



The New Normal: One Year Later **A Report Based on TCG Board “Phone Tree” Conversations—Spring 2010**

By Martha Neighbors, Director of Advancement
Edited by Christopher Shuff, Director of Management Programs

In February 2009, [Theatre Communications Group](#) issued a report, [The New Normal](#), which examined the state of the field in response to the global economic crisis of 2008. The report was based on conversations between [TCG board members](#) and TCG theatres. One year later, TCG’s board of directors again activated the “phone tree,” reaching out to 476 member theatres in January and February 2010 to see how theatres were faring. This report summarizes those conversations.

The board asked four open-ended questions that did not necessarily focus on the economy, but rather sought a more holistic view of the field after the tumult of the last year:

1. **What short-term fixes did you undertake that will have/have had long-term impact?**
2. **What do you think the core challenge is in the coming three years for your own theatre and for the wider field?**
3. **What’s the most exciting thing you’re working on now OR what do you want to be working on but can’t?**
4. **Finally, a one word answer: Are you in better/worse/same shape now as at this time last year?**

Once again, simultaneous with these conversations, TCG conducted the latest iteration of the *Taking Your Fiscal Pulse* snapshot survey, which focused more closely on the continuing fiscal impact of the economy. The [Taking Your Fiscal Pulse-Spring 2010](#) report mirrors many of the findings from the phone tree and provides greater detail about specific fiscal challenges and successes. It examines the state of endowments and cash flow and outlines a list of concerns and priorities in more depth than the phone tree sought to capture. Together, TCG hopes that these tools will provide an insightful and useful picture of the state of the field.

Participating Theatres

175 member theatres participated in this report: a 37 percent response rate representing all regions of the country and encompassing 35 states and the District of Columbia. As for the budget group breakdown of theatres, there were:

- Budget Group 1: 57 theatres
- Budget Group 2: 38 theatres
- Budget Group 3: 47 theatres
- Budget Group 4: 13 theatres
- Budget Group 5: 6 theatres
- Budget Group 6: 7 theatres

The budget breakdown in percentages approximates the makeup of TCG’s total membership. Groups 1 and 3 reported at slightly higher levels, while all other budget groups reported at levels slightly lower than their percentage of total membership. Seven theatres reported anonymously so their budget

size and region were not included in the tally. Last year's response rate was 34 percent. A complete list of participating theatres can be found at the end of this report, along with an explanation of budget groups.

Overall Findings

The good news: in answer to question four, the overwhelming majority of participating theatres—70 percent—reported that they are in “better” shape now than at this time a year ago. Those responses cut across budget size, geography and genre. One Budget Group 2 theatre in the midwest said, “Better—but entirely different!,” echoing what many had intimated. However, progress has not come without a price.

For most of the membership, 2009 was a year of retrenchment, with many cutting budgets and restructuring staff. Shows were produced on a smaller scale, rehearsal times were reduced and theatres relied more on local talent—a benefit to locally based artists. The art did go on, however, and many theatres recommitted to their mission and their audiences, producing vibrant, exciting work and exploring new collaborations. Audiences responded, as seen by significant increases in single ticket income.

The stimulus money available from the [National Endowment for the Arts](#) through the [American Recovery and Reinvestment Act](#) has been crucial in saving jobs at theatres that received it but its loss will be felt next year. The majority of theatres reported a drop in contributed income from government, foundation and corporate sources and looked increasingly to individuals to fill the gap.

Member theatres are asking, “Now what?” By harnessing the vast knowledge of the field through the phone tree, the *Taking Your Fiscal Pulse* survey, the [TCG Brain Bank](#) and other mechanisms, TCG hopes to help the membership find some answers.

What Short-Term Fixes Did You Undertake That Will Have/Have Had Long-Term Impact?

As mentioned above, most theatres have cut their budgets, necessitating staff reductions, pay freezes, furloughs, reductions in benefits, smaller productions and other measures that have had a direct impact on staff. The long-term implications of this are only now starting to be felt. As the managing director of a Group 5 theatre in the midwest said, “Overall, the institution is in better shape but I worry that the staff—because of budget cuts and salary freezes—is in worse shape.” Managers recognize that continuing to push staff and expect the same (or higher) levels of performance, while reducing salaries and benefits, is, at best, a short-term solution. Most theatres made it through this year in better shape than last, but understand that it has come at the cost of staff health and morale. As many theatres are immersed in the budgeting process for FY11, there is widespread concern that this “short-term” solution in response to crisis is unsustainable, yet seemingly permanent.

