Taking Your Fiscal Pulse 2012

A Report on the Fiscal Health of the National Not-for-Profit Theatre

By Christopher Shuff and Ilana B. Rose

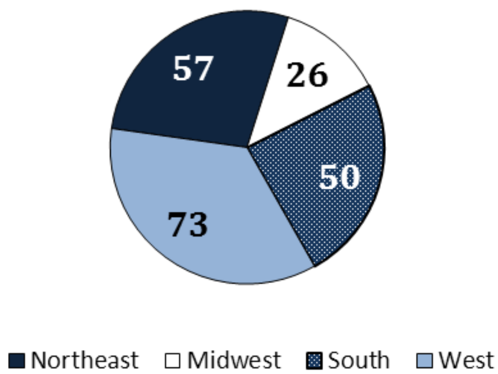
As a complement to the annual *Fiscal Survey*, Theatre Communications Group (TCG) launched a program in 2008 to capture theatres' most recent state of affairs through *Taking Your Fiscal Pulse* snapshot surveys. The reports from these surveys have been particularly useful to the field by keeping theatres updated about the current circumstances faced by many of their peers. Theatre leaders are able to use these reports to benchmark their organization's condition relative to others so that they, along with key stakeholders, can understand how the field is maneuvering through the economic recovery.

The *Taking Your Fiscal Pulse 2012* snapshot survey marked TCG's fifth collaboration with the Association of Performing Arts Service Organizations (APASO), which resulted in the participation of 206 not-for-profit theatres. This report provides national findings from the snapshot survey and offers a greater sense of the state of the national theatre field. Theatres reported on the actual and projected activity for their fiscal year (FY) ending anytime in 2012. Please note: in order to streamline the report, rather than including past and future tenses in the narrative, e.g.: "…reported that they ended/will end their fiscal year," the authors use the past tense when reporting findings. The actual questions from the survey, however, are presented as asked. The survey was designed to be completed in 10 minutes or less with multiple choice questions, checklists and rating scales. The data reported in this document was not verified against theatres' audits, as they are in *Theatre Facts*. It is as accurate a snapshot of the field's health as is possible given the survey's design. For more details on the methodology of the survey, please see the Methodology section at the end of the report.

Profile of Survey Respondents

The *Taking Your Fiscal Pulse 2012* snapshot survey was distributed by Theatre Communications Group, as well as some of the following APASO groups to their respective memberships: Alliance for Audience, A.R.T/New York, Arts & Business Council of Rhode Island, Arts & Cultural Alliance of Central Florida, Arts Midwest, Arts Orange County, ArtsBoston, ArtServe, Artsopolis, Atlanta Coalition of Performing Arts, Austin Creative Alliance, Baltimore Theatre Alliance, C4 Atlanta, Cleveland Theater Collective, Cultural Alliance of Greater Washington, Cultural Alliance of Southeastern Michigan, CVB of Greater Cleveland, Fractured Atlas, Grants for the Arts, Greater Philadelphia Cultural Alliance, Greater Pittsburgh Arts Council, High 5 Tickets to the Arts, LA Stage Alliance, League of Charleston Theatres, League of Chicago Theatres, League of Sacramento Theatres, League of Washington Theatres, Michigan Equity Theatre Alliance, Minneapolis Convention & Visitors Association, Minnesota Theater Alliance, Network of Ensemble Theatres, New Jersey Theatre Alliance, North Carolina Theatre Conference, Orange County Arts & Cultural Affairs, Red Chair Project, Sacramento Area Regional Theatre Alliance, San Diego Performing Arts League, San Francisco Arts Commission, South Florida Theatre League, StageSource, Theatre Alliance of Greater Philadelphia, Theatre Bay Area, Theatre Development Fund, Theatre League of South Florida, Theatre Puget Sound and Utah Arts & Cultural Coalition.

Fig.1. Number of theatres by geographic region



This report reflects responses by 206 organizations that identify themselves as theatre companies, including those that produce musical theatre, new plays/play development, classical theatre, etc. They represent organizations from across the United States ranging from the very small to the very large. 28% of the respondents (57 theatres) were in the Northeast, 13% (26 theatres) were in the Midwest, 24% (50 theatres) were in the South and 35% (73 theatres) were in the West. The state with the highest number of responses was California, followed by New York, Washington, Florida and Texas.

Throughout this report, comparisons are made between three budget groups: “Small” (under $500,000), “Mid-size” ($500,000 to $2,999,999) and “Large” ($3,000,000 and over). Of the 206 theatres, 33% fall in the Small group, 37% fall in the Mid-size group and 30% fall in the Large group (Fig . 2).

Fig. 2. Number of Theatres by Budget Group

	Budget size (annual expenses) of respondents*	**#**	**#**	**%**
Small	Budget Group 1: Under $50,000	19	**69**	**33%**
	Budget Group 2: $50,000 - $249,999	30		
	Budget Group 3: $250,000 - $499,999	20		
Mid-size	Budget Group 4: $500,000 - $999,999	32	**76**	**37%**
	Budget Group 5: $1 million - $2,999,999	44		
Large	Budget Group 6: $3 million - $4,999,999	21	**61**	**30%**
	Budget Group 7: $5 million - $9,999,999	19		
	Budget Group 8: $10 million or more	21		
Total		206		

*These budget categories do not correspond to those typically used by TCG.

Budget Projections

Theatres were asked to identify the closing month of their 2012 fiscal year (FY) to understand whether they were providing responses for a FY that had closed or for a FY that is currently in process. Of the 206 respondents, 160 (78%) ended their FY between January and September 2012 and 46 (22%) will end their FY between October and December 2012. 44% of respondents’ FYs ended in June and 20% will end in December, with the remainder distributed throughout the year. Organizations that had not closed their FY at the time of responding were asked to give their best projections. For the purposes of this report, we have not separated responses based on FY closing status. Rather, responses were aggregated regardless of FY ending month.

