



Not-for-Profit Theatre in America: The Field at a Glance

In 1961, the American theatre field consisted of only 16 theatre companies established specifically for educational and charitable purposes. Today, thanks in large measure to the pivotal role played by the National Endowment for the Arts (NEA) since 1965, the not-for-profit theatre field consists of more than 1,850 theatres located in major metropolitan centers, urban neighborhoods, suburbs, and rural communities. Their wide-ranging repertoire includes classics; modern plays and musicals; new plays, adaptations, and translations by American and international writers; plays for culturally-specific and young audiences; and experimental, multimedia, and performance-art works.

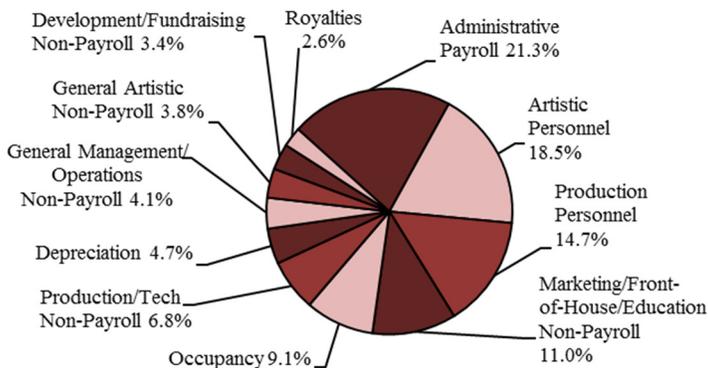
Theatre Facts 2016, a study by Theatre Communications Group based on its annual Fiscal Survey, reported on an estimated Universe of 1,850 professional not-for-profit theatres, including 182 Profiled TCG Member Theatres. Combined, these theatres directly contributed more than \$2.3 billion to the U.S. economy; the real economic impact is even greater when spending by theatres' attendees and employees in their local communities is taken into account. The Universe of theatres employed 146,000 theatre workers, including actors, directors, playwrights, designers, administrators, and technicians. For the 182 Profiled Theatres—ranging in size from \$178,000 to nearly \$80 million in annual expenses—compensation of personnel represented over 54.5% of total expenses, a reflection of the labor-intensive nature of the art form and the many cultural workers whose livelihoods theatres are preserving.

Estimated 2016 Universe of U.S. Professional Not-For-Profit Theatres	
<i>1,850 Theatres</i>	
<u>Estimated Productivity</u>	
Attendance	31 Million
Subscribers	1.4 Million
Performances	235,000
Productions	25,000
<u>Estimated Finances</u>	
Total Expenses	\$2.309 Billion
Total Income	\$2.434 Billion
Earned Income	\$1.260 Billion
as a % of Total Income	52%
Contributed Income	\$1.174 Billion
as a % of Total Income	48%
<u>Estimated Work Force</u>	
Artistic	96,000
Administrative	17,500
Production/Technical	32,500
Total Paid Personnel	146,000

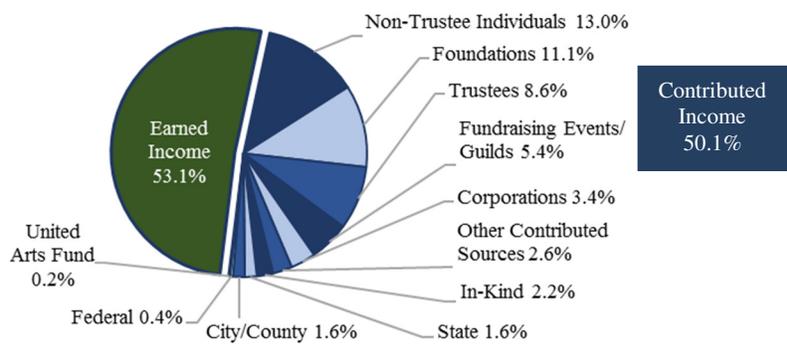
The Universe of not-for-profit theatres offered 235,000 performances that attracted 31 million patrons. The 182 Profiled Theatres also served nearly 3 million people through 1,267 education and outreach programs, including touring productions, artists-in-the-schools, teacher training, classes, workshops and lectures in local community centers and libraries, internships for college students, special programs for at-risk children, and life-long learning opportunities.

