CENTERPIECE

FOCUS ON: EDUCATION

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MOVING FORWARD: THEATRE EDUCATION ASSESSMENT MODELS PHASE 2

EDUCATION SURVEY 2009

INTRODUCTION BY DANIEL RENNER

DIRECTOR OF EDUCATION
DENVER CENTER THEATRE COMPANY, DENVER, CO

For five years TCG's Theatre Education Assessment Models (TEAM) program has been working to provide best practices in arts learning assessment to regional theatres. Ten education directors, along with an educational consultant, canvassed the country for ideas and then crafted models that would best serve the field. The models had to stand up to the litmus test of rigorous educational standards and be practical for theatres of all sizes. The result can be found on TCG's website, along with free templates, resources, rationales and lots of side coaching.

The major impetus for all of this work was to go beyond anecdotes and uplifting stories to make our case; to provide funders with something to hang their hats on during a panel review. When we talk to our boards, our schools and legislators we tend to find a classroom and describe what we provided them…how excited they were at being involved in the arts. This can be a wonderful beginning to the story but what is needed in these challenging times is hard science. We now have the means to measure student learning and the impact our programs have in a way that is authentic. It is not the silver bullet but it is a powerful tool that begins to answer the question: What do theatre arts learning programs provide to students? What is the impact of the time and money being spent in our schools?

But what to do with all the great data once it is gathered through these assessment models? How do we tell our story in a way that can be heard? That was the second half of the equation and the work of TEAM over the last year. The results

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were presented in Chicago during the TCG National Conference in June, 2010. Education, marketing and development directors gathered to learn how to begin deciphering the results and craft them into compelling narratives—to tell the story of what we do, how well we are doing it and why it has value to our organizations and communities in these troubled times. The emphasis was on telling the story collectively and collaboratively, inside and outside of our organizations.

This *Centerpiece* has its own raft of statistics: the annual Education Survey tabulations. In addition, the individual survey results (another viable form of assessment) are available on the TCG website. The numbers are useful in that they provide a snapshot of the field and where your theatre (and programming) stands in relation to others. Looking at theatres in your budget group with regard to staffing can be eye-opening and a means to a larger discussion about educational priorities. This issue also includes five contributed pieces from education directors who attended the TEAM convening in Chicago. TCG asked them to write about how they would go forward after the conference. How do they and would they work inside their theatres collaboratively? How can they go out into their communities to give voice to what is being done with the tools provided? Their responses, like their voices in that room in Chicago, reflect theatre artists who are undaunted and moving forward.

INTERVIEWS WITH EDUCATION DIRECTORS ON BUILDING A NATIONAL TEAM: THEATRE EDUCATION ASSESSMENT MODELS PHASE 2

www.TCG.org/TEAM

WILLA TAYLOR, EDUCATION DIRECTOR
GOODMAN THEATRE, CHICAGO, IL
Budget Group 6

True Confessions – Loving Fundraising and Embracing Assessment

1. Describe your working relationship with the development department at your theatre. How do you collaborate on projects? I am very lucky to work with the people who fundraise for Goodman and that includes both the staff and the board of directors. They are very supportive of the work I do: they not only fundraise but show up for events and workshops and are my biggest advocates in the community. Of the 15 people in Devo, I work very closely with six—the department director, and the associate directors for individual gifts, corporate giving, foundation and government support, special events and endowment. The Education Committee, which includes volunteers from the governing and Women's boards, meets with me quarterly to stay informed and strategize on fundraising and promotion.

I help craft and approve all language that Goodman uses to talk about education and community programs. This ensures that we all speak with one voice. I go on all education calls to funders and am constantly on the lookout for prospects to mine. I also speak at board and Women's board meetings during the year to keep education foremost in their minds.

Development has also created several annual events to highlight our engagement and education programs. These four events target particular sectors of the funding community. The Diversity Breakfast draws more than 200 corporate diversity officers from across the city and is one of five events celebrating the theatre's commitment to inclusion. Two education luncheons are timed so the guests can observe student matinee post-show discussions. Each is organized by the education committee.

2. What advice would you give to your fellow education and development directors in regards to forming an effective partnership between the two departments? Here are my top ten suggestions for having harmony and getting cash:

1) Always remember that the work on stage comes first and be supportive of all fundraising efforts, whether they directly benefit your education programs or not. Have a presence at board meetings, opening nights and other Devo events. It's a great way to develop personal relationships with funders.
2) Have a clear understanding that programming dictates fundraising and not the other way around. Don't let them create programs just to tap into funding possibilities.
3) Involve students in Devo events whenever possible. It's a personal connection for the funder and a learning opportunity for the student.
4) Make sure you control the language and message.
5) Thank Devo for what they do. Baked goods go a long way at the Goodman!
6) Thank the individual donors who give you money. It doesn't matter if it is $5 from telemarketing or $50,000 from a Devo contact; a handwritten note from me goes a long way and it makes Devo look good.
7) We asked Devo to tell us what information they need to report, then built our applications and surveys to collect that data. The info lives in a shared file they can access and we can update.
8) Help Devo see the bigger picture. Give them cheat sheets on public education, arts and the brain, and the field at large. The more educated they are, the better they can advocate.
9) Keep Devo informed and never let them get blindsided.
10) Celebrate the wins, commiserate the losses, and always be grateful for Devo's efforts.

