## ACTORS' EQUITY ASSOCIATION

# DIVERSITY REPORT 

## 2016-2019 IN REVIEW



## EXECUTIVE SUMMARY

## In 2017, Actors' Equity Association published the first Diversity and Inclusion Report, tracking the demographics of how its 51,000 members are hired for acting and stage management work, and

 how much they are paid. This is a follow up to that report, covering hiring statistics from 2016 through 2019.
## Expanded Analysis

The last study focused on gender and race as points of identification, and briefly mentioned disability. It measured both rate of representation and earnings, including what demographic had the power to negotiate additional compensation. The current study has added "non-binary/third gender" or "prefer to self-describe" as gender options and includes data about orientation and transgender status. It has more data about hiring of disabled members and includes information on veteran status and age as well.

## Study Structure

This study is in two parts. The data in the first section is national. It measures the distribution of race, gender and orientation, age, disability and veteran status across all Equity contracts. This data also includes the race and gender distribution
among Equity's two most prominent contracts: the Production Contract (used on Broadway and some national tours) and the LORT Contract (The League of Resident Theatres Contract, used at major regional theaters nationally). In the second section, the data is divided by Equity's three geographical regions and considers both race and gender in each region.

## Incremental Industry Shifts

In short, there has been improvement since the 2017 study - meaning that there has been more equitable distribution of contracts and earnings - but most improvements have been extremely gradual and inconsistent across geographical areas.

In terms of race, contracts going to people of color increased from $15.3 \%$ in the prior study to $23.3 \%$ in the current study. Contracts to Black members $45.7 \%$ of that increase. That change however, does not necessarily reflect improvement across the industry. For example, among Production Contracts, much of the increased representation of people of color can be attributed to multiple productions of Hamilton alone.

Importantly, what little change has occurred since 2015 falls short of reflecting demographics of the communities which the shows serve. For example, as of the 2010 U.S. Census, 39.6\% Americans are of color. But from 2016-2019, 21.5\% of Equity contracts nationally went to members of color. Furthermore, sometimes improvements only exist within certain job categories. For example, chorus roles (which overwhelmingly appear in musicals) tend to be more racially diverse than principal roles in both plays and musicals. Hiring of stage managers seems the most resistant to change, with a much smaller improvement for racial diversity nationally compared to actors. This is a reminder that our industry's inclusion problems go much deeper than casting alone.

In terms of gender, more contracts still go to men. Nationally, contracts that went to women increased from $43.5 \%$ of all contracts to $44.9 \%$ in the current study. A pay gap remains between genders because men are able to receive more overscale (payments above minimum requirements). Not only do women earn less than men, but transgender, non-binary or gender-nonconforming members usually earn less than their cisgender peers in the same job categories on any given contract type.

Barely $1 \%$ of contracts issued from 2016-2019 were to members who report living with a disability. This number is surely higher in reality. Nationally, roughly one in four Americans are living with a disability. Furthermore, people with disabilities tend to earn less than their non-disabled counterparts.

Aging in the industry tends to exacerbate many of these issues. While Equity does not have data on what percentage of the union's older members are actively seeking work, there has been a decrease in the percentage of contracts going to members over 65 since 2013-2015. In
addition, contracts issued to members of color skewed younger compared to white members, who were most likely to be issued contracts beyond age 65. From 2016-2019, not a single contract went to a member who self-identified to the union as both Indigenous Hawaiian/Pacific Islander/North American or Middle Eastern/North African and over the age of 65 . Nationally, $73.8 \%$ of all contracts for members 65 years old and older went to white members."

## METHODOLOGY

- This report analyzes demographic information for members of Actors' Equity Association working on Equity contracts nationwide from January 1, 2016 to December 31, 2019. Older data included for purposes of comparison are from January 1, 2013 through December 31, 2015.
- Demographic information (age, gender, disability, race, etc.,) is gathered from Equity members confidentially self-identifying to the union, and earnings information comes from contracts filed with the union
- Intended to represent initial job opportunity and earning potential, this data is collected solely from contracts involving a production's opening performance and does not consider replacement contracts or salary increases over the course of a run. Therefore, as with the prior study, only productions that opened during the study timeframe area included in the study.
- A "contract" does not refer to an individual member, but a job; if the report says, for example, that 20 contracts went to women, that could mean one woman with 20 contracts, 20 women with one contract each, or anything in-between. This study examines 93,957 contracts from 2016-2019.
- This study examines five different types of jobs: Principal actor in a play, principal actor in a musical, chorus actor, stage manager and assistant stage manager.
- There are two categories that represent a lack of information: "Prefer not to say" is an option for members who wish to keep demographic information private, whereas "unknown" means the question went unanswered.
- "People of color" (POC) refers to individuals who actively opt to self-identify as non-white or European American.
- This study excludes a small subset of 93 contracts in which members earn over $\$ 10,000$ overscale weekly.
- Averages are calculated as arithmetic means.


