



# TCG

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THEATRE COMMUNICATIONS GROUP, INC.

## CENTERPIECE

### FOCUS ON: EDUCATION

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## A CHANGING LANDSCAPE

BY DANIEL RENNER

The last year has brought profound changes to our country. The events of September 11, the economic downturn, changes at the federal level, changes in philanthropy, and a country re-examining its values are all potent forces that directly affect how those of us in the American theatre do our work. Certainly we have all seen changes in our audiences and in the programming that we provide on our main stages.

This is the fourth year of the TCG Education Survey. Through your participation, the survey has evolved into a useful tool for evaluating where we are, and it has become a means for forecasting trends. The most significant fact that emerges from the current survey is that, for education, the numbers have remained fairly constant. While many regional theatres have reported significant changes in subscriber and single ticket sales, the demand for educational programming has remained constant or otherwise increased. At the Denver Center, we have experienced an increase in numbers and revenue in everything from online learning, to touring shows, to classroom workshops. The contributors who have written essays about their cities for this *Centerpiece* are reporting similar experiences. Decreasing contributed support from traditional funding sources affects all of this. Balancing budgets is an act of ingenuity constrained by harsh priorities facing all levels of society. So many education directors, parents and teachers that I have spoken with attribute the increase in demand to the fact that, while parents may forego the pleasure of attending the theatre in the current economy, they still place a high value on having direct access to and experiences in the performing arts for their children. Whether the experience is provided in schools, special matinees, training, private coaching or even online, they are willing to pay for this access. Certainly it is not business as usual for any of us. We have to marshal our resources (both financial and human) in creative ways and keep our ears to the ground. But I think that our many years of diligent effort to build new audiences, our responsiveness to the voices in our communities, our creation of innovative partnerships, as well as our development of a long-term presence in diverse communities, are ways in which we have made the case for the work we do. We are enjoying the benefits of that hard work as evinced by the loyalty of our constituents in hard times.

Education *Centerpiece* Curator: Daniel Renner, dean of the National Theatre Conservatory and director of education for the Denver Center for the Performing Arts. Copyright © 2003 by Theatre Communications Group, Inc. All articles reproduced by permission of the authors. No portion of this publication may be reproduced in any form, or by any means, including photocopying, without written permission from the publisher or author. Theatre Communications Group, Inc., 520 Eighth Ave., 24th Fl., New York, NY 10018-4156, telephone (212) 609-5900, fax (212) 609-5901, website: [www.tcg.org](http://www.tcg.org). Ben Cameron, executive director; Joan Channick, deputy director; Laurie Baskin, director of government & education programs; Christopher Shuff, director of management programs; Rachel Ford, management programs publications associate; Katie Taber, government & education assistant.

Our drive toward more authentic assessment, learning standards and the increasing number of teacher training programs has more closely aligned us with mainstream educators and given us new tools to not only demonstrate to these same educators and the community what we do, but also insure that we are more effectively evaluating our programs to be responsive to the realities of the marketplace.

A note of thanks to the *Centerpiece*'s contributors: Susan Medak, managing director of Berkeley Repertory Theatre; Linda Dean, director of education at Alabama Shakespeare Festival; Kathy Feininger, director of education at the Round House Theatre, who collaborated with Mark Robert Blackmon, director of marketing; Kassie Misiewicz, education outreach director at Seattle Children's Theatre, who collaborated with Lisa Jaret, education programs administrative director; and Hallie Gordon, director of the arts exchange program at Steppenwolf Theatre Company. (Note: The survey results begin on page 7.)

—Daniel Renner, dean of the National Theatre Conservatory and director of education for the Denver Center for the Performing Arts

## OUR WINTER'S TALE: TWO SCENES FROM ALABAMA

BY LINDA DEAN

***“Exit, pursued by a bear.”***

***(Act III)***

The “bear” stock market has led to the exit, or at least the reluctant retreat, of many arts funders. Simultaneously, corporate profits and income taxes have fallen, contributing to the worst state budget crises since the recession of 1983 (*Wall Street Journal*, October 7, 2002). A recent survey of 50 states conducted by the National Conference of State Legislatures revealed that 46 states faced a cumulative deficit of \$36 billion in fiscal year 2002, with a projected deficit of \$57 billion in 2003. Education expenditures, which average about one-third of the states' budgets, will continue to be trimmed as states struggle to compensate for projected shortfalls. During the past two years, states have trimmed their budgets by \$22 billion, and have begun making another round of cuts totaling \$6.8 billion.

Since 1985, SchoolFest (Alabama Shakespeare Festival's student matinee series) has received support from the state's education budget. For the past two years, the state's education budget has been prorated, resulting in a 30 percent cut in Alabama Shakespeare Festival's (ASF's) state allocation. Consequently, student matinees, which peaked at 106 in 1998 and which consistently sell out, were reduced to 58

in 2002–2003. Teachers in rural areas, who have counted on SchoolFest to provide their students with an arts experience, have particularly felt the impact of the limited number of performances. Funding to non-school educational entities, such as ASF, remains in jeopardy as a new governor enters office. Since 49 of 50 state constitutions mandate a balanced budget, Alabama will be looking at new cuts totaling \$108 million.

