



# TCG

THEATRE COMMUNICATIONS GROUP, INC.

## CENTERPIECE

### FOCUS ON: EDUCATION

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## A SEASON OF CHANGES: EDUCATION SURVEY 2003

BY DANIEL RENNER

This year, 102 theatres participated in the annual Education Survey. Yet, for the first time, we were also able to glean a more detailed and accurate snapshot of education programming income and expenses by using data collected from a larger universe of 203 TCG theatres that participated in the Fiscal Survey 2003. There was some overlap, with a number of theatres participating in both the Fiscal Survey and the Education Survey. The data collected from the Fiscal Survey 2003 regarding the hard numbers spent on educational programming is more accurate than we've been able to record in previous years as it is verified against the individual theatre's audit.

What do these numbers tell us? Corporations and foundations provide the lion's share of contributed support. Theatres' education departments bring in considerable earned income, particularly in two categories:

- ❖ **Arts in Education/Youth Services** includes tours of educational performances, artists-in-the-schools programs and residencies, as well as college/university partnerships, literacy programs, distance learning, student and teacher study guides, and professional development for teachers. The breakdown of the average income in this category generated by theatre budget group is impressive: Group 1, with 12 theatres responding, had an average income of \$16,718; Group 2, with 15 theatres responding, had an average of \$37,844; Group 3, with 37 theatres responding, had an average income of \$76,189; Group 4, with 12 theatres responding, had an average of \$92,567; Group 5, with 20 theatres responding, had an average of \$82,490; and Group 6, with 13 theatres responding, had an average of \$120,893.
- ❖ **Training Programs** includes theatre-operated schools, conservatories and courses. The average income breakdown in this category by theatre budget group: Group 1, with 12 theatres responding, had an average of \$34,085; Group 2, with 17 theatres responding, had an average of \$45,493; Group 3, with 25 theatres responding, had an average of \$85,732; Group 4, with 16 theatres responding, had an average of \$286,674; Group 5, with 19 theatres responding, had an average of \$229,404; and Group 6, with 11 theatres responding, had an average of \$327,884.

Education *Centerpiece* Curator: Daniel Renner, director of education, Denver Center Theatre Company. Copyright © 2004 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. TCG, 520 Eighth Ave., 24th Fl., New York, NY 10018-4156, phone (212) 609-5900, fax (212) 609-5901, [www.tcg.org](http://www.tcg.org). Ben Cameron, executive director; Joan Channick, deputy director; Christopher Shuff, director of management programs; Laurie Baskin, director of government & education programs; Eve Zapulla, government & education programs assistant; and Rachel Ford, management programs publications associate.

The percentage of theatres' expenses spent on education ranges from three to six percent. It was not possible to track trends on education income and expenses based on our first year with a larger data pool of 203 theatres, but my sense is that we are all following the larger trend of being asked to be leaner, meaner and generate more revenue than ever before. Next year's Education Survey will tell the tale.

The numbers from the 102 theatres that filled out the Education Survey reveal significant changes from last year: Bilingual programming, distance learning via the Internet, the use of student assessment and program evaluation tools have increased. Many theatres are reporting the use of assessment and evaluation tools—this reflects not only the fields' response to funders' requests to provide standards-based measures of evidence and analysis of the work that is being done, but also the fact that sophisticated assessment systems are being developed in regional theatres around the country.

Even though professional training programs, student matinees and partnerships do generate significant earned income, the number of theatres offering these programs is down. Over the years, student matinees have been a traditional base for most theatres, but this is the first reported decrease in the number of theatres providing student matinees since the survey was started five years ago. In Denver, we have had to decrease our student matinee offerings due to a \$25-million cut in public school funding that mandates restricting student field trips, not to mention an increased focus on test-based teaching. It seems that Denver's pattern is becoming increasingly common around the United States.

What is also becoming increasingly common is the gathering of education directors from all of the performing arts to band together to discuss the larger questions facing our field. Last year's *Crossing Paths* conference wrestled with assessment and professional development issues. It was heartening to see that theatre education directors were the largest group of any discipline represented and that Joan Channick and Laurie Baskin were there to observe and report back positively to TCG and its Board. Following this introduction, in addition to the tabulations from the Education Survey, is a cross-disciplinary response to the 2003 *Crossing Paths* conference.

I would also like to urge as many of you as possible to attend the first [National Performing Arts Convention](#) in Pittsburgh this summer, June 9–12. While not as focused on education as *Crossing Paths*, the very fact of the event and the diversity of people presenting and participating will make for a dynamic gathering where education issues will be a part of the greater national discussion.

