ACTORS' EQUITY
ASSOCIATION 1913

2022–2023 Theatrical Season Report

Annual Analysis of Employment, Earnings, Membership and Finance

Russell Lehrer, Researcher

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FROM THE EXECUTIVE DIRECTOR

Is theatre in crisis? Is our industry in recovery? Over the last several months, I've heard these questions asked over and over again. Both reveal the anxiety that many in our industry are feeling at the end of the second full season to take place since the COVID-19 pandemic shutdown. And as long as we continue to measure time by our distance from shutdown and reopening, both questions will remain relevant.

Some sectors of our industry have returned more quickly and more robustly than others. But for those stage managers and actors who haven't yet returned to their pre-pandemic level of employment, seeing others' success may be cold comfort. And that goes double for those who had not yet reached the level of employment they hoped for prior to the shutdown. Employers who are laying off staff and tightening budgets are unlikely to feel relieved seeing their colleagues at other theaters operating in full force.

But as you'll read in the pages to come, by many of our benchmarks, the union's numbers are approaching – or in some cases, exceeding – some of our best seasons on record. It's my hope that this report will calm some of our worries, even if it doesn't quite answer all of our questions.

We can feel encouraged by the positive trajectory this report describes, but let's not celebrate quite yet. There is still work to be done to shape our industry into one that provides opportunity to all its workers for a sustainable, middle-class life. But if there's one message the labor movement has for us and the world, it's that together we can make that happen.

In solidarity,

Al Vincent, Jr.

INTRODUCTION

Coming out of an industry-wide shutdown, many of us – myself included – still view the world through that lens. After years of consistently disappointing news, it can be jarring to see evidence of a return to normalcy. And it is right and necessary to compare our individual experiences to those of the union membership as a whole and the industry overall.

This report tells your stories. Every data point in this report is connected to an individual member like you – the auditions or interviews you attended, the salary you were able to negotiate and the work you performed backstage and on stage, as well as the contract terms only achievable through your combined strength.

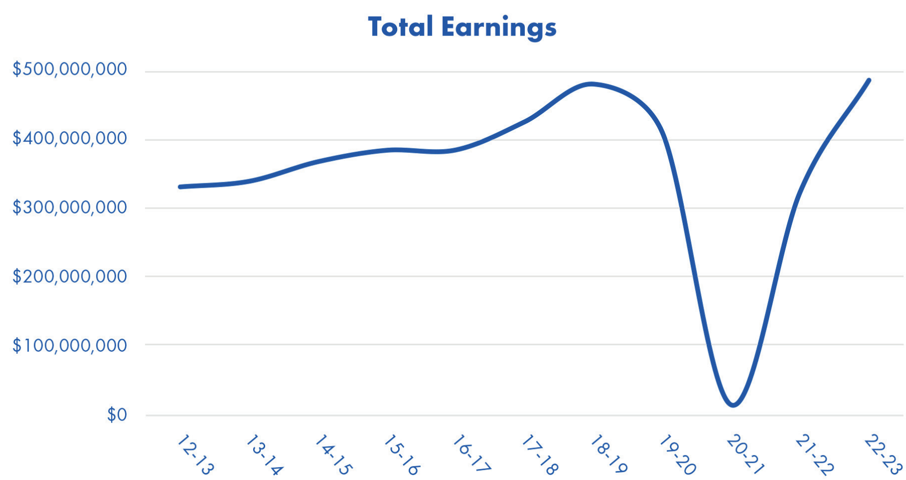
This report is a collective view of those individual experiences, one which shows remarkable resilience. By every metric discussed here, the 2022–23 season was the healthiest for our membership since the shutdown. Refreshingly, in many instances they approached or even exceeded the pre-shutdown records for the union. But in areas where recovery lags, members continue to struggle, and Equity continues to fight for your employment opportunities and earnings.

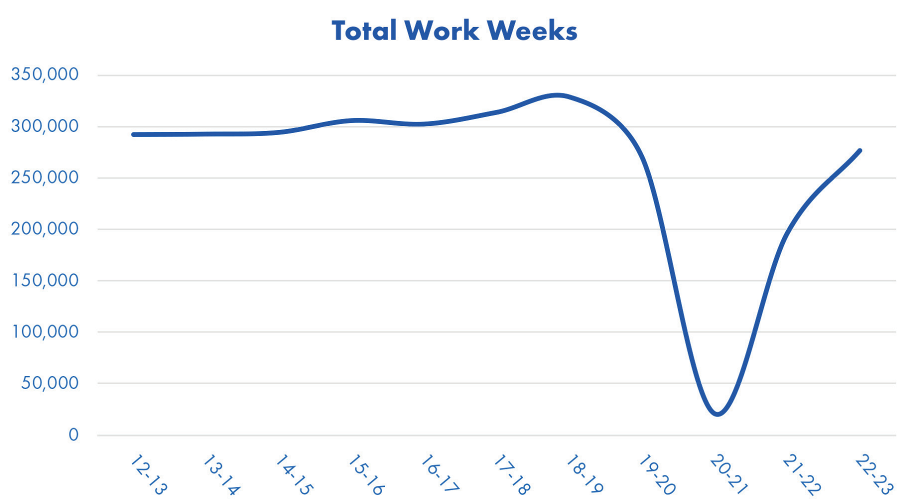
Russell Lehrer

A YEAR IN REVIEW

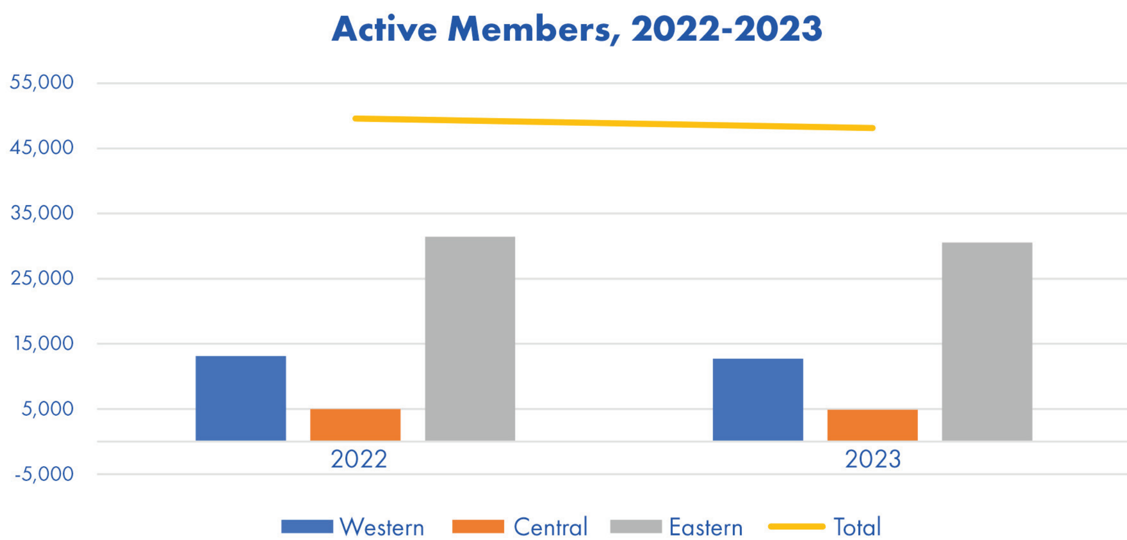
The theatrical season, as referenced throughout this report, runs from June to May of every year. In the 2022–2023 season members generated 276,757 work weeks, earning $474,919,343 across all our contracts. So, how does this season compare to the previous 10 seasons, and to what degree has the industry recovered from the 2020 shutdown?

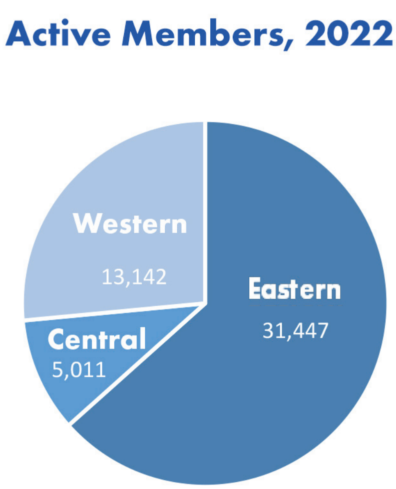
The last full season before the COVID-19 industry shutdown – the 2018–2019 season – saw historic highs in both member earnings ($479,292,441) and work weeks (328,788). By these two critical measures, the 2022-2023 season reflects a robust economic recovery – earning 50% higher than 2021–2022 and 1.2%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

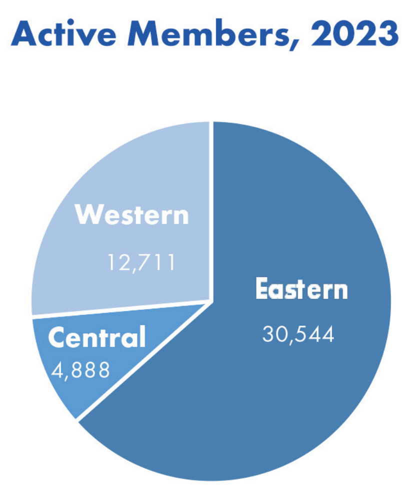




There are many ways to quantify any union's overall membership, and one of the most common ways is active membership. Active membership includes members regardless of dues balance, while not including members who have temporarily withdrawn from or formally suspended payment of dues to the union. Looking at active membership by region for this season, the geographic distribution of members in each region represents 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 2.9% drop in total members from the previous season, down to 48,143 total active members as of June 2022, which aligned with the expiration of pandemic-era dues relief measures enacted by Equity.



