



PROGRAM REVIEW



2015-2016

Program Name: PCPA – Professional Acting

**Self Study Members: Roger DeLaurier
Trisha Stewart**

PROGRAM REVIEW

Status Summary - Plan of Action-Post Validation

During the academic year, 2009- 2010 completed program review. The self-study and validation teams developed a final plan of action-post validation based on information in the self-study and the recommendations of the validation team. For each plan, indicate the action taken, the result of that action, and the current status of the plan, if it is incomplete.

(If any plan was made and action not taken, please state the rationale for not pursuing that particular item.)

PLAN OF ACTION

ACTION TAKEN, RESULT AND

STATUS

1. Develop the use of Blackboard as a support for conservatory classes.
2. Continue to build relationships with Fine Arts Department faculty and explore the possibility of joint projects.
3. Explore the idea of a third year in the Conservatory or an association with another institution to develop a MFA.
4. Continue to refine recruitment and entrance audition practices.
5. Continue to develop direct recruitment to arts magnet high schools to recruit underserved students.
6. Refine course content to keep currency and heighten focus on the vocational mission.
7. Develop assessments for Course SLO's.
8. Continue to explore partnerships with UCSB.
9. Develop formal Articulation Agreement with University of Santa Fe Art and Design.
10. Continue to develop community involvement through the PCPA Foundation and the PCPA Outreach and Education Office.

1. A Blackboard workshop was provided for the Acting Conservatory faculty and about a third decided to use Blackboard to support their individual class.
2. Relationships with the Fine Arts faculty have developed positively through inter-personal and departmental contacts. PCPA students have participated as actors in student film projects.
3. The idea of a third year in the Conservatory was explored, however, lack of studio space and budget for additional faculty keep it a goal for the future.
4. Recruitment has had amazing growth since the last program review, doubling from 300 to 600 annual auditions for the 32-34 places in the class. The refinement of the website and moving from printed catalogs to recruitment videos have been major factors. The callback process has also been refined with new and additional workshops as a part of that process.
5. Recruitment has expanded to targeted arts magnet schools in Oakland, Sacramento, Los Angeles and San Diego. The result has been a strong growth in under-represented students enrolled in the Acting Program.
6. Curriculum continually develops to keep classes current including: up-dating of IPA (International Phonetic Alphabet) teaching in the Voice/Speech curriculum to match current professional practices, additional

PLAN OF ACTION

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11. Continue refinement of design for the move of the Conservatory to Buildings E and F.
12. Continue to work with Plant Services to get adequate custodial care and maintenance for the Columbia Business Center.
13. Replace the floor in CBC 18 with a sprung, danceable floor.
14. Schedules maintenance of building D including HVAC system, potable water, ADA compliance and aging foyer carpet and paint.
15. Continue to work for cooperation with Dance and Youth Dance programs concerning noise levels which adversely affect PCPA classes and offices.
16. Replace or augment existing rehearsal furniture in all acting studio spaces.
17. Continue integration into Fine Arts Department and CTEA sources for equipment funding.
18. Equip each Acting Studio with a sound system.
19. Maintain currency with all equipment used in Production and Performance Labs such as the following: re-enforcement and playback sound equipment, lighting equipment, stage automation equipment, stagecraft tools used in costume, properties, scenic and paints production labs.
20. Reinstate Resident Artist/Associate Faculty positions (a minimum of two) to teach Acting and Movement.
21. Create full-time Faculty position to teach and oversee General Education Drama classes and have the Fine Arts Department take charge of scheduling, loading and reviewing all non-PCPA drama classes, including communication with non-PCPA part-time faculty.

Music Theory instruction to make students more proficient music learners in the rehearsal process, the addition of Musical Theatre Lab to give students more context for their approach to musical theater work and Master Classes focused on pop/rock vocal production to match the style of many contemporary musicals.

7. Since the last Program Review, Program and Course SLO mapping have been completed and courses tracked. Assessment has been continually refined and accomplished.

8. Partnerships with UCSB continue to develop, mostly on the faculty level, with UCSB faculty members Risa Brennan guest directing and Erwin Appel guest sound designing for PCPA. Also PCPA faculty member Brad Carroll has participated in new play development workshop as a guest composer at UCSB. Because of these partnerships, UCSB faculty continues to send student to audition and interview for PCPA's Internship Programs.

9. No formal articulation agreement has been reached with Santa Fe University of Art and Design. Between leadership changes and a major reworking of USFAD theatre curriculum, they have been unable to commit to anything beyond our informal agreement. Laura Hawks, USFAD Theatre Cahir, continues to come to PCPA annually to audition students for their BFA program.

10. Community involvement for students continued and expanded through involvement with the PCPA Foundation in the annual Gala as well as other patron events such as Encore Circle events. Students also interacted with the community through regular season performances, PCPA's annual Open House and Conservatory Repertory. Through PCPA's Education and Outreach Department, PCPA-in-the-Schools continued to touch the lives of area high school students and through Community Speaks, a verbatim theatre piece based on themes and issues in the local community performed both at PCPA and sites in the community.

11. Designs for the conversion of Buildings E and F went through the design process to the point of choosing finishes, but once the Industrial Technologies building was prioritized ahead of the Fine Arts building, the project was pushed to an indeterminate future date.

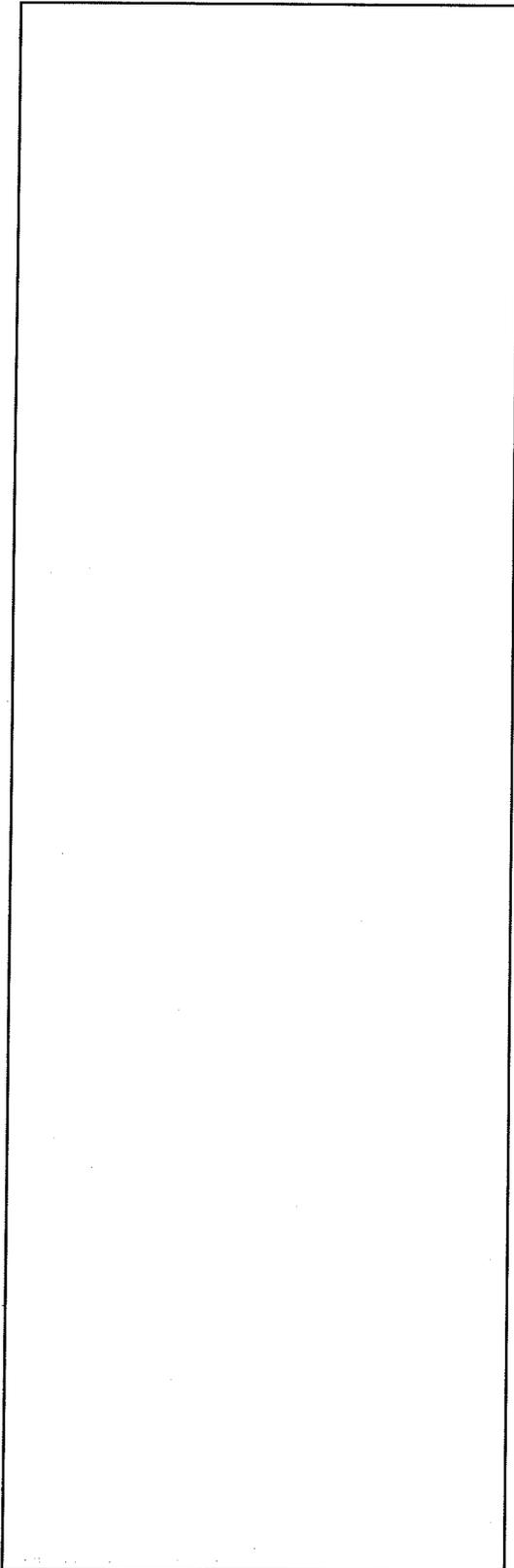
12. Plant Services has been much more responsive and communicative about building maintenance with the development of on-line forms and tracking. Custodial care remains inconsistent to the point where we have put floor mops, brooms and dust pans in all of the studios so that faculty and students can prepare their space for class. Students also volunteer for more extensive monthly cleaning sessions led by the Stage Management Department.

13. To date we have been unable to secure funding for the addition of a sprung floor in CBC 16 and 18.

14. Schedule maintenance for Building D was completed in the fall of 2014, accomplishing all the goals listed and enhancing the student and public experience in Building D.

15. Improvement has been made with the Dance Department regarding sound levels which can be attributed to more sensitivity on the part of part-time Dance faculty and the fewer number of dance classes being offered in the building. The problem remains relatively unchanged with the Youth Dance Program as parents, school-age children, toddlers and infants wait in the hallways for their children or siblings who are in class. There is a fundamental incompatibility with PCPA administrative offices and college level Credit classes to be in such close quarters with Community Education children's activities.

16. Rehearsal furniture has gradually been replaced or up-graded in all five Acting studios including free-standing rehearsal doors for scene work.



17. PCPA has participated annually in all college sources for equipment prioritization, with a focus on the Technical Theatre Program which is much more reliant on equipment for the success of the program.

18. Portable sound systems have been acquired for the studio spaces with the capacity to dock a variety of digital sources.

19. Currency has been maintained in all areas that support Production and Performance Labs through annual replacement and maintenance of equipment. Additions included two donations by 4 Wall Entertainment of lighting equipment including moving lights and LED instruments as well a truck which is used to move gear between the shops and the performance spaces.

20. In just this past semester we have been able to add Polly Firestone as a new Resident Artist/Acting teacher. We continue to pursue funds for a second position.

21. A Full-time drama faculty position was created in a round-about way when Michael Dempsey left the position of PCPA's Conservatory Director – Technical Theatre Training to teach General Education drama classes exclusively in the Fine Arts Department. The Chair of Fine Arts Department has, in the last year, taken over the scheduling, loading and reviewing all non-PCPA drama classes, including communication with non-PCPA part-time faculty.



**Allan Hancock College Program Review 2015-
2016 Comprehensive Self-Study**

I. Program Mission (*must align with college mission statement*)

PCPA offers comprehensive, professional training for actors in its two-year vocational Professional Acting Certificate Program and Professional Internship Program with the goal that, upon completion, students have the necessary skills, professionalism and artistry to enter the working market and succeed. The class schedule is creative and rigorous and involves a blend of lecture, applicable labs, special projects and rehearsal, as well as seminars and master classes in specialized areas of study. The program is unique in that the Conservatory student receives mentorship from working, professional artists in the context of the classroom and while producing PCPA productions. Each class is comprised of approximately 30-34 acting students. Admission to the Conservatory is by audition/interview. PCPA's Professional Acting Vocational Certificate Program and Professional Internship Program are unique in California and the nation. According to Theatre Communications Group, the Association of Professional Regional Theatres, PCPA is the only two-year vocational certificate program connected to a professional Equity regional theatre company. (TCG: *Theater Profiles*)

II. Progress Made Toward Past Program/Departmental Goals

I believe good progress has been made toward past Program/Departmental goals since the last Program Review. Through the trying period of the "Great Recession" where the college as a whole suffered financial, enrollment and class section contraction, not only was the program able to hold on to its core mission, it thrived in terms of student success and artistic output. The Acting Program remained stable in terms of enrollment and student success /retention. We also remained stable in the retention of Resident Artists/Part-time Faculty, although we did have to contract two administrative support positions into one position. We had great growth in the area of recruitment, more than doubling the number of students auditioning for the Acting Program to over 600 for the past three years. We have also made excellent headway in the recruitment of underserved students through relationship building with a number of arts magnet high schools throughout the state. We also improved the tracking of student success in their first year after graduation and found that over the past three years, over 85% of our students worked their first, (and sometimes multiple) professional contracts within twelve months after graduating.

We were also able to re-write curriculum creating a THEA prefix to designate restricted Conservatory curriculum with DRMA prefix reserved for Open Enrollment Drama courses.

Because of budget constraints both at PCPA and neighboring institutions such as UCSB, no real headway was made on creating organizational partnerships. PCPA has been focused on sustaining its current core mission, while UCSB dealt with major departmental budget cuts and program cuts. It was not a good time for either institution to look to expand outwardly. We did, however, have success with professional faculty exchanges. UCSB faculty members Risa Brennan guest directing and Erwin Appel guest sound designing for PCPA. Also PCPA faculty member Brad Carroll has participated in new play development workshop as a guest composer at UCSB.

We had also considered the possibility of creating a third year in the Actor Training offering at PCPA. Lack of resource for additional faculty and studio space made that expansion impossible within the fiscal challenges within six-year timeline. However, given the caliber of our graduating students, we are considering opening up our Acting Internship to immediate graduates, creating a third year experience for 4 – 12 students.

A great area of progress was in facilities with the completion of the deferred maintenance on Building D, including: expanded, ADA compliant and refurbished lobby, refurbished and ADA compliant dressing rooms, addition of ground floor laundry facilities, ADA compliant backstage pass-through hallway and stage left entrance, new upstage lighting catwalk, new freight elevator and HVAC system and potable water throughout. The refurbishing of the building has greatly and enhanced the positive experience of students, staff and patrons in building D. Late in the six-year cycle, we discovered that the seating in the Severson Theatre was in urgent need of replacement as the risers and seats were beginning to fail and were irreparable. Sources of funding are being pursued for this project. In the Columbia Business Center (CBC) we made positive headway with maintenance requests but custodial care remains inconsistent. We had hoped to replace the floors in CBC 16 and 18 with sprung floors to keep the students from injury, but funding has not been forthcoming. Lastly and disappointingly, PCPA, along with the Fine Arts Department, went through a lengthy design process for new facilities during the six-year period with the hope that with the completion of a new Fine Arts Complex, PCPA would move into a reconstituted Buildings E and F. A great deal of time and energy was invested in the process that went as far as the choosing of finishes for the spaces, when the project was suspended by the choice to build the new Industrial Technologies Building instead. Funding is currently being pursued for the Fine Arts Complex with no known timeline.

Accompanying the completion of Building D was the celebration of PCPA's 50th Anniversary Season marked with: an Artistic Directors' Forum which included founder Donovan Marley, Laird Williamson, Jack Shouse and Mark Booher, moderated by Teresa Eyring, Executive Director of Theatre Communications Group (TCG); an alum reunion picnic with over 300 attendees; and a scholarship benefit performance, *Starry Night*, featuring celebrated alum of PCPA including Mark Harelik, Michael Winters, Brad Hall, Boyd Gaines, Deborah May and Jim Poulos. These events not only allowed the company, alums and patrons to celebrate the 50 year history, it was a boon to the company's national and regional profile and was a scholarship fundraising opportunity. Paralleling the marking the 50th Anniversary was a long-overdue branding change for the program. The Pacific Conservatory of the Performing Arts (PCPA) Theaterfest became PCPA - Pacific Conservatory Theatre. This name change has proven very positive, especially as we market the Conservatory programs. The new name

reflects what we actually do; teach theatre, as opposed to other performing arts such as opera, dance, music etc.

Student success has continued to be shown through the booking of work by students as they graduate the program. PCPA's Actor's Co-op which takes funds raised through collaboration with the Law Enforcement Academy and brings in Casting and Artistic Directors to audition our graduating students. Companies included: Missoula Children's Theatre, Sierra Repertory Theatre, Milwaukee Repertory Theatre, Utah Shakespeare Festival, Santa Cruz Shakespeare Festival, Hope Summer Repertory Theatre, Cincinnati Playhouse in the Park, Great River Shakespeare Festival, Kingsmen Shakespeare Festival, San Francisco Shakespeare Festival, Summer Repertory Theatre, Western Stage Company, Oregon Cabaret Theatre, The Great American Melodrama, California Theatre Center, Kaiser Permanente Tour, Disney International Casting, Stiletto Cruise Lines, KSR & Associates Casting and DDR Casting Associates. We also hosted auditions for students looking to BFA transfers with the University of Santa Fe Art and Design, Santa Fe NM, Cornish College of the Arts, Seattle, WA and Utah State University, Logan, UT.

III. Analysis of Resource Use and Program Implementation

Resources for PCPA's Acting Program are, for the most part, appropriate to meet the Program's present needs. Like the college at large, we are just coming out of an era of budgetary constriction and it would be beneficial to move into an era of modest expansion in a number of areas.

Currently the PCPA Acting Program is staffed by:

Mark Booher – Artistic Director/Associate Dean
Roger DeLaurier - Associate Artistic Director/Conservatory Director/Full-time Faculty
Trisha Stewart – Executive Administrative Assistant
Susan Appel (AEA) – Part-time Faculty
Kitty Balay (AEA) – Resident Artist/Part-time Faculty
Brad Carroll – Artistic Associate/Resident Artist/Part-time Faculty
Polly Firestone Walker – Resident Artist/Part-time Faculty
Shelagh Garren – Part-time Faculty
Peter S. Hadres (AEA) – Associate Artist/Resident Artist/Part-time Faculty
Karin Hendricks – Resident Artist/Part-time faculty
Michael Jenkinson (AEA) – Associate Artist/Resident Artist/Part-time Faculty
Valerie Kline – Part-time Faculty
Matt Koenig – Resident Artist/Part-time Faculty
Josh Machamer – Part-time Faculty
Callum Morris – Resident Artist/Part-time Faculty
Andrew Philpot (AEA) – Resident Artist/Part-time faculty
Erik Stein (AEA) – Associate Artist/Resident Artist/Casting Director/Part-time Faculty
Don Stewart (AEA) – Part-time Faculty
Elizabeth Stuart (AEA) – Resident Artist/Part-time Faculty

George Walker – Resident Artist/Part-time Faculty

(AEA – Actor’s Equity Association)

Resident Artists are full-time employees of the Auxiliary Corporation and teach the individual Conservatory classes in addition. They serve as actors, directors, musical directors and choreographers for PCPA’s Mainstage Productions, Outreach Tour productions, *Community Speaks!* and Conservatory Projects; all of which serve students through Production and Performance Labs and Internship curriculum.

At this time we are close to being fully staffed. With the addition of Polly Firestone Walker this fall, we are only two positions down from optimal staffing for our current structure. At present some staff, we know, are overtaxed in terms of their actual workloads.

The addition of two new Resident Artist/Part-time faculty would be optimal; one to replace the position left unfunded when Roger DeLaurier left his Resident Artist position and became the Conservatory Director and one to supplement the Movement/Musical Theatre curriculum where some staff are overtaxed. Additional funding sources will have to be identified to meet this staffing need. One possibility would be the combining of resources now going to Part-time faculty to hire new Resident Artists. When we recruit for the Acting Program, one of the main features is that classes are taught by working professionals who are a part of the production company in the Mainstage season, which is not the case with our non-Resident Artist, Part-time faculty. Even this combining of Part-time resource would still entail identifying some amount of additional funding. It is a goal for the future to have much more diverse faculty comprised entirely of Resident Artists. We also cut the position of Conservatory Operations Coordinator. We hope to bring back that support for the Conservatory and reconstitute that job to also support our Recruitment and Casting effort when funds become available.

The Columbia Business Center (CBC) continues to be an excellent space for the Conservatory and for PCPA offices. We have replaced much of the studio rehearsal furniture in the past six years and have very satisfactory sets in each space, as well as free-standing doors and panels. As identified in annual updates, we continue to have issues with inconsistent custodial care, especially in the studios themselves. We have had great success with Plant Services and their responsiveness to repairs. Noise bleed from dance classes continues to be an issue. The biggest noise issue remains with the Youth Dance Programs, both the sound levels in the studios and especially the large number of waiting parents and children in the hallways. This noise issue effects not only the quality of work in the other studios, but also the scheduling of classes, as it is impossible to hold Acting classes while Youth Dance is in the building.

We moved to CBC in 1991 and the walls of the hallways and studios spaces have not been repainted in those twenty-four years, not have the restrooms been updated. It would improve the learning environment to have the studio spaces refreshed with new paint and the restrooms updated. We continue to explore sources for funding to purchase and install sprung floors in CBC 16 and 18. We use those spaces for dance and movement classes, as well as for rehearsals of plays and musicals for the Mainstage Season. It would be healthier and reduce injuries for students and company members to work on sprung floors.

The Acting Program is not a high technology user in its studio classes. However, we will need to update computers for the Resident Artist/Part-time Faculty in the next two years. Where technology and equipment are crucial to our students is in the theatre spaces as it supports their performance experience. The currency and expansion of that production equipment enhances the students' ability to prepare themselves for the technology they will encounter in the real working world. This is a place where needs of the Technical Theatre Program and the Acting Program overlap.

Following are some identified needs for supporting the theatres and production areas:

Description	Date of Quote	Cost	Notes
Repair / Replace for Safety Dust Collector in Scene Shop		various	20k plus
Radios		150 - 200	each - need 30, 5 year life span (FCC license for each frequency)
Set of Drapes for Marian		tbd	Need to get drapes fire rated Current drapes are collection not a 'set'.
Set of Drapes for Severson		tbd	
Slat Wall	01/23/14	\$ 4,525.00	Marian – Materials cost only – When is a different list.
Trailer	05/19/15	\$ 8,848.00	Need three – currently only two of our three are safe to use.
ould need to replace if it oke			
Follow spots		tbd	
Light Boad	11/12/15	\$ 8,407.00	each - we have and use 3
Marian Seats		?	
Marian Sound System	03/07/13	\$ 0,000.00	25 actual quote 228,263
Outreach Van		?	
Personel Lift		various	10-30k
Scissor lift		various	20 - 35k
Severson Seats and platforms	10/20/15	\$ 0,026.00	21 Current estimate with accessories
Sound Board		\$ 9,000.00	9k refurbished. 25-30k new.
Welders	11/12/16	\$ 900.00	each - If we were to teach a welding class we would need a minimum of 12 working.
prove efficiency			
Carpenter		\$ 9,880.00	3 \$15 per hour, plus tax, bene

CBC Floor	04/10/14	\$ 4,643.30	3	16 and 18 price per room
CNC rounter		\$ 0,000.00	3	est
Digital Calendar (Virtual Callboard	?	\$ 1,350.00		Annual
Fork Lift		various		5k used craigs list, 40k+ new
Glow forge		\$ 5,000.00		https://glowforge.com/tech-specs/
Hearing Loop	08/18/14	\$ 4,890.00	1	Marian Theater Only
Laser Cutter		\$ 8,000.00		est
Plotter/Scanner?		\$ 0,000.00	1	est
Scaffold for Severson	02/07/13	\$ 6,487.00		Increase speed of install for lighting in Severson
Shelviing for CBC 32		\$ 3,000.00		est
Shelving for Light & Shoe Room		\$ 1,500.00		est. - can't find previous quote
Vector Works	05/15/15	\$ 4,250.00		biennial
TBD = Working on quote				
Various = would need to shop if opportunity developed				
NO priority under category's above.				

IV. Program SLOs/Assessment

PCPA Program Student Learning Outcomes are as follows:

PSLO 1 – Develop the ability to collaborate with professionals in the rehearsal and performance process, demonstrating professional ethics, working discipline, and performance skills to function at the highest standards of the theatrical profession.

PSLO 2 – Develop a process for acting and text analysis which recognizes the activation of text as a central component of the rehearsal and performance process.

PSLO 3 – Develop and improve vocal and physical techniques in support of character development in a rehearsal and performance process.

PSLO 4 – Apply the principles and techniques of ensemble playing to any rehearsal process.

No Program SLO's have been assessed since the last Program Review for two reasons. The change of prefix from DRMA to THEA created challenges in tracking in eLumen which are in the process of being resolved. Also, the rewriting of curriculum and addition of courses to account for the repeatability issue created new Course SLO's which are yet to be assessed.

For the most part, data that has been collected showed no need to adjust curriculum based on SLO assessment.

