



TCG

THEATRE COMMUNICATIONS GROUP, INC.

CENTERPIECE

FOCUS ON: EDUCATION

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MAKING CONNECTIONS

BY DANIEL RENNER

Welcome to the third annual TCG Education Programming Survey. Yes, the 60-Second Survey that arrives at your theatre each year, that now takes thirty minutes to fill out. But, look at the results (included as an insert in this *Centerpiece* and accessible online from the “What’s New” section of www.tcg.org). Over a hundred theatres responded this year. Trends are becoming clearer and education directors have called to say how useful the survey is, especially in presenting the larger picture.

In order to make the survey more effective and to be able to create useful comparisons, TCG is looking at using the fiscal survey as a model for next year’s education survey. That would entail following a core group of Trend Theatres over several years. Please let Laurie Baskin at TCG know of any ideas or suggestions you have about the survey and ways to make it more useful. Are there questions or information that you think should be included? Are some of the questions unclear? This is for you, and we want it to be an efficient tool rather than a chore.

For several years, I have invited education, artistic and managing directors to respond to the education survey in essay form, hoping that between the statistics and their writings, it would engender conversation in your theatres. This year, I invited two education directors, Sharon Brewer from the Alliance Theatre in Atlanta, GA, and Charles Conway from Delaware Theatre Company in Wilmington, DE, to join Laurie Baskin and me in a teleconference about the survey results. A condensed transcript of that discussion is included in this *Centerpiece*. The survey was the catalyst for a more wide-ranging (and personal) look at the field as well as their reactions to what TCG is offering with its education programs. It begins to capture what this survey is all about — making the case, in order to make the connections that advance the field of arts education in our regional theatres, and in our communities.

Education *Centerpiece* Curator: Daniel Renner, Director of Education, Denver Center Theatre Company. Copyright © 2002 by Theatre Communications Group, Inc. All articles reproduced by permission of the authors. No portion of this publication may be reproduced in any form, or by any means, including photocopying, without written permission from the publisher or author. Theatre Communications Group, Inc., 355 Lexington Ave., New York, NY 10017, telephone (212) 697-5230, fax (212) 983-4847, website: www.tcg.org. Ben Cameron, Executive Director; Joan Channick, Deputy Director; Christopher Shuff, Director of Management Programs; Laurie Baskin, Director of Government and Education Programs; Rachel Ford, Management Programs Associate.

RENNER: Thank you for joining us today. You've all had a chance to look at the TCG Education Programming Survey. I was curious, what kind of reactions did you have looking at those numbers? Did any surprise you, or did it generally confirm what your experience has been?

CONWAY: I was surprised at the range of activity in the field, and that both small and large theatres are providing so much theatre education programming. I also think the attendance figures — the numbers under “Total Educational Audiences” — are huge. The maximum under Group II is 180,000 and the maximum under Group V is 324,000. It surprised me that the numbers in this category don't go up incrementally from Group III to Group VI. I wonder if one theatre is impacting those numbers.

BREWER: I was surprised at the percentage of total budget. The largest budget theatres have the lowest percentage of their total budget being devoted to education. And then notice, for instance, that “Professional Training Expenses” is the lowest or next-to-lowest category in terms of expenses across the board, regardless of how much of the budget is spent toward education. At the same time, we can see that under the heading of “Personnel” in the area of “Number of Full-time Education Staff,” Group I spends 26 percent on average of their total budget on education, and they have the lowest number of full-time staff in education. The largest theatres have the most people devoted to education, but the smallest percentage of the budget. I think it reflects what I've been hearing in the TCG teleconferences — there are a lot of groups out there doing a heck of a lot of work with one person, or three to four people.

RENNER: Did you have any reactions to the education programming that's listed toward the end of the survey? Certainly student matinees seem to be pervasive, but there is a jump from previous surveys in the number of workshops and classes offered offsite, especially in schools. Do you find that to be true in your own theatres? Is that where the field is heading?

CONWAY: We do workshops at the theatre, but the lion's share is outside of the theatre. During the year, we hardly do anything at the theatre because there's just no space. So, most of what we do is outside of the theatre in the schools and in community organizations. We go where there's a captive audience — where we can find a critical mass. If we have to go to a community center, it's difficult to get those kids to

come back. So most of our programs are in schools and in jails. To have an impact on them and to effect any change, there has to be continuity.

BREWER: Those numbers say to me that there is more of a demand out there because schools have had to diminish their arts education presence. I mean that's what's happening in our case. We're getting calls off the hook that we can't serve because the state government has diminished the presence of arts classes.

BASKIN: Or could it be that as the states are putting in place standards for core curricula, arts educators are becoming more adept at meeting them, or that there are arts standards in place, and therefore, there are more opportunities?

BREWER: I think that could be true as well. I envy those that have that. You know what other statistic surprised me was how low the numbers were for distance learning. I think as we watch this category, it's going to grow, as more people get access and literacy in how to use technology. I would have thought there would be a little bit larger response there.

RENNER: I think people are still sitting on the fence, waiting to see how much it's going to cost and how effective it will ultimately be. If their mission is to get people to the theatre and to build audiences, is this the most effective means? Many of the technology grants lean more toward learning modules or educational settings that don't necessarily translate into butts in seats. It's a hard sell for many arts institutions.

CONWAY: Daniel, what do you know that's going on in the field of distance learning?

RENNER: Well, I would recommend looking at what Manhattan Theatre Club and Indiana Repertory are doing. They have been in the vanguard and have developed sophisticated programs. Other theatres are experimenting with their webpages, trying bulletin boards or even chat rooms. At the Denver Center, we provide a special website and bulletin board for teachers involved in our residencies to share curricula and ideas. Right now, we are working with Qwest, Jones University International and the Denver public schools to produce streaming videos of our teaching artists online. They are short segments of games and teaching exercises that can be

downloaded whenever the teachers need them. We're hoping to make them fully interactive next year.