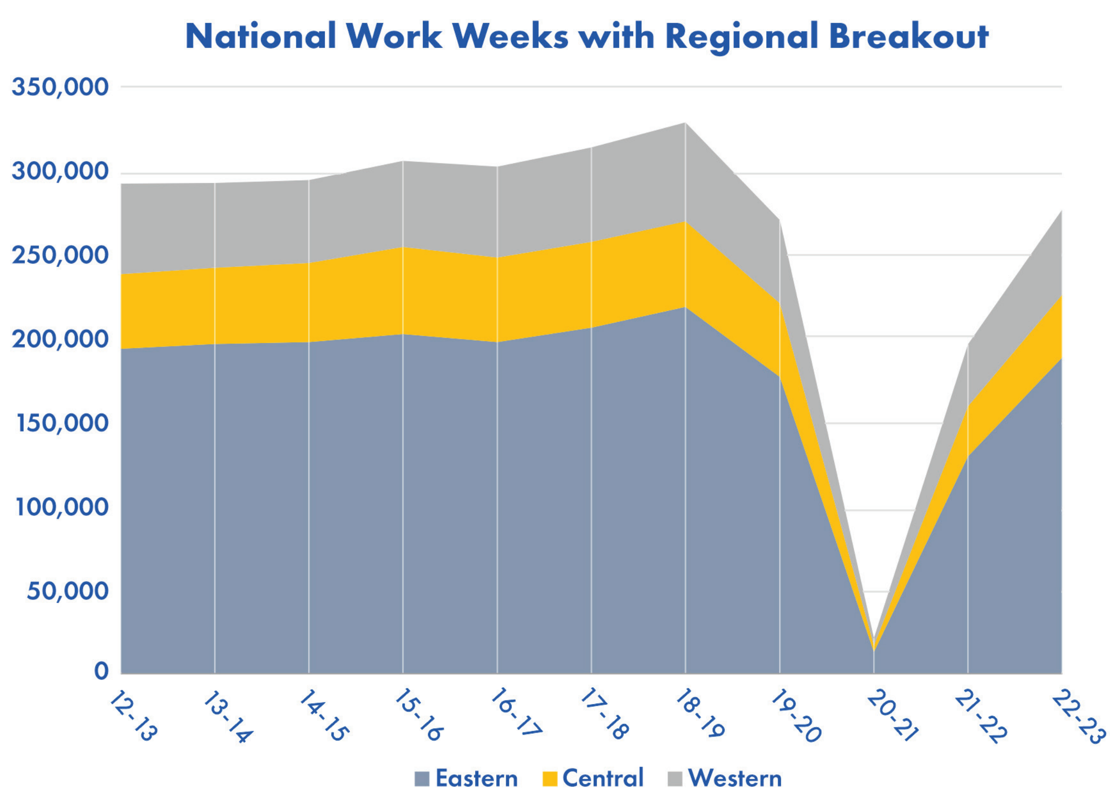


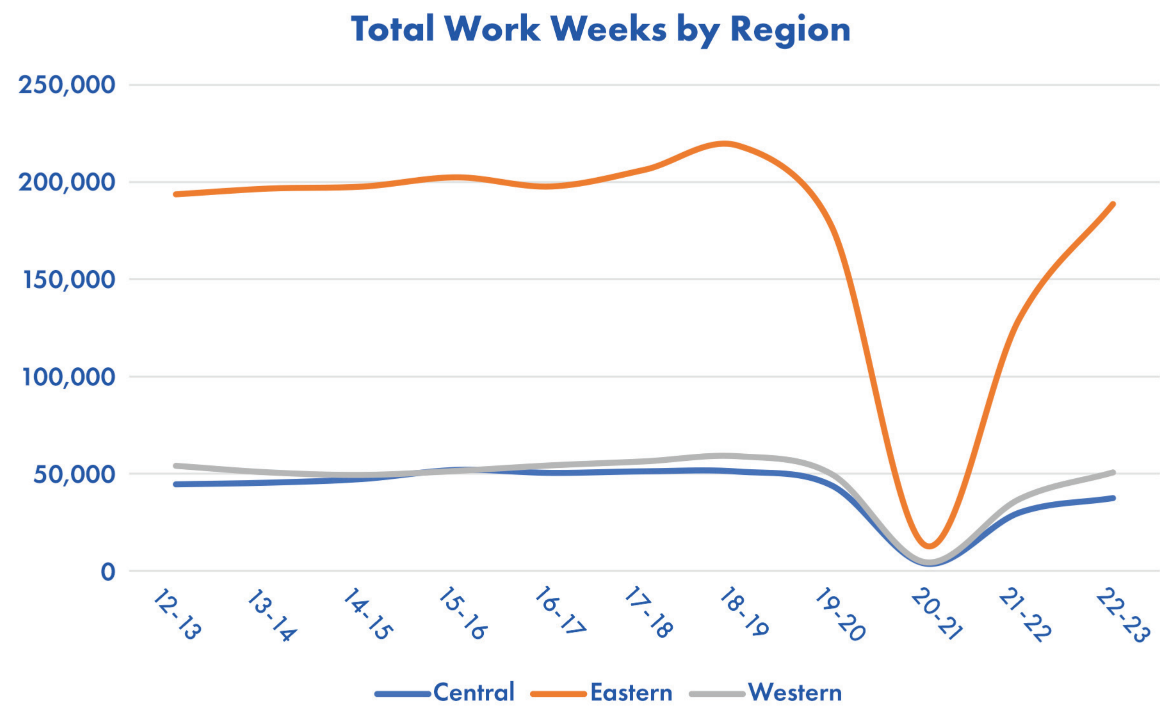


WORK WEEKS

Work weeks are one of the key metrics that Actors' Equity Association uses to analyze members' employment. A work week is defined as a single week in which an individual member worked for any amount of time. 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 continue the strong rebound from the loss of employment in the 2020–2021 season when the industry shut down. The 2020–2021 season saw work week losses across all three regions ranging between 91% and 93%. In this second season of recovery, regional work weeks increased between 25% and 46% over the 2021–2022 levels.





Looking first to the Western Region, members worked a cumulative amount of 50,629 work weeks, or 18.3% of all work weeks nationally. These work weeks are an increase of 37.3% over the 36,881 work weeks the previous season, while 14.2% below the record 2018–19 season.

In the Central Region, members worked a total of 37,422 work weeks, or 13.5% of all work weeks this season. This is an increase of 25.1% over the 29,910 work weeks in 2021–22, and 73.3% of the work weeks earned in 2018–19.

Lastly, employment in the Eastern Region generated 188,706 work weeks, or 68.2% of all work weeks. This is an increase of 45.6% above the 129,597 work weeks earned in the previous season, though still 13.8% lower than 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, and one with a sunnier outlook.

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 by 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

	17-18	18-19	19-20	20-21	21-22	22-23
National						
Principal	187,274	195,910	163,504	13,496	113,604	176,204
Chorus	75,355	77,455	61,418	2,109	39,737	57,154
Stage Manager	51,203	55,423	45,638	4,379	33,968	43,399
Total	313,832	328,788	270,560	19,984	187,309	276,757
Central						
Principal	34,382	33,061	29,243	2,538	20,349	27,843
Chorus	7,493	8,108	6,145	12	2,456	3,004
Stage Manager	9,319	9,901	8,487	846	5,661	6,575
Total	51,194	51,070	43,875	3,396	28,466	37,422
Eastern						
Principal	112,573	121,038	99,399	7,880	69,010	112,213
Chorus	62,084	63,073	49,706	1,959	33,497	48,828
Stage Manager	31,673	34,649	27,898	2,393	20,757	27,665
Total	206,330	218,760	177,003	12,232	123,264	188,706
Western						
Principal	40,319	41,811	34,862	3,078	24,245	36,148
Chorus	5,778	6,274	5,567	138	3,784	5,322
Stage Manager	10,211	10,873	9,253	1,140	7,550	9,159
Total	56,308	58,958	49,682	4,356	35,579	50,629

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	2022-23 work weeks as % of 18-19 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%

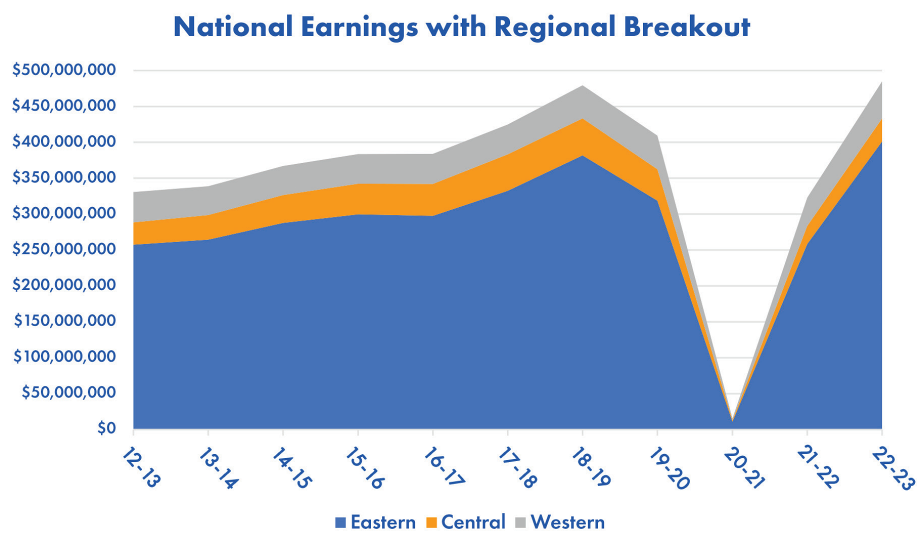
The following table provides a complete accounting of all work weeks from the 2022-23 season by the underlying contractual agreement and region of employment.

