



THEATRE FOR YOUNG AUDIENCES

STATE OF THE FIELD

RESEARCH REPORT 2024

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THEATRE FOR
YOUNG AUDIENCES / USA



COLLEGE OF CREATIVE ARTS
Department of Theatre



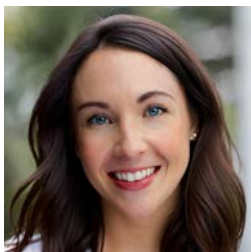
We are thrilled to share the 2024 State of the Field Report, five years after the original report. The 2024 State of the Field Report covers the 2022–2023 season and serves as a vital barometer for understanding the evolving landscape of Theatre for Young Audiences (TYA) across America.

Since 2019, the TYA field has experienced profound shifts, marked by both challenges and opportunities. The COVID-19 pandemic served as a catalyst for change, leading to financial instability and the closure of numerous theatres. The resilience demonstrated by the TYA community amidst these challenges underscores our collective commitment to sustainability, growth, and innovation.

This report provides invaluable insights to support our members in charting the course ahead by not only tracking progress, but also identifying areas for improvement and growth. We are grateful to Matt Omasta and his team at Miami University for providing this detailed snapshot of the industry, collected from the perspectives of leaders from 95% of TYA Theatres in the TYA/USA membership. We hope this report provides TYA organizations with a range of vital information that strengthens their own strategic planning and fundraising efforts by comparing their practices with their peers across the country, and viewing the state of the field as a whole.

At TYA/USA, we are committed to growing our research efforts in the coming years, in partnership with our member organizations and institutional partners. By deepening our understanding of the current landscape, we can work together to forge a stronger, more impactful future for TYA, ensuring that it continues to thrive and inspire young audiences for generations to come.

In community,

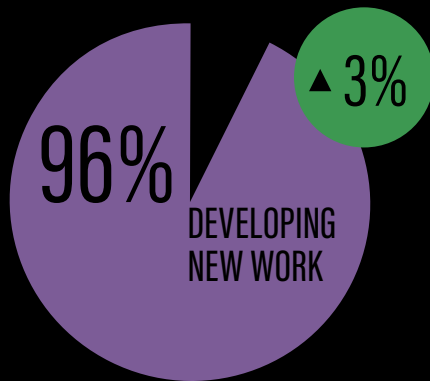


Sara Morgulis
Executive Director, TYA/USA

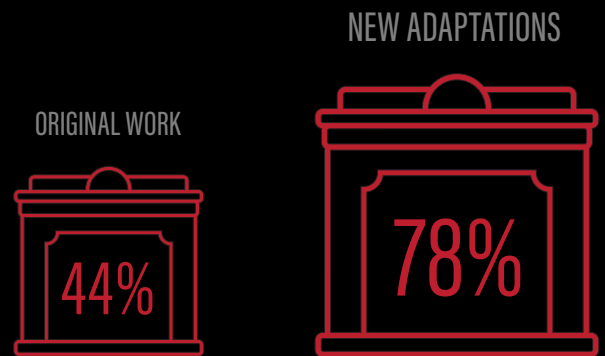
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EXECUTIVE SUMMARY

Key findings of the 2024 State of the Field Study and comparisons with the 2019 Study include:



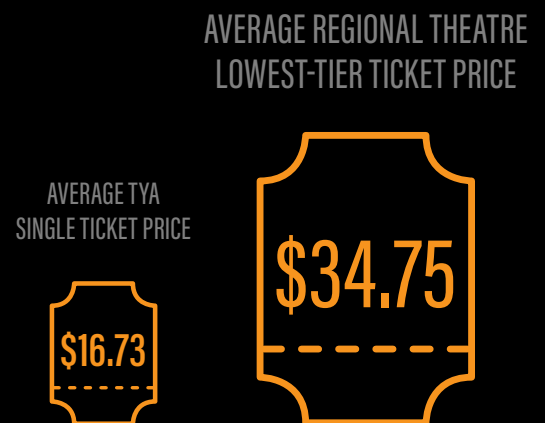
Development of new material has increased from 93% to 96% of theatres indicating they commissioned and produced new works. This included 23% of theatres that exclusively produced new work.



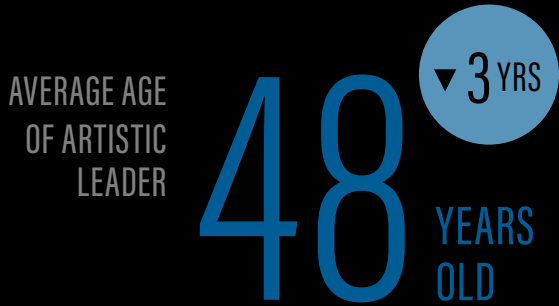
The largest theatres (Category D) were much more likely to develop new adaptations at least annually (78%) than they were to develop completely original work (44%). Development of completely original work thrived at the smallest (Category A) theatres.



TVY productions were slightly less common (a decrease of 22% to 19%) while productions for older youth were more common (up from 14% for tween audiences and more than doubling from 5% for teen audiences)



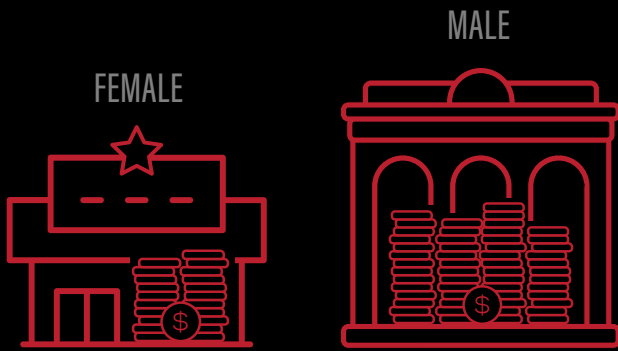
The average cost for the lowest tier ticket at a regional theatre (as reported by American Theatre Magazine) is more than double the price of a single ticket to a TYA Theatre.



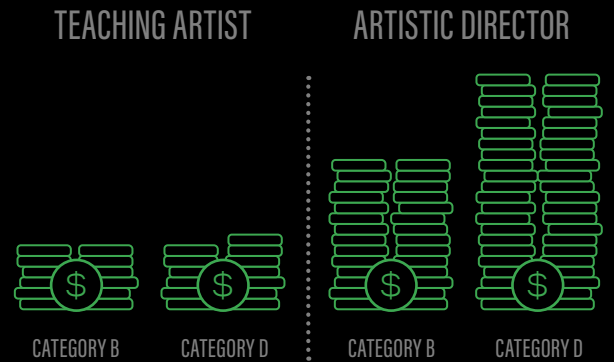
The average age of artistic leaders has decreased from 51 to 48. The average age for business leaders was 46, for education leaders it was 41, and for multi-role leaders it was 46.



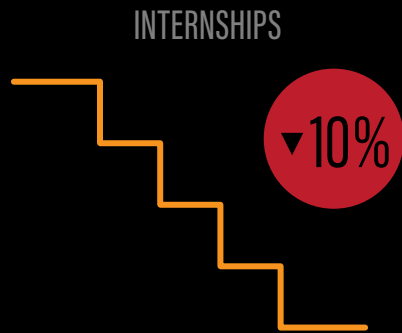
While white individuals remain the sizeable majority of leaders, the largest demographic shift was an increase in the percentage of Black leaders, from fewer than 1% to 6% now.



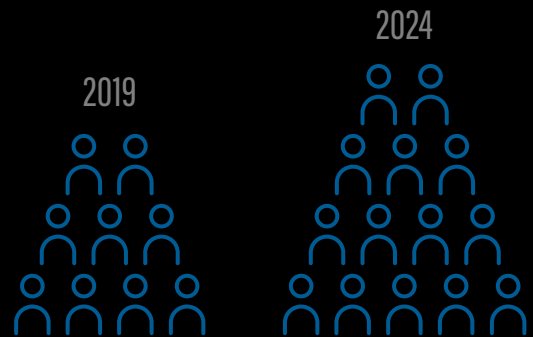
Overall, current salaries of male participants are higher than those of female participants, partly due to the fact that women are more likely to work with smaller-budget theatres, which consistently pay lower wages than larger-budget theatres for similar roles. Men are much more likely to be leaders at larger-budget theatres.



Teaching Artists are still under-compensated. While the average salary for an artistic director at a Category D theatre is approximately 65% greater than the average salary for an artistic director at a Category B theatre, the salary for a full-time teaching artist at a Category D theatre is not even 10% greater than the same role at a Category B theatre.



Although 93% percent of theatres report helping new talent engage with TYA, the percentage of theatres that offer internships has decreased from 85% to 75%.



Theatres are hiring more people per production. The average number of artists hired on a per-production basis has increased from 41.0 to 45. The number of technicians has gone from 12.6 to 18.3. The number of other per-production staff has increased from 2.0 to 17.7.

INTRODUCTION

This report shares findings from the 2022–23 Theatre for Young Audiences (TYA) State of the Field Study, conducted by Dr. Matt Omasta of Miami University with the support of Theatre for Young Audiences/USA (TYA/USA). This is the first comprehensive survey of the TYA field since a similar project five years prior (see Omasta, 2019) and it replicates many of the topics and questions from that project to enable comparisons over time.