The bear-ish market/recession has also led to reduced state funding for the Alabama State Council on the Arts, causing lower grant allocations. ASF's successful artists' residencies program, Camp Shakespeare in the Schools, will receive 20 percent less in funding.

***“You gods, look down, and from your sacred vials pour your graces. . .” (Act V)***

Despite the bleakness of state budgets, many educational programs at ASF—and elsewhere—continue to thrive. School systems are still investing their faculty professional development funds in ASF teacher seminars, which always fill. ASF's Young Southern Playwrights Project, only in its second year, received 93 submissions, with enthusiastic attendance at public readings. Theatre in the Mind, which encompasses a lecture

series, actors in schools, and teacher training workshops, received level funding from the Alabama Humanities Foundation. Enrollment in ASF's acting classes doubled in Fall 2002.

In response to the *No Child Left Behind Act of 2001*, which designated the arts as core academic subjects, the Alabama Department of Education developed *The Alabama Arts Education Plan: Linking the Arts to Student Achievement* as a blueprint for providing every student access to arts education taught by a trained arts faculty, indicating the state's pedagogical commitment to arts education when/if funds become available. The state also designated six arts pilot schools last year, and it funded six more for the current year.

Since a controversial play or program can affect funding, ASF's SchoolFest season this year offered traditional fare with the state course of study objectives listed in marketing materials. Although several education directors stated that they felt no pressure toward conservatism, constraint may become more widespread as theatres nationwide are choosing safety over cutting edge while planning their 2004 seasons (*New York Times*, December 29, 2002).

Other regional theatres report a similar mixed bag—a grim economy but strong commitment to educational

programming. For example, Indianapolis's Indiana Repertory Theatre has scheduled 171 student matinees for 2002–2003, anticipating an equitable number next year. Indiana Repertory Theatre also noted an increased interest in acting classes, and a high demand for its distance learning program, which has received national acclaim. New programs, such as the Indiana Theatre Teachers Networking Conference, are expected to complement marketing endeavors, while expanding outreach programming.

Similarly, the Guthrie Theater in Minneapolis, MN, the Alliance Theatre Company in Atlanta, GA, and Cincinnati Playhouse in the Park in Ohio have not had to reduce their number of student matinees; and the Guthrie's tour bookings are higher this year than in any previous year. New York's Geva Theatre Center in Rochester offered more performances

than ever this year, with most sold out. Geva has also increased its educational programming tremendously during the last three years. The Shakespeare Theatre in Washington, DC, continues to expand its outreach programs, and the Guthrie has added programs that sustain themselves through enrollment fees.

In addition, the Alliance Theatre is strengthening its programs by linking all education activities with the artistic work of the theatre. Central to this vision is the Theatre Institute for Educators, a new four-year pilot program with the long-term goal of promoting more substantial partnerships with schools. Through the Alliance Theatre Youth Project, another new program that is partially funded by TCG, teens will create a new work based on *Our Town* that will be toured by professional actors in 2003–2004. The Alliance will also continue "Curtain

Call," an after-school drama program that serves refugees from Bosnia, Afghanistan and other countries. Several arts councils that fund Alliance projects, however, are planning cuts of up to 30 percent, which may ultimately affect the Alliance's educational programs.

While acknowledging the uncertainties due to the economic recession, most education directors contacted for this article seemed optimistic about program stability, especially when funders perceive their educational programs as filling gaps caused by state cuts to arts education.

The bear kills poor Antigonus in Shakespeare's *Winter's Tale*. Let's hope a happier denouement—maybe something like Hermione's "resurrection"—awaits theatres when the economy revives.

—Linda Dean, director of education, Alabama Shakespeare Festival. Thanks to Skip Greer (Geva Theatre Center), Carol Jones (Alliance Theatre Company), Beth Burns (Guthrie Theater), Dawn McAndrews (Shakespeare Theatre) and Bert Goldstein (Cincinnati Playhouse in the Park) for sharing their observations about current trends in educational programming.

## FINDING THE RIGHT BLEND IN SEATTLE

BY KASSIE MISIEWICZ & LISA JARET

In 2001–2002, Seattle Children's Theatre's (SCT's) education outreach program visited 78 separate school and community groups in the Puget Sound area. The teaching hours for education outreach reached an all time high of 1,744, which was an increase of more than 30 percent over the previous year. Our major growth has occurred in after-school residencies and professional development for classroom teachers. Traditionally, education outreach's fee-based workshops have been purchased by parents, schools and community groups. In the last few years, we've found partners like social service organizations and local libraries that have the funding and interest to pay for show related workshops. (King County Sexual Assault Resource Center funded 50 post-*The Wrestling Season* workshops concerning harassment, and the libraries bought 171 *Holes* workshops.) Over the past two years, we've received government funding through consortium grants with three other professional theatres in town. This money helped us strengthen a summer teacher training program as well as create a two-week middle school drama and literacy residency. We rely on these allies and see them as partners, resources and an exterior support system.

