



SPECIAL REPORT ON EDUCATION 2012: ARTS EDUCATION AT THE CORE

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TCG EDUCATION SURVEY 2012

INTRODUCTION BY LAURIE BASKIN
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Each year, TCG conducts an Education Survey of our Member Theatres and presents the tabulated findings in an *Education Special Report* (formerly *Education Centerpiece*). This report, combined with the online Education Survey reporting tool, provides a wealth of information about education programs across the field.

Beyond reporting on the education programming in the field, we seek to find connections to the larger conversation around federal education policy. In 2010, the National Governors Association and the Council of Chief State School Officers released the Common Core State Standards. This state-led initiative is meant to ensure that students leave school with the knowledge and skills required to succeed in college and in their careers, and that diverse state curricula move into alignment with each other. Standards were released for mathematics and English language arts with 45 states adopting the standards. States were given an incentive to adopt the Common Core Standards through the possibility of competitive federal Race to the Top grants.

Concurrently there is another effort that the field should know about. The National Coalition for Core Arts Standards (NCCAS) is a coalition of national arts and education organizations and media arts representatives that are developing the 2014 National Core Arts Standards, an update of the 1994 National Arts Standards. The new, voluntary grade-by-grade web-based standards are intended to affirm the place of arts education in a balanced core curriculum, support the 21st-century needs of students and teachers, and help ensure that all students are college and career ready. The arts standards emphasize “big ideas,” philosophical foundations, enduring understandings/essential questions, and anchor/performance standards, all of which are intended to guide the curriculum development and instructional practices that leads to arts literacy for all students. The NCCAS standards writing teams have held invitational reviews of the Pre-K through 8 as well as high school draft standards in 2013. A public review of the comprehensive draft PreK-12 standards, including model cornerstone assessments, will begin in January, 2014. The current project timeline includes a release date of March, 2014, for the complete and finished standards.

TCG has invited six education directors to describe their thinking regarding the Common Core State Standards and what their theatres’ education programs are already doing to align with the standards and to make the case to school administrators and teachers that their programs help students meet educational goals. The authors would like to thank everyone who filled out the TCG Education Survey 2012 and those education directors whose pieces follow this introduction.

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EDUCATION DIRECTORS' REFLECTIONS ON THE IMPACT OF COMMON CORE ON THEIR WORK

Leslie K. Johnson

**Director of Education and Community Partnerships
Center Theatre Group (Los Angeles, CA)**

One thing you quickly grow accustomed to when working in arts education is the never-ending tumult of education reform. Since the release of the first National Standards for Arts Education in 1994, theatre professionals have grown adept (some even expert) at aligning our programs to each new iteration of these “measurable and attainable learning events” both in theatre and in other curricular areas. So now we have the new Common Core State Standards (CCSS). But, unlike twenty years ago, I feel our profession will temper our “Standards” enthusiasm with a healthy dose of learned know-how.

When California adopted the Visual and Performing Arts Standards—it felt like the Arts had arrived—the skills and content of our art form canonized as truly “core.” We hustled to develop proficiency with those Standards. We trained ourselves, retooled programs, wrote curriculum, learned about assessments—all based on the Standards. Surely, we reasoned, these Standards would finally give the Arts equal footing to such curricular power-players as English and Math, and help us convincingly demonstrate the impact of theatre education.

Over time and with use, however, the Visual and Performing Arts Standards began to reveal their shortcomings. In practice, these Standards often seemed unattainable given limited instructional time with students, the lack of pre-requisite learning, and deficient leadership, investment and infrastructure to support high quality theatre education. Upon closer inspection, the Standards missed defining much of the creative process, real-world application and intrinsic value of good arts education – key outcomes for many theatres’ programs. The Standards were supposed to save us, but in the end, they mostly became a footnote at the bottom of our lessons rather than a hallmark of quality or true benchmark for student achievement.

Parts of the Common Core State Standards sound promising: the focus on literacy, the deep study of text, and the mastery of speaking, listening and language align directly with some goals for our student matinee and in-school residency programs. But we do not view CCSS as a panacea. There are more ways to discover, describe and analyze the power and importance of theatre education. We remain intrigued by discussions on voluntary creativity and innovation education indexes being explored in some states. We are investigating how to apply WolfBrown’s *Intrinsic Impact* (<http://dashboard.intrinsicimpact.org/about>) work on the benefits of arts participation to our education programs. I am particularly hopeful about the National Coalition for Core Arts Standards’ *Conceptual Framework for Arts Learning* (<http://nccas.wikispaces.com/file/view/Framework%207-10-13%20FINAL.pdf/441178942/Framework%207-10-13%20FINAL.pdf>). Their narrative outlines principles for Arts Literacy, the role of the creative process, contextual awareness, 21st Century Skills and lifelong goals that authentically reflect the values and goals of the rich and ongoing diet of creative and engaging theatrical experiences we hope to provide.

As California schools are just acclimating to CCSS, it seems wise to wait and see what they will need from theatres like ours, and to continue to clarify what we want to emphasize through our work regardless of whether it aligns with these or any Standards. CCSS may prove to be another new way to understand and articulate the impact of our work, but unlike the first time around with the Standards, I do not feel compelled to immediately use them as our work’s only compass point wherever the CCSS winds are blowing. This time, I think we will wait for the dust to settle.

Juliet Hart

Director of Education

TimeLine Theatre Company (Chicago, IL)

TimeLine’s mission of presenting theatre inspired by history that connects to today’s social and political issues allows us to work with social science and language arts teachers on curriculum-centric programming that encourages students to connect the dramatic work they study to the social and political landscape they live in. Living History classroom activities encourage students to explore what it feels like to inhabit the cultural and emotional “shoes” of a character living within a specific historical and social context. At TimeLine, we began learning about the Common Core State Standards as soon as information became available and with the support of programming presented by Ingenuity Inc. and Chicago Public Schools (CPS).