## How to Use This Report

Statistical analysis like this takes a subset of the population - in this case, Equity members- and compares them to the general population - in this case, the U.S. If that subset seems to differ strongly from the general population, it means that an external force is creating that change. These differences are examined through characteristics protected by various US nondiscrimination laws, such as gender and race.

This report also examines compensation, specifically by Equity employers on Equity contracts. When you read this report, as you would assume a population's subset should reflect the overall population, assume equal pay for equal work. Any trends in data showing otherwise similarly indicate an external force creating differences.

What those external forces might be, however, is beyond the scope of this report. The opportunity and income inequality reflected in this report are the result of a complicated web of artistic discretion and systemic, institutional and internalized marginalization. No one trend or data tells the whole story, but are many, many narratives in aggregate, from a bird's eye view.

The data and format of this study, however, cannot definitively prove which external forces have caused income and opportunity inequality.

Throughout the report, pie graphs show distribution of representation along a single protected characteristic in terms of percentages. For some protected characteristics, the numbers are such a small fraction of the whole that a graph is not useful to convey a rate of representation. In those cases, a chart is included which conveys representation numerically. Attendant with each pie graph is a horizontal bar graph. Each bar graph offers a side-by-side comparison of the average rate of pay for each of the identity groups represented in the pie.

Each bar has a label with the exact dollar value. Through each bar graph, there is a broken red line denoting the average pay overall, so the readers can see which groups are above and below the overall average pay rate. The red line is also labeled with an exact dollar value of the average earnings overall.

Finally, the appendix has further information, including comparisons to census data and contract terms (such as minimum salary rate tiers). Every piece of data collected and visualized for the 2020 edition of the diversity study is charted numerically in the appendix.

## Contracts by Gender: National

Total contracts - 93,957
Average Contractual Salary

|  | 20\% 40\% |
| :---: | :---: |
| Women | 44.91\% |
| Men | 51.42\% |

Non-Binary/Third Gender $0.24 \%$
Prefer To Self-Describe $0.11 \%$
Prefer Not To Say 0.07\%
Not Provided 3.25\%

## Contracts by Race/Ethnicity: National

Total contracts - 93,957
Average Contractual Salary


FOR REFERENCE
Race/Ethnicity in the United States: 2010 Census Data


## DIVERSITY AND INCLUSION 2020: PUSHING FORWARD

In January 2020, the last issue of Equity News before the pandemic, I wrote about what I called "the necessity of difficult conversations."

I concluded that column by noting that as a nation, we were more frequently having difficult conversations about marginalized groups and harassment in the workplace.


So much has happened since March, and we are now in a time of reckoning for our lack of acknowledging the marginalizing of our ellow citizens in our society, as well as the marginalization or our BIPOC, disabled, transgender and gender non-binary members in our workplace.

This study is a follow up to the Diversity Study we published in 2017 We waited too long to collect this data the first time, and we waited too long to follow up. From now on, we intend to release a refreshed version of this report annually, and to make it publicly available. We understand that there is a human being attached to every piece of data shown here.

Equity cannot control who an individual employer chooses to hire, but we can be loud and insisten in calling out a structure built on biases both implicit and overt. It is our duty to be part of the solution, to work to tear down barriers and rebuild a structure that is truly inclusive.

This report shows that there have been some gains: For example, a higher percentage of total contracts nationally have gone to women as well as people of color. However, these gains have been woefully insufficient, and not uniformly true across the country.

We rely on you to make this information as accurate as possible. For example, as we have continued to track contracts that have been worked by members with disabilities, the increases we have seen can be attributed not only to a change in hiring practices, but also to more members telling us that they self-identify as living with a disability. You help us to represent you when you self when self-ID in the member portal. This information is not used to track individuals, and your personal information is not shared with employers. It is used so that we can hold ourselves accountable to our diverse membership and to hold the industry accountable as well.

This report is one tool that we have to use to better represent all of you. And, it is information that you need to have to hold us accountable. We will be releasing further analysis of the data over the next few months.

