ACTORS' EQUITY
ASSOCIATION 1913






# 2023–2024 THEATRICAL SEASON REPORT

## Annual Analysis of Employment, Earnings, Membership and Finance

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# CONTENTS

# FROM THE EXECUTIVE DIRECTOR

Last year, I opened our Theatrical Season report by observing that many of us were still looking at our industry trying to decide if we were in crisis or recovery, and that these lenses would remain relevant "as long as we continue to measure time by our distance from shutdown and reopening."

Here we are a year later, still asking the same questions. Within the pages that follow, you'll be reminded more than once that this report only offers a snapshot in time, which is useful for tracking changes but limited in its usefulness for predicting the future.

What we do know is that earnings are looking strong – nationally, our members this season earned 99% of what they earned at our peak in the 2018–19 season. Of course, a 2024 dollar isn't quite the same as a 2019 dollar, but these figures are comfortably in the recovery column.

But when we look at how those earnings are made, another story emerges. We're reaching those figures through fewer work weeks, which means that an employment trend may be developing where fewer actors and stage managers share in the industry's success. This is particularly evident on Broadway, where work weeks are down nearly 15% from their peak in 2018–2019 – and 4.8% lower than even last season.

The union is doing our part to expand work opportunities through organizing, and this past season saw notable wins in that arena – particularly with our newly organized unit at Disneyland, which ranked as the eigth largest union election in the country this year. But those who employ our members must also do their part to ensure that theatre in this country is not reduced to nothing but small-cast star vehicles. In order for our country to have a thriving theatrical landscape, it needs theatres of all kinds presenting work of all sorts. Cutting corners may seem like a smart short-term response to an uncertain economy, but it will have dire repercussions for the health of our culture at a moment when we may need it most.

There is plenty of cause for optimism. While this report is a look back at a moment in the past, as I write this message, with 39 shows playing, Broadway finally has the same number of shows running at once as it did during that record 2018–2019 season. A film adaptation of a beloved stage musical is at the top of cinema box office charts, driving even more interest in live theatre. And the union has just unveiled a new contract to make it easier for small, independent employers to hire union talent.

There's plenty of work to do, but that's why we're called the labor movement. We'll get it done together.

In solidarity,

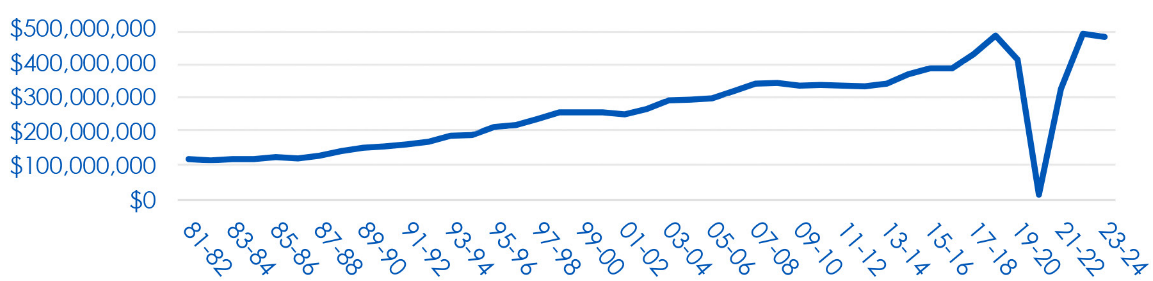
Al Vincent, Jr.

# INTRODUCTION

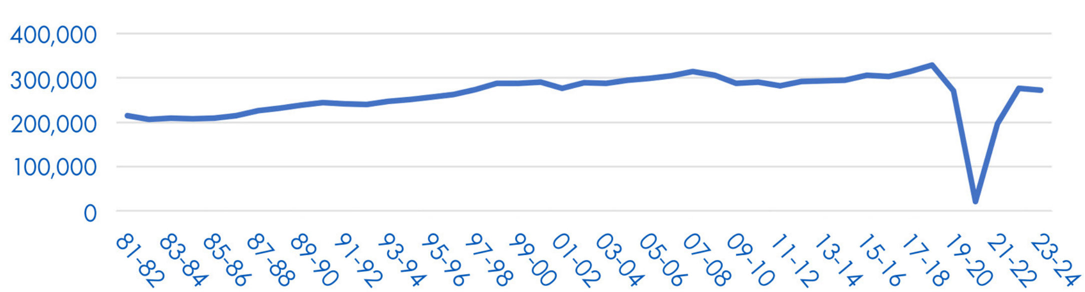
You come to these reports not only to understand the present, but to try and foresee the future. As Equity's researcher, I understand that impulse. But every historian will tell you that while real-time data is a reliable snapshot of a moment in time, alone it is an unreliable predictor. When I've shown these figures to my colleagues, their first instincts split into two camps: some look to the low points of 2020–21 and cheer how far we've come and the gains we are holding on to. Others look back to the heights of 2018–19 and lament our inability to continue an unimpeded climb to reclaim them.

In contrast, I try to not concentrate on single data points or moments in time. If we have a small decline in our seasonal numbers, where have we seen that before, and what has it preceded? The change in the seasonal statistics this year from last season has precedent: look at the same retrenchment in the 2016-17 season. In that report, Equity noted a similar decline in earnings and work weeks. Of equal importance, though, the report highlighted the Equity National Council's commitment to innovation and member service. That season was followed by the greatest period of industry growth in decades seen as a complete recovery from the previous decade's recession. No one could have confidently predicted the heights achieved in the 2018–19 season any more than they could have foreseen the precipitous drop just two seasons later. And while this report focuses on the past decade, the following charts of total member earnings and work weeks since 1980 are of interest to place our current cycle into historical context. We often have periods of recalibration that have not indicated long-term losses.

## TOTAL NATIONAL EARNINGS




## TOTAL NATIONAL WORK WEEKS



Historically, periods of rapid growth have been followed by short periods of readjustment or retrenchment. We hear this all the time about the stock market, and it holds true to most responsive systems with a feedback loop for the active party (stockholders or producers in our two examples) to respond to perceived oncoming challenges, real or not. The rapid growth seen just before the shutdown would have indicated an expected adjustment similar to the one we are seeing now, which we can surmise was only postponed by the shutdown. We would seem to be in an expected period of realistic caution, but not one which indicates a long-term decline absent an integral industry change outside of historic precedent (as we saw in 2019).

Since our industry restarted post-shutdown, people have used the 2018–19 season, the last full season before the shutdown, as a benchmark of our recovery. This is an arbitrary benchmark, but one which people have asked for, one I am happy to provide, and one which you may find useful. By many measures, 2018-19 set records for employment and earnings which can be seen as aspirational as the industry settles into a new normal. Therefore, throughout this report I will often provide both (a) a percentage change from last season to this one, as well as (b) a percentage of the 2018–19 season. I would ask you to consider the first percentage to understand the current rate of change, up or down, and the second as a percentage of recovery to an arbitrary goal.

So what lies ahead of us? I'm sorry, but this report can't tell you that any more than the 2016–17 report could. What it can tell you is that the resilience of the industry has sustained a degree of recovery post-shutdown that it achieved in a remarkably short period of time. While Broadway remains a slice of our industry – an important slice – it is highly subject to individual producers trying to respond in real time to perceived audience desires. Meanwhile, our regional producers have a more stable and predictable relationship with their communities. Their recovery was slower, but seems to be more reliable even in the face of major changes in the 2022–23 season. They continue to invest in you and find success with small tweaks to earlier models.

Your union continues to invest in you as well and is finding new ways to expand on the success of previous work. Our recent organizing successes increase your bargaining power and expand your work opportunities. Our negotiating successes have raised the recognition of your invaluable contribution to producers' efforts.

But it's your participation, your dedication and your artistry that determine what this season's figures portend. In time we will look back to the 2023–24 season and know if it was a moment of catching our breath as we make the next upward sprint. The one thing I can confidently predict is that we will be looking back on it together, and planning our next collective moves to increase opportunity, equity, compensation, safety and industry stability.