Integrating the Common Core with our program goals, lesson plans and curriculum has been an organic process. Since TimeLine’s signature is providing rich historical context and extensive dramaturgy for our audiences, adopting the Common Core standards has

been a relatively organic transition. For example, by weaving non-fiction dramaturgical information into our lesson plans, study guides and curriculum, our students acquire domain specific vocabulary, and the confidence to use it during lively classroom discussions about the dramatic text we are studying and rehearsing.

We find that the new standards highlight values that TimeLine brings to a residency (deep conversation, learning about a new historical event or seeing a historical event through a new perspective, listening and self-expression). We work to ensure that TimeLine residencies help teachers integrate the standards into their curriculum. Each TimeLine residency is developed collaboratively with the classroom teacher to accomplish program goals and address Common Core standards and the school's unique culture and curriculum.

A TimeLine residency is aligned with the following Common Core Standards:

- **Speaking and Listening Standards for Comprehension and Collaboration:**
Students engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher/teaching artist led) building on others' ideas and expressing their own clearly.
- **Key Ideas and Details:**
Students determine a theme or central idea of a text and analyze its development over the course of the text, and can also provide an objective summary of the text. This is accomplished through close reading of a script and the introduction of script analysis skills.
- **Reading Standards for Integration of Knowledge and Ideas**
Students compare and contrast fictional portrayals of historical characters from dramatic texts and a non-fiction historical account of the same period as a means of understanding how authors of fiction use or alter history.

Spending more time on a text, reading it more deeply and supporting cross-discipline collaboration is another key design point that excites us about the Common Core standards. These are also key values in the theatre arts, and we look forward to advocating for more ways to implement these values in cooperation with classroom teachers.

Jennifer DiBella

Director of Education

Roundabout Theatre Company (New York, NY)

Turning our theatres into classrooms and the classrooms of NYC into theatres—that is what Education at Roundabout does yearly for over 6,000 students and teachers. Over the past 17 years, Education at Roundabout has expanded to include diverse programming, ranging from student matinees, to classroom residencies and school-wide partnerships in the NYC public schools, to professional development workshops for teachers, to an apprenticeship program and our after-school program, Student Production Workshop. We also provide a wide variety of adult learning programs for subscribers and other patrons through our Theatre Plus programs.

At Roundabout, partnership is at the core of all of our education programs, so when the Common Core State Standards were announced in 2010, we knew that we had to do our best to prepare our teaching artists to support their counterparts in the classroom as they adopted these new standards. While the New York state assessments for high school students won't completely align with Common Core until later this year, the teachers have now been asked to incorporate the standards into their teaching across in all subject areas. To prepare our teaching artists and partner teachers, we slowly started integrating the Common Core language and instructional shifts into our bi-annual Teaching Artist training seminars and the Professional Development workshops we facilitated for classroom teachers. We carefully examined our programming to look for natural alignments and we have even overhauled our assessment paperwork to align with benchmarks found in the Common Core.

In order to better prepare students for college and career, the Common Core initiative asks educators to shift from content-based instruction towards skill-based learning. This shift aims to give students the tools to access the content information they need to excel in whatever subject area they choose to explore. We quickly found that this "skills-based" shift aligned nicely with the arts integration work that we were already doing in classrooms. As theatre artists, we are required to carefully analyze a script and make choices based on evidence found in the text. Skills like close reading and identifying the author's purpose are important to helping students make strong artistic choices. Another big push found in the English Language Arts Common Core is an emphasis on using non-fiction and informational texts. In order to support this initiative, we encouraged our partner teachers and teaching artists to use historical primary sources and scholarly articles to help build a social, political and cultural context for plays they are exploring with students. Furthermore, we reminded them that our Upstage Playgoers Guides, which include interviews with artists working on our main stage productions, are fantastic non-fiction resources.

Through our research, we also found that the Common Core aligns nicely with our Theatrical Teaching Framework. The Framework, based on Aristotle's Poetics, posits that every great lesson has the elements of a great story. When employing the Framework, we ask educators to align their lessons with the theatrical plot structure and to include all of the theatrical principles into their teaching

practice. The result is a lesson that is highly engaging, well-scaffolded and academically rigorous. One of the most important elements of the Framework is “Language”. The Common Core requires “regular practice with complex text and its academic vocabulary”. By asking educators to be intentional about their language and vocabulary choices, we are supporting language acquisition skills that students’ need in order to be successful in college and career.

The Common Core also asks that, whenever possible, educators provide a connection to “industry” so that students can be exposed to varied possible career options. Over the past three years, we have worked hard to capitalize on the rich resources Roundabout has to offer students in our partner schools and after school programs. Not only do students regularly attend our Broadway and Off-Broadway productions, and have the opportunity to meet with the top actors in the business, but we are also looking for less traditional connections to professionals in the field. We have created Theatre Business residencies, where students meet with our Marketing and Development staffs to learn firsthand about their work and then replicate these work processes in their classrooms. We have also created a partnership with the International Alliance of Theatrical Stage Employees (IATSE) to create a “Hidden Career Path” program, where students meet IATSE members working at top Broadway theatres to learn in detail about their roles and responsibilities and to receive in-depth all access tours of the professional spaces in which they work.