V. Distance Learning (If applicable): Not applicable.

VI. Success, Retention, and Equity

PCPA's Professional Acting Program works to promote student success as its core mission and it's 95% -100% Success and Retention rates reflect this value. Student success begins with recruitment where we work to make sure students have a deep understanding of the level and demands of the program and our vocational approach to actor training. We continually update and refine the Conservatory section of the PCPA website and are currently in the process of developing a new recruitment video. PCPA holds a rigorous application and audition process. The initial audition includes performing two contrasting monologues and singing 16-32 bars of a song from a musical and an interview with the Casting Director/Recruitment Coordinator. The application includes an Application Form, Mission Statement, photo/resume, transcripts and three letters of recommendation. The Callback process brings 65 -75 top contenders to PCPA for a day for a series of 4-5 workshops with faculty and the performance of one piece of their initial audition for the entire faculty and a facilities tour. After the Callback, the entire faculty meets to discuss the applicants and advise the Conservatory Director about selection. The 30-34 accepted into the program out of the 600+ who initially auditioned, have a very strong sense about what the program will ask of them and what they will receive in return for their commitment. PCPA, unlike most professional actor training programs, has no "institutional cut" system. Students know that once accepted into the program, the faculty and staff will remain committed to their growth and advancement.

Upon arrival, new student go through a thorough orientation process that includes campus and PCPA facilities tours and seminars on AHC Student Services, health and diet, time management,

review of the PCPA Student Handbook, professionalism and an extended "Created Project" which builds class ensemble and sense of community. Once classes begin students are tracked very closely. Class size and a 15/16 to 1 student/teacher ratio ensure that students are receiving specific and personalized instruction. Our teaching approach of professional role modeling/mentoring by faculty and staff engender persistence, self-discipline, striving for excellence in artistry and professionalism. At each mid-term, Mid-semester Evaluations take place where each student meets for twenty minutes with their entire faculty to discuss progress including areas of success and areas which need additional focus. Students are encouraged to join this conversation, ask questions and take a leadership role in their training and development. The faculty also holds numerous individual tutorials every week to work with students in a one-on-one setting. Student Concern Forms are filled out for issues such as late or missing assignments or lapses in professionalism which brings the Conservatory Director into direct conversation with the student. If issues persist or if a student drops below a "C" in any class or lab, a probationary process is instigated to attempt to bring the student back into good standing. All of these processes take a huge commitment of time and energy from the faculty and staff, but the outcomes are worthwhile as reflected in the strong success and retention data.

The high rate of student success and retention is consistent across gender, age and ethnicity profiles. Again, the strong student recruitment, orientation, tracking and professional modeling account for this consistency.

VII. Trend Analyses/Outlook

Trends:

Probably the most significant trend since the last Program Review is the improvement in the economy which affects the overall AHC environment, the strength and stability of the Professional Acting Program and theatre company overall. It also affects as the number of jobs available to our graduates. Theatre Communications Group (TCG) the national organization for regional theatre in its "Theatre Facts 2014" shows a 28% increase in "artistic payroll." The actors' union, Actors' Equity Association in their "2013-14 Theatrical Season report showed actors' earnings up 16% over the past decade and shows Los Angeles second only to New York in the number of AEA contracts issued. The California Employment Development Department shows an 11.7% increase in jobs for actors in California in the coming decade.

As budget constriction has eased on a college-wide level, we have been able to reinstate the second sections of Professional Theatre Dance Styles, THEA 122 & 123 which allows a much better delivery of that curriculum. Those sections had been cut in 2011-12. We have also been able to expand our offering of Master Classes in a variety of areas; this year including: Tony Award winner Faith Prince, Audition Technique and Materials; Vincent Rodriguez III, On-Camera Audition Techniques; Mary Jo Duprey, Pop/Rock Singing Techniques; Gale McNeeley, Commedia dell' Arte and Alisa Taylor, Agents and Agencies.

Job availability has grown and over 85% of our past three graduating classes have had their first professional contracts within the first year after graduation at companies including: Western Stage, California Theatre Center, Summer Repertory Theatre, Hope Summer Rep, Illinois Shakespeare Festival, Oregon Cabaret Theatre, Oregon Shakespeare Festival, Mosaic Lizard Theatre, Kingsman Shakespeare Festival, Berkley Playhouse, Speakeasy Theatre, San Francisco Playhouse, San Francisco Shakespeare Festival, Utah Shakespeare Festival, Pacific Conservatory Theatre, Berkeley Repertory Theatre, Out of the Box Theatre Company, Kaiser Permenante Tours, North Coast Rep, San Diego Rep, Lambs Players, Cache Theatre Company, Great American Melodrama, Los Angeles Theatre Company, Asolo Theatre Company, Rubicon Theatre Company, Phoenix Entertainment (*Adams Family* and *Ragtime* National Tours) and Disney Entertainment and Disney Cruise Lines.

Another very positive trend has been in the number and caliber of students auditioning for the program. We have doubled the number of students auditioning for the program from around 300 in 2010 to around 600 this year. This increase reflects the growing reputation of the program and the excellent work of Erik Stein, our Casting Director/Recruitment Coordinator and his focus on recruitment, especially to underserved populations. This focus has also resulted in much more diverse classes over the last five years.

Another important area has been the Program's continually deepening interaction with the

community. Student become more deeply aware of their art form in service to the community and to social justice issues through these important interactions, as well as learning the professional actor's role in patron relations and cultivation. Students have interacted with the community through regular season performances and Student Matinee performances in all three theatres. Students also continue to participate in the PCPA Foundation Gala and the PCPA Open House. PCPA Acting Interns continue to reach over 40,000 area school-age students annually in performances ranging from adaptations of Francisco Jimenez's novels to bilingual plays to Playback Theatre improvised works. Over the past six years we have developed an important piece of programming led by Resident Artist Karin Hendricks called *Community Speaks!*. *Community Speaks!* is a "verbatim theatre" piece in which a theme is chosen and interviews around that theme recorded by 10 -15 Conservatory students and then constructed into a public performance. This year, beyond the two performances of *Community Speaks!* in the Severson Theatre, we piloted a tour to local schools including: St. Joseph's High School, Lompoc High School, Cuesta College and Cal Poly reaching an additional 600 community members.

Challenges:

Although financial constrictions have receded on a day-to-day basis, big ticket items such as two additional Resident Artists/Part-time instructors and a Conservatory Operations Coordinator to bring us back to a full contingent, sprung floors for CBC 16 and 18, new seating for the Severson Theatre and a new sound system for the Marian Theatre remain out of reach. We are yet unable to restructure the relationship between the PCPA Foundation and our need for developed income to meet our full funding needs.

For the most part, the Columbia Business Center (CBC) remains an excellent space for the program and for PCPA administration/business offices. As of this moment, we are still awaiting confirmation that we will be able to remain in CBC long-term due to DSA compliance for the building and the owner's willingness to meet those terms. Moving the program, given the nature of our year-round scheduling, would be incredibly disruptive. Issues with CBC that continue unaddressed from our last Program Review include inconsistent custodial support, especially in the cleaning of studio floors, and sound bleed from AHC Dance class and Youth Dance studios, as well as noise from Youth Dance parents and siblings waiting in the hallways. These sound issues disrupt classes, impact work in the offices and dictate class scheduling, as Acting classes cannot be scheduled opposite Youth Dance classes.

Opportunities:

Marian renovation:

A great area of progress was in facilities with the completion of the deferred maintenance on Building D in Fall 2013, including: expanded, ADA compliant and refurbished lobby, refurbished and ADA compliant dressing rooms, addition of ground floor laundry facilities, ADA compliant backstage pass-through hallway and stage left entrance, new upstage lighting catwalk, new freight elevator and HVAC system and potable water throughout. The refurbishing of the building has greatly and enhanced the positive experience of our students, staff and patrons in building D.

PCPA, along with the Fine Arts Department, went through a lengthy design process for new facilities during the six-year period with the hope that with the completion of a new Fine Arts Complex, PCPA would move into a reconstituted Buildings E and F. A great deal of time and energy was invested in the process that went as far as the choosing of finishes for the spaces, when the project was suspended by the choice to build the new Industrial Technologies Building instead. Funding is currently being pursued for the Fine Arts Complex with no known timeline.

50th Anniversary celebrations/ alum cultivation:

Accompanying the completion of Building D was the celebration of PCPA's 50th Anniversary Season in Summer 2014 marked with: an Artistic Directors' Forum which included founder Donovan Marley, Laird Williamson, Jack Shouse and Mark Booher, moderated by Teresa Eyring, Executive Director of Theatre Communications Group (TCG); an alum reunion picnic with over 300 attendees; and a scholarship benefit performance, *Starry Night*, featuring celebrated alum of PCPA including Mark Harelik, Michael Winters, Brad Hall, Boyd Gaines, Deborah May and Jim Poulos. These events not only allowed the company, alums and patrons to celebrate the 50 year history, it was a boon to the company's national and regional profile and was a scholarship fundraising opportunity. The development of Alum as a discreet funding group is in development phase as the PCPA Foundation reconfigures its efforts.

Paralleling the marking the 50th Anniversary was a long-overdue branding change for the program. The Pacific Conservatory of the Performing Arts (PCPA) Theaterfest became PCPA - Pacific Conservatory Theatre. This name change has proven very positive, especially as we market the Conservatory programs. The new name reflects what we actually do; teach theatre, as opposed to other performing arts such as opera, dance, music etc.

Musical Theatre Curriculum Expansion

From in-put with our Advisory Committee and through observation of where our students are being hired, we decided to expand our Musical Theatre curriculum. The curriculum has been greatly strengthened with the addition of Brad Carroll to the PCPA staff. Brad joined us in 2014 as Artistic Associate and Singing Techniques II instructor and will oversee the Musical Theatre Curriculum beginning in Fall term, 2016. With Brad on the faculty we expanded the curriculum in 2015, adding a semester long sequence in Music Theory/Sight Reading to an existing Intensive for our first-year students. We have also expanded Musical Theatre Lab to the second-year class, including a semester-long intensive on Musical Theatre History and an additional Musical Theatre Ensemble lab.

VIII. Long-Term Program Goals and Action Plans (Aligned With the College Educational Master Plan)

Internship/3rd year

As the quality and skill level of our students continues to grow, we are increasingly hard pressed to find candidates for our Acting Internship Program, (historically post-BA/BFA Theatre graduates), who have a higher skill level than the top half of our Second-year class. In the past, we have excluded immediately graduated PCPA students from consideration for the Internship Program. Beginning Fall 2016, we will begin using primarily PCPA graduates in the Acting Internship. In that year there will continue to be four Acting Interns and over the next five years we would like to increase that number to twelve. The Interns will continue to be selected through an audition/interview process. The Acting Interns have historically been the company for our Outreach Tour, as well as appearing in our Main Stage productions. That will continue with the compression of booking dates for the tour. Acting Interns will also become the teaching core for youth classes taught on Saturday mornings and ultimately, the core cast for expanded *Community Speaks!*/community engagement projects. Resources required are the scholarship funds to support additional Acting Interns.

Staffing

We continue from our last Program Review to be down two Resident Artist/Associate Faculty positions. These full-time positions would teach in the Movement/Musical Theatre area and in the Second-year Acting/Styles curriculum as well as serving as Actors/Directors/Choreographers for the company. Recovering these positions would allow us to be back to a full contingent of Acting Faculty and allow us the opportunity to diversify our faculty/Acting Company. Resources required would be an additional \$80,000 - \$90,000 to fund these positions. Fall 2017 would be the goal for being fully staffed.

Space CBC Lease

Much of our student success is based upon the appropriateness and proximity of our learning and work spaces. As soon as possible we would like to secure the new lease for the CBC studio and office space. The disruption to programming will be immense if we have to relocate.

Sprung Floors for CBC 16 and 18

Continuing from our last Program Review, to enhance student learning, health and safety, we need to replace the floors of our two large studio spaces with sprung floors. These spaces are used for Movement, Stage Combat and Dance classes as well as all of our rehearsals. Sprung floors would eliminate much of the dance and repetitive movement related injuries to the students and Acting Company. Resources required would be approximately \$30,000 per studio. Fall 2019 would be the goal to have the floors in place.

Seating in the Severson Theatre/Funding Tech Equipment

One of the most important aspects of the success of the Acting Program is the professional level performance experiences that students gain in the Marian, Severson and Solvang Festival Theatres. Therefore, the quality of audience experience and the technical support of those performances is imperative.

The seating in the Severson Theatre is decaying at an alarming rate, with seats no longer fixable and riser platforms themselves under stress. Much of the seating has become uncomfortable and there is anecdotal evidence that some patrons refuse to see shows in the Severson Theatre because of their physical discomfort. This affects the program not only as a loss of earned income, but as an opportunity for students to experience performance in front of a full engaged audience. Resources for the replacement of Severson seating is approximately \$200,000. Fall 2017 would be the goal to have the seating replaced.

The presence and currency of Technical Theatre equipment is crucial to the Acting Program as they make possible and enhance the performance experience at the professional level. Acting students, having encountered professionalism and professional equipment in the shops, theatres and technical processes are much more professionally astute and marketable as they leave the program.

Following are some identified needs:

Description	Date of Quote	Cost	Notes
Repair / Replace for Safety Dust Collector in Scene Shop		various	20k plus
Radios		150 - 200	each - need 30, 5 year life span (FCC license for each frequency)
Set of Drapes for Marian		tbd	Need to get drapes fire rated Current drapes are collection not a 'set'.
Set of Drapes for Severson		tbd	
Slat Wall	01/23/14	\$ 4,525.00	Marian – Materials cost only – When is a different list.
Trailer	05/19/15	\$ 8,848.00	Need three – currently only two of our three are safe to use.
Could need to replace if it broke			
Follow spots		tbd	
Light Board	11/12/15	\$ 8,407.00	each - we have and use 3
Marian Seats		?	
Marian Sound System	03/07/13	\$ 25 0,000.00	actual quote 228,263
Outreach Van		?	

Personel Lift		various	10-30k
Scissor lift		various	20 - 35k
Severson Seats and platforms	10/20/15	\$ 0,026.00	21 Current estimate with accessories
Sound Board		\$ 9,000.00	9k refurbished. 25-30k new.
Welders	11/12/16	\$ 900.00	each - If we were to teach a welding class we would need a minimum of 12 working.
prove efficiency			
Carpenter		\$ 9,880.00	3 \$15 per hour, plus tax, bene
CBC Floor	04/10/14	\$ 4,643.30	3 16 and 18 price per room
CNC rounter		\$ 0,000.00	3 est
Digital Calendar (Virtual Callboard	?	\$ 1,350.00	Annual
Fork Lift		various	5k used craigs list, 40k+ new
Glow forge		\$ 5,000.00	https://glowforge.com/tech-specs/
Hearing Loop	08/18/14	\$ 4,890.00	1 Marian Theater Only
Laser Cutter		\$ 8,000.00	est
Plotter/Scanner?		\$ 0,000.00	1 est
Scaffold for Severson	02/07/13	\$ 6,487.00	Increase speed of install for lighting in Severson
Shelviing for CBC 32		\$ 3,000.00	est
Shelving for Light & Shoe Room		\$ 1,500.00	est. - can't find previous quote
Vector Works	05/15/15	\$ 4,250.00	biennial
TBD = Working on quote			
Various = would need to shop if opportunity developed			
NO priority under category's above.			

Replacement of technical equipment is an on-going expense.

Master Classes and Intensives

The Acting Program currently brings in Master Classes and Intensives to deliver specialized curriculum, special topics or to enhance existing curriculum. We are averaging 4-5 Master Classes

and Intensives per year, focused mostly in the second year of training. We would like to expand the offering of a like number of Master classes and Intensives to the first-year training. We also intend to explore the delivery of more of the existing curriculum in the Intensive format with Resident Actor/Teacher as opposed to the semester-long sequences. Resources to add master Classes to the first-year curriculum would be \$5,000. We would hope to add these Master classes over next three years.

Expand the Actor's Co-op

The Actors' Co-op is the mechanism that brings to PCPA Artist Directors, Casting Directors and Agents to audition the Second-year class. Currently 12 -15 Co-op auditions are held in the Spring Term. We would like to expand the number of participating theatre companies and organizations to 18-25 over the next five years. This effort will need PCPA staff to make the professional contacts and help arrange more visits, perhaps naming a second faculty member to advise the Co-op.



STUDENT DATA SUMMARY



STUDENT DATA SUMMARY

Data analysis is a critical component of program review. The three categories below should be used as guidelines in developing a summary of the student data.

State at least three positive factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

All students in the two-year Program participated in the survey.

Quality of instruction in the program: 85.7% highly satisfied.

Contribution toward your intellectual growth: 90.5% highly satisfied.

Content of courses offered: 90.2% highly satisfied.

State at least three negative factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

The physical facilities and space; 17% were less than satisfied.

I believe this connects to the inconsistency in daily custodial care and the fact that no painting or updating of restrooms has occurred for 24 years. We need to work with Facilities (should the lease be renewed) to see about this maintenance.

Instructional equipment; 12% were less than satisfied.

We can do a better job of making students aware of computer labs and other resources on the main campus.

Presentation of classes via the college's Blackboard course management system: 15.8% less than satisfied. We offer no on-line class but some instructors do use Blackboard to support their classes. We need to make sure that instructors using Blackboard are updating their content and receiving proper training and support.

Mission

PCPA offers comprehensive, professional training for actors in its two-year vocational Professional Acting Certificate Program and Professional Internship Program with the goal that, upon completion, students have the necessary skills, professionalism and artistry to enter the working market and succeed. The class schedule is creative and rigorous and involves a blend of lecture, applicable labs, special projects and rehearsal, as well as seminars and master classes in specialized areas of study. The program is unique in that the Conservatory student receives mentorship from working, professional artists in the context of the classroom and while producing PCPA productions. Each class is comprised of approximately 30-34 acting students. Admission to the Conservatory is by audition/interview. PCPA's Professional Acting Vocational Certificate Program and Professional Internship Program are unique in California and the nation. According to Theatre Communications Group, the Association of Professional Regional Theatres, PCPA is the only two-year vocational certificate program connected to a professional Equity regional theatre company. (TCG: *Theater Profiles*)

Program Outcomes:

PSLO1: Develop the ability to collaborate with professionals in the rehearsal and performance process, demonstrating professional ethics, working discipline and performance skills to function at the highest standards of the theatrical profession.

PSLO2: Develop a process for acting and text analysis which recognizes activation of text as a central component of the rehearsal and performance process.

PSLO3: Develop and improve vocal and physical techniques in support of character development in a rehearsal and performance process.

PSLO4: Apply the principles and techniques of ensemble playing to any rehearsal process.

Course/Program Alignment:

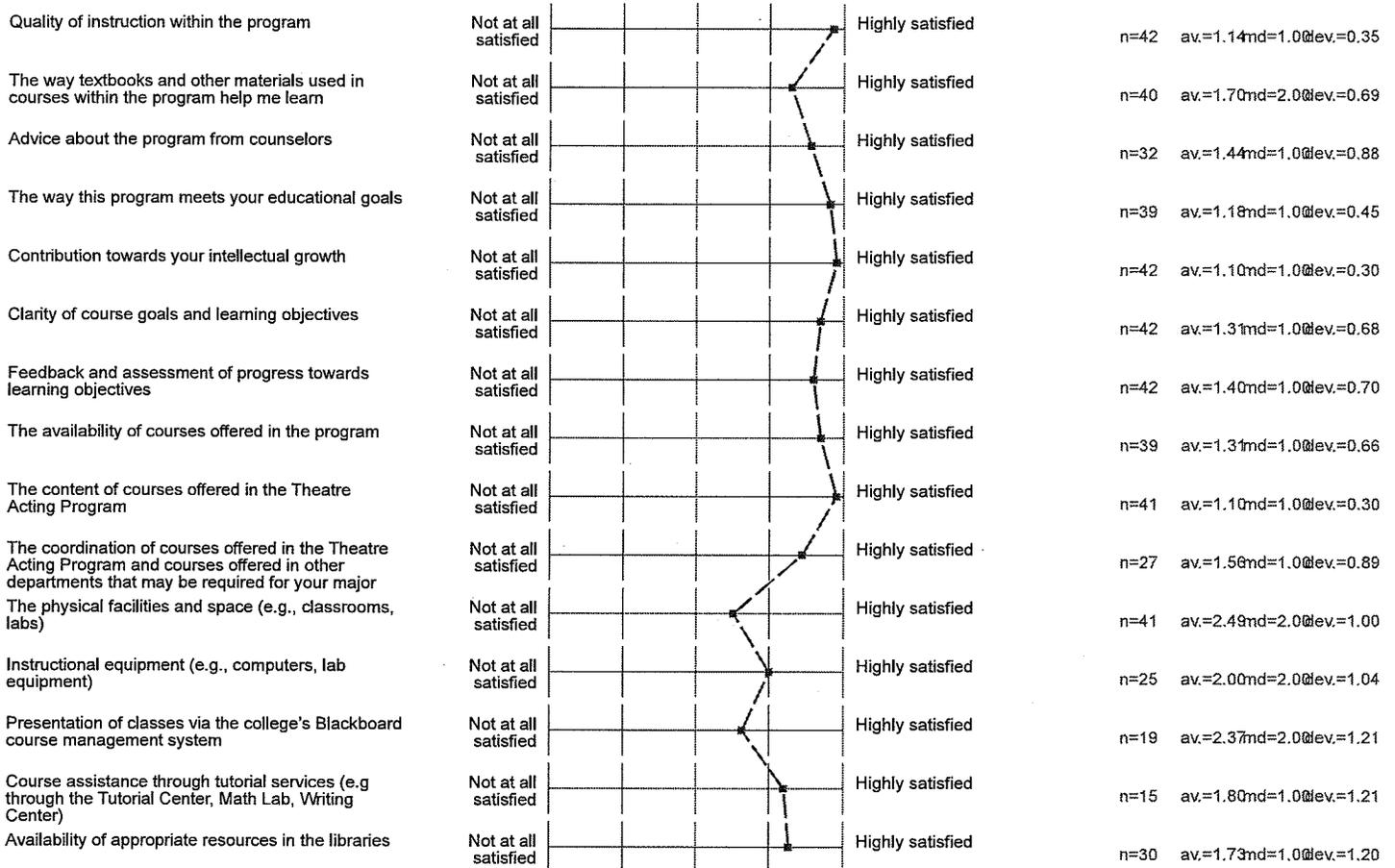
Outcomes will be introduced, developed and practiced with feedback and demonstrated at with a specific level of mastery. PSLO 1 is assessed through juried public performance. PSLO 2 & 3 are assessed through juried Acting class scene mid-terms and finals. PSLO 4 is assessed through mid-term and final class sharings. (Key: I= Introduced, D=Developed and practiced with feedback; M=Demonstrated at a specified mastery level)

Profile

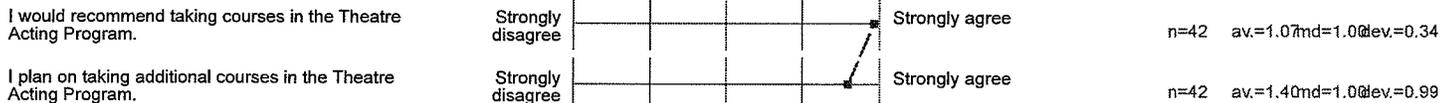
Subunit: IR General Surveys
 Name of the instructor: Program Review
 Name of the course: Program Review Paper Surveys
 (Name of the survey)

Values used in the profile line: Mean

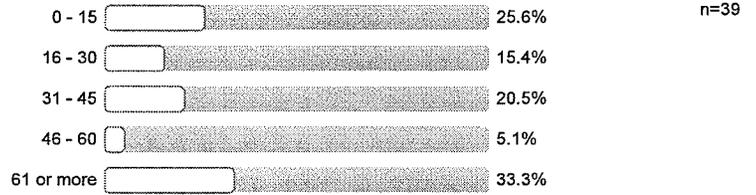
Part I. Please indicate how satisfied you are, in general, with the following aspects of the Theatre Acting Program.



