



CENTERPIECE

FOCUS ON: EDUCATION

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MOVING FORWARD: EDUCATION SURVEY 2005

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For several years the issue of assessment has been written about in TCG *Centerpieces*, discussed in teleconferences and debated at the National Conference. How can education directors effectively evaluate their theatres' programs in ways that provide authentic information? What are the current best practices that will enable us to enhance our arts learning endeavors? Are we achieving the goals we set forward in our curriculums? Are we successfully creating future audiences who understand the importance of the arts in their daily lives? How can we demonstrate to funders, educators, parents and even our own institutions that we are making a difference beyond the colorful anecdote or student letter?

TCG and ASSITEJ/USA have banded together with a project entitled Building a National TEAM: Theatre Education Assessment Models to tackle those very questions. With the generous support of the National Endowment for the Arts, the Esther B. Kahn Charitable Foundation and the Max & Victoria Dreyfus Foundation, a group of 10 education directors from TCG and ASSITEJ theatres across the country were selected to begin a two-year process of creating assessment models for the field that directly apply to the work that we do. The goal is not to create rigid models, but rather templates that can be modified to fit the needs of an individual theatre's range of programming. By providing templates that encourage a process of thought, the TEAM group will be giving theatre educators the knowledge and independence to refine existing tools and to design their own in order to effectively assess and evaluate their education programs.

Robert Southworth, who was brought on board to facilitate the TEAM work, is guiding the group's efforts to navigate existing research and models and aiding the group in crafting a way of working that is specifically designed for the needs of regional theatres. Southworth has written an article that lays the groundwork for thinking critically about assessment and outlines the task that lies before the TEAM group, which is included in this *Centerpiece*. By reviewing the most compelling arts education research to date, he demonstrates how assessment models are an essential part of the complex interdisciplinary world of arts education research. A key aspect of creating robust assessment frameworks is understanding what researchers have been measuring and how our models have the potential to contribute to the larger arts education movement. At the same time, our assessment work will help individual theatres make the case for our individual programs by ascertaining the value that our theatre education programs are adding to our communities.

Although the TEAM working group is small, it is by no means an isolated gathering. Each member of the group is charged with gathering assessment tools from his or her community, fellow education directors and other art forms to bring to the table. The results of this work will be presented to the field in a training session pre-conference day at TCG's National Conference in Minneapolis/St. Paul in 2007.

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THE RISE OF STANDARDS AND THE NEED FOR ASSESSMENT MODELS IN THE ARTS

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The Need for National Assessment Models

The two-year task set before Theatre Communication Group's (TCG) Theatre Education Assessment Models (TEAM) Working Group is to develop assessment models that are useful to the field. In order for TCG TEAM Working Group to attend to the development of national models for assessment it will have to become familiar with the national process of setting, measuring and understanding student learning. If the TEAM Working Group wants to understand how the theatre in particular or any art form in general has come to join the assessment discussion of standards in theatre and the development of national models for assessment, this briefing paper is a small addition to its process, more as a framing of the national arts standards picture rather than a "how to" on assessment. I hope that this review will show that the rise of standards in the arts, the growing research on the effects of arts learning on the mind and on other subject learning, and the need for national assessment models in the arts and especially in theatre, are quite evidently intertwined.

Arts Standards Movement

The second discipline to join the standards movement after math was the arts, in 1994. The Consortium of National Arts Education Associations realized that "arts education standards can make a difference because, in the end, they speak powerfully to two fundamental issues that pervade all of education – quality and *accountability*."

These two features, quality and accountability, are topics of current and ongoing political discussions regarding American education and therefore are of interest to the TEAM Working Group. The national arts education groups were also interested in arts education standards to "ensure that the study of the arts is disciplined and well focused, and that arts instruction has a point of reference for assessing its results" (Consortium of National Arts Education Associations).

In addressing these issues, the standards insist on the following:

- That an arts education is not a hit-or-miss effort but a sequenced and comprehensive enterprise of learning across four arts disciplines [dance, music, theatre, and the visual arts], thus ensuring that basic arts literacy is a consequence of education in the United States;
- That instruction in the arts takes a hands-on orientation (i.e., that students be continually involved in the work, practice and study required for effective and creative engagement in all four arts disciplines);
- That arts education can lead to interdisciplinary study; achieving standards involves authentic connections among and across the arts and other disciplines;
- That taken together, these standards offer, for the first time in American arts education, a foundation for educational assessment on a student-by-student basis (Consortium of National Arts Education Associations).

Critical Links

Critical Links: Learning in the Arts and Student Academic and Social Development, Arts Education Partnership's (AEP) 2002 landmark compilation, provides summaries of numerous significant research studies in dance, drama, the multi-arts, music and visual arts as well as comprehensive summaries written by some of the most recognized names in arts research: Terry Baker, James Catterall, Robert Horowitz and Ellen Winner. *Critical Links* provides an essential introduction into current findings in arts education research.