As David Coleman, architect of the Common Core Standards, says, “The great news is that the [Common Core] standards call on so many things the arts do well. The tradition of careful observation, attention to evidence and artists’ choices, the love of taking an artist’s work seriously lies at the heart of these standards.” At Roundabout, we are doing our best to maintain and enhance the alignment of the Common Core Standards across our programs, and we continue to support our partner teachers as they fully integrate the standards across their curriculum.

Nancy Schaeffer

Education Director

Dallas Children’s Theater (Dallas, TX)

Question: How will you align your theatre’s education work and curriculum connections to the new Common Core?

Answer: Texas is one of 6 states and territories that have chosen not to participate, so Dallas Children’s Theater (DCT) will not do this. As a matter of fact, the Texas Legislature approved a House Bill amending the state education code to bar the state board of education or local district boards from adopting “national curriculum standards.” In case that reference wasn’t clear enough, the bill goes on to say that such standards “include any curriculum standards endorsed, approved, sanctioned or promoted by the United States Department of Education, the National Governors Association, or the Council of Chief State School Officers.”

So what’s an education director to do?

DCT is very familiar with aligning our theatre’s education work with curriculum connections because of the Texas State Standards—TEKS (Texas Essential Knowledge and Skills). Our Study Guides for School Day Matinees always list the Fine Arts and Theater TEKS that are covered when a student sees a play at DCT. These include very simple standards such as: # 4.5—Response/evaluation. *The student responds to and evaluates theatre and theatrical performances.*

Additionally, Dallas Children’s Theater has a unique in-school residency program called Curtains Up on Reading, which is a multi-sensory approach to learning bringing classroom curriculum to life. Our Teaching Artists integrate dramatic activities with subjects such as Texas History for 4th grade and American History for 5th grade. So when we work in these subject areas we can align the curriculum to three types of TEKS including Theater and Fine Arts, English Language Arts, and Socials Studies standards.

One Social Studies Standard is: # 4.23—Social studies skills. *The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings.* For example, a teaching artist can have small groups work on short scenes that depict a historical event from Texas History.

We can even get more specific with a Geography Standard such as: # 4.7—Geography. *The student understands the concept of regions.* Just this week I had a Teaching Artist who helped students understand the regions of Texas by creating and laying out a large Texas Map on the auditorium stage and then using levels (steps, choir risers and carpeted areas of the auditorium) to have students move in the spaces and regions of the state. This was a multi-sensory experience tied directly to the Texas State Standard. This is a lesson that the 4th grade teachers repeatedly request that the DCT Teaching Artist include in their classroom visit because it is so successful.

So with or without the Common Core, we have our own State Standards to adhere to. We need a relationship and a buy-in from the schools so we do our best to show them that we offer opportunities to teach the curriculum in theatrical, creative and sensory rich ways. We also believe strongly that the schools need us, especially when so many of them have cut arts programming. We know our residencies, performances and study guides offer young people another dimension to the learning process, which is both engaging and enriching for students and teachers alike. And if we’re lucky, a love of theatre begins.

Anne Kelly Tromsness

Education Director

The Warehouse Theatre (Greenville, SC)

Close reading. Interpretation of a text. Multiple points of view. Research. Communicating findings. Collaboration. Crafting language for a particular purpose. These techniques and methods are integral elements of the English Language Arts Common Core State Standards. They are also tenets of creating great theatre. Common Core adoption in our state, while at times a bit daunting, has given education staff at The Warehouse Theatre the opportunity to evaluate how we are communicating with teachers, how we are training teaching artists and what our expectations are for connecting with schools and their curricula. It has freed us up to see our work through new eyes, drawing a distinction between what we do and what English teachers traditionally do. It has given us the opportunity to re-examine our programs, and to look at how we can support elements of the standards which seem challenging for English-Language Arts teachers, but which feel like home to teaching artists.

Education directors, teaching artists and theatres balance many considerations when providing curricular support to schools. In terms of the Common Core, we must examine: 1) relevance—is what we can offer something that the teachers really need, something that will support and elaborate on their curricula, providing a kaleidoscopic but integrated experience for the students? 2) alignment—with the standards, yes, but also with our mission and values as an arts organization. Having a new system with which to align expectations has given us the opportunity to make sure that what we are aligning is worthy to be continued to be offered.

In re-examining our programs—the most popular being residencies teaching Shakespeare’s texts through the actor’s approach—we have found new ways to enliven these offerings—incorporating sociodrama techniques, writing and methods we may have limited to our applied theatre programming in the past. We have integrated more of how the artist uses close-reading, reflection, re-imagining, writing, embodying, thinking independently and acting as a group to experience, understand, analyze and interpret a piece of literature. This has empowered us to embrace the social, sociological, psychological and historical contexts of a piece of work. We have also taken the leap and opened the program up to a diversity of texts, genres and authors. Teachers, in response to the new standards, have asked that we stretch the boundaries of our programs as they learn to incorporate the Common Core.

We are finding that this new system has afforded us the opportunity to look at what we offer in a different way. No longer limited by a narrower focus on the theatre arts and actor’s process as our sole contributions, we are able to participate more fully in a wider conversation about teaching creativity, media literacy, collaboration and personal connection to ideas. Those skills make not only good readers and writers, but they are also what we expect from audiences and require of theatre artists.

Chris Moses

Director of Educational Programs

Alliance Theatre (Atlanta, GA)

At the Alliance Theatre, all of our in-school professional learning programs link directly to school curriculum and are tailored to meet individual classroom goals while aligning with the Common Core Curriculum and increasing student learning. At the heart of each professional learning residency is a built-in field trip experience to an Alliance Theatre production, which makes it an easy way to keep our plays authentically connected to the Core.