## ARTS EDUCATORS CROSS PATHS IN CHARLOTTE, NORTH CAROLINA

*Crossing Paths* took place November 6–9, 2003, in Charlotte, NC, and was attended by 130 arts education professionals and teaching artists from the fields of opera, dance, theatre, symphony orchestras, choruses and arts presenting organizations. The event was kicked off with an inspiring keynote address from Wendy Wasserstein, followed by a reception at the Levine Museum of the New South. Eric Booth, of the Juilliard School, led a day of activities focused on the teaching artist, which resulted in a draft rubric that can be used to evaluate the work done by teaching artists in the classroom. The second day focused on leadership and featured a stimulating panel of national arts funders talking about their personal and institutional views on arts education; a session with education directors from cultural institutions who discussed their role as leaders in institutional change; and a panel discussion of an assessment tool developed by the National Assembly of State Arts Agencies. Participants also had opportunities to network with their colleagues and explore Charlotte's vibrant arts community.

Once the conference was completed, the national service organizations that hosted the event asked their colleagues who attended *Crossing Paths* to prepare a written response to the conference, discussing the knowledge they took with them when they left Charlotte. Those responses have been compiled, providing a multidisciplinary perspective on the weekend's sessions.

# CROSSING PATHS FROM THE OPERA PATH

BY PAULA FOWLER, DIRECTOR OF EDUCATION, UTAH SYMPHONY AND OPERA

**A**rts educators from the major professional performing arts companies in Utah have attended all three of the *Crossing Paths* conferences, and we came to this latest conference in Charlotte anticipating another round of exciting interchange with our compatriots in other companies. We looked forward to the chance to make comparisons within our fields and across paths, as well as unify ourselves as a Utah group of arts educators.

I work in an opera company that has merged with its symphony counterpart, so my assistant director of education, Sharon Sobieszczyk, and I are perpetually crossing paths (in fact, we're dizzy). She and I have spent time talking about the teaching artist day. In Utah most "teaching artists," as defined at *Crossing Paths*, are hired through our local arts councils for long-term projects in schools. In our opera apprentice program at Utah Symphony and Opera, I have four singers and a pianist who teach in schools, but I am in charge of their training, and I research the schools for them; moreover, their projects are rarely longer than one day in a single school. I also hire local composers for 15-20 hours of work in original opera projects; they go into schools as musical support for opera projects already underway, under the direction of a classroom teacher with whom I have a relationship. Thus, our use of "teaching artists" doesn't quite fit the model we discussed at *Crossing Paths*, but I grasped some elements that will help me improve my work with them.

Sharon, the assistant director of education at Utah Symphony and Opera, has been trying to create a teaching artist program with symphony members so that we can send them into schools for quartet and small group presentations. However, the present symphony contract prohibits small group work. We all want to find a way to make a small ensemble outreach program work, and we intend to make it part of upcoming contract negotiations. With the knowledge gained at *Crossing Paths*, we are now better armed to fight to make a quality outreach program involving teacher training and evaluation; we will resist the

suggestion (and we certainly will hear) that an orchestra member's outreach activity need only provide one service. Wish us luck!

The most illuminating session for me was the "Fundees and Fundees: New Relationships, New Expectations" session on the second day. I am reluctantly being drawn into development responsibilities as I am invited to discussions with potential sponsors who have ideas for new programs and as our development department tries to get us to consider creating new programs to meet the requirements of individual granting organizations. We recognize our responsibility to keep the funders of our programs informed about the progress of our various projects, and we write many thank you letters filled with details of success, but I was unaware that foundations and corporations may work differently and that such funding organizations are looking for involvement beyond just the funding of captivating projects—they also want to be part of the process of developing best arts education practices, and they take the initiative to follow developments in the field. It was helpful to learn that sponsors benefit from being visible patrons, and I gleaned some ideas to help in our grant-seeking and grant-writing. As a result of this exciting session, on the Monday following the conference, I requested a meeting with our development department to share what we had learned. It was a productive meeting all around, and we set mutual goals and developed ideas to improve our relations with all our sponsors.

Finally, going to the conference as a group from Utah gave us the opportunity to gain a better sense of ourselves as cooperative elements in bringing the arts to people in our communities. We went to a symphony concert together, walked around downtown Charlotte one evening, and sampled the Gallery Crawl. We enjoyed the active arts life of Charlotte and had the opportunity to chat appreciatively about our programs with each other. Our shared experiences at *Crossing Paths* will help us function better as partners in the arts in Utah.