To gather the data in this report, we invited leaders of professional TYA theatres¹ affiliated with TYA/USA to complete a survey regarding a wide range of topics related to their companies and the field at large. Specifically, we surveyed leaders who oversaw the artistic, business, and/or education matters at their theatres, recognizing that at some companies one individual oversaw more than one area.

We invited 62 theaters to be part of the study (see Appendix F) and leaders from 95% of these companies (N = 59) participated, at least in part. We posed some survey questions only to respondents who oversaw specific matters at their theatres, while we asked others of all respondents to enable comparison of responses between groups. For details about the study's methodology please see Appendix A.

This report includes data related to an array of topics, with a particular emphasis on productions, new work, venues, education programs, accessibility, staffing, finances, other business matters, and leadership demographics. We plan to share additional data and analysis related to artistic and education matters; leadership perspectives; and diversity, equity, and inclusion in future articles.



About the Numbers

Throughout this report we typically share the average (arithmetic mean) responses of theatres, people, and groups. Means are calculated by adding all the responses together and then dividing by the total number of responses. While this is a common way to report data, means alone can be misleading (for example, in cases in which a few respondents gave very high or very low responses). We therefore also often report the range and other measures of central tendency in the endnotes. These include the median (the middle number in a set of responses) and the mode (the most common response). For example, given the set [2, 2, 2, 4, 7, 8, 9] the mean is 4.9, the median is 4, and the mode is 2.

PARTICIPATING THEATRES

The theatres that participated in this study were located in twenty-nine states plus the District of Columbia. **Figure 1** illustrates the states in which companies were located as well as the relative number of participating theatres per capita (darker-shaded states have a higher ratio of participating theatres to residents of the state; no theatres participated from non-shaded states).

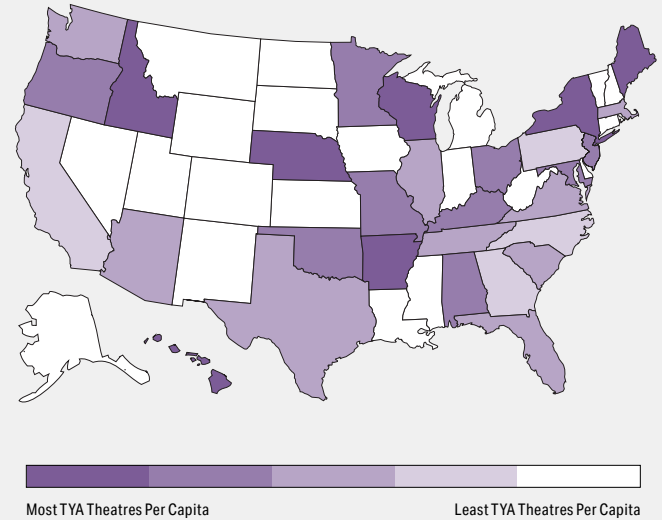
Companies of many sizes participated, with budgets ranging from below \$15,000 to greater than \$65M. The average (mean) budget was \$4.4M.² To compare data from theatres of different sizes, we categorized theatres by size of their total operating budgets for the 2022–23 season year as follows, and as indicated in **Figure 2**.

Category A	Budgets < \$500,000
Category B	Budgets \$500,000 – \$1.99M
Category C	Budgets \$2M – \$4.99M
Category D	Budgets \$5M and greater

All the participating theatres operated as non-profit, 501(c)3 organizations. The oldest theatres had been in operation for over a century, while the newest had just formed. As of 2024, the theatres had been operating for between 3–105 years, with an average age of 45.³

Participating theatres primarily produced work, with many companies also functioning as presenting houses on a less frequent basis. As depicted in **Figure 3**, over half of the theatres produced exclusively while < 2% served exclusively as presenters. Larger-budget theatres were more likely to present work on either a regular or occasional basis than smaller-budget theatres.

Figure 1 – States with Participating Theatres & TYA Theatres Per Capita



Ninety-six percent of participating theatres primarily dedicated themselves to serving young audiences and families, including 100% of theatres in budget categories A & B. The theatres that did not primarily serve young audiences and families all indicated that they typically produced or presented two or three productions for young audiences and families each season.

Figure 2 – Participating Theatres’ Annual Operating Budgets

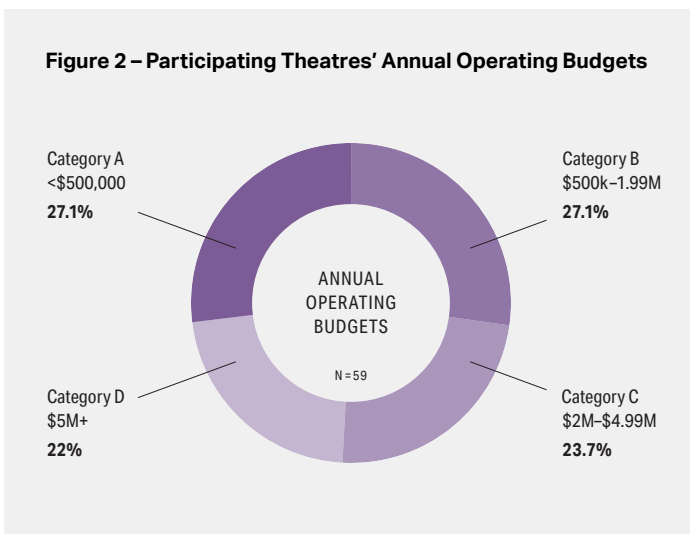


Figure 3 – Which of the Following Best Describes the Theatre You Primarily Work With?

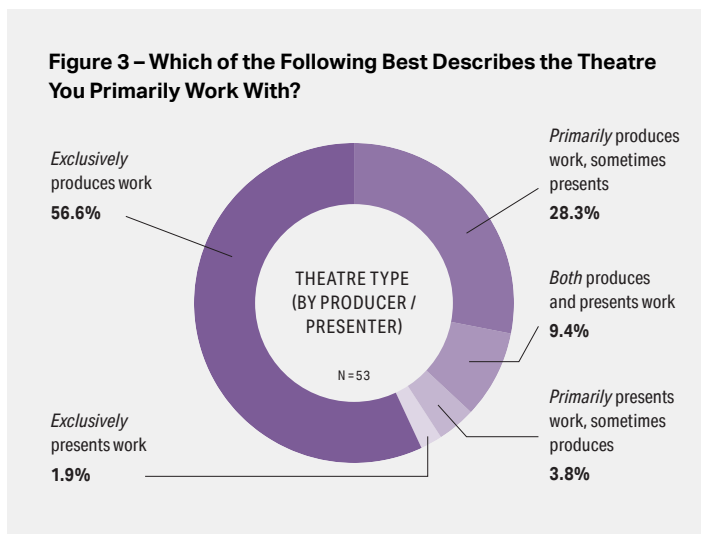
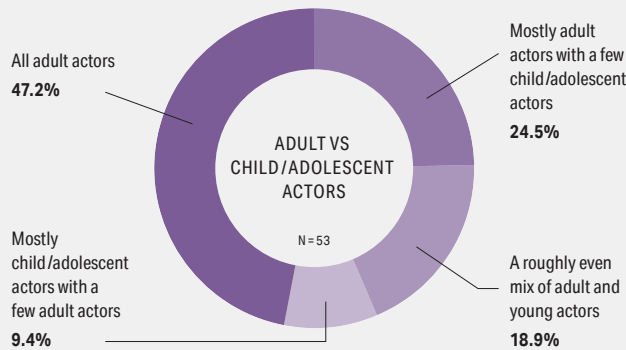


Figure 4 – Which of the Following Best Describes the Actors That Performed in Your 2022–23 Season?



Most performers at participating theatres were adults; 72% of theatres mostly or only employed adult actors, as depicted in **Figure 4**. Just under 10% primarily worked with child/adolescent actors, and none of the companies worked exclusively with children/adolescents. While none of the largest budget (Category D) theatres primarily used young people as actors, theatres in this category were most likely to employ a roughly even mix of adult and child/adolescent actors. Conversely, while 75% of the smallest-budget (Category A) theatres used mostly or all adult actors, these companies also used mostly child/adolescent actors with the greatest frequency (19%).

PRODUCTIONS

On average, participating theatres produced 6.7 professional productions⁴ during the 2022–23 season. The theatres’ numbers of productions were mostly positively correlated with their budget sizes, with Category A

theatres producing an average of 4.4 productions per year⁵ and Category D theatres producing an average of 9.4 productions per year⁶.

As indicated in **Figure 5**, the greatest percentage of these productions (but still fewer than half) were intended primarily for children (ages 5–10). Productions primarily intended for very young audiences were second most likely to be produced, followed by those primarily intended for tween, teen, and adult audiences.⁷ When compared to figures from the last iteration of this study (which considered the 2017–18 season year), TVY productions were slightly less common (down from 22% in that year) while productions for older youth were more common (up from 14% for tween audiences and more than doubling from 5% for teen audiences in 2017–18).