Fig. 3. How did you end or how do you anticipate ending your fiscal year? (Parentheses reflect number of theatres)

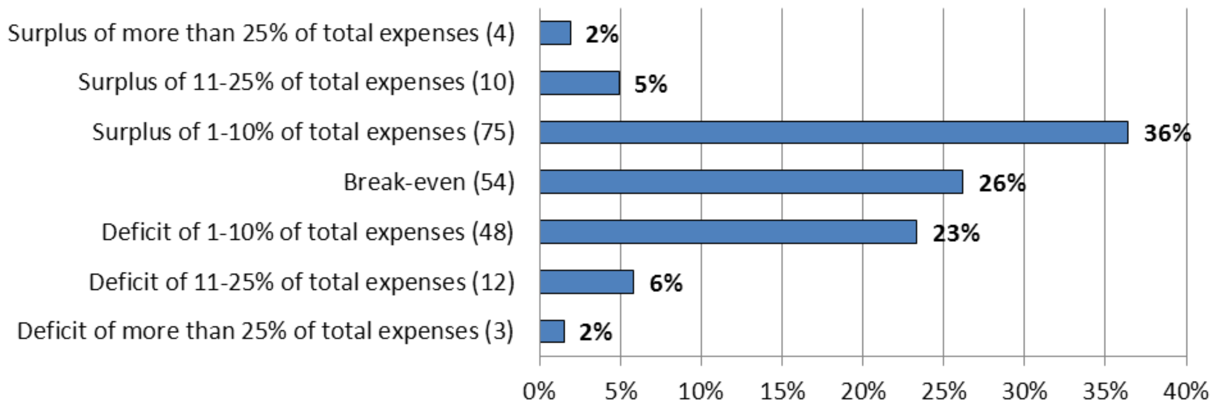
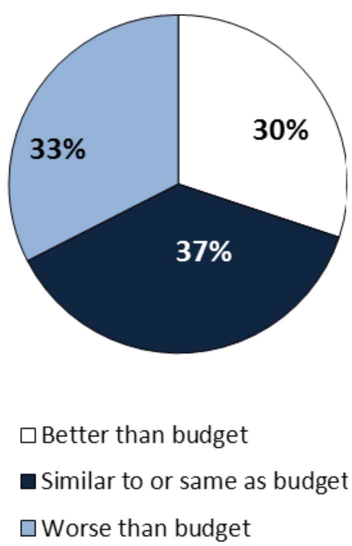


Fig. 4. Budget vs. Actual, all respondents



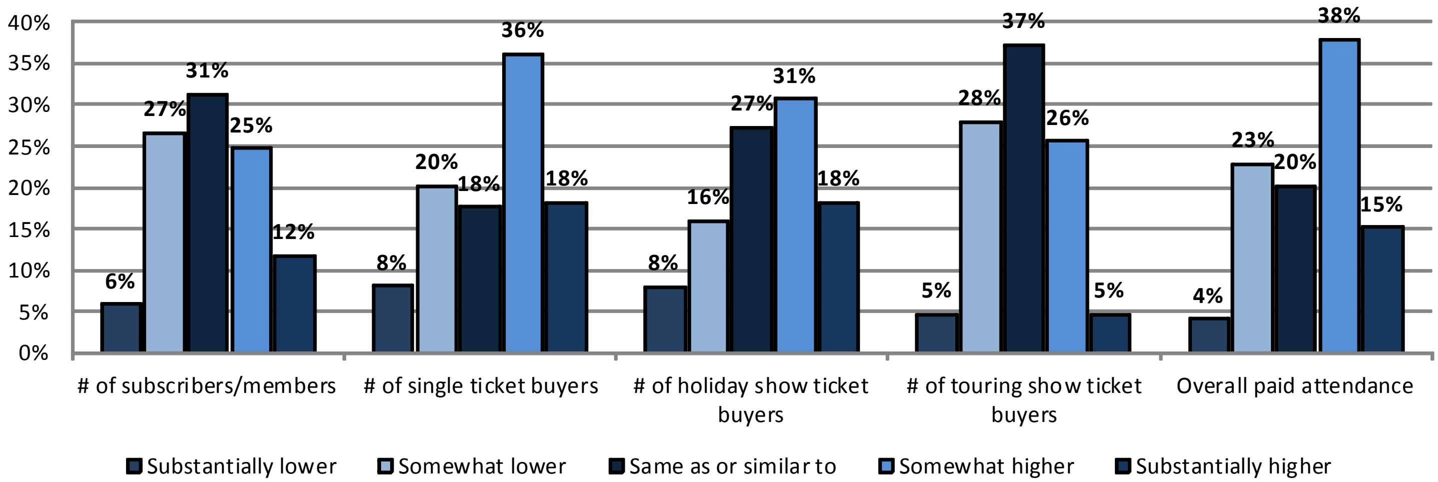
Overall (Fig. 3.), 143 respondents (69%) answered that they did break even or ended the year with a surplus. Of those reporting a surplus, 75 (84%) reported a surplus of 10% or less. 63 theatres (31%) reported ending their fiscal year with a deficit, though the vast majority of those reporting a deficit (48 respondents, or 76% of those reporting a deficit), reported a deficit of 10% or less. For small theatres, the greatest response was break-even (38%), followed by surplus of 1-10% (23%) and deficit of 1-10% (15%). For mid-size theatres, the greatest response was surplus of 1-10% (47%), followed by deficit of 1-10% (21%) and break-even (18%). For large theatres, the greatest response was surplus of 1-10% (38%), followed by deficit of 1-10% (36%) and break-even (23%). Unlike the other groups, there were no responses from large theatres of greater than 25% in either direction, and there was only one response in each of the 11-25% categories.