In solidarity,
Mang Mcoll
Mary McColl
Executive Director
Actors' Equity Association

## NATONAL

 DATA

Contracts by Gender: National
Total contracts - 93,957


Principal Contracts by Gender: National (Musical) Total contracts - 22,281


Average Contractual Salary


# Principal Contracts by Gender: National (Play) 

Stage Manager Contracts by Gender: National Total contracts - 12,061

\% Contracts
Total contracts $-44,737$
Average Contractual Salary


Chorus Contracts by Gender: National
Total contracts - 9,893


Assistant Stage Manager Contracts by Gender: National Total contracts - 4,985


| Member Self Identity | $2016-19$ <br> Contracts | \% Contracts |
| :---: | :---: | :---: |
| TOTAL | 93957 | $100 \%$ |
| Veteran | 278 | $0.30 \%$ |
| LGBTQ+ | 7440 | $7.92 \%$ |
| Disability | 945 | $1.01 \%$ |

## NATIONAL DATA: RACE/ETHNICITY

## Total Contracts by Race/Ethnicity: National

Total contracts - 93,957


Principal Contracts by Race/Ethnicity: National (Musical)
Total contracts-22,281


Stage Manager Contracts by Race/Ethnicity: National
Total contracts - 12,061


- Asian or Asian American
- Hispanic or Latin American
- Indigenous North American
- Multi-Racial or Multi-Ethnic
- Indigenous Hawaiian or Pacific Islander
- Middle Eastern or North African
- White or European American
- Prefer Not To Say

■ Not Provided
Principal Contracts by Race/Ethnicity: National (Play) Total contracts - 44,737


Chorus Contracts by Race/Ethnicity: National
Total contracts - 9,893


Assistant Stage Manager Contracts by Race/Ethnicity: National Total contracts-4,985


## NATIONAL DATA: TRANS/CIS STATUS

Total Contracts by Trans/Cis Status: National Total contracts - 93,957


## Principal Contracts by Trans/Cis Status: National (Musical)



Stage Manager Contracts by Trans/Cis Status: National Total contracts - 12,061


Principal Contracts by Trans/Cis Status: National (Play)


Chorus Contracts by Trans/Cis Status: National Total contracts - 9,893


Assistant Stage Manager Contracts by Trans/Cis Status: National
Total contracts - 4,985
\% Contracts


Average Contractual Salary


Equity has increased its outreach to members as we have expanded our identity surveys of our membership. Of our over 51,000 members, $86.5 \%$ opted to not respond to questions about trans/cis identity. In an effort to accurately reflect known aspects of self-identity in an under-represented community, the graphic reporting on this topic reflects the employment offered to the $13.5 \%$ of members who chose to self-identify. The complete records used to report this information, including the employment of members who chose not to respond, can be found in the appendix.

## NATIONAL DATA: AGE

## Total Contracts by Age: National

Total contracts - 93,957


Principal Contracts by Age: National (Musical)
Total contracts - 22,281


Stage Manager Contracts by Age: National
Total contracts - 12,061


Principal Contracts by Age: National (Play)

$$
\text { Total contracts }-44,737
$$



Chorus Contracts by Age: National
Total contracts - 9,893


Assistant Stage Manager Contracts by Age: National
Total contracts-4,985


## NATIONAL DATA: DISABILITY

Total Contracts by Person w/ Disability: National
Total contracts - 93,957


Principal Contracts by Person w/ Disability: National (Musical) Total contracts - 22,281


Stage Manager Contracts by Person w/ Disability: National Total contracts - 12,061


Principal Contracts by Person w/ Disability: National (Play)
Total contracts - 44,737


Chorus Contracts by Person w/ Disability: National
Total contracts - 9,893

Average Contractual Salary


Assistant Stage Manager Contracts by Person w/ Disability: National Total contracts - 4,985


Equity has increased its outreach to members as we have expanded our identity surveys of our membership. Of our over 51,000 members, $86.5 \%$ opted to not respond to questions about disability. In an effort to accurately reflect known aspects of self identity in an under-represented community, the graphic reporting on this topic reflects the employment offered to the $13.5 \%$ of members who chose to self-identify. The complete records used to report this information, including the employment of members who chose not to respond, can be found in the appendix.

## PRODUCTION <br> CONTRACT DATA

The Production Contract covers Broadway, national and international tours. It is also used for touring productions at large performing arts centers. This contract can be used by both commercial and not-for-profit producers, for either limited or openended runs.