To ensure readiness for the roll out of the Common Core, we spent summer of 2012 engaging in mandatory training for all of our Teaching Artists. We were also luckily invited to participate in the classroom training provided by one of our local school districts and invested deeply in training one of our resident Teaching Artists so she in turn could educate our entire team. Through this training, we soon discovered that theatre practitioners are common core practitioners and always have been.

One program I’d like to specifically highlight is our Dramaturgy K-12 program, which empowers students to create research material for and about our Alliance Theatre productions in a “real world” experience. This student material is not only shared with the professional casts of our shows during their rehearsals, but also is used to create student-driven study guide material for the younger students attending each show in our season. Giving the students the chance to explore and interpret text, analyze character choices, research the historical context of the play, and study the point of view of the playwright provides an easy window into Common Core language. In fact, since the skills of a dramaturg could almost be a blueprint for Common Core literacy (i.e. researching cultural and historical information, analyzing context, etc.) teaching students to think in this way is a powerful and efficient way to not only align with the Common Core but to reveal the truth (that our Common Core expert and resident Teaching Artists Valetta Anderson often proclaims) that “Theatre is the Common Core.”

ADDITIONAL RESOURCES RELATED TO THE COMMON CORE STATE STANDARDS

Common Core State Standards: <http://www.corestandards.org/>

Arts Education Partnership Resources on Common Core: <http://www.aep-arts.org/resources-2/common-core-and-the-arts/>

National Coalition for Core Arts Standards' Conceptual Framework for Arts Learning:
<http://nccas.wikispaces.com/file/view/Framework%207-10-13%20FINAL.pdf/441178942/Framework%207-10-13%20FINAL.pdf>

US Department of Education: <http://www.ed.gov/>

Elementary and Secondary Education Act: <http://www.ed.gov/esea>

Smarter Balanced Learning Consortium: <http://www.smarterbalanced.org/>

College Career and Citizenship Education Readiness Coalition: <http://www.ascd.org/public-policy/well-rounded-education.aspx>

Partnership for Assessment and Readiness of College and Career: <http://www.parcconline.org/>

Arts Ed Search: <http://www.artsedsearch.org/>

Theatre Communications Group's Theatre Education Assessment Models (TEAM) Project:
<http://www.tcg.org/tools/education/teams/TEAMindex.cfm>

Theatre Communications Group's Education Survey Reporting Tool: <http://www.tcg.org/tools/education/protected/report.cfm>

WolfBrown's Website on Tools and Tips for Assessing Arts Impact: <http://intrinsicimpact.org/wp/>

The Performing Arts Alliance: <http://theperformingartsalliance.org/>

“The Common Core State Standards and Its Implications for the Arts” Webinar:

This recording (Original Session Date: 12/11/2012) is now available via the U.S. Department of Education's website. You may access this content by: (1) visiting the Resources sections of either the AEMDD (<http://www2.ed.gov/programs/artsedmodel/resources.html>) or PDAE (<http://www2.ed.gov/programs/artsedprofdev/resources.html>) program webpages; (2) opening the “2012-2013 Arts in Education COP Webinars” Word document; and, (3) holding down the CTRL key while clicking on the title of the webinar of interest. All Arts in Education webinars that are being conducted under the Community of Practice Initiative will be archived here in chronological order. We encourage you to check back regularly in order to access content at your convenience. Questions or comments regarding this communication, the webinars, or the community of practice initiative can be sent to justis.tuia@ed.gov.

This is the 14th year that TCG has reported findings from the Education Survey of its membership. For the 10th year, we are aligning the results from the Education Survey with relevant findings from the TCG Fiscal Survey. The first section that follows reflects education programming data from the 101 participants in the TCG Education Survey 2012, while the second section reflects data from the 178 participants in TCG Fiscal Survey 2012. Though there was some overlap in theatres filling out the surveys, there is a significantly different pool of responding theatres, which the tabulations reflect.

EDUCATION SURVEY 2012 RESULTS EDUCATION PROGRAMS INFORMATION

A total of 101 theatres participated in TCG's 2012 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>
<i>Total # of survey participants</i>	(7)	(7)	(30)	(11)	(23)	(23)

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

1. Financial Information

Total theatre expenses (budget)

<i>Number of responses</i>	(7)	(7)	(30)	(11)	(23)	(23)
Average	\$275,800	\$742,704	\$1,833,249	\$3,834,049	\$7,422,829	\$20,634,758
Minimum	\$87,485	\$540,288	\$1,051,357	\$3,011,477	\$5,143,667	\$10,019,091
Maximum	\$350,000	\$910,619	\$2,983,902	\$4,928,923	\$9,996,178	\$68,090,991

Number of theatres with an education endowment	0	0	3	1	1	3
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2. Personnel Information

Number of full-time education staff

<i>Number of responses</i>	(3)	(5)	(26)	(10)	(21)	(23)
Average	2	3	2	2	4	5
Minimum	1	1	1	1	1	1
Maximum	3	5	12	5	46	12

Number of part-time education staff

<i>Number of responses</i>	(3)	(6)	(16)	(6)	(10)	(11)
Average	4	6	3	2	2	3
Minimum	1	1	1	1	1	1
Maximum	9	20	29	6	4	9