When asked how their actual FY end related to their initial budget for that year (Fig. 4.), **67% answered that their FY had ended similar to or better than budget, which could mean that a planned deficit was on target or less severe, or a planned surplus was on target of higher than expected.** 33% of respondents reported that their FY ended worse than their budget, which could mean that a planned surplus was lower than expected, or a planned deficit was more severe.

For mid-size and large theatres, the greatest response was "better than budget" (36% and 41%), while the majority of small theatres (57%) reported "similar to or same as budget." However, more mid-size and large theatres reported "worse than budget" (34% each) than small theatres (29%).

Attendance

Fig. 5. How did/will the end of your fiscal year compare to your original budget with regard to attendance?



- **68% of 154 respondents reported subscription numbers that were similar to or higher than projected.** The greatest response for small theatres was that subscriber attendance was similar to budget (40%). For mid-size theatres, it was somewhat/substantially higher (41%) and for large theatres, it was somewhat/substantially lower (41%).

- **72% of 199 respondents reported similar to or higher than projected single ticket buyer attendance.** For all three groups, more than half of theatres reported somewhat/substantially higher single ticket attendance (57% for small theatres, 54% for mid-size and 52% for large). Large theatres were more likely to report somewhat/substantially lower attendance (34% vs. 24% for small and 27% for mid-size). Large theatres were less likely to report attendance similar to budget (13% versus 20% for small theatres and 19% for mid-size).

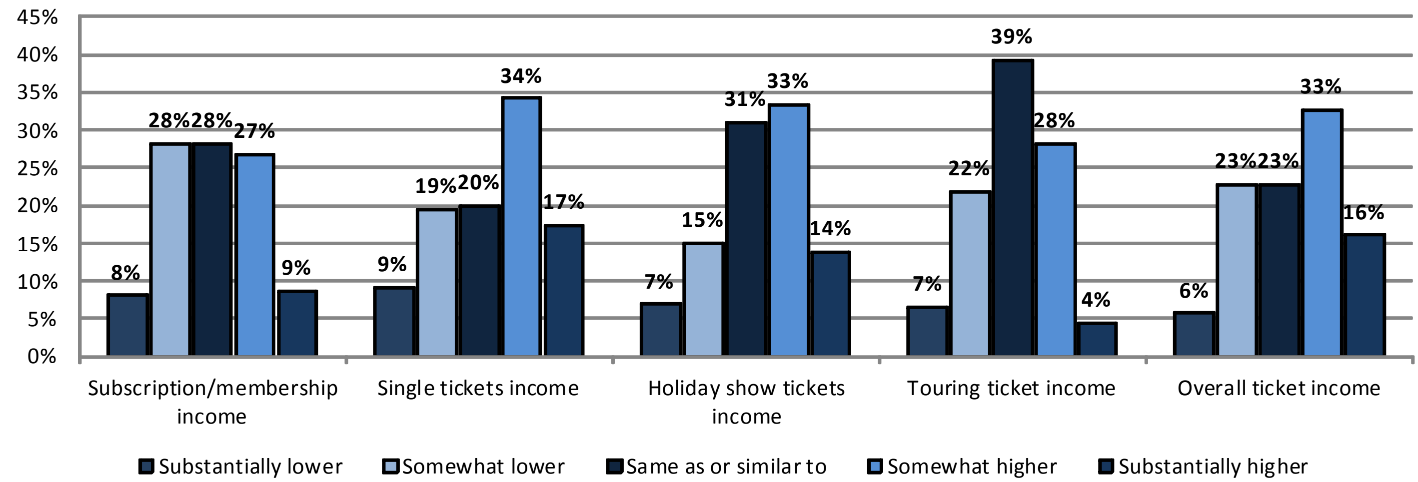
- **76% of 88 respondents reported similar to or higher than projected holiday show attendance, with the largest share of respondents reporting attendance that was somewhat higher than projections (31% overall).** 53% of large theatres and 47% of mid-size theatres reported holiday show attendance that was somewhat/substantially higher than budget, while the response from small theatres was 44% for both higher than budget and similar to budget.

- Only 43 respondents answered the question about touring show ticket buyers and, **of those, 68% reported similar to or higher than projected touring admissions.** Large theatres were split evenly between higher touring show ticket attendance than budget and attendance similar to budget (36% each). The greatest response for mid-size theatres was that attendance was similar to budget (38%). Small theatres were tied between lower attendance than budget and similar attendance to budget (38% each).

- **Finally, 73% of 198 respondents across groups reported similar to or higher than expected overall paid attendance.** The greatest response from all three groups was that overall paid attendance was somewhat/substantially higher than budget (53% for small theatres, 56% for mid-size and 49% for large), with most reporting that it was somewhat higher.

Ticketing Income

Fig. 6. How did/will the end of your fiscal year compare to your original budget with regard to ticket income?



- **64% of 149 respondents reported similar to or higher than expected subscription/membership income.** For small theatres, the greatest response (40%) was subscription/membership income that was similar to budget. 43% of mid-size theatres said subscription/membership income was somewhat/substantially higher than budget and 47% of large theatres said that it was somewhat/substantially lower.

- **71% of 196 respondents reported similar to or higher than expected single ticket income.** For all three groups, at least half reported higher single ticket income than budget (50% for small theatres, 51% for mid-size and 54% for large).