	Eastern	Central	Western	Total	% of Total
Production	**51,568**	**461**	**725**	**52,754**	**19.1%**
Point of Organization	51,311	461	725	52,497	19.0%
Tours	257			257	0.1%
Resident Theatre (LORT)	**28,725**	**7,133**	**19,914**	**55,772**	**20.2%**
LORT Rep	2,103		4,077	6,180	2.2%
LORT Non-Rep	26,622	7,133	15,837	49,592	17.9%
Small Professional Theatre (SPT)	11,800	8,643	9,532	29,975	10.8%
Letter of Agreement (LOA)	10,274	4,248	6,588	21,110	7.6%
Short Engagement Touring (SETA)	2,430			2,430	0.9%
Touring Agreement	31,449		1,813	33,262	12.0%
Stock	**5,288**	**1,606**	**1,104**	**7,998**	**2.9%**
COST	3,803	266	1,104	5,173	1.9%
CORST	1,108	522		1,630	0.6%
MSUA	33	818		851	0.3%
RMTA	344			344	0.1%
Developmental Agreement	3,041		56	3,097	1.1%
Special Agreements	1,546	3,459	1,674	6,679	2.4%
Theatre for Young Audiences (TYA)	3,838	989	1,312	6,139	2.2%
Cabaret	642	21	363	1,026	0.4%
Guest Artist	3,038	646	1,025	4,709	1.7%
Special Appearance	2,254	542	675	3,471	1.3%
University Theatre (URTA)	581	289	481	1,351	0.5%
Dinner Theatre	43	4,731	298	5,072	1.8%
Casino			622	622	0.2%
Midsize	19			19	0.0%
Business Theatre and Events	799	120	11	930	0.3%
Staged Reading	256	7	3	266	0.1%
Off-Broadway (NYC)	15,773			15,773	5.7%
NYC-LOA	2,089			2,089	0.8%
Mini (NYC)	1,323			1,323	0.5%
Transition (NYC)	381			381	0.1%
Showcase - LA			4	4	0.0%
Showcase - NY	104			104	0.0%
New England Area Theatre (NEAT)	1,729			1,729	0.6%
Walt Disney World	9,479			9,479	3.4%
Orlando Area Theatre (OAT)	237			237	0.1%
Chicago Area (CAT)		4,527		4,527	1.6%
Western Civic Light Opera (WCLO)			484	484	0.2%
Hollywood Area (HAT)			112	112	0.0%
San Francisco Bay Area (BAT)			1,319	1,319	0.5%
Modified Bay Area Theatre (MBAT)			197	197	0.1%
99 Seat Agreement			2,317	2,317	0.8%
TOTAL	**188,706**	**37,422**	**50,629**	**276,757**	

EARNINGS

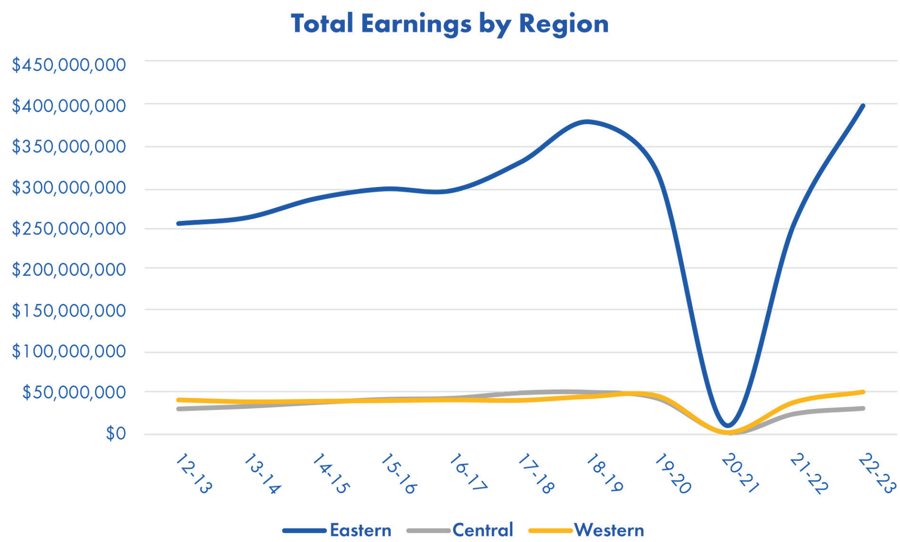
Earnings, of course, are the other important factor in assessing a given theatrical season. Due to collectively negotiated contractual increases as well as individually negotiated terms, earnings are tied to but not merely a reflection of work weeks. We will now examine the season along the same frames 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 to our membership reflect a more robust recovery than work weeks post-pandemic: a full recovery nationally. Members earned $484,919,343 nationally in 2022–23, exceeding the previous record earnings of 2018–19 ($479,292,411) by 1.2% while 2022–23 work weeks remained at 84.2% of 2018–19 work weeks. National earnings increased by 50.1% in 2022–23 from earnings in 2021–22.

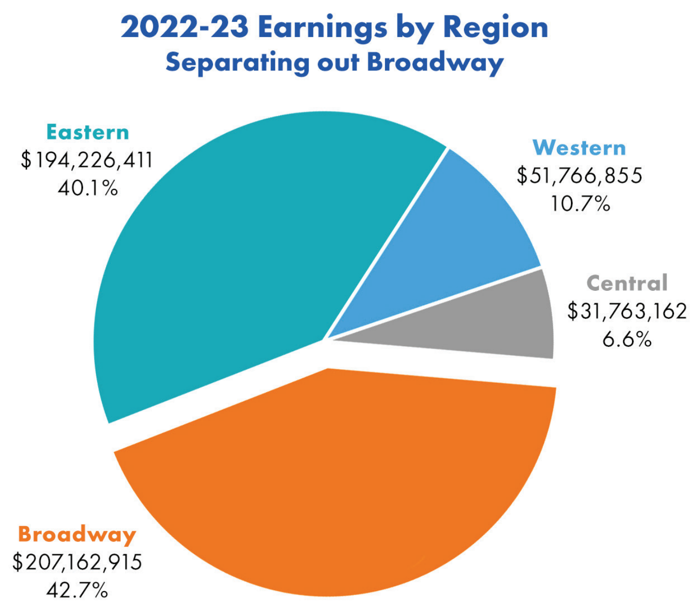


Looking first to the Western Region, members collectively earned $51,766,855, or 10.7% of all earnings. These earnings are an increase of 31.2% over the $39,351,903 earned the previous season and are 12.1% higher than the 2018–19 season.

Shifting to the Central Region, members earned $31,763,162, which is 6.6% of all earnings this season. While Central earnings continue to improve post-shutdown (up 25.1% from 2021–22), the economic recovery lags behind the other regions. Central member earnings remain at 61.7% of the record 2018–19 season.



Lastly, the Eastern Region, including the income-leading Broadway employment, represented 82.8% of national member earnings, generating $401,389,326 this season. An increase of 55.2% over 2021–22, these earnings are also 5.2% higher than 2018–19.



As noted previously, Broadway is an income leader to an outsized degree beyond its work weeks. Broadway income alone represented 42.7% 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 $401,839,326 earned in the Eastern Region, $194,226,411 (48.3%) was earned in non-Broadway employment in 2022-23. Without Broadway earnings, Eastern Region earnings were 3.7 times those in the Western Region, and 6.1 times those in the Central Region (both other regions still counting any sit-down employment on the Production Contract).

The following table provides a complete accounting of all earnings from the 2022–23 season by underlying contractual agreement and region of employment.