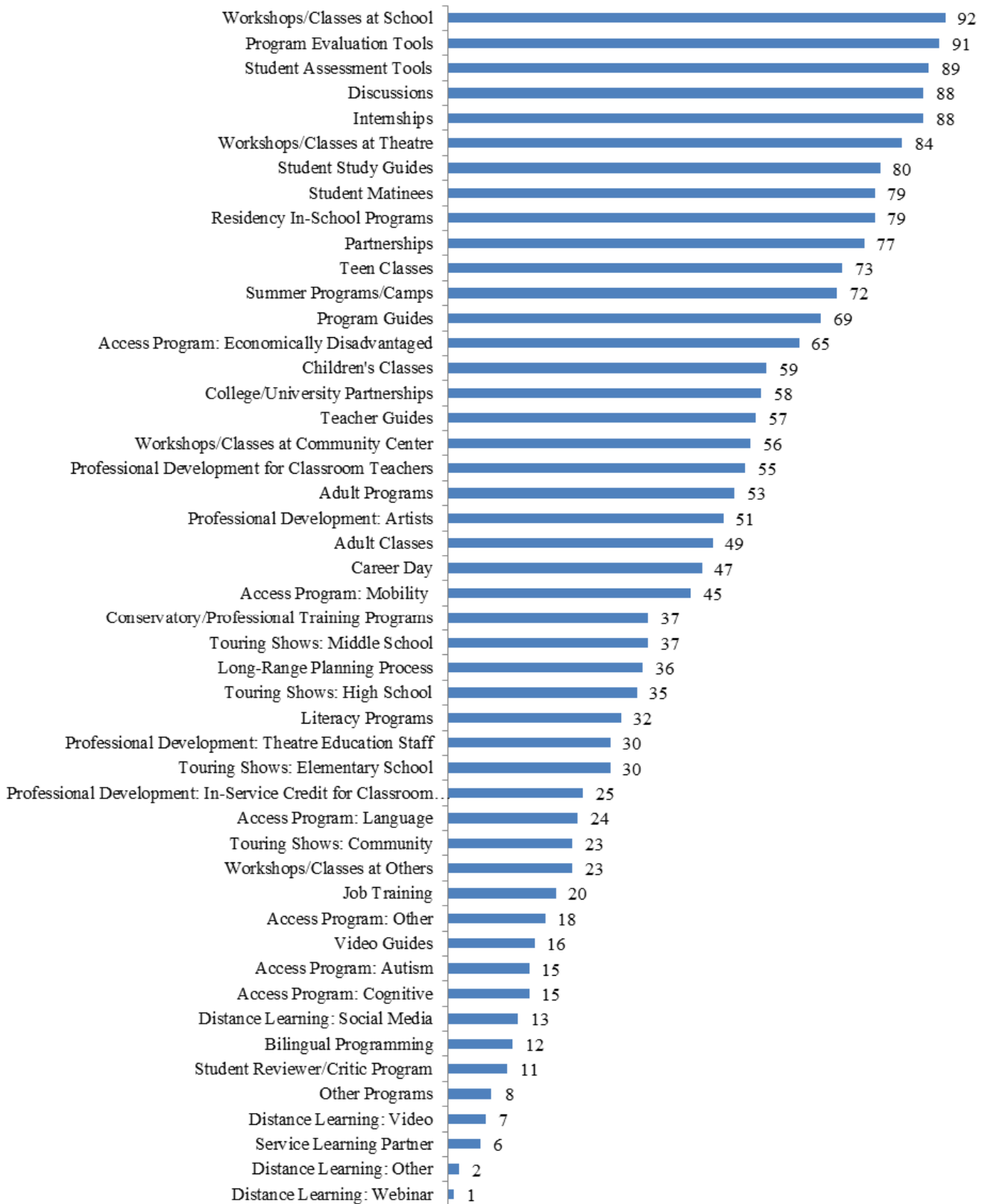
Number of artist educators

<i>Number of responses</i>	(7)	(5)	(30)	(11)	(17)	(22)
Average	9	25	17	20	29	34
Minimum	3	6	2	3	1	3
Maximum	18	70	50	55	225	100

Number of education interns

<i>Number of responses</i>	(3)	(6)	(21)	(8)	(17)	(20)
Average	4	6	5	5	5	5
Minimum	3	1	1	1	1	1
Maximum	6	15	17	11	16	20

3. Education Programming Number of Responses Out of 101 Member Theatres



	<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>Total # of survey participants</i>	(7)	(7)	(30)	(11)	(23)	(23)
Number of education volunteers						
<i>Number of responses</i>	(5)	(4)	(15)	(6)	(9)	(18)
Average	24	4	13	10	17	21
Minimum	1	1	1	1	1	1
Maximum	100	10	50	30	86	119

4. Audience Statistics

Total number of students (K–12) served in 2010–11 season

<i>Number of responses</i>	(7)	(6)	(29)	(11)	(23)	(23)
Average	13,279	7,332	23,844	13,413	15,547	26,139
Minimum	100	425	25	500	300	2,494
Maximum	89,636	19,768	150,000	65,000	85,767	90,451

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

Ages 0-4

<i>Number of responses</i>	(2)	(1)	(10)	(3)	(7)	(6)
Average	6%	1%	8%	12%	8%	8%
Minimum	1%	1%	1%	5%	1%	1%
Maximum	10%	1%	25%	15%	30%	29%

Ages 5–11

<i>Number of responses</i>	(6)	(6)	(26)	(7)	(18)	(19)
Average	36%	32%	45%	49%	27%	23%
Minimum	10%	15%	2%	25%	1%	1%
Maximum	55%	60%	90%	80%	74%	62%

Ages 12–18

<i>Number of responses</i>	(6)	(7)	(30)	(11)	(22)	(23)
Average	53%	49%	41%	48%	49%	51%
Minimum	20%	21%	6%	15%	14%	11%
Maximum	80%	100%	100%	90%	88%	100%