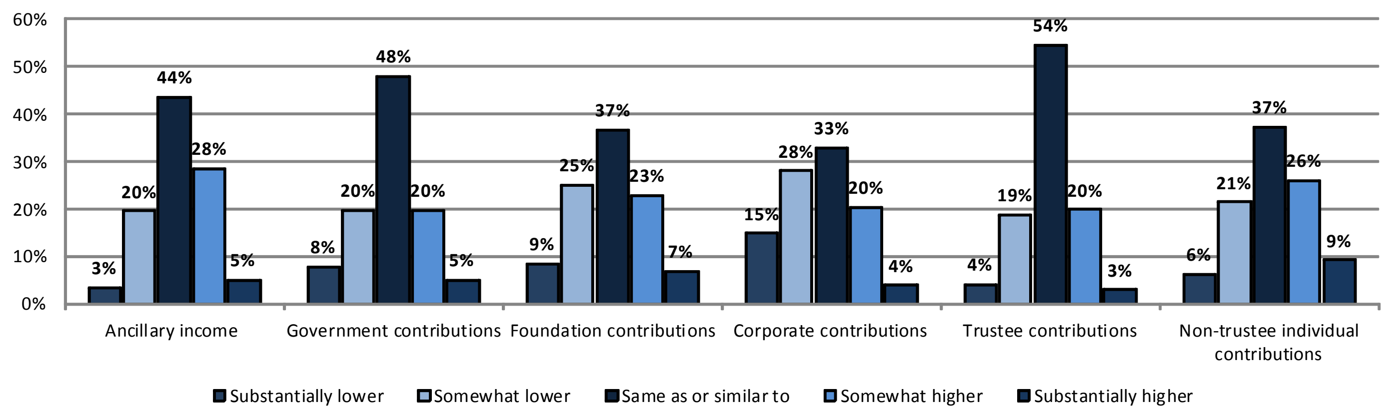
- **78% of 87 respondents indicated holiday show income was at or above budget expectations.** 47% of small theatres reported that holiday show income was similar to budget. 47% of mid-size theatres and 50% of large theatres reported that it was higher than budget.

- **71% of the 46 respondents who answered the questions about touring ticket income said their income had met or exceeded budget expectations**. The greatest response in all three groups was that touring ticket income was similar to budget (40% for small theatres, 38% for mid-size and 40% for large).

- **Finally, 72% of 193 respondents reported that, overall, their ticketing income was equal to or greater than budget.** 51% of small theatres, 48% of mid-size and 47% of large theatres said that overall ticket income was higher than budget.

Non-Ticketing and Contributed Income

Fig. 7. How did/will the end of your fiscal year compare to your original budget with regard to non-ticketing and contributed income?



- **Regarding ancillary income (rentals, concessions, advertising, classes, etc.), 77% of the 179 respondents reported that income was on par with or above budget.** 36% of small theatres said ancillary income was similar to budget, 36% said it was lower and 28% said it was higher. For mid-size theatres, 51% said ancillary income was similar to budget, 29% said it was higher and 19% said it was lower. For large theatres, 43% said ancillary income was higher, 40% said it was similar and 16% said it was lower.

- **73% of 182 respondents reported that government contributions had met or exceeded budget expectations.** 56% of mid-size theatres said government contributions were similar to budget, as opposed to 51% of small and 35% of large. 39% of small theatres reported lower government contributions than budget, as opposed to 21% of mid-size theatres and 26% of large theatres. 38% of large theatres said government contributions were higher than budget, as opposed to 22% of mid-size and 11% of small theatres.

- **67% of 188 respondents reported that foundation contributions were similar to or higher than budget.** The percentage of theatres reporting that foundation contributions were similar to budget was 38% for small theatres, 37% for mid-size and 35% for large. 42% of small theatres said foundation contributions were lower than budget, versus 32% of mid-size and 28% of large. 37% of large theatres reported higher foundation contributions, as opposed to 31% of mid-size and 19% of small theatres.

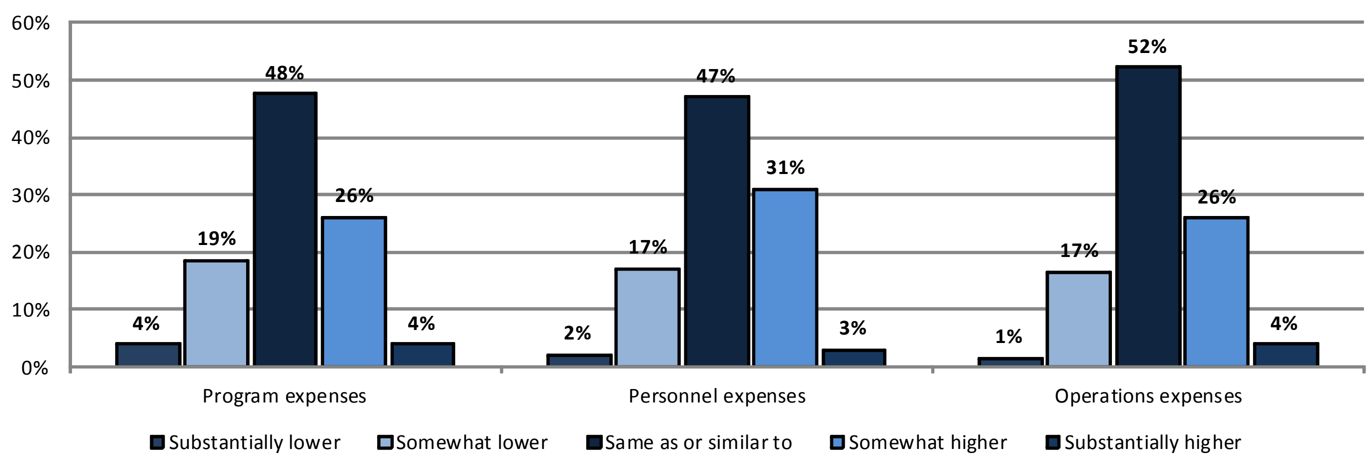
- **57% of 182 respondents reported corporate contributions had met or exceeded budget.** The greatest response from all budget groups was that corporate contributions were lower than budget (46% for small theatres, 43% for mid-size and 41% for large). 40% of small theatres said that corporate contributions were similar to budget, versus 36% for mid-size theatres and 25% for large. 35% of large theatres said corporate contributions were higher than budget, as opposed to 22% of mid-size and 15% of small.