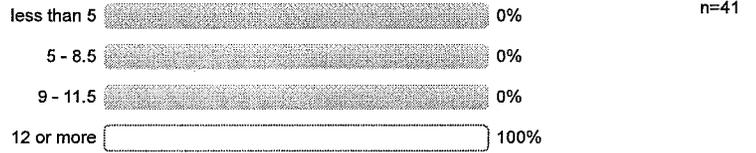
Part II. Please answer the following questions about the Theatre Acting Program.



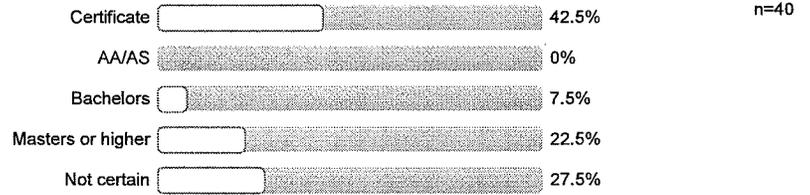
How many units have you completed prior to this semester?



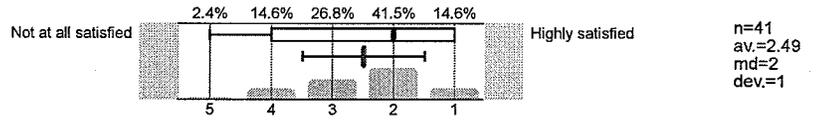
In how many units are you currently enrolled?



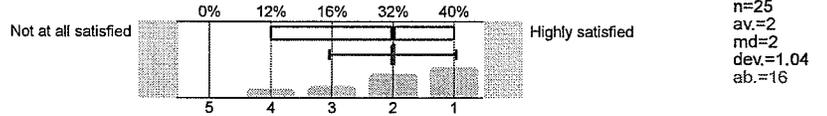
What is your final academic goal?



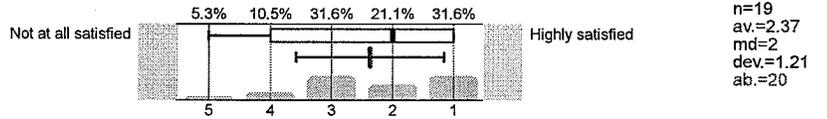
The physical facilities and space (e.g., classrooms, labs)



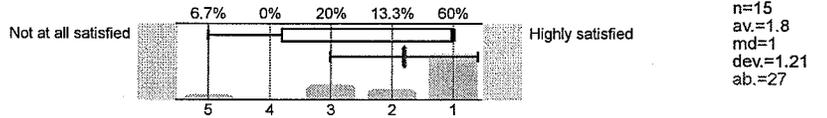
Instructional equipment (e.g., computers, lab equipment)



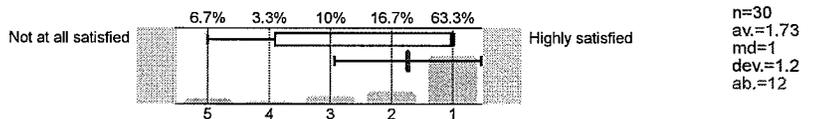
Presentation of classes via the college's Blackboard course management system



Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)

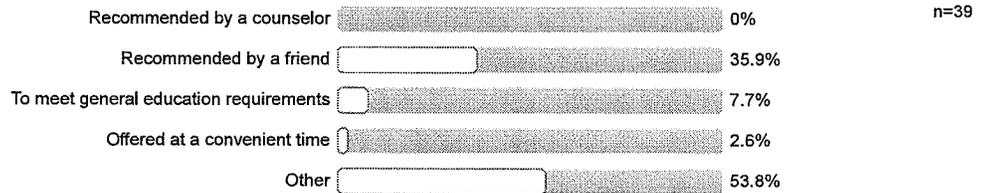


Availability of appropriate resources in the libraries

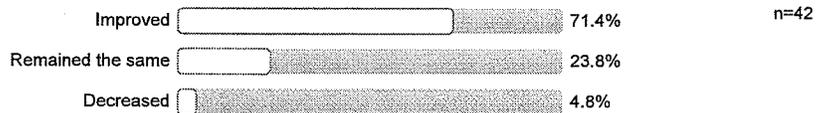


Part II. Please answer the following questions about the Theatre Acting Program.

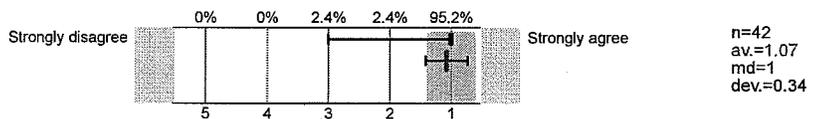
Which of the following best describes your reason for taking this and other courses in the Theatre Acting Program?



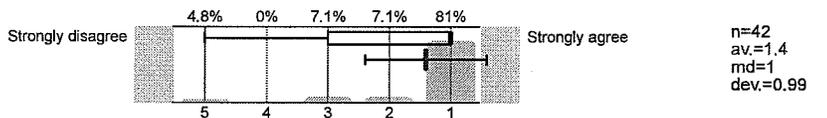
Compared to the beginning of the semester, your attitude about the Theatre Acting Program has



I would recommend taking courses in the Theatre Acting Program.



I plan on taking additional courses in the Theatre Acting Program.



Part IV. Background Questions

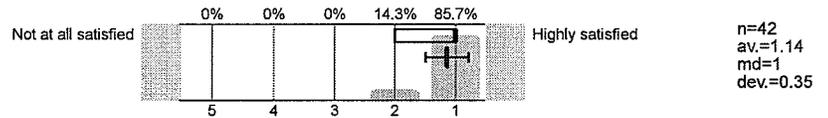
Program Review
 Program Review Paper Surveys ()
 No. of responses = 42
 For the Period:



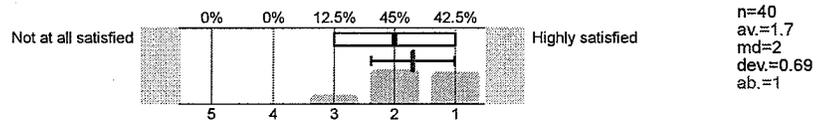
Survey Results

Part I. Please indicate how satisfied you are, in general, with the following aspects of the Theatre Acting Program.

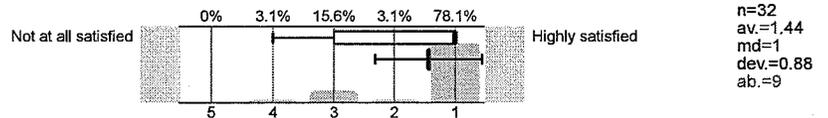
Quality of instruction within the program



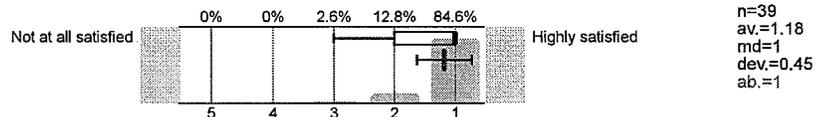
The way textbooks and other materials used in courses within the program help me learn



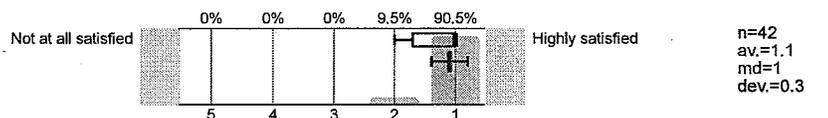
Advice about the program from counselors



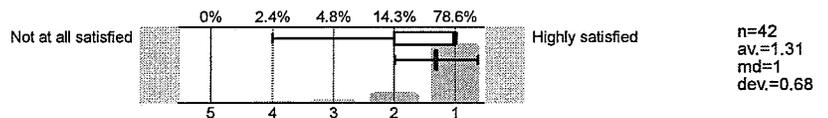
The way this program meets your educational goals



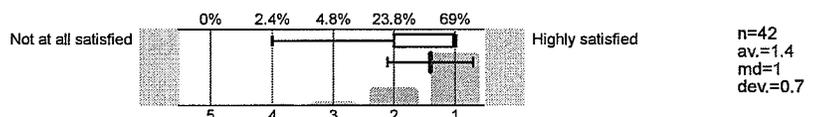
Contribution towards your intellectual growth



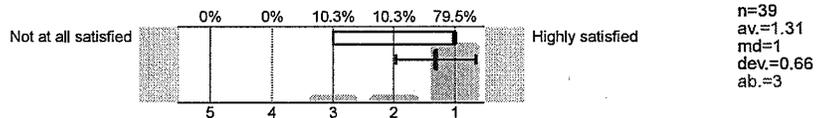
Clarity of course goals and learning objectives



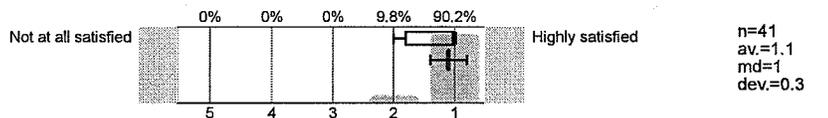
Feedback and assessment of progress towards learning objectives



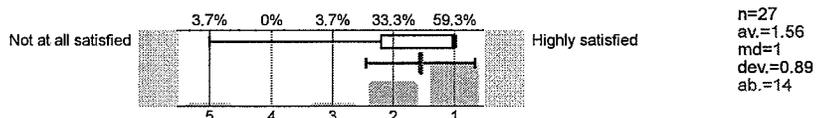
The availability of courses offered in the program



The content of courses offered in the Theatre Acting Program



The coordination of courses offered in the Theatre Acting Program and courses offered in other departments that may be required for your major



COURSE REVIEW VERIFICATION

Discipline: PCPA - Professional Acting _____ Year: 2015 _____

As part of the program evaluation process, the self-study team has reviewed the course outlines supporting the discipline/program curriculum. The review process has resulted in the following recommendations:

1. The following course outlines are satisfactory as written and do not require modification (list all such courses):
THEA 101, 102, 103, 104, 110, 111, 112, 113, 114, 115, 116, 117, 120, 121, 122, 123, 198, 301, 302, 303, 304, 310, 311, 312, 313; DRMA 110, 111
2. The following courses require minor modification to ensure currency. The self study team anticipates submitting such modifications to the AP&P, FALL 20____ SPRING 20__ _:
3. The following courses require major modification. The self study team anticipates submitting such modifications to the AP&P committee, FALL 20____ SPRING 20____:

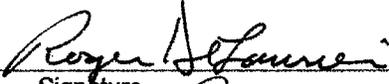
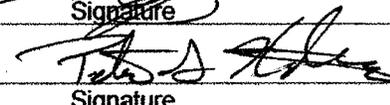
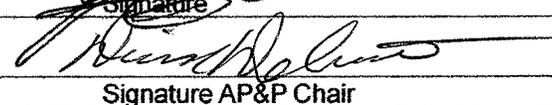
GRADUATION REQUIREMENTS: General Education (GE), Multicultural/Gender Studies (MCGS) and Health & Safety (H&W) Courses.

The following courses were reviewed as meeting an **AHC GE** requirement. The AP&P GE Criteria and Category Definitions (GE Learning Outcomes) forms were submitted to the AP&P for review on: none

The following courses were reviewed as meeting the **MCGS** requirement. The AP&P MCGS Criteria and Category Definitions (MCGS Learning Outcomes – To Be Developed) forms were submitted to the AP&P for review on: none

The following courses were reviewed as meeting the **H&W** requirement. The AP&P H&W Studies Criteria (To Be Developed) and Category Definitions (H&W Learning Outcomes – To Be Developed) forms were submitted to the AP&P chair for review on: none

Course Review Team Members:

ROGER DELAURIER		9/29/15
Name	Signature	Date
Erik Stein		9/29/15
Name	Signature	Date
Peter Hadres		9/29/15
Name	Signature	Date
George Walker		9/29/15
Name	Signature	Date
David Dabnod		10/14/15
Name	Signature AP&P Chair	Date
Mark Booher		10-2-15
Name	Signature Academic Dean	Date

Course	Outcomes			
	PSLO 1	PSLO 2	PSLO 3	PSLO 4
THEA 101		I	I	I
THEA 102		D	D	I,D
THEA 103			D	
THEA 104				D
THEA 110	I			
THEA 111	D		D	
THEA 112	D			D
THEA 113	M			M
THEA 114	I	I		
THEA 115	D		D	
THEA 116	D			
THEA 117	M			M
THEA 120		M	M	M
THEA 121		M	M	M
THEA 122		D		
THEA 123	M			M

Implementation of Assessment:

Assessment is shared by the Acting faculty. Assessment for PSLO's are through juried mid-term and final scene presentations, juried public performances on the mainstage or in projects and final class sharings.

The Conservatory Director is responsible for gathering the assessment data and insuring that discussion takes place.

	Semester Assessed	Assessment Method	Assessment Team	Assessment Report	Date Completed
PSLO 1	Spring 2017	Public Performance	Roger DeLaurier/ Acting Faculty	Roger DeLaurier	May 2017
PSLO 2	Fall 2017	Juried Mid-term	Roger DeLaurier/ Acting Faculty	Roger DeLaurier	December 2017
PSLO 3	Spring 2018	Juried Final	Roger DeLaurier/ Acting Faculty	Roger DeLaurier	May 2018
PSLO 4	Fall 2018	Juried final/Class Sharing	Roger DeLaurier/ Acting Faculty	Roger DeLaurier	December 2018

Dissemination of Information:

Results will be shared in a special department meeting once a year. This will occur near the end of the academic year as soon as exam data for the year are available. Information will share with the appropriate dean.



**SUCCESS/RETENTION
STUDENT PROFILE AND
STATISTICS**



2015-2016

Program Review Data

Theatre: Acting

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Ethnicity & Gender Headcount Summer 2009 – Spring 2015	3-4
Age & Enroll Status Headcount Summer 2009 – Spring 2015	5-6
Degrees & Certificates Summer 2009 – Spring 2015	7
Efficiency Data/Graph Fall 2014 & Spring 2015	8-11

Multi Term Display

Fall 2009, Spring 2010, Fall 2010 and 3 more DRAMA, DRMA, THEA Outcomes

	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012
Sections	4.0	4.0	4.0	4.0	7.0	7.0
Headcount	62.0	59.0	61.0	59.0	76.0	73.0
Enrollment	186.0	177.0	182.0	174.0	264.0	258.0
retained	183.0	171.0	179.0	167.0	261.0	254.0
Retention %	98.39%	96.61%	98.35%	95.98%	98.86%	98.45%
success	183.0	171.0	177.0	162.0	261.0	251.0
Success %	98.39%	96.61%	97.25%	93.10%	98.86%	97.29%
FTES	78.3	505.6	76.5	69.9	94.5	87.4

Term
Multiple Values

subject_code
Multiple Values

Credit Status
Multiple Values

ETHNICITY
All

Gender
All

Fall 2009, Spring 2010, Fall 2010 and 3 more Retention & Success

Click on course name to get retention/success by course demographics

course	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012
DRAMA101	97%	97%				
DRAMA102		93%	93%			
DRAMA112	98%	98%	97%	97%		
DRAMA113	98%	98%	97%	97%		
DRAMA120	100%	100%				
DRAMA121		100%	100%			
DRMA101			94%	97%	97%	97%
DRMA102				81%	94%	91%
DRMA112			97%	98%	95%	95%
DRMA113			98%	98%	95%	96%
DRMA120			100%	100%	100%	100%
DRMA121				100%	100%	100%
DRMA401					97%	97%
Grand Total	98%	98%	97%	97%	93%	96%
			97%	98%	93%	96%
			97%	98%	99%	99%
			97%	98%	100%	100%
			100%	100%	100%	100%
			100%	100%	100%	100%
				100%	100%	100%
					97%	97%
					96%	98%
			97%	97%	99%	99%
			97%	98%	99%	98%

age_category
All

Enrollment Status
All

Measure Names
Retention %
Success %

course
Multiple Values

Choose 'AHC Data' to see data for the entire college. Choose 'Course Data' and pick a course to see individual course data.

Select a Sheet
AHC Data

Summer 2009, Fall 2009, Spring 2010 and 6 more Enrollment, FTES, Retention & Success AHC Data

	Summer 2009	Fall 2009	Spring 2010	Summer 2010	Fall 2010	Spring 2011	Summer 2011	Fall 2011	Spring 2012
Sections	262	1,114	1,238	348	1,178	1,240	314	1,023	1,146
Headcount	4,637	11,253	12,728	6,230	12,131	12,689	5,798	10,957	11,736
Enrollment	7,161	29,913	32,406	10,179	32,211	33,109	9,242	29,219	30,988
Retention %	88.58%	87.98%	88.82%	84.71%	85.14%	84.72%	85.50%	86.69%	84.65%
Success %	77.55%	68.49%	72.75%	72.20%	67.32%	68.82%	74.32%	68.63%	69.09%
FTES	940	4,036	4,688	1,249	4,239	4,162	1,072	3,905	3,879

course
Multiple Values

Multi Term Display

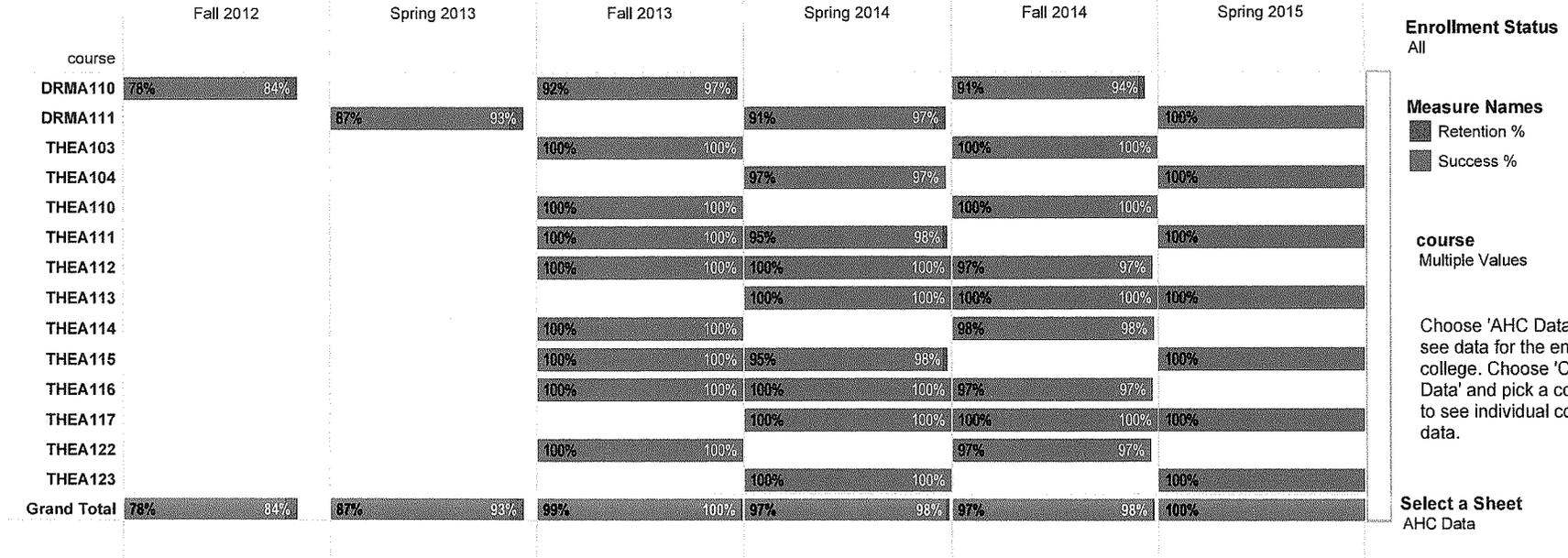
Term
Multiple Values

Fall 2012, Spring 2013, Fall 2013 and 3 more DRAMA, DRMA, THEA Outcomes

	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Spring 2015	
Sections	1.0	1.0	10.0	10.0	10.0	8.0	subject_code Multiple Values
Headcount	37.0	30.0	88.0	81.0	80.0	74.0	Credit Status Multiple Values
Enrollment	37.0	30.0	262.0	253.0	255.0	234.0	
retained	31.0	28.0	261.0	249.0	249.0	234.0	ETHNICITY All
Retention %	83.78%	93.33%	99.62%	98.42%	97.65%	100.00%	
success	29.0	26.0	259.0	245.0	248.0	234.0	Gender All
Success %	78.38%	86.67%	98.85%	96.84%	97.25%	100.00%	
FTES	4.0	3.2	63.5	53.4	60.1	55.2	

Fall 2012, Spring 2013, Fall 2013 and 3 more Retention & Success

Click on course name to get retention/success by course demographics



age_category
All

Enrollment Status
All

Measure Names
Retention %
Success %

course
Multiple Values

Choose 'AHC Data' to see data for the entire college. Choose 'Course Data' and pick a course to see individual course data.

Select a Sheet
AHC Data

Summer 2012, Fall 2012, Spring 2013 and 6 more Enrollment, FTES, Retention & Success AHC Data

	Summer 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	
Sections	293	1,004	1,087	285	1,069	1,141	306	1,141	1,209	course Multiple Values
Headcount	5,551	10,883	11,361	5,421	10,922	11,293	5,185	11,084	11,249	
Enrollment	8,784	28,559	29,609	8,455	28,612	29,369	8,168	29,153	28,984	
Retention %	89.79%	86.62%	86.17%	89.13%	86.97%	85.23%	89.37%	86.83%	85.44%	
Success %	77.33%	69.63%	70.38%	77.46%	70.56%	70.22%	77.69%	69.80%	71.38%	
FTES	1,001	3,775	3,813	978	3,852	3,868	944	3,900	4,048	

Multi Year Display Demographics

Term
Multiple Values

subject_code
Multiple Values

course
Multiple Values

Credit Status
Multiple Values

Ethnicity or Age
Ethnicity

Gender or Enrollment Status
Gender

ETHNICITY
Multiple Values

Gender
All

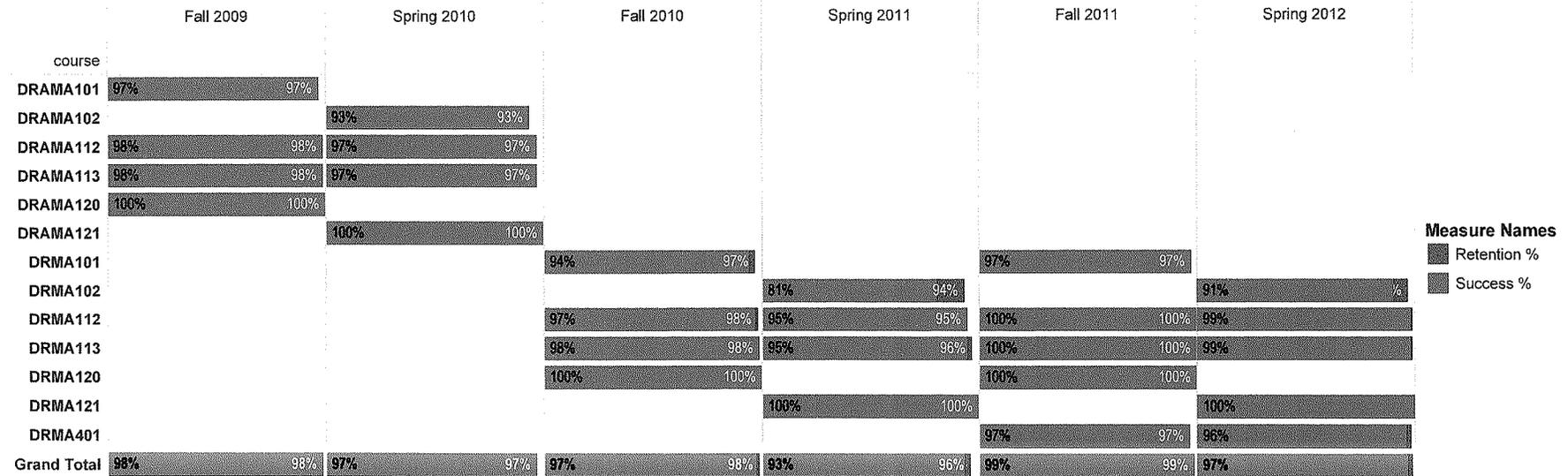
age_category
All

Enrollment Status
All

Use two filters above to choose between displaying the four demographic options.