3. How do you think your experience participating in the TEAM Phase 2 Pre-Conference will impact your future work with development? What TEAM tools and resources do you plan to use? Although the TEAM work has little impact on my relationship with the department, it has allowed me to build more effective assessments into everything we do. My biggest lesson—*assess what you do*—allowed us to collectively develop a strategy to educate our funders on how our programs operate and the kind of data we can give them. This has proven to be a windfall for us. The funders feel we are in a collaborative relationship with them; the development team has quantitative usable data; and I don't have to fake stats and language and can tell the true stories of what we do.

KATI KOERNER, EDUCATION DIRECTOR
LINCOLN CENTER THEATER, NEW YORK, NY
Budget Group 6

Part of what makes my work in education such fun is the opportunity to wear many hats. Sure, there's plenty of grunt work, but in any given day I also get to be an artist, teacher, manager and writer. Perhaps this is why, in addition to my close professional relationship with them, I admire LCT's development staff so much. My colleagues in development have an enviable array of talents. Their work demands that they be compelling writers, strategic thinkers, and know the artistic, administrative and educational work of our theatre from A to Z. They constantly look for new sources of contributed income, cultivate relationships with a wide array of funders, and then use their writing savvy to craft a narrative that will make a specific someone want to support our work.

What helps development stay so informed about our education work is, simply, that they come and see an awful lot of it. From teacher professional development workshops, to post-show talkbacks in the Beaumont, to seeing our recent interactive performance of *Macbeth* for middle schoolers; our development staff sees it all and can therefore write and speak about our education work from firsthand knowledge. Of course, describing in writing the expression on a kid's face when she stands on a stage and speaks lines from Shakespeare alongside a professional actor is one thing. Being able to articulate concrete goals and student learning outcomes is entirely another. This is where assessment comes in.

Providing development with clear objectives and outcomes for our education programs helps focus their efforts to secure new funding sources. It helps give prospective and existing funders a nuanced yet focused sense of our work, while assuring them that their support has a measurable impact. A clear assessment framework helps contextualize site visits from funders by bringing stated goals vividly to life in the classroom or theatre. Of course, some funders ask us to articulate our outcomes within their own assessment framework. In an era of online forms, this is generally a matter of formatting and not of having to generate substantively different metrics or desired outcomes. Still, there is always a dynamic tension, and I would argue a productive one, between what we and our funders want to know about the efficacy of our programs.

True confession: I do an uneven job of assessing our education programs. My education colleagues and I spent two years and a chunk of money (thanks, development!) to create and refine an assessment protocol for the LEAD (Learning English & Drama) Project, an in-school residency program for English Language Learners. Our other programs have not benefited from the same amount of attention and resources. It's a little like having a Ferrari alongside several serviceable but gas-guzzling clunkers in our assessment garage. True confession #2: I need to do a much better job of writing and revising my logic models as well as articulating and revising key and essential questions for my programs. This is where TEAM II comes in. Nothing like a good conference to remind you of how much work you have yet to do!

The core concept of TEAM is that of peer education: both online and in person during our pre-conferences. Some of the information will be easy to use on my own, for instance the logic model templates. Other resources such as the models for generating and analyzing data needed to be processed in person at the conference alongside my education colleagues. Having been lucky enough to have done that in Chicago, I now feel better equipped to mirror the process back in New York with both my education staff and colleagues from development. I look forward to more information about analyzing data soon on the TEAM pages of the TCG website.

RENEE STYNCHULA, EDUCATION DIRECTOR
CREEDE REPERTORY THEATRE, CREEDE, CO
Budget Group 2

"Sharing" is a very loaded word for the kindergartners in my Creative Drama class. I can't blame them for looking at me skeptically when I try to acclaim the values of sharing a snack with a friend. They simply can't see what's in it for them, and, if you've ever tried to force a pre-schooler to share, you know firsthand how dedicated a child can be when she wants something. (If only all actors played intention that fiercely!) And when that child becomes a junior high school student, the act of sharing her ideas, her feelings, her opinions becomes remarkably brave and risky. It takes time for us to learn that we need each other, that giving and receiving are essential for happiness, and that two minds are better than one. For those of us who have chosen the theatre as a profession, we were at some point seduced by that delicate dance of collaboration. Yet, it still fascinates me that the same creatures who would rather scream bloody murder and writhe around on the floor than split a cookie are capable of uniting many individual voices around a single story to produce a play. I stand in awe of "growing up."

The Creede Repertory Theatre operates with a full time staff of seven people, and I am proud to say that we are very skilled at sharing. In fact, the sharing that we do has allowed us to operate for 45 years, playing to over 20,000 patrons each season, in a town with a year-round population of 400. Sound impossible? That's what I thought until I started working at the CRT nine years ago and discovered a culture of intense collaboration founded on the idea that we are much stronger together than apart.