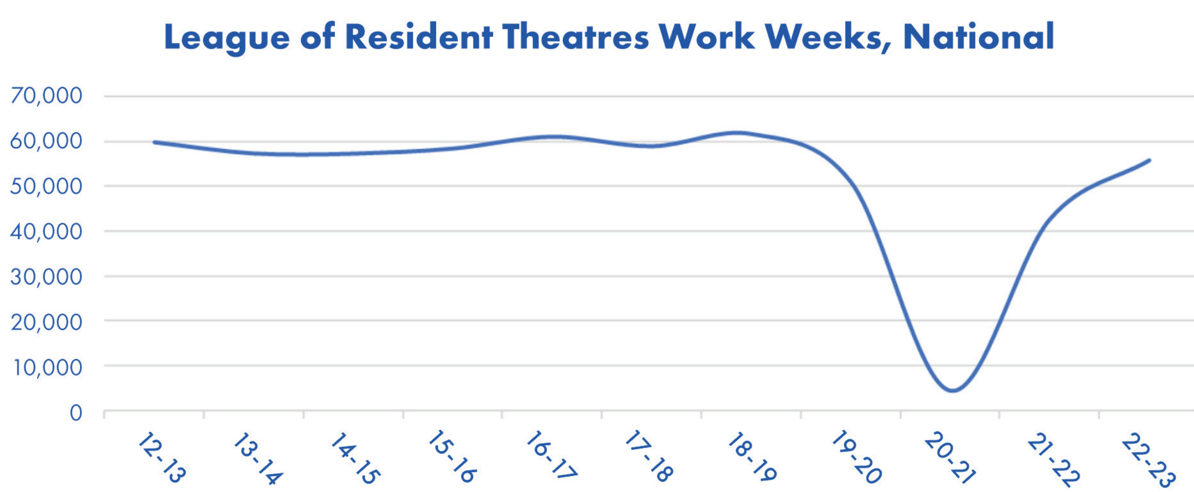
	Eastern	Central	Western	Total	% of Total
Production	**$252,305,851**	**$1,222,793**	**$7,610,390**	**$261,139,035**	**53.85%**
Point of Organization	$207,162,919	$1,222,793	$7,610,390	$215,996,102	44.54%
Tours	$45,142,933			$45,142,933	9.31%
Resident Theatre (LORT)	**$31,075,695**	**$8,068,989**	**$23,502,728**	**$62,647,412**	**12.92%**
LORT Rep	$1,895,409		$5,151,548	$7,046,957	1.45%
LORT Non-Rep	$29,180,285	$8,068,989	$18,351,180	$55,600,455	11.47%
Small Professional Theatre (SPT)	$7,573,427	$5,254,092	$5,454,158	$18,281,677	3.77%
Letter of Agreement (LOA)	$7,804,888	$3,662,551	$4,431,432	$15,898,871	3.28%
Short Engagement Touring (SETA)	$18,964,342			$18,964,342	3.91%
Touring Agreement	$33,621,266		$2,087,941	$35,709,207	7.36%
Stock	**$5,648,072**	**$1,678,147**	**$1,152,768**	**$8,478,987**	**1.75%**
COST	$4,003,308	$337,180	$1,152,768	$5,493,256	1.13%
CORST	$974,531	$318,566		$1,293,097	0.27%
MSUA	$75,524	$1,022,401		$1,097,925	0.23%
RMTA	$594,709			$594,709	0.12%
Developmental Agreement	$3,518,588	$1,991,663	$19,447	$3,538,036	0.73%
Special Agreements	$1,784,761	$623,620	$1,694,051	$5,470,474	1.13%
Theatre for Young Audiences (TYA)	$2,089,589	$12,198	$723,490	$3,436,700	0.71%
Cabaret	$609,531	$390,026	$301,225	$922,954	0.19%
Guest Artist	$1,930,531	$224,961	$682,363	$3,002,920	0.62%
Special Appearance	$991,380	$335,918	$254,004	$1,470,345	0.30%
University Theatre (URTA)	$1,093,292	$4,718,149	$517,904	$1,947,115	0.40%
Dinner Theatre	$25,683		$178,734	$4,922,565	1.02%
Casino			$718,263	$718,263	0.15%
Midsize	$37,931			$37,931	0.01%
Workshop	$21,488	$120,000		$21,488	0.00%
Business Theatre	$961,611		$6,600	$1,088,211	0.22%
Staged Reading	$2,365			$2,365	0.00%
Royalties	$270,003			$270,003	0.06%
Filming and Taping	$21,822			$21,822	0.00%
Off-Broadway (NYC)	$16,752,941			$16,752,941	3.45%
NYC-LOA	$1,438,402			$1,438,402	0.30%
Mini (NYC)	$978,673			$978,673	0.20%
Transition (NYC)	$197,260			$197,260	0.04%
New England Area (NEAT)	$1,114,422			$1,114,422	0.23%
Walt Disney World	$10,441,915			$10,441,915	2.15%
Orlando Area (OAT)	$113,595	$3,460,057		$113,595	0.02%
Chicago Area (CAT)				$3,460,057	0.71%
Western Light Opera (WCLO)			$665,086	$665,086	0.14%
Hollywood Area (HAT)			$72,880	$72,880	0.02%
San Francisco Bay Area (BAT)			$978,620	$978,620	0.20%
Modified Bay Area Theatre (MBAT)			$77,746	$77,746	0.02%
99 Seat Agreement			$637,024	$637,024	0.13%
TOTAL	$401,389,326	$31,763,162	$51,766,855	$484,919,343	
	82.77%	**6.55%**	**10.68%**		

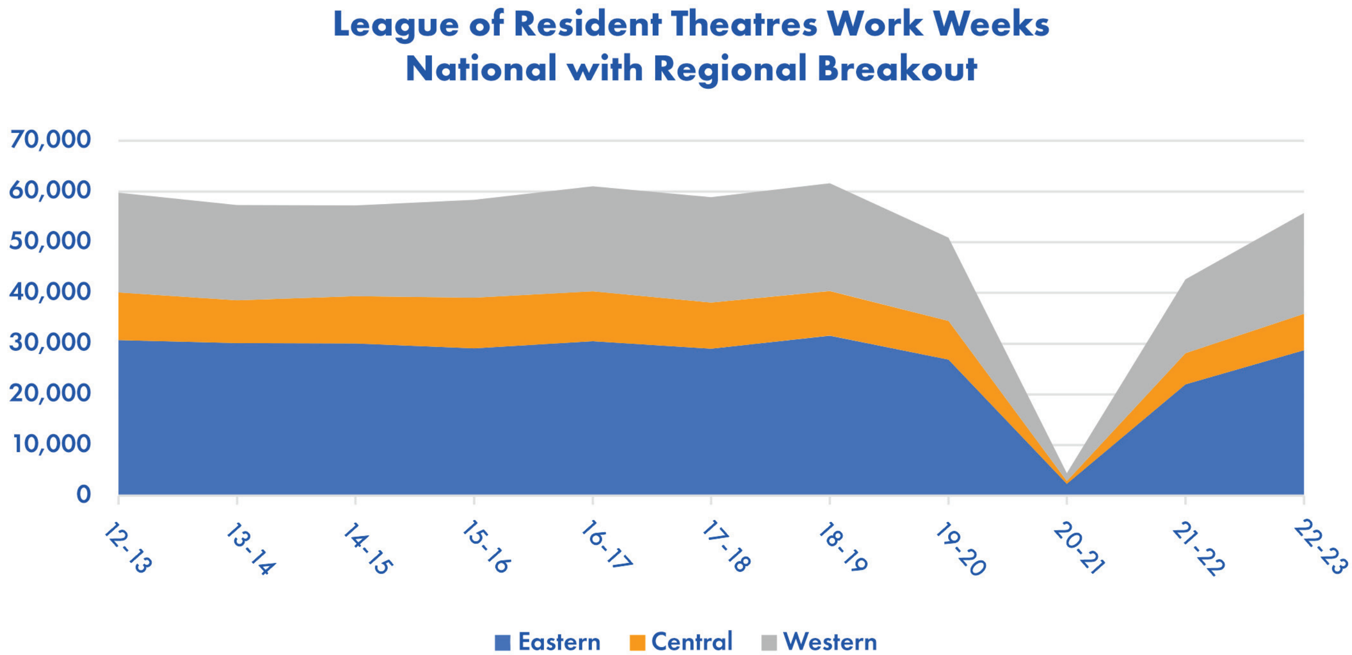
LORT, Touring, Production Details

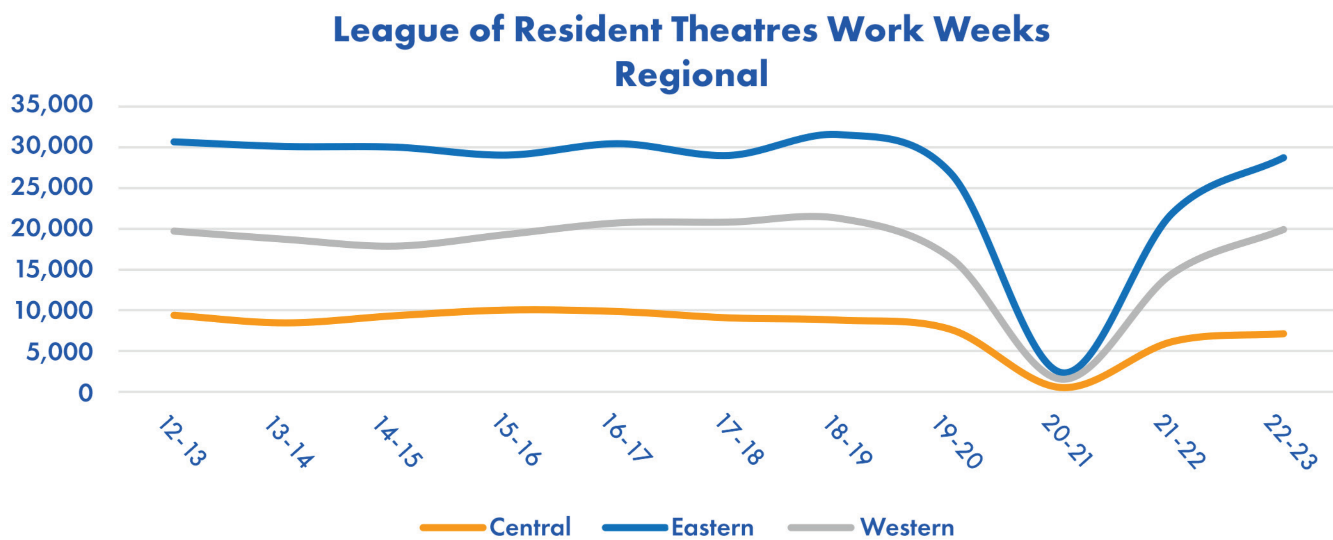
In this section we will look more closely at the three collectively bargained agreements which each represent at least 10% of both annual work weeks and member earnings.