## DIVERSITY ENRICHES DIALOGUE

BY MARY LYONS, CHAIRMAN EMERITUS, PACIFIC CHORALE

**T**he participants at the conference were an amazingly diverse group and that diversity defined the *Crossing Paths* experience. The opening speech by Wendy Wasserstein reminded us that arts education's greatest challenge is to provide a meaningful arts experience. Her program, "Open Doors," was a yearlong endeavor for small groups of students, 8-10 participants, who were not enrolled in any drama program and who came from strikingly varied backgrounds. The students saw extraordinary and often controversial theatrical productions and were then encouraged to evaluate those plays. Each participant was deeply affected by the program and felt their lives had been enriched by this experience. For many of us whose boards and communities live by the numbers game, this highly individualized program

was startling. Our assessment and evaluation work with Eric Booth was more difficult than any of us had guessed it would be, but we put aside the differences in our respective disciplines, worked with mutual respect and enthusiasm, and achieved some wonderful results. This conference provided us with valuable insights and replicable tools. It took time for all these sessions to gel, but the process itself was exhilarating. Arts education is hard work, and this conference, while revitalizing our desire to do more, provided the models that really make a difference.

## TOOLS TO TAKE HOME

BY MICHAEL BAHR, EDUCATION DIRECTOR, UTAH SHAKESPEAREAN FESTIVAL

I had the privilege of leaving a snowstorm in the mountains of Utah and attending *Crossing Paths* in the 72-degree warmth of Charlotte, NC. Faced with a tough budget year, I almost didn't attend, but I'm glad I did. It provided me with networking opportunities, essential instruction and an opportunity to re-examine present challenges with new eyes. I was revitalized by two points: that artists must reclaim their central role in our culture; and that we, as education directors, are essential in creating and building that field. This is accomplished only through thorough self-assessment and direction. Highlights of the conference included:

❖ **Wendy Wasserstein's keynote** describing the life-changing TDF Open Doors program wherein disadvantaged youth attend the theatre for the first time in groups of eight, partnered with working professionals, and engage in intimate discussions. This program is similar to programs we have built, but it doesn't have the crucial intimacy of Open Doors. Wendy's unwavering mantra, "groups must be small to maintain the intimacy and sense of

discovery," has given me ammunition as I approach potential funders for our programs.

- ❖ **The education directors' panel** featuring stellar education directors, from all disciplines, illustrated the active leadership role we can play in our organizations. The dreams and challenges they shared were exactly what I've experienced, and I found answers to lonely challenges that others had solved before me.
- ❖ **Creating rubrics to evaluate and increase a program's impact.** While appearing dry, this was the greatest tool I gained. In a field that is frequently bombarded with accountability issues, I was able to return home and implement ways of evaluating our organization's programs. Since November, we have articulated core values and solved ineffective teaching artist problems and are now armed with statistics for state and federal programs. This session was long, labor-intensive, and difficult, but it was the most important session I have been to in the last three years.

- ❖ **Arts Education Manager Self-Assessment Tool.** I actually now use the Arts Education Manager Self-Assessment Tool in the university classes that I teach. It describes the skills, knowledge and talent necessary in an arts management position. Our arts administration MFA students and faculty frequently discuss the issues learned through this rubric.
- ❖ **Networking/socializing with sister organizations.** It is essential to know that other disciplines offer the same pains and joys that I and my organization are experiencing.

I found *Crossing Paths* to be much more valuable than other conferences I have attended because of the association that is developed with the divergent disciplines of dance, opera, music and theatre. As an education director, it can be a very lonely world; we face very unique problems. It is refreshing to meet with others from divergent fields and find that the same challenges are being met and solutions achieved through active focus and collaboration.

## FINDING COMMON GROUND ACROSS DISCIPLINES

BY RACHEL ELBERT, MANAGER OF EDUCATION AND COMMUNITY PROGRAMS, PACIFIC SYMPHONY ORCHESTRA

As an orchestra educator, a significant lesson I learned from the *Crossing Paths* conference was how much we have to learn from other arts organizations. Across the arts, education departments struggle with some of the same issues we do: burnout, performance expectations, funding problems and advocacy issues. One organization offered that it distributed copies of all education publications and a calendar of quarterly education events with its staff and board members, so that the visibility of the education programs was raised significantly. It was great to sit with the other participants in the conference and share strategies on how to solve problems within our organizations.

It was also reassuring to learn that symphony orchestras are not the only arts organizations searching for the best methods for preparing teaching artists (TAs) for education programs. Symphonies may, however, have greater challenges ensuring the proper training and enthusiasm of our TAs, since we often work with artists who are hired because of contract responsibilities rather than a personal choice to accept education work. We discussed one method for evaluating TAs' performance: using rubrics, considering what the acceptable, good, excellent and ideal attributes of TAs are. By setting more specific evaluation standards, we can communicate more clearly with our TAs, and more effective communication will undoubtedly lead to more effective teaching partnerships.

## FINDING NEW WAYS TO ADDRESS THE CHALLENGES OF ARTS EDUCATION

BY ELLEN SORRIN, DIRECTOR OF EDUCATION, NEW YORK CITY BALLET

**A**s the cultural landscape shifts and as we, as performing arts educators, look for ways to address the challenges of arts education and audience building, *Crossing Paths* provides a unique opportunity for concerned, committed and collegial interdisciplinary professionals to share our common concerns. Although our art forms may differ, our challenges do not, a fact that gives this conference much substance and relevancy.