Work for very young audiences was most common at Category A & B theatres (20–24% of productions on average, compared to 13–16% at larger-budget theatres).

Both musicals and adaptations of material from books and other sources were common in the 2022–23 season, though productions of these types comprised fewer than half of shows overall, as shown in **Figure 6**. In the light of the COVID-19 pandemic that was in its late stages during the years this study examined, the survey asked for the first time about virtual productions. While these had been common at the height of the pandemic, when some theatres ceased all in-person productions, fully virtual productions had decreased to 8% of shows produced by the 2022–23 season.

World premieres also comprised a substantial portion of the shows presented, 13% of which were world premieres of TVY productions and 21% of which were world premieres of other works. While theatres of all budget sizes were more likely to produce premieres for those older than the very young, Category A & B theatres presented the greatest percentage of TVY works, while Category C & D theatres presented the greatest percentage of work for older audiences.

Not all theatres reported their total number of performances (individual presentations of productions), but among those that did, the average was 181⁸. The number of performances was positively correlated with the size of the theatre’s total operating budget, ranging from 42 at Category A theatres to 376 at Category D theatres.

Figure 5 – Percentage of Fully Mounted Professional Shows Primarily Intended for the Following Types of Audiences

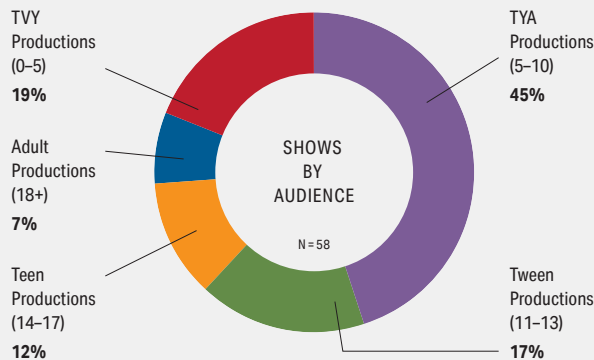
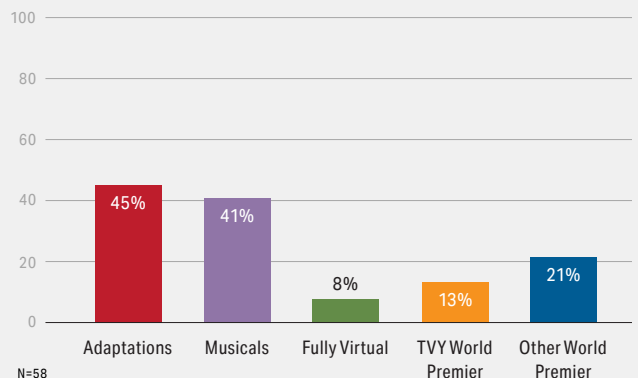


Figure 6 – Percentage of Fully Mounted Professional Shows of the Following Types



Broken down by audience/venue, the average number of public performances in residence at theatres' venues was 71, also positively correlated with overall budget and ranging from 10–131. The overall average number of public touring performances was 29.⁹

Regarding performances for students (e.g., school matinees, etc.) participating theatres reported an average of 54 school performances in residence at their theatre venues!¹⁰ Finally, the overall average number of school performances (toured to school locations) was 27.¹¹

In summary, most performances took place in residence at theatres' venues, including 39% of performances that were open to the public and 30% for schools. The remaining performances took place during tours, including 16% that were open to the public and 15% that were for schools.

Of the theatres that reported their total ticket sales, the average number of patrons served (for theatres of all sizes) was 63,018.¹² This figure should be interpreted with caution given that not all theatres reported this data and the range varied widely; it is not possible to extrapolate the total number of patrons served by all participating theatres from this figure.

NEW WORK & COMMISSIONING

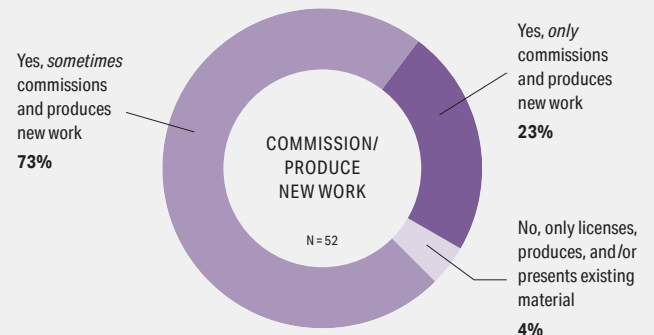
Development of new material was quite common at the participating theatres; 96% indicated they commissioned and produced new works, as illustrated in **Figure 7**. This included 23% of theatres that exclusively produced new work, most of which were companies with smaller budgets (50% of Category A theatres engaged with new work exclusively, compared to 15% of Category B and C theatres and 0% of Category D theatres).

The companies that provided details about their new work processes developed an average of 2.6 new pieces annually;¹³ there was a positive correlation between theatres' overall budgets and the number of new works they developed. Theatres went on to mount (or schedule) many of these pieces as full productions for the public, reporting that they fully mounted an average of 2.5 such shows annually.¹⁴ The number of full productions of new work was also positively correlated with theatres' budget sizes.

Theatres produced both adaptations from literature and other sources and completely original work on a regular basis, with slightly more (92%) producing adaptations than original work (88%).

This does not necessarily imply that audience members were only slightly less likely to see newly developed original work than newly developed adaptations, however. The largest theatres (Category D) were much more likely to develop new adaptations at least

Figure 7 – Does Your Theatre Commission / Produce New Work?



annually (78%) than completely original work (44%). Development of completely original work thrived at the smallest (Category A) theatres. Given this, it is likely that young people nationally were more likely to see newly developed adaptations than completely original work.

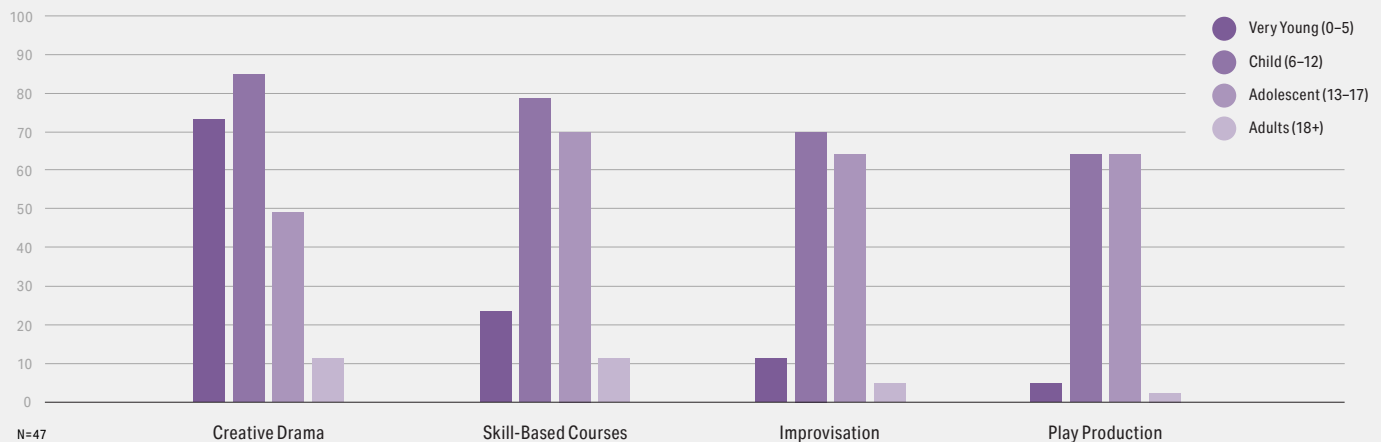
Average compensation to playwrights whose work theatres commissioned varied. Five percent of theatres typically paid no commission, 50% paid \$5,000 or greater, and 15% paid \$10,000 or greater on average. In general, Category C and D theatres were more likely to pay commissions of \$10,000 (but were not more likely to pay at least \$5,000) than their smaller-budget counterparts.

EDUCATION PROGRAMS

The most common ways theatres supplemented productions with educational materials was by providing teacher resource guides (provided by 76% of theatres often or almost always) and student study/activity guides (provided by 69% often/almost always). While the figure for teacher guides is relatively high, it is notably lower than during the 2017–18 season, when 94% of theatres offered them this frequently. The figure for student guides is slightly up from ~66%.

Pre-performance school visits were relatively uncommon (only 18% of theatres offered these often/almost always in person, while 6% did so virtually). Post-show visits were somewhat more frequent (33% of theatres offered these in person at least often, with 4% offering them virtually at least often).

Figure 8 – Percentage of Theatres Offering Types of Program/Courses for Students of Various Ages



Education programs beyond those related to productions were prevalent at theatres of all types, with 100% indicating they offered some sort of educational opportunities. **Figure 8** indicates the percentage of theatres offering courses in creative drama, specific theatre skills, improvisation, and play production for various age groups. Most theatres offered programs of all these types and, collectively, the theatres offered each of these skills at every age level. The most frequent courses included creative drama with both children (ages 6–12) and the very young (ages 0–5), skills-based courses for children and adolescents (ages 13–17), and improvisation with children. Also quite common were partnerships with libraries, museums, and other cultural organizations as well as residency programs in school settings.

among TYA leaders shifted only slightly compared to the 2017–18 season year when 65% of respondents were women, 35% were men, and fewer than 1% were nonbinary, agender, or another gender.

