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

In 1961, the not-for-profit professional theatre in America 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 its creation in 1965, the field consists of diverse theatres—located in major metropolitan centers, urban neighborhoods, suburbs and rural communities—estimated to nearly 1,900. 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.

Collectively, these 1,893 theatres (those filing IRS Form 990) play to an annual audience of more than 30 million Americans. An additional 3.2 million people are served by the 1,253 outreach and educational programs offered by the 201 profiled theatres responding to TCG's survey, including touring productions, artists-in-the-schools, teacher training, workshops and lectures in local community centers and libraries, internships for college students, special programs for at-risk children and life-long learning opportunities.

By supporting the nation's finest theatre institutions, the NEA has contributed far beyond the actual monetary value of its grants. The leveraging effect of NEA grants attracts other private and public funding, through matching requirements as well as the symbolic imprimatur an NEA grant represents. 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.

2006 Universe of U.S. Not-For-Profit Professional Theatres

1,893 Theatres

Productivity

Attendance	30,500,000
Subscribers	1,760,000
Performances	172,000
Productions	14,000

Finances

Earnings	\$923,000,000
Contributions	\$868,000,000
Total Income	\$1,791,000,000
Expenses	\$1,667,000,000
Net Surplus	\$124,000,000

Work Force

Artistic	70,500
Administrative	14,500
Technical	28,000
Total Paid Personnel	113,000

Theatre Facts 2006, a study by Theatre Communications Group based on its annual fiscal survey, reported on 1,893 not-for-profit professional theatres including 201 TCG member theatres ranging in size from \$72,911 in annual operating expenses to more than \$46 million. These U.S. not-for-profit theatres employed more than 113,000 theatre workers—actors, directors, playwrights, designers, administrators and technicians—and constituted a more than \$1.6 billion industry, with an even greater economic impact generated by these institutions in their local communities. Over 56% of total expenses were devoted to compensation of personnel. The 1,893 theatres are estimated to have offered 172,000 performances that attracted over 30 million patrons.

NEA funding impacted theatres in many ways. Direct impact came not only in the form of project grants, but also in the multiplier effect that NEA grants, through their 2-to-1 or 3-to-1 matching funds requirement, have on theatres' ability to leverage funding. Indirectly, NEA funding was felt by theatres as it trickled down in the form of bloc grants to states and, subsequently, as city and county funding. State and local arts agencies together provided theatres with 5.6 percent of their total income.

Examples of Economic and Community Impact

With a grant from the NEA, Shakespeare in American Communities initiative, Kentucky Shakespeare Festival will tour a production of *Julius Caesar* that will explore our human ability to make a choice and act upon it, and the more difficult task of confronting the consequences. The production will tour at twenty middle and high schools throughout Kentucky and Indiana, reaching an estimated 7,000 students and 350 teachers. Education activities explore the ideas of affirmation, communication and cooperation in the students' daily lives, while helping them to discover not only how conflicts arise, but how to resolve them. Using text from *Julius Caesar*, students will act out a conflict and discuss how the outcome might have been different if the characters were able to communicate or cooperate.

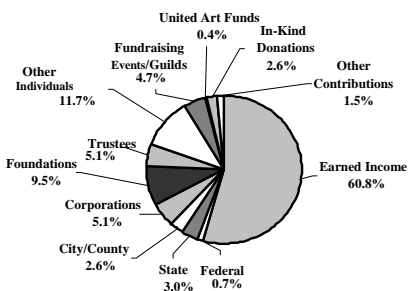
Arizona Theatre Company will present Harper Lee's Pulitzer Prize-winning literary masterpiece – *To Kill a Mockingbird* with the support of a NEA grant. This powerful drama adapted for the stage by Christopher Sergel will kick-off *America Plays! Celebrating Great American Stories* - ATC's multi-year programming initiative bringing classic American works to Arizona stages. Designed to emphasize the diversity of the American experience and remind us of the strength that often accompanies challenging

times, the project includes expanded education programming and strengthens community partnerships, reaching an audience of 30,000 in one year, including students from under-served rural communities throughout Arizona.

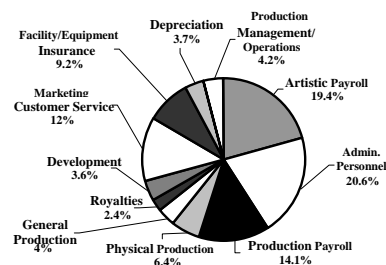
Contemporary American Theater Festival, located in Shepherdstown, WV, will receive NEA funding to present a newly developed production of *Stick Fly* by African American playwright, Lydia Diamond. In a play about class, family and race relations, audiences will identify with the difficulty of keeping the family unit together while dealing with the pressures of diversity today. Contemporary American Theater Festival's target population is primarily from the Eastern Panhandle of West Virginia, the Washington, DC/Baltimore area, with patrons attending from 32 different states. So far, 12,000 people have attended and educational outreach opportunities include an Under the Tent Humanities lecture series with the playwright and a guest lecturer, as well as talk-backs following performances.

The NEA supports Seattle Children's Theatre world-premiere production of the adaptation of Richard Scarry's book, *What do People Do All Day?* adapted by Kevin Kling with music and lyrics by Kling and Michael Koerner. With a nod to vaudeville, the Pickle Family Circus/Cirque de Soleil, and the slapstick comedy of Charlie Chaplin, Seattle Children's Theatre's production will use puppetry, original costumes, lively music and non-linear elements to bring Richard Scarry's polite, observant, anthropomorphic characters to life on the stage. The world of Busytown is complete with jobs, vehicles, and places to go. The characters' adventures and problems will unfold on the stage to the delight of audiences young and old.

BREAKDOWN OF INCOME AS A PERCENT OF EXPENSES* (201 Profiled Theatres)



BREAKDOWN OF INCOME (201 Profiled Theatres)



*Percentages total 108.7% since income exceeded expenses by 8.7%