All of us involved in arts education are keenly aware of the shifts that have occurred in our audiences over the last decade. We no longer take for granted that new audiences will be generated as they have in the past—passed from parent or grandparent to child or sometimes from teacher to child. While many performing arts institutions have increased marketing budgets and offered deep discounts, money may not be the determining factor in the decision-making process. Competition for entertainment dollars is fierce, with the latest technology often edging out live classical arts performance options; and a meal at the latest restaurant, a reservation for

which can take a month to secure, is perceived as a cultural event as well as entertainment.

During a breakout session about challenges confronting us, a number of us were struck by how much education we need to do with the funding community. One member of our breakout group illustrated the point by raising the issue of funders who dictate programmatic initiatives and populations to be served. A funder might fund a program, for example, with the stipulation of serving underprivileged children who are culturally neglected; yet, in our present climate, being culturally neglected does not necessarily go hand in hand with being underprivileged or socio-economically deprived. We now see that we have an obligation to define our funding terms in order to serve the performing arts as well as our community.

Coming together at conferences such as *Crossing Paths* to listen, explore and enjoy each other's ideas will be critical in how we address the future of arts education.

## LOOKING TOWARD THE FUTURE

Arts educators will have the opportunity to cross paths again this summer at the first [National Performing Arts Convention](#), to be held in Pittsburgh, from June 9–12. The convention will include a full day of programming, addressing over-arching issues in nine subject areas important to administrators, artists, trustees and volunteers from all performing arts fields: arts journalism and criticism; audience development; diversity; education; governance; new business models; new works; public policy and advocacy; and research. Participants are welcome to follow a particular “track” or to attend sessions covering several different areas of interest. Everyone is invited to learn from an unprecedented gathering of experts and colleagues who work in diverse arts and related disciplines around the country.

*Please note that the 2003 Education Survey results follow on the next page.*

### CENTERPIECE TOPIC CURATORS

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

*Marketing:* **Barbara Geeson Watson**, director of audience development, Center Stage, [bwatson@centerstage.org](mailto:bwatson@centerstage.org)

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

*Education:* **Daniel Renner**, director of education, Denver Center Theatre Company, [renner@dcpa.org](mailto:renner@dcpa.org)

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

*Topical Issues:* Email TCG's **Chris Shuff** at [cshuff@tcg.org](mailto:cshuff@tcg.org)

This is the fifth year that TCG has reported findings from the Education Survey of its membership. It is important to note that the process changed this year. For the first time, the survey instrument was electronic, which provided an opportunity to align the Education Survey with TCG's Fiscal Survey 2003. The Education Survey tabulation reflects education programming data from the 102 participating theatres, while the Fiscal Survey tabulation reflects fiscal data from the 203 participating theatres that reported education program expense or income. 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 102 theatres participated in TCG's 2003 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>
<b>Number of total responses</b>	11	15	23	13	25	15