Principal Contracts by Gender: Production (Musical)
Total contracts - 749


Stage Manager Contracts by Gender: Production
Total contracts - 152
\% Contracts


Average Contractual Salary

|  | \$1,500 \$3,000 |
| :---: | :---: |
| Women | \$3,199,02 |
|  | 1 |
| Men | \$3,230,94 |
| Non-Binary/Third Gender | I |
| Prefer To Self- | - |
| Describe | $\underbrace{\sim}_{0}$ |
| Prefer Not To Say |  |
| Not Provided | \|| |
| Norrovided |  |

Principal Contracts by Gender: Production (Play)

## Total contracts - 656



Chorus Contracts by Gender: Production
Total contracts - 1,373


Assistant Stage Manager Contracts by Gender: Production Total contracts - 252


| Member Self Identity | $2016-19$ <br> Contracts | \% Contracts |
| :---: | :---: | :---: |
| TOTAL | 3182 | $100 \%$ |
| Veteran | 5 | $0.16 \%$ |
| LGBTQ+ | 190 | $5.97 \%$ |
| Disability | 17 | $0.53 \%$ |

## PRODUCTION DATA: RACE/ETHNICITY

## Total Contracts by Race/Ethnicity: Production

Total contracts-3,182


Principal Contracts by Race/Ethnicity: Production (Musical) Total contracts - 749


Stage Manager Contracts by Race/Ethnicity: Production

$$
\text { Total contracts - } 152
$$



Asian or Asian American

- Hispanic or Latin American
- Indigenous North American
- Multi-Racial or Multi-Ethnic
- Prefer Not To Say
- Black or African American
$\square$ Indigenous Hawaiian or Pacific Islander
- Middle Eastern or North African
- White or European American

■ Not Provided

Principal Contracts by Race/Ethnicity: Production (Play) Total contracts - 656


Chorus Contracts by Race/Ethnicity: National
Total contracts - 1,373


Assistant Stage Manager Contracts by Race/Ethnicity: Production Total contracts-252


## LEAGUE OF

 RESIDENT THEATRESDATA

The League of Resident Theatres (LORT) Contract is used by not-for-profit professional regional theatres throughout the United States. Some theatres employ resident companies each season, though most employ performers on a show-by-show basis.


Principal Contracts by Gender: LORT (Musical)

$$
\text { Total contracts }-3,623
$$



Stage Manager Contracts by Gender: LORT
Total contracts-2,622


Principal Contracts by Gender: LORT (Play)
Total contracts - 12,587
\% Contracts


Average Contractual Salary


Chorus Contracts by Gender: LORT
Total contracts-2,273


Assistant Stage Manager Contracts by Gender: LORT
Total contracts - 1,390


Average Contractual Salary


| Member Self Identity | $2016-19$ <br> Contracts | \% Contracts |
| :---: | :---: | :---: |
| TOTAL | 22495 | $100 \%$ |
| Veteran | 46 | $0.20 \%$ |
| LGBTQ+ | 1318 | $5.86 \%$ |
| Disability | 215 | $0.96 \%$ |

## LORT DATA: RACE/ETHNICITY

## Total Contracts by Race/Ethnicity: LORT

Total contracts - 22,495


Principal Contracts by Race/Ethnicity: LORT (Musical) Total contracts - 3,623


Stage Manager Contracts by Race/Ethnicity: LORT
Total contracts-2,622


■ Hispanic or Latin American
Indigenous North American

- Multi-Racial or Multi-Ethnic
- Prefer Not To Say

Principal Contracts by Race/Ethnicity: LORT (Play)


Average Contractual Solary


Chorus Contracts by Race/Ethnicity: LORT
Total contracts - 2,273


Assistant Stage Manager Contracts by Race/Ethnicity: LORT Total contracts - 1,390


## EASTERN DATA

The Eastern Region contains the following states: AL, CT, DE, FL, GA, ME, MD, MA, MS, NH, NJ, NY, NC, PA, RI, SC, TN, VT, VA and WV, as well as DC.

## Contracts by Gender: Eastern Region

Total contracts -50,315


Principal Contracts by Gender: Eastern Region (Musical) Total contracts - 12,376


Stage Manager Contracts by Gender: Eastern Region
Total contracts - 6,224


## Principal Contracts by Gender: Eastern Region (Play)

 Total contracts - 23,079

Chorus Contracts by Gender: Eastern Region
Total contracts - 5,792


Assistant Stage Manager Contracts by Gender: Eastern Region Total contracts - 2,844


| Member Self Identity | $2016-19$ <br> Contracts | \% Contracts |
| :---: | :---: | :---: |
| TOTAL | 50315 | $100 \%$ |
| Veteran | 147 | $0.29 \%$ |
| LGBTQ+ | 3573 | $7.10 \%$ |
| Disability | 480 | $0.95 \%$ |