Every theatre in Seattle is going through budget cuts, and we have not been spared. Our high income and low expense goals are causing our department to rethink what is unique about an SCT outreach program, how our services differ from our

competitors and various ways we can blend our programming into the rest of the theatre. For example, we are working on ways to make purchasing school show tickets and a related workshop one integrated purchase. We also continue to work with our development staff to find education funding sources that do not create brand new programs or compete with our Mainstage Education Initiative, which subsidizes school show tickets.

While our education outreach program sells group workshops to schools and organizations, our Drama School sells individual class enrollments to individual families—thus, the health of the two programs reflects two different aspects of our economy. If one associates our Drama School registrations with personal economics, then one would see a familiar trend: significant growth in the mid-to-late '90s, and a noticeable cooling off just before the new millennium began. From 1993 to 1999, the Drama School's annual enrollment grew from about 1,700 to about 3,200—an 88 percent increase. From 1999 to 2002, on the other hand, enrollment has gone down a bit and up a bit, and is overall about where we were a few years ago. There are other factors at hand: we changed our programming in ways that limit capacity in some cases, and in others we have extremely popular programs that could continue to grow if only we had more space. Traffic and parking continue to be growing problems in Seattle, and many people are increasingly reluctant

to come to the Seattle Center (where we are based). Last year, the fact that we are located next to the Space Needle—a potential terrorist target in some people’s opinion—even caused a few cancelled registrations. But to be sure, after you account for parking and capacity and all of that, it seems that the Drama School’s enrollment plateau might indicate a plateau in personal

spending in our region. Again—it is a plateau after a steep climb, not a crash. We still have a loyal patron base that places a high value on the experiences we provide. We still have, despite significant financial problems at many of our best organizations, an educated community that supports the arts.

—Kassie Misiewicz, education outreach director, and Lisa Jaret, education programs administrative director, Seattle Children’s Theatre

## TAKING STEPS IN BERKELEY

BY SUSAN MEDAK

**E**ducation programs...talk about a set of mixed messages! It should come as no surprise that, as our local school districts are looking at multimillion-dollar deficits, arts programs are on the short list of programs to be jettisoned. Even as school boards and superintendents are accepting the wealth of research that links the arts to quantifiable academic success, the combination of inadequate funds and increased pressure to “teach to the tests” is undercutting school-based arts programs. We, like other arts organizations in our area, are feeling at least three effects. Fewer districts can afford either the time or money for cultural field trips. Fewer districts can afford to bring arts specialists or productions into their schools. And funds raised by local communities to support “enrichment” programs, including arts and sports, are now needed to cover the other three “Rs.”

Another aspect of the changed economic environment has been an increase in foundation support for arts education programs. While at face value this appears to be good news, our experience has been that more and more funders are using their arts education grants to curate very specific arts programs. This is undercutting support for many valuable ongoing programs such as in-school performances and artist residencies.

On the other hand, the by-product of these changes in the schools is that

middle class families are digging deeper into their own pockets to fund enrichment programs for their children. As a result, enrollment for our Berkeley Rep School of Theatre continues to grow at a rate in excess of our wildest imaginings.

As we anticipate further cuts to arts education in California’s schools, we are tweaking Berkeley Rep’s programs to ensure the continued viability of our school, to expand those programs that are showing signs of success, as a way of generating support for those programs that are not economically self-sufficient, and to ensure that our programs continue to serve an economically diverse constituency.

Our response to the changed economic climate has resulted in a new financial model for our education activities. Our goal is to increase the revenue from after school classes, in order to provide supplemental revenue for programs that were previously funded by foundations and corporations. This has required that we significantly increase enrollments in after-school, weekend and summer classes.

Our first priority in accomplishing this goal has been to monitor the quality of our existing classes closely. End-of-session evaluations are used as tools to improve the quality of the teaching in all our programs. This is essential because—although we actively recruit students through visits to schools, through announcements at our school touring performances, through paid advertising

and through teacher recommendations—word of mouth continues to be our most effective form of advertising. Assurance of quality has proven to be a solid strategy as our enrollments have more than doubled since opening the school 18 months ago.

Our second priority has been to expand the age range and breadth of students served by the school. Classes for kindergarteners are now part of our quarterly schedule. The variety and number of classes for adults has grown. Classes for home schooled students, and opportunities for children with learning disabilities are part of our plans for the future. With increased attendance has come increased revenue.

In tandem with these goals for the school, establishment of an endowment fund to support arts programs is planned to help secure our commitment to educational programs serving children, regardless of their economic situations.

Successful accomplishment of these goals will not only ensure a lively and active program *within* BRT’s School of Theatre, but will also ensure that our many in-school programs can be preserved and expanded to help fill what we anticipate will be the growing gap in resources committed by area schools for arts in education. In the face of sporadic or reduced foundation funding, it is our sincere hope that a more secure revenue stream will help us maintain and expand these programs through the difficult economic years ahead.