### 1. Budget Information

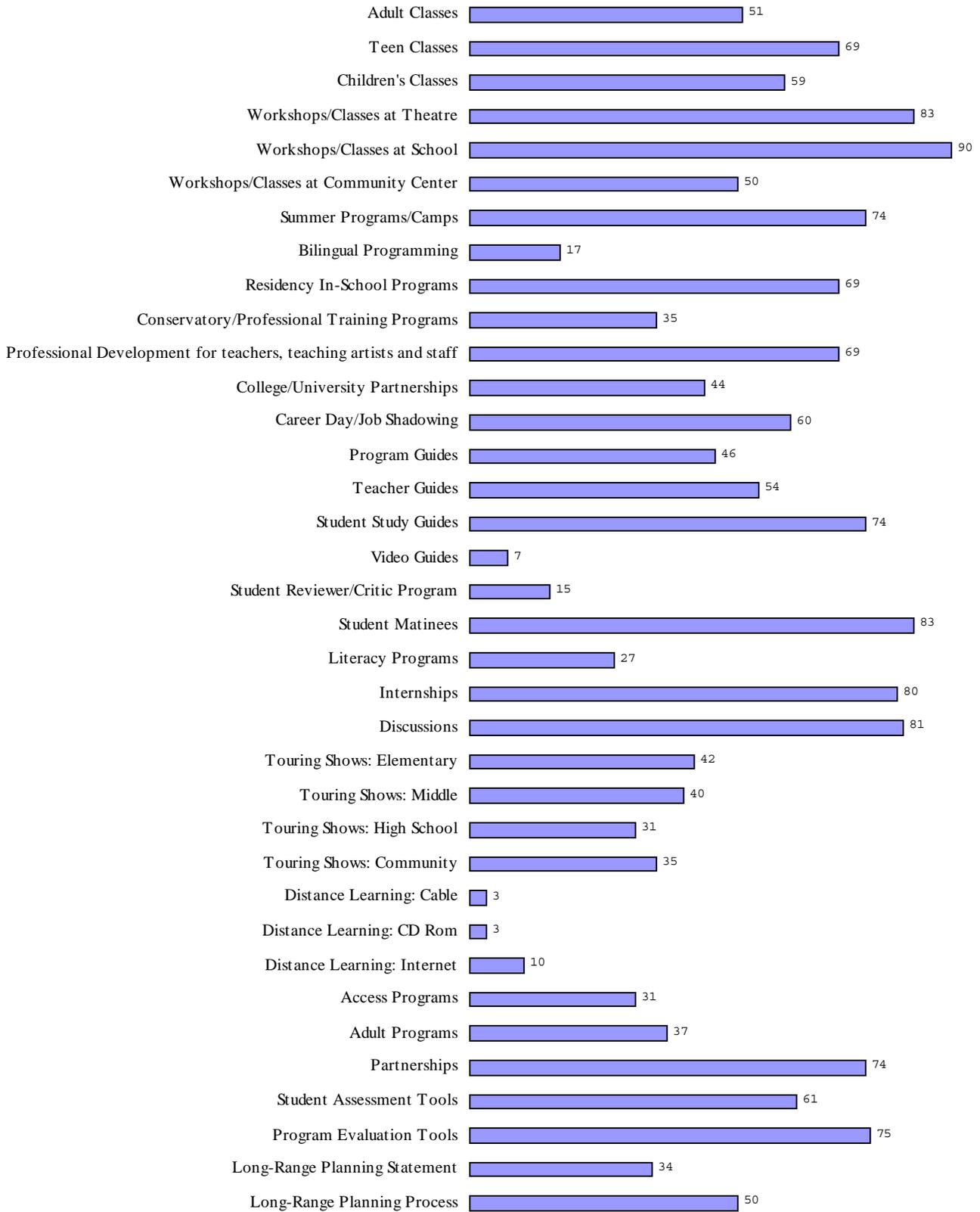
<b>Total theatre expenses</b>						
Average	\$294,997	\$702,769	\$1,758,515	\$3,698,291	\$7,186,644	\$18,688,193
Minimum	\$70,860	\$533,911	\$1,059,783	\$3,051,285	\$5,114,320	\$10,164,047
Maximum	\$485,053	\$951,325	\$2,988,960	\$4,917,396	\$9,898,987	\$63,855,530
<b>Theatres with an education endowment</b>	2	0	2	5	2	2

### 2. Personnel Information

<b>Number of full-time education staff</b>						
Average	2	1	2	2	3	4
Minimum	0	0	0	0	0	2
Maximum	5	2	6	6	15	7
<b>Number of part-time education staff</b>						
Average	2	2	4	3	1	4
Minimum	0	0	0	0	0	0
Maximum	6	8	40	18	2	50
<b>Number of artist educators</b>						
Average	5	10	11	11	17	22
Minimum	0	0	0	0	2	2
Maximum	15	33	52	70	100	62
<b>Number of education interns</b>						
Average	2	2	1	2	2	2
Minimum	0	0	0	0	0	0
Maximum	12	15	5	6	15	3
<b>Number of education volunteers</b>						
Average	2	4	3	4	15	3
Minimum	0	0	0	0	0	0
Maximum	6	30	20	29	252	25

### 3. Educational Programming

Number of Responses out of 102 theatres



## 4. Audience Statistics

### Total number of *students* (K-12) served in 2002–03 season

Average	7,411	5,768	24,639	21,658	23,348	37,513
Minimum	28	25	350	300	480	2,200
Maximum	60,000	28,986	179,795	50,000	99,662	107,650

### AGE DEMOGRAPHICS -- For all education programming, the percent of programs geared to each age group:

#### Ages 5–11

Average	19%	36%	40%	35%	29%	16%
Minimum	0%	0%	0%	9%	0%	0%
Maximum	78%	85%	94%	93%	83%	63%

#### Ages 12–18

Average	43%	35%	47%	51%	46%	67%
Minimum	10%	2%	5%	3%	0%	37%
Maximum	80%	100%	100%	80%	90%	90%

#### Ages 19–25

Average	17%	12%	5%	7%	7%	5%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	45%	50%	35%	15%	27%	10%

#### Ages 26–40

Average	10%	8%	3%	3%	6%	3%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	25%	28%	20%	15%	15%	10%