Critical Links is a direct result of funding provided by the NEA and the U.S. Department of Education as a result of the AEP's 1997 publication *Priorities for Arts Education Research*. Contained in the 159-page compendium are more than 60 recent research studies in dance, drama, multi-arts, music and visual arts. AEP urges education decision makers to heed the lessons of *Critical Links* and "urge[s] private and public funding agencies to make substantial investments in further research that builds on the studies and essays included in this volume" (ii).

The following list highlights major themes found throughout the compendium.

- "Knowing the full range of effects of arts learning requires assessment instruments that can validly and reliably identify and measure the outcomes of arts instruction" (iv).

- “All of the essayists urge that future research define with greater depth, richness, and specificity the nature of the arts learning experience itself and its companion, the arts teaching experience” (iii). For example, vast research on the validity of “transfer” exists, but little is known about the direct and specific impact of arts education on academic learning experiences.
- Similarities in school environments that have successful arts education curriculums include “a shared understanding of, and commitment to, the importance of the arts across the larger school community, administrative support, adequate materials and space, adequate and additional funding, district support, parent support and networking among educators and members of the arts community.” Furthermore, the studies that “describe the change process as schools adopt an arts focus, integrate the arts across the curriculum [and] ... invite the arts community into the educational process ... can contribute to the broader national conversation about school renewal” (100).
- Common language across each field of research needs to be developed in order to facilitate more consistent findings and present stronger evidence of student learning through the arts.

Critical Links Conclusion

In the *Critical Links* concluding essay “The Arts and the Transfer of Learning” by James Catterall, the table entitled “Compendium Summary: The Arts and Academic and Social Outcomes” (152-53) is considerably valuable. It demonstrates the richness and breadth of the interaction between participation in the arts and other types of learning. The author notes, “Of the relationships shown in Figure 1, some links prove to be stronger than others, some less. The message of Figure 1 seems first that research has identified a wide variety of academic and social developments to be valid results of learning in or engagement with the arts” (154).

The transfer of learning from arts experiences to academic contexts is a topic considered at length throughout the compendium. Scripp urges researchers to “look more precisely and, therefore, more responsibly, at the contributions music can make toward teaching and learning across various areas of our public school curriculum” (133). Catterall makes use of “the transfer of learning” in the title of his overview of the compendium. He concludes “virtually all of our studies can be said to ... show evidence of transfer in the sense that learning activities in the arts have various effects beyond the initial conditions of learning” (154).

Catterall invites readers to think about transfer in a second way—as a “transfer through motivation” (154). To do so one must “distinguish transfer of cognitive or thinking capabilities from transfer of affective orientations, particularly various orientations linked to motivation” (154). Citing psychologist Howard Gardner, Catterall states that “participating and learning in an art form can cultivate awareness, judgment, facility, sensibilities, connoisseurship and other cognitive attributes that we might associate with artistic or other intelligences more generally” (154). Catterall calls for more studies across all of the arts, stating, “while the compendium research documents valid links between the arts and academic and social abilities, an extended and complementary program of research is needed if we want to understand transfer in its full cognitive glory” (157).

The implications of *Critical Links* can be summarized as:

- Arts partnerships are an important component of effective arts education in the United States. Adopting standards of measurement and language consistent with the national and state scope of research will allow these arts partnerships to communicate more effectively with other city, state and national agencies.
- Arts partnerships should demonstrate an ability to engage students through active hands-on arts experiences, to align these experiences with content and learning standards and to provide for assessment and evaluation to occur throughout the learning process.
- The focus on interdisciplinary learning through the arts is valid and worthy. The links between arts learning and skills used in academic learning are numerous and diverse. Facilitating the most effective learning experience requires reflective and critical thinking as part of the arts learning experience. Allocated time and thoughtful planning of follow-up activities will help students understand and reflect on their learning, which will improve the effectiveness of the arts in education partnerships.

Champions of Change

A series of meta analyses (Hetland; Podlozny; Vaughn) have recently shown a variety of tantalizing connections between arts and student achievement. By far the most convincing work in print, *Champions of Change: The Impact of the Arts on Learning*, published by AEP in 2000, was conducted to show, for example, the rise in creativity gains by students in music class.

Champions of Change is a collection of seven studies in which prominent researchers rigorously examine the multiple impacts of arts education on students. The seven research reports are:

- Catterall, James S., Richard Chapleau and John Iwanga. “Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theater Arts.” The Imagination Project at UCLA, Graduate School of

Education and Information Studies, UCLA, 1999. “The main implication of this work is that the arts appear to matter when it comes to a variety of non-arts outcomes, some of them intended and some not” (17).