Ages 19–25

<i>Number of responses</i>	(5)	(6)	(22)	(8)	(21)	(21)
Average	12%	10%	9%	9%	10%	10%
Minimum	5%	3%	1%	1%	1%	1%
Maximum	40%	20%	50%	20%	30%	25%

Ages 26–40

<i>Number of responses</i>	(4)	(4)	(19)	(6)	(17)	(19)
Average	14%	10%	5%	5%	7%	8%
Minimum	5%	3%	1%	2%	1%	1%
Maximum	35%	14%	23%	10%	17%	16%

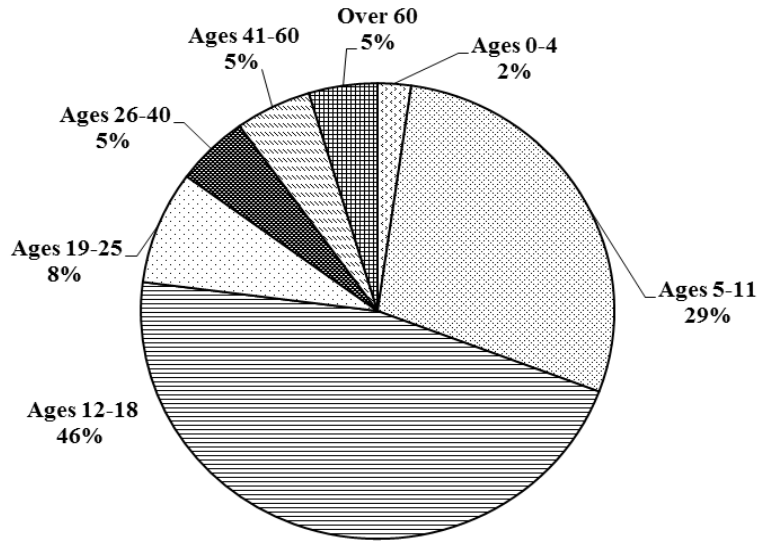
Ages 41–60

<i>Number of responses</i>	(3)	(4)	(18)	(6)	(18)	(19)
Average	10%	10%	6%	7%	8%	9%
Minimum	5%	8%	1%	1%	1%	1%
Maximum	20%	11%	25%	13%	20%	18%

Ages 61 and over

<i>Number of responses</i>	(3)	(4)	(17)	(7)	(15)	(18)
Average	5%	6%	8%	8%	8%	7%
Minimum	4%	1%	1%	1%	1%	1%
Maximum	5%	11%	54%	20%	17%	18%

Education Program Age Demographics
Averages 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>
<i>Total # of survey participants</i>	(7)	(7)	(30)	(11)	(23)	(23)
5. Student Matinee Information						
Student matinee ticket prices						
<i>Number of responses</i>	(3)	(6)	(23)	(9)	(20)	(17)
Average	\$10.67	\$10.67	\$9.76	\$10.39	\$12.33	\$12.44
Minimum	\$5.00	\$7.00	\$3.00	\$5.00	\$5.00	\$7.00
Maximum	\$15.00	\$15.00	\$20.00	\$15.00	\$23.00	\$21.00
Total number of students that attended student matinees						
<i>Number of responses</i>	(3)	(6)	(25)	(9)	(21)	(23)
Average	900	3,850	10,952	22,567	10,738	9,922
Minimum	250	323	154	741	25	1,000
Maximum	1,850	8,900	52,666	142,347	50,124	34,698
Total number of performances that school groups attended						
<i>Number of responses</i>	(3)	(7)	(26)	(9)	(21)	(23)
Average	7	26	59	95	49	99
Minimum	4	3	1	5	3	2
Maximum	10	48	370	319	196	558
Total number of students that attended all performances						
<i>Number of responses</i>	(6)	(6)	(24)	(8)	(19)	(21)
Average	2,260	5,007	19,557	29,784	19,819	21,231
Minimum	250	428	154	1,400	2,334	2,500
Maximum	10,000	10,500	103,460	171,487	85,448	58,197

FISCAL SURVEY 2012 RESULTS

EDUCATION PROGRAMS INFORMATION

A total of 178 theatres participated in TCG Fiscal Survey 2012. 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>
<i>Total # of survey participants</i>	(13)	(24)	(55)	(22)	(33)	(31)
1. Education Programs						
Number of education programs						
<i>Number of responses</i>	(8)	(16)	(46)	(20)	(31)	(30)
Average	4	4	5	7	10	11
Minimum	1	1	1	1	1	1
Maximum	9	8	18	36	29	37
Number of individuals of all ages served by the education program(s)						
<i>Number of responses</i>	(8)	(16)	(46)	(20)	(30)	(30)
Average	5,343	4,776	13131.59	18,154	16,909	30,288
Minimum	30	15	30	120	975	170
Maximum	22,012	26,134	137804	155,000	46,000	143,943
2. Expenses						
Total theatre expenses						
<i>Number of responses</i>	(13)	(24)	(55)	(22)	(33)	(31)
Average	\$349,508	\$787,125	\$1,837,233	\$3,873,998	\$6,995,441	\$19,613,267
Minimum	\$205,092	\$557,200	\$1,005,942	\$3,047,641	\$5,005,765	\$10,019,091
Maximum	\$473,937	\$987,699	\$2,983,902	\$4,928,923	\$9,996,178	\$68,090,991
Education programs payroll						
<i>Number of responses</i>	(3)	(13)	(37)	(20)	(32)	(29)
Average	\$22,745	\$34,831	\$65,557	\$102,859	\$199,468	\$401,822
Minimum	\$5,995	\$4,125	\$5,616	\$6,500	\$33,750	\$32,541
Maximum	\$48,561	\$154,563	\$252,331	\$380,367	\$1,389,939	\$1,430,318
Education programs fringe benefits						
<i>Number of responses</i>	(1)	(9)	(37)	(20)	(32)	(29)
Average	\$4,875	\$6,370	\$12,358	\$18,735	\$36,880	\$84,478
Minimum	\$4,875	\$283	\$736	\$800	\$6,376	\$8,054
Maximum	\$4,875	\$22,116	\$53,515	\$43,353	\$194,395	\$269,699
Education programs/outreach non-payroll expenses						
<i>Number of responses</i>	(8)	(14)	(44)	(20)	(32)	(28)
Average	\$8,918	\$14,577	\$35,254	\$82,938	\$104,087	\$170,070
Minimum	\$100	\$50	\$12	\$9,942	\$1,545	\$14,588
Maximum	\$27,023	\$74,673	\$158,071	\$596,133	\$446,137	\$411,766
Total education programs expenses						
<i>Number of responses</i>	(8)	(17)	(46)	(21)	(32)	(29)
Average	\$18,056	\$42,012	\$96,392	\$194,792	\$340,436	\$647,592
Minimum	\$100	\$50	\$12	\$7,300	\$55,378	\$40,595
Maximum	\$80,459	\$251,352	\$391,736	\$1,019,853	\$1,773,761	\$2,111,783