## EASTERN REGION DATA: RACE/ETHNICITY

## Total Contracts by Race/Ethnicity: Eastern Region

Total contracts - 50,315


Principal Contracts by Race/Ethnicity: Eastern Region (Musical) Total contracts - 12,376


Stage Manager Contracts by Race/Ethnicity: Eastern Region Total contracts-6,224


- Asian or Asian American
- Hispanic or Latin American

Indigenous North American

- Multi-Racial or Multi-Ethnic
- Prefer Not To Say
- Black or African American
- Indigenous Hawaiian or Pacific Islander
- Middle Eastern or North African
- White or European American
- Not Provided

Principal Contracts by Race/Ethnicity: Eastern Region (Play) Total contracts - 23,079


Chorus Contracts by Race/Ethnicity: Eastern Region
Total contracts - 5,792


Assistant Stage Manager Contracts by Race/Ethnicity: Eastern Region
Total contracts - 2,844


## CENTRAL

 DATAThe Central Region contains the following states: AR, IL, IN, IA, KS, KY, LA, MI, MN, MO, NE, ND, OH, OK, SD and WI.


Principal Contracts by Gender: Central Region (Musical) Total contracts $-4,740$


Stage Manager Contracts by Gender: Central Region
Total contracts-2,950


Principal Contracts by Gender: Central Region (Play) Total contracts - 10,418



Chorus Contracts by Gender: Central Region
Total contracts - 1,744


Assistant Stage Manager Contracts by Gender: Central Region Total contracts-1,003


| Member Self Identity | $2016-19$ <br> Contracts | \% Contracts |
| :---: | :---: | :---: |
| TOTAL | 20855 | $100 \%$ |
| Veteran | 54 | $0.26 \%$ |
| LGBTQ + | 1429 | $6.85 \%$ |
| Disability | 186 | $0.89 \%$ |

CENTRAL REGION DATA: RACE/ETHNICITY

## Total Contracts by Race/Ethnicity: Central Region

Total contracts $-20,855$


Principal Contracts by Race/Ethnicity: Central Region (Musical) Total contracts $-4,740$


Stage Manager Contracts by Race/Ethnicity: Central Region Total contracts-2,950


Asian or Asian American

- Hispanic or Latin American
- Indigenous North American
- Multi-Racial or Multi-Ethnic
- Prefer Not To Say
- Black or African American
- Indigenous Hawaiian or Pacific Islander
- Middle Eastern or North African
- White or European American
- Not Provided

Principal Contracts by Race/Ethnicity: Central Region (Play) Total contracts - 10,418


Chorus Contracts by Race/Ethnicity: Central Region
Total contracts - 1,744


Assistant Stage Manager Contracts by Race/Ethnicity: Central Region
Total contracts - 1,003


# WESTERN 

 DATAThe Western Region contains the following states: AK, AZ, CA, CO, HI, ID, MT, NM, NV, OR, TX, UT, WA and WY.

Contracts by Gender: Western Region


Principal Contracts by Gender: Western Region (Musical) Total contracts - 5,165


Stage Manager Contracts by Gender: Western Region Total contracts-2,887


Principal Contracts by Gender: Western Region (Play) Total contracts - 11,240
\% Contracts


Average Contractual Salary


Chorus Contracts by Gender: Western Region
Total contracts - 2,357


Assistant Stage Manager Contracts by Gender: Western Region Total contracts - 1,138


## WESTERN REGION DATA: RACE/ETHNICITY

## Total Contracts by Race/Ethnicity: Central Region

Total contracts - 22,787


Principal Contracts by Race/Ethnicity: Central Region (Musical) Total contracts - 5,165


Stage Manager Contracts by Race/Ethnicity: Central Region Total contracts - 2,887


- Asian or Asian American
- Hispanic or Latin American
- Indigenous North American
- Multi-Racial or Multi-Ethnic
- Prefer Not To Say
- Black or African American
- Indigenous Hawaiian or Pacific Islander
- Middle Eastern or North African
- White or European American
- Not Provided

Principal Contracts by Race/Ethnicity: Central Region (Play) Total contracts - 11,240


Chorus Contracts by Race/Ethnicity: Central Region
Total contracts - 2,357


Assistant Stage Manager Contracts by Race/Ethnicity: Central Region
Total contracts - 1,138