Education and development are departments-of-one at the CRT, which, in spite of the obvious limitations, presents extraordinary opportunities for in-depth collaboration and vision-sharing. I am lucky to say that CRT's development director, Catherine Lynch, recognizes the vital importance that education plays in the growth of our future audiences. Cat and I realize that we have many shared responsibilities. We are both working to deepen our patrons' relationships with the theatre, to advocate for the arts with our public officials, and to connect in a meaningful way with the rural community that has been our home for so long. We have meetings almost daily to share our frustrations, celebrate our accomplishments, challenge each other's assumptions, and brainstorm ways to piggyback our efforts. Those informal meetings are vital to both departments because they ground us in our shared mission. When my desk overflows and projects become challenging, the simple and powerful need to sit in a room, face to face, and share prevails—and that is when I find our collaboration to be most successful.

Measures are constantly being taken to inform, inspire, and communicate with our donors the stories of the thousands of students we reach, and after attending the TCG pre-conference, we are exploring a more diverse set of assessment models to help us share our story in a more well-rounded and intimate way. This month, we organized a special open house of our future "Second Stage Theatre" for contributors to the capital campaign on the same day as our *Musical Theatre Jr.* and *Teen Scene* day camp showcases. That way, CRT's supporters were not only able to tour a new home for theatre in Creede; they were able to watch as local youth demonstrated their skills in improvisation, dance, scene study and singing.

In that one afternoon, donors saw a future home for the arts and the artists who may one day bring life to its stage. Gone are the days when surveys are the only way to communicate our value to funders—through collaboration, we are thinking more broadly about how we measure growth, and we are using our strengths as "sharers" to bridge the gap between our work with students and our work with funders.

STEPHEN MCCORMICK, EDUCATION DIRECTOR
LA JOLLA PLAYHOUSE, LA JOLLA, CA
Budget Group 6

1. Describe your working relationship with the development department at your theatre. How do you collaborate on projects? The relationship between the La Jolla Playhouse's departments of education and development is symbiotic. We share a mutual understanding that our departments must work together in a partnership, as a fair amount of the funding the development department raises is for education programming. We are fortunate to have a team of people in development who have made a commitment not only to learn about the inner workings of education programs but also to become enthusiastic supporters of the work we do. The key to this partnership is open and active communication.

Members of the development staff attend weekly education department meetings to learn details regarding current programs and plans for the future. The director of development serves as a member of the education committee, attending monthly committee meetings and getting ideas from committee members about potential funding sources. Additionally, we have an "open door policy" where development staff feel free to email, call, or stop by the education department in order to ask questions about content, number of students served, or to gauge our interest in applying for grant monies.

When writing each grant application, members of development staff will meet with education staff in order to outline content for the proposal. Through this discussion education staff not only supplies appropriate language and program specifics, but also helps match the funding opportunity to the correct education program. As the proposal is developed, education staff will be asked at different points to review what has been written in order to ensure that we are all on the same page. Before any grant for education is submitted, I am asked to do a final review of the document.

2. What advice would you give to your fellow education and development directors in regard to forming an effective partnership between the two departments? It is key to share, up front, the expectations from each side. If development needs education to plan activities (workshops, study guides, discussions) in order to coordinate with some funding opportunity, it is imperative that information is shared so that the education department knows to plan these specifics into our programming. By the same token, education needs to collect and provide strong and accurate assessment information to development, which supports their reporting on grant activities.

Have a conversation with the people in development to help them understand the type of programming offered as well as how each thing is funded—individual parents, PTAs, schools, districts, county offices, etc. The more they know about how each program works and what is offered by it, the better they can respond to potential funders and seek opportunities for expansion.

Recognize that asking for money is not an easy task. Congratulate development staff on funding they raise and make sure they are present at final presentations and culmination events of programs. They will be your biggest cheering section and they deserve to celebrate the programs that have happened thanks to their hard work.

3. How do you think your experience participating in the TEAM Phase 2 Pre-Conference will impact your future work with development? What TEAM tools and resources do you plan to use? Participation in the TEAM Phase 2 Pre-Conference reminded me of the different ways in which reporting on programs may be done—it doesn't all have to be a survey, people! Exploration of the assessment tools encourages the use of different tools for each program. This "a-ha moment" in Chicago allowed me to come back to California and rethink how we collect data and what form we use to present it to our partners in the development department that can be most useful to their purposes. The resources on the TEAM page of the TCG website are invaluable. If you have not explored this source of information, you are missing out on a great opportunity to improve the work you do and ways in which you present that work in a usable format to people who raise the money to make it happen.

GAIL SEHLHORST, DIRECTOR OF EDUCATION
KATE GODMAN, DIRECTOR OF INSTITUTIONAL ADVANCEMENT
BOOK-IT REPERTORY THEATRE, SEATTLE, WA
Budget Group 3

From the development department's perspective: Kate Godman
Up until quite recently, it was probably fair to describe the relationship between the development and education departments at Book-It as utilitarian; the education department would be out in schools and community centers all over the state doing great work with kids to promote literacy, and I would then "sell the story" of that work to funders we decided might be interested in seeing it continue. The education department implemented its own system of self-assessment, and I pulled together the evidence of impact that funders were looking for from the (mostly anecdotal) material the education staff collected.