LORT

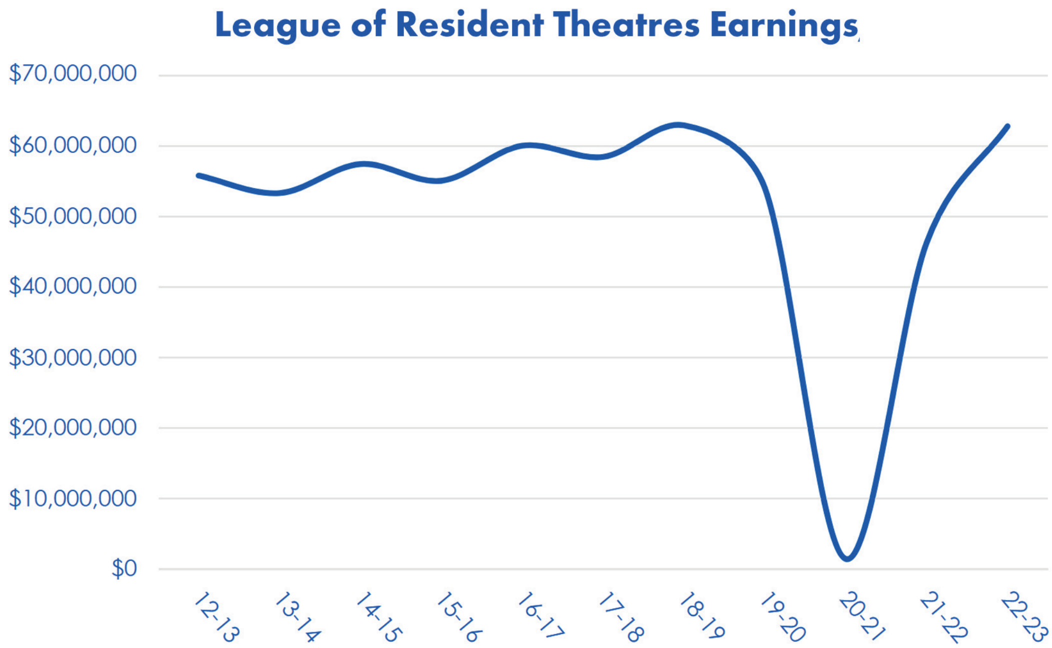
The League of Resident Theatres (LORT) has 80 member theatres in 30 states and the District of Columbia. Since 1965 the League of Resident Theatres Agreement has consistently been one of the largest generators of work weeks for members without being consigned to a single region. During the 2022–23 season, a few LORT producers have made headlines with downsizing efforts, seasonal hiatuses or unfortunate closures. Future seasons may reflect declines in work weeks or earnings, but such effects are not notable in the 2022–23 season. This theatrical season, the LORT Agreement continued its post-pandemic recovery with 55,772 work weeks, providing 20.2% of all national work weeks. That is a LORT-earned work week increase of 30.7% more work weeks than in 2021–22, to 90.5% of the work weeks in 2018–19. The Western and Eastern Regions fared slightly better than the Central. Western LORT work weeks were 93.6% of their 2018–19 numbers while Eastern LORT work weeks were 91.0% and Central LORT work weeks were 81.1% of their respective 2018–19 employment.







Nationally, LORT employment provided $62,647,412 in member earnings, 99.8% of the 2018–19 LORT earnings and 12.9% of all earnings in 2022-23.

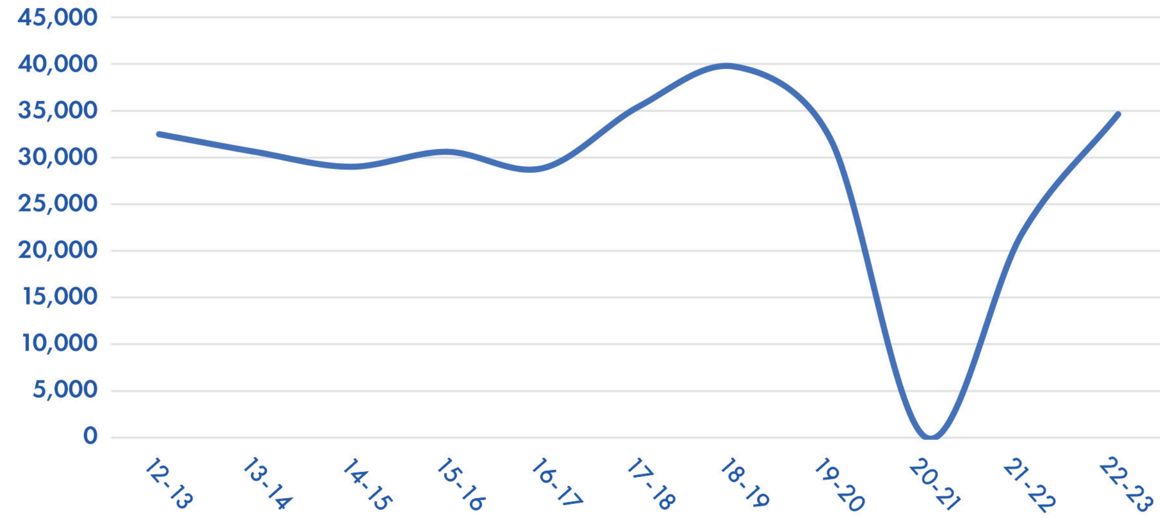


TOURING

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 (also known as Point of Organization productions) including Broadway and tours (national and tiered), during this season Equity negotiated a separate agreement for touring bringing together national, tiered 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). This consolidation to a unified Touring Agreement does, however, provide a momentary statistical challenge in providing seasonal figures and context for this annual report. For long-term analytic reasons and contractual administration, the productions that were touring on the Monday following the new agreement's ratification (May 1, 2023) and continued touring on the new Touring Agreement have been retroactively classified to the Touring Agreement to their first employment date in previous seasons, while those that had closed prior to ratification have retained their historic classification.

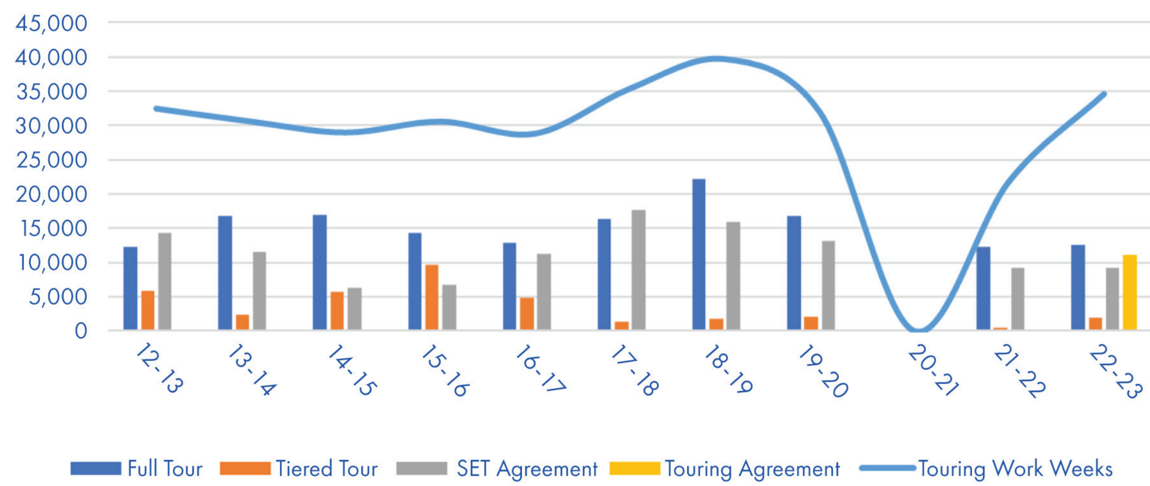
To better contextualize the Production Contract statistics examined in the next section, with touring removed for the first time in Equity's history, our analysis will start with Touring, looking at all touring employment historically. In 2022–23, tours (including Tiered Tours) on Production, SETA and the new Touring Agreement provided 34,627 work weeks, 87.2% of the 39,730 work weeks earned in 2018–19 on the then-existing touring agreements.