FROM THEATRE FACTS 2016: FOR THE 182 PROFILED TCG MEMBER THEATRES

BREAKDOWN OF EXPENSES



INCOME AS A PERCENTAGE OF EXPENSES WITH CONTRIBUTED INCOME DETAIL*



*Percentages total more than 100% because total unrestricted income exceeded total expenses.

The direct impact of a theatre's receiving funding from the NEA comes not only in the form of project grants, but also in the multiplier effect that these grants, through their 2-to-1 or 3-to-1 matching funds requirement, have on theatres' abilities to leverage and attract other private and public funding.

Indirectly, NEA funding can be leveraged for its symbolic imprimatur and also affects theatres as it trickles down in the form of block grants to states. Forty percent of NEA funding goes to state arts agencies, which is then distributed to organizations like not-for-profit theatres. Of the 182 Profiled TCG Member Theatres, 37% reported funds from both the NEA and their State Arts Agency, while 51% reported funding from only one of the two sources. In total 88% of Profiled Theatres benefited from federal funding.

By supporting many of the nation's finest theatre institutions, the NEA has contributed far beyond the actual monetary value of its grants. Nearly every Pulitzer Prize-winning play since 1976 originated at an NEA-funded theatre, and a network of educational and outreach programs has sprung up across the country as a result of NEA support, ensuring access to all Americans and developing new generations of audiences.

Examples of Community Impact

Portland Stage in Maine has received a \$10,000 ArtWorks grant from the NEA for the world premiere of *String Around My Finger*, by Brenda Withers. The play tells the story of an engaged couple whose wedding plans are upended by a medical emergency. *String Around My Finger* explores universal themes such as relationships, health care, family, and priorities. The three-week run of *String Around My Finger* in April 2017 included two student matinees with talkbacks and three Pay-What-You-Can performances. The play was seen by more than 3,000 audience members and over 250 high school students. Portland Stage produced a detailed resource guide and held three public discussions: one discussion focused on the creation of new plays for the stage and included playwrights Brenda Withers, Monica Wood, and Callie Kimball; a second, held at the Portland Public Library with Portland Stage staff and actors from the show, focused on the production itself; and a third, with the actors from the show, focused on the process of bringing a new play to life. Additionally, a Portland Stage teaching artist held a workshop with high school students in Fryeburg, Maine prior to their attending the performance. *String Around My Finger* is a recipient of the Edgerton Foundation New Play Award and received the Grand Prize in the 2015 Clauder Competition for New England playwrights.

Teatro del Pueblo in Minnesota has received a \$10,000 ArtWorks grant from the NEA to support the development and the broadcast of *Coco's Latinidad* as part of a *Nuestro San Pablo Series*, a live, bilingual theatre radio production accompanied by short radio episodes and live music, using traditions of Mexican *carapa*-style theatre. The contents of the productions were developed through a series of story circles with Latino immigrant communities. The project will be shared citywide through podcasts and broadcast through community radio stations.

With a \$10,000 Art Works grant from the NEA, **Idaho Shakespeare Festival** was able to grow its Access Program and open the door for over 30,000 people ages 5 to 100 to enjoy the professional theatre arts, many of whom would not be able to attend otherwise. The program includes a tour—with over 100 performances for elementary students across the state of Idaho—that features an engaging new script, full set, costumes, and sound. Additionally, the program creates access for students of all ages, the deaf and hard-of-hearing, elderly on fixed income, at-risk youth, refugees, wounded veterans (as well as their families), and volunteer service providers to attend the Festival's mainstage season. By integrating those with special needs into its audience, Idaho Shakespeare Festival's Access Program has significantly broadened the demographic make-up and interest of those able to experience performances.

The Coterie Theatre in Missouri has received a \$10,000 ArtWorks grant from the NEA to support the production of *Hana's Suitcase* by Emil Sher. The play is adapted from the non-fiction book of the same name by radio producer Karen Levine. At a small Holocaust learning center in Tokyo, Japan, the director and the students come across the recent artifact loan of a suitcase. Through the course of the drama, the mystery of the name and date painted on the side of the case—Hana Brady, May 16, 1931—followed by the German word for "orphan" unravels. Brady's story of deportation from Czechoslovakia to Terezin and then to Auschwitz emerges. The theatre will partner with the Midwest Center for Holocaust Education in educational and outreach activities.