Russell Lehrer

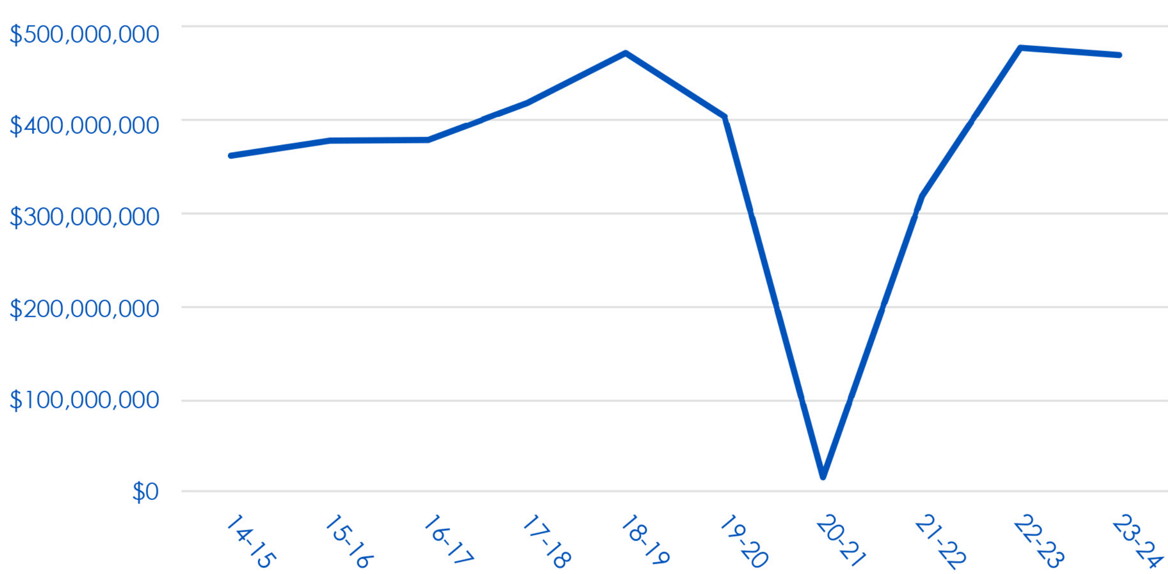
Russell Lehrer

# A YEAR IN REVIEW

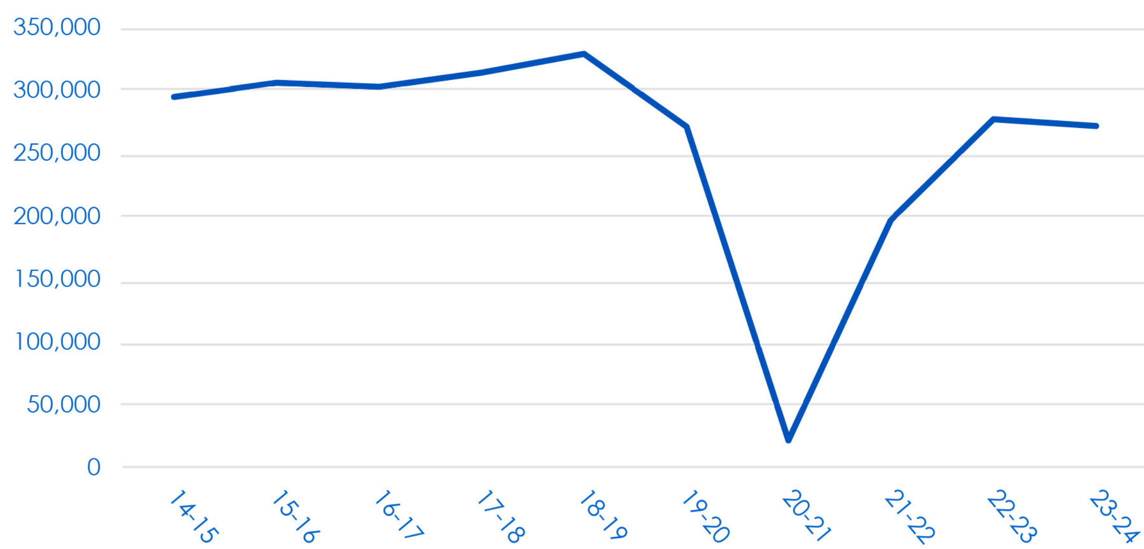
The theatrical season, as referenced throughout this report, runs from June to May of every year. In the 2023–2024 season members generated 271,562 work weeks, earning $476,608,031 across all our contracts. So, how does this season compare to the past 10 years, and what patterns can we look to in the recent past to try and interpret our current situation? We can look to our previous highs (the 2018–19 season) and lows (the 2020–21 season), but also to transitional seasons like the 2016–17 season to appreciate the need for caution when faced with a modest downturn.

The last full season before the COVID-19 industry shutdown – the 2018–2019 season – saw historic highs in both member earnings ($479,292,441) and work weeks (328,788). By these two critical measures, the 2022–2023 season reflects a robust economic recovery – earning 50% higher than 2021–2022 and 1.2% higher than the record earnings of 2018–2019 – with employment lagging close behind – 41% more employment than 2021–2022, though still 16% behind the record employment of 2018–2019.

## TOTAL EARNINGS

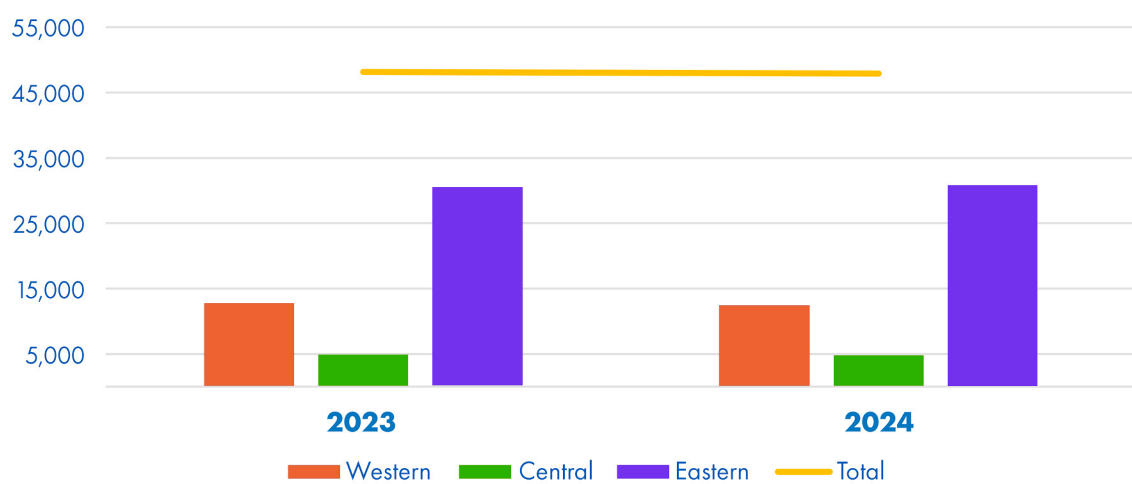


## TOTAL WORK WEEKS

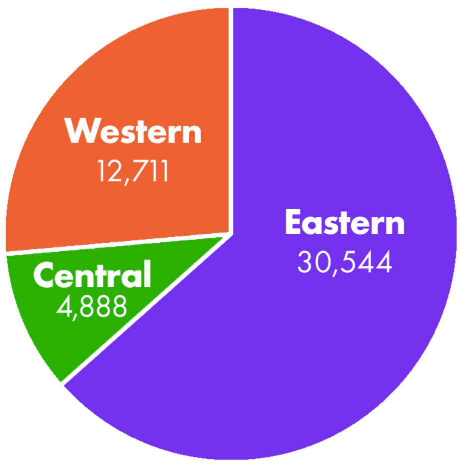



There are many ways to quantify any union's overall membership, and one of the most common ways is active membership. Active membership includes members regardless of dues balance, while not including members who have temporarily withdrawn from or formally suspended payment of dues to the union. Looking at active membership by region for this season, the geographic distribution of members in each region remained virtually unchanged from last season, with the Eastern Region holding the largest share, followed by the Western and Central Regions respectively. While these shares remain unchanged, there was a 0.5% drop in total members from the previous season, down to 47,717 total active members as of June 2024. This represents the most stable membership numbers for the union in the past five years.