- **77% of 171 respondents reported similar to or higher than expected income from trustee contributions.** More than half of theatres in each group said trustee contributions were similar to budget (63% of small theatres, 53% of large and 51% of mid-size). 29% of mid-size theatres said trustee contributions were higher than budget, versus 24% of large and 13% of small. 25% of small theatres said trustee contributions were lower than budget, versus 23% of large and 21% of mid-size.

- **Finally, 72% of 196 respondents reported than non-trustee individual contributions were equal to or higher than budget projections.** The majority of small theatres said non-trustee individual contributions were similar to budget (53% versus 32% of mid-size and 28% of large). 41% of mid-size and 40% of large theatres received higher than budgeted non-trustee individual contributions, as opposed to 23% of small theatres. Non-trustee individual contributions were lower than expected for 33% of large theatres, 27% of mid-size theatres and 23% of small theatres.

Expenses

Fig. 8. How did/will the end of your fiscal year compare to your original budget with regard to expenses?



- **71% of 204 respondents reported program expenses met or were lower than budget. However, almost half of all respondents (48%) reported program expenses to be similar to budget.** 57% of mid-size theatres reported program expenses similar to budget, as opposed to 49% of small and 35% of large. 38% of large theatres had lower program expenses than budgeted, versus 16% of small and 16% of mid-size. 35% of small theatres had higher program expenses than budget, versus 27% of mid-size and 27% of large.

- **66% of 200 respondents reported personnel expenses were on par or lower than budget. Again, almost half (47%) said expenses were similar to budget.** Personnel expenses were similar to budget for 55% of small theatres, 47% of large and 41% of mid-size. Personnel expenses were lower than budget for 30% of large theatres, 14% of small theatres and 14% of mid-size theatres. They were higher than budget for 45% of mid-size theatres, versus 32% of small theatres and 24% of large theatres.

- **Finally, 70% of 205 respondents reported operations expenses to be on or below budget. More than half (52%) said expenses were similar to budget.** Within the groups, operations expenses were similar to budget for 54% of mid-size theatres, 53% of large theatres and 49% of small theatres. Operations expenses were lower than budget for 27% of large theatres, 15% of mid-size theatres and 13% of small theatres. They were higher than budget for 38% of small theatres, 30% of mid-size theatres and 20% of large theatres.

Free Programming

97% of 139 theatres reported that the amount of free programming offered had stayed the same or increased from the prior year, while 95% of 136 theatres responded that attendance at free programming had remained the same or increased from the prior year.

Fig. 9. How has the amount of free programming offered changed from last year?

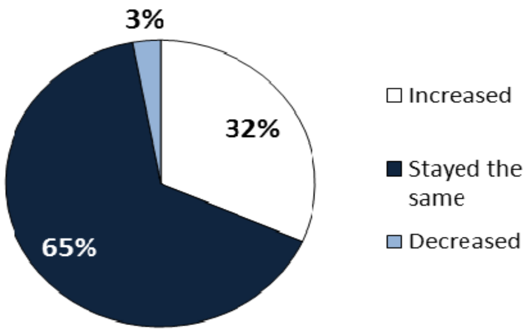
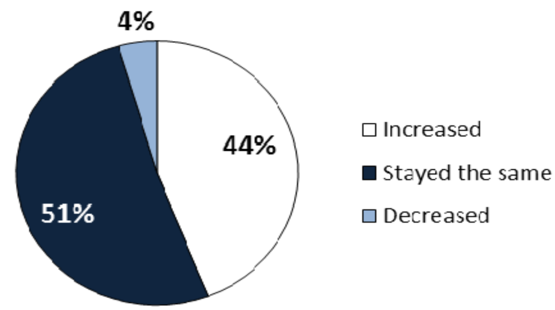


Fig. 10. How has attendance at free programming changed from last year?