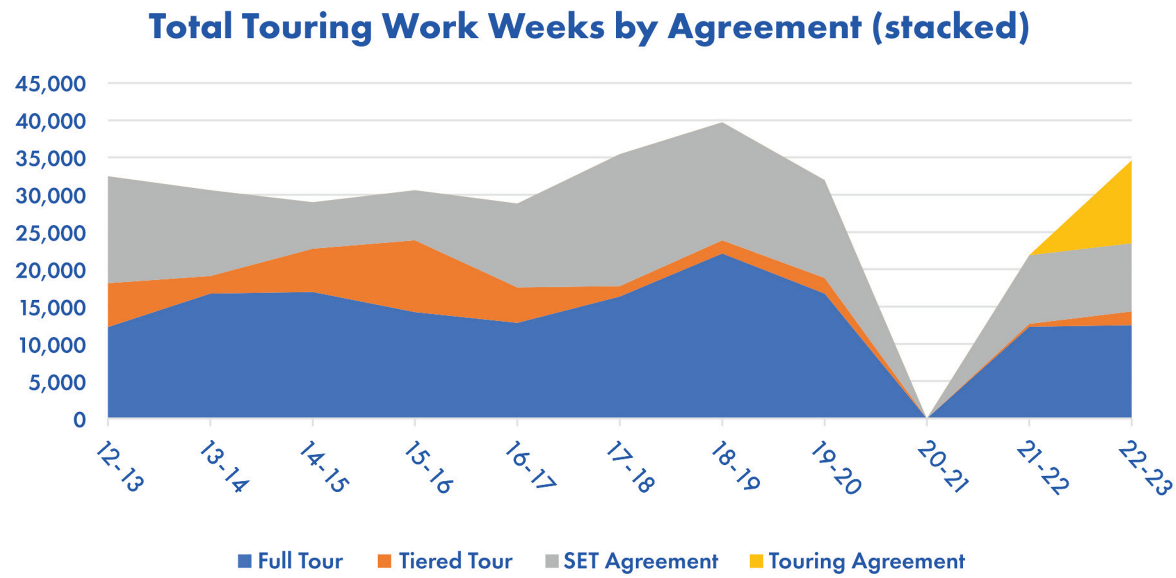
Total Work Weeks



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

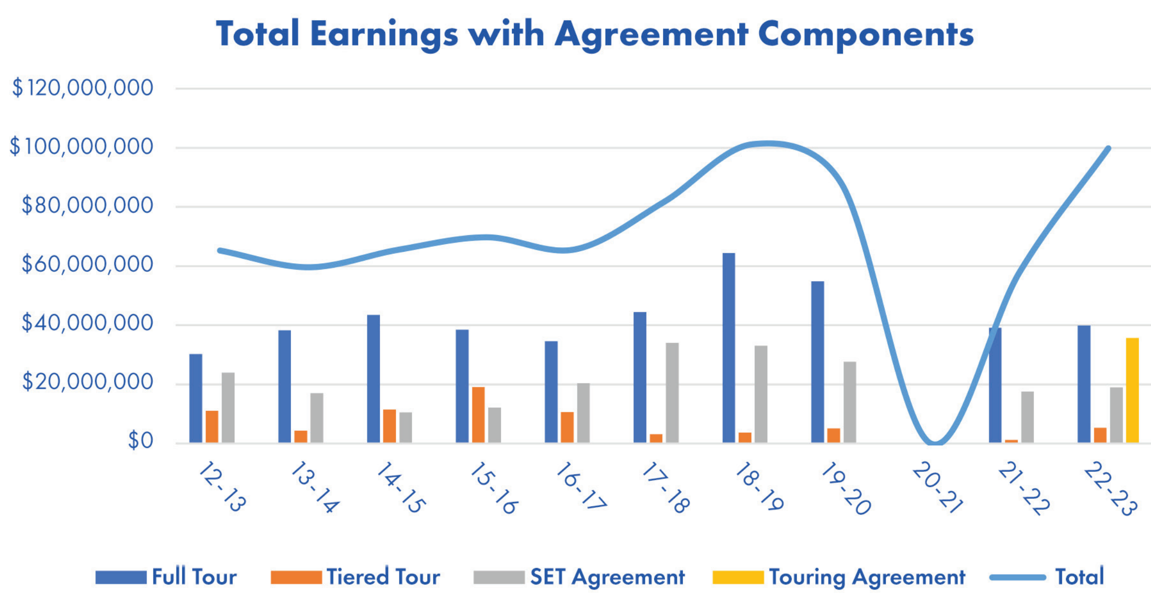
Touring Work Weeks with Agreement Components

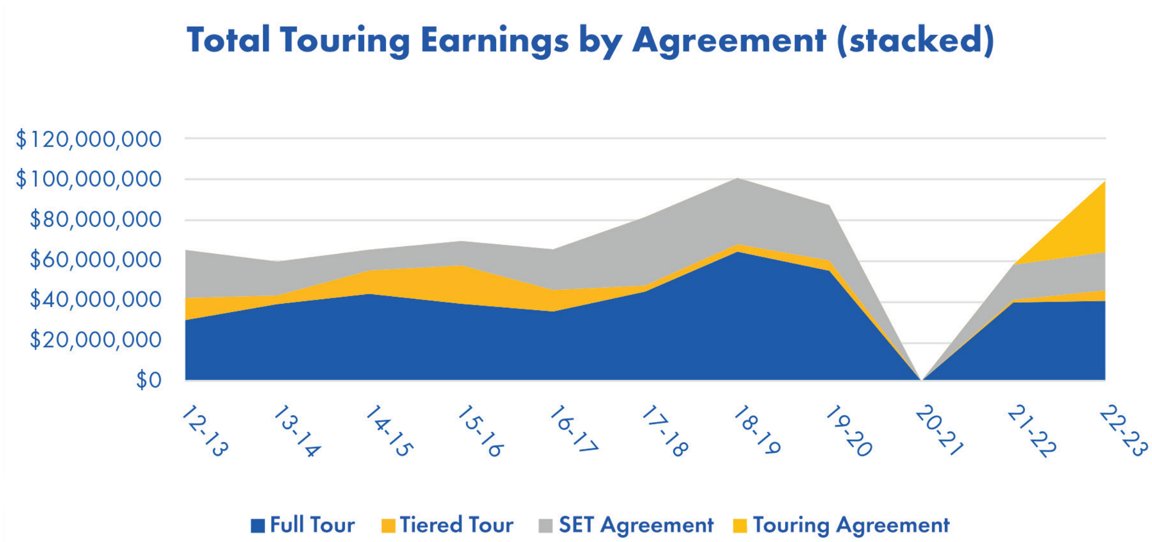




Touring employment across three agreements earned members $99,816,480 in 2022–23, 98.6% of the record $101,213,443 earned in 2018–19.

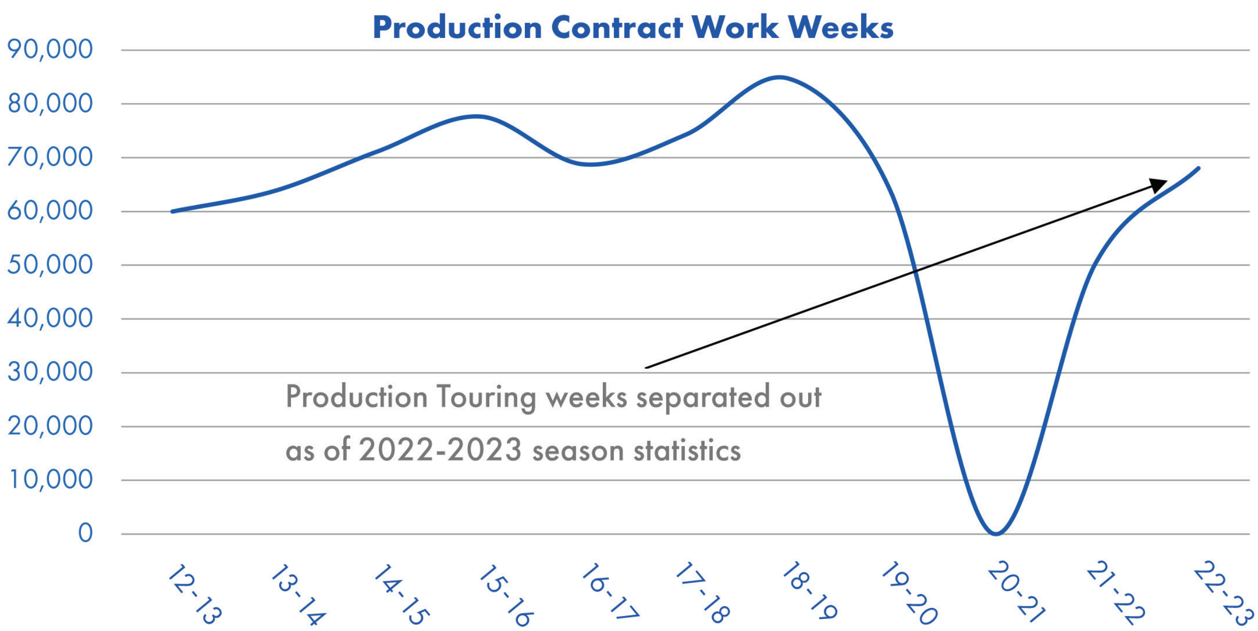
Looking at the component agreements, again please note that in the chart below historic earnings are attributed to the agreement that was in place either at the tour's conclusion or in place as the tour continues after the new agreement was ratified. In subsequent annual reports, all national touring employment will be categorized under the new contract, the Touring Agreement.