	<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>Total # of survey participants</i>	(13)	(24)	(55)	(22)	(33)	(31)
Education as % of total theatre expenses						
<i>Number of responses</i>	(8)	(17)	(46)	(21)	(32)	(29)
Average	4.5%	5.2%	5.6%	4.8%	4.9%	3.8%
Minimum	0.04%	0.01%	0.001%	0.2%	0.8%	0.2%
Maximum	19.5%	25.4%	38.6%	24.0%	24.5%	11.2%

3. Income

EARNED INCOME

Children's series ticket income

<i>Number of responses</i>	(2)	(4)	(20)	(4)	(7)	(9)
Average	\$8,785	\$6,080	\$42,350	\$197,230	\$95,959	\$203,762
Minimum	\$400	\$475	\$1,115	\$24,096	\$600	\$38,939
Maximum	\$17,169	\$16,093	\$535,524	\$561,954	\$370,051	\$644,115

Arts in education/youth services programs

<i>Number of responses</i>	(7)	(11)	(33)	(12)	(24)	(23)
Average	\$39,925	\$22,391	\$50,000	\$120,343	\$160,991	\$193,774
Minimum	\$3,510	\$1,435	\$1,454	\$6,711	\$755	\$3,200
Maximum	\$117,663	\$54,351	\$198,634	\$966,899	\$1,788,342	\$1,955,277

Adult access/outreach programs

<i>Number of responses</i>	(1)	(2)	(7)	(3)	(6)	(5)
Average	\$1,000	\$6,285	\$12,748	\$16,695	\$9,790	\$10,700
Minimum	\$1,000	\$1,725	\$1,950	\$250	\$2,345	\$185
Maximum	\$1,000	\$10,844	\$42,028	\$47,348	\$22,000	\$29,613

Training programs

<i>Number of responses</i>	(0)	(7)	(25)	(10)	(19)	(18)
Average	-	\$48,820	\$104,907	\$349,520	\$347,075	\$388,108
Minimum	-	\$371	\$3,750	\$9,000	\$10,830	\$17,036
Maximum	-	\$227,565	\$659,623	\$2,223,684	\$1,883,075	\$1,124,297

Total non-ticket income from education/outreach programs

(sum of AIE/youth services, adult access and training programs income)

<i>Number of responses</i>	(7)	(14)	(40)	(17)	(30)	(25)
Average	\$40,068	\$42,901	\$109,048	\$293,494	\$350,565	\$459,850
Minimum	\$3,510	\$3,138	\$1,950	\$19,425	\$2,410	\$8,000
Maximum	\$117,663	\$231,649	\$665,903	\$2,223,684	\$3,249,539	\$1,955,277

UNRESTRICTED CONTRIBUTED INCOME

Total unrestricted NEA grants

<i>Number of responses</i>	(4)	(5)	(17)	(9)	(23)	(18)
Average	\$17,000	\$19,400	\$36,176	\$32,167	\$31,913	\$46,872
Minimum	\$8,000	\$10,000	\$5,000	\$20,000	\$15,000	\$6,000
Maximum	\$35,000	\$30,000	\$125,000	\$60,000	\$70,000	\$120,000

Amount from NEA arts education grants

<i>Number of responses</i>	(1)	(0)	(2)	(0)	(1)	(0)
Average	\$8,000	-	\$17,500	-	\$39,000	-
Minimum	\$8,000	-	\$15,000	-	\$39,000	-
Maximum	\$8,000	-	\$20,000	-	\$39,000	-

