



FOR IMMEDIATE RELEASE

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**Theatre Communications Group Releases
33rd Annual Research Report: *Theatre Facts 2012*
*Not-for-profit theatres contributed nearly \$2 billion to the U.S. economy***

New York, NY – Not-for-profit theatres contributed nearly \$2 billion to the U.S. economy and attracted 36.7 million attendees, according to *Theatre Facts 2012*, released by Theatre Communications Group (TCG). Based on the annual TCG Fiscal Survey, *Theatre Facts* is the only in-depth report that examines the attendance, performance and overall fiscal state of the not-for-profit professional theatre industry.

“*Theatre Facts 2012* shows audiences rebounding and theatres recovering from the shock of the financial recession,” said Teresa Eyring, executive director of TCG. “While working capital remains a challenge for theatres, the continued rise in attendance, coupled with positive trends in individual giving and foundation support, point towards recovery and the resilience of our field. I look forward to expanding on these findings at the November 2013 TCG Fall Forum on Governance in New York, where we’ll be sharing capitalization best practices with theatre leaders and their trustees.”

Theatre Facts 2012 reflects data from the fiscal year that theatres completed between October 31, 2011 and September 30, 2012. Following an Executive Summary, the report presents data in three ways:

- **The Universe:** a broad overview of the estimated 1,782 U.S. not-for-profit professional theatres;
- **Trend Theatres:** a longitudinal analysis of the 112 theatres that completed the TCG Fiscal Survey each year since 2008; and
- **Profiled Theatres:** a detailed examination of all 178 theatres that participated in the TCG Fiscal Survey 2012, broken out into six budget categories.

Theatre Facts 2012 is available at: <http://www.tcg.org/tools/facts/>.

The six major findings from the Trend Theatres include (five-year percentages are adjusted for inflation):

1. **Attendance on the rise:** Total attendance rose in each of the last two years, after a significant drop in 2009 that may be primarily attributed to the financial impact of the recession, and declined by only 1.8% between 2008 and 2012.
 - **Single ticket sales at a five-year high:** 2012 saw five-year highs for both single ticket income and the number of single tickets sold.
 - **Subscriptions stabilize:** While there were decreases over the five-year period in average subscription income (-13.7%), the number of subscribers (-15%) and the number of subscription tickets sold (-11%), there were increases from 2011 to 2012 of 3%, 1% and 3%, respectively. Subscriptions remain the second largest earned income generator for theatres, after single tickets.
2. **An overall return to pre-recession levels:** Total income growth over the five-year period lagged inflation by only -0.4%, and there were increases between 2008 and 2012 in roughly half of earned income and contributed income categories. After belt-tightening in 2009 and 2010, total expenses rose in 2011 and 2012, resulting in virtually flat total expense growth vis-à-vis 2008.

3. **Individuals and foundations leading the way:** Total contributed income increased by 6.7% over the five-year period, with individuals consistently providing the greatest support, followed by foundations. The growth in these contributed income streams helped make up for significant decreases in support over the five years from the federal government, state governments and corporations.
4. **Investment in theatre people:** In 2012, payroll accounted for 54% of total expenses, and every payroll area was at its highest five-year average in absolute dollars and grew at a higher rate than inflation. Theatres added 3.5% more employees (full-time, part-time and jobbed-in) to their payroll from 2011. The payroll area with the strongest growth was artistic payroll, which increased 7% from 2011 to 2012 and 4.7% over the five-year period. The average number of actor employment weeks increased 3% from 2011 to 2012 and the average number of paid artists—including staff and contracted artists—grew 4.5% from 2008.
5. **50% of theatres ended 2012 with breakeven or better CUNA:** In 2009, more than half of theatres had negative CUNA (Change in Unrestricted Net Assets, or total unrestricted income minus total unrestricted expenses), while the majority experienced break-even or positive CUNA in 2008, 2010 and 2011. For the theatres with negative CUNA in 2012, the majority of those negative bottom lines were not severe; in fact, 72% of theatres in 2012 ended the year in the CUNA span between 10% below and 10% above break-even.
6. **Working capital still needs work:** Average working capital (unrestricted resources available to the theatre to meet obligations and day-to-day cash needs) was negative in each of the five years, dropping significantly from 2008 to 2009, declining further in 2010, improving somewhat in 2011 and declining again in 2012. At the same time, capital campaigns continued to leave theatres with substantial growth in investments and new, improved or expanded facilities, with a 24% rise in fixed assets over the past five years.

Theatre Facts 2012 was written by Zannie Giraud Voss, Professor and Chair of Arts Management and Director of the National Center for Arts Research (NCAR) at Southern Methodist University (SMU); and Glenn B. Voss, Professor, Marketing Department, Cox School of Business, and NCAR Research Director, SMU; along with Ilana B. Rose, Associate Director of Research & Collective Action, TCG; and Laurie Baskin, Director of Research, Policy & Collective Action, TCG.

A narrative version of *Theatre Facts 2012* that provides case studies and anecdotes from prominent theatre leaders will be published in *American Theatre* magazine and posted at <http://www.tcg.org/tools/facts> in November. *Theatre Facts 2012* will be featured at the 2013 TCG Fall Forum on Governance: *Investing in Vitality* as part of a focus on capitalization strategies to support the long-term financial health of participating theatres: <http://www.tcg.org/events/fallforum/2013/index.cfm>.

For over 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 12,000 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 12 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.

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