RENNER: Getting back to the survey, one of the things that was heartening to me was that so many theatres are involved in training interns. What kind of mentoring internships do you have?

CONWAY: Well, we are going through some changes in the department. We're making it more lean and mean.

RENNER: I think everybody's getting leaner and meaner this year.

CONWAY: Yes. So, we are looking to increase our interns. We've had intern positions in the past. This is the first year that we have not had an intern, because we expanded the permanent staff. But we're going to go back to using interns. One of the things that I've changed my mind about is that these interns come in and work for almost no money; we don't provide housing and it makes me feel like it's slave labor. But, most of these people are working in the field and they come back and they talk to me and it's been a good experience for them.

BREWER: We have two paid interns, and I agree with Charlie — it's almost an indentured servitude, because they're paid so little. We have one who is an education intern and one who is a children's theatre intern, and they both work in our department. Often these people are straight out of school and are seeking further education or a point of entry into the organization or the professional theatre. We've been having internal discussions at my theatre about whether internships should be paid positions or not. It comes down to semantics. Some people think an internship is a paid thing; other people think it should not be. Throughout the theatre, we have a number of people who do internships. But in our department, we partner with local colleges, either for a semester, or a year, and those kids are doing it without pay but for credit. We also have interns every year from some of our partner high schools. Frankly, we couldn't run the department without all of these folks. We too, are going toward the leaner and meaner. And internships are going to grow, if anything, because of that. But, I think it's a very important part of the field. It's how I got into the professional theatre. It's what brought me to the Alliance, and I've been here ever since. It was a nonpaid internship.

BASKIN: Do you find that the programs that interns are coming to you from are more sophisticated now and provide more of an arts administration background? Do you feel that the next generation of people like you — education professionals in our regional theatres — will be even better prepared to move the field forward?

BREWER: Based on the ones we've dealt with, absolutely, Laurie. They're going to school now to learn this stuff, while we learned it on the job. And I think that's great.

BASKIN: What kinds of skills are they learning that would be helpful for other interns to know about? Is there a set of resources that could be passed along that would help them?

BREWER: Well, in our case, I have found that they are much more savvy about the business of theatre. Whether it's administration, management — budgets even. They understand the importance of coming in and being able to sit down and understand why they need to work within certain parameters. How they contribute to lean and mean, or how they contribute to revenue. I didn't know any of that when I was training for this field. I really had to learn it through trial by fire.

RENNER: That's interesting because what's happening out here at the Denver Center is somewhat the opposite. We're getting kids coming out of programs with degrees in arts education, and they have no understanding of the realities of budgeting or the workings of an educational department in a regional theatre.

BREWER: That's interesting because most of the interns that we get here don't come from, necessarily, an education background and/or acting background. A lot of them have come from production training. But, they come through the door of education, either because it's the way they can get in, to be blunt, or because they know that they eventually want to educate or pass on what they know. Some of them have converted, if you will, to education. But, I think that production does a better job of teaching them the realities of working within a budget, and those kind of logistical things, than arts education.

RENNER: Absolutely. To be fair, they have brought a wealth of new exercises, pedagogy and curriculum development skills that most of us in the field grew up

kind of figuring out on the sly. They're giving us language and skills that directly relate to what's happening with new education models in the school and arts education movements. It's a wonderful learning process for all of us, and it certainly invigorates the department and the theatre.

BREWER: I would also echo what you said Charlie, that I'm hearing back from more of them now that they are staying in the field. It's so gratifying to get letters and emails or visits from "kids," as I call them, who were high school interns with us. And now they're out there working.

RENNER: And it has become a field for them. They see it as a career, and they have a lifetime ahead of them in it. Sometimes I wonder if their expectations are realistic, but then I say, "No, it's their expectations and excitement that will change the field and make it grow."

CONWAY: Daniel, who on your staff supervises those interns?

RENNER: Well, it takes a village or an education department to raise an intern. So, everyone is involved. At first, all they think they are going to do is teach. Then we say, "You're going to deal with registration. You're going to deal with meeting and greeting the parents and children. You're going to deal with taking phone calls and making deposits." And they're very dismayed at first, until they begin to understand that it's about learning to be able to live and speak the programming to people who don't understand it, that teaches them what they really know. By understanding the administration of the department and dealing with the needs of the community, they learn how to create points of entry and bridges into this world.

BREWER: And I will say that *ArtSearch* has been an invaluable tool to finding these people.

RENNER: TCG has certainly advanced its education programming activities. From the teleconferences, the surveys, the education *Centerpieces* — there are so many things that TCG is beginning to offer to really bring the field together and give it a sense of self. People can now look at the survey and know how they fit into the programming and the economics on a national level. It replaces what was happening informally and anecdotally over the years.

RENNER: Have the surveys been useful in your theatre?

BREWER: It gives us validity. It gives us credibility. And, it gives us power at the bargaining table when budget discussions are being held.

CONWAY: And, I think a lot of that comes from TCG making those figures public. That it's not just us saying, "Yes, here — look." They're published and you can't argue with it.

RENNER: Charlie and Sharon, I know that you met some years ago at an education conference and out of that experience developed your own personal network to share ideas and information. Could you talk about that?

BREWER: Charlie and I met at a conference in 1998. I came in as a brand-spanking-new director of education. Although I'd been in the field for a long time, my position had just been created. I was scared to death and angry about a lot of things and just feeling at a loss. Charlie was one of the people that I felt was the most accessible and who I could talk to comfortably. Over the years, I've asked Charlie questions about changes in management; changes in artistic director — both of which we have experienced; his budget and how he structures his department; what's his relation to the mission of his theatre, and how does he focus his programming accordingly; where he sits in the organizational chart; his job description; and how he trains his teaching artists. Even though our programs are somewhat different, there was a lot that was universal.