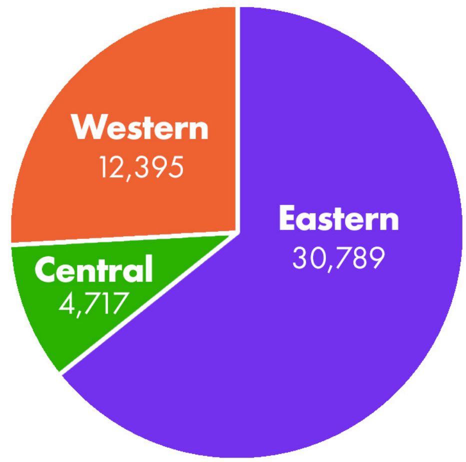
## ACTIVE MEMBERS
### 2023 - 2024



## ACTIVE MEMBERS
## 2023




## ACTIVE MEMBERS
## 2024

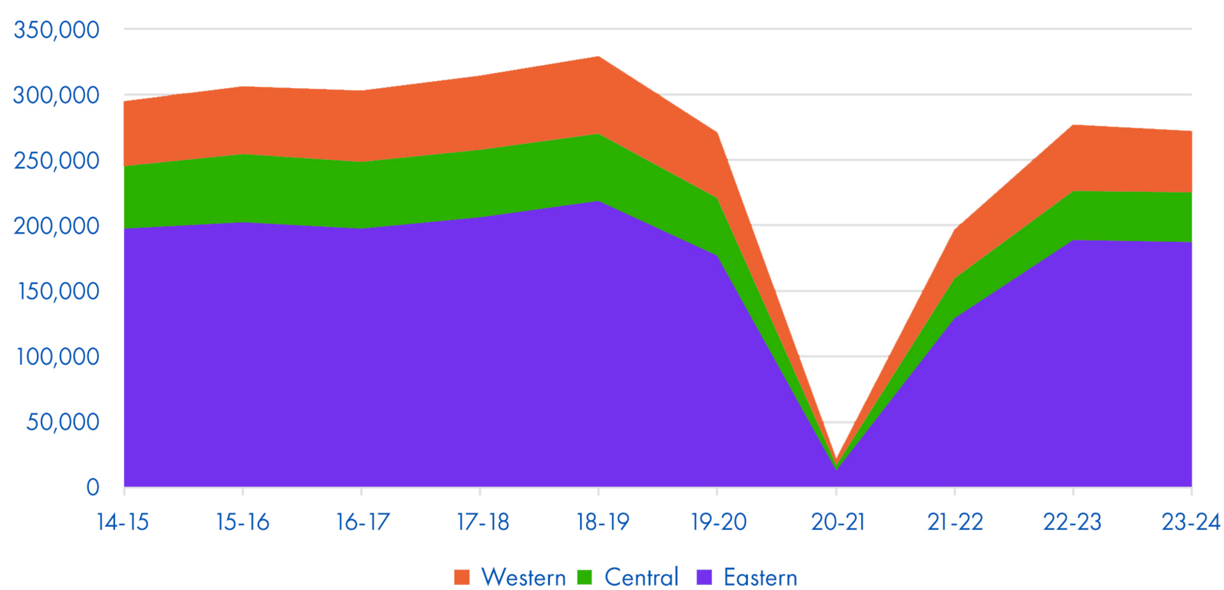


# WORK WEEKS

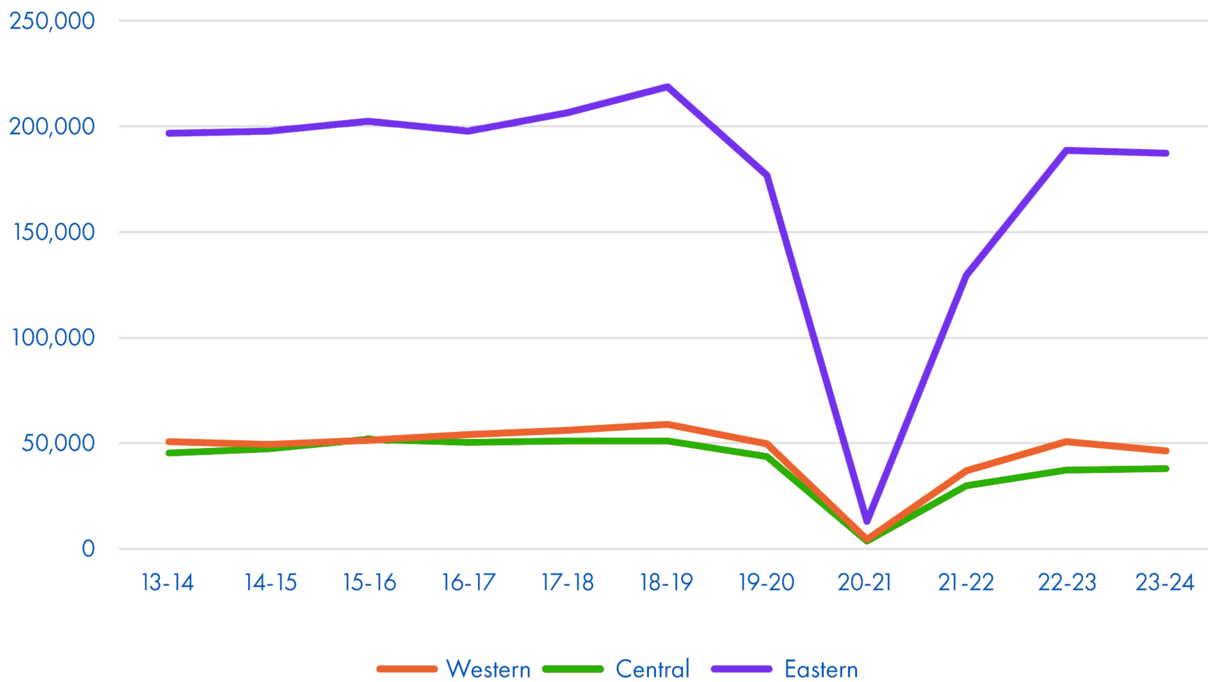
Work weeks are one of the key metrics that Actors' Equity Association uses to analyze members' employment. A work week is defined as work that happened in a given week by an individual member. This allows us to account for the different lengths of individual member contracts. A member does not need to work a whole week to have the work counted as a single work week. The location and region associated with work weeks reflects the location of the employment, not the residence of the member employed.

These first two charts illustrate total work weeks, showing the combined regional work weeks for the past 10 years and then each region's work weeks broken out separately. This year we held ground to the strong rebound from the loss of employment in the 2020–2021 season when the industry shut down, with only the small retrenchment noted. The 2020–2021 season saw work week losses across all three regions ranging between 91% and 93%. In this third season of recovery, regional work weeks stand between 75% and 85% of the industry heights of the 2018–2019 levels. Nationally, work weeks are holding at 83% of the 2018-2019 season. In 2023-24, members worked a total of 271,562 work weeks nationally, down 1.9% from last season's 276,757 work weeks.

## NATIONAL WORK WEEKS
### WITH REGIONAL BREAKOUT



## TOTAL WORK WEEKS
### BY REGION




Looking first to the Western Region, members worked a cumulative amount of 46,509 work weeks, or 17.1% of all work weeks nationally. These work weeks show a decrease of 8.1% from the 50,509 work weeks the previous season, which is 78.9% of the record 2018–19 season.

In the Central Region, members worked a total of 37,845 work weeks, or 13.9% of all work weeks this season. This is an increase of 1.1% over the 37,422 work weeks in 2021–22, to 74.1% of the work weeks earned in 2018-19.

Lastly, employment in the Eastern Region generated 187,208 work weeks, or 68.9% of all work weeks. This is a decrease of 0.8% from the 188,706 work weeks earned in the previous season, and 85.6% of the 2018–19 season.

Equity continues its efforts to ensure work week and employment opportunities increase for the membership each year through a combination of organizing, contractual improvements and industry health. We will see in the next section how member earnings offer another measure of the theatrical season, adding to a fuller, rounded understanding of this moment in time.

Many members seek work only as a stage manager, or only as a performer, and some performers specialize in chorus work. This table shows work weeks for employment categories nationally and by region. Not only valuable in comparing work opportunities, this analysis is also critical to Equity's governance structure. Instead of the 10-year lookback we have employed elsewhere in this report, we now focus only on the 6-year period referenced in Article 3, Section 2(c) of Equity's Constitution which defines how our National Council is composed, using these statistics every 6 years.

## SEASONAL WORK WEEKS
### BY JOB CATEGORY AND REGION

| | 18-19 | 19-20 | 20-21 | 21-22 | 22-23 | 23-24 |
|---|---|---|---|---|---|---|
| **National** | | | | | | |
| Principal | 195,910 | 163,504 | 13,496 | 113,604 | 176,204 | 164,825 |
| Chorus | 77,455 | 61,418 | 2,109 | 39,737 | 57,154 | 61,827 |
| Stage Manager | 55,423 | 45,638 | 4,379 | 33,968 | 43,399 | 44,910 |
| Total | 328,788 | 270,560 | 19,984 | 187,309 | 276,757 | 271,562 |
| **Central** | | | | | | |
| Principal | 33,061 | 29,243 | 2,538 | 20,349 | 27,843 | 26,934 |
| Chorus | 8,108 | 6,145 | 12 | 2,456 | 3,004 | 3,778 |
| Stage Manager | 9,901 | 8,487 | 846 | 5,661 | 6,575 | 7133 |
| Total | 51,070 | 43,875 | 3,396 | 28,466 | 37,422 | 37,845 |
| **Eastern** | | | | | | |
| Principal | 121,038 | 99,399 | 7,880 | 69,010 | 112,213 | 103,864 |
| Chorus | 63,073 | 49,706 | 1,959 | 33,497 | 48,828 | 53,541 |
| Stage Manager | 34,649 | 27,898 | 2,393 | 20,757 | 27,665 | 29,803 |
| Total | 218,760 | 177,003 | 12,232 | 123,264 | 188,706 | 187,208 |
| **Western** | | | | | | |
| Principal | 41,811 | 34,862 | 3,078 | 24,245 | 36,148 | 34,027 |
| Chorus | 6,274 | 5,567 | 138 | 3,784 | 5,322 | 4,508 |
| Stage Manager | 10,873 | 9,253 | 1,140 | 7,550 | 9,159 | 7,974 |
| Total | 58,958 | 49,682 | 4,356 | 35,579 | 50,629 | 46,509 |

Looking at the 2022–23 work weeks earned and again comparing them to the 2018–2019 season, we can take one measure of the industry's return to its pre-pandemic heights. The chorus work weeks nationally, for example, have not returned as robustly as either stage manager or principal work weeks, with a particular lag in the Central Region.

| WORK WEEKS | 2023-24 WORK WEEKS as % of 2018-19 work weeks |
|---|---|
| **National** | |
| Principal | 89.9% |
| Chorus | 73.8% |
| Stage Manager | 78.3% |
| Total | 84.2% |
| **Central** | |
| Principal | 84.2% |
| Chorus | 37.0% |
| Stage Manager | 66.4% |
| Total | 73.3% |
| **Eastern** | |
| Principal | 92.7% |
| Chorus | 77.4% |
| Stage Manager | 80.0% |
| Total | 86.3% |
| **Western** | |
| Principal | 86.5% |
| Chorus | 84.8% |
| Stage Manager | 84.2% |
| Total | 85.9% |

The following table provides a complete accounting of all work weeks from the 2022–23 season by the underlying contractual agreement and region of employment. Please remember if comparing to previous reports that this season is the first where Production does NOT include touring contracts. A more granular historical investigation into Production, Touring and LORT is provided later in this report.

## 2023-24

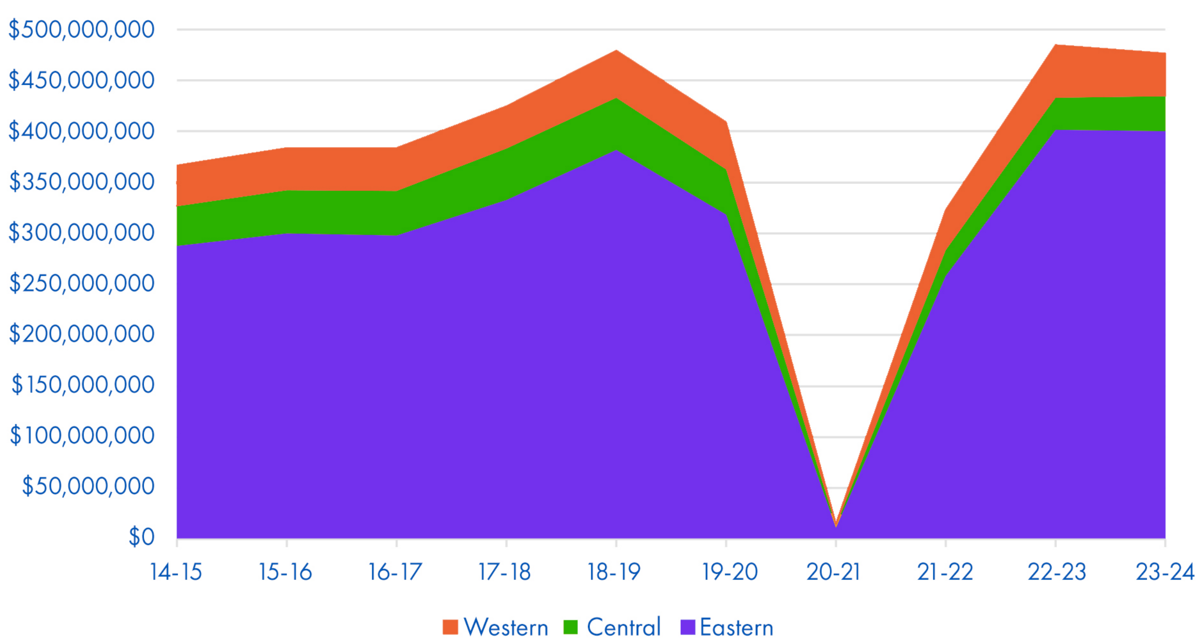
| | Eastern | Central | Western | Total | % of Total |
|---|---|---|---|---|---|
| Production | 48,824 | 785 | | 49,609 | 18.3% |
| **Resident Theatre (LORT)** | **28,389** | **7,964** | **17,173** | **53,526** | **19.7%** |
| LORT Rep | 2,135 | | 3,584 | 5,719 | 2.1% |
| LORT Non-Rep | 26,254 | 7,964 | 13,589 | 47,807 | 17.6% |
| Small Professional Theatre | 11,521 | 8,112 | 9,485 | 29,118 | 10.7% |
| Letter of Agreement | 9,484 | 4,692 | 6,903 | 21,079 | 7.8% |
| Touring Agreement | 34,128 | | 436 | 34,564 | 12.7% |
| **Stock** | **4,916** | **1,259** | **885** | **7,060** | **2.6%** |
| COST | 3,528 | | 885 | 4,413 | 1.6% |
| CORST | 994 | 408 | | 1,402 | 0.5% |
| MSUA | | 740 | | 740 | 0.3% |
| RMTA | 394 | 111 | | 505 | 0.2% |
| Developmental Agreement | 2,845 | | 10 | 2,855 | 1.1% |
| Special Agreements | 4,010 | 3,677 | 1,519 | 9,206 | 3.4% |
| Young Audiences (TYA) | 2,888 | 1,214 | 1,468 | 5,570 | 2.1% |
| Cabaret | 846 | 16 | 597 | 1,459 | 0.5% |
| Guest Artist | 2,562 | 525 | 939 | 4,026 | 1.5% |
| Special Appearance | 2,232 | 547 | 945 | 3,724 | 1.4% |
| University Theatre (URTA) | 592 | 454 | 370 | 1,416 | 0.5% |
| Dinner Theatre | 66 | 4,893 | 289 | 5,248 | 1.9% |
| Casino | 93 | | 695 | 788 | 0.3% |
| Business Theatre and Events | 655 | 104 | 43 | 802 | 0.3% |
| Staged Reading | 286 | | | 286 | 0.1% |
| Off-Broadway (NYC) | 16,708 | | | 16,708 | 6.2% |
| NYC/LOA | 2,269 | | | 2,269 | 0.8% |
| Mini (NYC) | 1,003 | | | 1,003 | 0.4% |
| Transition (NYC) | 556 | | | 556 | 0.2% |
| Showcase - LA | | | | | |
| Showcase - NY | 129 | | | 129 | 0.0% |
| New England Area Theatre (NEAT) | 2,129 | | | 2,129 | 0.8% |
| Walt Disney World | 9,801 | | | 9,801 | 3.6% |
| Orlando Area Theatre (OAT) | 276 | | | 276 | 0.1% |
| Chicago Area (CAT) | | 3,603 | | 3,603 | 1.3% |
| Western Civic Light Opera (WCLO) | | | 439 | 439 | 0.2% |
| Hollywood Area (HAT) | | | | | |
| San Francisco Bay Area (BAT) | | | 1,530 | 1,530 | 0.6% |
| Modified Bay Area Theatre (MBAT) | | | 202 | 202 | 0.1% |
| 99 Seat Agreement | | | 2,581 | 2,581 | 1.0% |
| | | | | | |
| **TOTAL** | **187,208** | **37,845** | **46,509** | **271,562** | |