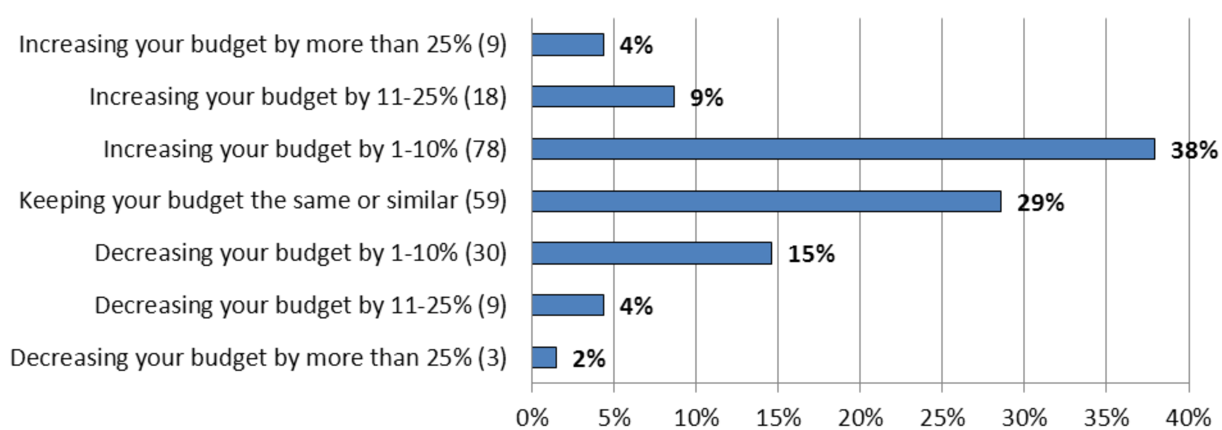


Examples of free programming included: staged readings and workshops, park concerts, educational outreach programs to schools and prisons, family matinee series, admission for children under 18, pre- and post-show discussions, topical conversation events related to the play, tickets for underserved populations, pay what you can nights and open dress rehearsals. Several theatres noted that all of their programming is free.

Future Planning

Fig. 11. For your new or upcoming fiscal year, are you…?

(Parentheses represent number of theatres)



In aggregate, 21% of respondents reported decreasing their budgets, 29% reported keeping their budgets the same and 51% reported increasing their budgets. The greatest response from small theatres was that they were increasing their budgets by 1-10% (35%), followed by keeping their budgets the same (32%). Mid-size theatres were evenly split at 34% between increasing their budgets by 1-10% and keeping it the same. Large theatres were most likely to be increasing their budgets by 1-10% (46%), followed by decreasing their budgets by 1-10% (20%).

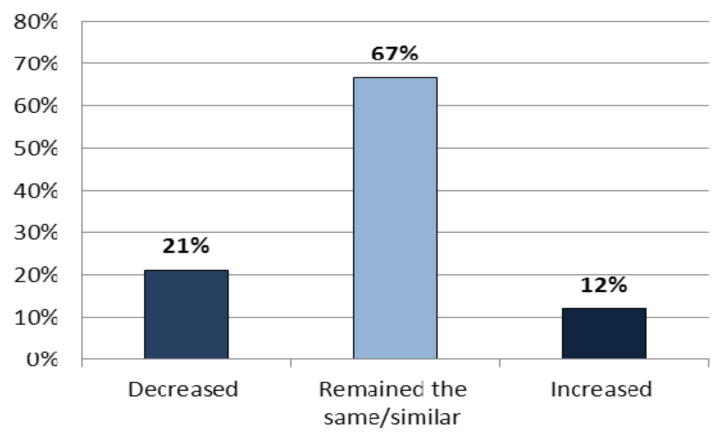
Endowments

The questions in the next section of the survey related to endowments. Of the 206 theatres, 32% (66) had endowments. Large theatres were more than twice as likely as the other groups to have endowments (43 out of 61). Twenty out of 76 mid-size theatres have endowments, while only 3 out of 69 small theatres have endowments.

Organizations that indicated that they had an endowment were then asked three follow-up questions to assess how their endowments were faring. When asked whether their endowments had fallen below historic levels, 21% of all theatres (33% of small theatres, 25% of mid-size theatres and 19% of large theatres) indicated that their endowments had done so.

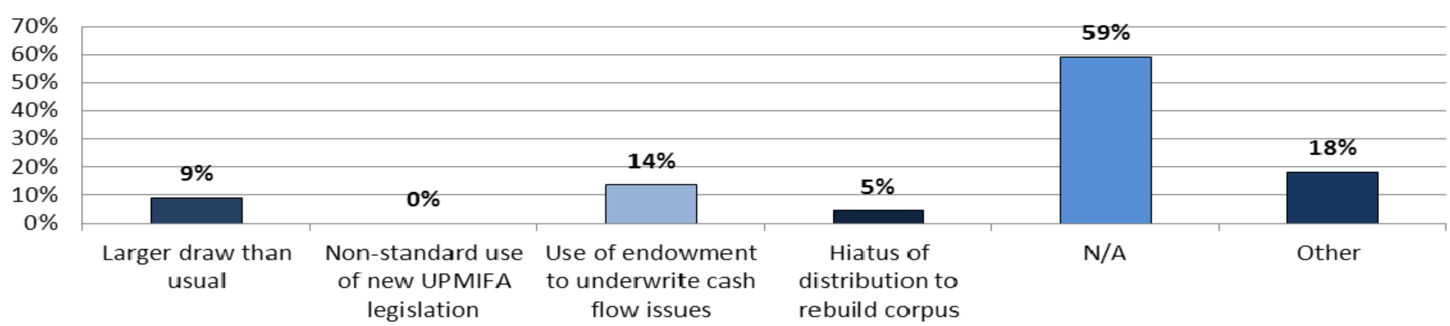
Endowed theatres were then asked to indicate whether the percentage of their draw had been smaller, the same as or larger than the previous FY (Fig. 12). **In all groups, the majority (60-70%) indicated that their draw was similar.** 33% of small theatres (of which there were only 3) and 30% of mid-size theatres reported a decrease in their draw, while only 16% of large theatres reported a decrease. 14% of large theatres, 10% of mid-size theatres and no small theatres increased their draw.

Fig. 12. Compared to your last fiscal year, has the percentage of your draw:



Finally, endowed organizations were asked about any unusual actions they had taken with regard to their endowments. 1 small and 5 large theatres, but no mid-size theatres, responded that a larger draw than usual was taken. All three groups reported use of the endowment to underwrite cash flow issues (7 large theatres, 1 mid-size and 1 small). Only large theatres (3) reported a hiatus of distribution to rebuild the corpus. 75% of mid-size theatres, 54% of large theatres and 33% of small theatres reported that none of the listed unusual actions had been taken.