- Heath, Shirley Brice. “Imaginative Actuality: Learning in the Arts during Nonschool Hours.” Stanford University and Carnegie Foundation for the Advancement of Teaching. The main finding is that “effective youth arts organizations build strong pro-civic and pro-social values in young people, enhancing opportunities for youth to reshape the climate of their neighborhoods through local family entertainment, socialization for younger children, public service work, and promotion of the arts in their communities” (33).
- Burton, Judith, Robert Horowitz and Hal Abeles. “Learning In and Through the Arts: Curriculum Implications.” Center for Arts Education Research, Teachers College, Columbia University, 1999. The main findings from this study are “empirical evidence that learning in arts-rich schools is complex and that it is most successful when supported by a rich, continuous, and sequenced curriculum. Arts-rich schools offer a picture of curriculum that is neither formalized nor centralized, but rather is open and flexible. The arts are neither ancillary nor core but rather that they are participants in the development of critical ways of thinking and learning” (44).
- Catterall, James S. and Lynn Waldorf. “Chicago Arts Partnerships in Education [CAPE] Summary Evaluation.” Imagination Project at UCLA Graduate School of Education and Information Studies, UCLA. The main findings from this are that “there appear to be strong achievement effects of CAPE at the elementary level and especially by sixth grade. In high schools there are positive gains. Arts integrated lessons contribute more to skills. Integration succeeds best when teachers are willing to let go of some control, open to new ideas, flexible, and like taking risks. On the teaching artist’s side, integration works best when TA’s are organized, punctual, good listeners, and have an interest and understanding of how children learn” (60).
- Oreck, Barry, Susan Baum and Heather McCartney. “Artistic Talent Development for Urban Youth: The Promise and the Challenge.” National Research Center on the Gifted and Talented, University of Connecticut, Storrs. The main finding from this study is that “the most crucial external success factor was the existence of a school-based program that identified and developed student’s artistic talents and interests” (77).
- Seidel, Steve. “Stand and Unfold Yourself: A Monograph on the Shakespeare & Company Research Study.” Harvard Project Zero. The main finding from this study is “the programs created by Shakespeare & Co. provide powerful evidence that on the highest levels of literacy, in the realms of social and personal growth and development, and in the development of high-order thinking skills, the arts provide an ideal setting for multi-faceted and profound learning experiences” (90).
- Wolf, Dennie Palmer. “Why the Arts Matter in Education, Or, Just What Do Children Learn When They Create an Opera.” PACE, Harvard Graduate School of Education. The main finding from this study is “this data suggests that the work students do on their own operas can be applied more broadly. Students can extend the understanding of the many-layers of meaning and the many modalities for conveying to the work of others. It is robust enough to transfer” (98).

It is important with this major study to also look across the research reports and gather up the similarities and differences.

The *Champions of Change* researchers found that learners can attain higher levels of achievement through their engagement with the arts. Moreover, one of the critical research findings is that the learning in and through the arts can help “level the playing field” for youngsters from disadvantaged circumstances. ... Since arts participation is highly correlated with socioeconomic status, which is the most significant predictor of academic performance, this comes as little surprise (viii).

Another broad theme emerges from the individual *Champions of Change* research findings: the arts no longer need to be characterized solely by either their ability to promote learning in specific arts disciplines or by their ability to promote learning in other disciplines. These studies suggest a more dynamic, less either-or model for the arts and overall learning.... (viii).

Engagement in the arts—whether the visual arts, dance, music, theatre or other disciplines—nurtures the development of cognitive, social, and personal competencies (ix).

The *Champions of Change* studies examined the messy, often indescribable real world of learning, both in and out of schools. As a result, these research findings have immediate relevance for both policy and practice in American education today. For example, if we now know that arts experiences help level the educational playing field for disadvantaged students, as revealed by Catterall, then we need to bring more proven arts learning resources to these students. If well-constructed partnerships between schools and arts organizations can increase student achievement, then such partnerships must be nurtured and replicated. The findings of the individual research studies are worthy of the reader’s careful review.

These *Champions of Change* studies demonstrate how involvement with the arts provides unparalleled opportunities for learning, enabling young people to reach for and attain higher levels of achievement. ... This research provides compelling evidence that the arts can and do serve as champions of change in learning (xii).

The Benefits of the Arts: Enhanced Learning

Elliot Eisner of Stanford University speaks of seven benefits arising out of a distinctive arts perspective: (1) qualitative relationships are important; (2) problems can have more than one solution; (3) there are many different ways to see and interpret the world; (4) learning requires the ability to adapt possibilities as they unfold rather than approaching problems with specific purpose; (5) neither words nor numbers can exhaust what we know; (6) small differences can have large effects; (7) metaphor is important in describing experience.