—Susan Medak, managing director, Berkeley Repertory Theatre

# MEETING THE CHALLENGE IN MARYLAND

BY KATHY FEININGER & MARK ROBERT BLACKMON

**M**etropolitan Washington, DC, is a culturally stimulating and extremely complicated place for educational arts programming: we serve a community that includes both some of the wealthiest and most powerful people in the country and some of its most disenfranchised; and we work daily with two state, one district and ten county governments, a dozen separate school districts and even more municipalities.

Round House Theatre has always done things a bit differently from other theatres. Our education and outreach programs are unique because they did not grow out of a professional theatre; the professional theatre grew out of the education and outreach programs. Our commitment to education and outreach has always been at our core, but recently we have reached a pivotal point, and that commitment is being tested. Historically, the organization had received more than one-half of its annual earned revenues from its tuition-based education programs. Today, while education and outreach remain at our center, the theatre finds that only about one-third of its earned income stems from tuition-based education programs. That is a very sobering statistic for a department quite comfortable with being the “cash cow.”

Two market trends seem most apparent: an explosive growth in the arts—which has fed our institutional advancement as well as our competition from other theatres—and increased conditions placed on arts programming by grantmakers and contractors.

Our extraordinary growth, a move to a larger space with a higher public profile, and a re-focused audience development campaign have resulted in exponential leaps in box office revenues during a period when education revenues flatlined. In May 2002, Round House Theatre (located in Montgomery County, MD) opened a new 400-seat theatre. In March 2003, we begin producing in an additional 125/150-seat theatre. And, in

mid-2004, we will open our new theatre school. When our construction projects are done, we will find ourselves housed in five buildings, three zip codes and two different theatres.

Direct competition has also increased significantly in recent years. For much of its more than 30 years of providing arts programming, Round House was virtually the only professional theatre in the suburban region offering these types of programs. The number of professional theatres in this market is rising steadily. Currently two theatres have completed construction on new homes, another two are reaching completion on new theatres, five other theatres have construction plans, two new major performing arts centers have opened, and one more is yet to come. All of these organizations are drawing from the same funding sources. And all either have or are about to implement education programs. Suddenly existing education departments face an enormous challenge: How to increase or even maintain current levels of programming in a very crowded market during very uncertain economic times?

In addition, more conditions are being placed by contractors who are now dictating the composition of the programming they are willing to fund—forcing education departments to choose between conforming to the structure prescribed or losing that income. Arts organizations here have succeeded in cultivating public and private funders who are now eager to help place our programs in the community, but it is becoming increasingly difficult to get programs off the ground. More and more grantors and contractors want control over the content and execution of the programming they support. In such a highly competitive market we now face the danger of “programming to the grant.” When you hear about enormous amounts of money available for arts programming, it is very difficult to walk away simply because you do not currently

have a program that fits the requirements. It is especially frustrating to watch money that people have lobbied very hard to get appropriated going unspent when no one can (or will) agree to the conditions.

Faced with increased competition, we have begun an aggressive awareness and retention campaign focused on our education programs and based on our highly successful audience development campaign for our performance programs. A significant challenge in this current climate becomes balancing the marketing costs for education programs against the core values of the theatre’s mission. With competition on the rise in this region, it has become increasingly difficult to project that certain programs will continue to not only realize their costs but also turn a profit. As increased marketing costs wear away at profit margins, it becomes readily apparent that contributed income—rather than a tuition-based surplus—is increasingly essential to offset costs. The cash cow, long an indomitable force, finds that—unbelievably!—it does not contribute as mightily as it once did.

How are organizations facing these challenges? We can only speak for Round House. We realize that simply having proven and respected programs is not enough. We are increasing marketing efforts, preparing to make hard decisions about which programs to keep and which to let go, and leaning more heavily on contributed income than we ever have before to fund outreach programs.

Further, we find that we must discover and implement new ways to educate grantmakers and contractors about the dangers of conditionalizing program development. We have won half the battle by successfully communicating the need for arts programming. Now we must expand the understanding of the problem to include trusting us to put the proper solution in place.

As we detailed earlier, opening a new space brings with it enormous financial burdens. The education and outreach department has traditionally been relied

upon to close budget gaps, but no longer. The heartening aspect of this shift is that, rather than cutting programming, the organization has taken on this challenge

and used it as an opportunity to rededicate ourselves to our mission. This means that, for nonce, the cash cow is being well tended.

—Kathy Feininger, director of education, and Mark Robert Blackmon, director of marketing, Round House Theatre

# EVOLVING COMMUNITY IN CHICAGO

BY HALLIE GORDON

In order to analyze current trends in arts education or forecast where things may be headed, we must acknowledge that we stand in the long shadow cast by the events of 9/11. We still feel powerful reverberations of that attack—economic, political and cultural. In many sectors, there have been radical reassessments of our priorities. As the dust settled and the aftershocks dissipated, we waited with trepidation to see how this event would alter our work in schools and communities.

