



CENTERPIECE

FOCUS ON: EDUCATION

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ON TURNING 50 EDUCATION SURVEY 2010

INTRODUCTION BY DANIEL RENNER
DIRECTOR OF EDUCATION
DENVER CENTER THEATRE COMPANY, CO

Theatre Communications Group is 50. Half a century of serving the American theatre.

When you look at other organizations that started before TCG but have since faded or been ingested by other groups, one has to lift one's hat to TCG for its resiliency and ability to anticipate the needs of a growing field.

Arts education is a part of that growth. Included in this *Centerpiece* are essays from education and artistic leaders who attended the TCG National Conference in Los Angeles. They provide a mosaic of diverse perspectives about arts learning; its role and responsibility inside both a regional theatre and the community it serves. The results from the annual TCG Education Survey are here as well to assist education directors and theatre managers in the development of programming and strategic planning for their organizations. You will find a wealth of information about numbers of education staff and teaching artists at member theatres, the breadth and focus of education programs, participant demographics and information about student matinees as well as aggregate fiscal information about the expenses and income for education programs across the country.

Before we get to those numbers (and personal reflections from people who attended the conference) I want to take a moment to review the journey that TCG and arts education have taken over the years.

Arts education exploded during the early 1990s in regional theatre. The emergence of arts education programming, beyond traditional marketing efforts, marked it as a new component of the field, one that was changing funding patterns and creating a different kind of conversation in communities. There was even a new professional category

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that became the subject of many articles and debates—the teaching artist. Change was in the air and arts education was an opportunity for regional theatres to become active partners in the future of the communities in which they resided.

The TCG board and staff supported this rising field by creating programming in tandem with strategic advocacy to ensure that arts education was at the table. *Centerpieces* and annual education surveys (like the one you are reading now) were created to reflect the issues and scope of the work being done by the field. National education teleconferences were instituted for education directors to meet their colleagues on a monthly basis, let their hair down, talk about the challenges they face and share successes as well as failures in a candid forum. Here is where the ‘C’ in TCG goes a step further. Everyone who participates in the teleconferences knows and expects that the person on the other end of the line will be there for ideas, support, potential partnerships, as a resource or just a colleague who understands that sometimes at 2pm you need to talk to someone other than your staff...someone who gets what you are up against.

The creation of *Building a National TEAM: Theatre Education Assessment Models* was one of TCG’s biggest forays into the education field on a national level. This gathering of a small group of education directors to survey the field, work with education specialists, reduce a sea of data into templates and models that can be used by any theatre to design education efforts, evaluate programs, assess student learning and to use those findings to assist funding and advocacy efforts in an online resource is unprecedented. This five-year initiative has created a dynamic online resource of best practices directly from and for our field. We don’t have to translate research or jerry-rig processes designed for other disciplines to fit what we do. Included in the newest version (or *TEAM Phase 2* as we call it) are improved streaming video from the national training in Minneapolis and a whole new section based on the sessions that TCG offered as a pre-conference during the Chicago TCG National Conference. Yes, along with the pre-conference event, education was the topic of breakouts, sessions and affinity group gatherings for two days.

I say hats off to an organization that has done so much to make regional theatre a working reality. Then let’s add three cheers and hooray for its embrace of arts education as a vital component of theatre in America.

Attending the conference in Los Angeles was delightful. It was filled with so many friends, colleagues and new faces, and some really great restaurants where we could all gather. But the overwhelming fact—the thing that just colors me happy—is that education directors, theatre artists involved in arts learning and artistic directors convened and discussed and argued and dreamed and spoke about education as a central part of what we do. That it was just business as usual, nothing special. Education was...an entity...accepted...a fact of the TCG landscape.

FIELD REFLECTIONS ON THE 2011 TCG NATIONAL CONFERENCE: EDUCATION AT THE TABLE

Susan Booth

Artistic Director

Alliance Theatre, Atlanta, GA

A few things that should not be remarkable, or an artistic director's musings on wading into the education question.

Thing one: It should not be remarkable that we stopped talking about arts *in* education and started talking about arts *for* education.

At our June convening, I joined colleagues from around the country for a conversation about arts—well—IN education. We were a smallish group and had been assigned a space in the lobby outside a ballroom where a largish group was scheduled to discuss something else. While we were tasked to take on the “What if” of “What if there were no longer arts in education,” none of us had much stomach or heart for that debate and quickly began articulating our collective value. Here's what's cool. It wasn't an end game, linear statement. It was an impassioned statement of catalyst—what we could make happen in classrooms, around dinner tables and in communities. We were talking about arts FOR education.

Thing two: It should not be remarkable that teachers, education directors and artistic leaders are aligned behind the same goals.

We identified ourselves around our smallish circle initially by what differentiated us. “I'm a teacher.” “I'm an education administrator.” “I'm an artistic director.” Quickly, though, we located a common language of desired engagement—which is, I learned recently from a particularly astute consultant who is also the editor of this *Centerpiece*, the same thing as education. Teachers want their arts-based curriculum to light up their students as they traffic in all curricula. Artistic directors want their audience to be set on fire by their work in a way that resonates out into their larger community. Call it education or call it engagement—you're talking about the art's work in the greater good.

Thing three: It should not be remarkable that the discussion of arts for education is a centerpiece of a convening to ask the big “what if” questions of the field.

Whether we are thinking about education/engagement from the perspective of a classroom or the perspective of a stage, we are all engaged in asking the large question of what makes us and the work we do essential to the work of being an active and intentional citizen in our community. We are all asking the same question, and if we're sincere in our desire for an answer that has enough welcome for our audiences to grow and our goals to be met, then we need to stop dreaming of a common language and craft one. And we need to start in our own theatres.

Hallie Gordon

Artistic and Education Director

Steppenwolf for Young Adults, Chicago, IL

As the Artistic and Education Director for Steppenwolf for Young Adults, I have been asked to share my observations and reactions to the education sessions that I attended at the TCG National Conference 2011. I actually did not attend many of them. I will say this was a conscious decision on my part. I have been to many conferences—previous TCG conferences, as well as education conferences. I respect the leaders and educators in this field, I have met scores of dedicated artists, administrators and educators, nationally and locally. As a field, we are all doing fantastic things on tight budgets. We are all concerned with assessment and funding and promoting our programming. All that is worthy and needful, but I chose for this most recent conference to focus more directly on the artwork. Rather than explicitly administrative or educational elements of the field, I wanted to know more about

public spaces and creative ways to engage audiences and how artists are looking for support and collaborative ways to engage with institutions. This was the information that I sought out, since it is a perspective that can nourish and deepen the work I do with young people and for young audiences.