But we started to notice that funders were growing more interested in quantitative evidence of program impact, and, as that trend gained ground, we observed Book-It's ability to compete effectively for support begin to weaken. Without a comprehensive assessment system in place that contained objective and quantitative methodologies, I could not "tell the story" in terms meaningful to funders, let alone "sell it" as an essential investment of their resources. We knew we needed to build a synergistic relationship between education and development, one in which the demands of funders did not drive programming, but in which the intersections of our departmental goals could be articulated, tracked and measured for shared benefit.

Enter the TCG/MetLife Think-It! Do-It! Grant: Gail Sehlhorst
The synergy is starting to happen. This year I have had the opportunity to work for Book-It via the TCG/MetLife Think it! Do it! Grant as their literacy assessment director—a position that has built capacity for the organization and has fed into my becoming the education director in October 2010. Back in September, when the grant started, I didn't know I would be spending much of my time collaborating with Book-It's director of institutional advancement, Kate Godman. While we have been investigating Book-It's mission of inspiring its audiences to read and developing program evaluation and student assessment tools for the company, Kate has been central to the process. I have reviewed many grants for the education program to get a better understanding of what she needs in order to report on outcomes. I'll be honest: In October when I saw what she needed, I was overwhelmed with the common barriers of little time, lack of knowledge, no tools, assumptions, hopes and dreams—"Can't we just say we do these things? How am I supposed to put a number to that?!"

Over the year, the staff at Book-It has worked to create numerous assessment tools to gather real data that augments the qualitative documentation they have gathered in the past. Recently, while reviewing grants, I had a major a-ha: "What is the intended outcome of this program, this residency, this tour, this workshop, etc? We say that we 'impact students' reading skills. Do we? And how do we know?" The questions kept coming, and rather than being overwhelmed, I was energized. We have the potential to name what we want to achieve. We have an obligation to the schools, students, families, teachers and communities we partner with to be clear on what they will gain through our programming. Part of the energy behind this stems from the TEAM Phase 2 Pre-Conference. Because of the conference, Book-It is armed with systems and tools to design solid program plans that can be used in multiple ways to "tell the story." The reporting that development does for funders is very much in line with how education departments can and should design programs, curriculum and assessments, which is also in line with good teaching—"What do I want my students to know and be able to do?" and "How will I know they learned this?" *and*, if education departments are specific on the goals and outcomes, then we can also educate funders and the public on what we do, how we do it, and how we know learners are benefiting from the experience. In this way, we strategically realize Book-It's mission and, as a company, we are better able to "tell our story."

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This is the 11th year that TCG has reported findings from the Education Survey of its membership. For the 7th year we are aligning the Education Survey with the TCG Fiscal Survey. The Education Survey tabulation reflects education programming data from the 94 participating theatres, while the Fiscal Survey tabulation reflects fiscal data from the 180 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 94 theatres participated in TCG's 2009 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.

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Total # of survey participants	***(8)***	***(13)***	***(20)***	***(12)***	***(24)***	***(17)***

The following averages/minimums/maximums are based on the number of responses.

1. Financial Information

Total theatre expenses (budget)

Number of responses	*(8)*	*(13)*	*(20)*	*(12)*	*(24)*	*(17)*
Average	$207,328	$767,000	$1,554,611	$3,460,431	$6,900,497	$26,751,976
Minimum	$40,500	$506,208	$1,000,000	$3,037,857	$5,003,602	$10,200,000
Maximum	$381,588	$950,000	$2,500,000	$4,486,000	$9,900,000	$100,000,000
Number of theatres with an education endowment	0	1	4	1	3	6

2. Personnel Information

Number of full-time education staff

Number of responses	*(3)*	*(9)*	*(20)*	*(11)*	*(22)*	*(17)*
Average	1	2	2	3	3	5
Minimum	1	1	1	1	1	1
Maximum	1	4	11	8	9	16

Number of part-time education staff

Number of responses	*(3)*	*(10)*	*(9)*	*(9)*	*(7)*	*(10)*
Average	1	5	2	4	3	2
Minimum	1	1	1	1	1	1
Maximum	1	12	6	10	10	5