Fig. 13. Have you taken any unusual action with regard to your endowment?



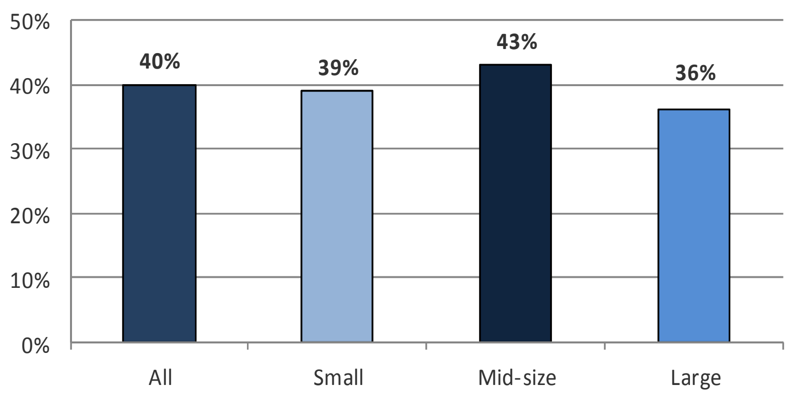
Concerns and Priorities

Respondents were asked to select the five most pressing concerns or priorities for their organization today. **The top five concerns were individual giving/donor cultivation (63%), audience development (62%), board development (47%), corporate giving (31%) and foundation giving (29%).** Mid-size theatres were in-line with the cumulative findings. The top priority was individual giving (68%), followed by audience development (58%), board development (57%), corporate giving (40%) and foundation giving (33%). For small theatres, the top priority was audience development (71%), followed by individual giving/donor cultivation (54%), board development (45%), foundation giving (39%) and a tie between corporate giving and strategic planning (28%). For large theatres, the top priority was individual giving (67%), followed by audience development (57%), board development (38%), renovating or constructing facilities (34%) and a tie between community engagement and strategic planning (28%).

Fig. 14. What are the top concerns or priorities for your organization today?

Cash Flow and Credit

Fig. 15. Percentage of theatres with cash flow issues in this FY



40% of respondents are having cash flow problems this year. Mid-size theatres were most likely to have cash flow issues (43%), followed by small theatres (39%) and large theatres (36%). By budget size, Budget Groups 2 and 4 tied for the most likely to have cash flow problems (47%), followed by Budget Group 3 at 45%. Budget Group 1 theatres were least likely to have cash flow problems (21%), followed by Budget Group 8 (33%).

119 theatres answered the next question, which was about whether they had any trouble securing a line of credit. Small group theatres were much less likely to find this question applicable than the mid-size and large groups (61% selecting N/A, versus 40% and 25%, respectively). **That said, of those that did answer the questions, small group theatres were the most likely to indicate they had trouble at 26%. 17% of mid-size theatres and 17% of large indicated trouble.**

Overall State

Finally, organizations were asked to assess the overall state of their theatre right now (Fig. 16). In aggregate, 40% of respondents felt their situation was on an upswing, 50% of respondents felt their situation was holding steady and 10% of respondents felt their situation was getting worse. For all three budget groups, "our situation is holding steady" received the most responses. Small theatres had the most responses that things were getting worse, while large theatres had the least. Mid-size theatres had the most responses that their situation was on the upswing.

Fig. 16. What is your overall impression of the state of your organization right now?

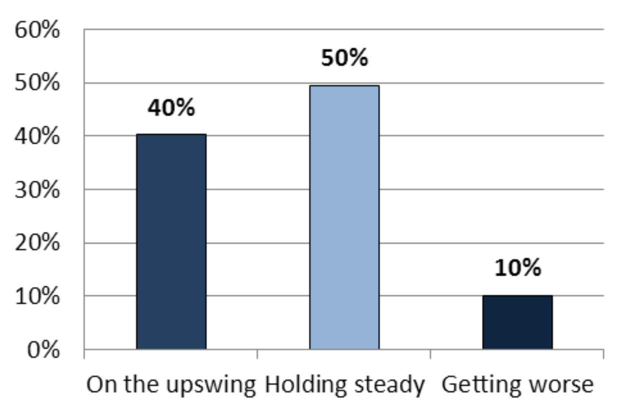
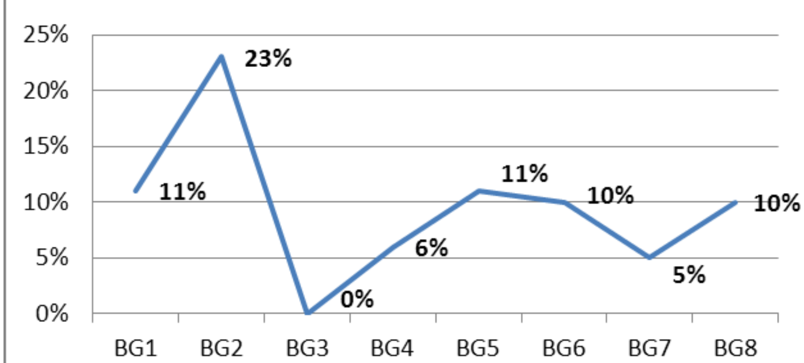


Fig. 17. % of organizations reporting overall impression that the state of their organization was getting worse by all budget groups