What became clear to me over the conference—particularly while listening to futurist David Houle—was that the majority of organizations across the field are already focused on young people, but that they are not *including* them in these very important conversations about the future of theatre. Houle said, “Teens don’t e-mail any more, they just Facebook or Twitter.” Well, one of the teens I brought turned to me and said, “That’s not true...all of my friends still e-mail and so do I.” So who is he including in these statistics? I don’t obviously mean to call Mr. Houle’s conclusions into question, as he had many thought-provoking observations; I merely point out with the “death of e-mail” example that such generalizations are tempting, as they have the feel of certainty when they may not be rooted in fact, or at least may not take all the facts into account.

There may be different names for this age group. Houle called them “digital natives,” while we, the preceding generations, are “digital immigrants.” This is an intriguing conception that, if true, means that these generations have much to learn from each other. We have an opportunity to embark upon a true and more equal partnership with young people. Whether we are educators or artistic leaders, we need to start being more inclusive of them in all conversations about theatre. If, as we so often claim, we wish to reach younger audiences, then we must have them present as we chart the future of the field. We must have them in the room, with all of us currently in the profession and our other stakeholders.

I brought teens from our programs to last year’s conference and to this year’s conference, during which they led a breakout session (which I did attend) called “A Holistic Approach to Engaging a Teen Audience.” The room was packed to overflowing with all kinds of theatre people wanting to talk to the “digital natives,” as if it was their only opportunity. It is not, nor should it be. It was very encouraging that these theatre professionals wished to engage with the teens I brought, but I believe these same professionals (and their colleagues everywhere) need to work within their own institutions to win a place at the table for teens when they are forging the future of their own organizations. *What If...*...we stopped talking *about* teens and young people and started talking *with* them? *What if...*...every theatre in this country made room at the adult table for young adults? What would happen to the future of theatre then?

Greg McCaslin

Director of Education

Roundabout Theatre Company, New York, NY

Theatre in education is alive and well at TCG. That is the overwhelming feeling I got from this year’s festivities in Los Angeles. The number of young voices I heard from the podium in the form of “Whatifestos,” in breakout sessions and in general conversation, were varied and passionate. The theatre I saw featured stunning young performers (*Krunk Fu Battle Battle* at East West Fusion Theatre in Little Tokyo) and impressive young companies (Poor Dog Group from Cal Arts).

Back at my desk now for a few months, what still resonates is a heightened sense of the importance of our work as theatre educators. I see how our students are joining the ranks of the young voices I heard in L.A. It is gratifying to know that Roundabout’s youth-led Student Production Workshop is in alignment with what I saw as a national trend at the TCG conference.

Listening to colleagues in Los Angeles speak about the straitened circumstances our public schools face has redoubled my commitment to finding ways to bring young people, who might not otherwise have access to professional theatre, to see our shows at Roundabout. The conference fueled my commitment to providing as many opportunities as possible for practicing theatre artists to engage with young people—in school and out-of-school at our theatres.

Based on David Houle’s observations about “The Shift Age,” I realize how important it is to keep pace with digital developments. Consequently, I will continue to capitalize on Facebook and Twitter to engage our audiences as we make our web presence more vibrant by embedding video and presenting our *Upstage* playgoers’ guides in a

digitally interactive format. Digital interaction is the future as we consider plans to share our work through mobile technology and online collaboration with national and international peers.

Finally, and perhaps most important of all, I will continue to mine the work presented on Roundabout's five stages for universal themes that help us—teaching artists, classroom educators and administrators alike—awaken and strengthen an appetite for, and capacity to engage with, live theatre among our audiences.

Samantha K. Wyer

Director of Education

Shakespeare Theatre Company, Washington, D.C.

Within our institutions, we build productions that illuminate the human experience, allowing those who witness the work to reflect on life's journey. Clarifying personal beliefs, grieving over broken dreams—myriad possible outcomes can occur by letting a story wash over us, to sweeten or stabilize our busy lives. As arts educators, we are driven by the need to offer that cathartic experience up to others, to create programs and partnerships that sanction new avenues to welcome in the uninitiated. As we launch new enterprises in today's field, the technology advances of the last five years cannot be ignored, yet we stubbornly cling to old classroom models or regulations of etiquette in the theatre, rules that require participants to turn off all electronic devices and remain off-line to their familiar digital family.

I soaked up David Houle's prophetic visions for the future of theatre during his powerful presentation "The Shift Age," in which he proclaimed that theatre institutions need to acknowledge the learned behavior of today's 11–17 year olds, or "digital natives," that they will participate in the theatre-going experience on the condition that they can dialogue with virtual friends as the story unfolds on the stage before them. I heard this new truth resonant among arts leaders each day of the conference, so I began to contemplate a world where the audience would tweet while watching the silent, palpable moment when Juliet awakens in the tomb to discover that her beloved Romeo is dead. Do we embrace the puncture of that delicate instant with a cell phone, in the hopes that ultimately the theatre experience overrides the momentary interruption? As educators, how do we resolve to meet young people "where they are" and successfully meld the palpable onstage experience with their beloved online community? After immersing myself in the education sessions offered at this year's TCG conference, I became fortified by the ardor and commitment that our field has to sort out this technology conundrum. I began to embrace the possibility of "sanctioned virtual response" and have begun to recalibrate what the phrase "talkback" signifies for our education and community engagement work at Shakespeare Theatre Company.

Frustrations bubbled to the surface in our TCG education affinity group, and I found myself moderating in a small room overflowing with 40 administrators, teachers, donors and artists who self-identified as educators and were hungry to commune with like-minded individuals. After introductions and TCG survey questions were dispatched, I charged the group with the question: "What is your mandate? Is it clear what your institutions' leaders have asked you to accomplish in the education realm?" The initial responses were hesitant as the group chewed on the idea, then an outpouring of honest reactions came forward and I was surprised by the answers. Although most education directors have weekly contact with their managing or artistic directors, the directive wasn't easily identified, past "build more programming." As the conversation unfolded, frustrations turned into discoveries as the group agreed that this confusion cannot be placed solely on the shoulders of theatre leaders, but on those in the room. The group affirmed the need to initiate meaningful discussions with theatre leaders to redefine core values within each institution's education departments, to avoid staff burnout and strengthen the ability to share their successes in advocacy conversations.