ETHNICITY	Fall 2009		Spring 2010		Fall 2010		Spring 2011		Fall 2011		Spring 2012		course Multiple Values
	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	
Asian					1.0	1.3	1.0	1.2	3.0	3.5	4.0	4.0	
Black	4.0	5.2	4.0	32.4	5.0	6.4	5.0	4.8	5.0	7.3	5.0	6.9	
Filipino					1.0	1.3	1.0	1.2	1.0	1.4	1.0	1.4	
Hispanic	10.0	13.0	10.0	83.7	6.0	7.5	5.0	6.1	10.0	11.1	10.0	10.1	
Native Am	3.0	3.9	3.0	28.4	2.0	2.2	2.0	2.4	4.0	4.2	4.0	4.0	
Other	1.0	1.3	1.0	7.7									
Unknown	3.0	3.3	3.0	23.0									
White	40.0	50.5	27.0	222.8	46.0	57.8	45.0	54.4	52.0	62.0	40.0	61.0	
Gender	Fall 2009		Spring 2010		Fall 2010		Spring 2011		Fall 2011		Spring 2012		
Female	34.0	43.3	33.0	283.2	34.0	42.7	33.0	39.2	46.0	54.8	44.0	50.9	
Male	27.0	33.8	25.0	214.7	27.0	33.9	26.0	30.7	30.0	39.7	29.0	36.5	
Grand Total	61.0	77.1	58.0	497.9	61.0	76.5	59.0	69.9	76.0	94.5	73.0	87.4	

Fall 2009, Spring 2010, Fall 2010 and 3 more Retention & Success DRAMA, DRMA, THEA



Multi Year Display Demographics

Term Multiple Values subject_code Multiple Values course Multiple Values Credit Status Multiple Values Ethnicity or Age Ethnicity Gender or Enrollment Status Gender

ETHNICITY Multiple Values Gender All age_category All Enrollment Status All *Use two filters above to choose between displaying the four demographic options.*

ETHNICITY	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015		course Multiple Values
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	
Asian									4.00	2.88	4.00	2.78	
Black	1.00	0.11	1.00	0.11	3.00	1.59	2.00	1.20	3.00	2.29	2.00	1.69	
Filipono	1.00	0.11	1.00	0.11	7.00	5.71	7.00	5.06	7.00	5.14	7.00	5.13	
Hispanic	13.00	1.39	12.00	1.28	19.00	12.87	15.00	10.08	8.00	5.95	8.00	5.94	
Native Am	2.00	0.21	1.00	0.11	3.00	2.50	3.00	2.21	4.00	3.18	4.00	3.15	
Pacific Islander	2.00	0.21											
White	18.00	1.92	15.00	1.60	56.00	40.82	54.00	34.83	54.00	40.69	49.00	36.48	

Gender	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
Female	19.00	2.03	15.00	1.60	50.00	36.31	49.00	32.01	49.00	35.75	44.00	31.88
Male	18.00	1.92	15.00	1.60	38.00	27.17	32.00	21.36	31.00	24.36	30.00	23.29
Grand Total	37.00	3.95	30.00	3.21	88.00	63.48	81.00	53.37	80.00	60.12	74.00	55.17

Fall 2012, Spring 2013, Fall 2013 and 3 more Retention & Success DRAMA, DRMA, THEA

course	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
DRMA110	78%	84%			92%	97%			91%	94%		
DRMA111			87%	93%			91%	97%			100%	
THEA103					100%	100%			100%	100%		
THEA104							97%	97%			100%	
THEA110					100%	100%			100%	100%		
THEA111					100%	100%	95%	98%			100%	
THEA112					100%	100%	100%	100%	97%	97%		
THEA113							100%	100%	100%	100%	100%	
THEA114					100%	100%			98%	98%		
THEA115					100%	100%	95%	98%			100%	
THEA116					100%	100%	100%	100%	97%	97%		
THEA117							100%	100%	100%	100%	100%	
THEA122					100%	100%			97%	97%		
THEA123							100%	100%			100%	
Grand Total	78%	84%	87%	93%	99%	100%	97%	98%	97%	98%	100%	

Measure Names
 Retention %
 Success %

Multi Year Display Demographics

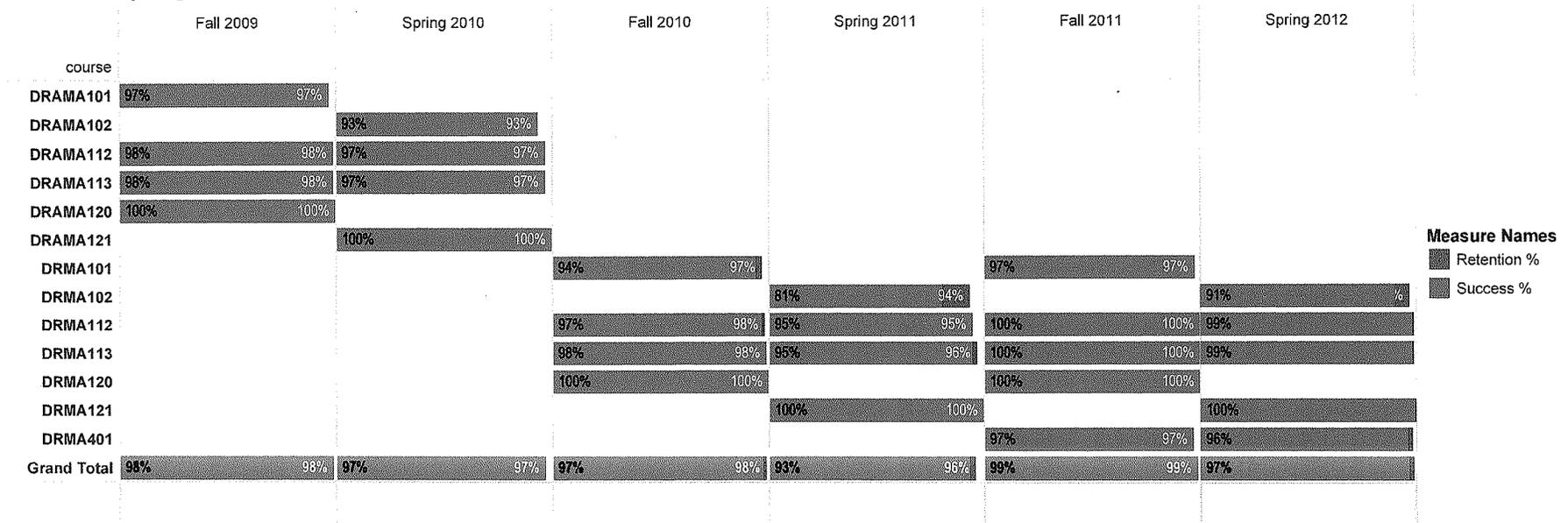
Term Multiple Values subject_code Multiple Values course Multiple Values Credit Status Multiple Values Ethnicity or Age Age Gender or Enrollment Status Enrollment Status

ETHNICITY Multiple Values Gender All age_category All Enrollment Status All *Use two filters above to choose between displaying the four demographic options.*

age_category	Fall 2009		Spring 2010		Fall 2010		Spring 2011		Fall 2011		Spring 2012		course Multiple Values
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	
Under 19	25.0	31.2	19.0	170.6	22.0	27.9	17.0	19.8	31.0	35.4	27.0	28.8	
20-24	29.0	36.9	32.0	266.5	32.0	39.8	34.0	40.7	34.0	43.9	35.0	44.0	
25-29	5.0	6.5	5.0	41.9	5.0	6.3	5.0	5.8	8.0	10.8	8.0	10.3	
30-34							1.0	1.2	2.0	2.9	2.0	2.8	
35-39	1.0	1.3	1.0	9.5	1.0	1.2	1.0	1.2					
40-49	1.0	1.3	1.0	9.5	1.0	1.2	1.0	1.2	1.0	1.5	1.0	1.4	

Enrollment Status	Fall 2009		Spring 2010		Fall 2010		Spring 2011		Fall 2011		Spring 2012	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
First Time Student	11.0	13.1			19.0	23.8			21.0	23.3		
First Time Transfer	14.0	18.1	2.0	18.9	21.0	26.8			21.0	28.9		
Continuing	31.0	39.5	56.0	479.0	21.0	26.0	59.0	69.9	32.0	39.4	73.0	87.4
Returning	5.0	6.4							2.0	3.0		
Grand Total	61.0	77.1	58.0	497.9	61.0	76.5	59.0	69.9	76.0	94.5	73.0	87.4

Fall 2009, Spring 2010, Fall 2010 and 3 more Retention & Success DRAMA, DRMA, THEA



Multi Year Display Demographics

Term Multiple Values subject_code Multiple Values course Multiple Values Credit Status Multiple Values Ethnicity or Age Age Gender or Enrollment Status Enrollment Status

ETHNICITY Multiple Values Gender All age_category All Enrollment Status All *Use two filters above to choose between displaying the four demographic options.*

age_category	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015		course Multiple Values
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	
Under 19	21.00	2.24	16.00	1.71	34.00	24.81	27.00	17.81	33.00	24.18	23.00	16.94	
20-24	13.00	1.39	10.00	1.07	40.00	29.13	39.00	25.80	34.00	26.39	40.00	30.17	
25-29	3.00	0.32	3.00	0.32	10.00	8.10	13.00	8.68	13.00	9.54	11.00	8.07	
30-34			1.00	0.11	2.00	1.22	2.00	1.09					
40-49					1.00	0.11							
50+					1.00	0.11							

Enrollment Status	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
First Time Student	14.00	1.50			16.00	12.60			19.00	14.82		
First Time Transfer	13.00	1.39			23.00	18.83			20.00	16.58		
Continuing	5.00	0.53	30.00	3.21	46.00	30.21	81.00	53.37	41.00	28.72	74.00	55.17
Returning	5.00	0.53			3.00	1.84						
Grand Total	37.00	3.95	30.00	3.21	88.00	63.48	81.00	53.37	80.00	60.12	74.00	55.17

Fall 2012, Spring 2013, Fall 2013 and 3 more Retention & Success DRAMA, DRMA, THEA

course	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
DRMA110	78%	84%			92%	97%			91%	94%		
DRMA111			87%	93%			91%	97%			100%	
THEA103					100%	100%			100%	100%		
THEA104							97%	97%			100%	
THEA110					100%	100%			100%	100%		
THEA111					100%	100%	95%	98%			100%	
THEA112					100%	100%	100%	100%	97%	97%		
THEA113							100%	100%	100%	100%	100%	
THEA114					100%	100%			98%	98%		
THEA115					100%	100%	95%	98%			100%	
THEA116					100%	100%	100%	100%	97%	97%		
THEA117							100%	100%	100%	100%	100%	
THEA122					100%	100%			97%	97%		
THEA123							100%	100%			100%	
Grand Total	78%	84%	87%	93%	99%	100%	97%	98%	97%	98%	100%	

Measure Names
 Retention %
 Success %

Fall 2012, Spring 2013, Fall 2013 and 3 more Retention & Success

Click on course name to get retention/success by course demographics

course	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
DRMA101	94%	97%			100%	100%			100%	100%		
DRMA102			93%	96%			97%	97%			100%	100%
DRMA112	97%	99%	99%	99%								
DRMA113	95%	99%	99%	99%								
DRMA120	100%	100%			100%	100%			97%	97%		
DRMA121			100%	100%			100%	100%			100%	100%
DRMA401	97%	98%	98%	98%								
THEA103					100%	100%			100%	100%		
THEA104							97%	97%			100%	100%
THEA110					100%	100%			100%	100%		
THEA111					100%	100%	95%	98%			100%	100%
THEA112					100%	100%	100%	100%	97%	97%		
THEA113							100%	100%	100%	100%	100%	100%
THEA114					100%	100%			98%	98%		
THEA115					100%	100%	95%	98%			100%	100%
THEA116					100%	100%	100%	100%	97%	97%		
THEA117							100%	100%	100%	100%	100%	100%
THEA122					100%	100%			97%	97%		
THEA123							100%	100%			100%	100%
Grand Total	96%	99%	98%	98%	100%	100%	98%	99%	98%	98%	100%	100%

Measure Names

Retention %

Success %

Retention % and Success % for each course broken down by Term. Color shows details about Retention % and Success %. The context is filtered on subject_code, which keeps DRAMA, DRMA and THEA. The data is filtered on ETHNICITY, Gender, age_category, Enrollment Status and Credit Status. The ETHNICITY filter keeps 12 of 12 members. The Gender filter keeps Female, Male and Unknown. The age_category filter keeps 7 of 7 members. The Enrollment Status filter keeps 6 of 6 members. The Credit Status filter keeps Credit and Credit - Degree. The view is filtered on Term and course. The Term filter keeps 9 of 21 members. The course filter keeps 25 of 1,743 members.

**Fall 2012, Spring 2013, Fall 2013 and 3 more DRAMA, DRMA, THEA
Outcomes**

	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Spring 2015
Sections	7.0	7.0	11.0	11.0	11.0	9.0
Headcount	79.0	74.0	83.0	80.0	80.0	74.0
Enrollment	274.0	254.0	282.0	276.0	286.0	266.0
retained	270.0	250.0	282.0	272.0	281.0	266.0
Retention %	98.54%	98.43%	100.00%	98.55%	98.25%	100.00%
success	264.0	249.0	282.0	270.0	281.0	266.0
Success %	96.35%	98.03%	100.00%	97.83%	98.25%	100.00%
FTES	91.4	83.5	95.0	84.8	95.3	87.5

Sections, Headcount, Enrollment, retained, Retention %, success, Success % and FTES broken down by Term. The context is filtered on subject_code, which keeps DRAMA, DRMA and THEA. The data is filtered on ETHNICITY, Gender, age_category, Enrollment Status, Credit Status and course. The ETHNICITY filter keeps 12 of 12 members. The Gender filter keeps Female, Male and Unknown. The age_category filter keeps 7 of 7 members. The Enrollment Status filter keeps 6 of 6 members. The Credit Status filter keeps Credit and Credit - Degree. The course filter keeps 25 of 1,743 members. The view is filtered on Term, which keeps 9 of 21 members.

Multi Year Display Demographics

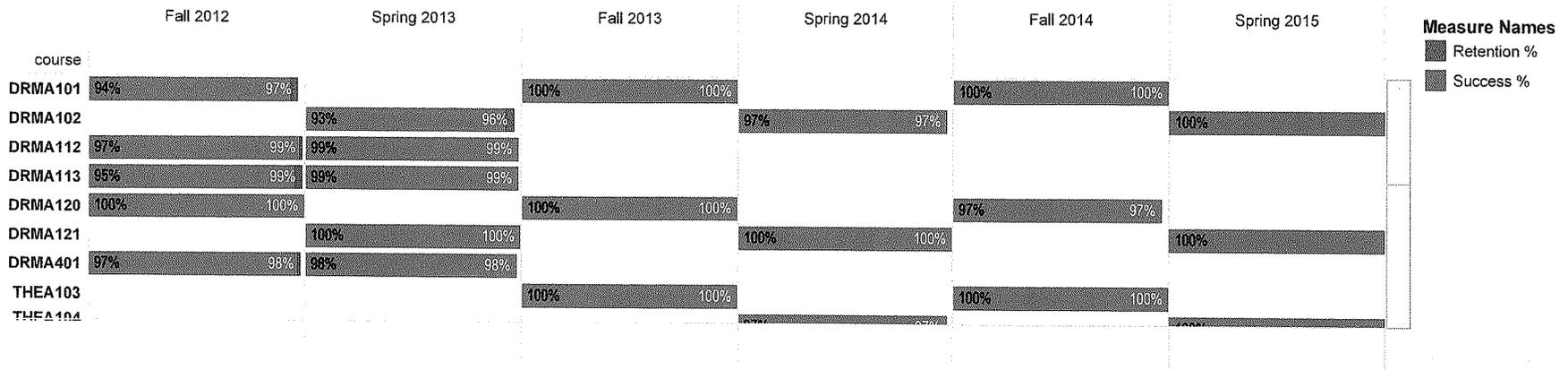
Term Multiple Values subject_code Multiple Values course Multiple Values Credit Status Multiple Values Ethnicity or Age Age Gender or Enrollment Status Enrollment Status

ETHNICITY Multiple Values Gender All age_category All Enrollment Status All *Use two filters above to choose between displaying the four demographic options.*

age_category	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
Under 19	37.00	41.71	30.00	32.10	33.00	36.25	27.00	27.08	33.00	36.54	23.00	24.52
20-24	31.00	36.75	33.00	38.72	38.00	44.51	38.00	42.82	34.00	43.29	40.00	49.06
25-29	6.00	7.62	7.00	8.75	10.00	13.06	13.00	13.81	13.00	15.43	11.00	13.88
30-34	4.00	3.96	4.00	3.90	2.00	1.22	2.00	1.09				
40-49	1.00	1.36										

Enrollment Status	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
First Time Student	19.00	21.53	1.00	0.61	16.00	18.39			19.00	22.36		
First Time Transfer	15.00	18.83			23.00	28.93			20.00	26.93		
Continuing	40.00	46.37	72.00	82.26	42.00	44.94	80.00	84.79	41.00	45.97	74.00	87.47
Returning	5.00	4.68	1.00	0.61	2.00	2.79						
Grand Total	79.00	91.40	74.00	83.47	83.00	95.04	80.00	84.79	80.00	95.26	74.00	87.47

Fall 2012, Spring 2013, Fall 2013 and 3 more Retention & Success DRAMA, DRMA, THEA



Multi Year Display Demographics

Term
Multiple Values

subject_code
Multiple Values

course
Multiple Values

Credit Status
Multiple Values

Ethnicity or Age
Ethnicity

Gender or Enrollment Status
Gender

ETHNICITY
Multiple Values

Gender
All

age_category
All

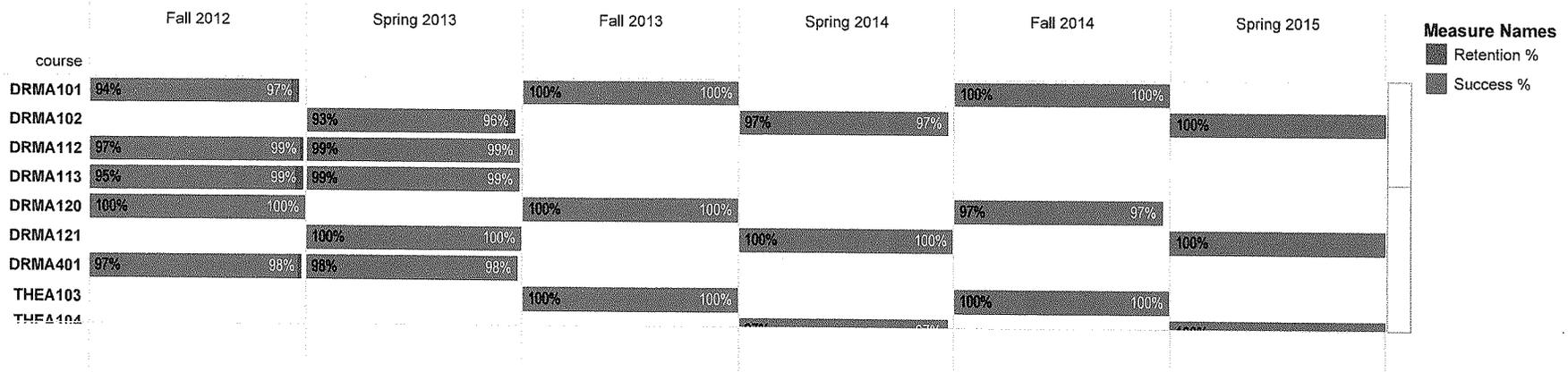
Enrollment Status
All

Use two filters above to choose between displaying the four demographic options.