Despite that catastrophic event, where the arts are concerned, I have seen many positive changes in attitude. I have seen a strengthening and deepening of the belief that the arts are vital to children, teens, adults and seniors to help them understand their world—connect with others and with their communities. Conceptions of community are evolving in such a way that the need to feel united by meaning and purpose and hope is stronger today than it was a year ago. How do we help our children to process the unthinkable? How do we help them understand often overwhelming feelings about war and death and chaos? While it may sound naïve to some, I believe it is through the arts. The arts are a gateway—to expansion of consciousness, to transformations of the heart, to exaltation of the soul. I sincerely believe that today this has come to be a shared feeling among teachers, principals, parents and funders.

Teachers are more open than ever to varied ways of learning and non-traditional approaches to arts education as a way to get

—Hallie Gordon, director of the arts exchange program, Steppenwolf Theatre Company

through to kids who may otherwise struggle. In one development in Chicago, students are increasingly collaborating on the writing of texts instead of working with published texts—they identify with and invest themselves in the performances they create. Schools today are more interested in engaging in longer-term relationships with teaching artists and arts organizations. Teachers and administrators are seeking repeatable, sustainable relationships with arts organizations and teaching artists.

For the above reasons, funders show an increased desire to fund the arts in education. The sad irony is that the poor economy is in conflict with and threatens to compromise this newfound enthusiasm. Can we blame them? We live in uncertain times—as individuals, as corporations and as foundations, and as a country, we feel the economic strain. In this climate of eroding budgets, schools and teachers are looking to us, professional arts organizations, to implement arts-related activities in the classroom. Call me optimistic, but I believe this to be a part of an elemental need for community; the urge to lean upon and inspire our neighbors. These kinds of sustainable, collaborative relationships are the bedrock of the Steppenwolf mission, and we encourage them throughout our arts exchange programming. In so doing, we hope that we are helping to build a stronger community, one that is equipped to meet the challenges of the current era with creativity, compassion and wisdom.

## CENTERPIECE TOPIC CURATORS

If you would like to contribute an idea for a *Centerpiece* topic, please notify the appropriate curator or contact:

❖ *Marketing*

**Jim Royce**, director of marketing & communications, Mark Taper Forum/Ahmanson Theatre, [jroyce@ctgla.org](mailto:jroyce@ctgla.org)

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**Dawn Rains**, director of development, Seattle Repertory Theatre, [dawnr@seattlerep.org](mailto:dawnr@seattlerep.org)

❖ *Education*

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❖ *Governance*

**Judy Hansen**, trustee, Milwaukee Repertory Theater, [hansenjudy1@aol.com](mailto:hansenjudy1@aol.com)

❖ *Topical Issues*

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A total of 107 theatres participated in this survey. Throughout this report, they are grouped by total annual expenses as follows:

Group 1: \$499,999 and less; Group 2: \$500,000 to \$999,999; Group 3: \$1 million to \$2.9 million;  
Group 4: \$3 million to \$4.9 million; Group 5: \$5 million to \$9.9 million; and Group 6: \$10 million and over

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
Number of responses	12	10	34	11	28	12

### 1. Budget Information

#### Theatre budget

Average	\$ 292,935	\$ 679,008	\$ 1,915,867	\$ 3,984,482	\$ 7,248,586	\$ 18,415,326
Minimum	\$ 67,000	\$ 502,540	\$ 1,050,000	\$ 3,039,816	\$ 5,330,000	\$ 10,148,541
Maximum	\$ 433,000	\$ 955,810	\$ 2,909,100	\$ 4,900,500	\$ 9,435,712	\$ 60,825,000

#### Education budget

Average	\$ 129,725	\$ 182,381	\$ 304,859	\$ 336,939	\$ 414,499	\$ 783,816
Minimum	\$ 1,200	\$ 46,677	\$ 17,000	\$ 14,000	\$ 58,616	\$ 220,000
Maximum	\$ 398,000	\$ 582,000	\$ 1,600,000	\$ 915,000	\$ 1,205,160	\$ 2,204,065

#### Education as % of total budget

*(excluding theatres with budgets 100% devoted to educational programming)*

Average	18%	17%	12%	8%	6%	6%
Minimum	1%	5%	1%	1%	1%	2%
Maximum	33%	27%	40%	20%	14%	14%

#### Theatres with 100% of their budget devoted to educational programming

3	1	2	0	0	0
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#### Education income – Contributed

Average	\$ 123,298	\$ 110,853	\$ 157,088	\$ 107,475	\$ 247,184	\$ 363,860
Minimum	\$ 15,000	\$ 25,000	\$ 7,500	\$ 10,000	\$ 27,000	\$ 337,000
Maximum	\$ 277,000	\$ 454,000	\$ 1,195,000	\$ 240,000	\$ 840,500	\$ 785,100