Boards too felt the pinch. They were asked to contribute more financially at a time when some individual trustees were facing their own economic challenges. In smaller companies, boards took on roles previously occupied by staff as positions were cut or consolidated, particularly in fundraising and marketing. As indicated in these conversations, board development is a key issue for many theatres, as they seek to broaden their support and reach new generations of trustees.

A Group 3 theatre in the upper midwest took a proactive approach. They drafted a *Turnaround Plan* in 2008 that identified short-term actions such as staffing cuts, increased efficiencies in direct expenses (both administrative and production), space sharing with a local music school, bundling previously separate cultivation and outreach events and tying all events to what is on the stage. Attendance at some of their events—education and outreach, as well as productions—was up 200 percent and individual fundraising continued to strengthen. They closed FY09 with a six-figure surplus and are on target to repeat that this year. Putting the surplus to use, they have been able to restore some staff positions and reinstate full-time status to others that had been reduced. They also, for the first time since the 1990s, have been able to put aside cash reserves and are working to keep that pool growing.

While the vast majority of participating theatres reported that they were committed to maintaining artistic quality, cuts have affected the art on their stages. In large part, this came in the form of smaller productions and cast sizes. Artists, in general, were getting fewer paid weeks as both runs and rehearsals were reduced. Several theatres were able to reach agreement with [Actors' Equity](#) for temporary downsizing in the required minimum of AEA contracts per show. The producing artistic director at a Group 3 theatre in the west said, "We've cut production costs—smaller shows, fewer Equity contracts, etc. The impact on our audience was mostly disappointment." A Group 2 theatre on the west coast concurred, "We have found that patrons will pay for quality. They might not go to the theatre three or four times a week but when they do go, they want to spend their money on quality." Play selection remained key as companies struggled to balance safer, more marketable work with riskier programming choices. TCG is developing a process for assessing the impact on artists as a result of the cutbacks and new programming measures.

Some theatres turned to co-productions and new collaborations to bolster programming and expand audiences despite cuts. A Group 2 theatre on the west coast joined forces with a local community center to present one show a year in the center's space. Working in a non-theatre venue freed them artistically in some ways and allowed them to reach new audiences. The cost-sharing benefits have been matched by the increased marketing opportunities of getting their name in front of more people in new contexts. These efforts also started to pay off in major gifts fundraising. A Group 5 theatre in the northeast launched a joint venture with a local horticultural center to develop site-specific work examining themes of sustainability and botany.

A Group 3 theatre company in the south joined forces with the local Opera Symphony to co-produce Peter Schaeffer's *Amadeus* with a full orchestra. This has resulted in expanded production support and although the show isn't opening until fall 2010, the joint venture has already garnered tremendous local press and enthusiasm. Both companies are confident of attracting audience crossover and are pleased with the process so far. In New England, a Group 1 company decided that rather than reducing their regular four-show season, they would expand to seven by presenting three smaller companies on their second stage. Production costs were borne by the smaller companies but the hosting theatre took care of insurance, payroll and basic marketing. The subscribers received a seven-show season instead of four and the company's name remained in the public eye.

One theatre decided to concentrate on boosting earned income rather than cut either staff or production expenses. This Group 2 theatre in the south connected with a non-denominational church that needed a space on Sunday mornings, which resulted in a net gain of \$24,000 in rental income. They also targeted their concessions and boosted income in that area by nearly \$13,000 over the previous year.

Several theatres—mostly in Groups 4 and above—reported increased difficulty in hiring development staff. Two of these theatres reassigned development positions to the marketing department and saw success in building audiences as a result—although at the cost of reduced contributed income. Many theatres—again across budget groups—redirected their fundraising focus toward individuals, increasing and enhancing communication with donors and prospects. Many eliminated fundraising galas, a hold-over from last year, but hope to reinstate them in FY11 or beyond "as the economy improves."