# EARNINGS

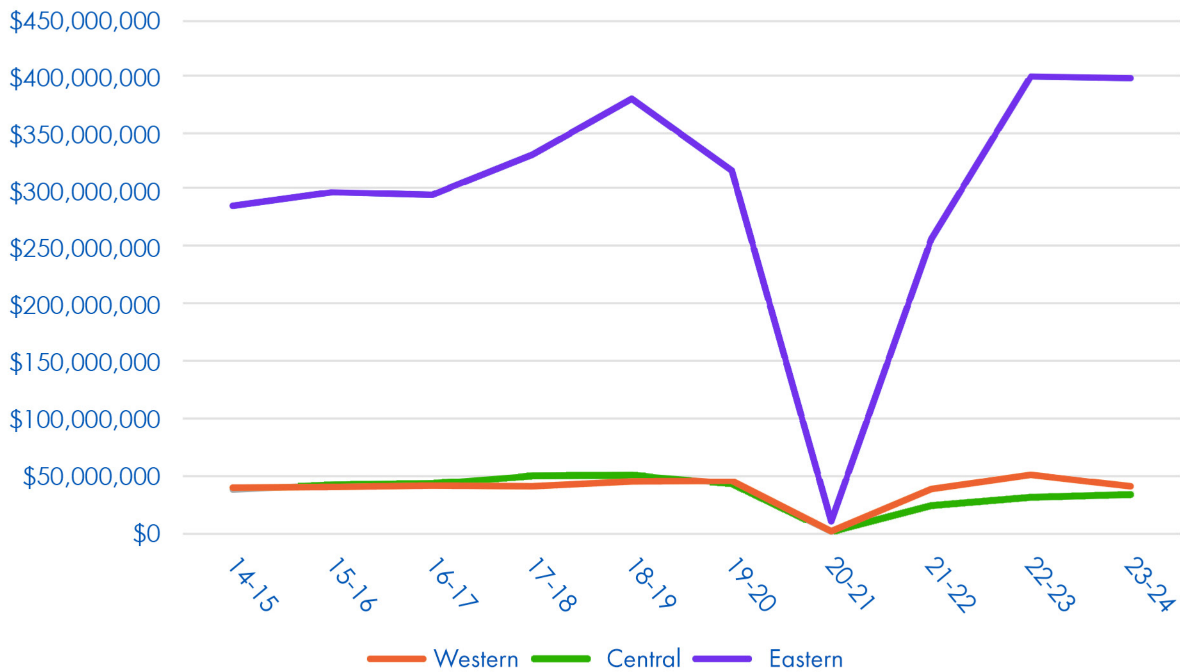
Earnings, of course, are the other important factor in assessing a given theatrical season. Due to collectively negotiated contractual increases as well as individually negotiated terms, earnings are tied to but not merely a reflection of work weeks. We will now examine the season along the same frames of reference we have employed previously for work weeks taking member earnings into account. The region to which earnings are attributed, as with work weeks, refers to the region in which the employment occurred regardless of the member's residence.

Again, we begin with charts illustrating national employment as earned in each of the regions for the past 10 years, and then a regional breakout of these statistics. The financial opportunities afforded last season to our membership reflect a similar retrenchment as work weeks. Members earned $476,608,031 nationally in 2023–24, down from last season's record earnings of $484,919,343 by 1.7%, while 2022–23 work weeks fell 1.9% from 2022–23. National earnings stand at 99.4% of the previous record earnings in the 2018–19 season.

## NATIONAL EARNINGS
### WITH REGIONAL BREAKOUT



## TOTAL EARNINGS
### BY REGION



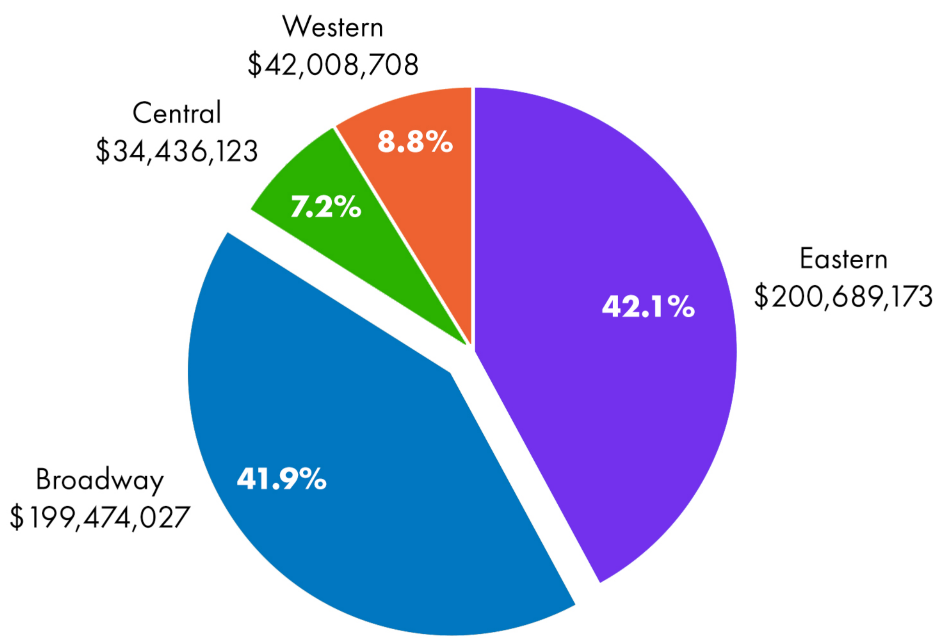

Looking first to employment in the Western Region, members collectively earned $42,008708, or 8.81% of all earnings. These earnings are a decrease of 18.9% from the $51,766,855 earned the previous season in the Western Region and are 91.0% of the 2018–19 season.

Shifting to employment in the Central Region, members earned $34,436,708, which is 7.2% of all earnings this season. The Central Region was the only region to show increased earnings from last season, up 8.4% from 2022–23. Central Region earnings remain at 66.9% of the record 2018–19 season.

Lastly, earnings in the Eastern Region, including the income-leading Broadway employment, represented 84.0% of national earnings, generating $400,163,200 this season. Despite a statistically insignificant decrease of 0.3% from 2022–23 earnings, these earnings are 104.9% of those of 2018–19.

As noted previously, Broadway is an income leader to an outsized degree beyond its work weeks. Broadway income alone represented 41.9% of the national earnings. But Broadway employment alone does not account for the Eastern concentration of national financial opportunities, as illustrated in this graph. Of the $400,163,200 earned in the Eastern Region, $200,689,173 (49.8%) was earned in non-Broadway employment in 2023–24. Without Broadway earnings, Eastern Region earnings were 4.7 times those in the Western Region, and 5.8 times those in the Central Region. Both other regions still include any sit-down employment on the Production Contract in their region (of which there were only Central Production employment opportunities this season).