#### Education income – Earned

Average	\$ 101,775	\$ 48,942	\$ 248,805	\$ 148,635	\$ 187,824	\$ 422,035
Minimum	\$ 4,000	\$ 4,005	\$ 2,000	\$ 3,800	\$ 2,750	\$ 20,000
Maximum	\$ 329,554	\$ 132,000	\$ 1,550,000	\$ 395,276	\$ 699,000	\$ 1,988,525

#### Theatres with education endowment

0	0	2	1	5	2
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### EDUCATION DEPARTMENT BUDGET BREAKDOWN

#### Production expenses

Number of responses	6	5	25	8	21	5
Average	\$ 49,713	\$ 52,441	\$ 59,015	\$ 59,799	\$ 45,458	\$ 142,182
Minimum	\$ 1,000	\$ 4,500	\$ 1,100	\$ 14,155	\$ 650	\$ 4,200
Maximum	\$ 169,544	\$ 121,000	\$ 302,422	\$ 129,197	\$ 200,000	\$ 269,700

#### Student matinee expenses

Number of responses	4	5	25	10	21	8
Average	\$ 20,192	\$ 20,426	\$ 66,464	\$ 169,322	\$ 187,052	\$ 232,174
Minimum	\$ 7,500	\$ 1,000	\$ 2,100	\$ 4,000	\$ 10,780	\$ 17,000
Maximum	\$ 55,950	\$ 51,165	\$ 319,669	\$ 530,800	\$ 655,100	\$ 650,000

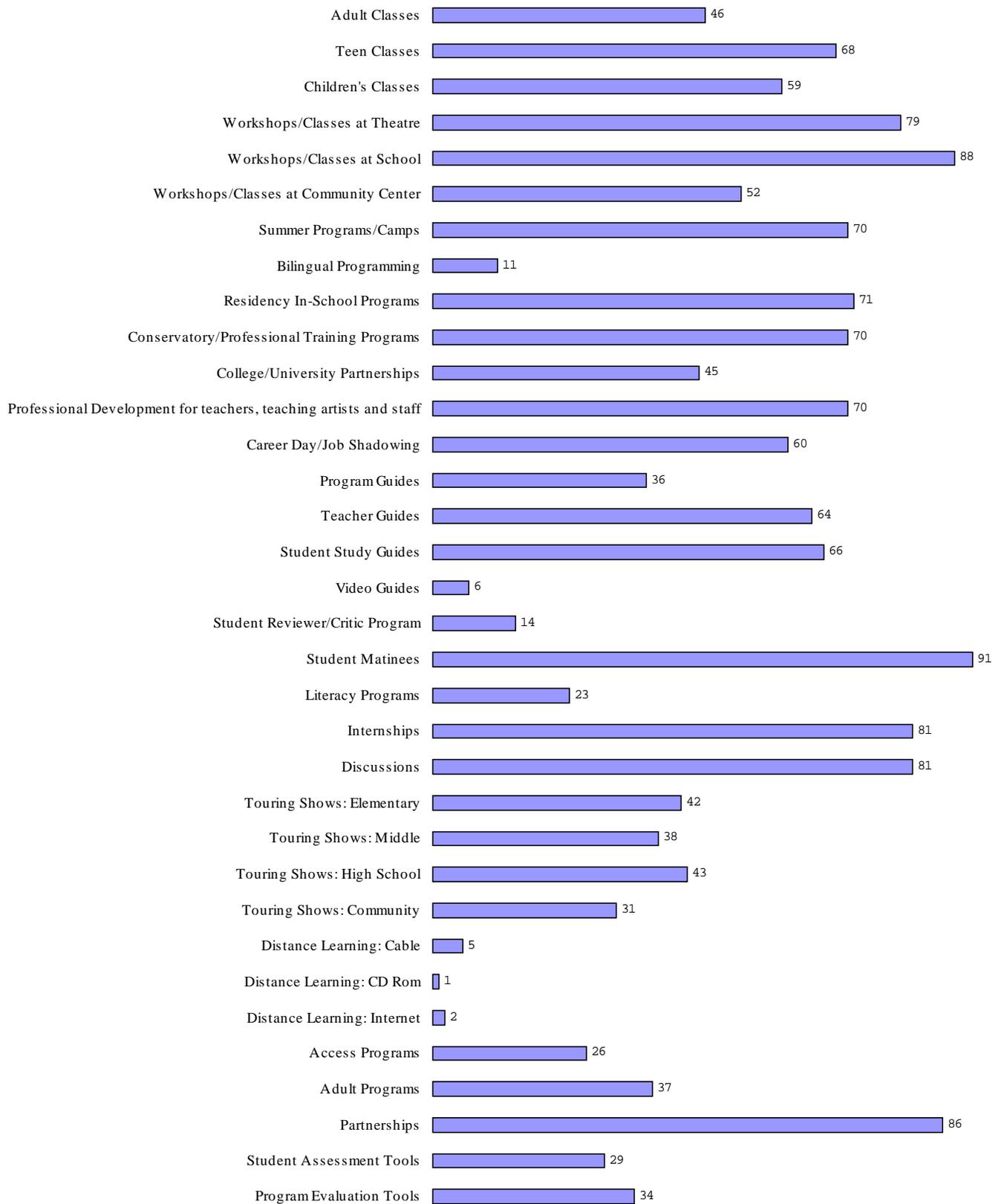
**EDUCATION DEPARTMENT BUDGET BREAKDOWN, cont.**