A handful of theatres also mentioned "greening" efforts that also resulted in savings, such as adjusting the range of heat/air conditioning by one degree in each direction, installing light switches with on/off timers and acquiring new printer/copiers that can handle recycled paper.

What Do You Think the Core Challenge Is In The Coming Three Years For Your Own Theatre and For the Wider Field?

I think the challenge is not so different now than it has always been for theatre. We are dedicated to a dying art that will never die!—Artistic Director, Group 1, New England

The biggest problem for us as an industry is that we keep starving ourselves. We work too many hours for too little money. The more stable organizations are internally, the better they will produce and the better they will support their artists.—Artistic Director, Group 3, Northeast

The challenges that rose to the top for both individual theatres and for the field were funding and audience development. Collateral issues included clearly articulating the value of the art form in an increasingly competitive market and how to harness new technology effectively. On the topic of funding:

[Our state] tried to eliminate all arts funding and now has placed a hold on distributing the funds that were promised at the budget time. Plus the legislators rather cavalierly proposed a last minute tax on cultural admissions (but not sports or movies). This attitude towards the arts by public officials is shocking, especially since many of them are regular patrons at my theatre. There seems to be a disconnect between the value that the arts play in the community and the funding to make it happen. It's an age-old problem, but it has become increasingly real this past year.—Artistic Director, Group 4, Northeast

The majority of participants expressed concern over the reduction in funding, whether due to losses suffered by funders' own endowments or a shift in giving priorities to other sectors. Many theatres are stepping up their efforts with individuals and redirecting time away from shrinking corporate sponsorships or special events.

In many cases, reductions in state government support have been especially deep and often without warning. The District of Columbia, Florida, Michigan and Ohio made large cuts in their awards. The theatres who received NEA stimulus funds were thrilled to have it but are questioning how to maintain those positions next year without it. On the local level, as many communities benefited from "tourist" taxes on hotel rooms and the like, with tourism down, the available government dollars are down. A noteworthy exception to this trend is in Minnesota, which recently enacted the [Clean Water, Land and Legacy Amendment](#) creating new resources for land and water conservation, parks and the arts. Other states, such as Georgia, are examining the model to see if they can follow suit. The need to make a compelling case to legislators, funders and individual donors remains acute.

The artistic director of a Group 1 company on the west coast said, "I'm thinking a lot about the word 'community' and 'building community' and theatre being a vital cornerstone of our community. In previous years, some of the dominant culture of theatre has been to isolate from the community, to be a bit elitist, as opposed to being integrated into the fabric of the lives of everyone in the community. As the world gets more global and it's easier to connect electronically with anyone, the ability to build strong relationships locally becomes more important."

Not coincidentally, audience development also rose to the top of challenges for the future, both for individual theatres and for the field as a whole. Many theatres are grappling with new technologies—Facebook, Twitter, Foursquare and other platforms—and are trying to figure out how to build, not just community, but relationships and then monetize those relationships as either single ticket buyers, subscribers or donors (or all of the above). A Group 6 theatre on the west coast said, "We're experimenting in many different directions with our website and audience engagement activities—from post-show audience events with artists to blogger and yelper nights. It's too soon to know what works and what doesn't but we're having fun trying new ideas in the meantime." Many theatres found that the marketing landscape is changing and that they have to learn how to navigate in unfamiliar territory.

Many are trying new techniques in ticketing, including a Group 1 theatre in the midwest. Their managing director is introducing an "Artistic Fulfillment Guarantee" (AFG) that won't start until the beginning of their season in October. He says, "Basically if you don't like the play, you simply put your email address on the back of your ticket stub and drop it in the AFG box. You'll then get emailed a

comp ticket to any other show of your choice. The goal is to acknowledge the high risk an audience member takes on purchasing a theatre ticket (especially for new plays like ours) in comparison to a movie ticket that tends to be cheaper and they've seen a preview. A lot of people could come to us for the first time and have an unhappy experience and never return. This gives them a free ticket to try us again with no risk. And what's great is that we don't lose a dime. We've already taken the income from the previous purchase. I really do feel that innovative models like this will help the future of theatre tremendously. But, since it hasn't started yet, I've got no data to back up my beliefs at the moment!" He has promised to keep TCG posted.