CONWAY: Talking to Sharon and, later others on the teleconferences, gave me the ability to understand that what we do is important, because it's happening not only here, at the Delaware Theatre Company, but also in the world. And, I can say at a staff meeting that, "I'll be on a TCG conference today and we'll be talking about this." It's given me the ability to say in my theatre "What I do is important." Not only say it, but to feel it and to understand that what we talk about is important.

RENNER: It sounds like you've also shared personal concerns, as well, and have helped provide each other with emotional support.

BREWER: At a conference that Charlie and I both attended, the speaker, Ronnie Brooks, focused on renewal — personal renewal in this field. I hate the

term “burnout,” but for lack of a better term, we were both dealing with that. Ronnie asked everyone to do a particular activity in which we focused on what we say our core values are, and what the practice on a day-to-day basis shows. And then, we identified points of what she called “disconnect.” Charlie and I partnered up, and we found that we shared similar points of disconnect. So we made this agreement that we were going to stay in touch with one another via email, because we felt that, “Here is a person who — even beyond my family or my colleagues here, who has the same job description I do, and similar responsibilities — will get it.”

CONWAY: I think that one of the things that the teleconferences have provided is that network of colleagues for support and for ideas. Even if we’re not always in touch, we know there are others in the field who will be there as a resource for us. You pick it up right where you left off. And, this conversation that we’re having today is just part of that — the bigger picture. Everyone should take advantage of the opportunity. Participating and then moderating was an amazing eye-opener for me.

BREWER: I’m starting to get materials from the participants. They’re sending me their brochures, and you get good ideas that way. I’ve got pages of notes. I’m constantly jotting down ideas. I should really get the tapes, because I’m wearing my hand out. But, it’s fabulous because you hear people from all the different budget categories. Some of the challenges and glories are universal. Then, there’ll come this one little idea almost at the end of a teleconference, and everybody jumps on it and says, “Oh, I wish we had more time.” You can just hear them getting together between teleconferences and talking about it more.

RENNER: **Some important connections and network possibilities have come out of programs like the teleconferences and surveys, of which you two are a great example. How could TCG take that further to include more people?**

BASKIN: Let me jump in and say that Crossing Paths, which is the performing arts educators gathering, that happens every other year, and is co-sponsored by all of the performing arts national service organizations, took place for the second time last year and was highly successful. Out of about 150 participants, 40 of them were from theatre. We had breakout sessions by discipline, so we had a half day just with the theatre folks to talk about their issues. It was a great

opportunity for people from all over the country to talk about their burning issue — the one they want to learn the most about. One *Centerpiece* has already come out of that and another one will, hopefully. And there was some good networking and discussion, and building of those relationships. There are plans to make this a full day for theatre educators tacked on to either the beginning or the end of the next Crossing Paths in 2003. So, that’s a really wonderful step forward in terms of face-to-face convening.

In addition, TCG is seeking funding now to take this education survey to a whole new level, and put it up on the TCG website — not just the tabulation, but literally a page for each theatre that responds. It’s prohibitive to try and print up and distribute, but to put it on the website is entirely possible. And I want to make it a database that’s searchable, so that if a theatre educator wants to know who does teacher training — they could plug that in and do a search and get a list of theatres and then contact those theatres to talk more specifically. I also want to add in a database for study guides, so that if you want to know who has study guides already published on *Hamlet*, you can plug in *Hamlet* and get a list of what is out there. TCG would not be the repository of all of these study guides, but just simply have an updated database of what’s out there. And then, theatre educators would have to contact the other theatre to get the guide and to get the necessary permissions, but at least there’s information that could be shared across the field this way. So, these are goals for this year.

BREWER: Well, I’ll second the idea of Crossing Paths. The first time I attended by myself, and the second time, we sent one of our teaching artists, so we could share the wealth. She had a fabulous experience. Having an opportunity to attend TCG forums, to have more of a presence for education and to have the chance to talk about these issues with management in a larger forum, would be very helpful.

RENNER: I know that on the TCG Board level, the long-range planning discussions currently include education. They are looking at the role it currently plays and what part it can play in helping American regional theatre to grow in the 21st century.

BREWER: The education focus group that TCG held a year-and-a-half ago was very helpful. I took the document that came out of that and shared it with all the middle and senior staff at my theatre. And I got so

many people saying, “Oh my, this is so true of my area,” and “I didn’t know these were the challenges that you were dealing with in education. I get it now.” That was so valuable because it took you out of your own theatre and your own perspective and said, “OK, these things are happening everywhere and we need to address them in our own particular way. And, who can we talk to about the best way to do that?”

RENNER: And, since our mission is to educate, we are the ones that have to solve it. I often feel like “the cobbler’s children who have no shoes.” We spend all this time and energy creating innovative solutions and ways to build bridges and communicate with our community but not our own theatres. Perhaps it’s time for us to think collectively: how do we, in our own field, create points of entry for other departments and a greater presence or sense of awareness of what we do? You both mentioned earlier about internships and the “indentured servant” quality of it. I think some of that mentality still pervades the field — it’s a part of our background in theatre that we’ve never really gone past. Sometimes the new interns coming in say, “We want to be paid. We expect certain things.” And we say, “Well, you can’t, because this is the way it works.” Perhaps we need to change our perspective, that although we are nonprofit, and we are there for different reasons than the corporate world, maybe there are expectations as a field now that we should ask for.

BREWER: I think it’s like the medical field. You know, “I went through the hell of an internship and a residency, and you’re going to have to, too.” That’s what you’re referring to, Daniel, is old habits. It doesn’t have to be that way.