## 2023-24 EARNINGS BY REGION
### SEPARATING OUT BROADWAY



The following table provides a complete accounting of all earnings from the 2023–24 season by underlying contractual agreement and region of employment.

| | Eastern | Central | Western | Total | % of Total |
|---|---|---|---|---|---|
| Production | $199,474,027 | $2,434,207 | | $201,908,234 | 42.36% |
| **Resident Theatres (LORT)** | **$31,190,657** | **$9,409,006** | **$20,824,388** | **$61,424,050** | 12.89% |
| LORT Rep | $1,932,038 | | $4,609,511 | $6,541,549 | 1.37% |
| LORT Non-Rep | $29,258,619 | $9,409,006 | $16,214,877 | $54,882,501 | 11.52% |
| Small Professional Theatre (SPT) | $7,671,474 | $5,036,919 | $5,644,009 | $18,352,402 | 3.85% |
| Letter of Agreement (LOA) | $7,530,134 | $4,254,883 | $4,472,538 | $16,257,555 | 3.41% |
| Touring | $99,434,474 | | $1,927,923 | $101,362,398 | 21.27% |
| **Stock** | **$5,692,085** | **$1,510,660** | **$987,221** | **$8,189,966** | 1.72% |
| COST | $3,964,941 | | $987,221 | $4,952,162 | 1.04% |
| CORST | $1,007,916 | $352,006 | | $1,359,922 | 0.29% |
| MSUA | | $1,014,270 | | $1,014,270 | 0.21% |
| RMTA | $719,228 | $144,384 | | $863,613 | 0.18% |
| Developmental Agreement | $3,107,155 | | $6,000 | $3,113,155 | 0.65% |
| Special Agreements | $3,631,933 | $1,991,137 | $1,697,343 | $7,320,414 | 1.54% |
| Theatre for Young Audiences (TYA) | $1,603,512 | $814,599 | $898,111 | $3,316,221 | 0.70% |
| Cabaret | $842,597 | $9,496 | $434,585 | $1,286,678 | 0.27% |
| Guest Artist | $1,786,380 | $324,694 | $636,096 | $2,747,170 | 0.58% |
| Special Appearance | $1,047,530 | $244,751 | $389,784 | $1,682,065 | 0.35% |
| University Theatre (URTA) | $1,137,294 | $452,750 | $427,151 | $2,017,195 | 0.42% |
| Dinner Theatre | $42,061 | $5,018,509 | $180,813 | $5,241,383 | 1.10% |
| Casino | $113,621 | | $884,326 | $997,946 | 0.21% |
| Business Theatre | $601,925 | $61,686 | $46,913 | $710,523 | 0.15% |
| Royalties | $288,753 | | | $288,753 | 0.06% |
| Filming and Taping | $11,004 | | | $11,004 | 0.00% |
| Off-Broadway (NYC) | $19,272,775 | | | $19,272,775 | 4.04% |
| NYC-LOA | $1,585,506 | | | $1,585,506 | 0.33% |
| Mini (NYC) | $824,736 | | | $824,736 | 0.17% |
| Transition (NYC) | $361,563 | | | $361,563 | 0.08% |
| New England Area (NEAT) | $1,464,157 | | | $1,464,157 | 0.31% |
| Walt Disney World | $11,321,011 | | | $11,321,011 | 2.38% |
| Orlando Area (OAT) | $126,836 | | | $126,836 | 0.03% |
| Chicago Area (CAT) | | $2,872,826 | | $2,872,826 | 0.60% |
| Western Light Opera (WCLO) | | | $592,877 | $592,877 | 0.12% |
| San Francisco Bay Area (BAT) | | | $1,124,777 | $1,124,777 | 0.24% |
| Modified Bay Area Theatre (MBAT) | | | $75,918 | $75,918 | 0.02% |
| 99 Seat Agreement | | | $757,936 | $637,024 | 0.13% |
| **GRAND TOTAL:** | **$400,163,200** | **$34,436,124** | **$42,008,708** | **$476,608,032** | |
| | **83.96%** | **7.23%** | **8.81%** | **100.00%** | |

# LORT, TOURING, PRODUCTION DETAILS

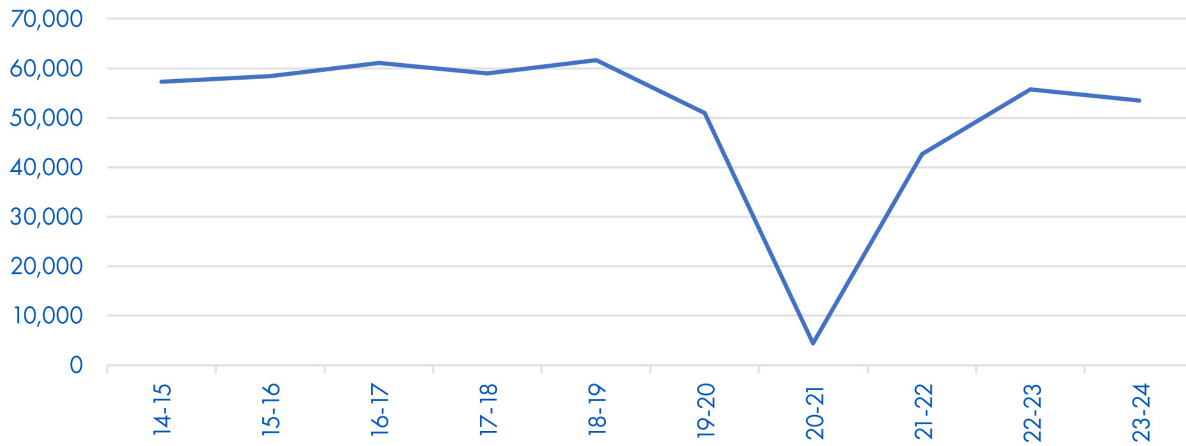
In this section we will look more closely at the three collectively bargained agreements which each represent at least 10% of both annual work weeks and member earnings.

## LORT

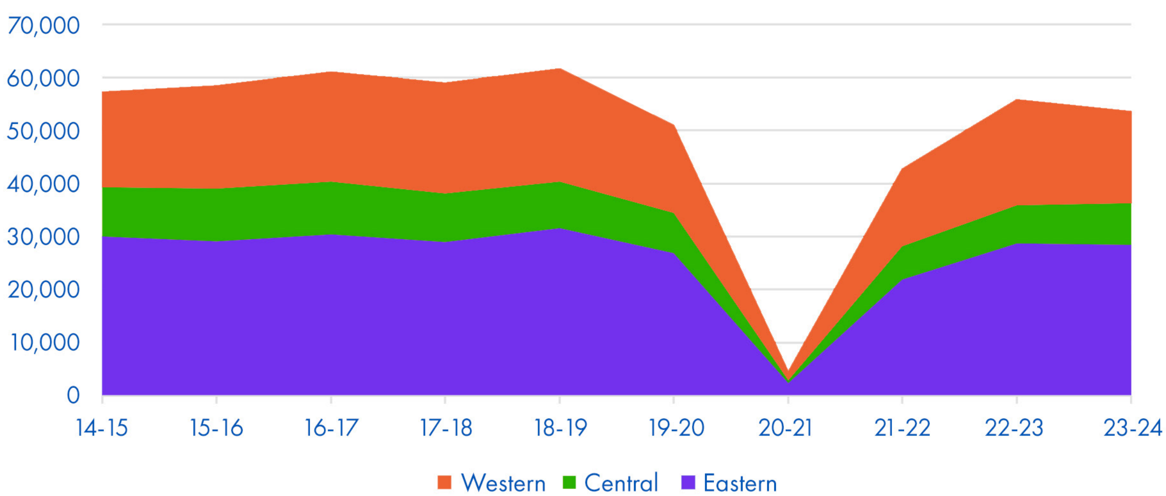
The League of Resident Theatres (LORT) has 81 member theatres in 30 states and the District of Columbia. Since 1965 the League of Resident Theatres Agreement has consistently been one of the largest generators of work weeks for members without being consigned to a single region. We entered the 2023–24 season with a cloud of uncertainty hovering above LORT employment. During the 2022–23 season, a few LORT producers made headlines with downsizing efforts, seasonal hiatuses or unfortunate closures, and we had to wait to see how these affected LORT employment for our members.

This theatrical season, the LORT Agreement provided 53,526 work weeks, 4% fewer work weeks than the 55,772 work weeks in 2022–23, providing 19.7% of all national work weeks. That is not a significant difference (statistically speaking) from the last season's 20.2% and indicates that regional theatres are not experiencing or responding to an influence (as was feared last season) that would signal greater concerns for the industry nationally. That is 86.9% of the work weeks earned at LORT theatres in 2018–19. The Central Region again experienced growth this season while the Eastern Region had minimal work week loss, and the Western Region experienced a greater drop in work weeks. Western LORT work weeks were 80.7% of their 2018–19 numbers, with a 13.8% drop from the 2022–23 season. Eastern LORT work weeks were 90.0% and Central LORT work weeks were 90.6% of their respective 2018–19 employment. The Eastern Regional LORT seasonal work weeks were down 1.2% from the previous season while Central Region LORT seasonal work weeks were up 11.7%.