Third Space

In order to enhance learning, arts-in-education programming in general, and theatre education in particular, can be a powerful partner in creating possibilities to allow, support and sustain a varied assessment model strategy in theatres across America. In *Third Space: When Learning Matters*, Steve Siedel's "Forward" gives the reader some idea of how this works:

Lauren Stevenson and Dick Deasy remind us that creating safe zones where children will feel secure enough to engage in the challenging work of serious learning can be accomplished in high poverty schools. Indeed, they share ten examples that demonstrate this possibility, even as they reveal the complexity of the challenge of doing this. What do these ten schools have in common? In each of them, studying and/or making works of art (paintings, dances, plays, songs, films, and so on) plays a significant role in their curriculum and their culture. To my mind, Stevenson and Deasy ask many critically important questions. They want to know how schools can become truly powerful learning environments, not simply places that can report increases in test scores — at any cost. They want to understand the importance of situating rigorous teaching and learning in a strong community. And they want insight into what it is about studying and making works of art that creates a special and powerful "third space" between and among teachers, learners, and works of art (vi).

What do the arts have to do with school change and reform? Transfer!

The 10 schools highlighted in *Third Space* are exemplars of arts as a catalyst for change in schools where students are at risk from inner city chaos. Yet, in these schools, student learning and comprehension are on the rise. "The theoretical literature on cognition recognizes three different levels of comprehension: the ability to recall newly learned information, the ability to apply that information to a context similar to the one in which it was learned and the ability to apply that information to a context very different from the one in which it was learned. This last form of comprehension (called Transfer) is the highest level of understanding" (McCarthy 25). These schools are a catalyst for change because they facilitate the deeper learning in the arts and the transfer of that learning to other disciplines.

Conclusion

One cannot ignore the growing fields of research that are influenced by the current emphasis on interdisciplinary learning (Gardner, *Disciplined Mind*; Mansilla), brain research that supports learning in the arts (Gardner, *Art, Mind and Brain*; Gardner, *Disciplined Mind*), and the trend of accountability (Consortium of National Arts Education Associations; Ravitch; No Child Left Behind Act). Arts educators today are expected to design and implement effective lessons and assessments as well as show evidence of student learning in the arts and in core academic subjects (Goals 2000; USED; Southworth, *Evidence*).

If we achieve our goals by providing useful capacity-building models for assessment in theatre, we will be in concert with some of the national trends of realizing the importance and centrality of the arts to students and their lives. "The arts help to make learning matter to students ... the arts put students in active and meaningful roles in their classrooms and connect schools to students' lives and cultures. They opened possibilities for students to contribute to their communities and made learning an authentic project in which students explored not only the content of academic subjects but their own lives and identities" (*Third Space* 17).

In developing multiple assessment strategies and models that more accurately measure student learning, we will begin to add to the literature on the assessment of arts skills and the transfer to other core academic skills. This is an important outcome to study as it parallels the transformation in core subject assessment strategies away from standardized formats for measuring student memorization skills toward more nuanced ways of understanding student learning and comprehension (Southworth, *Educational Transformation*). Instead of measuring the standardized product of learning, we hope to provide strategies and models for assessing student learning and realize Dewey's main contention that art is "a quality of experience" rather than just a product (Dewey). The SchoolWorks Lab, Inc.

has found in previous work on large-scale projects, such as the San Diego Unified Schools and the New York State Council on the Arts, that the most valuable outcome from those projects was the increased capacity of the teachers and administrators to achieve quality and realize accountability through more accurate assessments of student learning (Southworth, *San Diego*; Southworth, *NYSCA*; Southworth, *Philharmonic*).

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This is the seventh year that TCG has reported findings from the Education Survey of its membership. For the third year we are aligning the Education Survey with TCG's Fiscal Survey. The Education Survey tabulation reflects education programming data from the 107 participating theatres, while the Fiscal Survey tabulation reflects fiscal data from the 202 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 107 theatres participated in TCG's 2005 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>
Number of total responses	13	10	32	17	17	18

1. Budget Information

Total theatre expenses

Average	\$306,261	\$755,901	\$1,721,583	\$3,634,388	\$6,898,846	\$17,041,313
Minimum	\$67,445	\$556,563	\$1,008,404	\$3,021,115	\$5,153,367	\$10,030,711
Maximum	\$496,695	\$964,323	\$2,978,473	\$4,887,318	\$9,253,983	\$44,008,975

Theatres with an education endowment	0	0	3	3	2	5
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2. Personnel Information