Number of artist educators

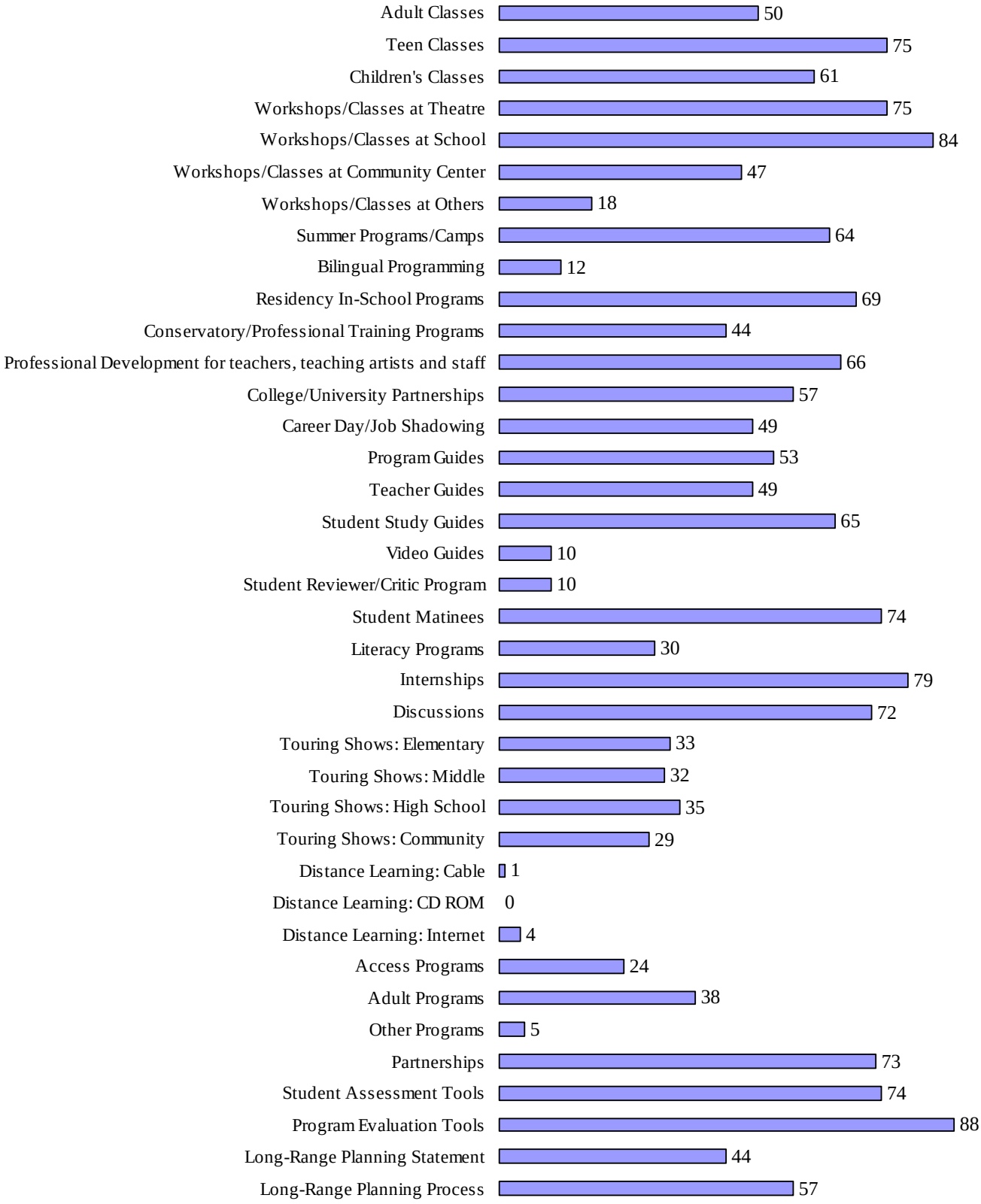
Number of responses	*(8)*	*(12)*	*(18)*	*(11)*	*(19)*	*(16)*
Average	7	12	22	17	19	23
Minimum	1	1	4	1	2	4
Maximum	32	65	75	55	50	94

Number of education interns

Number of responses	*(2)*	*(8)*	*(13)*	*(10)*	*(20)*	*(14)*
Average	2	3	5	7	3	3
Minimum	2	1	1	1	1	1
Maximum	2	9	22	15	16	10

3. Educational Programming

Number of Responses out of 94 Theatres

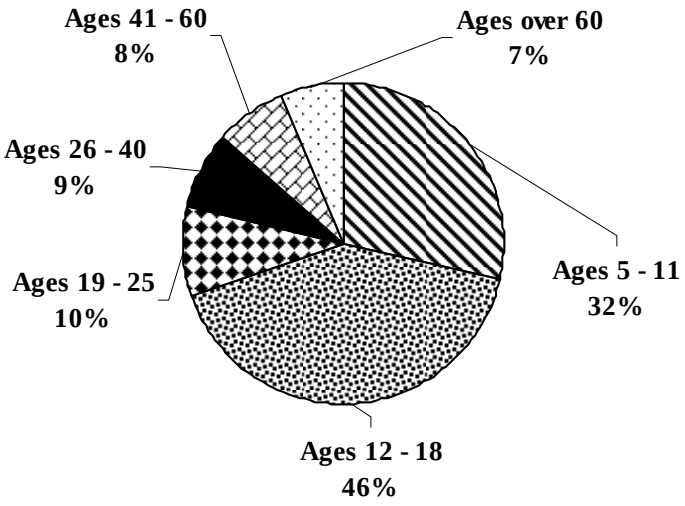


	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Total # of survey participants	***(8)***	***(13)***	***(20)***	***(12)***	***(24)***	***(17)***
Number of education volunteers						
Number of responses	*(3)*	*(4)*	*(7)*	*(11)*	*(13)*	*(10)*
Average	2	6	5	5	11	13
Minimum	1	3	1	1	1	1
Maximum	2	8	10	20	70	39