The reduction or outright elimination of education and outreach programs is a disturbing trend. School districts across the country are experiencing their own decreases in funding and theatres are suffering for it. Matinee programs are cut as schools can't pay for the transportation, after-school programs are dwindling and staff cuts at theatres have necessitated redirecting positions or staff time into other areas of programming, at the expense of outreach programs. As a result, for some theatres, a significant piece of their mission to serve the public good is declining. As a Group 1 theatre in the south said, "[Our] outreach programs are in jeopardy and [are] probably our most valuable work other than developing and commissioning/producing new work." As a mechanism for developing audiences for the future, this trend is doubly alarming.

A number of participants—over 10 percent—used the word "survival" as the overwhelming challenge to the field in the coming years; many others referenced "sustainability" as staffs are stretched to the breaking point and artist hours are reduced. Several mentioned the need for "new business models," with one Group 5 theatre wondering whether, in a few years' time, there will be any [LORT](#) [League of Resident Theatres, a collective bargaining association] theatres as we know them. Theatres are constantly adapting to their environments, and in time, they may look very different than they do today. The founding artistic director of a Group 1 company in the upper midwest said, "The issue of succession is confronting many theatres because in five years the landscape of leadership may be dramatically different (for better or worse)." TCG is developing sessions at the [National Conference](#) in Chicago (June 17-19) that will address some of these issues.

Staffing issues arose repeatedly in the question about challenges. The managing director of a Group 6 theatre on the west coast, which downsized 30 percent last year, said that because there are fewer staff members, they have had to adopt efficiencies that have made them "fundamentally more functional and productive." He also said that it was "exciting to re-invent an organization" with which he has been long associated and that empowering staff with team-building initiatives is paying off in greater cooperation across departments. Another success story, separate from this report but worth noting, is that Steppenwolf Theatre Company was cited as one of the top small workplaces in America by the [Wall Street Journal](#).

Seeking opportunity in staff turnover may be increasingly crucial for many theatres in the coming year(s). The managing director of a Group 3 theatre in the south phrased it thusly, "The devastation the economy has brought to our company has dampened morale a great deal and some of our staff just cannot cope under the weight of the financial pressures. Finding folks who see that as a challenge, not a defeat, will be a key issue for us."

What's The Most Exciting Thing You're Working On Now Or What Do You Want To Be Working On But Can't?

The overwhelming response to the first part of this question was "THE ART!" The challenges of the economy have indeed had an impact on the work on theatres' stages, and in some instances have forced a rethinking of how they work, which has in turn inspired new solutions. The executive director of a Group 4 theatre in the midwest said the economic crisis had sharpened their focus to "do what we do better than anyone else: do a blockbuster season, commission three new plays, premiere two new plays, do not compromise, push forward."

The artistic director of a Group 4 theatre in the northeast said, “2009 was the most challenging and most exciting year in my career in theatre. I don’t know how we did it. It was triumphant....On paper, we downsized ten percent; this year, we’ll go down an additional five percent. We made a decision early on not to sacrifice mission, integrity of the work or artists.” They built a set entirely out of shredded paper and moved all dramaturgical notes exclusively online and saved \$30k in paper/printing. They dropped actor housing and transported actors back and forth 35 miles from the nearby metropolitan hub (the theatre is suburban) and they are launching a new education and outreach program with strong support from a funder, who had cut their funding for a long-standing program, but likes their expanded and reconfigured approach. This particular AD has taken on significant additional work herself, from designing shows to writing plays.

Some theatres are branching into new arenas that they may not have dared previously but now are willing to take artistic risks—particularly in the realm of new musicals. For example, a Group 1 theatre in the south is producing a punk rock opera of Shakespeare’s *Pericles*, while a Group 3 theatre on the west coast is developing a “hip-hop anime musical” and a Group 1 company on the east coast is working on a “sci-fi go-go” musical, *Planet Claire*. Other theatres are launching new collaborations and co-productions, many have rededicated themselves to their missions through programming choices and all are excited about what is happening on their stages. Many expressed excitement and optimism about the future.