Conservatory expenses						
Number of responses	3	4	11	2	14	3
Average	\$ 34,367	\$ 25,750	\$ 65,483	\$ 13,161	\$ 77,004	\$ 109,715
Minimum	\$ 1,000	\$ 6,000	\$ 3,390	\$ 100	\$ 325	\$ 17,000
Maximum	\$ 72,700	\$ 60,000	\$ 250,000	\$ 26,221	\$ 278,993	\$ 251,355
Education program expenses						
Number of responses	6	6	25	7	24	10
Average	\$ 29,878	\$ 26,529	\$ 90,363	\$ 51,719	\$ 83,902	\$ 219,711
Minimum	\$ 750	\$ 104	\$ 2,700	\$ 6,105	\$ 8,249	\$ 58,500
Maximum	\$ 99,965	\$ 108,875	\$ 500,000	\$ 145,321	\$ 322,150	\$ 758,162
Personnel expenses						
Number of responses	7	7	28	10	25	10
Average	\$ 118,103	\$ 57,138	\$ 129,047	\$ 139,669	\$ 190,509	\$ 365,159
Minimum	\$ 17,000	\$ 20,850	\$ 5,797	\$ 8,000	\$ 7,000	\$ 90,000
Maximum	\$ 280,900	\$ 110,709	\$ 850,000	\$ 447,000	\$ 840,013	\$ 1,573,030
Overhead expenses						
Number of responses	7	7	15	9	17	8
Average	\$ 18,207	\$ 18,391	\$ 79,040	\$ 45,944	\$ 54,035	\$ 65,613
Minimum	\$ 2,500	\$ 2,000	\$ 1,004	\$ 422	\$ 1,100	\$ 6,820
Maximum	\$ 52,829	\$ 60,000	\$ 325,000	\$ 338,000	\$ 169,948	\$ 200,767
Other expenses						
Number of responses	3	1	4	1	2	4
Average	\$ 10,209	\$ 49,350	\$ 30,922	\$ 49,566	\$ 104,643	\$ 88,050
Minimum	\$ 500	\$ 49,350	\$ 3,500	\$ 49,566	\$ 79,287	\$ 33,800
Maximum	\$ 29,627	\$ 49,350	\$ 77,398	\$ 49,566	\$ 290,000	\$ 220,000

**2. Personnel Information**

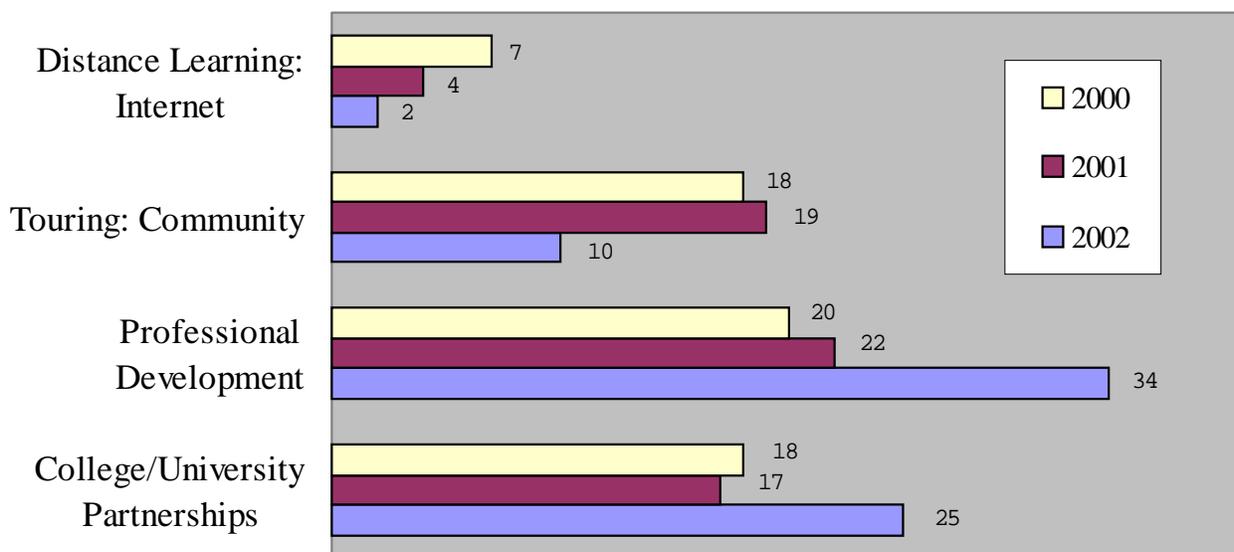
Number of full-time education staff						
Average	1	1	2	2	3	5
Minimum	0	0	0	0	0	2
Maximum	5	2	8	6	14	14
Number of part-time education staff						
Average	1	2	4	1	2	6
Minimum	0	0	0	0	0	0
Maximum	4	4	24	4	10	60
Number of artist educators						
Average	5	11	13	6	19	34
Minimum	0	0	0	0	0	0
Maximum	20	28	80	13	100	200
Number of education interns						
Average	1	0	2	1	5	1
Minimum	0	0	0	0	0	0
Maximum	5	1	12	8	70	3
Number of education volunteers						
Average	2	2	3	2	12	5
Minimum	0	0	0	0	0	0
Maximum	15	10	31	16	75	22