Although they constituted the majority of respondents, women were particularly over-represented at smaller-budget theatres (89% of Category A and 61% of Category B theatre leaders were female), whereas men constituted the majority of leaders at Category C theatres (51.6%) and comprised a larger share of the leaders of Category D theatres (44%). Further, while most participants overall were female, they tended to work as Education Directors (82% female) or multi-role leaders (66% female), while men held the majority of artistic (52%) and business (55%) leadership roles; as detailed later in this report, the latter positions were typically the highest-paid at the theatres.

One notable finding from the last iteration of this study was that in the 2017–18 season year 94% of respondents identified as white; for detailed discussion of this issue see Omasta & Felty (2021a).

STAFF

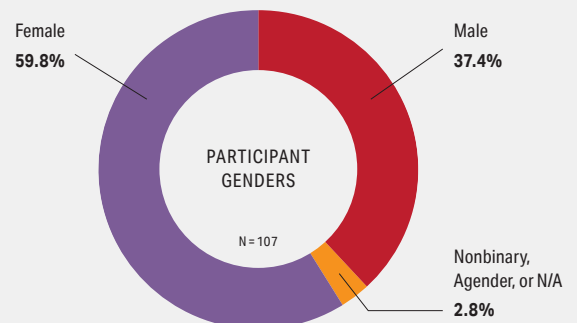
Leadership Demographics

The survey asked leaders overseeing artistic, business, and education-related matters at their theatres to report their demographic information; all data presented in this section is self-reported. We share data pertaining to respondents collectively as well as broken down by job category. At some theatres, an individual oversaw two or all three of these areas; these individuals are referred to as “multi-role” leaders in this section.¹⁵ Not all respondents answered each demographic question, thus the N for each demographic trait varied and is reported in the endnotes.

Respondents’ ages ranged from 27–70, with an average age of 45.¹⁶ The average age of artistic leaders was 48,¹⁷ while for business leaders it was 46, for education leaders it was 41, and for multi-role leaders it was 46. This reflects a slightly younger field than during the 2017–18 season year, when the overall mean age of leaders was 51.

As reflected in **Figure 9**, most of the participants identified as female while just over a third identified as male and fewer than 3% identified as nonbinary, agender, or another gender identity. Gender demographics

Figure 9 – Percentage of TYA Leaders Identifying as Various Genders



The field's leaders remain largely racially homogeneous, though there have been some shifts over the five years between studies, as reflected in **Figure 10**. While white individuals remain the sizeable majority of leaders, the largest demographic shift was an increase in the percentage of Black respondents, from fewer than 1% in the prior survey to 6%. While no participants identified as Asian in the prior study, that figure slightly increased. As before, none of the respondents to the most recent survey identified as American Indian, Alaska Native, Native Hawaiian, or other Pacific Islander.

Racial diversity was greatest at Category D theatres, where people of color comprised 25% of the participating leadership, followed by Category A theatres (17% respondents of color). 91%+ of leaders at Category B and C theatres identified as white. People of color were most likely to oversee matters related to education at their theatres (21%), while leaders overseeing other areas were particularly likely to identify as white, including those who oversaw artistic matters (92%), business matters (91%), or multiple areas (91%).

Leaders of TYA companies were generally well educated. Ninety-seven percent of respondents held undergraduate degrees, and 54% also held graduate or professional degrees.

Leadership Development

Most participating theatres offered some type of leadership development programming. Ninety-three percent engaged in efforts to help new talent engage with TYA, including 75% that offered internship and/or apprenticeship programs and 61% that offered training programs or classes for emerging professionals. Theatres also hired paid assistant directors, designers, and stage managers. While some offered unpaid opportunities to assist in these areas, this was less common.

Eighty-six percent of theatres also offered opportunities to help mid-career talent to continue in TYA. The most popular methods where to hire associate education directors (46%), offer artist-in-residence programs (46%) or leadership development programs (42%), or provide initiatives for contract employees to network (40%).

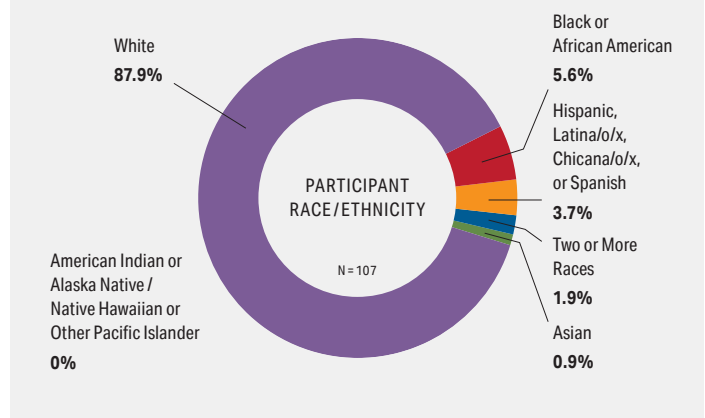
Salaries

This section provides an overview of salary information¹⁸ with analysis; fuller details regarding salaries, including breakdowns by theatre budget categories, are included in Appendix B. The overall average salaries (for theatres of all sizes) were:

Artistic Director	\$87,597
Managing Director	\$86,121
Education Director	\$60,954
Development Director	\$63,618
Marketing Director	\$54,742
Full Time Teaching Artist	\$37,258

As the tables in Appendix B indicate, the relative compensation of each position remains fairly stable across theatre budget types (e.g., Artistic Directors typically earn the highest salaries, which descend in the

Figure 10 – Percentage of TYA Leaders Identifying as Members of Various Races/Ethnicities



same order displayed above). Salaries are positively correlated with theatre budget size (e.g., larger-budget theatres pay higher salaries), though salary gains are not proportionate, especially for teaching artists. For example, while the average salary for an artistic director at a Category D theatre is approximately 65% greater than the average salary for an artistic director at a Category B theatre, the salary for a full-time teaching artist at a Category D theatre is not even 10% greater than the same role at a Category B theatre.

There were relationships between leaders' demographic traits and their salaries. There was a positive correlation between an individual's level of education and their salary, with high school graduates earning an average of \$67,500, college graduates earning an average of \$73,205, master's degree holders earning an average of \$78,697, and those with professional degrees earning an average of \$95,700.

While we might expect salaries to correlate with education, unfortunately, other trends were also evident regarding demographic traits. Overall, salaries of male participants were 56% higher than those of female participants: the average salary for women was \$63,346, while the average salary for men was \$96,592.¹⁹ While troubling, this does not necessarily indicate that men were paid 56% for the same roles.

Rather, at least three factors account for this finding to varying degrees, each of which may be problematic in different ways.

- While most participants were women, most artistic and business leaders were men. These leaders typically received the highest salaries at all theatres.
- Women were more likely to work with smaller-budget theatres, which consistently paid lower wages than larger-budget theatres for similar roles.
- In many, but not all, cases, men were paid higher wages for similar duties at theatres of similar budget sizes, though these discrepancies were typically not as great as the overall gender disparity. The reverse was true in only a few cases.

As with all components of this study, the data presented here is reflective only of the individuals who completed the survey and is not necessarily generalizable to any larger group, such as the entire TYA field. Not all individuals invited to participate did so, and some who participated opted not to report their salary and/or gender; these factors may skew this data. Nevertheless, the discrepancy in pay between employees of different genders is substantial enough to raise questions about compensation practices in the field.

Benefits

VACATION

Overall, 88% of theatres²⁰ offered most full-time employees paid vacation time, including 100% of Category B, C, and D theatres; only 50% of Category A theatres did so. The number of paid vacation days (for a full-time employee who had been with a theatre for 5 years) varied with theatre budget size but was not directly correlated. Category A theatres did offer the fewest days (mean = 7.3);²¹ but Category D theatres offered the second fewest days (mean = 12);²² Meanwhile, Category C theatres offered slightly more (mean = 12.3)²³ and Category B theatres offered by far the most, with a full additional week beyond Category C (mean = 17.2 days)²⁴

SICK LEAVE

Most theatres (83%) also offered full-time employees paid sick leave, including 100% of Category C & D theatres, 92% of Category B theatres, and 40% of Category A theatres. Again, the number of days a full-time employee who had been employed with a theatre for 5 years varied with, but was not correlated to, budget size. In this instance, the most generous theatres were typically the smallest, with Category A theatres offering an average of 21.4 days of sick leave²⁵ Category C theatres followed with an average of 20.6 days²⁶ followed by Category D (19.8 days²⁷) and Category B (17.2 days²⁸).

While the averages in the two sections above present an overview, it is helpful to review the medians, modes, and ranges for these figures for a fuller understanding of paid time off. This data is available in the endnotes.