Total Earnings with Agreement Components
$120,000,000
$100,000,000
$80,000,000
$60,000,000
$40,000,000
$20,000,000
$0
12-13
13-14
14-15
15-16
16-17
17-18
18-19
19-20
20-21
21-22
22-23
Full Tour
Tiered Tour
SET Agreement
Touring Agreement
Total


Total Touring Earnings by Agreement (stacked)
$120,000,000
$100,000,000
$80,000,000
$60,000,000
$40,000,000
$20,000,000
$0
12-13
13-14
14-15
15-16
16-17
17-18
18-19
19-20
20-21
21-22
22-23
Full Tour
Tiered Tour
SET Agreement
Touring Agreement

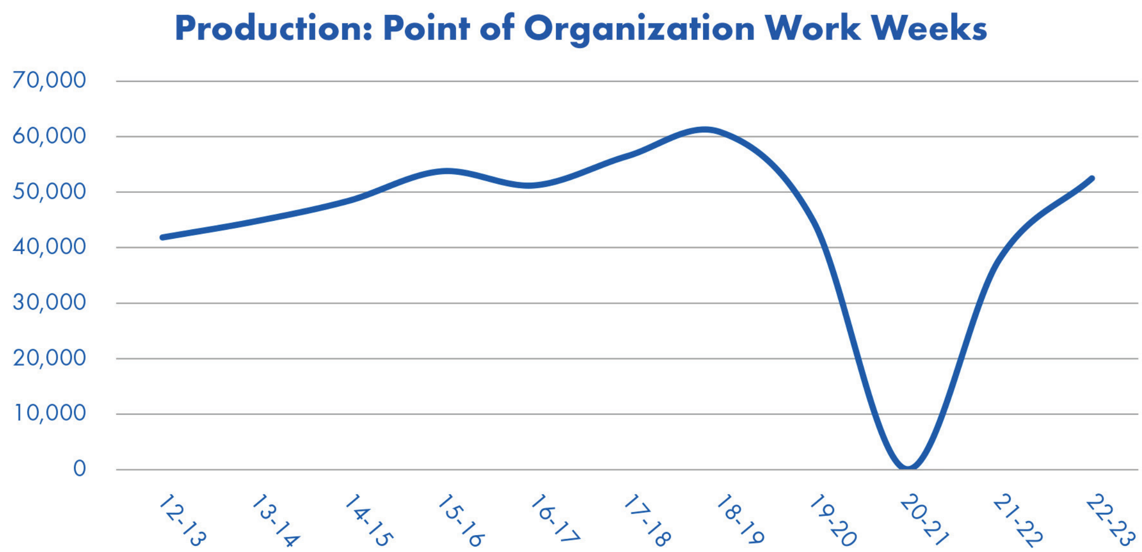
PRODUCTION

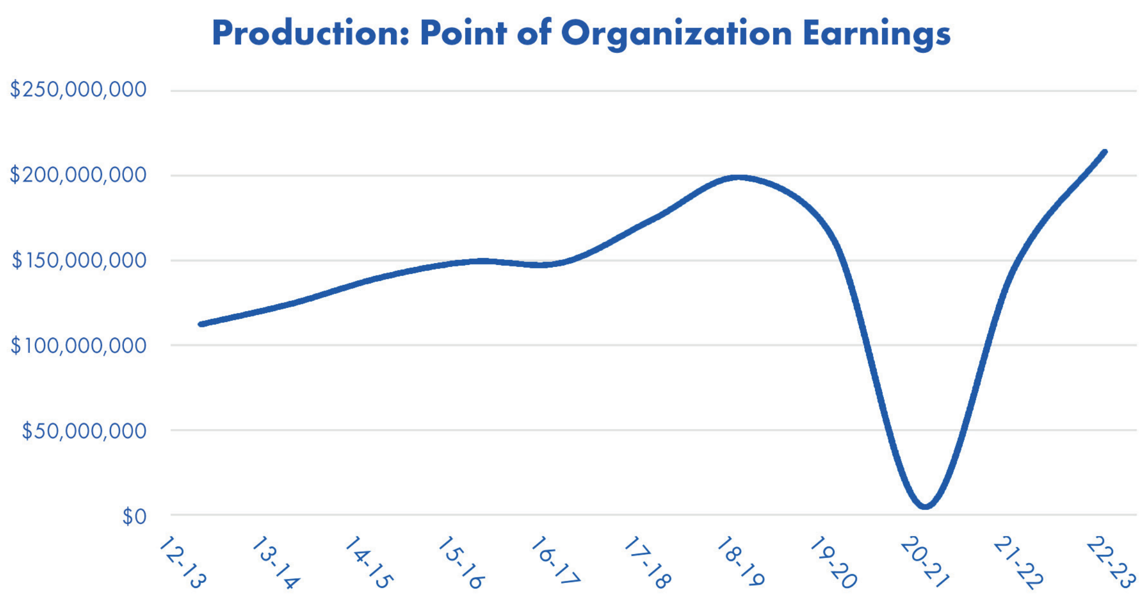
With this sizeable portion of touring employment that previously was on the Production Contract reassigned to touring statistics, it is not surprising the following chart gives a misperception of lost work on the Production Contract. This includes sit-down productions outside of New York City as well as Broadway.



In order to look at the Production Contract in context, we can isolate the non-touring employment on the agreement historically to the 2007–08 season. In previous reports, non-touring employment on the Production Contract is denoted as Point of Organization employment.

Nationally in 2022–23, members worked for 52,497 work weeks in sit-down Production Contract employment. That's a 38.9% increase over the previous season post-shut down, and a return to 86.3% of the high mark set by the 2018–19 season. Earnings on these contracts again tell a different story of recovery.





As a result of collectively bargained contractual increases and terms individually negotiated by members, the 2022–23 earnings ($215,996,102) exceeded by 7.8% the earnings in 2018–2019 ($200,456,656). The increase in earnings colors the impact of the slower return to pre-pandemic employment.

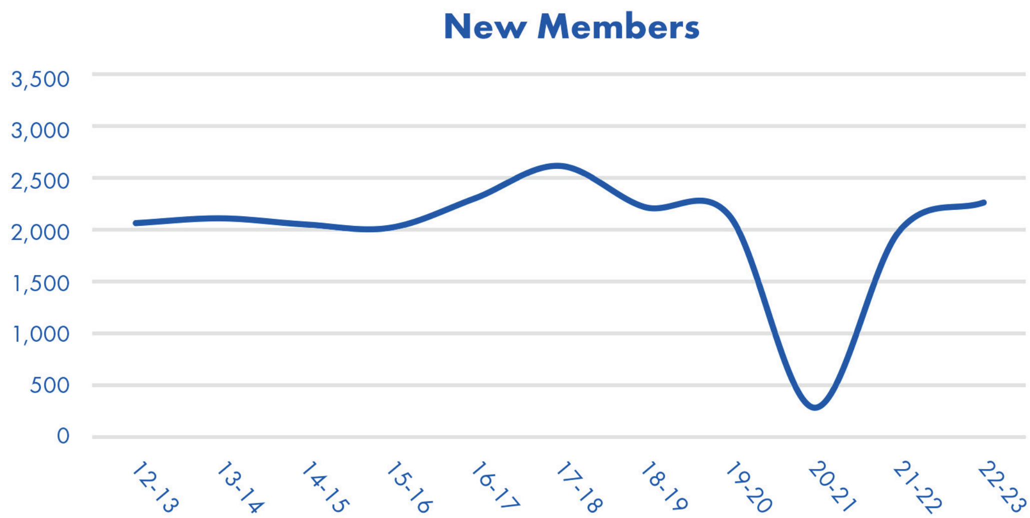
MEMBERSHIP

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	656	463	8	2	2	1	1,132	2.35%
Black or African American	2,201	2,148	36	2	7	6	4,400	9.14%
Hispanic or Latin American	811	889	22	2	5	1	1,730	3.59%
Indigenous Hawaiian or Pacific Islander	23	33					56	0.12%
Indigenous North American	44	44		1	1		90	0.19%
Middle Eastern or North African	48	50	1	1	1		101	0.21%
Multi-Racial or Multi-Ethnic	1,377	1,086	62	10	10	2	2,547	5.29%
White or European American	15,595	15,004	194	33	35	7	30,868	64.12%
Prefer Not To Say	1,251	1,140	13	77	4	6	2,491	5.17%
Not Provided	2,335	2,328	8	6	1	50	4,728	9.82%
National Total	**24,341**	**23,185**	**344**	**134**	**66**	**73**	**48,143**	
%	**50.56%**	**48.16%**	**0.71%**	**0.28%**	**0.14%**	**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.