APPENDIX: DATA SETS



| TRANSGENDER | Number of Contracts | \% of Contracts | Average of Minimum Salary | Average of Overscale | Average of Contract Salary |
| :---: | :---: | :---: | :---: | :---: | :---: |
| Principal (play) | 44,737 |  | \$602.51 | \$71.52 | \$682.79 |
| Transgender | 59 | 0.13\% | \$574.04 | \$22.80 | \$603.77 |
| Cisgender | 7,323 | 16.37\% | \$577.06 | \$51.46 | \$636.14 |
| Prefer not to say | 99 | 0.22\% | \$547.16 | \$25.28 | \$580.26 |
| Not Provided | 37,256 | 83.28\% | \$607.70 | \$75.67 | \$692.36 |
| Principal (musical) | 22,281 |  | \$689.92 | \$173.21 | \$884.62 |
| Transgender | 21 | 0.09\% | \$627.05 | \$108.52 | \$742.48 |
| Cisgender | 3,921 | 17.60\% | \$652.75 | \$110.24 | \$779.62 |
| Prefer not to say | 27 | 0.12\% | \$595.85 | \$44.42 | \$645.45 |
| Not Provided | 18,312 | 82.19\% | \$698.09 | \$186.96 | \$907.62 |
| Chorus | 9,893 |  | \$1,004.39 | \$32.74 | \$1,112.00 |
| Transgender |  | 0.03\% | \$895.00 | \$146.00 | \$1,111.67 |
| Cisgender | 1,613 | 16.30\% | \$948.47 | \$31.92 | \$1,050.41 |
| Prefer not to say | 10 | 0.10\% | \$1,026.88 | \$57.32 | \$1,150.03 |
| Not Provided | 8,267 | 83.56\% | \$1,015.31 | \$32.83 | \$1,123.98 |
| Stage Manager | 12,061 |  | \$748.64 | \$44.48 | \$862.65 |
| Transgender | 30 | 0.25\% | \$765.78 | \$8.43 | \$853.75 |
| Cisgender | 5,009 | 41.53\% | \$762.94 | \$47.50 | \$881.63 |
| Prefer not to say | 39 | 0.32\% | \$827.56 | \$33.00 | \$961.43 |
| Not Provided | 6,983 | 57.90\% | \$737.86 | \$42.53 | \$848.52 |
| Assistant Stage Manager | 4,985 |  | \$845.02 | \$35.79 | \$954.04 |
| Transgender | 17 | 0.34\% | \$931.15 | \$6.21 | \$1,026.98 |
| Cisgender | 1,991 | 39.94\% | \$846.85 | \$34.83 | \$954.44 |
| Prefer not to say | 11 | 0.22\% | \$1,109.09 | \$62.73 | \$1,347.39 |
| Not Provided | 2,966 | 59.50\% | \$842.32 | \$36.50 | \$951.89 |