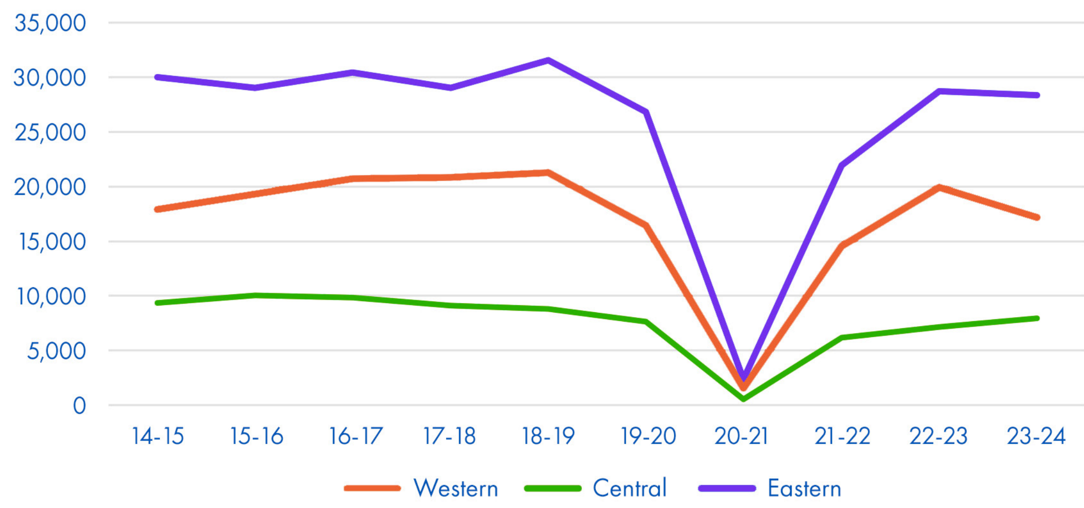
## LORT WORK WEEKS
### NATIONAL




## NATIONAL LORT WORK WEEKS
### WITH REGIONAL BREAKOUT

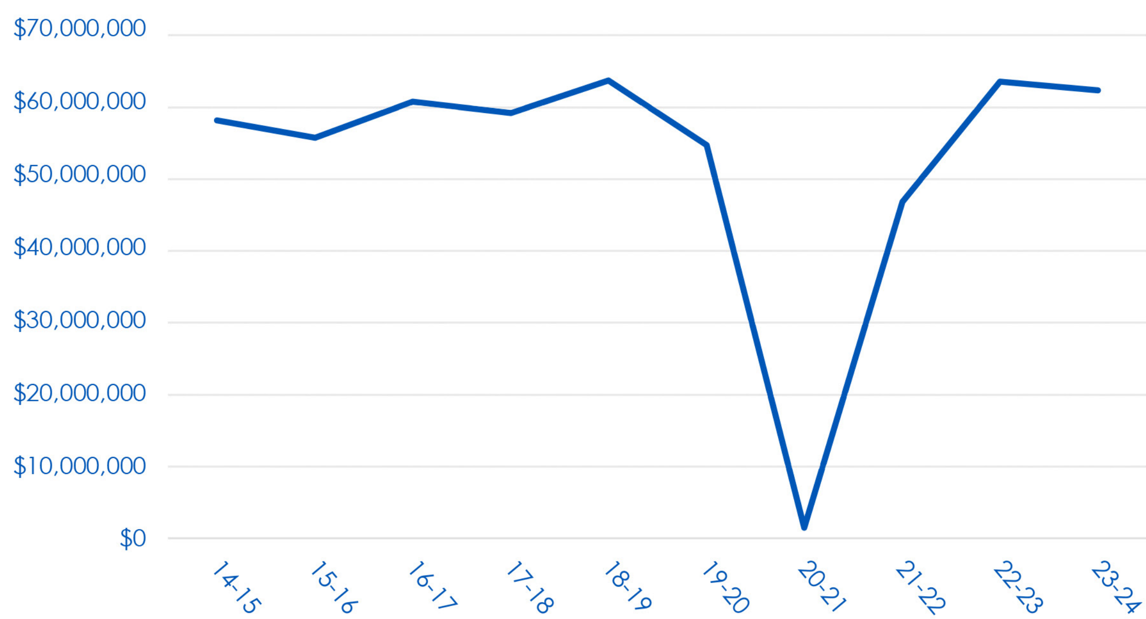


## LORT WORK WEEKS
### BY REGION




Nationally, LORT employment provided $61,424,050 in member earnings, down 2.0% from 2022–23, and 97.8% of the 2018–19 LORT earnings. Despite this small decline, LORT employment as a percentage of all national earnings remained steady in 2023-24 at 12.9%.

## LORT EARNINGS
### NATIONAL

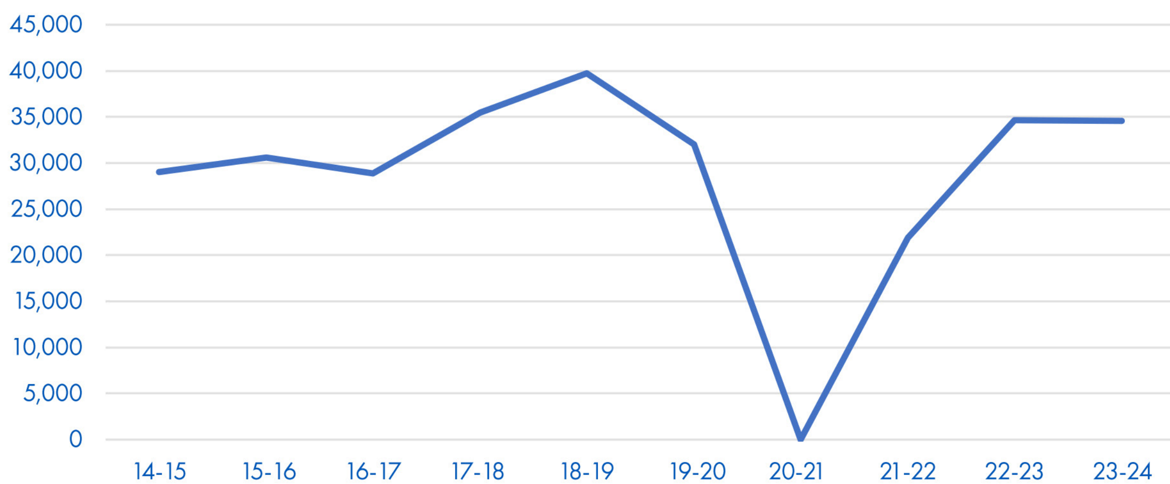


# TOURING

Agreements covering national tours have their contractual origins in the Production Contract. First negotiated in 1919, the Production Contract is the oldest agreement that Equity collectively bargains and administers. Historically covering both sit-down productions regardless of region (also known as Point of Organization productions, which includes Broadway), and tours (full Production and tiered), last season Equity negotiated a separate agreement for touring bringing together Production and Short Engagement touring. This contractual realignment was a long-sought institutional goal and achieved many needed and deserved improvements for members touring on both the Production Contract and the Short Engagement Touring Agreement (SETA).

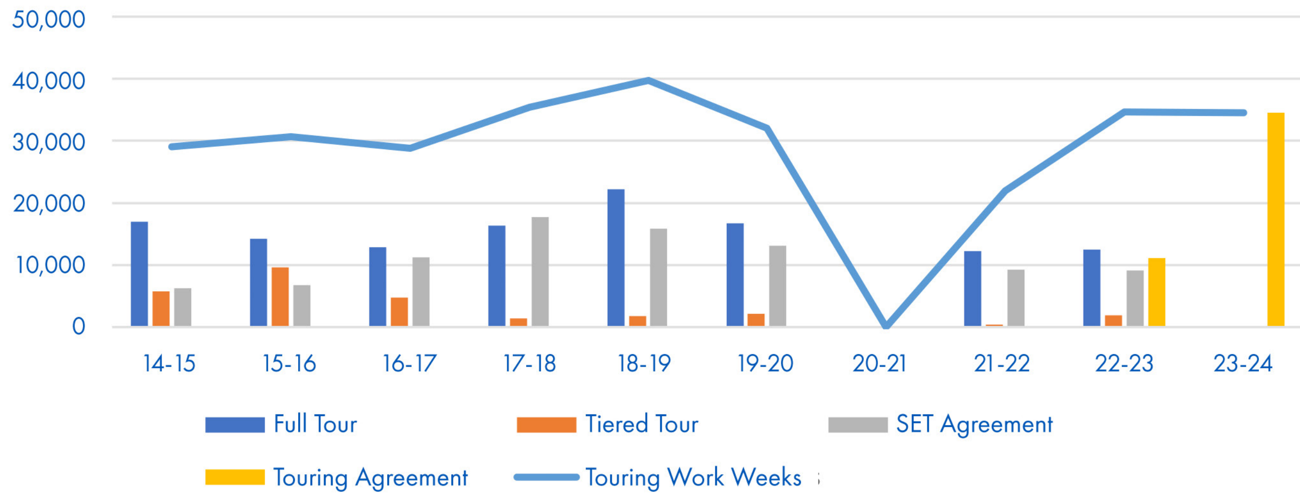
In order to look at all touring employment historically, we need to consolidate the data for all previous touring contracts prior to this negotiated change. In 2023–24, the Touring Agreement provided 34,564 work weeks (down only 0.2% from last season's 34,627 work weeks on all touring agreements combined), 87.0% of the 39,730 work weeks earned in 2018–19 on the then-existing touring agreements.

## TOURING WORK WEEKS

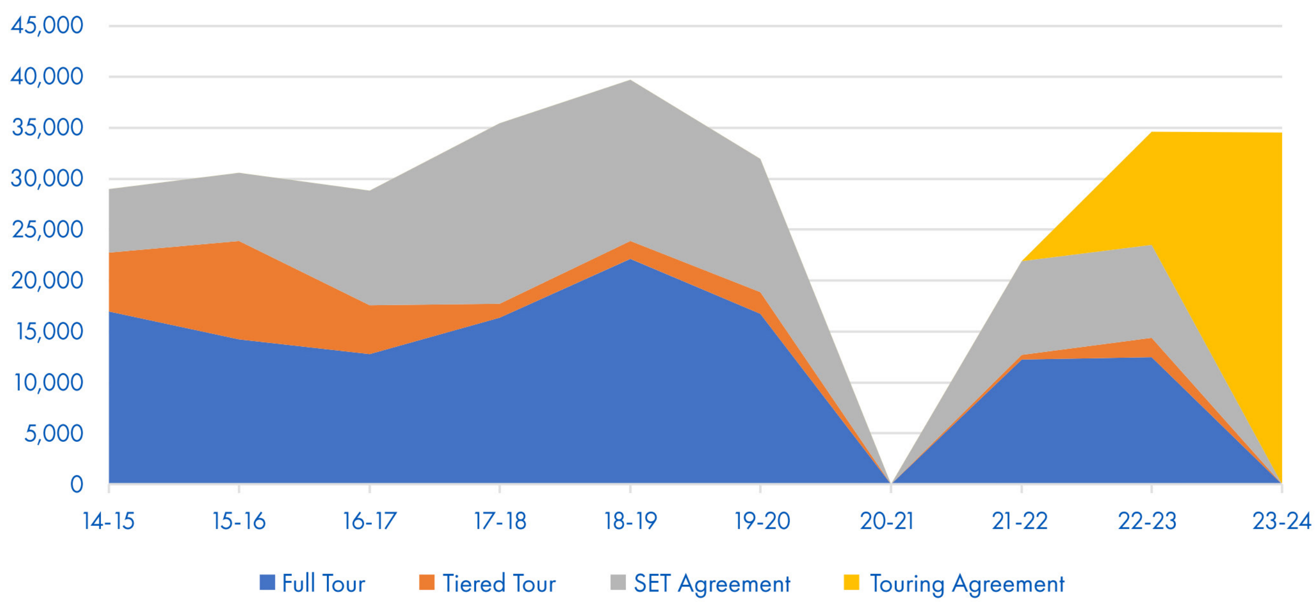



With tours now operating under the Touring Agreement, the following chart shows the historic distribution and contribution to work weeks of each national touring agreement.