RENNER: Yes, and for me, looking at this survey, it’s obvious that the field is changing and growing. But, sometimes, I know I don’t, and this applies to others as well — we’re not always changing with it. We’re responding to needs, but we’re not really changing or making the leaps ahead. We’re not, to use the cliché, thinking outside that box of experience.

CONWAY: **Well, what I hear you saying is that we’re not leading the way; we’re reactionary. So where do you think we should be — what do you think we should be doing?**

RENNER: I don’t have the answers, but collectively I think that we do. Hopefully there is a way to begin to convene education directors beyond forums like

Crossing Paths. There is a need for meetings where they can substantively talk about the larger issues and where the field is going. The problems and issues that are addressed in the teleconferences and the *Centerpieces* tend to be the day-to-day issues: how do we create effective study guides? How do we pay for this? Where do we find teaching artists? Or who has a successful assessment model? There isn’t enough time to go in depth over the phone, nor is that the right forum for thoughtful debate and discussion. When do we have the time, to sit as a group, or a portion of the field, to really think of the future? What’s coming at us, what are the trends we’re seeing, and how are we going to respond to them and be proactive? We don’t allow ourselves the dreamtime — the visioning time.

BASKIN: **And the learning time, to learn about how to talk to education people — not arts education people, but school administrators. What are the issues in education nationally? How does our field need to grow in a sort of parallel universe to what’s going on generally in the field of education?**

BREWER: I’m a big advocate for any role that TCG can play in convening and facilitating this, because I agree completely with Daniel. I think there are needs at different levels within your development as a theatre education person. When you’re a newcomer, you need that body of support to orient you to the field. When you’re hitting burnout, you need that networking and that support. But then, in addition, you need to know how to strategize, you need to know how to envision and think ahead, and not re-act. And, I would agree, that right now I don’t think there’s an existing forum for those issues. Creating such a forum seems to be a good next step for the field.

RENNER: The videotape celebrating 40 years of American regional theatre produced by TCG last year impressed me. It featured 10 past presidents of the board being interviewed about the history of the regional theatre movement. It was enlightening and inspiring to see these people talking about how they started, what they saw as the field, how it had grown and developed. I think we’re at the point now for us to start saying, “We have a history.” We can say, “These are the beginnings of what has become arts education in American theatres. And, this is where we’re heading.” We need to celebrate, disseminate and share that with people coming in to the field. There are so many people who’ve been in the field for many years, and they need to bring that history

forward — people who've got the experience and the perspective, who continue to create and administrate and who have succeeded.

BASKIN: We're also at a very interesting moment in history in terms of education because a huge federal education bill has just been passed. For the first time, the arts are included as a core subject, in this re-authorized Elementary and Secondary Education Act, which is potentially huge for our field. And, there's also additional money for arts and education programming. But, the bigger news is that the arts are considered core curriculum now. That gives the states, and arts organizations within the states, a lot more leverage with their local and/or state education departments and school districts in affecting programming and accessing other moneys for teacher training, for example. The national service organizations are going to take that thousand-page bill and try to translate it into a document that is a little bit more accessible to the field, so that people can really understand what's coming down the pike.

CONWAY: I think, in the past, a lot of times we weren't prepared. We didn't have enough information or we didn't know how to use those windows of opportunity. So, I think what you're saying is really important. We, as a field, need to become aware of the significance of that bill — the potential ramifications, so that we can position ourselves correctly to ride the crest this time.

BREWER: It's certainly true for me.

CONWAY: Something else that I've been thinking about, going back to Sharon's and my renewal process, is you've got to have an outlet to express your own art. And it's taken me many years to own it; my art is in the classroom. So, I think that one of the things my staff and I like, is to be in the classrooms. I'm doing a residency in a jail this week, and it has really charged my batteries. It is difficult to find the time to be in the classroom, because there's so much to do when you are running a department. I've been a little apprehensive to give that up.

CONWAY: Daniel, are you in the classroom, because I know that you have a lot on your plate? What have you had to give up to do that?

RENNER: Yes, I had to give up a lot of the things that gave me great joy when I came into the field originally

— I mean as an actor/director. Even my time in the classroom is limited these days due to administration.

CONWAY: So, where do you find the joy?

RENNER: For me, the joy has been that I'm encouraging others; I'm training them, and I'm involved in policy. Being able to meet new people, to help make connections that advance the field is rewarding. Watching the growth of this field and the range of what is being created, and the fact that there would be an education *Centerpiece*, surveys — that there would be arts education conferences of theatre artists happening, that TCG would want to convene education directors to find out what they think and feel, is exciting. Perhaps one of the biggest changes that had to happen for me, was to let go of some assumptions. To go out into the world at large and just experience it and look at it as a human being and as an artist and say, "That's what it is. Now, what do I bring to the table?" And try to make the connections both ways, rather than from my myopic view of the arts and why they're needed, in order to change the conversation. How do you integrate the arts into life and life into the arts, so that it isn't an either/or equation? People who know me have heard me say, "How do you lead an artful life?" That has become my personal goal and my goal for the programming we have here. We're not separate — we're not special, we're part of the warp and weft of daily life and culture.

CONWAY: So, you had to change your focus of what gives you joy.

RENNER: I had to expand it. And there was a much larger question out there for me. I had become ghettoized and entrenched as arts education and regional theatres came into the cultural crossfire. When I got rid of that chip on my shoulder and, in a way, realized that there's no difference between a plumber and an actor, a teaching artist or an accountant, everything changed. We all provide services. They're important to the continuance of a society. And, when I gave everything equal value, things started to fall away, and it became much easier to see the commonalities and the ways to create bridges. Life became a lot easier, and I could think — could see more clearly for myself, anyway.