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<i>Total # of survey participants</i>	(13)	(24)	(55)	(22)	(33)	(31)
Total unrestricted contributed income from NEA plus other federal sources						
<i>Number of responses</i>	(4)	(8)	(23)	(10)	(24)	(22)
Average	\$17,000	\$18,125	\$45,986	\$50,452	\$37,594	\$94,881
Minimum	\$8,000	\$10,000	\$5,000	\$22,500	\$15,000	\$15,000
Maximum	\$35,000	\$30,000	\$241,014	\$132,774	\$103,917	\$380,207
<i>Amount of total unrestricted contributed income from federal government supporting education programs</i>						
<i>Number of responses</i>	(0)	(2)	(9)	(2)	(5)	(3)
Average	-	\$7,250	\$23,648	\$66,073	\$30,593	\$44,100
Minimum	-	\$2,000	\$10,000	\$50,000	\$25,000	\$15,000
Maximum	-	\$12,500	\$45,000	\$82,145	\$39,000	\$100,300
Total unrestricted contributed income from state government						
<i>Number of responses</i>	(11)	(21)	(44)	(18)	(31)	(19)
Average	\$26,368	\$23,424	\$51,920	\$115,338	\$135,423	\$196,584
Minimum	\$185	\$4,847	\$1,200	\$10,310	\$8,886	\$15,407
Maximum	\$140,081	\$105,368	\$367,624	\$1,426,949	\$844,022	\$932,725
<i>Amount of total unrestricted contributed income from state government supporting education programs</i>						
<i>Number of responses</i>	(0)	(5)	(9)	(3)	(7)	(7)
Average	-	\$6,847	\$25,885	\$7,198	\$74,203	\$27,611
Minimum	-	\$1,847	\$750	\$2,320	\$8,500	\$4,250
Maximum	-	\$14,000	\$111,937	\$16,775	\$400,000	\$114,244
Total unrestricted contributed income from city/county government						
<i>Number of responses</i>	(9)	(18)	(40)	(18)	(25)	(25)
Average	\$25,795	\$24,115	\$70,386	\$60,798	\$217,480	\$931,593
Minimum	\$840	\$650	\$1,800	\$666	\$3,500	\$2,000
Maximum	\$131,904	\$98,846	\$711,000	\$362,793	\$2,463,513	\$15,149,650
<i>Amount of total unrestricted contributed income from city/county government supporting education programs</i>						
<i>Number of responses</i>	(0)	(3)	(7)	(4)	(9)	(9)
Average	-	\$25,647	\$10,484	\$12,594	\$19,917	\$30,641
Minimum	-	\$5,000	\$1,800	\$2,000	\$5,376	\$2,000
Maximum	-	\$51,940	\$45,113	\$25,000	\$57,395	\$83,280
Total unrestricted contributed income from corporations						
<i>Number of responses</i>	(11)	(21)	(52)	(20)	(31)	(31)
Average	\$16,797	\$34,507	\$61,672	\$132,934	\$289,010	\$777,432
Minimum	\$798	\$463	\$500	\$10,000	\$10,000	\$26,526
Maximum	\$54,375	\$83,277	\$240,696	\$520,682	\$741,500	\$5,044,361

	<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 # of survey participants	(13)	(24)	(55)	(22)	(33)	(31)
<i>Amount of total unrestricted contributed income from corporations supporting education programs</i>						
<i>Number of responses</i>	(1)	(8)	(15)	(11)	(15)	(21)
Average	\$2,000	\$8,380	\$31,738	\$43,905	\$58,159	\$130,893
Minimum	\$2,000	\$39	\$522	\$7,500	\$2,000	\$1,000
Maximum	\$2,000	\$35,750	\$121,500	\$166,200	\$191,594	\$485,000
Total unrestricted contributed income from foundations						
<i>Number of responses</i>	(12)	(23)	(55)	(21)	(33)	(31)
Average	\$53,715	\$141,980	\$229,039	\$466,399	\$589,748	\$1,754,761
Minimum	\$5,800	\$2,500	\$100	\$43,524	\$133,925	\$66,714
Maximum	\$103,002	\$463,270	\$1,121,832	\$1,805,407	\$2,655,255	\$16,999,999
<i>Amount of total unrestricted contributed income from foundations supporting education programs</i>						
<i>Number of responses</i>	(2)	(9)	(21)	(13)	(20)	(21)
Average	\$4,147	\$78,100	\$33,478	\$79,343	\$82,229	\$178,274
Minimum	\$3,294	\$500	\$2,000	\$4,575	\$10,000	\$10,000
Maximum	\$5,000	\$300,000	\$124,413	\$219,500	\$175,000	\$600,000
Total unrestricted contributed income from individuals						
<i>Number of responses</i>	(13)	(24)	(55)	(22)	(33)	(31)
Average	\$53,569	\$110,252	\$368,549	\$887,283	\$1,246,473	\$3,142,431
Minimum	\$6,964	\$1,901	\$7,489	\$42,920	\$113,508	\$224,918
Maximum	\$198,642	\$338,039	\$2,145,519	\$2,980,863	\$3,030,238	\$9,372,982
<i>Amount of total unrestricted contributed income from individuals supporting education programs</i>						
<i>Number of responses</i>	(2)	(4)	(13)	(10)	(15)	(16)
Average	\$7,370	\$20,406	\$12,479	\$18,526	\$32,218	\$120,553
Minimum	\$245	\$1,239	\$169	\$5,000	\$50	\$500
Maximum	\$14,494	\$65,010	\$45,000	\$58,680	\$280,564	\$507,372
Total unrestricted contributed income from other sources						
<i>Number of responses</i>	(1)	(4)	(14)	(3)	(9)	(8)
Average	\$3,525	\$239,888	\$495,729	\$1,049,340	\$963,715	\$996,058
Minimum	\$3,525	\$2,000	\$8,091	\$750	\$5,297	\$7,930
Maximum	\$3,525	\$571,221	\$1,782,501	\$2,900,788	\$3,651,878	\$3,574,913
<i>Amount of total unrestricted contributed income from other sources supporting education programs</i>						
<i>Number of responses</i>	(1)	(0)	(1)	(0)	(0)	(0)
Average	\$3,400	-	\$158,119	-	-	-
Minimum	\$3,400	-	\$158,119	-	-	-
Maximum	\$3,400	-	\$158,119	-	-	-