If the energy in our education affinity group room could be bottled, our great nation would no longer need gasoline. Within that too-short hour, I heard new powerful ideas to bond neighborhoods with great art, revolutionary out-of-the box thinking for plunging into schools and entire communities being uplifted by Daniel Renner's idea of "soup and a story." Acute observations and challenges to federal education policy were offered within this assembly, including palpable anger at "No Child Left Behind" and the necessary evil of quantitative assessment for Department of Education grant reporting. Within this conversation, an offer of blowing up schools was dipped in humor,

education list-servs were recommended and the shared goal of changing lives through art was implicit. We fought the clock but ultimately closed our time together, bolstered by the knowledge that as a faction we will soldier on, carrying the prevailing message that theatre matters.

Leslie K. Johnson

Director of Education and Community Partnerships

Center Theatre Group, Los Angeles

Four impressions from this year's TCG National Conference:

First—I was happily routed by Debbie Devine (24th Street Theatre), Tim Dang (East West Players) and Susan Booth (Alliance Theatre) who each summarily dismissed the premise of our session entitled, tongue in cheek, *What “If There Were No Theatre Education Programs in Schools.”* Not one of them bit at the idea that this would ever come to pass. Susan spoke eloquently about wanting the arts to be part of young people's lives as they grow and learn not simply because she wants to continue the profound work at her theatre, but because, as a mother and a citizen at-large, she wants to live in a world with people who have learned empathy, can view situations from various perspectives and can value others in the community. This is what theatre education is; this is what it does. Yes, there remains an ever-present need for our vigilant attention and steadfast advocacy for the arts as core to education with local and national decision-makers, school boards, parents and business leaders. But, at least, on that day, no one was willing to concede that theatre (and arts) education would disappear from public education on our watch. I smiled like a Cheshire Cat. My only wish was that this session had been better attended by a more diverse range of theatre professionals. The importance of theatre education is a value for our whole professional community. We still have a ways to go in enlisting others outside the education department in taking up this cause.

Second—I felt re-enlisted by the (all too brief) education affinity group Conversation, ably moderated by Samantha Wyer. It was a well-attended session made up by a chatty, energetic and opinionated group. The overall feeling in the room was refreshingly optimistic—particularly given the overall state of education nationally. As we shared about projects that excite us and even talked about challenges, folks had a positive sense of urgency about what they are doing. Collectively, we—as theatre educators and arts leaders—seem clearer, now, more than ever, about how much our work matters, the difference we are making, the centrality of our work and the seemingly never-ending need. This session reminded me how good it is to meet with colleagues. Seeing so many peers from Los Angeles, in particular, also inspired me to think ways we can come together more often locally. We don't have to wait for TCG to come to town again in order for us to gather and support each other.

Third—There are two related “chance encounters” that I am still thinking about. First, it was wonderful to meet Mohammad “Mo” Shatara, artistic programs associate from Theatre Communications Group. We have been in regular communication with Mo as part of our implementation of our MetLife/TCG A-ha! Think It Grant. Mo has become a “cyber-colleague” through this process, answering our questions, cajoling our required monthly blog entries, checking in on us and otherwise being a great support. It was so cool to run into him, inadvertently, on the Music Center Plaza at the TCG 50th birthday bash, and enjoy a drink and taco with him in person. We are still an art form that demands that we connect in real time, face-to-face. This is the same standard that we should bring to our professional practice, even in the digital age. And that is why a webinar, blog or Skype session should never totally take the place of a conference like this—particularly for the theatre community.

The second encounter that moved me was meeting the members of Berkeley Repertory's Teen Council. How amazing to have these young artists and leaders in our professional midst. In the session that we happened to attend together, they asked inspired questions, helping expand and elevate the conversation. It was genius to have their youth perspective present as we talked about connecting with younger audiences and artists. I am grateful to Berkeley's Director of Education, Rachel Fink, for reminding all of us that we shouldn't be talking *about* the next generation; we should be talking *to* them. Going forward, I am eager to find ways to connect Berkeley's and other teen leadership groups with the CTG's own Student Advisory Committee members.

Fourth—And finally, an observation: There were many sessions about audience development; most focused on how we can capture new, young patrons. In sessions, led by marketing and communications colleagues and experts,

the term “engagement” was used as we heard about social media as the “holy grail” for ticket sales. These conversations made me sad. First, if our goals are to connect with younger audiences, I would suggest that education directors are the in-house experts at reaching out to, inducting and interacting with new audiences. We are a resource that needs to be at the table when planning how to attract younger community members, just as we have been involved in providing more experienced audiences with fresh and deeper perspectives. Second, I hope that in the quest for engagement the conversation does not become solely about marketing strategies solved by the introduction of a blog or Twitter feed. Social media is a means, not an end. The same holds true for theatre education. What we do know is that our work results in meaningful engagement by helping audiences of all ages enter the world of the play—both the story and the creative process—and provides tools for reflection, discussion, sharing and deep connection. There are so many marvelous examples of authentic engagement—with our art, our art form, our artists and our theatres—developed by theatres’ education departments (and yes, some use social media). I hope that my theatre education colleagues and I can become more central to these conversations. We have a lot to offer.

Rachel L. Fink

Director

Berkeley Rep School of Theatre, Berkeley, CA

For the second year, Berkeley Repertory Theatre, along with Steppenwolf Theatre Company, brought representatives from our Teen Council to attend the annual Theatre Communications Group conference this June. While last year was a big experiment, now that we were in year two, this trip was officially part of our programming. As the Director of Berkeley Rep’s School of Theatre and the leader of our entourage, this forced me to approach my conference attendance differently than I sheepishly admit I had at other convenings. In the past, I could find myself hoping for inspiration but more often than not being disappointed, passively absorbing information, fighting frustration with hearing the “same-old, same-old” and eventually choosing to skip sessions to catch up with colleagues.

I had a bigger responsibility this year. Armed with a team of seven teenagers and three staff members, I was on a mission. No time for networking. No late-night schmoozing. No cynicism. I had to approach my role at the conference as an epic tour guide through the land of American regional theatre, engaging and enlightening along the way. And work we did. Everything with our group had to be planned out, from housing/transportation, group meals, special meetings with theatre luminaries, (alcohol-free) late night activities and the “ever-popular” rules, waivers and codes of conduct.

An easy way out would have been to approach the conference like attending an amusement park with a random carpool of colleagues—everyone flocks to the wind once they arrive, choosing their own menu of favorite rides eventually to meet up at the end, exhausted to a state of silence for the ride back home. I wanted a deeper experience for our seven high schoolers which would resonate beyond their three days in Los Angeles. That meant closely curating their path through the conference. What does that mean exactly? Basically, we talked *a lot*—before, during and after the conference. My staff and I were channeling that long-lost tribe of superheroes, Super Context-Builders.