CONWAY: I think that might be something that we need to do for each other, to encourage each other to

get out from behind those bunkers. One of the things that I've heard quite often from artists in the classrooms is that they don't want to give up what they are doing for fear that they will lose their joy and their art. But, I think that you're right Daniel, it can expand and grow, and we've got to grow if we're going to grow up.

RENNER: Isn't that what we're trying to teaching our young people to understand, that coming to the theatre isn't a special event; it's something you just do. And, that there is art there. There's also art in a conversation. There's art in a sales deal. There's art in writing a paper or balancing a ledger sheet. There's the potential for artistry in whatever you want to do.

BREWER: Well, if you had told me years ago when I came here to the Alliance as an acting intern, that almost 20 years later, I wouldn't even be acting anymore and my teaching would be of a totally different nature, I wouldn't have believed it. Now I administer audience enrichment programs, which isn't teaching people how to act, it's teaching people how to love the art form — my mind wasn't even going there at that point, which I think is the great thing about the concept of leading an artful life. I mean, the budget is probably my least favorite thing to do: I've

become much more of an administrator than a pure educator at times, especially in the last few years, because of the changes our theatre's going through, than a pure educator. But, if I try to look at those different parts of my job description as skills and, yes, maybe even art unto themselves, it sure makes it easier to approach each of those tasks that weren't the original things that brought me into theatre education.

RENNER: Yes, then everything is a tool toward your ultimate goal or mission that's fueled by a passion, by the love of theatre and the arts.

BASKIN: The work that you all are doing in the field is tremendously important. You are often the face of your theatres to your communities. You're an entry point to your theatres. I'd love to end with what Sharon just said about your teaching a love of the theatre — that's the heart of it, really.

RENNER: And I want to thank you for taking the time to talk about your reactions to the survey, TCG's educational programs and your views about the field. You've been great.

A total of 103 theatres participated in this survey. Throughout this report, they are grouped by total annual expenses as follows:

Group I: \$499,999 and less; Group II: \$500,000 to \$999,999; Group III: \$1 million to \$2.9 million;
Group IV: \$3 million to \$4.9 million; Group V: \$5 million to 9.9 million; Group VI: \$10 million and over

I. General Information

	<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>	<u>Group V</u>	<u>Group VI</u>
Number of responses	15	15	32	6	23	12
Survey completed by:						
Education Director	2	5	20	5	21	11
Managing Director	4	6	3	0	0	0
Other staff member	9	4	9	1	2	1
Theatre budget						
Average	\$ 300,069	\$ 730,710	\$ 1,882,772	\$ 3,725,108	\$ 7,164,205	\$ 15,391,041
Minimum	\$ 70,000	\$ 534,000	\$ 1,000,000	\$ 3,099,294	\$ 5,049,384	\$ 10,100,000
Maximum	\$ 450,000	\$ 942,866	\$ 2,750,000	\$ 4,006,536	\$ 9,635,000	\$ 35,661,838
Education budget						
Average	\$ 72,727	\$ 89,970	\$ 201,650	\$ 337,096	\$ 446,232	\$ 748,124
Minimum	\$ 1,000	\$ 6,000	\$ 26,860	\$ 171,958	\$ 47,502	\$ 200,000
Maximum	\$ 395,000	\$ 353,000	\$ 601,436	\$ 663,515	\$ 2,752,702	\$ 2,000,000
Education percent of total budget						
Average	26%	13%	14%	10%	7%	6%
Minimum	1%	1%	2%	4%	1%	1%
Maximum	100%	37%	100%	19%	40%	12%
Education income – Contributed						
Average	\$ 56,462	\$ 77,898	\$ 107,042	\$ 229,714	\$ 266,783	\$ 312,235
Minimum	\$ 7,500	\$ 6,125	\$ 0	\$ 80,000	\$ 10,000	\$ 52,500
Maximum	\$ 234,000	\$ 294,360	\$ 750,000	\$ 392,500	\$ 1,055,023	\$ 740,460
Education income – Earned						
Average	\$ 30,027	\$ 124,841	\$ 107,042	\$ 147,613	\$ 242,584	\$ 392,661
Minimum	\$ 0	\$ 0	\$ 0	\$ 6,250	\$ 1,155	\$ 20,425
Maximum	\$ 161,000	\$ 53,364	\$ 750,000	\$ 355,600	\$ 2,235,828	\$ 2,000,000
EDUCATION BUDGET BREAKDOWN						
Program expenses						
Number of responses	8	11	20	3	21	9
Average	\$ 30,329	\$ 21,762	\$ 46,565	\$ 49,808	\$ 66,802	\$ 124,131
Minimum	\$ 758	\$ 3,500	\$ 50	\$ 17,196	\$ 1,700	\$ 8,666
Maximum	\$ 132,800	\$ 79,000	\$ 300,000	\$ 112,228	\$ 187,402	\$ 416,550