### 3. Educational Programming Number of Responses out of 107



## Programming Trends over the Past Three Seasons

This year, for the first time, TCG has identified a core group of 48 theatres that have completed the Education Survey each year for the past three years (2000–2002). The categories below represent programming areas where we noticed a significant increase or decrease over the past three years. The response value (the number next to the bar) represents the number of theatres out of the core 48 indicating that they offered that category of programming.



### 4. Federal Funding for Education

#### National Endowment for the Arts

Number of responses indicating an application was submitted	9	6	18	6	10	6
Number of responses indicating funding was awarded	5	5	14	4	7	5
Amount Awarded						
Average	\$ 13,280	\$ 15,200	\$ 11,015	\$ 34,375	\$ 28,286	\$ 28,000
Minimum	\$ 5,000	\$ 10,000	\$ 2,000	\$ 7,500	\$ 10,000	\$ 10,000
Maximum	\$ 25,000	\$ 27,000	\$ 28,000	\$ 55,000	\$ 50,000	\$ 45,000

#### Department of Education

Number of responses indicating an application was submitted	1	0	3	1	2	2
Number of responses indicating funding was awarded	0	0	3	0	1	0
Amount Awarded						
Average	NA	NA	\$ 39,304	NA	\$ 110,000	NA
Minimum			\$ 20,000		NA	
Maximum			\$ 58,607		NA	

#### Other Federal funding

Number of responses indicating an application was submitted	2	0	3	0	1	0
Number of responses indicating funding was awarded	1	0	2	0	1	0
Amount Awarded						
Average	\$ 9,600	NA	\$ 27,500	NA	\$ 75,000	NA
Minimum	NA		\$ 5,000		NA	
Maximum	NA		\$ 50,000		NA	

## 5. Audience Statistics

Total number of children served in 2001–2002 season

Average	9,370	11,274	26,487	21,155	26,606	41,387
Minimum	90	30	503	1,500	2,500	2,000
Maximum	70,000	50,000	180,000	52,600	80,000	150,000

### AGE DEMOGRAPHICS

Ages 5 – 11

Average	23%	43%	38%	27%	28%	7%
Minimum	0%	10%	0%	0%	0%	0%
Maximum	50%	97%	94%	90%	90%	30%

Ages 12 – 18

Average	56%	37%	45%	61%	56%	64%
Minimum	10%	1%	0%	2%	14%	15%
Maximum	95%	80%	100%	100%	100%	100%

Ages 19 – 25

Average	7%	17%	7%	5%	5%	9%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	21%	63%	50%	16%	20%	20%

Ages 26 – 40

Average	8%	8%	3%	3%	5%	10%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	30%	48%	15%	6%	17%	25%

Ages 41 – 60

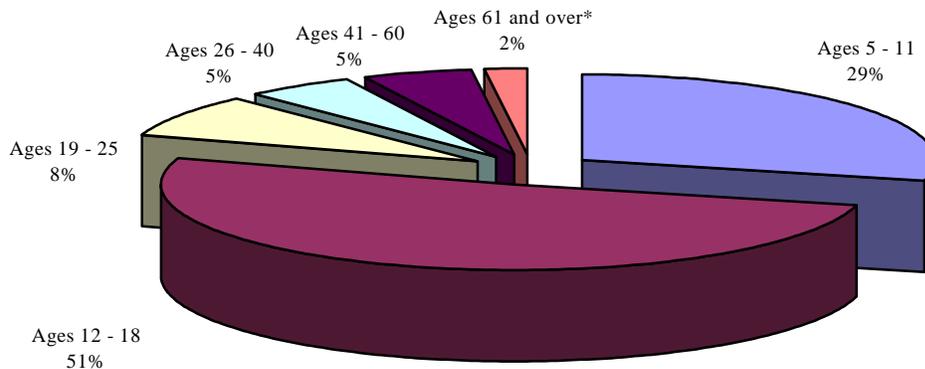
Average	6%	5%	2%	3%	6%	10%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	26%	28%	15%	20%	21%	29%

Ages 61 and over\*

Average	1%	1%	1%	0%	2%	3%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	7%	12%	35%	2%	14%	25%

### Education Programs Age Demographics

(average among all budget groups)



\*The category for Ages 61 and over was inadvertently left of the initial survey. Data on the category was gathered in a follow-up to the survey, but it is likely that, due to the initial error, this category is slightly under-reported.