Perhaps counter-intuitively, 16 of the participating theatres are in various stages of capital campaigns—some are getting ready to launch, some are moving into the public phase, some are stalled and some are nearing completion. These theatres range from Groups 1 to 4, cover all corners of the country and include those who responded “better,” “worse” and “same” in the next question. What they all share is a sense of wonderment at being in campaign mode in this economy and pride that they are doing as well as they are.

Responses to the second part of the question—what do you want to be working on but can’t?—were also surprisingly uniform. Many of them expressed frustration at the inability to take risks financially, which has an impact artistically—particularly in the realm of new work. The artistic director of a Group 3 theatre in the midwest said, “What we CAN’T do: mostly new play development. I can do it in workshops but can’t put titles out there that the audience doesn’t know. I can’t take the hit of not selling.” Many others cited that they were moving away from developing or producing new work “until the economy improves,” a troublesome trend with the potential for profound implications for the future health of the field. Several theatre leaders felt that they had to adjust their programming to attract audiences and that the tolerance for risk from audiences was diminishing. Several also said that they were “tired” of small cast plays and longed to be able to mount “more large-cast serious plays” and not just “splashy” musicals. A handful expressed frustration with Equity rules and visa requirements that make working with foreign artists increasingly prohibitive.

Finally, A One Word Answer: Are You In Better/Worse/Same Shape Now As At This Time Last Year?

The answers to this question were encouraging. As noted above, a full 70 percent of participants said they were doing “better” this year than last. Of the 122 theatres reporting “better,” 13 of them were unable to limit their response to one word. Those 13 reported “better” as related to the intangibles—the art, recommitment to mission, planning in the short-term—yet reported “worse” in eleven cases (and “same” in two) regarding either fiscal or staff issues. These 13 represent all budget groups, except Group 4.

Twenty-one theatres reported that they are doing the “same” this year as last, although two of those—in Groups 1 and 3—said “somewhere between same and worse.” All theatres reporting “same” came from Groups 1-4.

More sobering to contemplate is the theatres who said they were doing “worse.” The preponderance of the 25 theatres in this category come from Groups 1 and 2, indicating that the smallest theatres are

particularly fragile. Groups 3, 4 and 6 are also on the list, however, indicating that no one is immune. Five theatres are facing closure and have launched “campaigns for survival.” They are all in Groups 1-3 and in parts of the country ranging from the west coast to the northeast to the gulf coast and in locations rural, suburban and urban. In addition, eight member theatres closed last year and two are currently undergoing significant financial restructuring in order to remain solvent.

TCG: Looking Ahead

TCG tries to be as responsive as possible to the membership, and the information we receive from members is crucial in helping us design the most useful programs and services. This year, we are hosting a [special financial workshop series](#) through funding from the MetLife Foundation, in conjunction with the Nonprofit Finance Fund; we held an extremely popular and well attended [Leadership Teleconference](#) on the use of Twitter and other social media; the [Fall Forum on Governance](#)—which was one of the highest attended, including over 60 trustees—helped spark the imaginations of the participants in how to think differently about some of the problems they face, and also how best to leverage the governance structure of theatres in difficult times. We also detected a sense of optimism among the trustees and theatre leadership, as compared to the previous year. A new program, the [TCG Brain Bank: Where Knowledge Earns Interest](#), is successful and has now been expanded to encompass issues and expertise beyond the executive level. Finally, the [Theatre Professionals Teleconference](#) series and accompanying Google Groups are extremely active with new ideas and solutions being sought among peers.

While we share many of the same challenges as those facing our member theatres, we continue to be inspired by the creative solutions, opportunities seized and challenges overcome that members have shared with us. The field continues to produce dazzling new work—sometimes on a shoestring. As audiences become more savvy about, and engaged with online communities and social media platforms, theatres must capitalize on their eagerness to seek community and recognize that live person-to-person interaction, which is the backbone of the art form, will always remain, not merely relevant, but a vital human need.