RETIREMENT PLANS

Only 44% of participating theaters offered and contributed to a retirement plan for their full-time employees. Even at Category D theatres, with annual operating budgets of \$5M or greater, only 57% offered retirement plans. They were slightly more common at Category C theatres (58%), slightly less common at Category B theatres (50%), and rare at Category A theatres (10%).

Of the theatres that contributed to retirement plans, most (89%) offered defined-contribution plans, such as 401k or 403b plans, while 11% offered defined-benefit plans, such as pension plans.

PARENTAL LEAVE

Just under half (49%) of theatres offered any type of paid parental leave to their full-time employees, and the likelihood of their providing such leave was correlated with their budget size, from 30% of Category A theaters to 85% of Category D theatres²⁹ Most of those theatres offered paid leave to both parents (20–71% of all theatres, correlated with budget size³⁰), though a sizeable number only offered paid leave to birth parents.³¹

Relationships with Unions

Overall, it was uncommon for participating theatres to hire artists and technicians who were members of theatrical labor unions. **Figure 11** indicates the relative frequency with which theatres hired members of specific unions.

When theatres did hire unionized employees, they were by far most likely to hire designers represented by United Scenic Artists; 93% of theatres hired these artists at least sometimes, and 42% did so at least half of the time. By comparison, only 34% of theatres hired actors who were members of the Actors Equity at least sometimes, only 29% ever hired directors represented by SDC (with 0% doing so always or almost always), and only 24% ever hired technicians represented by IATSE.

Numbers Employed

Data related to the number of full- and part-time staff employed at theatres of various sizes, along with data related to the number of artists, stage managers, technicians, and other staff hired on a per-production basis is included in Appendix D.

Figure 11 – Percentage of Participating Theatres Hiring Union Artists and Technicians at Various Frequencies



THEATRE SPACES, POLICIES, AND PRACTICES

Venues

The majority of participating theatres (52%) rented their primary performance venues, while 29% owned them and 11% were primarily itinerant, performing in a variety of spaces, as shown in **Figure 12**.

While these figures varied with theatres' budget sizes, they were not correlated. While, as might be expected, 0% of Category A theatres owned their primary venues, it was theatres with the second smallest budgets (Category B) that were most likely to own their venues (46%), followed by category D (44%) and C (29%). While most Category A theatres (67%) were primarily itinerant, this was also true of 11% of Category D theatres (but 0% of category B & C theatres).

The average seating capacity of participating theatres' primary performance venue was 434 seats³² While capacity was not correlated with budget size, the two larger budget categories (C & D) did tend to have much higher average capacities (545 and 535, respectively) than category A & B theatres did (314 & 300, respectively).³³ No category other than C had a maximum seating over 975, while the largest theatre in category C held more than double that figure.

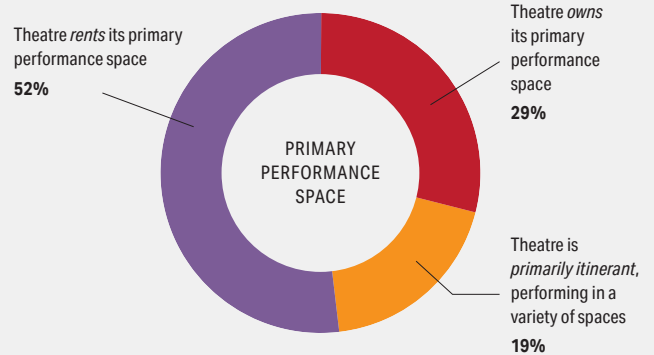
Policies

The survey asked if theatres had established written policies regarding safety and interaction with children. Overall, 87.5% indicated that they did, while 12.5% indicated that they did not. There was a positive correlation between theatres' total budget sizes and their likelihood of having such policies, including 67% of Category A theatres, 92% of Category B theatres, 93% of Category C theatres, and 100% of Category D theatres.

Accessibility

The current iteration of the survey added several questions about accessibility practices at theatres, and **Figure 13** illustrates the

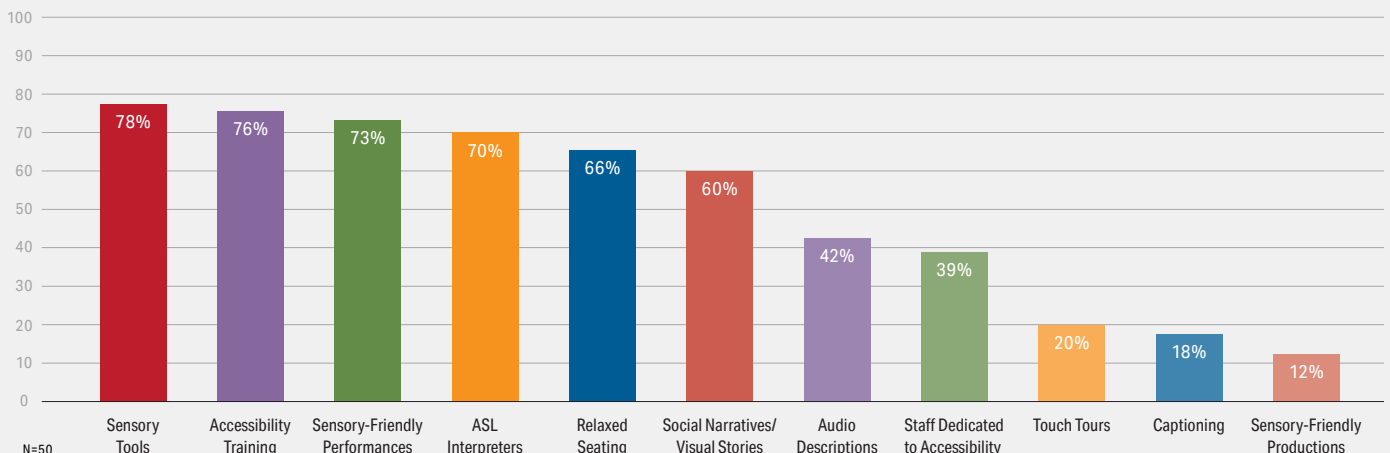
Figure 12 – Which of the Following Describe Your Primary Performance Space?



percentage of theatres employing various practices. The most common included provision of sensory tools, training staff regarding accessibility, and offering performances specifically for audience members with disabilities, such as sensory-friendly performances, though it is notable that roughly a quarter of theatres do not engage in these practices. Most theatres did not provide audio descriptions, touch tours, or captioning, nor did most employ staff to oversee accessibility.

There were notable differences in accessibility practices between theatres of different budget sizes, but not in a consistent way. For example, while there was a positive correlation between a theatre's budget size and the likelihood it offered sensory-friendly performances (ranging from 50% of Category A theatres to 100% of Category D Theatres), there was a negative correlation between budget size and the likelihood of offering relaxed seating (87% of Category A theatres to 50% of Category D theatres), sensory tools, or captioning. While no more than a third of Category A, C, and D theatres employed a staff member to oversee accessibility, 70% of Category B theatres did, and these theatres were also the most likely (92%) to train their staff regarding accessibility.

Figure 13 – Percentage of Theatres Employing the Following Accessibility Practices



FINANCES

Ticket Prices

Average prices for a variety of ticket types are presented in **Figure 14**.

The first five rows indicate the mean prices of adult, child, and student single tickets and adult/child subscription tickets³⁴ for the 2022–23 season from participating theatres that reported this data (N=40). For comparison purposes, the figures in the final three rows indicate the average price of tickets for both the lowest and highest tiers of seating for general audiences at professional regional theatres, as well as average Broadway ticket prices in 2023, as reported by *American Theatre* (Brownlow-Calkin, 2023).

As shown, the average cost for the lowest tier ticket at a regional theatre is more than double the price of a single ticket to a TYA production at a participating theatre, while the average cost of a Broadway ticket is fourteen times the cost of a single ticket for a student attending a TYA school performance. It seems likely that the fractional cost of TYA tickets compared to other regional and commercial theatres is related to other data shared in this report (such as that most participating TYA theatres provide neither retirement plans nor parental leave for their full-time employees. This might not be the case if ticket prices were increased by somewhere between double and 1,400%).

In the case of children’s tickets to public performances, prices were positively correlated with theatres’ total operating budgets. Average prices for single tickets for children ranged \$7.63–\$21.73. While most Category A theatres did not offer season tickets, prices at children’s season tickets at higher budget theatres ranged \$13.62–\$19.99.

Adult single tickets were correlated for Category A–C theatres, ranging \$11.63–\$24.46, but dropping slightly to \$22.01 at Category D theaters. Category A theatres did not offer season tickets, and their pricing varied from a low of \$14.50 at Category C theatres to a high of \$21.24 at Category D theatres, with Category B season tickets for adults averaging \$15.42.

Student tickets to school performances also varied. The lowest average price was \$4 for Category A theatres, while the next highest was \$8.51 for Category D theatres. Category C prices were slightly higher at \$8.65 while Category B prices were highest at \$11.83.