ETHNICITY	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs
Asian	1.00	1.36	1.00	1.34					4.00	3.96	4.00	3.83
Black	4.00	5.48	3.00	4.06	2.00	2.01	2.00	1.69	3.00	3.36	2.00	2.63
Filipono	1.00	1.40	1.00	1.37	7.00	8.93	7.00	8.17	7.00	8.65	7.00	8.59
Hispanic	14.00	17.38	14.00	16.90	17.00	20.11	15.00	17.93	8.00	9.35	8.00	9.15
Native Am	5.00	5.37	4.00	4.66	3.00	4.14	3.00	3.84	4.00	5.44	4.00	5.29
Pacific Islander	2.00	1.55										
White	52.00	58.85	51.00	55.14	54.00	59.86	53.00	53.16	54.00	64.50	49.00	57.97

Gender	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs
Female	41.00	49.83	41.00	48.14	48.00	54.49	48.00	50.38	49.00	55.13	44.00	49.34
Male	38.00	41.57	33.00	35.33	35.00	40.55	32.00	34.42	31.00	40.12	30.00	38.13
Grand Total	79.00	91.40	74.00	83.47	83.00	95.04	80.00	84.79	80.00	95.26	74.00	87.47

Fall 2012, Spring 2013, Fall 2013 and 3 more Retention & Success DRAMA, DRMA, THEA



Multi Year Display Demographics

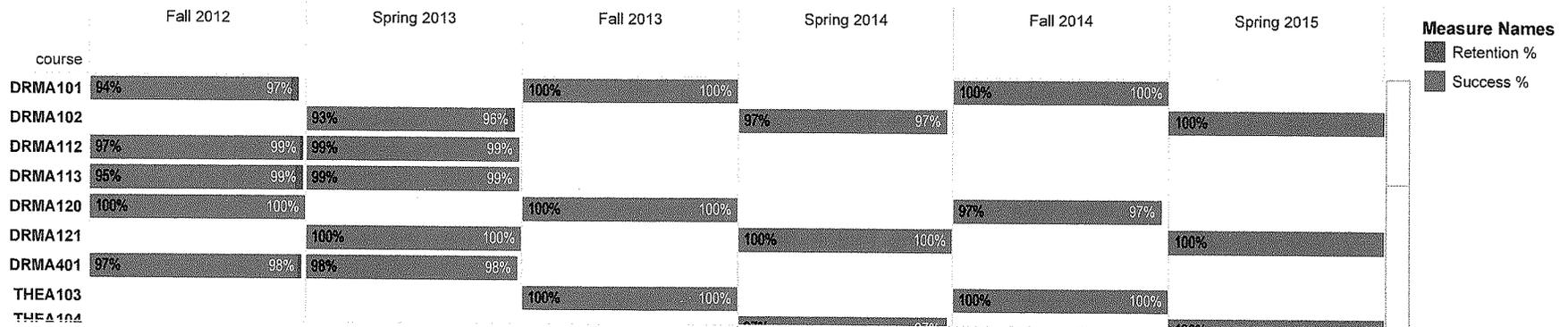
Term Multiple Values subject_code Multiple Values course Multiple Values Credit Status Multiple Values Ethnicity or Age Ethnicity Gender or Enrollment Status Gender

ETHNICITY Multiple Values Gender All age_category All Enrollment Status All *Use two filters above to choose between displaying the four demographic options.*

ETHNICITY	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
Asian	1.00	1.36	1.00	1.34					4.00	3.96	4.00	3.83
Black	4.00	5.48	3.00	4.06	2.00	2.01	2.00	1.69	3.00	3.36	2.00	2.63
Filipono	1.00	1.40	1.00	1.37	7.00	8.93	7.00	8.17	7.00	8.65	7.00	8.59
Hispanic	14.00	17.38	14.00	16.90	17.00	20.11	15.00	17.93	8.00	9.35	8.00	9.15
Native Am	5.00	5.37	4.00	4.66	3.00	4.14	3.00	3.84	4.00	5.44	4.00	5.29
Pacific Islander	2.00	1.55										
White	52.00	58.85	51.00	55.14	54.00	59.86	53.00	53.16	54.00	64.50	49.00	57.97

Gender	Fall 2012		Spring 2013		Fall 2013		Spring 2014		Fall 2014		Spring 2015	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
Female	41.00	49.83	41.00	48.14	48.00	54.49	48.00	50.38	49.00	55.13	44.00	49.34
Male	38.00	41.57	33.00	35.33	35.00	40.55	32.00	34.42	31.00	40.12	30.00	38.13
Grand Total	79.00	91.40	74.00	83.47	83.00	95.04	80.00	84.79	80.00	95.26	74.00	87.47

Fall 2012, Spring 2013, Fall 2013 and 3 more Retention & Success DRAMA, DRMA, THEA



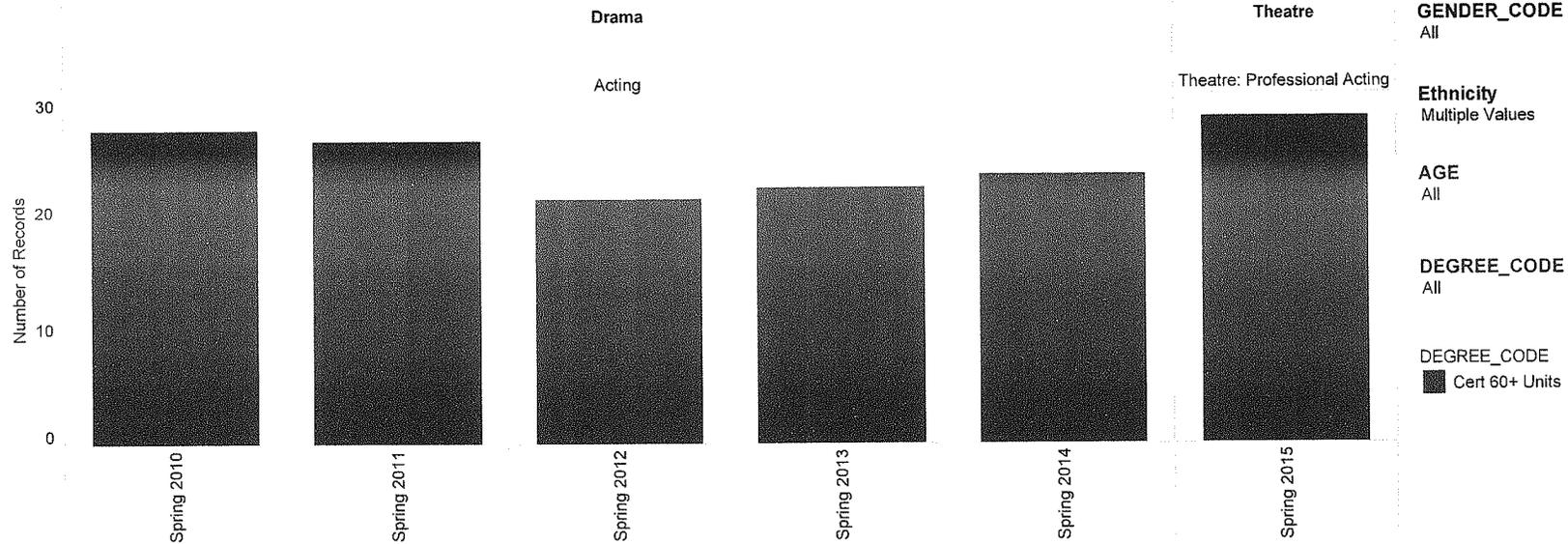
Degrees & Certificates

GRADUATION_TERM_CODE

DEGREE_PRO..	DEGREE_MAJOR_DESC	DEGREE_CODE	Spring 2010	Spring 2011	Spring 2012	Spring 2013	Spring 2014	Spring 2015	Grand Total
Drama	Acting	Cert 60+ Units	27	26	21	22	23		119
	Total		27	26	21	22	23		119
Theatre	Theatre: Professional Acting	Cert 60+ Units						28	28
	Total							28	28
Grand Total			27	26	21	22	23	28	147

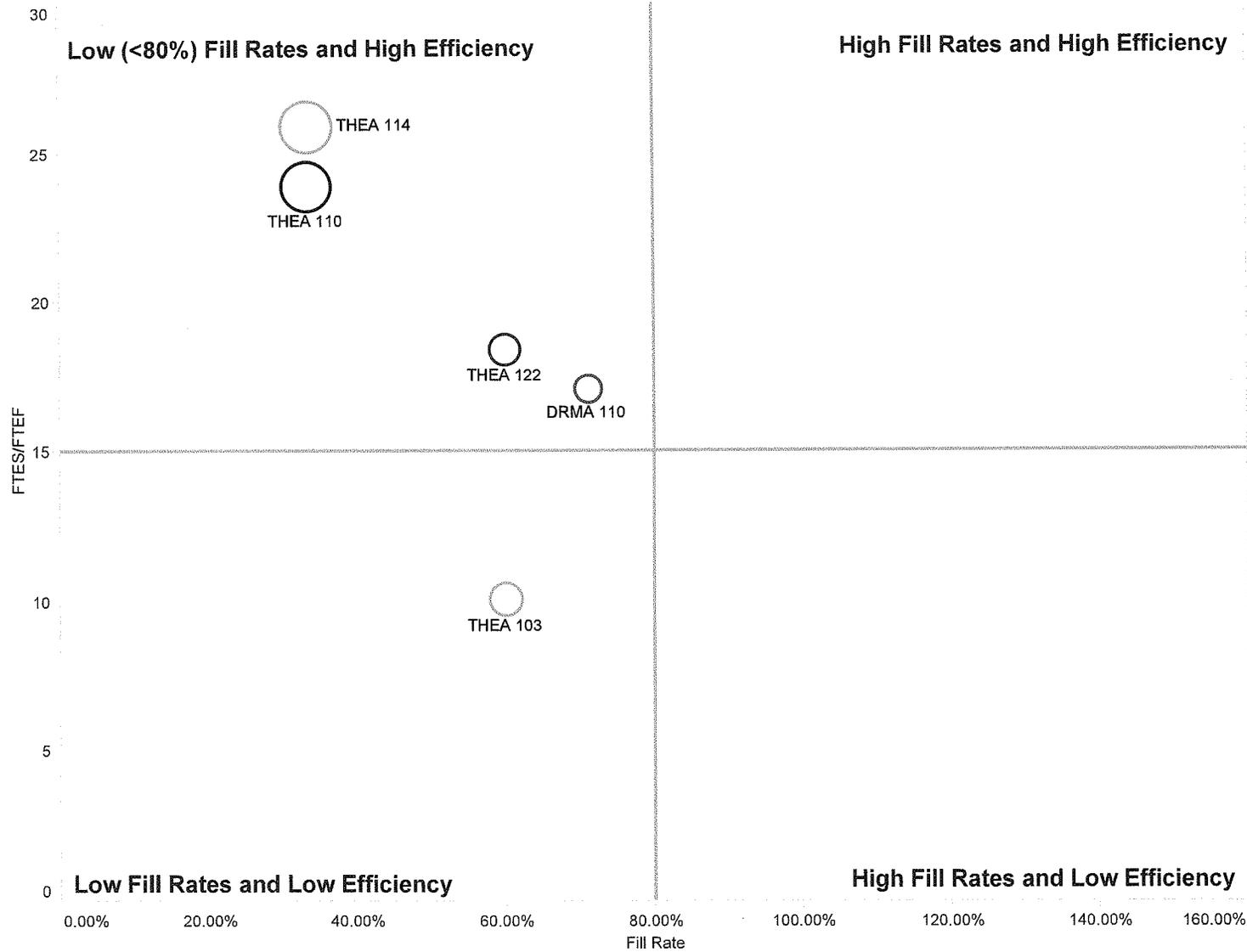
Degrees & Certificates

DEGREE_PROGRAM_DESC / DEGREE_MAJOR_DESC / GRADUATION_TERM_CODE

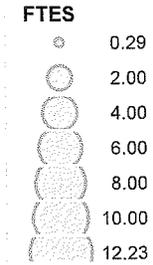


Scheduling Viz - Fall 2014 DRMA & THEA

Term Code - Desc
Fall 2014



Subject Code
Multiple Values



Totals for Selections

FTES/FTEF	31.99
FTES	60.12
FTEF	1.88
Fill Rate	29%
Sections	10
Avg Class Size	26
Day 1 Waitlist	0

subj_crse_no
Multiple Values

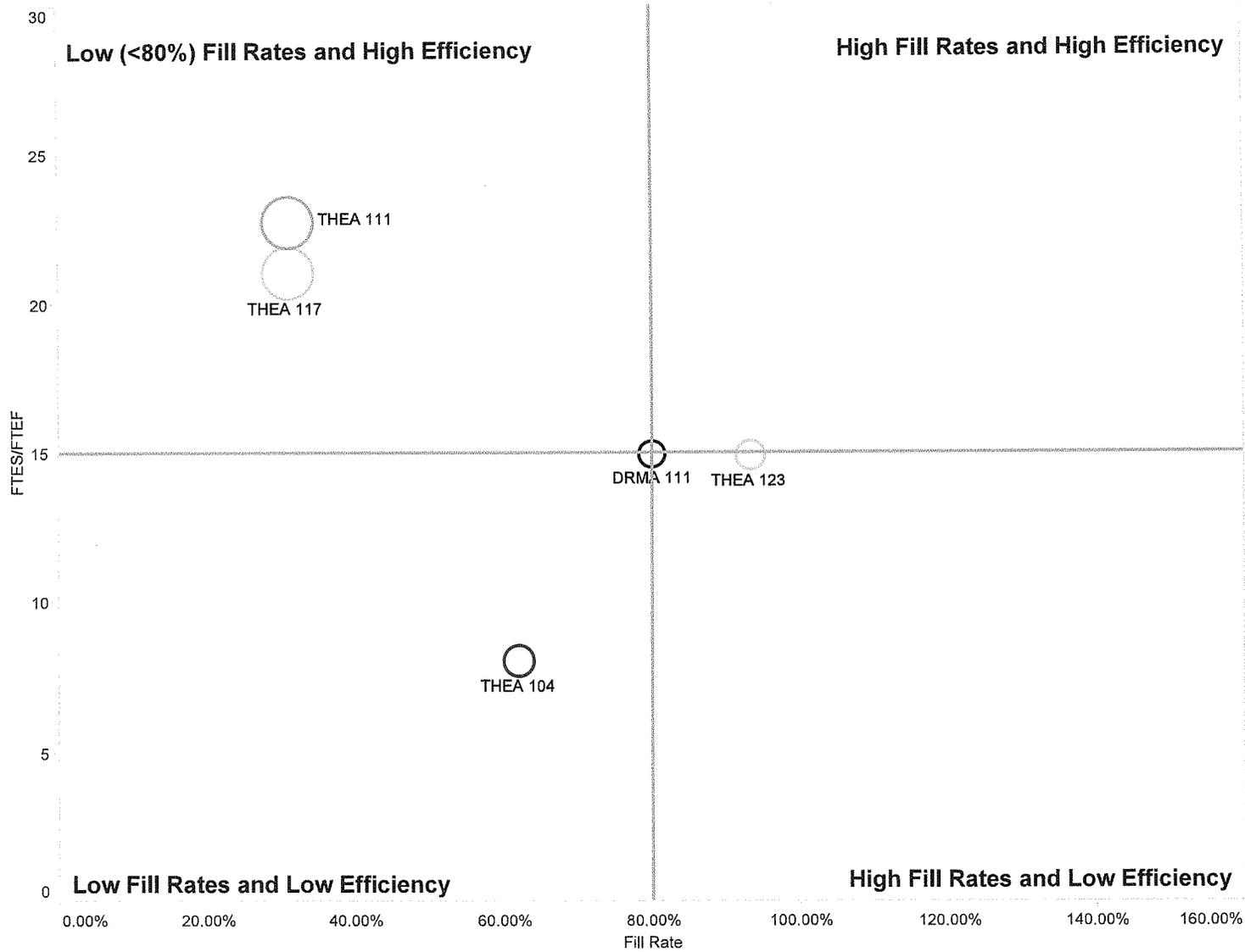
subj_crse_no	CRN	Site Code	FTES/FTEF	FTES	FTEF	Enrollment	Max Enrollment	Fill Rate	Day 1 Waitlist	Demand Ratio
DRMA 110	21986	SM	17.10	3.42	0.20	32.0	45.0	71%	0.0	71%
THEA 103	22752	SM	10.42	2.53	0.24	17.0	25.0	68%	0.0	68%
	22756	SM	9.81	2.38	0.24	16.0	30.0	53%	0.0	53%
THEA 110	22736	SM	23.91	11.43	0.48	40.0	120.0	33%	0.0	33%

Scheduling Viz Data - Fall 2014 DRMA & THEA

subj_crse_no	CRN	Site Code	FTES/FTEF	FTES	FTEF	Enrollment	Max Enrollment	Fill Rate	Day 1 Waitlist	Demand Ratio
DRMA 110	21986	SM	17.10	3.42	0.20	32.0	45.0	71%	0.0	71%
THEA 103	22752	SM	10.42	2.53	0.24	17.0	25.0	68%	0.0	68%
	22756	SM	9.81	2.38	0.24	16.0	30.0	53%	0.0	53%
THEA 110	22736	SM	23.91	11.43	0.48	40.0	120.0	33%	0.0	33%
THEA 112	22738	SM		11.14	0.00	39.0	120.0	33%	0.0	33%
THEA 113	22739	SM		0.29	0.00	1.0	120.0	1%	0.0	1%
THEA 114	22740	SM	25.91	12.23	0.47	40.0	120.0	33%	0.0	33%
THEA 116	22742	SM		11.92	0.00	39.0	120.0	33%	0.0	33%
THEA 117	22743	SM		0.31	0.00	1.0	120.0	1%	0.0	1%
THEA 122	22762	SM	18.39	4.47	0.24	30.0	50.0	60%	0.0	60%

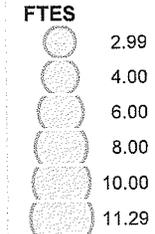
FTES/FTEF, FTES, FTEF, Enrollment, Max Enrollment, Fill Rate, Day 1 Waitlist and Demand Ratio broken down by subj_crse_no (SZV_SCHEDULE (ODSMGR)), CRN (SZV_SCHEDULE (ODSMGR)) and Site Code (SZV_SCHEDULE (ODSMGR)). The data is filtered on Term Code - Desc, Section Seq (SZV_SCHEDULE (ODSMGR)), First Meeting Ind (SZV_SCHEDULE (ODSMGR)), Subject Code (SZV_SCHEDULE (ODSMGR)), Section Status Code (SZV_SCHEDULE (ODSMGR)) and Freeze Event (IRP_FRZ_SZV_SCHEDULE_AHC (ODSMGR)). The Term Code - Desc filter keeps Fall 2014. The Section Seq (SZV_SCHEDULE (ODSMGR)) filter keeps 42 of 63 members. The First Meeting Ind (SZV_SCHEDULE (ODSMGR)) filter keeps Y. The Subject Code (SZV_SCHEDULE (ODSMGR)) filter keeps DRMA and THEA. The Section Status Code (SZV_SCHEDULE (ODSMGR)) filter keeps A. The Freeze Event (IRP_FRZ_SZV_SCHEDULE_AHC (ODSMGR)) filter keeps IRP_FREEZE_FALL_C, IRP_FREEZE_SPRING_C and IRP_FREEZE_SUMMER_C. The view is filtered on subj_crse_no (SZV_SCHEDULE (ODSMGR)), which keeps 16 of 1,391 members.

Scheduling Viz - Spring 2015 DRMA & THEA



Term Code - Desc
Spring 2015

Subject Code
Multiple Values



Totals for Selections

FTEF/FTEF	28.19
FTEF	55.17
FTEF	1.96
Fill Rate	39%
Sections	8
Avg Class Size	29
Day 1 Waitlist	0

subj_crse_no
Multiple Values

subj_crse_no	CRN	Site Code	FTEF/FTEF	FTEF	FTEF	Enrollment	Max Enrollment	Fill Rate	Day 1 Waitlist	Demand Ratio
DRMA 111	40488	SM	14.96	2.99	0.20	28.0	35.0	80%	0.0	80%
THEA 104	41219	SM	7.76	1.89	0.24	15.0	25.0	60%	0.0	60%
	41220	SM	8.40	2.05	0.24	16.0	25.0	64%	0.0	64%
THEA 111	41223	SM	22.76	11.29	0.50	37.0	120.0	31%	0.0	31%

Scheduling Viz Data - Spring 2015 DRMA & THEA

subj_crse_no	CRN	Site Code	FTES/FTEF	FTES	FTEF	Enrollment	Max Enrollment	Fill Rate	Day 1 Waitlist	Demand Ratio
DRMA 111	40488	SM	14.96	2.99	0.20	28.0	35.0	80%	0.0	80%
THEA 104	41219	SM	7.76	1.89	0.24	15.0	25.0	60%	0.0	60%
	41220	SM	8.40	2.05	0.24	16.0	25.0	64%	0.0	64%
THEA 111	41223	SM	22.76	11.29	0.50	37.0	120.0	31%	0.0	31%
THEA 113	41225	SM		11.29	0.00	37.0	120.0	31%	0.0	31%
THEA 115	41227	SM		10.86	0.00	36.0	120.0	30%	0.0	30%
THEA 117	41229	SM	21.06	11.16	0.53	37.0	120.0	31%	0.0	31%
THEA 123	41221	SM	14.92	3.63	0.24	28.0	30.0	93%	0.0	93%

FTES/FTEF, FTES, FTEF, Enrollment, Max Enrollment, Fill Rate, Day 1 Waitlist and Demand Ratio broken down by subj_crse_no (SZV_SCHEDULE (ODSMGR)), CRN (SZV_SCHEDULE (ODSMGR)) and Site Code (SZV_SCHEDULE (ODSMGR)). The data is filtered on Term Code - Desc, Section Seq (SZV_SCHEDULE (ODSMGR)), First Meeting Ind (SZV_SCHEDULE (ODSMGR)), Subject Code (SZV_SCHEDULE (ODSMGR)), Section Status Code (SZV_SCHEDULE (ODSMGR)) and Freeze Event (IRP_FRZ_SZV_SCHEDULE_AHC (ODSMGR)). The Term Code - Desc filter keeps Spring 2015. The Section Seq (SZV_SCHEDULE (ODSMGR)) filter keeps 42 of 63 members. The First Meeting Ind (SZV_SCHEDULE (ODSMGR)) filter keeps Y. The Subject Code (SZV_SCHEDULE (ODSMGR)) filter keeps DRMA and THEA. The Section Status Code (SZV_SCHEDULE (ODSMGR)) filter keeps A. The Freeze Event (IRP_FRZ_SZV_SCHEDULE_AHC (ODSMGR)) filter keeps IRP_FREEZE_FALL_C, IRP_FREEZE_SPRING_C and IRP_FREEZE_SUMMER_C. The view is filtered on subj_crse_no (SZV_SCHEDULE (ODSMGR)), which keeps 16 of 1,391 members.

All data provided within was gathered from publically available Tableau Reports. To get more information or investigate the data further you can access Tableau by going to myHancock -> Work Tools/Faculty tab -> Assessment & IRP channel -> Tableau link.

For any further questions you can contact Armando Cortez at Armando.Cortez@hancockcollege.edu.



SLO DATA



ILO/PSLO Summary Map by Course/Context

Selected SLOs: PSLOs for Theatre

Course Group: Theatre: Professional Acting (Certificate)

Courses	SLOs	- Design/Technical Theatre Program Outcomes			Professional Acting: THEA - Professional Acting Program Outcomes
		DESIGN/TECH PSLO1 - Demonstrate effective technical skills exhibit professional in the support of the production and performance of a professional theatrical production.	THEA cess inclusive of abstract thinking, decision-making and divergent problem-solving.	DESIGN/TECHNICAL THEA PSLO3 - Communicate through creative expression employing standard theatrical vocabulary and presentational techniques.	DESIGN/TECHNICAL THEA PSLO4 - Display a competency in critical reading as it relates to theatrical texts.
DRMA101					
DRMA102					
DRMA110					
DRMA111					
DRMA120					
DRMA121					
THEA103					
THEA104					
THEA110	1	1			
THEA111	1			1	
THEA112	1		1		
THEA113	1	1	1	1	
THEA114	1	1			
THEA115	1			1	
THEA116	1		1		
THEA117	1	1	1	1	
THEA123					
	8	4	4	4	

SLO DATA

		Professional Acting: THEA - Professional Acting Program Outcomes		
		PROFESSIONAL ACTING THEA PSLO2 - Develop a process for acting and text analysis which recognizes the activation of text as a central component of the rehearsal and performance process.	PROFESSIONAL ACTING THEA PSLO3 - Develop and improve vocal and physical techniques in support of character development in a rehearsal and performance process.	PROFESSIONAL ACTING THEA PSLO4 - Apply the principles and techniques of ensemble playing to any rehearsal process.
Courses	SLOs			
DRMA101				
DRMA102				
DRMA110				
DRMA111				
DRMA120				
DRMA121				
THEA103				
THEA104				
THEA110				
THEA111				
THEA112				
THEA113				
THEA114				
THEA115				
THEA116				
THEA117				
THEA123				

SLO Performance - ILO/PSLO Overall

Program: Theatre

Date: 09/03/2015

Theatre: Professional Acting (Certificate)

SLO Class: Professional Acting

Terms:

PSLO: PROFESSIONAL ACTING THEA PSLO1 - Develop the ability to collaborate with professionals in the rehearsal and performance process, demonstrating professional ethics, working discipline and performance skills to function at the highest standards of the theatrical profession.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		N/A		Total	
	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Total	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

PSLO: PROFESSIONAL ACTING THEA PSLO2 - Develop a process for acting and text analysis which recognizes the activation of text as a central component of the rehearsal and performance process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		N/A		Total	
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Total	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

PSLO: PROFESSIONAL ACTING THEA PSLO3 - Develop and improve vocal and physical techniques in support of character development in a rehearsal and performance process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		N/A		Total	
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		N/A		Total	
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Total	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

PSLO: PROFESSIONAL ACTING THEA PSLO4 - Apply the principles and techniques of ensemble playing to any rehearsal process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		N/A		Total	
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Total	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Report Totals by Term:

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		N/A		Total	
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Total	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Grand Totals:

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		N/A		Total	
Total	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Course Statistics And Evidence

Theatre - Professional Acting

Date: 09/03/2015**Terms:** Summer 2015, Spring 2015, Fall 2014, Summer 2014, Spring 2014, Fall 2013, Summer 2013, Spring 2013, Fall 2012, Summer 2012, Spring 2012, Fall 2011, Summer 2011, Spring 2011, Fall 2010