## TOURING WORK WEEKS
### WITH AGREEMENT COMPONENTS



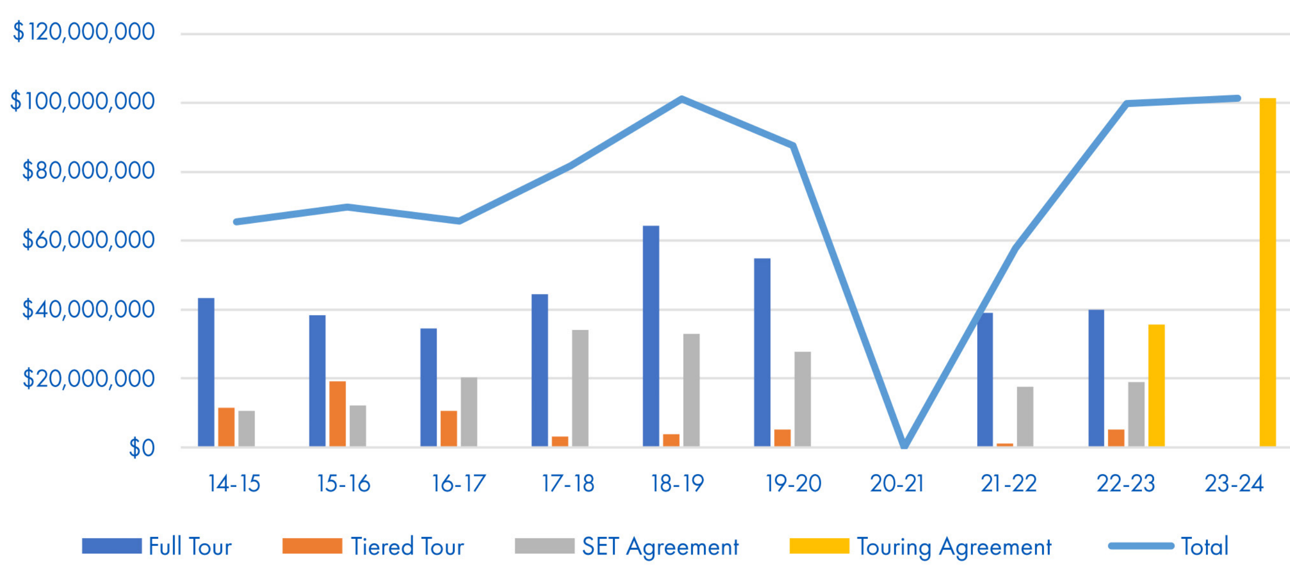

## TOTAL TOURING WORK WEEKS
### BY AGREEMENT (STACKED)



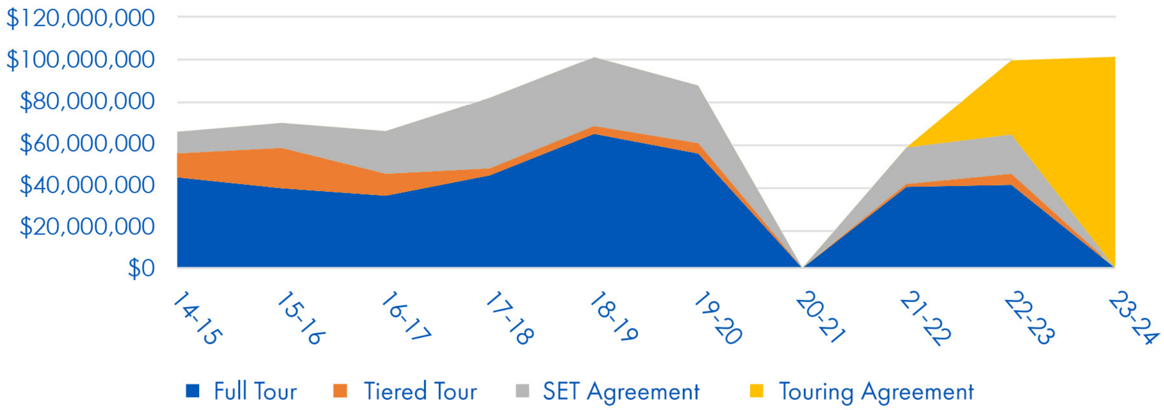

Employment on the Touring Agreement earned members $101,362,398 in 2023–24, up 1.5% from 2022–23, 98.6% of the record $101,213,443 earned in 2018–19.

## TOURING EARNINGS


## TOURING EARNINGS
### WITH AGREEMENT COMPONENTS



## TOTAL TOURING EARNINGS
### BY AGREEMENT (STACKED)

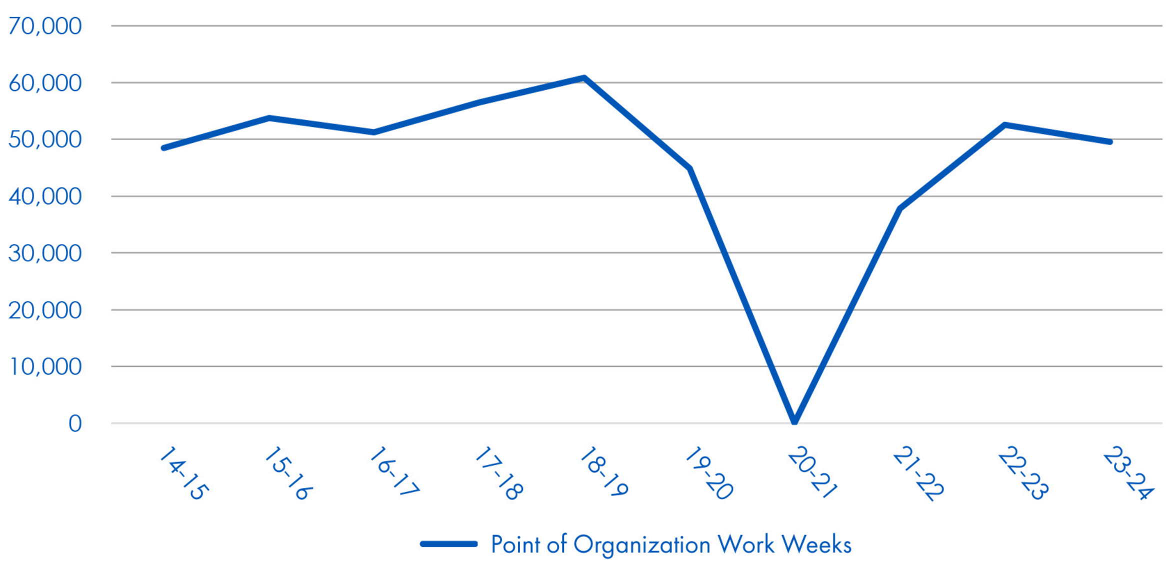



# PRODUCTION

As we did last season, we can put Production employment in isolation, removing the touring component that was part of the data prior to 2022–23.

Nationally in 2023–24, members worked for 49,609 work weeks on the Production Contract. That's a 5.5% decrease from 2022–23, and a recapture of 81.5% of the high mark of 60,847 work weeks in the 2018–19 season. Earnings on these contracts again tell a different story of recovery.

## PRODUCTION
### POINT OF ORGANIZATION WORK WEEKS



# PRODUCTION
## POINT OF ORGANIZATION EARNINGS


As a result of collectively bargained contractual increases in the minimum terms and other terms individually negotiated by members, the 2023–24 earnings ($201,908,234) declined to 93.5% of the record earnings of the 2022–23 season ($215,996,102) but have recovered to a greater degree than workweeks. This is despite having lost ground from last season.

# MEMBERSHIP

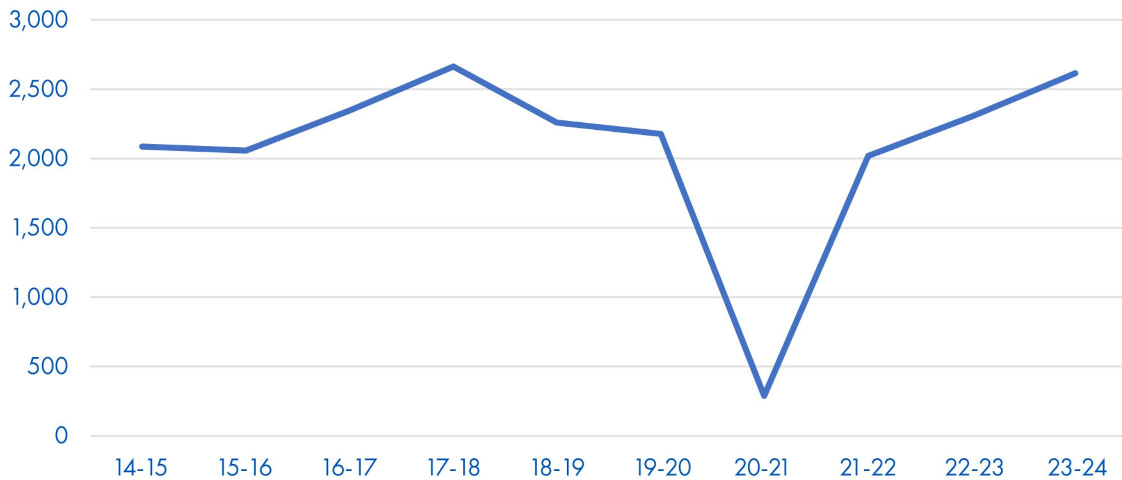
From the outward view of employment, we shift to the critical inward analysis of our membership. Equity members provide not only the union's strength, but through their participation in governance and negotiations, they define the union's goals. A union is nothing without its members, but who is Equity? Each year this report takes a moment to examine the people that make up Equity's membership, expanding on the regional figures discussed in the Year In Review section of this report.

| Race or Ethnicity | Female | Male | Non-Binary/ Third Gender | Prefer Not to Say | Prefer to Self-Describe | Not Provided | Total | % |
|---|---|---|---|---|---|---|---|---|
| Asian or Asian American | 710 | 486 | 21 | 4 | 2 | 1 | **1,224** | 2.56% |
| Black or African American | 2,288 | 2,211 | 52 | 6 | 10 | 6 | **4,573** | 9.55% |
| Hispanic or Latin American | 877 | 950 | 34 | 4 | 7 | 2 | **1,874** | 3.91% |
| Indigenous Hawaiian or Pacific Islander | 27 | 34 | 1 | | | | **62** | 0.13% |
| Indigenous North American | 47 | 51 | 1 | 1 | 1 | | **101** | 0.21% |
| Middle Eastern or North African | 73 | 70 | 2 | 1 | 1 | | **147** | 0.31% |
| White or European American | 15,453 | 14,700 | 285 | 48 | 43 | 6 | **30,535** | 63.75% |
| Multi-Racial or Multi-Ethnic | 1,472 | 1,116 | 91 | 14 | 19 | 3 | **2,715** | 5.67% |
| Prefer Not To Say | 1,198 | 1,093 | 15 | 94 | 6 | 5 | **2,411** | 5.03% |
| Not Provided | 2,120 | 2,076 | 6 | 6 | 1 | 50 | **4,259** | 8.89% |
| **National Total** | **24,265** | **22,787** | **508** | **178** | **90** | **73** | **47,901** | |
| % | 50.66% | 47.57% | 1.06% | 0.37% | 0.19% | 0.15% | | |

The demographics in the table above are generated at the end of the season each year. This table reflects the active membership based on how members self-identify their gender and race or ethnicity, information which the union maintains under strict confidentiality. This report simply looks at our membership at a specific point in time.