Number of full-time education staff

Average	0	1	1	2	2	3
Minimum	0	0	0	0	0	2
Maximum	4	9	5	8	16	7

Number of part-time education staff

Average	1	1	1	6	1	0
Minimum	0	0	0	0	0	0
Maximum	9	7	6	65	7	3

Number of artist educators

Average	4	10	10	15	17	29
Minimum	0	0	0	0	0	3
Maximum	15	41	40	59	87	125

Number of education interns

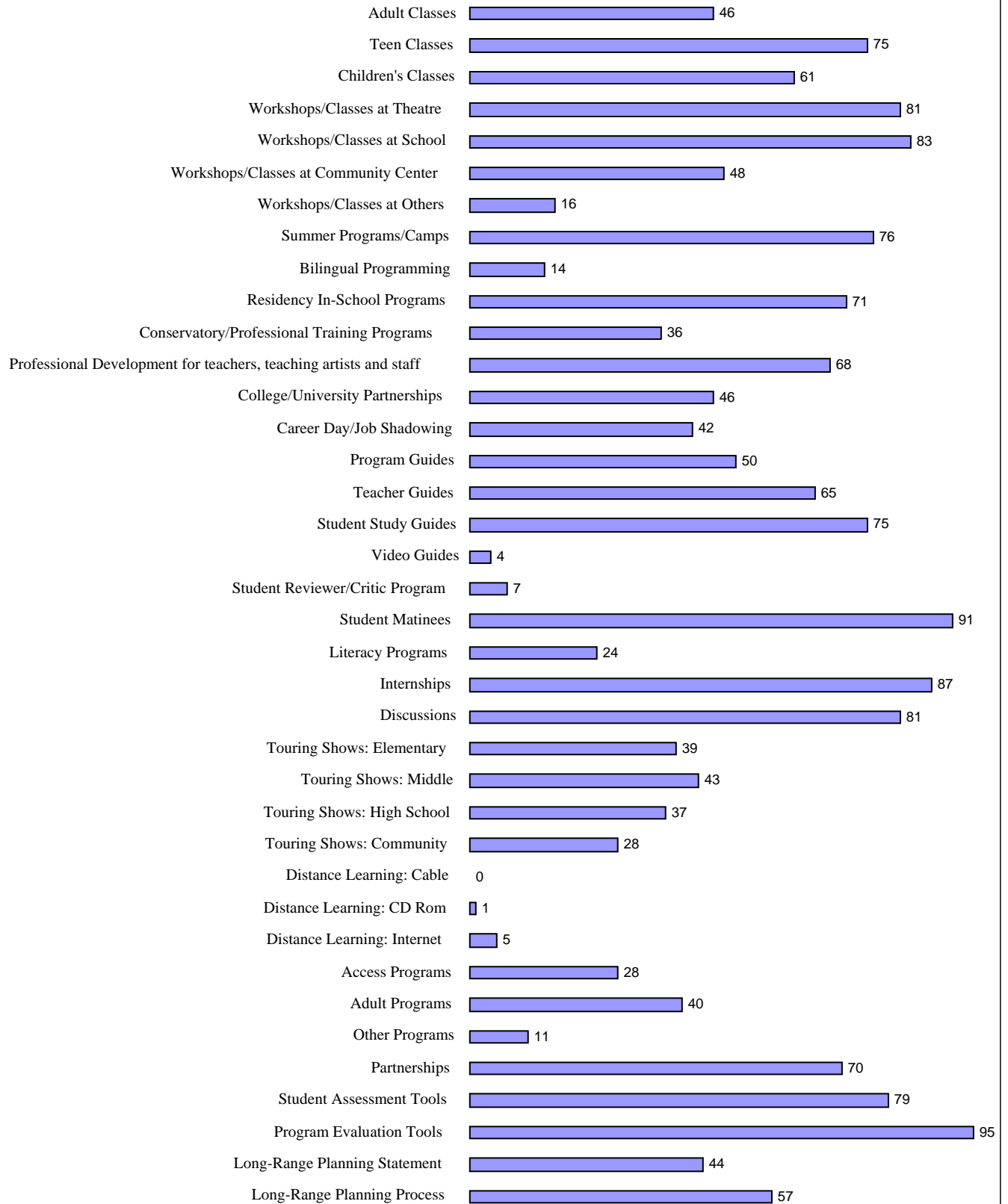
Average	0	1	1	4	4	2
Minimum	0	0	0	0	0	0
Maximum	2	11	20	23	20	10

Number of education volunteers

Average	0	2	3	8	14	4
Minimum	0	0	0	0	0	0
Maximum	5	7	20	86	75	26

3. Educational Programming

Number of Responses out of 107 theatres



4. Audience Statistics

Total number of *students* (K-12) served in 2004–05 season

Average	1,369	11,271	22,639	22,664	19,798	24,522
Minimum	0	0	0	0	0	0
Maximum	5,676	54,803	170,523	82,200	85,920	106,389