Figure 14 – Average Ticket Prices

PARTICIPATING TYA THEATRES		N=40
Single Ticket	Student	\$8.88
	Adult	\$20.64
	Child	\$16.73
Season Ticket	Adult	\$14.65
	Child	\$13.53
NON-TYA		
Professional Regional Theatre	Lowest-Tier	\$34.75
	Highest-Tier	\$59.33
Broadway		\$128

Income & Expenses

On average, the earned : contributed income ratio for participating theatres was 53.5% : 46.5%. Overall, 24% of income was derived from ticket sales, 21.3% from education programs, and 8.2% from all other earned sources (e.g., concession sales, program advertising, space rental, etc.).

The only category of theatres to receive most of their income from contributions (on average) was Category A; these theatres on average received 30% of their income from gifts and 28% from grants. Category B theatres earned their highest income through education programs (32%), while Category C and D theatres earned primarily through ticket sales (31% and 30%, respectively).

On average for all theatres, payroll constituted the majority of expenses (56%), while all other expenses combined comprised 44%. Payroll was the primary expense for theatres of all budget sizes, remaining fairly consistent with a range from 54% (Category C) to 58% (category A).

Details regarding income and expenses, including breakdowns by theatre budget sizes, are included in Appendix E.

APPENDIX A: BACKGROUND, METHODOLOGY, AND REFERENCES

The purpose of this study was to replicate and build upon the 2019 TYA State of the Field Study (Omasta, 2019a; 2019b; 2020; Omasta & Felty 2021a; 2021b), and readers may consult the methodology section of that study for a fuller explanation of the approach. The 2019 study conducted a census of artistic, educational, and business leaders of TYA theatres in the United States affiliated with TYA/USA regarding their 2017–18 season years. This project involved a similar survey with theatres of the same population parameters regarding their 2022–23 season years.

As was the case in 2019, while not all TYA theatres in the US are formally affiliated with TYA/USA, many are, and these are diverse in size, type, and location. Both studies aimed to provide insights into the artistic, educational, and business operations of TYA companies in the US along with their senior staff members' views.

The Authors & Perspectives

This study was conducted by Dr. Matt Omasta, Professor and Chair of the Department of Theatre at Miami University in Oxford, OH. He was assisted by student researchers Abigail Sokol and Caroline Miller. Throughout this report, the pronoun “we” refers to the members of the research team exclusively. The views reflected herein are those of the researchers and do not necessarily reflect those of TYA/USA, its staff, or any other organizations or individuals.

Background & Rationale

Three previous studies surveyed TYA professionals with the goal of assessing the overall state of the TYA field. Van Tassel (1969) conducted the first study by surveying 104 “individuals or producing organizations practicing in the field of theatre for children in the United States” that were included in the directories of two organizations that existed at the time: the American Educational Theatre Association and the American National Theatre Academy (p. 414). The next study took place 39 years later, when Blackwell (2008) surveyed 36 “directors, playwrights, university faculty, and educational theatre artists” (p. 12). Neither of these studies delineated their specific sampling strategies nor indicated the degree to which their findings were or were not representative of the broader field.

The third study (Omasta, 2019) was designed to survey a similar population systematically. Like the present study, it was a census of the artistic, business, and educational leaders of TYA/USA-affiliated theatres. The study included both historical questions from the 1968 and 2008 projects along with new questions developed by the research team in collaboration with the staff and board of TYA/USA.

The present study largely replicates the 2019 study in both method and content, though we added additional survey questions related to diversity, equity, and inclusion; accessibility; responses to the COVID-19 pandemic; and other topics.

CONCEPTUAL/THEORETICAL FRAMEWORK

The present study aligns with the pragmatic paradigm, valuing “utility and what works in the context of a particular research question” (Leavy, 2017, p. 14). Its framework is grounded in constructivist and post-positivist perspectives, as the research team believes that people “are actively engaged in constructing and reconstructing meanings through our daily interactions.” We therefore value participants’ “subjective interpretation and understanding of their experiences and circumstances” (Leavy, 2017, p. 13). Simultaneously, we believe these “subjective interpretations and understandings” are knowable, identifiable, and testable to “support or disprove assertions” (Leavy, 2017, p. 12).

This means we can understand that participants’ views are socially constructed while also quantifying their views, testing whether participants with shared social constructs also share other traits to make meaningful inferences.

RESEARCH QUESTIONS

The primary research question for this study was: What is the current state of the field of Theatre for Young Audiences from the perspectives of the leaders of TYA companies affiliated with TYA/USA? Specifically, the survey assessed myriad topics including business operations, leaders’ philosophical perspectives, works produced, season selection, audience traits, leadership development programs, education programs, performance venues, theatre finances, leadership demographics, and information regarding theatres’ staffs.

METHODOLOGY & METHODS

Participants

The participants in this study served as artistic, business, and educational leaders of TYA companies affiliated with TYA/USA, as well as leaders who provided leadership in more than one of these areas. All participants were adults.

TYA/USA provided us with the theatres eligible to be included in the study along with the names and contact information of the artistic, business, and education leaders of those theatres. We invited the potential participants to complete the survey via e-mail and sent multiple follow-up invitations to non-respondents.

To preserve confidentiality, we removed identifiers from the data at the conclusion of data collection and linked responses from participants affiliated with specific theatres by assigning random ID numbers to both theatres and participants. We did not keep records of which specific theatres or individuals participated, so it is not possible to identify any individual participant or theatre company.

We report data in aggregate, quantitating qualitative data when possible. We did not attribute qualitative data to specific participants or share raw qualitative data that readers of research outputs would likely be able to attribute to specific participants.

Research Instruments

This project employed a multi-section survey. Some sections (e.g., demographics, leadership perspectives) were presented to all respondents while other sections (e.g., those containing questions specific to artistic, business, or educational matters) were presented only to leaders overseeing those areas.

We primarily drew the survey questions from the 2019 iteration of this study (which in turn were largely drawn from the earlier studies discussed above and new questions developed in collaboration with TYA/USA). As discussed above, several new questions were added to the current iteration of the survey based on developments in the field and society broadly.

VALIDITY AND ACCESSIBILITY

While the survey employed in this study measured some objective data (e.g., ticket prices), many questions were designed to measure subjective latent and attitudinal concepts. As Groves et al. (2009) discuss, “with questionnaires that ask about subjective states, such as knowledge, feelings, or opinions, there is no possibility of a ‘gold standard’ independent of the respondents’ reports” (p. 276).

To design a valid and reliable instrument, we assessed the survey through the methods below and refined it based on what we learned through these measures.

Expert Review

We sought feedback from content experts including TYA practitioners, scholars, and administrators reviewed the questionnaires. These expert reviews (Groves et al., 2009, p. 260) guided development and refinement of the survey.

Cognitive Interviews

We conducted cognitive verbal probing (Hofmeyer, Sheingold, & Taylor, 2015) to assess question validity. This involved asking individuals who were similar to, but distinct from, the actual survey respondents to rephrase the survey questions in their own words to ensure they understood them as we intended.

Readability

We assessed all survey questions for readability using the Flesch Reading Ease and Flesch-Kincaid Grade Level tests (Kincaid, Fishburne, Rogers, & Chissom, 1975) and found all were readable by individuals with high school educations.

DATA COLLECTION AND ANALYSIS

We employed a census approach in this study because it involved surveying a relatively rare population (leaders of TYA companies affiliated with TYA/USA). Cantwell (2008) notes that census is the only approach that can “produce useful information” from rare populations. We therefore employed a cross-sectional (Barr, 2004) census design, systematically attempting to survey all units in the population (Fricker Jr., 2008, p. 195; Groves et. al., 2009, p. 3).

We collected data using Qualtrics over the period of approximately one month and began data analysis immediately upon the completion

of data collection. We analyzed quantitative data using SPSS to obtain descriptive statistics (e.g., measures of central tendency) and to assess correlations between variables.

Two research assistants coded qualitative data, and a third coder reviewed and reconciled discrepant codes. We analyzed the qualitative data to identify emergent findings and salient themes and, when possible, quantitated qualitative data. In other cases, we generated syntheses that report salient data in other ways.

Limitations

While a census attempts to gather data from all population members, most fail to survey 100% of potential participants due to frame deficiencies, census procedures, respondent cooperation, and other issues (Cantwell, 2008, pp. 91–92). Censuses are therefore susceptible to certain biases and errors, including non-response biases (Fricker Jr. & Schonlau, 2002, p. 359) and missing data such as unit nonresponse and item nonresponse (Cantwell, 2008, p. 92).

We employed response facilitation approaches (Rogelberg & Stanton, 2007, p.197) and achieved a high theatre-level response rate to the survey of 95%, which reduced the probability of non-response bias. However, given that the response rate was below 100% non-response bias may be present to some degree, and a comprehensive follow-up with each non-respondent was not possible.

Because we only surveyed individuals associated with TYA companies (as defined earlier) affiliated with TYA/USA, we can only report descriptive statistics and qualitative syntheses pertinent to these theatres. It is not appropriate to generalize data to any other population (such as all TYA theatres). We also only surveyed artistic, business, and educational leaders, and while these senior leaders represent the major operational areas of most TYA companies, their views do not necessarily reflect those of other leaders or staff members.