Summary

Statistic	Count	Courses/Contexts
Courses	7	THEA103, THEA110, THEA111, THEA112, THEA114, THEA115, THEA116
Courses with CSLOs	7	THEA103, THEA110, THEA111, THEA112, THEA114, THEA115, THEA116
Courses without CSLOs	0	
Courses with CSLOs mapped to PSLOs	6	THEA110, THEA111, THEA112, THEA114, THEA115, THEA116
Courses without CSLOs mapped to PSLOs	1	THEA103
Courses with directly assessed PSLOs	0	
Courses with CSLOs mapped to ILOs	6	THEA110, THEA111, THEA112, THEA114, THEA115, THEA116
Courses without CSLOs mapped to ILOs	1	THEA103
Courses with directly assessed ILOs	0	
Courses with Assessments	7	THEA103, THEA110, THEA111, THEA112, THEA114, THEA115, THEA116
Courses with all Assessments scored	5	THEA112, THEA115, THEA116, THEA110, THEA103
Courses with some Assessments scored	1	THEA114
Courses without any Assessment scored	1	THEA111
Courses without Assessments	0	
Courses with Action Plans	7	THEA103, THEA110, THEA111, THEA112, THEA114, THEA115, THEA116
Courses with all Action Plans answered	0	
Courses with some Action Plans answered	6	THEA112, THEA114, THEA115, THEA116, THEA110, THEA103
Courses without any Action Plan answered	1	THEA111
Courses without Action Plans	0	

THEA103 - Begin Prof Thea Dance Styles

SLOs	
CSLOs	<ul style="list-style-type: none"> » THEA103 SLO1 - Students will demonstrate acquisition of body flexibility and strength. » THEA103 SLO2 - Students will demonstrate improved rhythmic abilities and movement coordination. » THEA103 SLO3 - Students will demonstrate beginning techniques for choreography acquisition. » THEA103 SLO4 - Students will identify and differentiate different classic musical theatre dance styles.
Mapped PSLOs	» (None)
Mapped ILOs	» (None)

Assessments

Fall 2013

Final Movement Exam

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA103 SLO1 - Students will demonstrate acquisition of body flexibility and strength.	17 of 34	52.94%	47.06%	0%	0
THEA103 SLO2 - Students will demonstrate improved rhythmic abilities and movement coordination.	17 of 34	64.71%	35.29%	0%	0
THEA103 SLO3 - Students will demonstrate beginning techniques for choreography acquisition.	17 of 34	70.59%	29.41%	0%	0

Final Grade

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA103 SLO1 - Students will demonstrate acquisition of body flexibility and strength.	17 of 34	82.35%	17.65%	0%	0
THEA103 SLO2 - Students will demonstrate improved rhythmic abilities and movement coordination.	17 of 34	82.35%	17.65%	0%	0
THEA103 SLO3 - Students will demonstrate beginning techniques for choreography acquisition.	17 of 34	82.35%	17.65%	0%	0
THEA103 SLO4 - Students will identify and differentiate different classic musical theatre dance styles.	16 of 34	81.25%	18.75%	0%	0

Fall 2014

Final Grade

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA103 SLO1 - Students will demonstrate acquisition of body flexibility and strength.	16 of 33	75%	25%	0%	0
THEA103 SLO2 - Students will demonstrate improved rhythmic abilities and movement coordination.	16 of 33	75%	25%	0%	0
THEA103 SLO3 - Students will demonstrate beginning techniques for choreography acquisition.	16 of 33	75%	25%	0%	0
THEA103 SLO4 - Students will identify and differentiate different classic musical theatre dance styles.	16 of 33	75%	25%	0%	0

Final exam

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA103 SLO1 - Students will demonstrate acquisition of body flexibility and strength.	17 of 33	29.41%	70.59%	0%	0
THEA103 SLO2 - Students will demonstrate improved rhythmic abilities and movement coordination.	17 of 33	52.94%	47.06%	0%	0
THEA103 SLO3 - Students will demonstrate beginning techniques for choreography acquisition.	17 of 33	52.94%	47.06%	0%	0
THEA103 SLO4 - Students will identify and differentiate different classic musical theatre dance styles.	17 of 33	58.82%	41.18%	0%	0

Action Plans

Fall 2013

Course Improvement Plan Theatre Fall 2013

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Theatre >> THEA103 - Fall 2013					
What did the assessment data indicate about the strengths of your course?			Students are understanding and applying dance concepts addressed in class.	2014-07-14	
What did the assessment data indicate about the weaknesses of your course?			Students need more focus on pointing feet, use of plie", improvement with balance.	2014-07-14	
What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes?			No resources needed. Additional technical challenges will be provided for this exceptional group of students.	2014-07-14	

Fall 2014

Course Improvement Plan Theatre Fall 2014

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Theatre >> THEA103 - Fall 2014					
What did the assessment data indicate about the strengths of your course?			Even with students at different levels of experience in the same class, the are all grasping the basic steps, vocabulary and concepts covered in this course.	2015-02-10	
What did the assessment data indicate about the weaknesses of your course?			Dancers at a higher level need to be more challenged.	2015-02-10	
What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes?			I need to continue creating two levels of combinations to accommodate everyone in the class. I also want to change the format of my written vocabulary final.	2015-02-10	

THEA110 - Beg Production Lab

SLOs

CSLOs	<ul style="list-style-type: none"> » THEA110 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process. » THEA110 SLO2 - Develop specific production elements at a beginning level employing various tools of production stagecraft within the context of actual theatrical production.
Mapped PSLOs	<ul style="list-style-type: none"> » DESIGN/TECHNICAL THEA PSLO1 - Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production. » DESIGN/TECHNICAL THEA PSLO2 - Exhibit a process inclusive of abstract thinking, decision-making and divergent problem-solving.
Mapped ILOs	<ul style="list-style-type: none"> » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

Assessments

Fall 2014

Portfolio Presentation

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA110 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.	6 of 40	16.67%	66.67%	16.67%	0

THEA111 - Intern Producion Lab

SLOs

CSLOs	<ul style="list-style-type: none"> » THEA111 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process. » THEA111 SLO2 - Develop specific production elements at an intermediate level employing various tools of production stagecraft within the context of actual theatrical production.
Mapped PSLOs	<ul style="list-style-type: none"> » DESIGN/TECHNICAL THEA PSLO1 - Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production. » DESIGN/TECHNICAL THEA PSLO4 - Display a competency in critical reading as it relates to theatrical texts.
Mapped ILOs	<ul style="list-style-type: none"> » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion.

THEA112 - Adv-Inter Production Lab
SLOs

CSLOs	» THEA112 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process. » THEA112 SLO2 - Develop specific production elements at an advanced-intermediate level employing various tools of production stagecraft within the context of actual theatrical production.
Mapped PSLOs	» DESIGN/TECHNICAL THEA PSLO1 - Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production. » DESIGN/TECHNICAL THEA PSLO3 - Communicate through creative expression employing standard theatrical vocabulary and presentational techniques.
Mapped ILOs	» ILO 4B - Technology Literacy: Proficiency in a technology and the ability to choose the appropriate tools.

THEA114 - Beg Performance Lab
SLOs

CSLOs	» THEA114 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process. » THEA114 SLO2 - Produce a performance, at a beginning level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.
Mapped PSLOs	» DESIGN/TECHNICAL THEA PSLO1 - Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production. » DESIGN/TECHNICAL THEA PSLO2 - Exhibit a process inclusive of abstract thinking, decision-making and divergent problem-solving.
Mapped ILOs	» ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

Assessments
Fall 2013
Production Run

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA114 SLO2 - Produce a performance, at a beginning level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	44 of 44	2.27%	93.18%	4.55%	0

Fall 2014
Performance Evaluation

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA114 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.	39 of 39	5.13%	89.74%	5.13%	0

Action Plans
Fall 2013
Course Improvement Plan Theatre Fall 2013

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Theatre >> THEA114 - Fall 2013					
What did the assessment data indicate about the strengths of your course?			Data showed that the course is meeting it's goals.	2014-07-14	
What did the assessment data indicate about the weaknesses of your course?			No weaknesses were revealed at this time.	2014-07-14	
What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes?			No changes are indicated at this time.	2014-07-14	

THEA115 - Intern Performance Lab

SLOs

CSLOs	» THEA115 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process. » THEA115 SLO2 - Produce a performance, at an intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.
Mapped PSLOs	» DESIGN/TECHNICAL THEA PSLO1 - Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production. » DESIGN/TECHNICAL THEA PSLO4 - Display a competency in critical reading as it relates to theatrical texts.
Mapped ILOs	» ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion.

Assessments

Fall 2013

Mary Poppins Run

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA115 SLO2 - Produce a performance, at an intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	2 of 2	0%	100%	0%	0

Spring 2014

Hamlet/Spring Awakening

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA115 SLO2 - Produce a performance, at an intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	43 of 43	2.33%	97.67%	0%	0

Spring 2015

My Fair Lady

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA115 SLO2 - Produce a performance, at an intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	36 of 36	8.33%	91.67%	0%	0

Action Plans

Spring 2014

Course Improvement Plan Theatre Spring 2014

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Theatre >> THEA115 - Spring 2014					
What did the assessment data indicate about the strengths of your course?			Data showed that the course is meeting its goals.	2014-07-14	
What did the assessment data indicate about the weaknesses of your course?			No major weaknesses were revealed.	2014-07-14	
What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes?			No changes are indicated at this time.	2014-07-14	

THEA116 - Adv-Inter Performance Lab

SLOs

CSLOs	» THEA116 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process. » THEA116 SLO2 - Produce a performance, at an advanced-intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.
Mapped PSLOs	» DESIGN/TECHNICAL THEA PSLO1 - Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production. » DESIGN/TECHNICAL THEA PSLO3 - Communicate through creative expression employing standard theatrical vocabulary and presentational techniques.
Mapped ILOs	» ILO 4B - Technology Literacy: Proficiency in a technology and the ability to choose the appropriate tools.

Assessments

Fall 2013

Mary Poppins Process

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA116 SLO2 - Produce a performance, at an advanced-intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	37 of 37	10.81%	89.19%	0%	0

Spring 2014

Hamlet/Spring Awakening

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA116 SLO2 - Produce a performance, at an advanced-intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	1 of 1	0%	100%	0%	0

Fall 2014

Performance Evaluation

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
THEA116 SLO2 - Produce a performance, at an advanced-intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	38 of 38	13.16%	86.84%	0%	0

Action Plans

Spring 2014

Course Improvement Plan Theatre Spring 2014

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Theatre >> THEA116 - Spring 2014					
What did the assessment data indicate about the strengths of your course?			Data showed that the course is meeting its goals.	2014-07-14	
What did the assessment data indicate about the weaknesses of your course?			No weaknesses were indicated.	2014-07-14	
What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes?			No changes are indicated at this time.	2014-07-14	

Fall 2014

Course Improvement Plan Theatre Fall 2014

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Theatre >> THEA116 - Fall 2014					
What did the assessment data indicate about the strengths of your course?			Data indicated that the course is meeting its goals.	2015-02-10	
What did the assessment data indicate about the weaknesses of your course?			No weaknesses were revealed at this time.	2015-02-10	
What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes?			No changes based on the data were indicated.	2015-02-10	

SLO Performance - By Department, Course, CSLO

Program: Theatre

Date: 10/30/2015

Course Group: Theatre: Professional Acting
(Certificate)

Terms: Fall 2015, Summer 2015, Spring 2015, Fall 2014, Summer 2014, Spring 2014, Fall 2013, Summer 2013, Spring 2013, Fall 2012, Summer 2012, Spring 2012, Fall 2011, Summer 2011, Spring 2011, Fall 2010

DRMA101: Applied Professional Acting I

DRMA101 SLO1 - Develop a process for acting which recognizes the activation of text as the central component of the rehearsal and performance process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

DRMA101 SLO2 - Build and improve vocal and physical impulse and technique in support of character development in a rehearsal process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	4	12.12%	27	81.82%	2	6.06%	33	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	4	13.33%	23	76.67%	3	10.00%	30	100.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	8	12.70%	50	79.37%	5	7.94%	63	100.00%

DRMA101 SLO3 - Analyze and diagram dramatic texts to recognize/illustrate dramatic action, obstacle, given circumstances, motivation and character as preparation for the activation of text in the rehearsal process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	3	8.82%	31	91.18%	0	0.00%	34	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	11	33.33%	19	57.58%	3	9.09%	33	100.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	14	20.90%	50	74.63%	3	4.48%	67	100.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	4	12.12%	27	81.82%	2	6.06%	33	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	3	8.82%	31	91.18%	0	0.00%	34	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	4	13.33%	23	76.67%	3	10.00%	30	100.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	11	33.33%	19	57.58%	3	9.09%	33	100.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	22	16.92%	100	76.92%	8	6.15%	130	100.00%

DRMA102: Applied Professional Acting II

DRMA102 SLO1 - Perform scripted and unscripted scenes, practicing a process of impulse-based activation, balancing emotional connection with vocal and physical characterization.

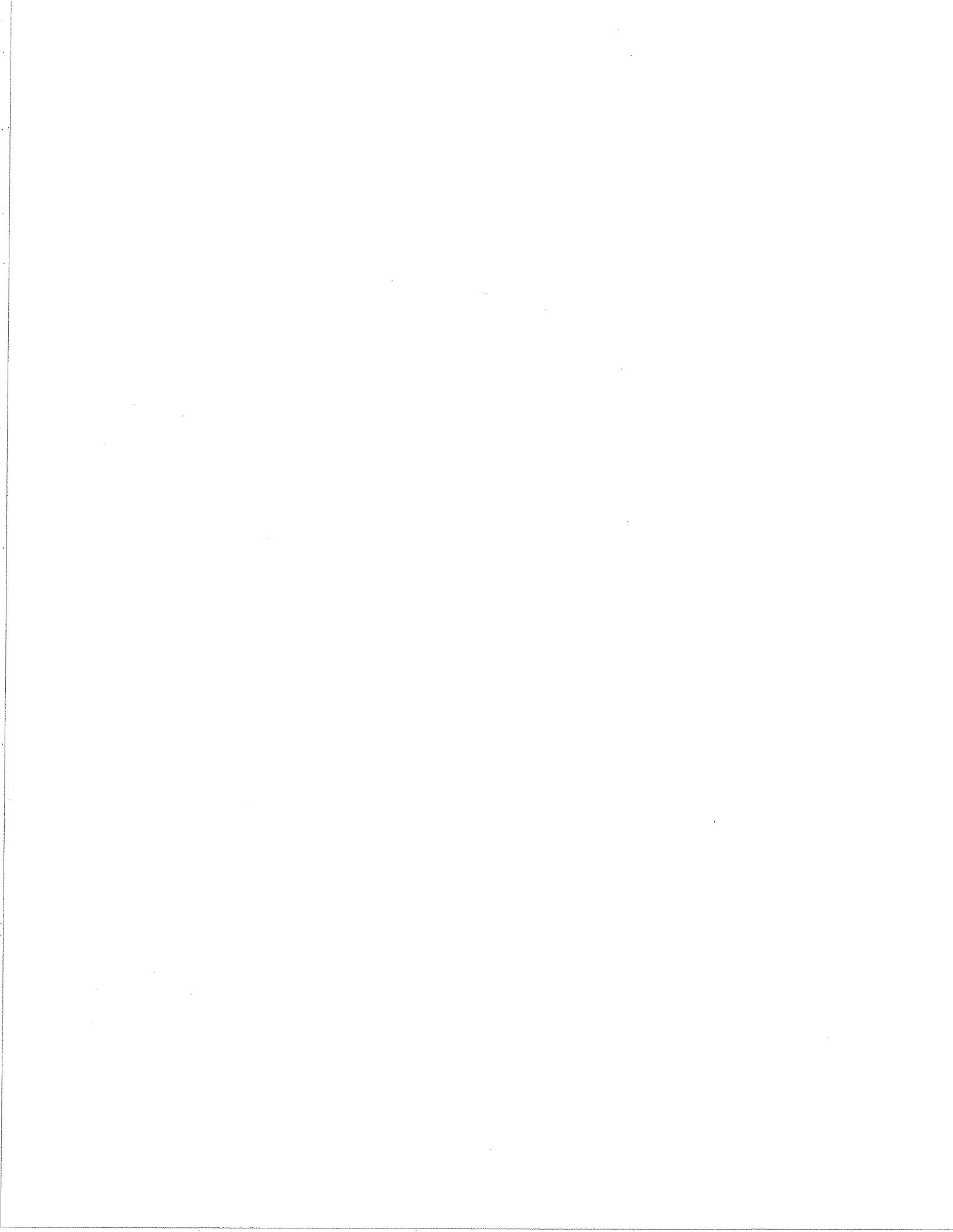
	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	7	11.29%	54	87.10%	1	1.61%	62	100.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	7	11.29%	54	87.10%	1	1.61%	62	100.00%

DRMA102 SLO2 - Analyze dramatic texts and apply that analysis to characterization and activation in a rehearsal process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	12	37.50%	15	46.88%	5	15.62%	32	100.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	12	37.50%	15	46.88%	5	15.62%	32	100.00%

DRMA102 SLO3 - Develop and improve vocal and physical impulses and techniques in support of character development in the classroom/studio or in a rehearsal process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	6	18.18%	24	72.73%	3	9.09%	33	100.00%



	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	2	7.69%	22	84.62%	2	7.69%	26	100.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	8	13.56%	46	77.97%	5	8.47%	59	100.00%

DRMA102 SLO4 - Identify and describe basic components within the technical theatre area and creative projects in specific disciplines illustrating competencies.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	7	11.29%	54	87.10%	1	1.61%	62	100.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	6	18.18%	24	72.73%	3	9.09%	33	100.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	2	7.69%	22	84.62%	2	7.69%	26	100.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	12	37.50%	15	46.88%	5	15.62%	32	100.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	27	17.65%	115	75.16%	11	7.19%	153	100.00%

DRMA110: History World Theatre 1

DRMA110 SLO1 - Identify and analyze plays and staging practices from major playwriting periods from Classic Greek through the Elizabethan period, distinguishing historical context and playwright's intent for each text.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	6	20.00%	20	66.67%	4	13.33%	30	100.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	6	20.00%	20	66.67%	4	13.33%	30	100.00%

DRMA110 SLO2 - Create a contemporary production plan for a text from a historic period.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	6	20.00%	20	66.67%	4	13.33%	30	100.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	6	20.00%	20	66.67%	4	13.33%	30	100.00%

DRMA111: History World Theatre 2

DRMA111 SLO1 - Demonstrate the ability to determine the playwright's intent through in class discussion of the play is from major historical playwriting periods, i.e. Neo-Classic, romanticism, Realism, Anti-Realism, Naturalism.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

DRMA111 SLO2 - Demonstrate the ability to list examples of staging practices from major historical periods, i.e Neo-Classic, romanticism, Realism, Anti-Realism, Naturalism.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

THEA103: Begin Prof Thea Dance Styles

THEA103 SLO1 - Students will demonstrate acquisition of body flexibility and strength.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	17	51.52%	16	48.48%	0	0.00%	33	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	23	67.65%	11	32.35%	0	0.00%	34	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	40	59.70%	27	40.30%	0	0.00%	67	100.00%

THEA103 SLO2 - Students will demonstrate improved rhythmic abilities and movement coordination.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	21	63.64%	12	36.36%	0	0.00%	33	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	25	73.53%	9	26.47%	0	0.00%	34	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	46	68.66%	21	31.34%	0	0.00%	67	100.00%

THEA103 SLO3 - Students will demonstrate beginning techniques for choreography acquisition.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	21	63.64%	12	36.36%	0	0.00%	33	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	26	76.47%	8	23.53%	0	0.00%	34	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	47	70.15%	20	29.85%	0	0.00%	67	100.00%

THEA103 SLO4 - Students will identify and differentiate different classic musical theatre dance styles.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	22	66.67%	11	33.33%	0	0.00%	33	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	13	81.25%	3	18.75%	0	0.00%	16	100.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	35	71.43%	14	28.57%	0	0.00%	49	100.00%

Totals for Csios

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	81	61.36%	51	38.64%	0	0.00%	132	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	87	73.73%	31	26.27%	0	0.00%	118	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	168	67.20%	82	32.80%	0	0.00%	250	100.00%

THEA110: Beg Production Lab

THEA110 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	1	16.67%	4	66.67%	1	16.67%	6	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	1	16.67%	4	66.67%	1	16.67%	6	100.00%

THEA110 SLO2 - Develop specific production elements at a beginning level employing various tools of production stagecraft within the context of actual theatrical production.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	1	16.67%	4	66.67%	1	16.67%	6	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	1	16.67%	4	66.67%	1	16.67%	6	100.00%

THEA111: Intern Production Lab

THEA111 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

THEA111 SLO2 - Develop specific production elements at an intermediate level employing various tools of production stagecraft within the context of actual theatrical production.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

THEA112: Adv-Inter Production Lab

THEA112 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	1	11.11%	7	77.78%	1	11.11%	9	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	1	11.11%	7	77.78%	1	11.11%	9	100.00%

THEA112 SLO2 - Develop specific production elements at an advanced-intermediate level employing various tools of production stagecraft within the context of actual theatrical production.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	1	11.11%	7	77.78%	1	11.11%	9	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	1	11.11%	7	77.78%	1	11.11%	9	100.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	2	11.11%	14	77.78%	2	11.11%	18	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	2	11.11%	14	77.78%	2	11.11%	18	100.00%

THEA114: Beg Performance Lab

THEA114 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	2	5.13%	35	89.74%	2	5.13%	39	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	2	5.13%	35	89.74%	2	5.13%	39	100.00%

THEA114 SLO2 - Produce a performance, at a beginning level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	1	2.27%	41	93.18%	2	4.55%	44	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	1	2.27%	41	93.18%	2	4.55%	44	100.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	2	5.13%	35	89.74%	2	5.13%	39	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	1	2.27%	41	93.18%	2	4.55%	44	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	3	3.61%	76	91.57%	4	4.82%	83	100.00%

THEA115: Intern Performance Lab

THEA115 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

THEA115 SLO2 - Produce a performance, at an intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	3	8.33%	33	91.67%	0	0.00%	36	100.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	1	2.33%	42	97.67%	0	0.00%	43	100.00%
Fall 2013	0	0.00%	2	100.00%	0	0.00%	2	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	4	4.94%	77	95.06%	0	0.00%	81	100.00%

Totals for Cslos

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	3	8.33%	33	91.67%	0	0.00%	36	100.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	1	2.33%	42	97.67%	0	0.00%	43	100.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2013	0	0.00%	2	100.00%	0	0.00%	2	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	4	4.94%	77	95.06%	0	0.00%	81	100.00%

THEA116: Adv-Inter Performance Lab

THEA116 SLO1 - Practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	0	0.00%	0	0.00%	0	0.00%	0	0.00%

THEA116 SLO2 - Produce a performance, at an advanced-intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Fall 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2015	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2014	5	13.16%	33	86.84%	0	0.00%	38	100.00%
Summer 2014	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2014	0	0.00%	1	100.00%	0	0.00%	1	100.00%
Fall 2013	4	10.81%	33	89.19%	0	0.00%	37	100.00%
Summer 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2013	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2012	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Summer 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Spring 2011	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Fall 2010	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Totals	9	11.84%	67	88.16%	0	0.00%	76	100.00%



LABOR STATISTICS



THEATRE FACTS 2014

A REPORT ON THE FISCAL STATE OF THE
U.S. PROFESSIONAL NOT-FOR-PROFIT THEATRE FIELD



Erin Driscoll, Kevin McAllister, and James Gardiner
in the 2014 Ford's Theatre production of *Violet*,
directed by Jeff Calhoun. Photo by Carol Rosegg.