We started with the basics, introducing the teenagers to TCG and the field-at-large. (What’s the history of TCG? Who are the current leaders, both of the organization and of the field? What are the issues that will likely be discussed?) None of the teens had been to a conference before, so we spent some time describing logistics—everything from the schedule of the day, appropriate dress (which we defined as “teen business casual”—we wanted them to be true to themselves but respectful), conference protocol and how and when to talk to the “grown-ups.” Luckily, many of the teens had been active in our Teen Arts Advocacy committee so they were already keyed into discussing current arts issues.

Once we arrived at the conference, our roles as Super Context-Builders went into high gear. We would gather as a group during breaks, trade stories and collectively decide which sessions we would attend. During the sessions, we would try on our “invisibility cloaks,” whispering in the teens’ ears as if we were U.N. translators. We found ourselves filling in the blanks, translating jargon, answering questions and prodding them to take the leap and ask questions as well. As the conference progressed and the teens became more comfortable, our roles morphed. The

students started challenging what they heard as standard assumptions. So during breaks and our nightly (lengthy) debrief sessions, we pushed them to go further in their questions and use their voices to claim a “seat at the table.”

This is my favorite part of being an educator and mentor: the moment when you’re genuinely forced to reconsider your assumptions and habits by your students. (What?!?! They’re using what I’ve taught them against me?!?!) I’ve found that the moments when you allow yourself to be vulnerable are the moments when you learn the most as well.

It was a joy to observe this disparate group of teenagers grow in three short days. I watched them go from being afraid to talk to “real, live theatre professionals,” to live-tweeting direct responses to presenters, to learning how to network, to confidently and articulately leading a breakout session on Saturday morning. Likewise, it was fantastic to watch the other attendees warm up to the teens. While the students definitely had moments when they felt patronized, particularly at the beginning of the conference, the vast majority of attendees were warm, open and interested in what the teens had to say. (To the point that I had to repeatedly put the kibosh on the passing of business cards. Liability alarm. A Superhero has to unfortunately look out for many types of danger.) There was no greater moment than hearing the audience cheer for one of our teens as she identified herself as from the Berkeley Rep Teen Council when she asked Julie Taymor a question during the final plenary.

I found the overall experience, while exhausting, to be invigorating. The act of having to provide context and explain “why” reminded me of why I do what I do. The teens’ responses and genuine desire to continue to engage reinforced why it was important. Goodbye cranky attitude. So long, cynicism. Back to dreaming big ideas (and we have some big ones planned).

Guess I’ll be wearing my Superhero cape for a while longer.

***Please see Appendix A for staff notes from Education-related breakout sessions at the 2011 TCG National Conference in Los Angeles.**

This is the 12th year that TCG has reported findings from the Education Survey of its membership. For the 8th year we are aligning the Education Survey with the TCG Fiscal Survey. The Education Survey tabulation reflects education programming data from the 109 participating theatres, while the Fiscal Survey tabulation reflects fiscal data from the 171 participating theatres. Though there was some overlap in theatres filling out both surveys, there is a significantly different pool of responding theatres, which the tabulations reflect.

EDUCATION SURVEY RESULTS

A total of 109 theatres participated in TCG's 2010 Education Survey. Throughout this report, the theatres are grouped by total annual expenses: Group 1: \$499,999 and less; Group 2: \$500,000 to \$999,999; Group 3: \$1 million to \$2.9 million; Group 4: \$3 million to \$4.9 million; Group 5: \$5 million to \$9.9 million; and Group 6: \$10 million and over.

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<i>Total # of survey participants</i>	(8)	(9)	(30)	(15)	(26)	(21)

The following averages/minimums/maximums are based on the number of responses.

1. Financial Information

Total theatre expenses (budget)

<i>Number of responses</i>	(8)	(9)	(30)	(15)	(26)	(21)
Average	\$263,188	\$729,596	\$1,544,442	\$3,580,241	\$7,257,383	\$19,807,049
Minimum	\$150,000	\$516,955	\$1,000,000	\$3,011,283	\$5,101,499	\$10,367,116
Maximum	\$399,326	\$955,000	\$2,700,000	\$4,280,025	\$9,945,744	\$50,702,234

Number of theatres with an education endowment	0	0	0	0	0	0
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2. Personnel Information

Number of full-time education staff

<i>Number of responses</i>	(3)	(7)	(28)	(15)	(25)	(21)
Average	1	2	1	2	3	5
Minimum	1	1	1	1	1	2
Maximum	1	6	4	7	9	16

Number of part-time education staff

<i>Number of responses</i>	(5)	(7)	(14)	(12)	(7)	(11)
Average	1	5	2	4	2	2
Minimum	1	1	1	1	1	1
Maximum	2	12	12	10	4	5