4. Audience Statistics

Total number of students (K-12) served in 2008–09 season						
Number of responses	*(7)*	*(12)*	*(20)*	*(12)*	*(22)*	*(17)*
Average	15,456	9,380	15,865	47,728	18,839	19,298
Minimum	459	52	5	250	350	600
Maximum	55,260	64,000	74,944	227,914	50,000	71,911
AGE DEMOGRAPHICS—For all education programming, the % of programs geared to each age group:						
Ages 5–11						
Number of responses	*(5)*	*(11)*	*(17)*	*(12)*	*(22)*	*(14)*
Average	34%	28%	44%	36%	30%	20%
Minimum	5%	3%	3%	2%	1%	1%
Maximum	65%	60%	82%	85%	83%	56%
Ages 12–18						
Number of responses	*(8)*	*(13)*	*(20)*	*(12)*	*(24)*	*(17)*
Average	39%	43%	44%	38%	48%	57%
Minimum	10%	2%	8%	13%	8%	15%
Maximum	70%	100%	100%	90%	94%	85%
Ages 19–25						
Number of responses	*(7)*	*(11)*	*(14)*	*(11)*	*(23)*	*(16)*
Average	20%	17%	7%	6%	8%	9%
Minimum	5%	2%	1%	1%	1%	2%
Maximum	34%	30%	30%	20%	31%	20%
Ages 26–40						
Number of responses	*(6)*	*(8)*	*(15)*	*(7)*	*(21)*	*(14)*
Average	11%	16%	7%	8%	7%	10%
Minimum	5%	3%	1%	4%	1%	1%
Maximum	25%	55%	32%	15%	15%	28%
Ages 41–60						
Number of responses	*(6)*	*(8)*	*(15)*	*(8)*	*(22)*	*(13)*
Average	10%	10%	6%	10%	7%	9%
Minimum	2%	3%	1%	2%	1%	1%
Maximum	20%	15%	19%	25%	15%	15%
Ages 61 and over						
Number of responses	*(6)*	*(8)*	*(13)*	*(8)*	*(20)*	*(11)*
Average	9%	6%	6%	15%	6%	6%
Minimum	2%	1%	1%	5%	1%	1%
Maximum	20%	15%	30%	35%	15%	15%

Education Program Age Demographics
Averages Among All Budget Groups



Note: The averages for each demographic group are based on the number of responses to each category, not the total number of participants, resulting in the chart adding up to more than 100%.

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Total # of survey participants	***(8)***	***(13)***	***(20)***	***(12)***	***(24)***	***(17)***
5. Student Matinee Information						
Student matinee ticket prices						
Number of responses	*(3)*	*(6)*	*(13)*	*(11)*	*(21)*	*(14)*
Average	$7.17	$9.50	$10.04	$10.41	*$12.64*	$13.32
Minimum	$5.00	$1.00	$6.00	$4.50	*$9.25*	$3.00
Maximum	$8.50	$16.00	$22.00	$18.00	*$22.00*	$25.00
Total attendance for all student matinees for all productions						
Number of responses	*(3)*	*(7)*	*(13)*	*(11)*	*(22)*	*(16)*
Average	1,296	2,890	8,805	27,247	14,027	10,833
Minimum	47	250	775	600	600	1,200
Maximum	3,717	10,500	44,600	150,648	80,576	45,000
Number of student matinee performances for all productions						
Number of responses	*(3)*	*(7)*	*(13)*	*(11)*	*(22)*	*(16)*
Average	3	17	30	77	38	30
Minimum	2	4	2	3	2	2
Maximum	4	45	118	348	255	87
Number of productions for which student matinees were offered						
Number of responses	*(3)*	*(7)*	*(14)*	*(11)*	*(22)*	*(16)*
Average	3	6	5	10	5	7
Minimum	2	2	1	1	2	2
Maximum	4	13	10	53	9	20

EDUCATION PROGRAMS INFORMATION
BASED ON THE TCG FISCAL SURVEY 2009

A total of 180 theatres participated in the TCG Fiscal Survey 2009. 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.