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INTRODUCTION

Theatre Facts is Theatre Communications Group’s (TCG) annual report on the fiscal state of the U.S. professional not-for-profit theatre field. The report examines attendance, performance, and fiscal health using data from TCG Fiscal Survey 2014 for the fiscal year that member theatres completed anytime between October 31, 2013, and September 30, 2014. Theatres’ artistry, the contributions they make to their communities, and their influence on the artistic legacy of the nation transcend the quantitative analyses that are described here. This report is organized into 3 sections that offer different perspectives:

- 1. The Universe** section provides a broad overview of the U.S. not-for-profit professional theatre field in 2014. The 1,770 theatres represented are comprised of TCG Member Theatres—both those that participated in Fiscal Survey 2014 and those that did not—and additional not-for-profit professional theatres throughout the country that filed Internal Revenue Service (IRS) Form 990.
- 2. The Trend Theatres** section presents a longitudinal analysis of the 118 TCG Member Theatres that responded to the TCG Fiscal Survey each year since 2010. Also, we offer a sub-section that highlights 10-year trends for 88 TCG theatres that have been survey participants each year since 2005. This section provides interesting insights regarding longer-term trends experienced by a smaller sample of mostly larger theatres. When we speak of Trend Theatres in this report, we are making reference to those included in the 5-year trend analysis unless otherwise noted, and we adjust for inflation unless otherwise noted. The adjustment for inflation in the discussion of Trend Theatres of 9% (21% for the 10-Year View) is based on compounded annual average changes in the Consumer Price Index for all urban consumers as reported by the U.S. Department of Commerce’s Bureau of Labor Statistics. We adjust for inflation since a dollar today doesn’t buy what it bought yesterday (i.e., prices and wages rise) and that means that you need to bring in more income over time just to keep up. What cost \$100 in 2010 cost nearly \$109 in 2014, so the buying power of every dollar raised and earned has to be adjusted in order to operate at a steady state over time.
- 3. The Profiled Theatres** section provides an in-depth examination of all 177 Member Theatres that completed TCG Fiscal Survey 2014. This section provides the greatest level of detail, including breakout information for theatres in 6 different budget categories, based on annual expenses:

Budget Group	Budget Size	Number of Theatres
6	\$10 million or more	32
5	\$5 million - \$9,999,999	37
4	\$3 million - \$4,999,999	15
3	\$1 million - \$2,999,999	57
2	\$500,000 - \$ 999,999	21
1	\$499,999 or less	15

The report complies with the audit structure recommended by the Federal Accounting Standards Board (FASB) in its examination of unrestricted income and expenses as well as balance sheet figures. In addition, we explore attendance, tickets sold, pricing, and performance details. We highlight key, overall findings in the Executive Summary that follows, then launch into the *Universe* section.

Unless otherwise noted, income is reported as a percentage of expenses because expenses serve as the basis for determining budget size. There may be slight discrepancies in the table totals and percentages due to rounding. In the tables, we indicate any areas skewed by outliers and we lightly shade the specific years or theatre sizes affected.



INTRODUCTION

Below we provide definitions of some Key Terms used throughout this report.

KEY TERMS

Contributed income and **total income** refer to unrestricted contributed income and total unrestricted income. Unrestricted contributed income includes unrestricted donations/grants for operating and non-operating purposes as well as **net assets released from temporary restrictions**—i.e., assets that were released into the unrestricted fund during the fiscal year by the satisfaction of time or purpose restrictions.

Capital Campaign refers to any fundraising drive for a specific purpose or purposes that is separate from an annual campaign, including campaigns related to facilities/equipment, endowments, artistic/programming, operating/technology, and recovery.

Subscriptions reflect both subscriptions and memberships. We note that line items related to subscriptions were slightly modified starting with the 2013 survey to ensure that participants reported data for both subscriptions and memberships. This change did not significantly affect the overall figures reported.

Single Ticket Income includes non-subscription/membership ticket income from Main Series Productions, Special Productions, Children's Series, Developmental Work/Staged Readings, Touring Productions, and Other productions produced by the theatre.

Children's Series reflects productions created specifically for young audiences, unless the theatre primarily produces plays for young audiences, in which case all activity is reported as "main series" rather than "children's series."

Booked-In Events are theatre, dance, film, music, or other events that a theatre presented but did not create, and that were not offered as part of a series.

Presenter Fees & Contracts Income reflects non-ticket income from tours and other presenting activities, excluding any tours and activities that were part of the theatre's education/outreach programs.

Education/Outreach Programs Income refers to non-ticket income from educational activities such as classes, lectures, performances, and workshops for children and adults. It does not include ticket income from student matinees or contributed income earmarked for education/outreach activities.

Production Income refers to income from co-productions with other not-for-profit theatres or producers and enhancement income from commercial producers.

Artistic Payroll includes salaries and fees for artistic staff—artistic director, literary manager, casting director, etc.—and contracted artists such as actors, stage managers, playwrights, directors, designers, choreographers, musicians, and dancers.

Production/Tech Payroll includes salaries and fees for staff and contracted production/tech personnel such as production managers, technical directors, shop personnel, board operators, and run crew.

Administrative Payroll includes salaries for administrative staff, including general management, finance, development, marketing, education, IT/web, and front-of-house. It does not include fees to administrative personnel who are independent contractors, which are reflected as part of non-payroll expenses.

WHAT IS CUNA?

$$\text{CUNA} = \text{TOTAL UNRESTRICTED INCOME} - \text{TOTAL EXPENSES}$$

CUNA, or the Change in Unrestricted Net Assets, includes operating income and expenses; unrestricted equipment and facilities, board designated and endowment gifts; capital gains/losses; capital campaign expenses; and gifts released from temporary restrictions in the current year. CUNA is important since it represents the annual bottom line, indicating whether the organization brought in enough income to cover its expenses. Positive CUNA indicates that there was surplus income after paying all expenses whereas negative CUNA shows that the income brought in for the year was insufficient to cover all expenses.

WHAT IS WORKING CAPITAL?

$$\text{WORKING CAPITAL} = \text{TOTAL UNRESTRICTED NET ASSETS} - \text{FIXED ASSETS} - \text{UNRESTRICTED LONG-TERM INVESTMENTS}$$

Working capital represents the readily-available funds that a theatre has to meet day-to-day obligations and cash needs. Negative working capital indicates that a theatre is borrowing funds internally or externally to meet its daily operating needs. It is a signal that an organization may be facing serious financial trouble or even nearing bankruptcy.



EXECUTIVE SUMMARY

TREND THEATRES: 2010-2014 HIGHLIGHTS

The 118 Trend Theatres largely participated in the country's general economic recovery from the Great Recession, which ended just prior to the start of the 5-year period examined here. Theatres' **upswing in total income was driven more by growth in contributions than earned income, and it exceeded the rise in expenses over time.** This left the average theatre with a positive Change in Unrestricted Net Assets (CUNA) equivalent to 2.9% of expenses in 2014. CUNA is important since it represents the annual bottom line, indicating whether the organization brought in enough income to cover its expenses. Positive CUNA indicates that there was surplus income after paying all expenses whereas negative CUNA shows that the income brought in for the year was insufficient to cover all expenses.

While theatres exhibited **robust upward trends in individual giving and foundation support, government funding was down considerably** over time and there was **lackluster growth in corporate giving.**

Ticket income got a 4.2% boost from 2013 to 2014 but **five-year growth barely kept pace with inflation.** Investment instrument income and other income earned from activities such as touring, education programs, rentals, and concessions drove the overall increase of earned income above inflation. The slight percentage drop in subscription income was roughly the same as the positive bump in single ticket income, and the **average number of both single tickets and subscription tickets sold were at a 5-year low in 2014.** Over time, theatres added **3.7% more resident performances that were met with 1.9% fewer attendees.**

Average **payroll rose annually for artists, administrators, and production/technical staff,** resulting in total compensation growth of 12.1% above inflation. The only expenditure category that was lower in inflation-adjusted dollars over time was physical production materials and other technical production, non-personnel expenses.

Figure A presents 5-year trends in income, expenses, and CUNA. **Five-year inflation-adjusted growth rates were 7.3% for earned income, 12.6% for contributed income, and 9.1% for expenses.** All three categories were at their highest 5-year level in 2014. CUNA in 2014 represented 2.9% of total expenses after fluctuating over the years. Despite a dip in 2012 driven by one theatre's extreme capital losses, earned income demonstrated an upward trend. Expenses climbed upward annually and contributed income trended positive although it wavered slightly through the years.

FIGURE A:
TREND THEATRE AVERAGES: EARNED AND CONTRIBUTED INCOME, EXPENSES, AND CUNA
(not adjusted for inflation)

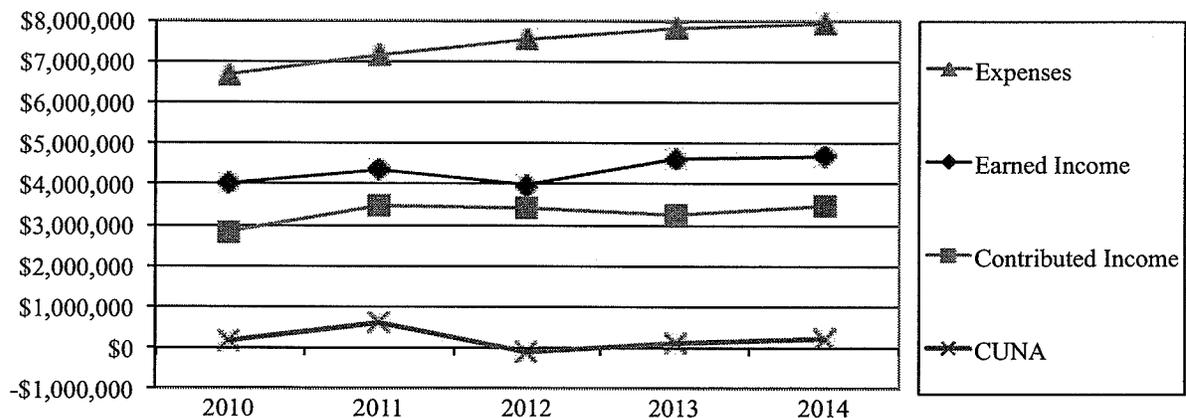


Figure B depicts levels of earned income and contributed income over time, along with total income, expenses, and CUNA. The bar chart illustrates more precisely how total income was higher than expenses in all years but 2012, driving positive CUNA all years except 2012. Earned income exceeded contributed income every year.

FIGURE B:
TREND THEATRE AVERAGES: EARNED, CONTRIBUTED, AND TOTAL INCOME, EXPENSES, AND CUNA

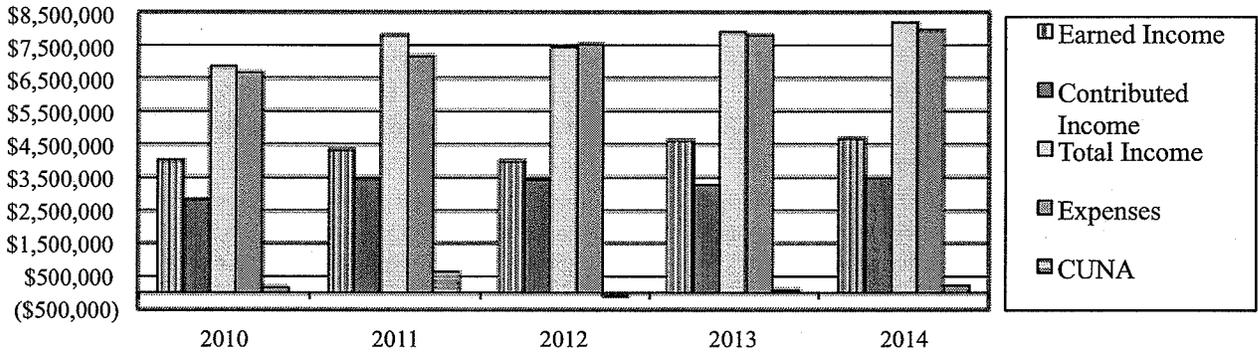
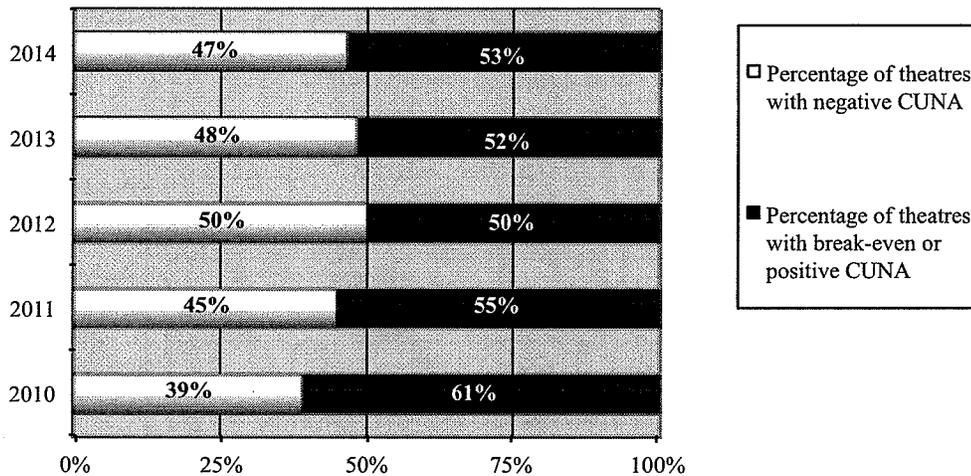


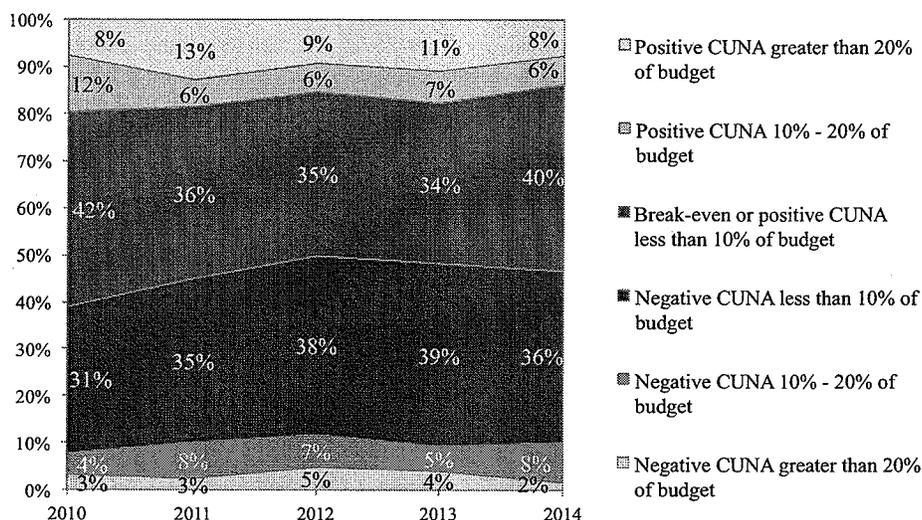
Figure C1 provides the annual percentage of Trend Theatres that broke even or had positive CUNA versus those that experienced negative CUNA. This chart highlights the fact that **half or more of Trend Theatres had positive CUNA annually**, with 2010 showing the greatest proportion of theatres operating in the black and 2012 the lowest.

FIGURE C1:
BREAKDOWN OF 118 TREND THEATRES' CHANGES IN UNRESTRICTED NET ASSETS (CUNA)



Figures A, B and C1 tell a consistent story that positive CUNA was the norm for more than half of theatres—again, a reflection of the economic recovery—in all years except 2012. A closer examination of the data in Figure C2, which details the distribution of CUNA levels as a percent of expenses among theatres annually, shows that **only 3-5% of theatres had negative CUNA exceeding 20% of budget from 2010 to 2013, ending the period at 2% in 2014**. Every year, 71% to 73% percent of theatres ended the year in the CUNA span between 10% below and 10% above break-even (the two central, largest zones); however, the internal balance shifted over time as more theatres fell into the 10% below break-even category and fewer in the 10% above category. Another 14% of theatres had positive CUNA greater than 10% of budget. Eight Trend Theatres ended each of the past 5 years in negative territory and 14 ended each year with a positive bottom line.

**FIGURE C2:
BREAKDOWN OF 118 TREND THEATRES' CHANGES IN UNRESTRICTED NET ASSETS (CUNA)
PROPORTIONAL TO EXPENSES**



Total net asset growth for the Trend Theatres was robust, increasing annually and exceeding inflation by 15.2% over the 5-year period. Capital campaigns for buildings, endowments, and other types of reserves have increased theatres' long-term investments and fixed assets, and the success of those campaigns has translated into improved but still insufficient levels of working capital. Negative working capital indicates that a theatre is borrowing funds internally or externally to meet its daily operating needs. It is a signal that an organization may be facing serious financial trouble or even nearing bankruptcy. For the Trend Theatres, average working capital was negative in each of the 5 years: at its worst in 2010, its best in 2011, worsening again in 2012, and improving slightly both years thereafter.

PROFILED THEATRES: 2014 BUDGET SIZE SNAPSHOTS

Analysis of the 177 Profiled Theatres—all of the theatres that participated in TCG Fiscal Survey 2014—reveals how theatres of different sizes have different profiles regarding their operations and finances. The **largest theatres** (69 theatres), those with budgets of \$5 million or more, supported a higher share of expenses with subscription and total ticket income and a higher level of expenses with total earned income compared with their smaller counterparts. They filled a higher proportion of overall seating capacity. Their endowment earnings and capital gains supported a higher level of expenses than was the case for theatres with budgets below \$5 million. Gifts from other individuals were the greatest source of contributed funds for these theatres. Large theatres obtained a lower proportion of their budget than their smaller counterparts from foundation and government funding; they spent more of their budget on production payroll and less on occupancy expense. The largest theatres also spent comparatively more on physical production expenses and recognized higher levels of depreciation. They tended to end 2014 with positive CUNA but still had critically negative working capital. The largest of these theatres can be found almost exclusively in urban markets and have a much greater tendency to own their spaces.

Findings for **mid-sized theatres** (72 theatres), whose total expenses range from \$1 million to \$4,999,999, were in between the larger and smaller theatres in most areas. Comparatively, they earned more from education/outreach programs, less from co-productions and enhancement funds, spent less of their budget on physical production expenses and more on administrative payroll. They tended to operate under a working capital shortage but end the fiscal year with positive CUNA. The larger theatres in this group had the highest average gift from other individuals and spent more on occupancy expenses. Mid-size theatres have a greater presence in suburban and rural communities than other groups, and they reported the highest subscriber renewal rates. Smaller theatres in this group tended to cover more than the average level of expenses with income from presenting activity.

With budgets below \$1 million, **smaller theatres** (36 theatres) are inclined to be much more reliant on contributed income, particularly foundation and government support. They filled fewer seats with subscribers and retained fewer subscribers relative to mid-sized and larger theatres; they covered a far lower level of expenses with subscription and single ticket income relative to the industry average. Comparatively, more of their resources went to artistic payroll and general management fees, such as office supplies and audit fees, and they earned far less from investment instruments. As theatres grow in size even within this category, they tended to add paid professional staff and artists and increase the share of the budget allocated to administrative payroll and production payroll. The larger theatres in this group were more likely to operate in urban areas, tended to fill smaller percentages of their capacity, earned more from presenting fees and tour contracts, and ended the year with negative CUNA, on average. The smallest of the theatres offered comparatively few productions annually, spent proportionally more on marketing and development, and operate with positive working capital.

The full report begins on the following page with the *Universe* section, an examination of key indicators for the largest body of theatres in 2014. The *Universe* section is followed by the 5-year and 10-year Trend Theatre analyses, then detailed 2014 facts and figures for the Profiled Theatres.



THE UNIVERSE

In 2014, U.S. professional not-for-profit theatres presented the creative work of 90,000 artists to 32.8 million audience members. This conclusion is based on an extrapolation of data from the 177 TCG Member Theatres that participated in Fiscal Survey 2014 to 1,593 additional theatres, including TCG Member Theatres that did not complete the Fiscal Survey and additional theatres that completed Form 990 for the Internal Revenue Service, which collects financial information from not-for-profit organizations. We avoid comparisons to Universe Theatres of years past because different theatres are represented from year to year, due in part to new theatres being formed and others closing. We used total annual expenses—the only data available for all theatres—to generate the estimates presented in **Table 1** for the Universe of U.S. professional not-for-profit theatres.

We estimate that in 2014, 1,770 Theatres in the U.S. Professional Not-for-Profit Theatre Field:

- **Attracted 32.8 million audience members to 216,000 performances of 22,000 productions.** Nearly 1.5 million Americans subscribed to a theatre season.
- **Contributed over \$2 billion to the U.S. economy** through direct payments for goods and services, and hired 135,000 artists, administrators, and technical production staff. Many of these employees live in the theatre’s community where they pay rent or buy homes, are regular consumers, and contribute to the overall tax base, while audience members frequently dine at restaurants, pay for parking, hire babysitters, etc. as part of their theatre-going experience. Therefore, **the real economic impact on local communities is much higher** than the \$2 billion.
- **Employed artists as the majority of the workforce.** We estimate that the theatre workforce (i.e., all paid full-time, part-time, jobbed-in, or fee-based employees) is comprised of 67% artistic, 22% production/technical, and 11% administrative professionals. It is noteworthy that these percentages shift based on theatre size. We estimate that theatres with total expenses of half a million dollars or less (i.e., 65% of Universe Theatres) employ 80% of their workforce in artistic positions, 14% in production, and 6% as administrators. Theatres with total expenses greater than \$500,000 employ 58% in artistic positions, 27% in production, and 15% in administration.
- **Obtained 53% of their income from earned sources and 47% from contributions.** Theatres with total expenses of \$500,000 or less received 44% from earned sources and 56% from contributions.
- **Experienced a positive Change in Unrestricted Net Assets (CUNA),** equivalent to 4.2% of total expenses. CUNA captures changes in all unrestricted funds and includes Net Assets Released from Temporary Restriction (NARTR). NARTR occurs, for example, if a trustee made a contribution to a capital campaign in a prior year but the capital project did not get started until the current year. Once the project begins, the net assets are released from temporary restriction.

TABLE 1: ESTIMATED 2014 UNIVERSE OF U.S. PROFESSIONAL NOT-FOR-PROFIT THEATRES (1,770 Theatres)

Estimated Productivity			
Attendance		32,800,000	
Subscribers		1,460,000	
Performances		216,000	
Productions		22,000	
Estimated Finances			
Earned Income	\$	1,190,000,000	
Contributed Income	\$	1,050,000,000	
Total Income	\$	2,240,000,000	
Total Expenses	\$	2,150,000,000	
Changes in Unrestricted Net Assets (CUNA)	\$	90,000,000	
Earned Income as a % of Total Income			53%
Contributed Income as a % of Total Income			47%
CUNA as a % of Total Expenses			4.2%
Estimated Workforce		% of Total	
Artistic	90,000		67%
Administrative	15,000		11%
Production/Technical	30,000		22%
Total Paid Personnel	135,000		



TREND THEATRES

This section of the report shares findings on activity for the 118 Trend Theatres that responded to the TCG Fiscal Survey each year from 2010 to 2014. By following the same set of theatres over time, we avoid variations attributable to theatres with exceptional activity participating in some years but not in others. Trend Theatres tend to be significantly larger than theatres found in the *Universe* section. Naturally, theatres change size over time. In 2014, the smallest Trend Theatre had a budget of \$316,000 and the largest \$62 million. The average expenses for the Trend Theatres were \$8 million in 2014, and the breakdown of those theatres by budget size was as follows: 28 of the 118 Trend Theatres (24%) had annual expenses of \$10 million or more; 31 (26%) were between \$5 million and \$9,999,999; 10 (8%) were between \$3 million and \$4,999,999; 36 (31%) were between \$1 million and \$2,999,999; 12 (10%) were between \$500,000 and \$999,999; and 1 (1%) was lower than \$499,999. Several large theatres skew the average budget size. A look at the midpoint in the budget range—called the median—reveals quite a different budget size of \$4.8 million. We continue, however, to refer to the average (arithmetic mean) throughout this report, rather than the median, unless otherwise noted.