Education budget breakdown	<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>	<u>Group V</u>	<u>Group VI</u>
Personnel expenses						
Number of responses	11	10	25	6	21	8
Average	\$ 40,364	\$ 100,716	\$ 122,067	\$ 228,118	\$ 185,257	\$ 229,170
Minimum	\$ 540	\$ 7,000	\$ 13,250	\$ 68,782	\$ 33,875	\$ 103,218
Maximum	\$ 250,700	\$ 386,221	\$ 789,000	\$ 527,855	\$ 911,973	\$ 509,055
Overhead expenses						
Number of responses	7	7	15	3	9	5
Average	\$ 11,000	\$46,713	\$ 38,081	\$ 10,586	\$ 73,834	\$ 65,564
Minimum	\$ 1,500	\$ 1,500	\$ 2,500	\$ 5,000	\$ 19,826	\$ 21,360
Maximum	\$ 25,000	\$ 137,231	\$ 132,620	\$ 18,160	\$ 130,000	\$ 134,200
Production costs						
Number of responses	7	9	20	4	17	4
Average	\$ 8,930	\$ 48,049	\$ 96,900	\$ 70,190	\$ 259,745	\$ 137,675
Minimum	\$ 550	\$ 1,500	\$ 0	\$ 34,392	\$ 6,352	\$ 3,000
Maximum	\$ 20,000	\$ 228,589	\$ 571,213	\$ 105,660	\$ 1,554,748	\$ 306,854
Student matinee expenses						
Number of responses	7	4	12	2	11	5
Average	\$ 4,850	\$ 59,375	\$ 5,250	\$ 34,121	\$ 155,270	\$ 190,882
Minimum	\$ 0	\$ 6,000	\$ 0	\$ 34,850	\$ 975	\$ 23,860
Maximum	\$ 10,000	\$ 200,500	\$ 20,000	\$34,392	\$ 466,424	\$ 441,059
Professional training expenses						
Number of responses	4	6	14	2	12	4
Average	\$ 1,538	\$ 4,300	\$ 11,951	\$ 5,549	\$ 16,172	\$ 480,375
Minimum	\$ 0	\$ 500	\$ 0	\$ 2,500	\$ 0	\$ 14,000
Maximum	\$ 5,000	\$ 14,760	\$ 42,431	\$ 8,597	\$ 66,875	\$ 1,496,155
Other expenses						
Number of responses	6	3	10	1	6	4
Average	\$ 1,541	\$ 3,128	\$ 21,518	\$ 13,545	\$ 49,616	\$ 246,477
Minimum	0	\$ 1,025	\$ 2,000	\$ 13,545	\$ 5,850	\$ 12,125
Maximum	\$ 5,000	\$ 5,358	\$ 87,690	\$ 13,545	\$ 125,500	\$ 667,050
PERSONNEL						
Number of full-time education staff						
Average	1	1	2	3	3	5
Minimum	0	0	0	1	1	2
Maximum	4	3	5	5	14	13
Number of part-time education staff						
Average	1	2	2	8	3	9
Minimum	0	0	0	1	0	0
Maximum	4	7	8	20	12	3
Number of artist educators						
Average	6	9	12	13	22	28
Minimum	1	0	0	6	1	2
Maximum	25	25	75	25	115	75
Number of education interns						
Average	1	1	3	12	3	2
Minimum	0	0	0	1	0	0
Maximum	4	6	8	42	19	5

Personnel	<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>	<u>Group V</u>	<u>Group VI</u>
Number of education volunteers						
Average	2	3	5	3	16	9
Minimum	0	0	0	0	0	0
Maximum	12	7	42	6	75	12
Total education audiences in 2000						
Average	4,778	9,204	28,887	40,248	55,128	37,250
Minimum	70	50	50	7,018	2,000	3,000
Maximum	25,000	42,780	180,000	80,000	324,054	150,000

II. Federal Funding for Education

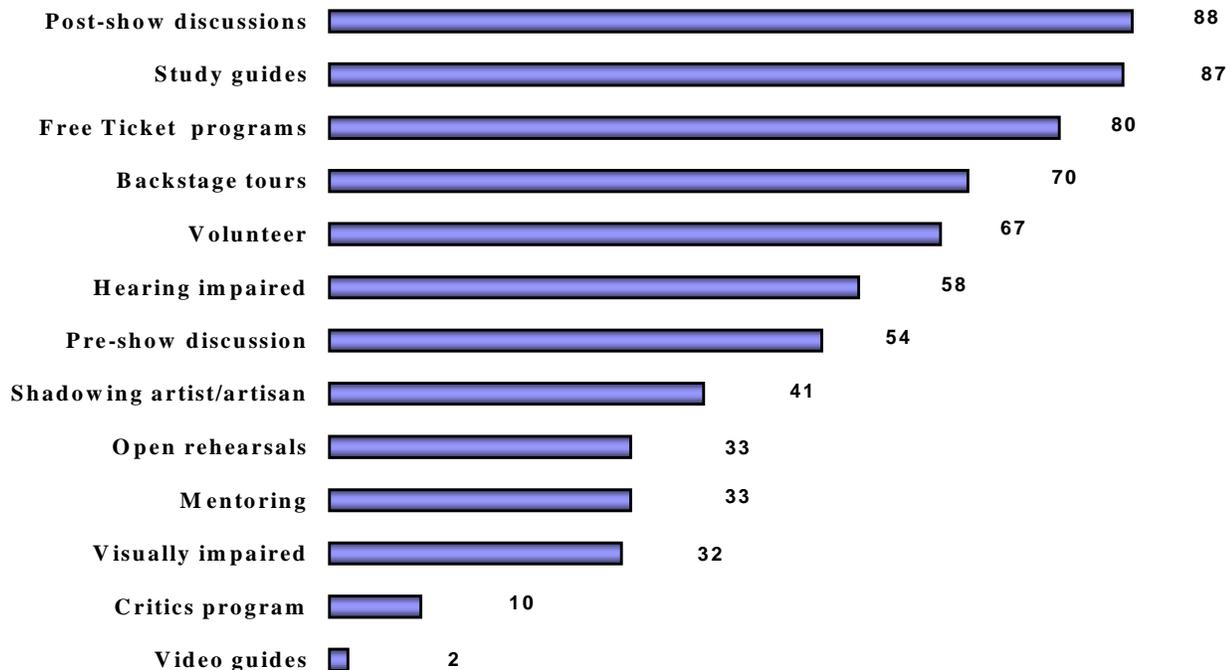
	<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>	<u>Group V</u>	<u>Group VI</u>	Total
NEA education funding							
Number of responses indicating that funding was received	5	3	12	3	6	6	35
Average	\$ 9,900	\$ 13,333	\$ 13,917	\$ 13,333	\$ 18,417	\$ 28,000	
Minimum	\$ 5,000	\$ 10,000	\$ 3,000	\$ 5,000	\$ 5,000	\$ 10,000	
Maximum	\$ 15,500	\$ 18,000	\$ 25,000	\$ 20,000	\$ 40,000	\$ 39,000	
Total	\$ 49,500	\$ 40,000	\$ 167,000	\$ 40,000	\$ 110,500	\$ 168,000	575,000

* Out of the 103 theatres responding, one reported funding from the U.S. Department of Education in the amount of \$1,600.