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Total # of survey participants	***(18)***	***(28)***	***(47)***	***(25)***	***(34)***	***(28)***
1. Education Programs						
Number of education programs						
Number of responses	*(13)*	*(21)*	*(40)*	*(24)*	*(34)*	*(27)*
Average	3	4	4	8	10	11
Minimum	1	1	1	2	2	1
Maximum	6	11	11	36	30	29
Number of individuals of all ages served by the education program(s)						
Number of responses	*(13)*	*(21)*	*(40)*	*(24)*	*(34)*	*(27)*
Average	2,148	8,236	17,816	17,050	19,936	25,677
Minimum	50	50	60	120	1,476	12
Maximum	15,625	58,000	171,126	58,000	60,227	131,032
2. Expenses						
Total theatre expenses						
Number of responses	*(18)*	*(28)*	*(47)*	*(25)*	*(34)*	*(28)*
Average	$361,179	$718,201	$1,766,001	$3,751,597	$7,208,843	$18,798,856
Minimum	$172,195	$505,873	$1,000,768	$3,037,857	$5,023,847	$10,222,180
Maximum	$496,121	$971,681	$2,981,565	$4,583,665	$9,648,116	$53,032,000
Education programs payroll						
Number of responses	*(6)*	*(14)*	*(32)*	*(24)*	*(33)*	*(27)*
Average	$20,365	$67,759	$46,941	$101,087	$201,549	$333,106
Minimum	$1,015	$6,545	$2,430	$9,745	$32,403	$34,375
Maximum	$54,826	$233,699	$245,577	$342,181	$1,074,976	$1,332,465
Education programs fringe benefits						
Number of responses	*(5)*	*(14)*	*(29)*	*(24)*	*(33)*	*(26)*
Average	$2,730	$9,614	$8,489	$21,937	$34,303	$66,732
Minimum	$155	$250	$298	$2,105	$1,658	$6,273
Maximum	$6,253	$34,487	$29,872	$113,659	$155,291	$286,457
Education programs/outreach costs						
Number of responses	*(11)*	*(19)*	*(38)*	*(25)*	*(34)*	*(27)*
Average	$12,689	$23,343	$36,658	$54,161	$103,732	$171,759
Minimum	$800	$879	$391	$1,366	$2,806	$12,918
Maximum	$59,176	$91,153	$196,574	$215,000	$430,375	$577,265
Total education programs expenses						
Number of responses	*(11)*	*(20)*	*(41)*	*(25)*	*(34)*	*(27)*
Average	$25,038	$76,337	$76,617	$172,265	$332,648	$569,125
Minimum	$800	$879	$765	$13,693	$2,806	$79,630
Maximum	$120,255	$309,627	$351,359	$419,288	$1,439,068	$2,196,187

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Total number of participants	***(18)***	***(28)***	***(47)***	***(25)***	***(34)***	***(28)***
Education as % of total theatre expenses						
Number of responses	*(11)*	*(20)*	*(41)*	*(25)*	*(34)*	*27*
Average	6.1%	10.7%	4.4%	4.6%	5.0%	3.3%
Minimum	0.2%	0.1%	0.0%	0.5%	0.7%	0.4%
Maximum	27.0%	60.5%	17.1%	11.4%	24.8%	10.7%
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	*(0)*	*(6)*	*(13)*	*(7)*	*(11)*	*(8)*
Average	-	$14,964	$39,248	$122,663	$88,980	$188,108
Minimum	-	$3,434	$2,582	$860	$2,200	$9,010
Maximum	-	$33,105	$282,824	$591,893	$354,466	$709,526
Arts in education/youth services						
Number of responses	*(9)*	*(14)*	*(26)*	*(18)*	*(27)*	*(22)*
Average	$32,668	$45,299	$96,919	$63,634	$130,381	$130,533
Minimum	$300	$2,625	$394	$900	$85	$1,774
Maximum	$159,098	$244,249	$986,572	$177,520	$1,436,648	$685,979
Adult access/outreach programs						
Number of responses	*(2)*	*(2)*	*(4)*	*(4)*	*(6)*	*(3)*
Average	$831	$10,215	$14,199	$4,657	$32,425	$107,392
Minimum	$800	$5,180	$1,916	$2,547	$413	$150
Maximum	$861	$15,250	$24,500	$7,204	$134,539	$313,355
Training programs						
Number of responses	*(4)*	*(15)*	*(21)*	*(15)*	*(21)*	*(18)*
Average	$22,066	$113,001	$45,708	$126,795	$316,013	$333,542
Minimum	$450	$2,000	$981	$17,218	$11,908	$350
Maximum	$51,303	$390,968	$172,098	$393,450	$1,696,451	$1,228,164
Total income from education/outreach programs (sum of AIE/Youth Services, Adult Access, and training programs income)						
Number of responses	*(13)*	*(18)*	*(35)*	*(23)*	*(31)*	*(25)*
Average	$29,533	$130,535	$101,044	$133,302	$333,907	$367,906
Minimum	$300	$5,016	$394	$900	$11,417	$10,796
Maximum	$159,098	$409,902	$986,572	$456,679	$2,469,264	$1,862,779

CONTRIBUTED INCOME

NEA education grants—Learning in the Arts for Youth and Children						
Number of responses	*(0)*	*(1)*	*(0)*	*(2)*	*(1)*	*(3)*
Average	-	$20,000	-	$31,500	$30,000	$40,000
Minimum	-	$20,000	-	$18,000	$30,000	$30,000
Maximum	-	$20,000	-	$45,000	$30,000	$60,000

