nurturing environment; Esty Griml, who in a short span of time put her energy into asking the question of diverse artists are afraid to ask and finding solutions; Bravo to all our amazing recipients.”

Area Liaison Hotline System Call 877-AEA-1913 Equity has a national toll-free hotline system for members who live in area liaison and office cities.

Each area liaison has its own extension, where members can access news and information for their region.

(1) Dial 877-AEA-1913
(2) Dial your area extension:
- 850 Albany
- 811 Atlanta
- 812 Austin/St. Antonio
- 873 Boston
- 814 Buffalo/Rochester
- 815 Chicago
- 876 Cincinnati/Louisville
- 877 Cleveland
- 818 Dallas/Fort Worth
- 849 Denver
- 820 Detroit
- 821 Florida – Central
- 822 Florida – South
- 823 Houston
- 824 Kansas City
- 825 Las Vegas
- 826 Los Angeles
- 872 Milwaukee/Madison
- 828 Minneapolis/St. Paul
- 829 Nashville
- 830 New Orleans
- 831 New York
- 832 Philadelphia
- 835 Phoenix/Tucson
- 834 Pittsburgh
- 836 Portland
- 837 Seattle
- 838 St. Louis
- 839 Washington D.C./Baltimore


Welcome to our newest members!

A national New Member Reception was held on March 27, 2017. New member events are held throughout the year. These fun, informational gatherings are sponsored by the National Membership Education Committee.

Visit members.actorsequity.org to search for more events.