* Three theatres reported grants toward education programs from other federal agencies in the amounts of \$50,000, \$9,600 and \$3,360.

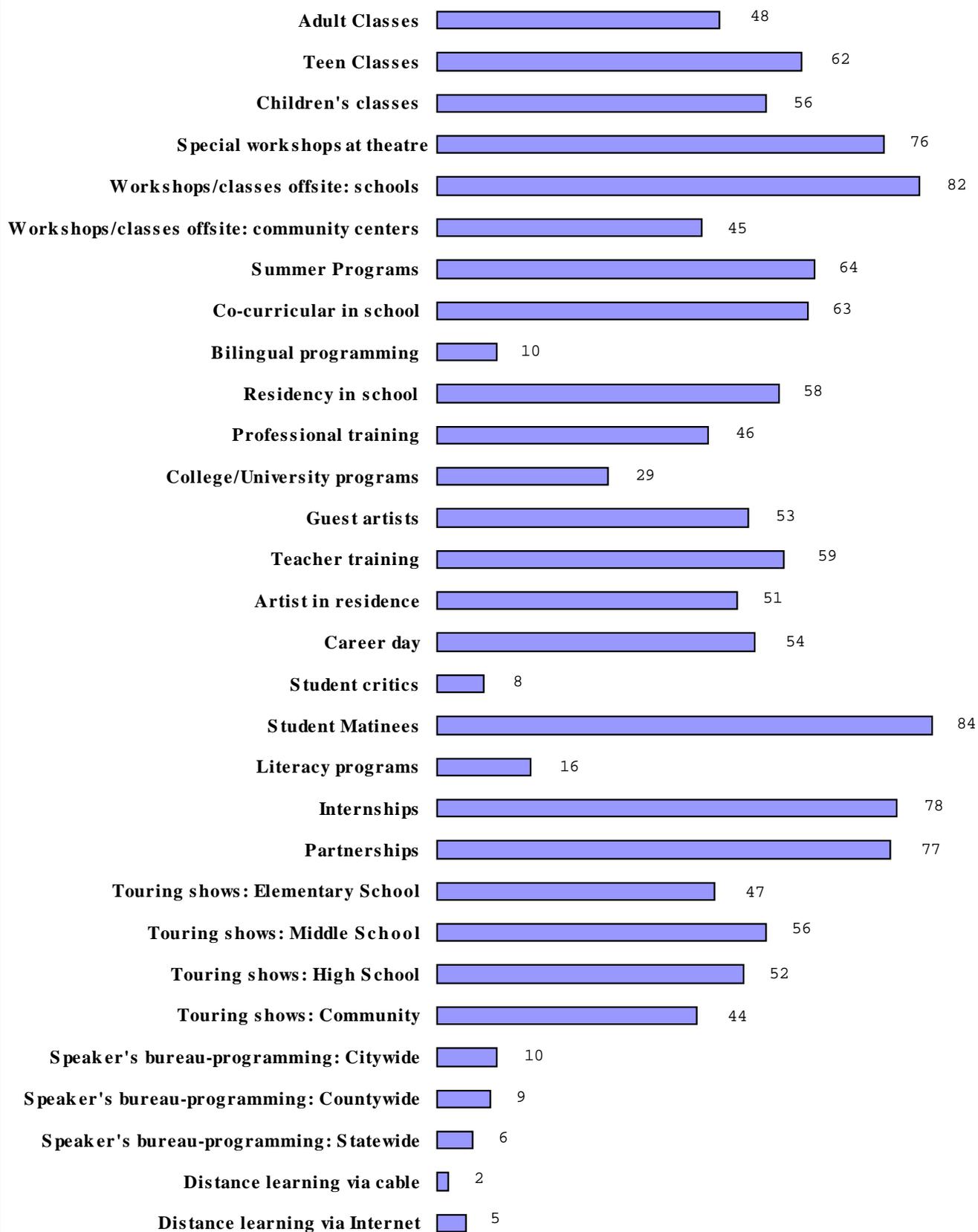
III. Programming and Audience Development