TCG looks forward eagerly to working with member theatres to tell their stories to stakeholders, policymakers, the media, audiences and funders. As we approach our 50th anniversary of service to the field, we recognize that the strength of the field lies in the unique human-to-human interaction that is the cornerstone of the art form. To that end, we will continue to keep the field informed and connected as we strive to strengthen, nurture and promote the professional not-for-profit American theatre. We encourage members to keep in touch with their TCG board liaison—for a list of board liaisons, contact [Sandy Nance](#). TCG also reminds our members that [Teresa Eyring](#), [Chris Shuff](#) and the Management Programs team: [Ilana Rose](#) and [Claire Mazur](#) and, of course, the [entire TCG staff](#) are always available to answer questions. We are also eager to see our members. When in New York, please make time to stop by the office and share stories, successes and challenges as part of our *Meet the Members* series. [Sandy Nance](#) or [Martha Neighbors](#) will be happy to set that up.

Many thanks to our members for their commitment, their passion, their innovation and their contribution. We look forward to working with all of them to further the entire American theatre field.

Participating Theatres

Theatre	City	State	Budget Group
7 theatres reporting anonymously			
52nd Street Project, The	New York	NY	2
A Red Orchid Theatre	Chicago	IL	1
A.D. Players	Houston	TX	3
Actor's Express	Atlanta	GA	2
Actors Theatre of Charlotte	Charlotte	NC	2
Actors Theatre of Phoenix	Phoenix	AZ	3
African-American Shakespeare Company	San Francisco	CA	1

American Folklore Theatre	Fish Creek	WI	2
American Shakespeare Center	Staunton	VA	3
Arden Theatre Company	Philadelphia	PA	4
Atlantic Theatre Company	New York	NY	4
Aurora Theatre Company	Berkeley	CA	3
B Street Theatre	Sacramento	CA	3
Baltimore Shakespeare Festival	Baltimore	MD	1
Barrow Group, The	New York	NY	2
BATS Improv	San Francisco	CA	2
Berkeley Repertory Theatre	Berkeley	CA	6
Bickford Theatre	Morristown	NJ	1
Bloomington Playwrights Project	Bloomington	IN	1
Bloomsberg Theatre Ensemble	Bloomsburg	PA	2
Book-It Repertory Theatre	Seattle	WA	3
Borderlands Theater	Tucson	AZ	1
Bristol Riverside Theatre	Bristol	PA	3
California Repertory Company	Long Beach	CA	1
California Shakespeare Theater	Berkeley	CA	4
Capital Repertory Theatre	Albany	NY	3
Center for Puppetry Arts	Atlanta	GA	4
Center Repertory Company	Walnut Creek	CA	2
Chance Theatre, The	Orange	CA	1
Charleston Stage	Charleston	SC	3
Chenango River Theatre	Greene	NY	1
Chesapeake Shakespeare Company	Ellicott City	MD	1
Chicago Dramatists	Chicago	IL	1
Childsplay	Tempe	AZ	3
Cincinnati Shakespeare Company	Cincinnati	OH	3
City Theatre	Miami	FL	2
Clarence Brown Theatre Company	Knoxville	TN	3
Clubbed Thumb	New York	NY	1
Collaboraction	Chicago	IL	1
Colorado Springs Fine Arts Center Theatre Company	Colorado Springs	CO	3
Company One	Boston	MA	1
Cornerstone Theater Company	Los Angeles	CA	3
Coterie Theatre	Kansas City	MO	3
Court Theatre	Chicago	IL	4
Cyrano's Theatre Company	Anchorage	AK	1
Dallas Theatre Center	Dallas	TX	5
Dell'Arte International	Blue Lake	CA	3
Denver Center Theatre Company	Denver	CO	6
Depot Theatre	Westport	NY	1
Detroit Repertory Theatre	Detroit	MI	2
Diversionsary Theatre	San Diego	CA	2
East West Players	Los Angeles	CA	3
Ensemble Studio Theatre	New York	NY	3
Ensemble Theatre, The	Houston	TX	3
Epic Theatre Ensemble	New York	NY	2
Folger Theatre	Washington	DC	3
foolsFURY	San Francisco	CA	1
Freehold Theatre Lab	Seattle	WA	1
Fulton Theatre	Lancaster	PA	4
GableStage	Coral Gables	FL	2
Gamut Theatre Group	Harrisburg	PA	1