Additional Comments from Participants

- For the last several years, we have seen very large swings in ticket sales from year to year. This erratic sales trend makes it very difficult to plan, but we are coming to regard this as the new normal.
- We had a huge jump in single ticket sales and a slight decrease in subscriptions.
- While we had a successful season, with 25% increased attendance over 2011, and earned income was excellent this year, unearned income is not meeting our conservative budget in any category except individual giving.
- While we are "holding steady," it is increasingly difficult to do so. We continue to see declines in subscription sales, and corporate and foundation fundraising is tougher and tougher. Foundations in particular are difficult for us as they are more interested in special or new projects and not interested in funding what we do.
- Changes in philanthropy scare us more than anything else going on out there.
- Our government support has been drastically cut.
- We are in the midst of ramping up our individual donor programs and projects. It's going well, with a couple of high profile donors making significant investments in the future of the organization. Individual giving increased over 30% in a single year.
- We're installing new donor/ticketing software in the next few months and we're hoping that helps with audience/individual donor development.
- We have made a decision to put more human and financial resources towards our overall development efforts.
- We've had over five years of growth. We have several grants that sunsetted this last year, so we are taking one year to regroup and are producing one less show next year.
- We started a $1.5 million campaign in 2011 and we are close to our goal. It demonstrates, in this difficult time, that our donors are very dedicated to the work we do. This has helped substantially with cash flow.
- We don't have the cash flow to actualize some of the budget priorities, which then threatens future success.
- The last two seasons have had significant surplus but the debt from the previous year continues to be a real burden. That shadow makes certain fixes very hard to enact. The 2008/09 crash will continue to haunt us until at least 2015.
- It feels like in the last six months, the overall economy has gotten shakier and we are worried about the climate in a way we weren't last spring.
- We have created a five-year strategic plan to get back to a break-even budget.
- We are at a crucial stage of development. We cannot grow without increasing capacity; there is no money to increase capacity.
- We met all of our artistic and financial goals over the last 5 years.
- We have never been in worse financial shape—or better artistic shape—in our 8-year history.
- Our net assets are positive for the first time in over a decade!
- We are on an upswing now, but it is through limited project funding. The long-term picture remains volatile.
- We continue to grow faster than we can handle.
- We had an extraordinary year last year and are not off to a strong start this season.
- We are undertaking an entirely new model.
- We have recently hired a person to help provide strategic planning and community development.
- We have taken chances and they are paying off.
- We are feeling the adverse effects of the schools' budget difficulties. This reality

leads to a pressure to choose known properties over new work. In spite of this, we have committed to new work for this season. But, we will have to take a hard look at that choice as the season progresses.
- The investment in our summer series has been financially and artistically worthwhile.
- We need to make a decision to find a new home or stay performing as we have for the last few years. If we continue as we have been, we will need to address ways to cover the rental expense of other performing spaces.
- We are opening a new facility that is double the size of our current largest performance space. That's resulted in a large increase in both operating and production expense budgets, as well as increased interest from both audience and potential new donors.
- We don't own our own space and were priced out of our previous space.
- We've just had a new building purchased for our use and we have to embark on a capital campaign that we haven't created a real foundation for yet.

Methodology

This report is a compilation of data collected from the *Taking Your Fiscal Pulse 2012* snapshot survey, conducted by TCG with the Association of Performing Arts Service Organizations (APASO) between September and October 2012. Theatres reported on the actual and projected activity for their fiscal year ending anytime in 2012. The survey was designed to be completed in 10 minutes or less with multiple choice questions, checklists and rating scales. Throughout this report, we provide data only for theatres that responded to each individual question. So, when we write that a certain percentage of theatres answered "yes" to a question, that percentage is calculated leaving out the theatres that skipped it (or, in most cases, those that said it was not applicable to them). The data reported in this document was not verified against theatres' audits. It is as accurate a snapshot of the field's fiscal health as is possible given the survey's design. In the tables, there may be slight discrepancies in the totals due to rounding. As noted, in order to streamline the report, rather than including past and future tenses in the narrative, e.g.: "…reported that they ended/will end their fiscal year," the authors use the past tense when reporting findings. The actual questions from the survey, however, are presented as asked. The geographic regions reflected in Figure 1 break down as follows: Northeast = CT, MA, ME, NH, NJ, NY, PA, RI and VT. Midwest = IA, IL, IN, KS, MI, MN, MO, ND, NE, OH, SD and WI. South = AL, AR, DC, DE, FL, GA, KY, LA, MD, MS, NC, OK, SC, TN, TX, VA and WV. West = AK, AZ, CA, CO, HI, ID, MT, NM, NV, OR, UT, WA and WY. The survey was created by TCG's Christopher Shuff, director of management programs, and Ilana B. Rose, management programs research manager, with input from an advisory committee from APASO. The authors would like to thank TCG's Teresa Eyring, Kevin Moore, Dafina McMillan, August Schulenburg and Rachel Hutt, as well as Clayton Lord, director of communications and audience development of Theatre Bay Area, for their assistance with this report. For more information on TCG's research efforts including the *Snapshot Surveys*, *Theatre Facts* and other projects, visit the Tools & Research section of the TCG website (http://www.tcg.org/tools).

For 50 years, **Theatre Communications Group** (TCG), the national organization for the American theatre, has existed to strengthen, nurture and promote the professional not-for-profit American theatre. TCG's constituency has grown from a handful of groundbreaking theatres to nearly 700 member theatres and affiliate organizations and more than 13,000 individuals nationwide. TCG offers its members networking and knowledge-building opportunities through conferences, events, research and communications; awards grants (approximately $2 million per year) to theatre companies and individual artists; advocates on the federal level; and serves as the U.S. Center of the International Theatre Institute, connecting its constituents to the global theatre community. TCG is North America's largest independent publisher of dramatic literature, with 11 Pulitzer Prizes for Best Play on the TCG booklist. It also publishes the award-winning *American Theatre* magazine and ARTSEARCH®, the essential source for a career in the arts. In all of its endeavors, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field and promote a larger public understanding of, and appreciation for, the theatre. www.tcg.org.