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

Ages 5–11

Average	13%	16%	28%	25%	27%	19%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	75%	55%	75%	70%	73%	87%

Ages 12–18

Average	55%	36%	56%	54%	42%	57%
Minimum	15%	0%	0%	29%	0%	6%
Maximum	100%	100%	100%	84%	85%	100%

Ages 19–25

Average	14%	11%	4%	7%	5%	7%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	70%	75%	20%	20%	20%	25%

Ages 26–40

Average	4%	6%	2%	4%	4%	5%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	20%	30%	17%	15%	20%	35%

Ages 41–60

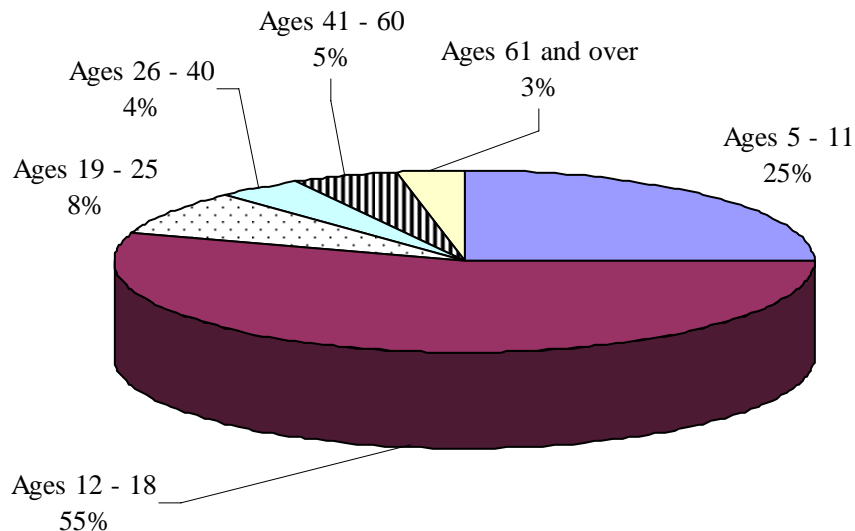
Average	7%	7%	2%	4%	5%	5%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	50%	35%	15%	23%	17%	27%

Ages 61 and over

Average	5%	2%	1%	4%	3%	4%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	40%	10%	20%	19%	20%	15%

Education Programs Age Demographics

(average among all budget groups)



	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
5. Student Matinee Information						
Student matinee ticket prices						
Number of responses	11	5	23	17	16	14
Average	\$6.68	\$7.40	\$8.96	\$10.57	\$11.53	\$10.43
Minimum	\$1.00	\$3.00	\$4.50	\$5.00	\$5.00	\$1.00
Maximum	\$10.00	\$10.00	\$18.00	\$21.00	\$20.00	\$20.00
Total attendance for all student matinees for all productions						
Number of responses	10	6	24	17	15	16
Average	2,686	7,862	10,818	19,775	17,352	20,613
Minimum	65	250	250	564	1,200	2,500
Maximum	20,000	40,000	83,400	132,303	105,954	69,258
Number of student matinee performances for all productions						
Number of responses	11	6	25	17	16	17
Average	11	25	26	53	47	33
Minimum	1	1	1	3	3	1
Maximum	50	110	160	310	298	110
Number of productions for which student matinees were offered						
Number of responses	12	7	25	17	15	17
Average	4	3	4	4	6	6
Minimum	1	1	1	2	3	2
Maximum	6	5	14	11	10	14

EDUCATION PROGRAMS INFORMATION BASED ON TCG's FISCAL SURVEY 2005

A total of 202 theatres participated in TCG's Fiscal Survey 2005. 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>
Number of total responses	31	31	58	32	27	23
1. Education Programs						
Number of education programs						
Number of responses	24	21	51	30	27	22
Average	5	4	6	9	11	10
Minimum	1	1	1	1	1	1
Maximum	28	11	22	38	37	32
Number of individuals of all ages served by the education program(s)						
Number of responses	24	21	51	30	27	22
Average	3,858	10,741	22,780	18,620	24,737	37,616
Minimum	26	35	119	161	227	100
Maximum	35,521	57,809	200,000	122,996	128,496	261,600