| TRANSGENDER | Number of Contracts | \% of Contracts | Average of Minimum Salary | Average of Overscale | Average of Contract Salary |
| :---: | :---: | :---: | :---: | :---: | :---: |
| Principal (play) | 44,737 |  | \$602.51 | \$71.52 | \$682.79 |
| Transgender | 59 | 0.13\% | \$574.04 | \$22.80 | \$603.77 |
| Women | 11 | 0.02\% | \$684.18 | \$27.70 | \$713.63 |
| Men | 15 | 0.03\% | \$412.52 | \$14.10 | \$429.05 |
| Non-Binary/Third Gender | 26 | 0.06\% | \$629.25 | \$29.43 | \$660.71 |
| Prefer To Self-Describe | 7 | 0.02\% | \$542.00 | \$9.15 | \$594.00 |
| Prefer Not To Say | 0 | 0.00\% |  |  |  |
| Not Provided | 0 | 0.00\% |  |  |  |
| Cisgender | 7,323 | 16.37\% | \$577.06 | \$51.46 | \$636.14 |
| Prefer not to say | 99 | 0.22\% | \$547.16 | \$25.28 | \$580.26 |
| Not Provided | 37,256 | 83.28\% | \$607.70 | \$75.67 | \$692.36 |
| Principal (musical) | 22,281 |  | \$689.92 | \$173.21 | \$884.62 |
| Transgender | 21 | 0.09\% | \$627.05 | \$108.52 | \$742.48 |
| Women | 6 | 0.03\% | \$724.33 | \$262.00 | \$1,003.51 |
| Men | 6 | 0.03\% | \$651.50 | \$92.83 | \$746.34 |
| Non-Binary/Third Gender | 8 | 0.04\% | \$550.38 | \$18.75 | \$572.88 |
| Prefer To Self-Describe | 1 | 0.00\% | \$510.00 | \$0.00 | \$510.00 |
| Prefer Not To Say | 0 | 0.00\% |  |  |  |
| Not Provided | 0 | 0.00\% |  |  |  |
| Cisgender | 3,921 | 17.60\% | \$652.75 | \$110.24 | \$779.62 |
| Prefer not to say | 27 | 0.12\% | \$595.85 | \$44.42 | \$645.45 |
| Not Provided | 18,312 | 82.19\% | \$698.09 | \$186.96 | \$907.62 |
| Chorus | 9,893 |  | \$1,004.39 | \$32.74 | \$1,112.00 |
| Transgender | 3 | 0.03\% | \$895.00 | \$146.00 | \$1,111.67 |
| Women | 1 | 0.01\% | \$963.00 | \$300.00 | \$1,475.01 |
| Men | 2 | 0.02\% | \$861.00 | \$69.00 | \$930.00 |
| Non-Binary/Third Gender | 0 | 0.00\% |  |  |  |
| Prefer To Self-Describe | 0 | 0.00\% |  |  |  |
| Prefer Not To Say | 0 | 0.00\% |  |  |  |
| Not Provided | 0 | 0.00\% |  |  |  |
| Cisgender | 1,613 | 16.30\% | \$948.47 | \$31.92 | \$1,050.41 |
| Prefer not to say | 10 | 0.10\% | \$1,026.88 | \$57.32 | \$1,150.03 |
| Not Provided | 8,267 | 83.56\% | \$1,015.31 | \$32.83 | \$1,123.98 |
| Stage Manager | 12,061 |  | \$748.64 | \$44.48 | \$862.65 |
| Transgender | 30 | 0.25\% | \$765.78 | \$8.43 | \$853.75 |
| Women | 2 | 0.02\% | \$632.00 | \$0.00 | \$679.55 |
| Men | 0 | 0.00\% |  |  |  |
| Non-Binary/Third Gender | 14 | 0.12\% | \$616.38 | \$5.13 | \$674.86 |
| Prefer To Self-Describe | 0 | 0.00\% |  |  |  |
| Prefer Not To Say | 14 | 0.12\% | \$934.29 | \$12.93 | \$1,057.54 |
| Not Provided | 0 | 0.00\% |  |  |  |
| Cisgender | 5,009 | 41.53\% | \$762.94 | \$47.50 | \$881.63 |
| Prefer not to say | 39 | 0.32\% | \$827.56 | \$33.00 | \$961.43 |
| Not Provided | 6,983 | 57.90\% | \$737.86 | \$42.53 | \$848.52 |
| Assistant Stage Manager | 4,985 |  | \$845.02 | \$35.79 | \$954.04 |
| Transgender | 17 | 0.34\% | \$931.15 | \$6.21 | \$1,026.98 |
| Women | 4 | 0.08\% | \$1,559.16 | \$9.62 | \$1,622.52 |
| Men | 2 | 0.04\% | \$748.50 | \$0.00 | \$932.08 |
| Non-Binary/Third Gender | 5 | 0.10\% | \$602.20 | \$6.20 | \$706.27 |
| Prefer To Self-Describe | 3 | 0.06\% | \$837.00 | \$0.00 | \$892.46 |
| Prefer Not To Say | 3 | 0.06\% | \$858.00 | \$12.06 | \$965.22 |
| Not Provided | 0 | 0.00\% |  |  |  |
| Cisgender | 1,991 | 39.94\% | \$846.85 | \$34.83 | \$954.44 |
| Prefer not to say | 11 | 0.22\% | \$1,109.09 | \$62.73 | \$1,347.39 |
| Not Provided | 2,966 | 59.50\% | \$842.32 | \$36.50 | \$951.89 |