Number of artist educators

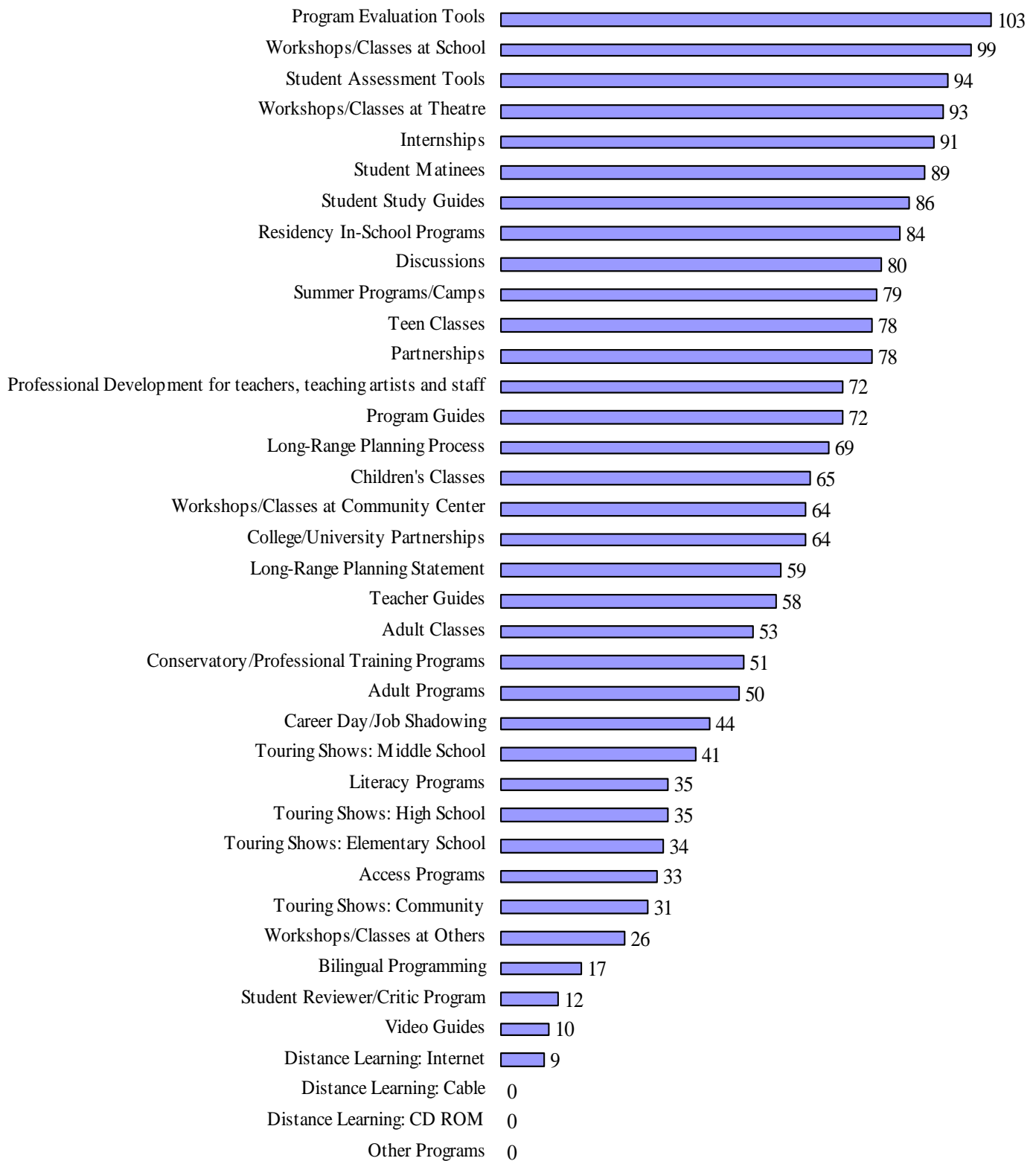
<i>Number of responses</i>	(8)	(9)	(30)	(14)	(23)	(20)
Average	8	15	18	15	24	28
Minimum	1	1	2	4	1	4
Maximum	20	60	75	50	160	90

Number of education interns

<i>Number of responses</i>	(4)	(7)	(20)	(15)	(20)	(20)
Average	1	4	4	6	3	4
Minimum	1	1	1	1	1	1
Maximum	2	10	20	15	18	20

3. Education Programming

Number of Responses out of 109 Theatres



	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<i>Total # of survey participants</i>	(8)	(9)	(30)	(15)	(26)	(21)
Number of education volunteers						
<i>Number of responses</i>	(4)	(4)	(15)	(11)	(14)	(14)
Average	2	6	11	7	17	28
Minimum	1	3	1	1	1	1
Maximum	4	10	60	20	135	160

4. Audience Statistics

Total number of students (K–12) served in 2009–10 season

<i>Number of responses</i>	(8)	(8)	(28)	(13)	(25)	(20)
Average	6,691	15,876	21,377	37,664	13,470	30,535
Minimum	25	1,441	15	1,315	300	2,500
Maximum	37,000	70,220	200,000	228,144	50,000	170,000

AGE DEMOGRAPHICS—For all education programming, the % of programs geared to each age group:

Ages 5–11

<i>Number of responses</i>	(5)	(9)	(25)	(15)	(23)	(16)
Average	20%	38%	36%	41%	27%	31%
Minimum	1%	5%	2%	5%	1%	4%
Maximum	50%	90%	82%	90%	72%	65%

Ages 12–18

<i>Number of responses</i>	(8)	(9)	(30)	(15)	(26)	(21)
Average	41%	39%	48%	45%	48%	53%
Minimum	1%	4%	10%	5%	5%	10%
Maximum	100%	90%	100%	90%	90%	100%

Ages 19–25

<i>Number of responses</i>	(6)	(6)	(24)	(13)	(24)	(20)
Average	16%	14%	9%	5%	11%	7%
Minimum	3%	5%	1%	1%	1%	1%
Maximum	35%	30%	50%	10%	54%	22%

Ages 26–40

<i>Number of responses</i>	(7)	(6)	(19)	(9)	(20)	(18)
Average	15%	9%	9%	4%	6%	6%
Minimum	2%	5%	1%	1%	1%	2%
Maximum	50%	15%	70%	13%	15%	20%

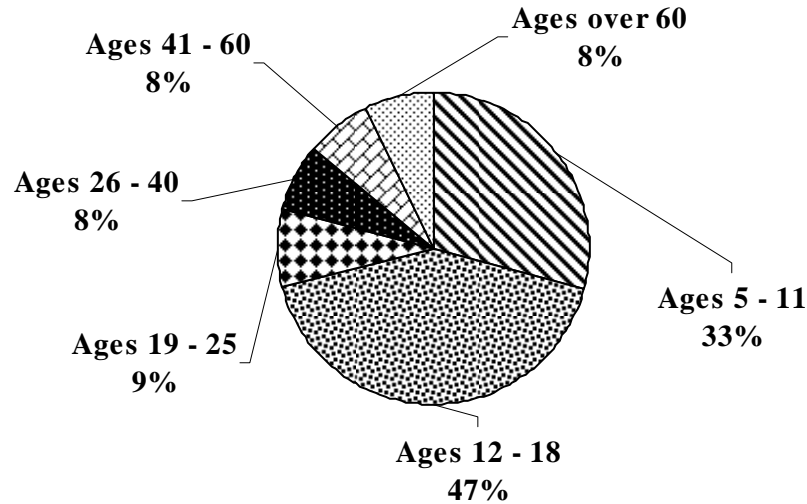
Ages 41–60

<i>Number of responses</i>	(7)	(6)	(19)	(10)	(20)	(18)
Average	13%	8%	6%	6%	9%	7%
Minimum	1%	3%	1%	3%	1%	1%
Maximum	40%	10%	19%	15%	25%	15%

Ages 61 and over

<i>Number of responses</i>	(7)	(5)	(14)	(10)	(19)	(16)
Average	11%	5%	10%	6%	9%	7%
Minimum	1%	1%	1%	1%	1%	1%
Maximum	40%	10%	50%	35%	21%	25%

Education Program Age Demographics Average Among All Budget Groups



Note: The averages for each demographic group are based on the number of responses to each category, not the total number of participants, resulting in the chart adding up to more than 100%.