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
2. Expenses						
Total theatre expenses						
Number of responses	31	31	58	32	27	23
Average	\$339,002	\$705,231	\$1,719,508	\$3,738,897	\$7,366,739	\$17,573,802
Minimum	\$67,445	\$505,001	\$1,007,648	\$3,011,469	\$5,153,367	\$10,030,711
Maximum	\$496,743	\$985,265	\$2,934,195	\$4,925,129	\$9,533,040	\$44,008,975
Education programs payroll						
Number of responses	11	15	48	28	24	22
Average	\$21,711	\$43,144	\$51,629	\$156,167	\$199,912	\$307,109
Minimum	\$1,200	\$2,000	\$3,960	\$4,950	\$39,028	\$57,208
Maximum	\$54,816	\$225,292	\$294,527	\$825,462	\$913,585	\$1,436,795
Education programs fringe benefits						
Number of responses	8	13	46	28	24	22
Average	\$4,620	\$7,464	\$8,129	\$23,553	\$39,623	\$62,787
Minimum	\$597	\$280	\$219	\$1,317	\$5,561	\$14,779
Maximum	\$9,371	\$30,567	\$34,889	\$106,908	\$153,835	\$348,735
Education programs/outreach costs						
Number of responses	20	20	50	31	27	21
Average	\$15,736	\$14,326	\$36,320	\$84,239	\$77,634	\$158,582
Minimum	\$18	\$1,017	\$1,000	\$7,500	\$797	\$30,259
Maximum	\$109,642	\$55,806	\$381,522	\$868,390	\$234,146	\$549,258
Total education programs expenses						
Number of responses	21	23	52	31	27	22
Average	\$28,119	\$44,813	\$89,772	\$246,566	\$290,554	\$521,270
Minimum	\$62	\$1,498	\$2,191	\$7,500	\$797	\$97,970
Maximum	\$146,231	\$272,170	\$486,264	\$1,203,530	\$1,115,676	\$2,334,788
Education as % of total theatre expenses						
Number of responses	21	23	52	31	27	22
Average	8%	6%	5%	7%	4%	3%
Minimum	0.02%	0.18%	0.16%	0.23%	0.02%	0.48%
Maximum	33%	38%	31%	33%	13%	12%
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

Number of responses	5	6	18	6	7	7
Average	\$7,892	\$12,294	\$49,943	\$99,322	\$174,938	\$264,949
Minimum	\$1,200	\$1,211	\$330	\$6,534	\$28,392	\$17,645
Maximum	\$13,872	\$26,221	\$258,993	\$340,773	\$393,290	\$790,920

Arts in education/youth services

Number of responses	15	11	36	18	17	20
Average	\$32,285	\$47,501	\$70,650	\$94,875	\$129,159	\$94,446
Minimum	\$1,200	\$275	\$564	\$1,200	\$3,768	\$1,575
Maximum	\$167,985	\$241,601	\$794,784	\$419,237	\$608,871	\$457,237

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
Adult access/outreach programs						
Number of responses	5	7	5	6	7	3
Average	\$9,169	\$2,663	\$21,770	\$54,473	\$9,036	\$23,160
Minimum	\$100	\$320	\$192	\$1,601	\$1,366	\$5,950
Maximum	\$36,817	\$8,040	\$89,880	\$293,780	\$20,551	\$35,767

Training programs

Number of responses	12	11	29	17	16	13
Average	\$33,582	\$67,714	\$62,491	\$307,428	\$419,264	\$311,592
Minimum	\$485	\$3,225	\$790	\$510	\$15,098	\$18,626
Maximum	\$229,640	\$421,301	\$241,400	\$1,804,946	\$1,772,566	\$1,451,971

Total income from education/outreach programs

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

Number of responses	17	17	43	26	21	21
Average	\$54,888	\$75,648	\$103,825	\$279,264	\$427,008	\$286,148
Minimum	\$1,200	\$1,859	\$564	\$510	\$15,901	\$1,667
Maximum	\$266,491	\$465,641	\$794,784	\$1,804,946	\$2,381,437	\$1,909,208

CONTRIBUTED INCOME

NEA education grants

Number of responses	0	2	1	0	3	3
Average	-	\$12,000	\$18,000	-	\$22,083	\$39,500
Minimum	-	\$10,000	\$18,000	-	\$13,750	\$24,000
Maximum	-	\$14,000	\$18,000	-	\$32,500	\$62,000

DOE and other government agencies

Number of responses	0	0	5	5	3	2
Average	-	-	\$167,475	\$184,357	\$237,037	\$418,254
Minimum	-	-	\$500	\$35,000	\$19,296	\$352,242
Maximum	-	-	\$637,771	\$350,000	\$591,815	\$484,265

Total income from federal government

Number of responses	6	15	28	15	22	21
Average	\$13,381	\$21,038	\$64,534	\$98,796	\$103,407	\$148,467
Minimum	\$5,287	\$4,000	(\$5,000)	\$4,668	\$19,296	\$16,205
Maximum	\$25,000	\$75,000	\$788,855	\$375,000	\$591,815	\$1,654,730

Amount of total income from federal government supporting education programs

Number of responses	0	2	7	5	6	6
Average	-	\$15,000	\$54,716	\$73,089	\$23,461	\$53,185
Minimum	-	\$10,000	\$10,000	\$20,000	\$2,298	\$3,500
Maximum	-	\$20,000	\$180,907	\$220,845	\$37,219	\$218,402