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Number of total responses	***(18)***	***(28)***	***(47)***	***(25)***	***(34)***	***(28)***
DOE and other government agencies						
Number of responses	*(1)*	*(1)*	*(3)*	*(4)*	*(2)*	*(5)*
Average	$512,565	$102,324	$210,474	$147,848	$253,172	$393,843
Minimum	$512,565	$102,324	$90,030	$2,000	$160,986	$30,141
Maximum	$512,565	$102,324	$290,022	$309,893	$345,358	$650,000
Total income from federal government						
Number of responses	*(6)*	*(15)*	*(20)*	*(17)*	*(20)*	*(26)*
Average	$100,011	$26,152	$64,821	$70,912	$60,133	$360,443
Minimum	$5,000	$10,000	$15,000	$6,750	$15,000	$6,000
Maximum	$512,565	$140,978	$375,022	$339,893	$375,358	$5,029,927
Amount of total income from federal government supporting education programs						
Number of responses	*(0)*	*(1)*	*(5)*	*(7)*	*(1)*	*(6)*
Average	-	$20,000	$67,274	$25,629	$15,000	$48,427
Minimum	-	$20,000	$10,000	$6,750	$15,000	$6,000
Maximum	-	$20,000	$251,369	$55,000	$15,000	$94,564
Total income from state government						
Number of responses	*(14)*	*(24)*	*(39)*	*(23)*	*(31)*	*(22)*
Average	$13,192	$21,318	$43,816	$262,871	$198,461	$181,860
Minimum	$2,876	$6,591	$2,000	$13,495	$13,980	$10,200
Maximum	$29,909	$42,550	$249,055	$3,168,134	$1,349,630	$914,665
Amount of total income from state government supporting education programs						
Number of responses	*(2)*	*(8)*	*(4)*	*(11)*	*(8)*	*(11)*
Average	$10,618	$9,789	$8,620	$52,156	$20,120	$21,719
Minimum	$8,000	$1,500	$2,500	$895	$3,000	$1,440
Maximum	$13,236	$22,000	$21,447	$454,825	$50,000	$86,000
Total income from city/county government						
Number of responses	*(14)*	*(20)*	*(33)*	*(22)*	*(26)*	*(20)*
Average	$20,881	$23,191	$90,536	$83,340	$122,042	$837,568
Minimum	$2,000	$2,500	$3,400	$2,000	$7,000	$2,500
Maximum	$91,786	$71,802	$589,535	$433,347	$578,241	$8,408,140
Amount of total income from city/county government supporting education programs						
Number of responses	*(1)*	*(4)*	*(6)*	*(5)*	*(5)*	*(8)*
Average	$25,986	$5,375	$16,868	$17,360	$32,586	$23,409
Minimum	$25,986	$2,500	$3,380	$600	$6,530	$2,500
Maximum	$25,986	$9,000	$61,500	$40,000	$59,960	$65,000
Total income from corporations						
Number of responses	*(16)*	*(23)*	*(44)*	*(25)*	*(34)*	*(28)*
Average	$20,336	$42,868	$84,026	$141,538	$270,147	$853,136
Minimum	$6,400	$250	$1,400	$105	$10,000	$122,718
Maximum	$55,000	$253,000	$300,628	$465,379	$681,500	$6,093,766

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Number of total responses	***(18)***	***(28)***	***(47)***	***(25)***	***(34)***	***(28)***
Amount of total income from corporations supporting education programs						
Number of responses	*(1)*	*(10)*	*(18)*	*(15)*	*(22)*	*(23)*
Average	$10,000	$10,744	$18,388	$43,300	$68,718	$119,808
Minimum	$10,000	$2,670	$500	$5,000	$1,500	$5,000
Maximum	$10,000	$25,000	$118,490	$93,500	$250,000	$403,500
Total income from foundations						
Number of responses	*(18)*	*(26)*	*(45)*	*(25)*	*(34)*	*(28)*
Average	$74,697	$136,460	$241,810	$419,085	$608,369	$1,791,372
Minimum	$4,000	$11,200	$2,000	$7,500	$113,503	$273,042
Maximum	$305,600	$386,920	$992,518	$853,191	$3,144,112	$16,677,506
Amount of total income from foundations supporting education programs						
Number of responses	*(4)*	*(9)*	*(20)*	*(15)*	*(19)*	*(21)*
Average	$13,750	$18,273	$31,899	$50,676	$79,687	$168,402
Minimum	$4,000	$1,000	$500	$2,500	$10,000	$29,090
Maximum	$31,000	$40,000	$151,560	$147,500	$206,500	$413,500
Total income from individuals						
Number of responses	*(17)*	*(28)*	*(47)*	*(25)*	*(34)*	*(28)*
Average	$63,869	$94,897	$233,506	$751,407	$1,264,731	$3,076,651
Minimum	$19,645	$4,561	$11,418	$9,973	$96,774	$692,009
Maximum	$134,164	$426,846	$725,568	$2,136,524	$5,160,121	$9,840,589
Amount of total income from individuals supporting education programs						
Number of responses	*(3)*	*(4)*	*(9)*	*(8)*	*(14)*	*(14)*
Average	$6,563	16,656	$19,446	$21,483	$45,128	$98,813
Minimum	$290	729	$300	$1,483	$1,000	$9,820
Maximum	$9,800	60,901	$115,116	$81,965	$120,000	$365,453
Total income from other sources						
Number of responses	*(2)*	*(6)*	*(15)*	*(9)*	*(13)*	*(8)*
Average	$7,625	$53,892	$242,022	$154,343	$659,311	$1,147,590
Minimum	$2,750	$130	$3,490	$1,000	$1,806	$54,628
Maximum	$12,500	$213,521	$1,383,928	$991,749	$4,319,193	$2,645,895
Amount of total income from other contributions supporting education programs						
Number of responses	*(1)*	*(2)*	*(0)*	*(0)*	*(0)*	*(0)*
Average	$1,000	$90,530	-	-	-	-
Minimum	$1,000	$250	-	-	-	-
Maximum	$1,000	$180,810	-	-	-	-