#### Ages 41–60

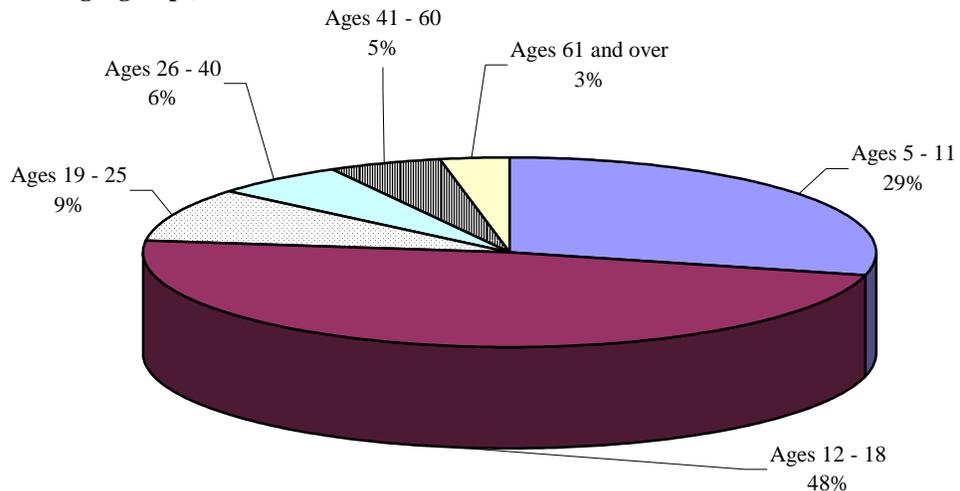
Average	8%	8%	2%	3%	6%	5%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	30%	45%	10%	10%	17%	20%

#### Ages 61 and over

Average	4%	2%	2%	2%	4%	5%
Minimum	0%	0%	0%	0%	0%	0%
Maximum	10%	10%	20%	5%	17%	15%

## Education Programs: Age Demographics

(average among all budget groups)



## 5. Student Matinee Information

### Student matinee ticket prices \*

Number of responses	6	10	21	10	23	12
Average	\$7.42	\$9.80	\$7.87	\$10.05	\$11.50	\$17.17
Minimum	\$5.00	\$6.00	\$5.00	\$5.00	\$7.00	\$7.50
Maximum	\$12.00	\$19.00	\$15.00	\$20.00	\$25.00	\$48.75

\* 12 theatres supplied a ticket price range rather than a specific ticket price. For these theatres, the top price in the range was used in our calculations.

### Total attendance for all student matinees for all productions

Number of responses	6	11	18	10	23	15
Average	3,023	4,635	24,380	8,008	1,7662	16,883
Minimum	200	50	200	798	1,200	1,800
Maximum	14,000	21,000	100,000	20,000	112,000	67,942

### Number of student matinee performances for all productions

Number of responses	7	11	19	10	24	13
Average	19	24	83	19	40	28
Minimum	2	2	2	4	3	1
Maximum	100	60	308	60	300	127

### Number of productions for which student matinees were offered

Number of responses	7	11	20	11	24	15
Average	4	4	5	5	6	5
Minimum	2	1	1	3	1	2
Maximum	10	8	11	7	10	11

## EDUCATION PROGRAMS INFORMATION BASED ON TCG'S FISCAL SURVEY 2003

A total of 214 theatres participated in TCG's Fiscal Survey 2003. Of these 214 theatres, 203 reported they had education program income or expenses. The following are the education-related responses from these 203 theatres. 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.

Number of total responses	34	33	59	25	33	19
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## 1. Education Programs

### Number of education programs

Number of responses	28	31	54	23	31	17
Average	4	5	6	13	10	9
Minimum	1	1	1	1	1	1
Maximum	12	15	35	49	39	27

### Number of individuals of all ages served by the education program(s)

Number of responses	28	31	53	23	31	17
Average	5,911	13,699	30,081	25,822	21,015	29,396
Minimum	8	21	63	98	1,590	20
Maximum	49,200	76,830	276,627	116,000	87,000	120,939