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<i>Total # of survey participants</i>	(8)	(9)	(30)	(15)	(26)	(21)

5. Student Matinee Information

Student matinee ticket prices

<i>Number of responses</i>	(2)	(7)	(20)	(11)	(25)	(14)
Average	\$9.25	\$11.21	\$11.13	\$10.32	\$11.99	\$12.54
Minimum	\$8.50	\$7.00	\$5.50	\$6.00	\$4.00	\$4.00
Maximum	\$10.00	\$16.00	\$35.00	\$16.00	\$23.00	\$20.00

Total attendance for all student matinees for all productions

<i>Number of responses</i>	(2)	(7)	(22)	(13)	(24)	(21)
Average	305	3,884	11,842	22,163	12,661	13,586
Minimum	110	608	160	851	1,490	600
Maximum	500	8,728	88,638	121,612	56,044	53,899

Number of student matinee performances for all productions

<i>Number of responses</i>	(2)	(7)	(22)	(13)	(24)	(21)
Average	3	27	47	61	36	32
Minimum	1	4	4	3	6	2
Maximum	4	72	369	291	203	206

Number of productions for which student matinees were offered

<i>Number of responses</i>	(2)	(7)	(22)	(13)	(24)	(21)
Average	3	5	5	4	5	6
Minimum	2	1	2	1	1	2
Maximum	4	12	11	11	10	13

EDUCATION PROGRAMS INFORMATION BASED ON THE TCG FISCAL SURVEY 2010

A total of 171 theatres participated in the TCG Fiscal Survey 2010. Throughout this report, the theatres are grouped by total annual expenses: Group 1: \$499,999 and less; Group 2: \$500,000 to \$999,999; Group 3: \$1 million to \$2.9 million; Group 4: \$3 million to \$4.9 million; Group 5: \$5 million to \$9.9 million; and Group 6: \$10 million and over.

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<i>Total # of survey participants</i>	(14)	(24)	(47)	(29)	(30)	(27)
1. Education Programs						
Number of education programs						
<i>Number of responses</i>	(6)	(18)	(40)	(28)	(30)	(25)
Average	5	5	4	9	11	10
Minimum	2	1	1	1	1	1
Maximum	8	12	12	39	30	32
Number of individuals of all ages served by the education program(s)						
<i>Number of responses</i>	(6)	(17)	(39)	(28)	(30)	(25)
Average	2,886	7,057	15,083	27,347	16,406	22,506
Minimum	350	175	23	70	816	315
Maximum	10,650	30,524	208,947	154,700	47,559	144,285
2. Expenses						
Total theatre expenses						
<i>Number of responses</i>	(14)	(24)	(47)	(29)	(30)	(27)
Average	\$328,696	\$757,306	\$1,650,794	\$3,883,607	\$7,050,876	\$18,534,293
Minimum	\$114,173	\$525,816	\$1,021,003	\$3,046,426	\$5,231,212	\$10,327,283
Maximum	\$470,696	\$980,024	\$2,910,054	\$4,796,873	\$9,945,744	\$55,245,122
Education programs payroll						
<i>Number of responses</i>	(8)	(14)	(33)	(27)	(30)	(25)
Average	\$15,310	\$38,722	\$52,126	\$131,381	\$188,130	\$355,835
Minimum	\$300	\$100	\$826	\$19,000	\$28,009	\$108,477
Maximum	\$49,776	\$219,312	\$270,797	\$601,494	\$1,086,173	\$1,212,176
Education programs fringe benefits						
<i>Number of responses</i>	(4)	(12)	(32)	(27)	(30)	(25)
Average	\$2,417	\$7,001	\$9,149	\$22,763	\$33,901	\$69,411
Minimum	\$801	\$276	\$318	\$1,941	\$6,117	\$17,563
Maximum	\$5,677	\$16,500	\$44,260	\$94,831	\$176,728	\$246,630
Education programs/outreach costs						
<i>Number of responses</i>	(7)	(18)	(38)	(29)	(30)	(26)
Average	\$11,950	\$18,888	\$38,867	\$59,724	\$101,645	\$167,913
Minimum	\$500	\$1,006	\$1,042	\$2,829	\$5,056	\$17,028
Maximum	\$53,727	\$60,167	\$199,223	\$274,632	\$377,030	\$382,257
Total education programs expenses						
<i>Number of responses</i>	(8)	(18)	(41)	(29)	(30)	(26)
Average	\$26,974	\$53,672	\$85,118	\$59,724	\$323,677	\$576,804
Minimum	\$300	\$1,388	\$1,058	\$2,829	\$76,488	\$17,028
Maximum	\$109,180	\$247,515	\$360,619	\$274,632	\$1,582,128	\$1,809,119

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
Total number of participants	(14)	(24)	(47)	(29)	(30)	(27)
Education as % of total theatre expenses						
<i>Number of responses</i>	(8)	(18)	(41)	(29)	(30)	(26)
Average	7.7%	7.2%	5.2%	5.2%	4.8%	3.6%
Minimum	0.1%	0.2%	0.1%	0.6%	1.1%	0.1%
Maximum	26.5%	27.7%	22.1%	21.1%	24.0%	9.2%
Theatres with 100% of their expenses devoted to educational programming	0	0	0	0	0	0

3. Income

EARNED INCOME

Children's series ticket sales

<i>Number of responses</i>	(0)	(10)	(12)	(7)	(6)	(10)
Average	-	\$6,492	\$49,485	\$123,019	\$74,727	\$190,024
Minimum	-	\$110	\$801	\$6,296	\$24,222	\$19,425
Maximum	-	\$12,027	\$371,573	\$548,552	\$182,855	\$800,584

Arts in education/youth services

<i>Number of responses</i>	(5)	(12)	(26)	(18)	(24)	(19)
Average	\$36,668	\$53,692	\$75,995	\$175,834	\$128,121	\$109,693
Minimum	\$2,000	\$940	\$1,610	\$4,086	\$905	\$869
Maximum	\$117,384	\$223,262	\$566,218	\$958,004	\$1,714,703	\$440,690

Adult access/outreach programs

<i>Number of responses</i>	(1)	(4)	(5)	(7)	(5)	(3)
Average	\$23,025	\$15,548	\$12,138	\$16,052	\$8,881	\$106,670
Minimum	\$23,025	\$50	\$112	\$1,064	\$40	\$3,205
Maximum	\$23,025	\$58,193	\$37,430	\$44,944	\$32,925	\$294,454

Training programs

<i>Number of responses</i>	(2)	(12)	(17)	(18)	(19)	(16)
Average	\$35,857	\$25,246	\$73,747	\$141,671	\$312,890	\$432,295
Minimum	\$7,600	\$795	\$4,750	\$6,914	\$13,439	\$900
Maximum	\$64,113	\$165,111	\$202,912	\$428,258	\$1,736,451	\$1,893,612

Total income from education/outreach programs

(sum of AIE/Youth Services, Adult Access, and training programs income)