Audience Development Programs Number of Responses



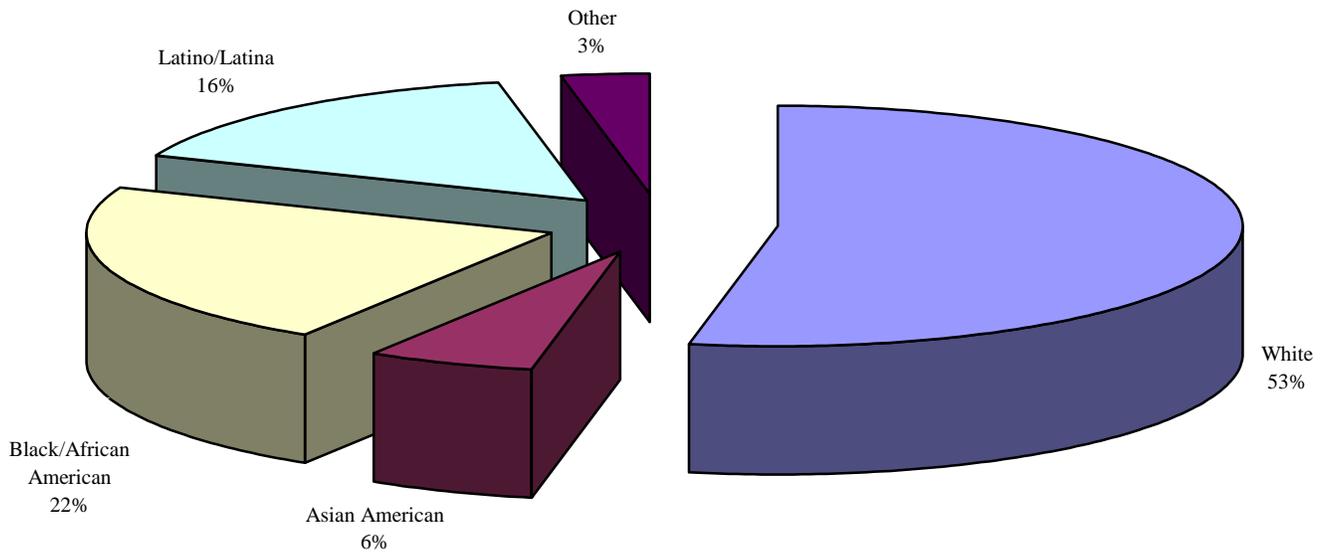
Education Programming

Number of responses



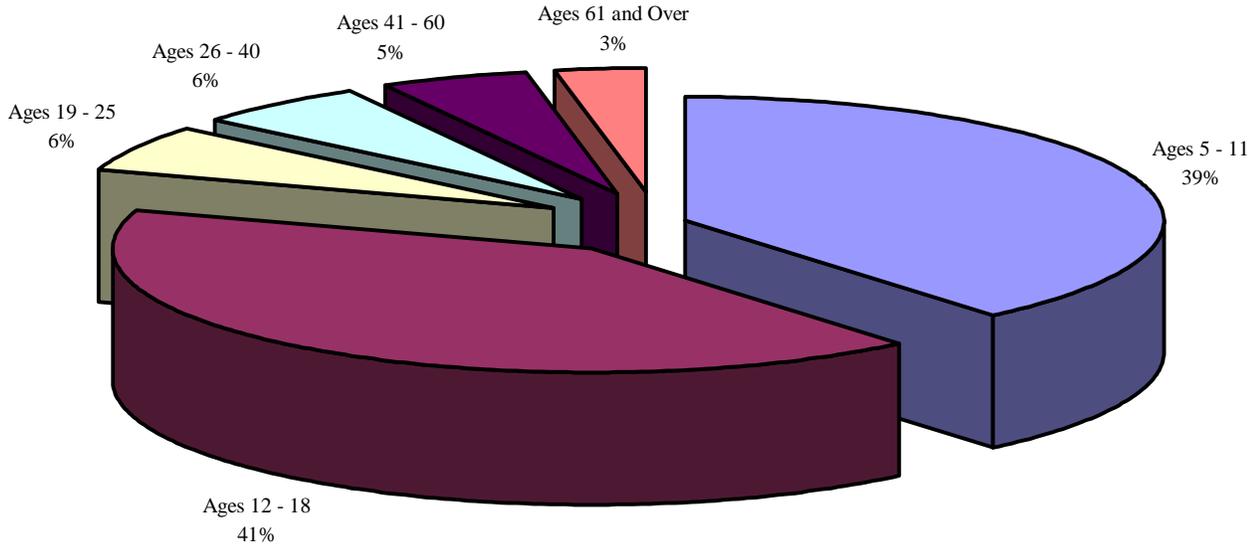
IV. Audience Demographics

**Education Programs Audience Demographics
(average)**



	<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>	<u>Group V</u>	<u>Group VI</u>
White						
Average	46%	69%	55%	60%	57%	33%
Minimum	9%	2%	5%	41%	8%	10%
Maximum	84%	100%	95%	94%	95%	60%
Asian American						
Average	5%	5%	10%	7%	7%	11%
Minimum	0%	1%	1%	1%	1%	3%
Maximum	20%	15%	85%	15%	23%	29%
Black/African American						
Average	29%	21%	22%	14%	23%	35%
Minimum	1%	4%	0%	3%	1%	25%
Maximum	83%	96%	50%	31%	60%	50%
Latino/Latina						
Average	26%	11%	17%	18%	15%	20%
Minimum	2%	1%	0%	1%	1%	5%
Maximum	100%	60%	75%	38%	54%	30%
Other						
Average	7%	4%	5%	3%	2%	2%
Minimum	0%	1%	1%	1%	1%	1%
Maximum	30%	15%	10%	5%	5%	3%

Education Programs Age Demographics (average)



	<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>	<u>Group V</u>	<u>Group VI</u>
Ages 5 – 11						
Average	57%	40%	55%	39%	36%	19%
Minimum	10%	3%	0%	20%	3%	4%
Maximum	100%	75%	100%	50%	97%	20%
Ages 12 – 18						
Average	54%	55%	43%	50%	52%	61%
Minimum	10%	5%	1%	20%	2%	10%
Maximum	100%	99%	100%	65%	90%	90%
Ages 19 – 25						
Average	8%	11%	8%	13%	6%	9%
Minimum	0%	3%	1%	1%	1%	3%
Maximum	20%	40%	50%	40%	17%	15%
Ages 26 – 40						
Average	7%	11%	11%	5%	7%	7%
Minimum	0%	5%	0%	1%	1%	3%
Maximum	14%	20%	80%	10%	30%	15%
Ages 41 – 60						
Average	18%	10%	4%	4%	6%	11%
Minimum	0%	3%	0%	1%	1%	2%
Maximum	50%	20%	15%	8%	15%	30%
Ages 61 and Over						
Average	12%	2%	3%	4%	6%	6%
Minimum	0%	1%	1%	1%	0%	4%
Maximum	20%	5%	10%	8%	30%	8%