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<b>2. Expenses</b>						
Number of responses	34	33	59	25	33	19
Average	\$295,193	\$709,101	\$1,781,503	\$3,666,945	\$7,220,147	\$18,053,996
Minimum	\$30,692	\$512,837	\$1,046,000	\$3,017,826	\$5,088,041	\$10,164,047
Maximum	\$489,413	\$985,758	\$2,988,960	\$4,917,396	\$9,898,987	\$63,855,530
<b>Education programs payroll</b>						
Number of responses	9	19	44	20	28	18
Average	\$18,634	\$30,100	\$60,670	\$159,528	\$128,512	\$277,490
Minimum	\$200	\$1,000	\$5,000	\$7,529	\$28,860	\$57,227
Maximum	\$54,718	\$105,775	\$263,506	\$719,685	\$361,150	\$1,398,630
<b>Education programs fringe benefits</b>						
Number of responses	7	16	40	20	28	18
Average	\$3,652	\$4,109	\$10,347	\$25,090	\$22,552	\$55,752
Minimum	\$862	\$78	\$415	\$706	\$3,884	\$9,650
Maximum	\$13,447	\$14,773	\$38,206	\$101,000	\$62,765	\$320,415
<b>Education programs/outreach costs</b>						
Number of responses	18	26	53	24	31	17
Average	\$6,017	\$14,981	\$37,694	\$77,119	\$74,527	\$185,706
Minimum	\$250	\$500	\$251	\$445	\$303	\$13,460
Maximum	\$28,324	\$75,323	\$633,192	\$517,321	\$347,971	\$617,419
<b>Total education programs expenses</b>						
Number of responses	21	27	56	25	31	18
Average	\$14,361	\$38,043	\$90,735	\$221,728	\$210,973	\$508,630
Minimum	\$250	\$500	\$442	\$8,680	\$303	\$74,806
Maximum	\$71,953	\$123,941	\$808,807	\$1,097,348	\$741,146	\$2,203,597
<b>Education as % of total theatre expenses</b>						
Number of responses	21	27	56	25	31	18
Average	4%	5%	5%	6%	3%	3%
Minimum	0.06%	0.05%	0.03%	0.22%	0.01%	0.01%
Maximum	17%	17%	30%	35%	12%	12%
<b>Theatres with 100% of their expenses devoted to educational programming</b>	0	0	0	0	0	0

## 3. Income

### EARNED INCOME

#### Children's series ticket sales

Number of responses	7	8	19	4	9	5
Average	\$14,482	\$17,555	\$53,905	\$70,713	\$92,300	\$157,810
Minimum	\$2,419	\$1,765	\$486	\$9,981	\$6,038	\$21,754
Maximum	\$43,460	\$81,533	\$238,057	\$175,933	\$412,295	\$357,502

#### Arts in education/youth services

Number of responses	12	15	37	12	20	13
Average	\$16,718	\$37,844	\$76,189	\$92,567	\$82,490	\$120,893
Minimum	\$400	\$1,450	\$2,000	\$262	\$6,036	\$3,021
Maximum	\$58,788	\$221,267	\$944,371	\$396,020	\$551,845	\$584,159

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<b>Adult access/outreach programs</b>						
Number of responses	4	3	7	7	4	3
Average	\$8,175	\$8,918	\$6,273	\$10,437	\$12,424	\$21,003
Minimum	\$1,265	\$1,600	\$363	\$1,890	\$1,116	\$4,184
Maximum	\$17,111	\$22,5000	\$12,900	\$25,485	\$45,002	\$44,845
<b>Training programs</b>						
Number of responses	12	17	25	16	19	11
Average	\$34,085	\$45,493	\$83,732	\$286,674	\$229,404	\$327,884
Minimum	\$250	\$1,200	\$1,570	\$1,180	\$535	\$200
Maximum	\$200,629	\$342,303	\$367,030	\$1,745,180	\$1,497,361	\$1,558,077
<b>Total income from education/outreach programs</b> (sum of AIE/Youth Services, Adult Access, and training programs income)						
Number of responses	18	23	45	21	25	16
Average	\$35,686	\$59,469	\$110,138	\$274,793	\$242,327	\$327,584
Minimum	\$400	\$1,200	\$2,000	\$1,180	\$535	\$200
Maximum	\$229,058	\$342,303	\$944,371	\$1,745,180	\$2,049,206	\$2,142,236
<b>CONTRIBUTED INCOME</b>						
<b>NEA education grants</b>						
Number of responses	1	4	5	1	4	3
Average	\$10,000	\$13,500	\$13,800	\$2,625	\$28,750	\$39,333
Minimum	N/A	\$5,000	\$5,000	N/A	\$10,000	\$18,000
Maximum	N/A	\$34,000	\$25,000	N/A	\$55,000	\$60,000
<b>DOE and other government agencies</b>						
Number of responses	0	2	4	2	2	2
Average	N/A	\$228,537	\$299,270	\$182,769	\$78,907	\$367,680
Minimum	N/A	\$10,000	\$8,525	\$94,627	\$47,813	\$364,827
Maximum	N/A	\$447,075	\$917,041	\$270,910	\$110,000	\$370,532
<b>Total income from federal government</b>						
Number of responses	8	17	27	14	26	15
Average	\$15,783	\$48,998	\$67,462	\$71,462	\$46,967	\$105,319
Minimum	\$6,666	\$5,000	\$1,500	\$2,625	\$10,000	\$25,000
Maximum	\$38,000	\$477,075	\$929,041	\$373,780	\$155,000	\$461,527
<i>Amount of total income from federal government supporting education programs</i>						
Number of responses	1	7	9	5	7	5
Average	\$2,423	\$16,143	\$23,847	\$68,845	\$36,178	\$39,799
Minimum	N/A	\$5,000	\$10,000	\$3,022	\$10,000	\$18,000
Maximum	N/A	\$34,000	\$68,500	\$240,000	\$120,000	\$60,000
<b>Total income from state government</b>						
Number of responses	30	31	56	24	32	18
Average	\$12,572	\$32,180	\$96,273	\$80,491	\$157,413	\$217,215
Minimum	\$800	\$3,805	\$600	\$9,260	\$7,800	\$5,000
Maximum	\$48,747	\$133,425	\$1,967,916	\$257,145	\$945,133	\$979,929
<i>Amount of total income from state government supporting education programs</i>						
Number of responses	5	9	15	9	9	11
Average	\$11,393	\$13,467	\$91,360	\$16,172	\$90,979	\$35,553
Minimum	\$2,700	\$4,700	\$600	\$325	\$7,699	\$5,000
Maximum	\$25,850	\$32,983	\$1,218,276	\$84,750	\$581,086	\$100,000