<i>Number of responses</i>	(6)	(17)	(32)	(27)	(29)	(23)
Average	\$46,347	\$59,380	\$102,821	\$215,832	\$312,559	\$405,256
Minimum	\$5,916	\$3,231	\$1,998	\$6,914	\$6,533	\$900
Maximum	\$117,384	\$388,373	\$614,448	\$958,004	\$2,662,314	\$1,893,612

CONTRIBUTED INCOME

NEA education grants—Learning in the Arts for Youth and Children

<i>Number of responses</i>	(0)	(1)	(0)	(2)	(1)	(1)
Average	-	\$20,000	-	\$40,000	\$30,000	\$15,000
Minimum	-	\$20,000	-	\$40,000	\$30,000	\$15,000
Maximum	-	\$20,000	-	\$40,000	\$30,000	\$15,000

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
Number of total responses	(14)	(24)	(47)	(29)	(34)	(27)
DOE and other government agencies						
<i>Number of responses</i>	(1)	(2)	(3)	(1)	(0)	(4)
Average	\$2,499	\$6,500	\$39,000	\$321,106	-	\$401,677
Minimum	\$2,499	\$3,000	\$15,000	\$321,106	-	\$31,405
Maximum	\$2,499	\$10,000	\$68,000	\$321,106	-	\$658,569
Total income from federal government						
<i>Number of responses</i>	(5)	(11)	(3)	(19)	(22)	(25)
Average	\$20,000	\$35,848	\$193,119	\$84,169	\$113,863	\$147,602
Minimum	\$2,499	\$15,000	\$51,626	\$10,000	\$10,000	\$5,000
Maximum	\$52,500	\$79,823	\$265,000	\$446,769	\$581,100	\$658,569
<i>Amount of total income from federal government supporting education programs</i>						
<i>Number of responses</i>	(0)	(1)	(26)	(5)	(8)	(7)
Average	-	\$25,000	\$52,295	\$120,949	\$36,875	\$71,527
Minimum	-	\$25,000	\$10,000	\$25,000	\$10,000	\$12,000
Maximum	-	\$25,000	\$345,000	\$439,744	\$90,000	\$332,282
Total income from state government						
<i>Number of responses</i>	(12)	(21)	(41)	(26)	(27)	(19)
Average	\$12,166	\$26,749	\$45,459	\$119,521	\$173,913	\$224,631
Minimum	\$2,333	\$6,000	\$1,500	\$2,000	\$8,870	\$9,900
Maximum	\$34,372	\$77,200	\$416,084	\$1,387,949	\$725,613	\$858,999
<i>Amount of total income from state government supporting education programs</i>						
<i>Number of responses</i>	(1)	(4)	(8)	(5)	(6)	(9)
Average	\$15,000	\$21,801	\$10,774	\$18,727	\$17,101	\$27,451
Minimum	\$15,000	\$5,000	\$3,456	\$6,500	\$2,488	\$3,500
Maximum	\$15,000	\$68,300	\$25,000	\$36,300	\$23,000	\$106,500
Total income from city/county government						
<i>Number of responses</i>	(10)	(17)	(34)	(23)	(23)	(21)
Average	\$14,074	\$23,797	\$285,832	\$134,123	\$121,497	\$382,812
Minimum	\$1,500	\$2,000	\$2,250	\$3,000	\$3,500	\$2,000
Maximum	\$28,455	\$54,287	\$7,359,383	\$1,310,329	\$550,933	\$2,102,767
<i>Amount of total income from city/county government supporting education programs</i>						
<i>Number of responses</i>	(1)	(1)	(9)	(5)	(9)	(6)
Average	\$2,500	\$23,405	\$13,616	\$12,284	\$15,300	\$23,011
Minimum	\$2,500	\$23,405	\$3,000	\$3,500	\$5,000	\$2,000
Maximum	\$2,500	\$23,405	\$41,999	\$21,630	\$47,016	\$38,640
Total income from corporations						
<i>Number of responses</i>	(12)	(23)	(43)	(28)	(29)	(27)
Average	\$15,322	\$39,916	\$91,844	\$124,922	\$311,809	\$660,626
Minimum	\$50	\$315	\$650	\$5,500	\$29,750	\$99,667
Maximum	\$48,930	\$120,843	\$772,280	\$450,724	\$1,266,394	\$2,901,130

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
Number of total responses	(14)	(24)	(47)	(29)	(30)	(27)
<i>Amount of total income from corporations supporting education programs</i>						
<i>Number of responses</i>	(2)	(10)	(17)	(13)	(12)	(16)
Average	\$8,000	\$16,121	\$28,920	\$39,583	\$76,199	\$155,169
Minimum	\$1,000	\$1,000	\$2,000	\$1,500	\$12,891	\$15,500
Maximum	\$15,000	\$95,760	\$105,800	\$101,500	\$164,077	\$363,500
Total income from foundations						
<i>Number of responses</i>	(14)	(24)	(47)	(29)	(30)	(26)
Average	\$55,241	\$139,803	\$212,218	\$402,824	\$492,631	\$1,057,982
Minimum	\$300	\$8,278	\$3,259	\$7,500	\$134,366	\$184,139
Maximum	\$151,972	\$674,500	\$946,850	\$1,228,380	\$1,032,171	\$3,109,389
<i>Amount of total income from foundations supporting education programs</i>						
<i>Number of responses</i>	(2)	(8)	(22)	(14)	(17)	(21)
Average	\$8,250	\$30,066	\$30,983	\$50,327	\$81,281	\$158,346
Minimum	\$1,500	\$3,500	\$1,000	\$5,000	\$13,000	\$8,000
Maximum	\$15,000	\$66,500	\$122,950	\$216,000	\$342,589	\$500,000
Total income from individuals						
<i>Number of responses</i>	(13)	(8)	(47)	(29)	(30)	(27)
Average	\$58,775	\$30,066	\$275,639	\$833,584	\$1,165,375	\$2,655,919
Minimum	\$8,014	\$3,500	\$7,469	\$82,121	\$121,908	\$29,609
Maximum	\$141,631	\$66,500	\$1,933,791	\$2,812,130	\$3,178,816	\$7,402,637
<i>Amount of total income from individuals supporting education programs</i>						
<i>Number of responses</i>	(0)	(6)	(14)	(9)	(9)	(13)
Average	-	\$12,710	\$19,022	\$25,724	\$53,474	\$103,428
Minimum	-	\$1,500	\$850	\$1,587	\$500	\$1,568
Maximum	-	\$50,658	\$109,598	\$77,356	\$307,500	\$450,000
Total income from other sources						
<i>Number of responses</i>	(1)	(4)	(20)	(4)	(10)	(10)
Average	\$1,068	\$104,876	\$286,676	\$357,761	\$723,831	\$2,250,473
Minimum	\$1,068	\$100	\$1,070	\$11,226	\$65	\$465
Maximum	\$1,068	\$382,006	\$2,254,895	\$1,061,250	\$3,657,197	\$11,728,148
<i>Amount of total income from other sources supporting education programs</i>						
<i>Number of responses</i>	(0)	(0)	(0)	(0)	(0)	(0)
Average	-	-	-	-	-	-
Minimum	-	-	-	-	-	-
Maximum	-	-	-	-	-	-