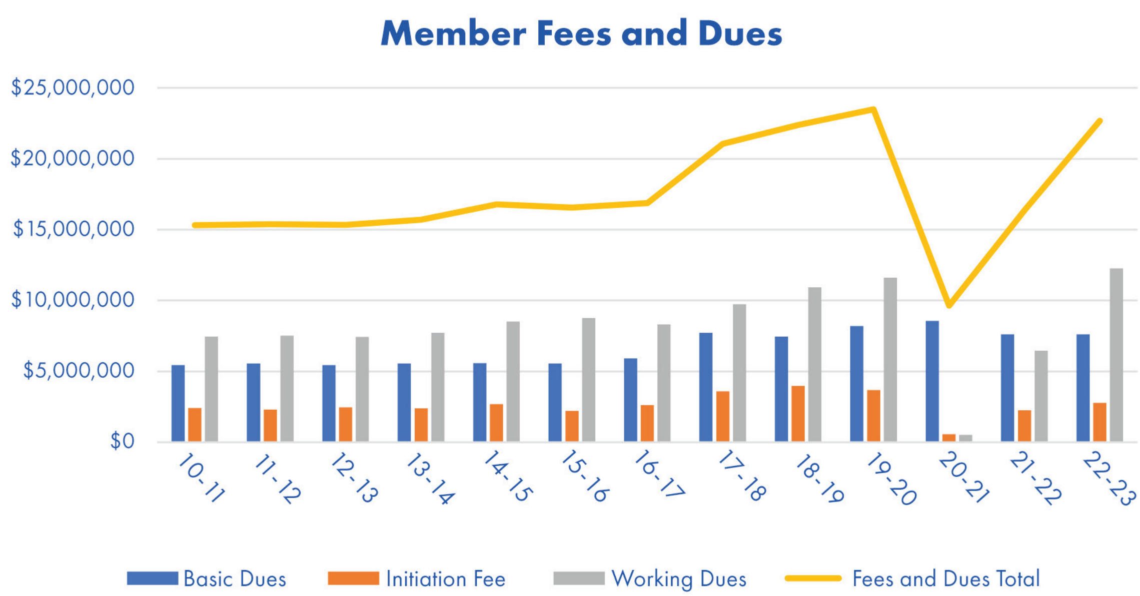
Even though we look at membership at a given moment in time above, Equity's membership is not static. Between 1991 and 2019, Equity added an average of 2,302 new members each theatrical season. In 2022–23, Equity added 2,303 new members, continuing to build on the Open Access membership policy and newly organized work opportunities.


New Members
3,500
3,000
2,500
2,000
1,500
1,000
500
0
12-13
13-14
14-15
15-16
16-17
17-18
18-19
19-20
20-21
21-22
22-23

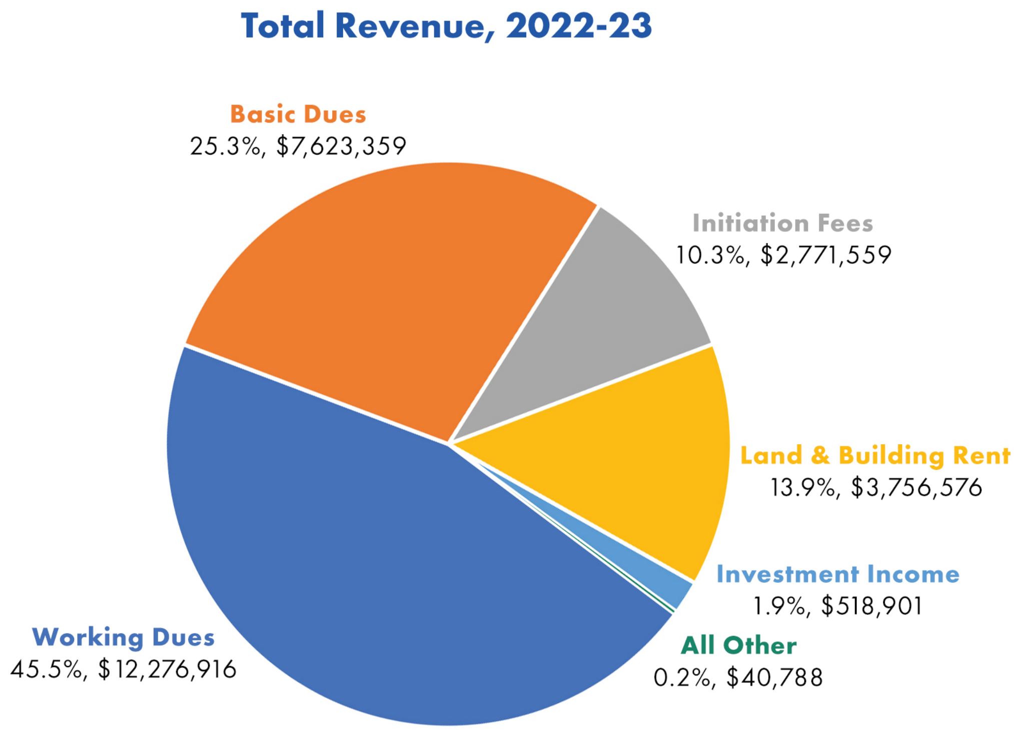
FINANCES (unaudited)

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.



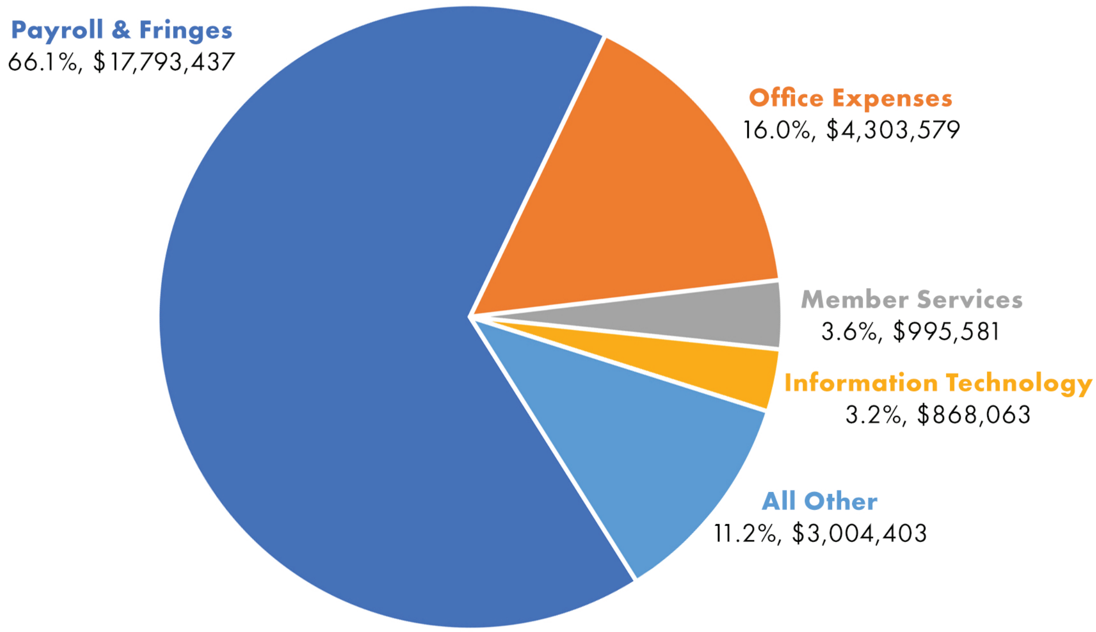
In addition to these three member-generated revenue streams, Equity has investments (both financial assets and real estate holdings) which account for 16.0% of Equity's 2022–23 revenue. Equity's property-related revenue is generated by the land it owns in Times Square, New York City, the building it owns in the West Loop, Chicago, and the building it owns in North Hollywood, Los Angeles.



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.

2022-23 Expenses



The industry shutdown in 2020 affected the union's finances as well as those of its members. As we look to all measures of our industry's recovery, we conclude this financial section of the report noting that, following a period during which Equity's council appropriated reserves to maintain necessary member services, Equity was able to resume full operations while maintaining financial stability.

CURTAIN CALL

There is great value in stepping back to assess the entire industry's health from a distance, be it a backward look to the most recent theatrical season or gathering context from further back in the business's history. But no matter what landscape we lay out, you should recognize yourself as part of that scene. This report tells multiple stories, and they are all important. The financial health of Broadway has undeniable ripple effects for the rest of our union, but the lost employment evidenced in the reduced work weeks and the lagging recovery elsewhere represent actual members who are still suffering from the pandemic's effects on live theatre.

I see this report as adding another chapter to Equity's long tradition of keeping both the concerns of individual members and live theatre's evolving needs at the heart of all its decisions. If you're an Equity member, this report is meant to provide a view of how the entire membership is faring in this challenging recovery period, to add to what you know about how you personally are faring. I hope you can bring your personal experiences seeking work and in the workplace to color what's shared here and to deepen your own understanding of the industry. Together we can continue to make inroads for increased work opportunity, improve working conditions, and to address your concerns for where live theater is headed.

This Theatrical Season Report could not have been written alone, and it builds on the exemplary work of previous authors Joey Stamp and Steve DiPaola. 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 membership 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.