	<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>	<u>Group 5</u>	<u>Group 6</u>
<b>Total income from city/county government</b>						
Number of responses	21	20	45	19	27	15
Average	\$16,518	\$52,892	\$44,763	\$192,119	\$172,431	\$1,008,009
Minimum	\$4,000	\$220	\$800	\$1,000	\$6,000	\$3,250
Maximum	\$36,956	\$372,455	\$232,689	\$1,645,030	\$663,585	\$6,815,500
<i>Amount of total income from city/county government supporting education programs</i>						
Number of responses	3	6	7	6	7	7
Average	\$2,067	\$15,162	\$11,657	\$16,112	\$16,923	\$30,383
Minimum	\$1,000	\$2,300	\$2,010	\$2,000	\$1,700	\$2,724
Maximum	\$3,200	\$34,740	\$54,440	\$61,719	\$41,665	\$83,333
<b>Total income from corporations</b>						
Number of responses	27	33	58	25	33	19
Average	\$20,967	\$35,329	\$164,343	\$138,407	\$419,877	\$919,195
Minimum	\$200	\$2,000	\$6,000	\$1,472	\$43,040	\$154,960
Maximum	\$85,800	\$143,692	\$4,396,519	\$629,173	\$1,738,255	\$7,529,869
<i>Amount of total income from corporations supporting education programs</i>						
Number of responses	4	14	24	16	23	15
Average	\$5,125	\$10,462	\$41,578	\$31,266	\$41,603	\$130,969
Minimum	\$1000	\$500	\$2,000	\$1,000	\$500	\$21,750
Maximum	\$15,000	\$35,000	\$243,510	\$98,000	\$156,000	\$317,900
<b>Total income from foundations</b>						
Number of responses	27	32	56	25	33	19
Average	\$63,634	\$86,691	\$201,881	\$295,552	\$516,395	\$1,318,112
Minimum	\$500	\$3,100	\$5,000	\$8,500	\$69,000	\$269,602
Maximum	\$331,008	\$228,362	\$685,800	\$1,008,100	\$1,545,515	\$4,984,323
<i>Amount of total income from foundations supporting education programs</i>						
Number of responses	9	15	30	16	22	16
Average	\$17,056	\$31,359	\$57,290	\$76,613	\$58,169	\$156,360
Minimum	\$2,000	\$500	\$5,000	\$3,000	\$3,500	\$15,000
Maximum	\$41,500	\$123,500	\$250,000	\$360,000	\$215,500	\$301,000
<b>Total income from individuals</b>						
Number of responses	31	33	59	25	33	19
Average	\$48,852	\$92,597	\$203,741	\$469,858	\$859,081	\$3,088,440
Minimum	\$4,736	\$2,221	\$7,500	\$43,536	\$202,608	\$737,623
Maximum	\$200,667	\$280,347	\$1,005,088	\$989,066	\$2,414,041	\$11,225,278
<i>Amount of total income from individuals supporting education programs</i>						
Number of responses	2	7	13	11	15	9
Average	\$15,857	\$12,512	\$8,528	\$27,577	\$13,169	\$66,266
Minimum	\$2,000	\$1,304	\$300	\$345	\$746	\$4,200
Maximum	\$29,713	\$45,471	\$51,241	\$120,000	\$68,000	\$248,311
<b>Total income from other contributions</b>						
Number of responses	7	7	14	8	6	3
Average	\$68,058	\$115,483	\$155,381	\$304,695	\$175,060	\$650,648
Minimum	\$118	\$2,050	\$5,890	\$5,193	\$4,576	\$144,090
Maximum	\$318,811	\$447,890	\$747,707	\$893,895	\$923,578	\$904,785

	<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>Amount of total income from other contributions supporting education programs</i>						
Number of responses	0	3	0	1	0	0
Average	N/A	\$44,004	N/A	\$186,600	N/A	N/A
Minimum	N/A	\$200	N/A	N/A	N/A	N/A
Maximum	N/A	\$122,458	N/A	N/A	N/A	N/A