Total income from state government

Number of responses	28	26	44	29	21	18
Average	\$15,413	\$24,741	\$66,485	\$333,921	\$195,566	\$798,233
Minimum	\$750	\$1,328	\$4,100	\$8,093	\$17,781	\$500
Maximum	\$46,709	\$124,160	\$1,551,000	\$3,739,226	\$1,011,830	\$8,369,775

Amount of total income from state government supporting education programs

Number of responses	8	5	10	9	5	6
Average	\$9,281	\$11,342	\$19,112	\$162,356	\$59,453	\$21,800
Minimum	\$1,000	\$2,244	\$1,866	\$613	\$1,200	\$6,000
Maximum	\$25,000	\$26,250	\$50,000	\$1,212,949	\$202,800	\$40,000

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
Total income from city/county government						
Number of responses	22	23	42	26	22	16
Average	\$12,772	\$26,976	\$53,328	\$181,123	\$241,350	\$1,031,296
Minimum	\$1,400	\$250	\$2,500	\$4,500	\$5,000	\$7,000
Maximum	\$36,812	\$225,200	\$506,000	\$2,029,250	\$1,000,000	\$8,755,502
<i>Amount of total income from city/county government supporting education programs</i>						
Number of responses	4	1	11	8	6	5
Average	\$3,813	\$4,500	\$19,179	\$30,000	\$17,274	\$60,433
Minimum	\$2,250	\$4,500	\$2,885	\$2,000	\$6,200	\$2,290
Maximum	\$6,000	\$4,500	\$67,500	\$200,000	\$52,448	\$139,770
Total income from corporations						
Number of responses	27	30	58	31	26	23
Average	\$32,000	\$34,985	\$85,113	\$225,012	\$421,910	\$1,144,894
Minimum	\$958	\$1,500	\$2,000	\$6,825	\$38,000	\$212,615
Maximum	\$219,944	\$138,971	\$378,150	\$1,407,900	\$1,859,979	\$7,565,876
<i>Amount of total income from corporations supporting education programs</i>						
Number of responses	5	10	20	19	19	18
Average	\$11,090	\$10,185	\$32,116	\$43,004	\$112,573	\$117,818
Minimum	\$2,000	\$300	\$500	\$4,800	\$1,000	\$40,000
Maximum	\$20,000	\$26,000	\$176,000	\$173,732	\$1,000,000	\$336,881
Total income from foundations						
Number of responses	30	30	58	32	27	23
Average	\$78,753	\$113,650	\$194,986	\$431,048	\$625,371	\$1,407,706
Minimum	\$3,700	\$2,500	\$1,000	\$44,374	\$45,000	\$15,050
Maximum	\$239,393	\$308,969	\$958,200	\$1,391,000	\$2,230,714	\$5,124,700
<i>Amount of total income from foundations supporting education programs</i>						
Number of responses	15	10	27	25	20	18
Average	\$17,535	\$14,135	\$48,487	\$88,060	\$76,214	\$152,386
Minimum	\$1,000	\$2,000	\$5,000	\$2,500	\$8,500	\$14,600
Maximum	\$57,000	\$53,500	\$250,000	\$340,000	\$227,000	\$596,065
Total income from individuals						
Number of responses	30	30	58	32	27	23
Average	\$54,976	\$95,626	\$261,854	\$982,047	\$1,038,303	\$3,215,146
Minimum	\$1,423	\$9,075	\$7,241	\$68,028	\$13,852	\$514,025
Maximum	\$347,956	\$264,681	\$1,493,358	\$7,937,857	\$2,421,403	\$9,517,034
<i>Amount of total income from individuals supporting education programs</i>						
Number of responses	7	4	13	14	14	7
Average	\$7,648	\$4,074	\$34,348	\$28,366	\$21,744	\$89,311
Minimum	\$1,000	\$2,000	\$250	\$1,577	\$150	\$21,665
Maximum	\$20,000	\$7,635	\$360,000	\$217,750	\$61,201	\$236,872
Total income from other contributions						
Number of responses	5	5	14	8	5	7
Average	\$83,093	\$56,583	\$223,568	\$211,431	\$864,293	\$400,087
Minimum	\$3,844	\$501	\$4,520	\$12,557	\$6,192	\$4,850
Maximum	\$297,897	\$241,438	\$1,137,089	\$823,625	\$2,885,926	\$2,365,825

	<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>Amount of total income from other contributions supporting education programs</i>						
Number of responses	0	3	1	0	0	1
Average	-	\$56,516	\$20,000	-	-	\$1,911
Minimum	-	\$200	\$20,000	-	-	\$1,911
Maximum	-	\$159,349	\$20,000	-	-	\$1,911