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APPENDIX B: SALARY DETAIL

Category A Theatres (Budgets < \$500,000)

	ARTISTIC LEADER	BUSINESS LEADER	EDUCATION LEADER	DEVELOPMENT LEADER	MARKETING LEADER	FULL-TIME TEACHING ARTIST
Mean	\$33,150	\$33,857	\$33,300	*	*	*
Median	\$29,000	\$45,000	\$30,000	*	*	*
Mode	\$0	\$0	/	*	*	*
Minimum	\$0	\$0	\$0	*	*	*
Maximum	\$80,000	\$62,000	\$65,000	*	*	*

N = 5–7 depending on position

Category B Theatres (Budgets \$500,000–\$1,999,999)

	ARTISTIC LEADER	BUSINESS LEADER	EDUCATION LEADER	DEVELOPMENT LEADER	MARKETING LEADER	FULL-TIME TEACHING ARTIST
Mean	\$84,590	\$75,158	\$58,558	\$64,583	\$44,391	\$36,475
Median	\$80,000	\$75,000	\$55,000	\$62,500	\$41,500	\$37,000
Mode	/	/	\$40,000	/	/	/
Minimum	\$57,000	\$40,000	\$27,000	\$45,000	\$33,500	\$30,000
Maximum	\$134,000	\$109,000	\$107,000	\$88,000	\$70,000	\$42,000

N = 4–13 depending on position

Category C Theatres (Budgets \$2,000,000–\$499,999,999)

	ARTISTIC LEADER	BUSINESS LEADER	EDUCATION LEADER	DEVELOPMENT LEADER	MARKETING LEADER	FULL-TIME TEACHING ARTIST
Mean	\$93,138	\$88,289	\$54,567	\$57,111	\$56,020	\$36,200
Median	\$90,000	\$90,000	\$56,000	\$57,000	\$56,000	\$40,000
Mode	\$95,000	/	/	/	/	\$40,000
Minimum	\$60,000	\$60,000	\$39,000	\$40,000	\$45,000	\$28,000
Maximum	\$146,500	\$135,000	\$77,000	\$70,000	\$72,000	\$43,000

N = 5–14 depending on position

Category D Theatres (Budgets ≥\$5,000,000)

	ARTISTIC LEADER	BUSINESS LEADER	EDUCATION LEADER	DEVELOPMENT LEADER	MARKETING LEADER	FULL-TIME TEACHING ARTIST
Mean	\$138,886	\$129,786	\$79,304	\$82,576	\$74,066	\$40,067
Median	\$130,000	\$130,000	\$70,000	\$75,000	\$70,000	\$41,000
Mode	/	/	\$70,000	/	/	/
Minimum	\$65,000	\$55,000	\$35,500	\$42,000	\$40,000	\$30,000
Maximum	\$240,000	\$195,000	\$180,000	\$121,000	\$121,000	\$49,000

N = 3–10 depending on position

/ Indicates no single mode

All figures except for means rounded to the nearest \$500

APPENDIX C: WAGE DETAIL

Category A Theatres (Budgets < \$500,000)

	EQUITY ACTOR	NON-EQUITY ACTOR	EQUITY STAGE MANAGER	NON-EQUITY STAGE MANAGER
Mean	*	\$90†	*	\$109†
Median	*	\$88	*	\$116
Mode	*	\$125	*	\$150
Minimum	*	\$40	*	\$40
Maximum	*	\$137	*	\$150

N = 8

† Three Category A theatres reported paying non-equity actors wages that were equal to or higher than those of all other theatres of all budget sizes. If these theatres are excluded from the analysis, the mean wage for non-equity actors is \$67/pp and the mean wage for non-equity stage managers is \$95/pp. Wage data should be interpreted with caution. It is unclear if theatres with the smallest budgets in fact pay among the highest wages, or if data in this section was reported erroneously.

Category B Theatres (Budgets \$500,000–\$1,999,999)

	EQUITY ACTOR	NON-EQUITY ACTOR	EQUITY STAGE MANAGER	NON-EQUITY STAGE MANAGER
Mean	*	\$80	*	\$94
Median	*	\$88	*	\$95
Mode	*	/	*	\$125
Minimum	*	\$42	*	\$41
Maximum	*	\$125	*	\$140

N = 8–10 depending on position

† Category B theatres also sometimes indicated paying wages higher than those of larger budget theatres. Wage data should be interpreted with caution.

* Indicates fewer than 3 theatres reported data in this category

/ Indicates no single mode

Category C Theatres (Budgets \$2,000,000–\$499,999,999)

	EQUITY ACTOR	NON-EQUITY ACTOR	EQUITY STAGE MANAGER	NON-EQUITY STAGE MANAGER
Mean	\$75	\$56	\$78	\$66
Median	\$78	\$54	\$85	\$67
Mode	/	/	\$90	\$70
Minimum	\$45	\$41	\$45	\$39
Maximum	\$100	\$75	\$90	\$90

N = 5–10 depending on position

Category D Theatres (Budgets ≥\$5,000,000)

	EQUITY ACTOR	NON-EQUITY ACTOR	EQUITY STAGE MANAGER	NON-EQUITY STAGE MANAGER
Mean	\$80	\$82	\$89	\$88
Median	\$86	\$75	\$90	\$90
Mode	/	\$75	/	/
Minimum	\$60	\$44	\$73	\$50
Maximum	\$90	\$125	\$103	\$125

N = 3–5 depending on position

APPENDIX D: STAFFING

How many **ongoing full-time and part-time** staff did your theatre employ during its 2022–23 season year (*NOT including employees hired on a temporary contract or per-production basis*)?

Category A Theatres (Budgets <\$500,000)

	FULL-TIME STAFF - ANNUAL	PART-TIME STAFF - ANNUAL
N	11	11
Mean	1.4	3.5
Median	1	2
Mode	/	0
Minimum	0	0
Maximum	3	18

Category B Theatres (Budgets \$500,000–\$1,999,999)

	FULL-TIME STAFF - ANNUAL	PART-TIME STAFF - ANNUAL
N	12	12
Mean	8.3	4.7
Median	7.5	3
Mode	/	4
Minimum	4	0
Maximum	16	20

Category C Theatres (Budgets \$2,000,000–\$4,999,999)

	FULL-TIME STAFF - ANNUAL	PART-TIME STAFF - ANNUAL
N	11	11
Mean	16.4	5.3
Median	17	3
Mode	17	2
Minimum	3	1
Maximum	27	20

Category D Theatres (Budgets ≥\$5,000,000)

	FULL-TIME STAFF - ANNUAL	PART-TIME STAFF - ANNUAL
N	6	6
Mean	30.7	21.7
Median	33.5	11.5
Mode	/	/
Minimum	15	4
Maximum	41	60

How many artists, technicians, and other staff did your theatre employ on a contract/per-production basis during its 2022–23 season year?

Category A Theatres (Budgets <\$500,000)

	ARTISTS (PERFORMERS, DIRECTORS, DESIGNERS, ETC.)	STAGE MANAGERS, ASMS, PRODUCTION ASSISTANTS	TECHNICIANS	OTHER STAFF
N	11	11	10	10
Mean	24.2	2.2	2	1.3
Median	22	2	1	1
Mode	34	/	0	/
Minimum	3	0	0	0
Maximum	51	4	5	4

Category B Theatres (Budgets \$500,000–\$1,999,999)

	ARTISTS (PERFORMERS, DIRECTORS, DESIGNERS, ETC.)	STAGE MANAGERS, ASMS, PRODUCTION ASSISTANTS	TECHNICIANS	OTHER STAFF
N	12	11	11	11
Mean	41	5.8	14.1	9.9
Median	33.5	4.5	8	6
Mode	/	/	2	0
Minimum	3	1	1	0
Maximum	130	15	50	40

Category C Theatres (Budgets \$2,000,000–\$4,999,999)

	ARTISTS (PERFORMERS, DIRECTORS, DESIGNERS, ETC.)	STAGE MANAGERS, ASMS, PRODUCTION ASSISTANTS	TECHNICIANS	OTHER STAFF
N	11	10	9	7
Mean	61.4	14.8	26.3	20
Median	62	7	25	10
Mode	40	/	/	/
Minimum	8	2	6	0
Maximum	120	69	54	71

Category D Theatres (Budgets ≥\$5,000,000)

	ARTISTS (PERFORMERS, DIRECTORS, DESIGNERS, ETC.)	STAGE MANAGERS, ASMS, PRODUCTION ASSISTANTS	TECHNICIANS	OTHER STAFF
N	7	7	6	6
Mean	59.4	8.3	40.8	56.5
Median	65	10	31	17.5
Mode	/	/	/	/
Minimum	5	2	2	0
Maximum	100	15	101	233

APPENDIX E: BUDGET DETAIL

This appendix presents a detailed breakdown of theatres' sources of revenue and expenses, by budget category. *All figures in the following tables are percentages.* For example, Category A theatres earned between 0–27% of their income from ticket sales. The mean percent of income from ticket sales was 8.6%, the median was 2%, and the mode was 0%.