Even though we look at membership at a given moment in time above, Equity's membership is not static. Between 1991 and 2019, Equity added an average of 2,302 new members each theatrical season. In 2023–24, Equity added 2,616 new members, continuing to build on the Open Access membership policy and newly organized work opportunities. By comparison, 2,302 new members joined Equity in the 2022–23 season.

## NEW MEMBERS

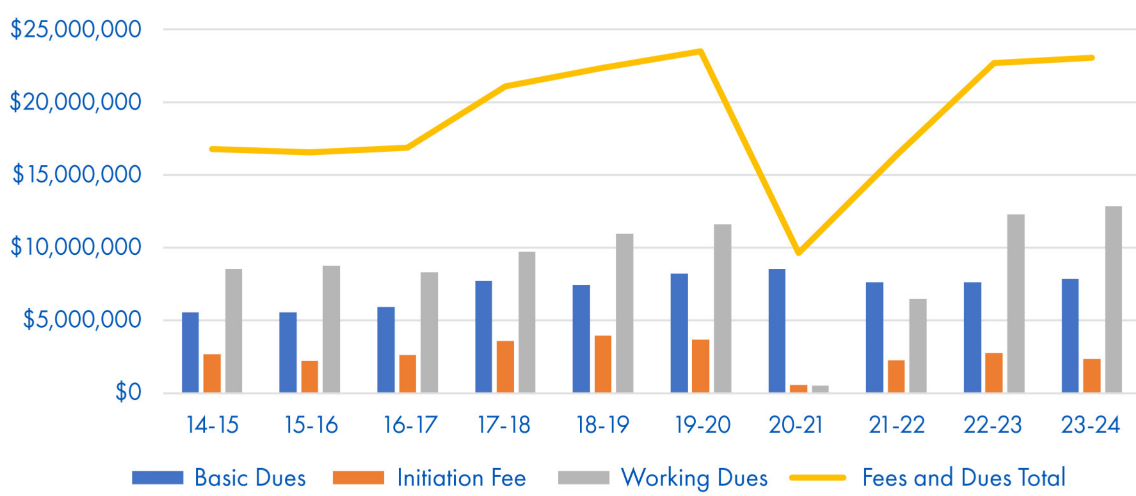

3,000
2,500
2,000
1,500
1,000
500
0
14-15
15-16
16-17
17-18
18-19
19-20
20-21
21-22
22-23
23-24

# FINANCES (UNAUDITED)

Up until this section, this report has analyzed data and shared statistics from the Theatrical Season which Equity has defined as June to May of the following year. However, for this section we shift our focus to data that correlates to Equity's fiscal year which runs from April to March of the following year.

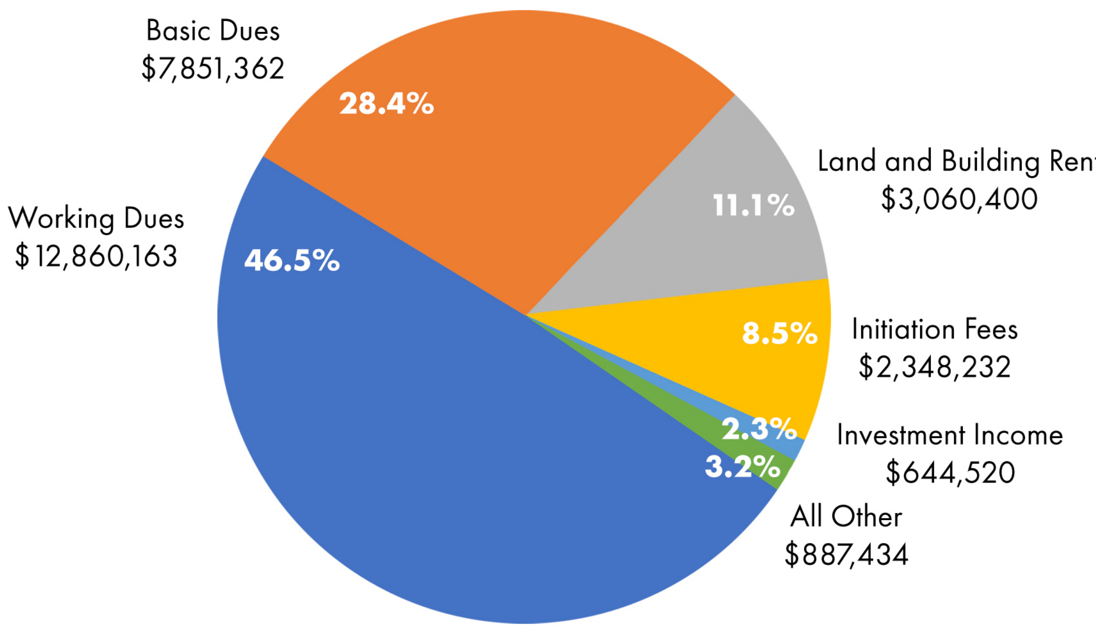
Equity has three categories of member-generated revenue: initiation fees, basic dues and working dues. With the exception of the two years of industry shut down, this revenue accounts for the majority of the funds which enable Equity to represent members and enforce its collectively bargained agreements. The initiation fee is the initial payment made when a member joins the union. This fee doesn't have to be paid in one lump sum upfront and generally is paid in installments when a member is working. Basic dues are collected from all members biannually in the spring and fall. Collected when a member is working on an Equity contract, working dues are calculated as a percentage of a member's Equity-contracted income.

## MEMBER FEES AND DUES




In addition to these three member-generated revenue streams, Equity has investments (both financial assets and real estate holdings) which account for 15.8% of Equity's 2022–23 revenue. Equity's property-related revenue is generated by the land it owns in Times Square, New York City, the building it owns in the West Loop, Chicago and the building it owns in North Hollywood, Los Angeles.

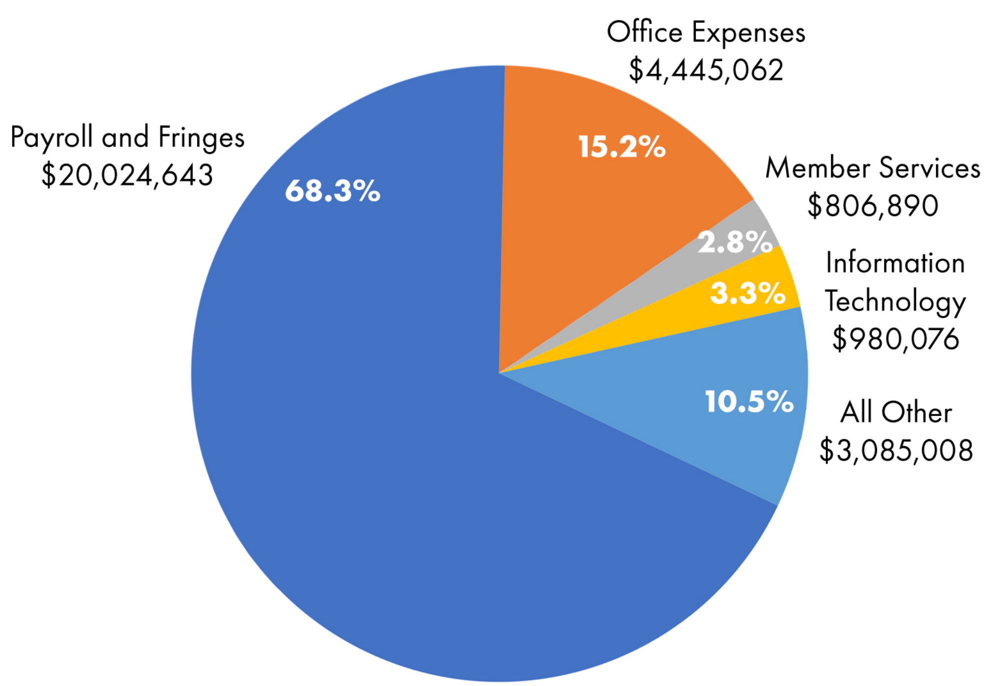
## TOTAL INCOME
## 2023-24



This final chart illustrates Equity's expenses. Most of Equity's expenses go directly towards maintaining member services:

- the dedicated staff that keeps the union running strong (payroll and fringes);
- the offices and the information technology, including maintenance with which they provide these services (office expenses and information technology);
- direct member services expenses, including all governance-related expenses, contract negotiations and ratifications;
- member communication and travel to worksites to inspect conditions, meet directly with members and enforce contractual terms.

## TOTAL EXPENSES
### 2023-24



# CURTAIN CALL

This report, and all the data it contains, is provided to help you assess your own feelings about our industry. Your experience is contained within the figures because you are contained within them, and I hope you recognize yourself and your professional experience there. Your dedication to this profession is what makes it possible for audiences to experience live theater, for fellow artists to express themselves and build a life around and on the foundation of stagecraft.

In the same way that you are Equity – directing its path through your active participation in its governance and its continuation through the artistry and professionalism you bring to every production – you also dictate what this data means, both to yourself individually and to the union collectively. I began this report admitting that it could be interpreted in any number of ways and have tried to allow you to interpret it without influence, with as much context as could be provided. How the union proceeds in this terrain is up to you. While the 2023–24 chapter has been written, the story is far from over. As we take this opportunity to collectively look back, this is not a time to rest, but a time to gather strength for the work ahead.

I know each of my colleagues who contributed to this year's report are hard at work on your behalf, all under the vigilant and inspired leadership of Executive Director Al Vincent, Jr., who has been gracious with his time and enthusiastic interest in what this data reveals. Assistant Executive Director for Finance and Administration Regina Garlin and Controller Bryant Lee provided insight and all data regarding Equity's finances. None of the statistics on employment and earnings would be possible without the diligent, daily efforts of the membership associates and the contract management associates overseen by Director of Membership John Fasulo and Director of Contracts Katey Schwartz. The visual and textual assistance from Communications Director David Levy, Designer Noah Diamond and Senior Writer and Project Manager Gabriela Geselowitz were invaluable. And it is impossible to overstate the important contributions of Director of Information Technology Doug Beebe, whose understanding of Equity's workings and its data is unsurpassed. Now in my third decade at Equity, it remains a privilege to work alongside a staff dedicated to serving professional artists, and a privilege to serve you as well.