George Street Playhouse	New Brunswick	NJ	4
Globe Theatre, The	Odessa	TX	1
Greenbrier Valley Theatre	Lewisburg	WV	2
Hangar Theatre	Ithaca	NY	3
Harwich Junior Theatre	West Harwich	MA	1
Hedgerow Theatre	Wallingford	PA	2
History Theatre	St Paul	MN	3
Horizon Theatre	Atlanta	GA	2
House Theatre of Chicago, The	Chicago	IL	1
Human Race Theatre	Dayton	OH	3
Imagination Stage	Bethesda	MD	3
InterAct Theatre Company	Philadelphia	PA	2
Invisible Theatre	Tucson	AZ	1
Irish Classical Theatre Company	Buffalo	NY	2
Jewish Theatre of San Francisco, The	San Francisco	CA	2
Jobsite Theater	Tampa	FL	1
Jump-Start Performance Co.	San Antonio	TX	2
Kansas City Repertory Theatre	Kansas City	MO	5
Kitchen Theatre Company	Ithaca	NY	2
Know Theatre of Cincinnati	Cincinnati	OH	2
La Jolla Playhouse	La Jolla	CA	6
Laguna Playhouse	Laguna Beach	CA	5
Lark Play Development Center	New York	NY	2
Magic Theatre	San Francisco	CA	3
Main Street Theatre	Houston	TX	3
Manhattan Theatre Club	New York	NY	6
Maryland Ensemble Theatre	Frederick	MD	1
Ma-Yi Theatre Company	New York	NY	1
McCarter Theatre Center	Princeton	NJ	6
Meadow Brook Theatre	Rochester	MI	3
Merrimack Repertory Theatre	Lowell	MA	3
Milwaukee Chamber Theatre	Milwaukee	WI	2
Montana Repertory Theatre	Missoula	MT	2
Montgomery Theatre	Souderton	PA	2
Mo'olelo Performing Arts Company	San Diego	CA	1
Mu Performing Arts	St Paul	MN	1
NACL Theatre	Highland Lake	NY	1
Native Voices at the Atrium	Los Angeles	CA	1
Neo-Futurists, The	Chicago	IL	2
New Conservatory Theatre Center	San Francisco	CA	3
New Harmony Theatre	Evansville	IN	1
New Jersey Repertory Company	Long Branch	NJ	1
New Stage Theatre	Jackson	MS	2
New York State Theatre Institute	Troy	NY	2
Next Act Theatre	Milwaukee	WI	2
Night Blue Theatre	Lemont	IL	1
North Carolina Stage Company	Asheville	NC	1
North Coast Repertory Theatre	Solana Beach	CA	3
Open Eye Theater, The	Margaretville	NY	1
Oregon Children's Theatre	Portland	OR	3
Pan Asian Repertory Theatre	New York	NY	2
Pearl Theatre Company, The	New York	NY	3
Peninsula Players Theatre	Fish Creek	WI	3
Penobscot Theatre	Bangor	ME	2