Income

Category A Theatres (Budgets < \$500,000)

	TICKET SALES	EDUCATION PROGRAMS	GRANTS	GIFTS	ALL OTHER EARNED INCOME
Mean	8.6	23.2	28.4	29.8	10
Median	2	15	25	15	5
Mode	0	0	/	15	/
Minimum	0	0	1	2	0
Maximum	27	80	66	99	50

N = 9

Category B Theatres (Budgets \$500,000–\$1,999,999)

	TICKET SALES	EDUCATION PROGRAMS	GRANTS	GIFTS	ALL OTHER EARNED INCOME
Mean	23.2	32	29.8	9.8	5.3
Median	18.5	38.5	32	9.5	4
Mode	5	40	/	/	/
Minimum	1	10	4	0	0
Maximum	55	45	50	20	15

N = 12

Category C Theatres (Budgets \$2,000,000–\$499,999,999)

	TICKET SALES	EDUCATION PROGRAMS	GRANTS	GIFTS	ALL OTHER EARNED INCOME
Mean	31.6	12.6	29.8	18	8.1
Median	31	12	28	13	5
Mode	35	/	/	/	2
Minimum	5.5	0	2	1	1
Maximum	56	31	70	51	43.1

N = 13

Category D Theatres (Budgets ≥\$5,000,000)

	TICKET SALES	EDUCATION PROGRAMS	GRANTS	GIFTS	ALL OTHER EARNED INCOME
Mean	30.3	17.1	20.5	21.3	10.9
Median	24	15.5	17.5	12.5	6.5
Mode	/	/	/	5	5
Minimum	11	1	1	5	2
Maximum	79	40	39	64	39

N = 8

/ Indicates no single mode

Expenses

Category A Theatres (Budgets <\$500,000)

	PAYROLL	ALL OTHER EXPENSES
Mean	57.9	42.1
Median	59.5	40.5
Mode	72	28
Minimum	0	9
Maximum	91	100

N=10

Category B Theatres (Budgets \$500,000–\$1,999,999)

	PAYROLL	ALL OTHER EXPENSES
Mean	56.6	43.7
Median	54	46
Mode	/	/
Minimum	40	12
Maximum	88	60

N=12

Category C Theatres (Budgets \$2,000,000–\$4,999,999)

	PAYROLL	ALL OTHER EXPENSES
Mean	54	46
Median	60	40
Mode	60	40
Minimum	15	25
Maximum	75	85

N=13

Category D Theatres (Budgets ≥\$5,000,000)

	PAYROLL	ALL OTHER EXPENSES
Mean	55.1	48.9
Median	50.5	49.5
Mode	/	/
Minimum	36	15
Maximum	85	64

N=8

/ Indicates no single mode

APPENDIX F: ELIGIBLE THEATRES

The theatres that were eligible to participate in this study are listed below. Leaders from ninety-five percent of these theatres participated in the study, at least in part.

24th Street Theatre	Fantasy Playhouse Children's Theater	Playhouse Square Foundation
Adventure Theatre MTC	Filament Theatre	Pushcart Players
Alliance Theatre Education Department/TYA	First Stage	Seattle Children's Theatre
Arkansas Arts Center Children's Theatre	Flying Leap Productions	South Carolina Children's Theatre
Arts on the Horizon	Honolulu Theatre for Youth	Spellbound Theatre
Austin Scottish Rite Theater	Imagination Stage	Spinning Dot Theatre
Birmingham Children's Theatre	In Other People's Shoes Productions	Stages Theatre Company
Bloomsburg Theatre Ensemble	Jugando N Play	Talespinner Children's Theatre
Brave Little Company	Kennedy Center Theater for Young Audiences	Teatro SEA
Chicago Children's Theatre	Lexington Children's Theatre	The Children's Theatre of Cincinnati
Children's Museum & Theatre of Maine	Main Street Theater	The Growing Stage
Children's Theater of Madison	Metro Theater Company	The Magik Theatre
Children's Theatre Company	Miami Theater Center	The New Victory Theater
Children's Theatre of Charlotte	Nashville Children's Theatre	The REV Theatre Company
Childsplay, Inc.	New York City Children's Theater	TheaterWorksUSA
City of Palo Alto Children's Theatre	Northwest Children's Theater & School	Treasure Valley Children's Theater
Coterie Theatre	Oklahoma Children's Theatre	Treehouse Shakers
Creative Arts Theatre Company at The City of Tampa	Olympia Family Theater	Trike Theatre
Dallas Children's Theater	Omaha Theater Company (The Rose)	Trusty Sidekick Theater Company
Dare to Dream Theatre Inc	Oregon Children's Theatre	TRYPS Children's Theatre
	Orlando Family Stage	Wheelock Family Theatre

ENDNOTES

- 1 For the purposes of this report, "TYA theatres" is defined as professional theatre companies that present or present a season of theatrical productions for young people (ages 0–17) and families, excluding youth theatres. "Youth theaters," as defined here, are theatres that exclusively or primarily produce work with casts of unpaid children or adolescents who are participating primarily for educational and/or recreational purposes.
- 2 Mean = \$4,424,448. Median = \$1,937,849. N=58.
- 3 Mean age = 45, Median = 42. N = 58.
- 4 Mean = 6.7. Median = 6. Mode = 9. N = 58. "Professional productions" included both works presented in residence at theatres and touring productions; shows for public and school audiences; and productions of all natures for audiences of all ages and types. They did not include staged readings, concert readings, or plays in development not performed for regular audiences. They also did not include youth theatre productions (e.g., those with unpaid student performers).
- 5 Mean 4.4. Median = 3.5. N = 16. No single mode existed. N = 16.
- 6 Mean = 9. Median = 9. Mode = 9. N=13.
- 7 We recognize that in asking theatres to identify an age range that productions are "primarily" intended for, we did not clearly provide a space for productions primarily intended to be appealing to both young people and adults (including those not primarily intended for family audiences). We look forward to reconceiving this question in future iterations of this project.
- 8 Mean = 181.9. Median = 75.5. N = 42.
- 9 Not directly correlated with budget size, ranging from 8 at Category B theatres to 113 at Category D theatres.
- 10 Not directly correlated with budget size and ranging from an average of 4 at Category A theatres to 98 at Category C theatres.
- 11 Not directly correlated with budget size and ranging from 13 at Category B theatres to 50 at Category A theatres.
- 12 Mean = 63,017.6. Median = 7,150. N = 36.
- 13 Mean = 2.6. Median = 2. Mode = 2. Range = 0–12. N = 49.
- 14 Mean = 2.5. Median = 2. Mode = 2. Range = 1–7. N = 41.
- 15 In some cases, a leader oversaw multiple roles as their primary job function. In other cases, a leader may have primarily overseen one area while also reporting data in an area they did not oversee. It is not possible to distinguish these individuals for the purposes of this study; each of these individuals is categorized as a "multi-role leader" in this section.
- 16 Mean = 44.9. Median = 43. No single mode exists. N = 103.
- 17 Artistic Leader Mean = 47.65. Median = 46. Mode = 40. N = 23. Business Leader Mean = 45.6. Median = 43. No single mode exists. N = 21. Education Leader Mean = 40.6. Median = 39.5. No single mode exists. N = 28. Multirole Leader Mean = 46.4. Median = 44. Mode = 43. N = 31.
- 18 Some participants reported annual salaries of \$0 or other figures under \$1,000. While these individuals are included in the data presented in Appendix B, they are excluded from the analyses in this section.
- 19 Data regarding participants of other genders is not included here because the number of such participant was insufficient to enable appropriate data aggregation.
- 20 N = 41.
- 21 Mean = 7.3. Median = 5. No single mode exists. Range = 0–14.
- 22 Mean = 12. Median = 6.5. No single mode exists. Range = 5–30.
- 23 Mean = 12.3. Median = 10. Mode = 10. Range = 4–40.
- 24 Mean = 17.3. Median = 11. Mode = 5. Range = 5–60.
- 25 Mean = 21.4. Median = 24. No single mode exists. Range = 10–34.
- 26 Mean = 20.6. Median = 22.5. No single mode exists. Range = 3–35.
- 27 Mean = 19.8. Median = 19. No single mode exists. Range = 5–41.
- 28 Mean = 19.4. Median = 20. Mode = 21. Range = 10–34.
- 29 Percentage of all theatres offering any parental leave: Category A = 30%. Category B = 42%. Category C = 50%. Category D = 85%. N = 41.
- 30 Percentage of all theatres offering both parents parental leave: Category A = 20%. Category B = 25%. Category C = 25%. Category D = 71%. N = 41.
- 31 Percentage of all theatres offering parental leave to birth parents only: Category A = 10%. Category B = 17%. Category C = 25%. Category D = 14%. N = 41.
- 32 Mean = 434. Median = 345. No single mode exists. Range = 80–2,200. N = 40.
- 33 Category A theatres: Mean = 314. Median = 300. No single mode exists. Range = 80–600. Category B theatres: Mean = 300. Median = 240. No single mean exists. Range = 99–975. Category C theatres: Mean = 545. Median = 354. Mode = 580. Range = 89–2,200. Category D theatres: Mean = 535. Median = 487. No single mode exists. Range = 300–900.
- 34 Calculated as the price of a subscription divided by the number of shows included in the package. Not all participating theatres offered all categories of tickets.