APPENDIX A

STAFF NOTES FROM EDUCATION-RELATED SESSIONS AT THE 2011 TCG NATIONAL CONFERENCE

Thursday, June 16, 2011, 2:30pm–4:00pm

Conference session notes, by Laurie Baskin, TCG:

Leslie Johnson, director of education and community partnerships at Center Theatre Group, convened a session called “What If...There Were No Theatre Arts Education in Schools?” In an effort to preserve arts education programs in schools, participants discussed the role of theatres in advocating for high quality theatre education. Participants agreed that their programs are meant to supplement arts education in schools—not to replace those programs. It was noted that in society, there seems to be a loss of empathy and passion—human emotions that are developed and valued in the arts. There is a similar loss of appreciation for art for art’s sake. With a diminishing presence of arts education in schools, teachers and parents have suffered a loss of exposure to these programs so there is less understanding and appreciation for them.

Participants discussed the importance of arts education advocacy and that boards and senior theatre leadership need to be involved. Further, students and their parents need to be involved in advocacy. The need for improved messaging—articulating the value of arts education programs—was discussed. One panelist, who had previously worked at VH1 Save the Music, explained that their campaign demonstrated how music education improves cognitive development, academic achievement, academic scores and the ability of students to better develop analytic skills. Another panelist suggested asking elected officials what their greatest priorities are, and suggested that education will always be on that list—and that creates an opportunity for the theatre company to offer to help with that priority. It was agreed that theatre companies’ mission statements should include arts education and that arts education is a powerful tool and should be employed for teaching and learning across all subjects.

Session panelists included Tim Dang, artistic director of East West Players; Debbie Devine, artistic director of 24th Street Theatre; Susan Booth, artistic director of the Alliance Theatre; and Jennifer Lynch, director of STAPLES Center Foundation.

Friday, June 17, 2011, 10:30am–12:00pm

Conference education affinity group notes, by Alissa Moore, TCG:

TCG’s affinity group session for education directors was a gathering of approximately 50 education directors and arts educators that collectively addressed two primary questions: 1) What TCG Service—event, survey, communication, etc.—has provided the most value to you as you perform your role, and what has contributed the most to your professional development? 2) In what ways might TCG further stimulate your thinking or provide other beneficial services? The session was moderated by Samantha Wyer, education director at the Shakespeare Theatre Company in Washington, D.C.

Education directors said that they find TCG’s Theatre Professionals Teleconferences a helpful resource to stay connected and engaged in a national dialogue with their peers. In the past the Observership grant opportunity that allowed education directors to observe other theatres’ education programming in action was instrumental in developing professional relationships that led to a national network. The significance of the *TEAM: Theatre Education Assessment Models* training was mentioned. Finally, several individuals attested to the importance of meeting and networking face to face at the national conference. The larger themes that emerged in terms of future TCG programming included: a request for the creation of a national common language for theatre education; a call for more field leaders to speak publicly, articulately and regularly about arts education; and a resounding hunger for

more accessible online and video professional development opportunities. These themes were dispersed among discussions about internal visibility, budgeting woes and the resulting program restructuring.

The conversation that ensued was an invigorating, dynamic and, at some points, concerned discussion reminding everyone present of their unique perspective and voice in the not-for-profit theatre ecosystem.

Friday, June 17, 2011, 3:45pm–5:15pm

Conference session notes, by Alissa Moore, TCG:

The conference breakout session “What If...Money Were No Object for Your Education Department” yielded a gathering of 22 individuals, largely comprised of education directors. The panel-led discussion proposed by Samantha Starr, former education director at A Noise Within and current grants specialist at the Skirball Cultural Center in Chicago, was co-moderated by Greg McCaslin, the education director at Roundabout Theatre Company in New York City. In answer to the question posed, one of the first themes to emerge was realizing the potential of truly integrating an education department into the fabric of a local community, thus fostering “family, food and stories.” Collaboration was discussed as the primary tool for overcoming obstacles that included transportation logistics, staff development and inclusion at the policy-making level of education.

During the second half of this breakout the group merged with a session across the hall, titled “What If...Theatres Were THE Gathering Place for Young People.” This very large group discussion consisted mainly of the participants taking turns giving examples of theatres that are breaking the mold and becoming popular destinations for younger audiences. The primary discussion point centered on the recommendation to “curate” a play as an “event” in order to pull in younger audiences. Members of the Berkley Rep Teen Council were present and an impromptu interview of these students by educators in the room also became a large part of the discussion.

Session panelists included Greg McCaslin, education director, Roundabout Theatre Company; Chris Anthony, director of education, the Shakespeare Center of Los Angeles; Robert Cornelius, director of education, Victory Gardens Theater; Debra Piver, associate director of education and community engagement, Center Theatre Group; Daniel Renner, education director, Denver Center Theatre Company; Samantha Starr, grants specialist, the Skirball Cultural Center.

Saturday, June 18, 2011, 11:00am–12:30pm

Conference session notes, by Laurie Baskin, TCG:

In a breakout session titled “A Holistic Approach to Engaging a Teen Audience,” Hallie Gordon, artistic and educational director for Steppenwolf for Young Adults and Rachel Fink, director, School of Theatre at Berkeley Repertory Theatre, introduced participants to members of their respective Teen Councils. In an effort to explore how theatre institutions and teens could work together to create programming and engage teen audiences, both theatres have developed programs which encourage their teens to interact with artists to create teen programs. The teens have a voice in these theatres and the right balance has been struck between offering independence and support. The teens plan events, invite their peers, see a lot of theatre, read and analyze plays, produce their own plays and, at Berkeley Rep, have developed a teen advocacy council. These are teens who love theatre and are smart, articulate and passionate spokespersons for their theatres and their teen councils. For TCG they had three suggestions, in line with the “What If” theme of the conference: What If TCG had teen membership? What if there were a teen conference? What if there were a teen on the TCG board? The teens were enthusiastically received by the session participants and there was a huge amount of interest in replicating these programs at other theatres.