Penumbra Theatre Company	St Paul	MN	3
People's Light & Theatre Company, The	Malvern	PA	5
Perseverance Theatre	Douglas	AK	3
Philadelphia Theatre Company	Philadelphia	PA	3
Pillsbury House theatre	Minneapolis	MN	2
Piven Theatre Workshop	Evanston	IL	1
PlayGround Theatre, The	Miami Shores	FL	3
Playhouse on the Square	Memphis	TN	3
Playwrights Foundation	San Francisco	CA	1
Public Theatre, The	Auburn	ME	1
Repertorio Español	New York	NY	3
Revision Theatre	Asbury Park	NJ	1
Ripe Time	Brooklyn	NY	1
River Stage	Sacramento	CA	1
Riverside Theatre	Iowa City	IA	2
Salt Lake Acting Company, The	Salt Lake City	UT	3
Salvage Vanguard Theatre	Austin	TX	1
Seattle Repertory Theatre	Seattle	WA	6
Shakespeare & Co.	Lenox	MA	5
Shakespeare Dallas	Dallas	TX	2
Shakespeare Festival at Tulane	New Orleans	LA	1
Shakespeare Santa Cruz	Santa Cruz	CA	3
Shakespeare Theatre of New Jersey	Madison	NJ	4
Sierra Repertory Theatre	Sonora	CA	3
Signature Theatre Company	New York	NY	4
South Coast Repertory	Costa Mesa	CA	6
Southwest Shakespeare Company	Mesa	AZ	2
SpeakEasy Stage Company	Boston	MA	3
Stages Theatre Company	Hopkins	MN	3
StageWorks Theatre	Tampa	FL	1
Swine Palace Productions	Baton Rouge	LA	1
Synchronicity Theatre	Atlanta	GA	1
Target Margin Theatre	Brooklyn	NY	1
Teatro del Pueblo	St Paul	MN	1
Tectonic Theatre Project	New York	NY	1
Ten Thousand Things Theater Company	Minneapolis	MN	1
Theater at Monmouth, The	Monmouth	ME	1
Theatre for a New Audience	New York	NY	4
Theatre in the Square	Marietta	GA	3
Theatre of Yugen	San Francisco	CA	1
TheatreSquared	Fayetteville	AR	1
Touchstone Theatre	Bethlehem	PA	1
Trinity Repertory Company	Providence	RI	5
True Colors Theatre Company	Atlanta	GA	3
Two River Theatre Company	Red Bank	NJ	4
Walden Theatre	Louisville	KY	2
WET Productions	New York	NY	1
Wing-It Productions/Jet City Improv	Seattle	WA	1
Women's Project & Productions	New York	NY	3
Woolly Mammoth Theatre Company	Washington	DC	4
Working Theater, The	New York	NY	1
Writers' Theatre, The	Glencoe	IL	4
Young Playwrights' Theater	Washington	DC	2

TCG's Membership

TCG currently boasts 476 member theatres, ranging in size from \$50,000 to over \$40,000,000, with staffs of 3 to 300. While TCG is proud that most of the largest theatres in the country are members, a full 58 percent of the membership has operating budgets under \$1,000,000. Member theatres are located in 47 states and the District of Columbia and in urban, suburban and rural communities. They vary in organizational structure and aesthetic and collectively are responsible for much of the exciting, innovative theatrical work being produced in the U.S. today.

Group 1	Under \$500,000	(34 percent of membership)
Group 2	\$500,000-\$999,999	(24 percent of membership)
Group 3	\$1,000,000-\$2,999,999	(22 percent of membership)
Group 4	\$3,000,000-\$4,999,999	(8 percent of membership)
Group 5	\$5,000,000-\$9,999,999	(7.5 percent of membership)
Group 6	\$10,000,000 and above	(4.5 percent of membership)

(Percentages have been rounded)

About TCG

[Theatre Communications Group](#) (TCG), the national organization for the American theatre, exists to strengthen, nurture and promote the professional not-for-profit American theatre. Founded in 1961, TCG's constituency has grown from a handful of groundbreaking theatres to nearly 700 member theatres and affiliate organizations and more than 12,000 individuals nationwide. TCG offers its members networking and knowledge-building opportunities through conferences, events, research and communications; grants approximately \$2 million per year to theatre companies and individual artists; advocates on the federal level and serves as the U.S. Center of the International Theatre Institute, connecting constituents to the global theatre community. TCG is the nation's largest independent publisher of dramatic literature, with 10 Pulitzer Prizes for Best Play on the booklist; it also publishes the award-winning *American Theatre* magazine and ARTSEARCH®, the essential source for a career in the arts. In all of its endeavors, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field and promote a larger public understanding of, and appreciation for, the theatre.

In 2005, TCG received the *Tony Honors for Excellence in Theatre* in recognition of its impact on the national field. TCG and its member theatres are major contributors to the American theatre sector, which employs more than 131,000 people, produces over 202,000 performances each year and contributes \$1.9 billion to the U.S. economy annually. A 501(c)(3) not-for-profit organization, TCG is led by executive director Teresa Eyring and governed by a national board of directors representing the theatre field. (www.tcg.org)