| VETERAN STATUS | Number of Contracts | \% of Contracts | Average of Minimum Salary | Average of Overscale | Average of Contract Salary |
| :---: | :---: | :---: | :---: | :---: | :---: |
| Principal (play) | 44,737 |  | \$602.51 | \$71.52 | \$682.79 |
| I am a Veteran | 138 | 0.31\% | \$515.13 | \$41.26 | \$559.52 |
| I am not a Veteran | 7,118 | 15.91\% | \$581.31 | \$51.94 | \$640.91 |
| Prefer not to say | 48 | 0.11\% | \$567.58 | \$24.71 | \$594.34 |
| Not Provided | 37,433 | 83.67\% | \$606.91 | \$75.42 | \$691.32 |
| Principal (musical) | 22,281 |  | \$689.92 | \$173.21 | \$884.62 |
| I am a Veteran | 34 | 0.15\% | \$512.38 | \$58.16 | \$580.73 |
| I am not a Veteran | 3,809 | 17.10\% | \$653.51 | \$112.71 | \$782.92 |
| Prefer not to say | 7 | 0.03\% | \$790.29 | \$23.43 | \$835.77 |
| Not Provided | 18,431 | 82.72\% | \$697.73 | \$185.98 | \$906.22 |
| Chorus | 9,893 |  | \$1,004.39 | \$32.74 | \$1,112.00 |
| I am a Veteran | 17 | 0.17\% | \$975.24 | \$45.16 | \$1,121.17 |
| I am not a Veteran | 1,493 | 15.09\% | \$948.05 | \$31.80 | \$1,048.75 |
| Prefer not to say | 1 | 0.01\% | \$783.00 | \$25.00 | \$850.00 |
| Not Provided | 8,382 | 84.73\% | \$1,014.51 | \$32.88 | \$1,123.28 |
| Stage Manager | 12,061 |  | \$748.64 | \$44.48 | \$862.65 |
| I am a Veteran | 81 | 0.67\% | \$700.43 | \$55.81 | \$812.87 |
| I am not a Veteran | 4,876 | 40.43\% | \$764.04 | \$47.63 | \$883.81 |
| Prefer not to say | 7 | 0.06\% | \$836.86 | \$38.43 | \$961.31 |
| Not Provided | 7,097 | 58.84\% | \$738.51 | \$42.19 | \$848.58 |
| Assistant Stage Manager | 4,985 |  | \$845.02 | \$35.79 | \$954.04 |
| I am a Veteran | 8 | 0.16\% | \$919.00 | \$128.80 | \$1,098.35 |
| I am not a Veteran | 1,931 | 38.74\% | \$853.82 | \$36.81 | \$962.75 |
| Prefer not to say | 9 | 0.18\% | \$694.33 | \$53.56 | \$844.58 |
| Not Provided | 3,037 | 60.92\% | \$839.68 | \$34.84 | \$948.44 |


| DISABILITY | Number of Contracts | \% of Contracts | Average of Minimum Salary | Average of Overscale | Average of Contract Salary |
| :---: | :---: | :---: | :---: | :---: | :---: |
| Principal (play) | 44,737 |  | \$602.51 | \$71.52 | \$682.79 |
| Yes | 378 | 0.84\% | \$583.34 | \$40.07 | \$630.35 |
| No | 6,912 | 15.45\% | \$582.56 | \$52.77 | \$643.30 |
| Prefer not to say | 226 | 0.51\% | \$539.25 | \$31.17 | \$572.73 |
| Not Provided | 37,221 | 83.20\% | \$606.79 | \$75.57 | \$691.32 |
| Principal (musical) | 22,281 |  | \$689.92 | \$173.21 | \$884.62 |
| Yes | 135 | 0.61\% | \$631.68 | \$101.70 | \$742.93 |
| No | 3,697 | 16.59\% | \$653.77 | \$109.08 | \$779.38 |
| Prefer not to say | 91 | 0.41\% | \$583.29 | \$139.42 | \$740.25 |
| Not Provided | 18,358 | 82.39\% | \$698.15 | \$186.82 | \$907.57 |
| Chorus | 9,893 |  | \$1,004.39 | \$32.74 | \$1,112.00 |
| Yes | 52 | 0.53\% | \$862.83 | \$45.00 | \$953.83 |
| No | 1,491 | 15.07\% | \$1,014.68 | \$32.88 | \$1,123.39 |
| Prefer not to say | 36 | 0.36\% | \$991.78 | \$78.43 | \$1,132.44 |
| Not Provided | 8,314 | 84.04\% | \$1,014.68 | \$32.88 | \$1,123.39 |
| Stage Manager | 12,061 |  | \$748.64 | \$44.48 | \$862.65 |
| Yes | 281 | 2.33\% | \$726.89 | \$26.18 | \$825.16 |
| No | 4,531 | 37.57\% | \$776.00 | \$50.13 | \$898.31 |
| Prefer not to say | 117 | 0.97\% | \$649.04 | \$52.12 | \$766.70 |
| Not Provided | 7,132 | 59.13\% | \$733.74 | \$41.49 | \$843.04 |
| Assistant Stage Manager | 4,985 |  | \$845.02 | \$35.79 | \$954.04 |
| Yes | 99 | 1.99\% | \$802.92 | \$20.61 | \$880.51 |
| No | 1,768 | 35.47\% | \$865.46 | \$39.10 | \$977.19 |
| Prefer not to say | 79 | 1.58\% | \$698.95 | \$32.57 | \$800.16 |
| Not Provided | 3,039 | 60.96\% | \$838.30 | \$34.44 | \$946.97 |