To reflect the story of the past 5 years, we organize the analysis into 5 sections: (1) earned income; (2) attendance, ticket, and performance trends; (3) contributed income; (4) expense allocations and Change in Unrestricted Net Assets (CUNA); and (5) Balance Sheet. All dollar figures and percentages represent averages. In each section, we present 1-year percentage changes that compare activity levels in 2014 to activity levels in 2013 and 4-year percentage changes that offer a longer-term perspective comparing activity levels in 2014 to those of 2010. We highlight key facts that deserve attention. We also include a 10-year trend analysis for a subset of 88 long-term Trend Theatres that have participated in the TCG Fiscal Survey each year since 2004. We indicate when 1 or 2 theatres' activities skew the trend and distort the reality faced by the rest of the Trend Theatres.

EARNED INCOME

In this section we examine changes in earned income. **Table 2** shows average earned income from each source and 3 trend indicators: 1-year percentage change, 4-year percentage change, and 4-year percentage change adjusted for inflation. **Table 3** shows each earned income category in relation to total expenses in order to see which income categories are increasing or decreasing as a proportion of total budget. There is a positive dollar increase in an income category in some cases—even after adjusting for inflation—reported in **Table 2** but a decrease in the percentage of expenses that it supports reported in **Table 3**. This occurs when the increase in an income category does not keep pace with the increase in total expenses over the 5-year period. Average 5-year earned income *exclusive of investment income* rose annually and its growth exceeded inflation by 5.7%. When we add in investment income, inflation-adjusted earned income growth rises to 7.3%, primarily because of 5-year overall increases in capital gains.

For the 118 Trend Theatres:

- **Earned income** rose on average from 2010 to 2011, fell to its lowest 5-year level in 2012, recovered in 2013, and achieved its highest 5-year level in 2014. Earned income growth surpassed inflation by 7.3% over the 5-year period (see **Table 2**) but supported 1% less of total expenses in 2014 than in 2010 (see **Table 3**).
- **Average subscription income** grew annually from 2010 to 2013 then diminished a slight 0.8% in 2014. Despite the years of growth, subscription income was 2.0% lower in 2014 than in 2010 after adjusting for inflation. As shown in **Table 3**, subscription income covered a progressively lower level of total expenses each year, from a high of 17.0% in 2010 to a low of 15.3% in 2014. Thirty-five theatres earned more subscription income than single ticket income in both 2010 and 2014, with fewer theatres in this position during the interim years. Just over 100 theatres reported subscription income annually; of these, half increased their subscription revenue relative to inflation over time.
- **Flexible subscription income** (not shown in the tables) accounted for 11% of total subscription income in 2010 and 2013, 8% in 2011, 9% in 2012, and 12% in 2014. The number of theatres reporting flexible subscription income fluctuated between a low of 66 in 2011 and a high of 84 in 2013. Of the 67 theatres that consistently offered flexible subscriptions, 61% reported increases over the 5 years.
- **Average single ticket income** increased annually from 2010 to 2012 then dropped in 2013 and rebounded in 2014. Growth exceeded inflation by 1.6% over the 5 years (see **Table 2**) while single ticket income supported 1.7% less of average total expenses in 2014 than 2010 (see **Table 3**). Seventy-one theatres reported more inflation-adjusted total single ticket income in 2014 than in 2010. Single ticket sales were the greatest source of earned income annually. Each year 7% to 8% of single ticket sales are generated through **group sales**.
- **Booked-in event income**, generated by shows, films, or events that the theatre neither created nor offered as part of a series, followed the same trend as single ticket income over the years: it increased annually from 2010 to 2012 then fell in 2013 and recovered in 2014. Overall growth in this area was 33.4% above inflation. The set of theatres reporting booked-in event income changes annually. Seventeen theatres reported it in each of the past 5 years, two-thirds of which saw growth in booked-in event income over time. One theatre had nearly 10-fold growth in this area.
- The net effect on **total ticket income** was growth that exceeded inflation by 0.8%. Total ticket income covered 39.6% of expenses in 2014 as compared with 42.9% in 2010 (see **Table 3**).
- Income from **presenter fees and contracts for toured performances** was at a 5-year high in 2013 due to one theatre with exceptional, 8-figure income in this area. This same theatre had 7-figure income from presenter fees and contracts in 2014, driving overall growth for the Trend Theatres to exceed inflation by 38.2%. Without this theatre in the analysis, income from presenter fees and contracts for the remaining 117 theatres would have been 31.5% lower in 2014 than in 2010, declining steadily since 2011. Fifteen theatres reported income from presenter fees and contracts every year, 8 of which brought in less income in 2014 than in 2010.

TREND THEATRES

TABLE 2: AVERAGE EARNED INCOME (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Subscription Income	\$ 1,139,265	\$ 1,149,608	\$ 1,187,419	\$ 1,227,166	\$ 1,217,437	-0.8%	6.9%	-2.0%
Single Ticket Income	1,670,709	1,771,632	1,905,626	1,729,519	1,850,837	7.0%	10.8%	1.6%
Booked-In Events	56,757	70,319	82,828	66,640	82,523	23.8%	45.4%	33.4%
Total Ticket Income	\$ 2,866,730	\$ 2,991,558	\$ 3,175,873	\$ 3,023,325	\$ 3,150,796	4.2%	9.9%	0.8%
Presenter Fees & Contracts**	\$ 24,880	\$ 28,455	\$ 27,135	\$ 145,865	\$ 37,479	-74.3%	50.6%	38.2%
Education/Outreach Programs	182,601	186,244	193,088	212,094	226,901	7.0%	24.3%	14.0%
Royalties	44,472	38,332	33,143	32,938	31,616	-4.0%	-28.9%	-34.8%
Concessions	86,215	99,732	110,035	119,588	134,384	12.4%	55.9%	43.0%
Production Income (co-production & enhancement income)	65,451	138,169	76,294	135,137	124,059	-8.2%	89.5%	73.9%
Advertising	17,693	19,652	21,445	21,121	22,544	6.7%	27.4%	16.9%
Rentals**	79,833	102,205	98,798	117,295	175,149	49.3%	119.4%	101.3%
Other (ticket handling, insur., etc.)	210,474	197,927	191,050	254,427	221,157	-13.1%	5.1%	-3.6%
Total Other Earned Income	\$ 711,620	\$ 810,716	\$ 750,988	\$ 1,038,465	\$ 973,290	-6.3%	36.8%	25.5%
Interest and Dividends	\$29,451	\$25,791	\$16,855	\$21,412	\$31,061	45.1%	5.5%	-3.2%
Endowment Earnings/Transfers	257,683	235,547	192,419	239,268	292,505	22.2%	13.5%	4.1%
Capital Gains/(Losses)**	148,271	284,880	(138,204)	305,617	245,706	19.6%	65.7%	52.0%
Total Investment Income	\$ 435,405	\$ 546,217	\$ 71,070	\$ 566,297	\$ 569,272	0.5%	30.7%	19.9%
Total Earned Income	\$ 4,013,755	\$ 4,348,491	\$ 3,997,932	\$ 4,628,086	\$ 4,693,358	1.4%	16.9%	7.3%

*Compounded Growth Rate adjusted for inflation. **Trend skewed by 1 or 2 theatres' exceptional activity.

TABLE 3: AVERAGE EARNED INCOME AS A PERCENTAGE OF TOTAL EXPENSES (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Subscription Income	17.0%	16.0%	15.8%	15.7%	15.3%	-0.4%	-1.7%
Single Ticket Income	25.0%	24.7%	25.3%	22.2%	23.3%	1.1%	-1.7%
Booked-In Events	0.8%	1.0%	1.1%	0.9%	1.0%	0.2%	0.2%
Total Ticket Income	42.9%	41.7%	42.2%	38.8%	39.6%	0.8%	-3.3%
Presenter Fees & Contracts**	0.4%	0.4%	0.4%	1.9%	0.5%	-1.4%	0.1%
Education/Outreach Programs	2.7%	2.6%	2.6%	2.7%	2.9%	0.1%	0.1%
Royalties	0.7%	0.5%	0.4%	0.4%	0.4%	0.0%	-0.3%
Concessions	1.3%	1.4%	1.5%	1.5%	1.7%	0.2%	0.4%
Production Income (co-production & enhancement income)	1.0%	1.9%	1.0%	1.7%	1.6%	-0.2%	0.6%
Advertising	0.3%	0.3%	0.3%	0.3%	0.3%	0.0%	0.0%
Rentals**	1.2%	1.4%	1.3%	1.5%	2.2%	0.7%	1.0%
Other (ticket handling, insur., etc.)	3.1%	2.8%	2.5%	3.3%	2.8%	-0.5%	-0.4%
Total Other Earned Income	10.6%	11.3%	10.0%	13.3%	12.2%	-1.1%	1.6%
Interest and Dividends	0.4%	0.4%	0.2%	0.3%	0.4%	0.1%	0.0%
Endowment Earnings/Transfers	3.9%	3.3%	2.6%	3.1%	3.7%	0.6%	-0.2%
Capital Gains/(Losses)**	2.2%	4.0%	-1.8%	3.9%	3.1%	-0.8%	0.9%
Total Investment Income	6.5%	7.6%	0.9%	7.3%	7.2%	-0.1%	0.6%
Total Earned Income	60.0%	60.7%	53.1%	59.3%	59.0%	-0.3%	-1.0%

**Trend skewed by 1 or 2 theatres' exceptional activity.

TREND THEATRES

For the 118 Trend Theatres:

- **Education and outreach income** was up for the fourth straight year and at its highest 5-year level in 2014, with 5-year growth of 14% above inflation. The average number of people served by outreach and education activity was at a 5-year high of 18,864 in 2014 and a low of 15,093 in 2011. Theatres offered an average of 7 different types of education and outreach programs in 2010 through 2012 and 8 in 2013 and 2014. Roughly two-thirds of all education and outreach income came from training programs that target people of all ages and one-third from arts-in-education/youth services programs annually (not shown in the tables). Earned income from adult access/outreach programs was negligible.
- **Royalty income** was down for the fourth straight year and at a 5-year low in 2014, for an overall drop of 34.8% after adjusting for inflation. Income per property fell over time from a high of \$16,197 in 2010 to a low of \$10,193 in 2014. The collective number of world premieres by the Trend Theatres fluctuated from a low of 156 in 2010 to a high of 242 in 2012, ending the period at 225. Theatres that produce the most world premieres are not the same ones that earn the highest levels of royalty income.
- **Concessions income** increased annually and was at a 5-year high in 2014. Its growth surpassed inflation by 43% and it covered 0.4% more expenses in 2014 than in 2010.
- **Enhancement income** (income from commercial producers) per theatre ranged from \$6,400 to \$2 million in 2014. Five theatres received enhancement income in every one of the 5 years. The table below shows the number of theatres reporting enhancement income and their average amount (in thousands) received each year:

ENHANCEMENT INCOME TABLE					
	2010	2011	2012	2013	2014
# theatres reporting enhancement income	16	15	13	14	19
Average enhancement income (in thousands)	\$322	\$845	\$420	\$845	\$525

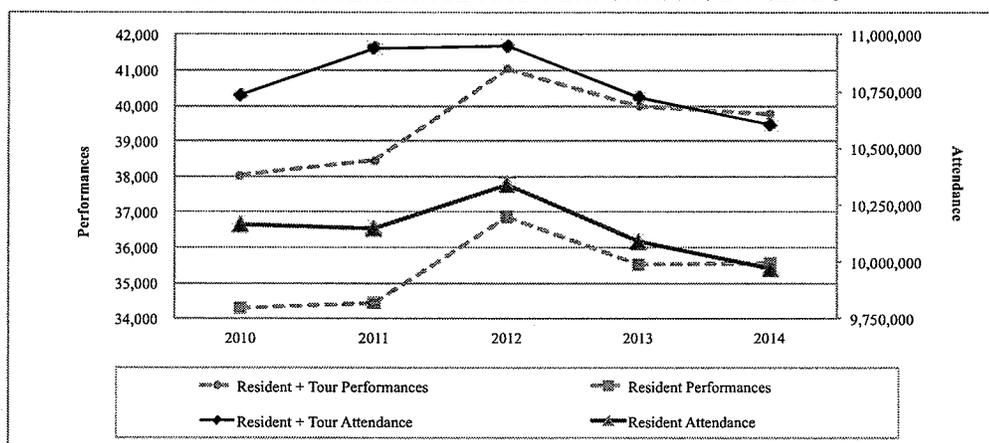
- Twenty to 33 theatres co-produce each year. Examining only the sub-group of theatres reporting **co-production income**, the lowest average level was \$124,533 in 2013 and the highest was \$155,620 in 2014. Five theatres reported co-production income in each of the past 5 years.
- Average **production income**—a combination of enhancement and co-production income—varied over time, attaining its highest levels in 2011 and 2013. Five-year growth in production income surpassed inflation by 73.9%. One theatre has reported both co-production and enhancement income in every one of the past 4 years.

- **Rental income** growth was at its highest 5-year level in 2014. It more than doubled in magnitude over time even after accounting for inflation and it covered 1.0% more expenses in 2014 than in 2010. One theatre earned 3 to 6 times as much as any other theatre in 2013 and 2014, respectively. Between 81% and 86% of theatres earned income from rentals annually, indicating that they are taking advantage of their spaces to earn ancillary income.
- **Other Earned Income** (income earned from special projects, ticket handling, insurance claims, etc.) fluctuated considerably over the 5-year period, peaking in 2013 and ending 3.6% lower in 2014 than it was in 2010 after adjusting for inflation.
- Growth in total income from categories other than ticket income or investment instrument income, referred to as "**Total Other Earned Income**" in **Tables 2 and 3**, outpaced inflation by 25.5% and supported 1.6% more of total expenses over time.
- Average **interest and dividends** fell in 2011 and 2012 and were up in 2013 and 2014. The recent rally was not robust enough to make up for lost ground. As a result, interest and dividends ended the 5-year period 3.2% below 2010 levels, adjusting for inflation. Of theatres reporting interest and dividends, 62% experienced growth that fell short of inflation for the period. This trend reflects the U.S. prime interest rate, which was lowered in December of 2008 to its lowest level since the turn of the millennium and remained at the same level throughout the rest of the 5-year period. This area will likely rebound when interest rates become more favorable.
- Average **endowment earnings/transfers** were at their highest 5-year level in 2014 after 2 years of downswings in the recession and 2 years of upswings during the recovery. There was a 4.1% overall increase in the average after considering inflation. This line item includes earned and transferred investment income from endowments (donor restricted) or quasi-endowments (board designated) that were established specifically to provide income.
- Theatres report **capital gains or losses** in the present market value of their investment portfolios in addition to gains or losses from the sale of securities. As such, these reports represent realized and unrealized gains or losses in the present market value of the portfolio from year to year. The expectation is that, with a long-term investment strategy, the portfolio will increase in value over time despite annual fluctuation. Average **capital gains (losses)** from investment assets increased 52% above inflation over the 5-year period. One theatre had fluctuating, 8-figure capital gains or losses in 2011 through 2013. Forty-two of 69 theatres that reported capital gains in both 2010 and 2014 had higher levels over time after adjusting for inflation.
- Of **total investment instrument income**, the average annual amount dedicated to supporting operating expenses ranged from \$154,000 to \$185,000 over the 5 years (not shown in the Table).

ATTENDANCE, TICKET, AND PERFORMANCE TRENDS

This section of the report shares findings related to attendance levels, numbers of tickets sold, ticket prices, and performance details that underlie the results regarding ticket revenue reported in the previous section. **Figure D** charts aggregate performances and attendance for resident productions (the lower two lines), as well as performances and attendance for overall activity including tours (the upper two lines). **Table 4** displays aggregate attendance levels, as well as average capacity utilization, tickets sold, packaging, and pricing. **Table 5** shows the number of performances at the 118 Trend Theatres and some average figures for performance-related trends. The Figure and Tables show that Trend Theatres added resident performances (i.e., performances that took place in the organization's home theatre) in 2011 and 2012, scaled them back in 2013, and held them steady in 2014. Meanwhile, audience figures for resident performances over the span of the 5-year period peaked in 2012 then fell in 2013 and again in 2014. As shown in **Tables 4** and **5**, the average number of both single tickets and subscription tickets sold were at a 5-year low in 2014.

FIGURE D: ATTENDANCE AND PERFORMANCE TRENDS



For the 118 Trend Theatres:

- **Total attendance**—including resident productions and tours—was at a 5-year low in 2014 after peaking in 2012, down 1.2% from its 2010 level. Meanwhile, the related **total number of performances** grew by 4.6% as seen in the upper 2 trend lines of **Figure D**. The addition of performances in 2012 was not met with a corresponding increase in attendance. Fewer performances were then offered in 2013 and 2014 but attendance diminished at a proportionally higher rate. Just over half of the theatres saw total attendance rise over time. Every year, 3% to 4% of total performances were completely free of charge, attracting 2% to 3% of total attendees.
- Five-year 3.7% growth in the **number of resident performances** was met with a 1.9% drop in **attendance at resident productions**, as seen in the lower 2 trend lines of **Figure D**. Resident attendance peaked in 2012 and diminished in both 2013 and 2014. Over time, 52% of the theatres experienced a decrease in resident production attendance. As shown in **Tables 4** and **5**, the average number of both single tickets and subscription tickets sold were at a 5-year low in 2014 while the reported percent of capacity filled with paying and non-paying audience members remained largely consistent over the years.
- **Main series attendance** peaked in 2012 then fell in 2013 and again in 2014, ending the period at a 5-year low. While main series attendance decreased 1.1%, the total number of **main series performances** was 5.7% higher in 2014 than in 2010. About half of the theatres reduced their number of main series performances and half increased. Thirty-two percent of theatres that reduced their number of main series performances saw corresponding attendance increases, while 54% of those that increased performances experienced either relatively lackluster attendance growth or an attendance decrease over time. Theatres consistently averaged 34 **performance weeks** per year. During those weeks, an average of one more main series production and 13 more performances per year were held over time, as shown in **Table 5**.
- **Children's series activity** (i.e., production series for young audiences by theatres that are not Theatre for Young Audience theatres) was a bright spot. Attendance was at a 5-year high in 2014 after dipping to a low in 2012. Five-year growth in the number of children's series performances was 9.8% while corresponding growth in attendance was 12.9%. Income from children's series, included as part of total single ticket income in the previous section, grew an inflation-adjusted 12% over the period. Roughly 25 theatres report children's series activity annually.
- The **number of special production performances** (e.g., non-subscription holiday productions) varied over time. **Attendance at special productions** was at a 5-year high in 2013, waning in 2014 to end the period 7.3% lower than in 2010. Meanwhile, there was a five-year 6.6% rise in the number of special production performances.
- Attendance at **staged readings and workshops** was at its lowest 5-year level in 2014, dropping 1.4% over time. The reduction in attendance corresponds to a 12.5% cut in the number staged readings and workshop performances over the 5-year period.
- **Attendance at booked-in offerings** peaked in 2012, tapered off in 2013 and rebounded somewhat in 2014, with 34.6% more people attending booked-in event performances in 2014 than in 2010. Starting in 2011, one theatre regularly offered roughly 7 times more booked-in performances than other theatres. Eliminating this theatre from the analyses would leave booked-in performance growth at 26% over the 5-year period with a corresponding 6% decline in attendance.

TREND THEATRES

TABLE 4: AGGREGATE ATTENDANCE AND AVERAGE CAPACITY UTILIZATION, TICKETS SOLD, PACKAGING, PRICING (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
AGGREGATE ATTENDANCE								
Main Series (total)	8,490,489	8,620,363	8,766,048	8,468,534	8,392,987	-0.9%	-1.1%	
Special Productions	774,920	684,938	745,472	788,472	718,462	-8.9%	-7.3%	
Children's Series	348,060	359,045	332,376	374,276	393,008	5.0%	12.9%	
Staged Readings/ Workshops	46,946	54,556	47,075	51,923	46,283	-10.9%	-1.4%	
Other	258,916	142,181	104,756	94,536	92,129	-2.5%	-64.4%	
Booked-In Events**	242,667	288,672	342,431	310,791	326,684	5.1%	34.6%	
In-Residence Subtotal	10,161,998	10,149,755	10,338,158	10,088,532	9,969,553	-1.2%	-1.9%	
Touring	572,438	791,391	613,361	637,725	636,330	-0.2%	11.2%	
Total	10,734,436	10,941,146	10,951,519	10,726,257	10,605,883	-1.1%	-1.2%	
AVERAGE								
Total In-Residence Capacity Utilization (%)	73.3%	74.3%	72.6%	73.7%	73.7%			
Total In-Residence Paid Capacity Utilization (%)	63.4%	64.1%	62.7%	63.6%	63.9%			
Total In-Residence Seating Capacity Sold to Subscribers (%)	25.6%	26.4%	26.0%	26.0%	25.8%			
Number of Subscription Tickets Sold	32,731	32,248	33,434	32,350	32,070	-0.9%	-2.0%	
Number of Single Tickets Sold	49,033	51,132	52,036	49,282	48,898	-0.8%	-0.3%	
Number of Subscribers	6,459	6,245	6,346	6,398	6,343	-0.9%	-1.8%	
Subscription Renewal Rate	74%	76%	74%	74%	74%			
Number of Subscription Packages Offered	6.6	6.6	6.6	6.2	5.6	-9.0%	-14.9%	
Highest Subscription Discount	39.8%	37.4%	37.0%	38.4%	42.2%			
Lowest Subscription Discount	10.8%	10.3%	10.6%	9.9%	11.0%			
Subscription Ticket Price	\$ 32.88	\$ 34.24	\$ 33.86	\$ 35.02	\$ 36.42	4.0%	10.8%	1.6%
Single Ticket Price	\$ 32.65	\$ 33.79	\$ 34.07	\$ 35.15	\$ 36.55	4.0%	11.9%	2.7%

*Compounded Growth Rate adjusted for inflation. **Trend skewed by 1 theatre's exceptional activity.

TABLE 5: AGGREGATE NUMBER OF PERFORMANCES, OTHER AVERAGE PERFORMANCE-RELATED TRENDS (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
AGGREGATE # OF PERFORMANCES							
Main Series (total)	26,620	27,467	28,354	28,235	28,145	-0.3%	5.7%
Special Productions	2,356	2,196	2,645	2,298	2,511	9.3%	6.6%
Children's Series	1,517	1,510	1,639	1,611	1,666	3.4%	9.8%
Staged Readings/ Workshops	535	650	594	606	468	-22.8%	-12.5%
Other	2,340	1,113	999	947	903	-4.6%	-61.4%
Booked-In Events**	929	1,509	2,658	1,827	1,884	3.1%	102.8%
In-Residence Subtotal	34,297	34,445	36,889	35,524	35,577	0.1%	3.7%
Touring	3,749	4,013	4,158	4,480	4,207	-6.1%	12.2%
Total	38,046	38,458	41,047	40,004	39,784	-0.5%	4.6%
AVERAGE							
Number of Main Series Performances	226	233	240	239	239	-0.3%	5.7%
Number of Main Series Productions	7.5	7.0	7.4	7.9	8.2	3.5%	9.1%
Number of Performance Weeks	34.1	34.3	34.3	34.4	34.2	-0.7%	0.5%
Number of Actor Employment Weeks (sum of # weeks for all actors employed)	509	545	563	581	572	-1.6%	12.4%

**Trend skewed by 1 theatre's exceptional activity.

TREND THEATRES

For the 118 Trend Theatres:

- Theatres added 12.2% more **tour performances** over time and saw a corresponding 11.2% rise in **attendance at tour performances**.
- “**Other**” performances include pre-show education events, backstage and walking tours, park lectures, cabaret performances, and late-night short musicals and plays.
- The highest average **number of subscribers** occurred in 2010, decreasing a slight 1.8% by 2014. The percentage of available seats sold to subscribers varied by no more than 1% in any year, remaining at a rounded 26% over the period. Between 2010 and 2014 the average number of **subscription tickets** (i.e., the number of subscribers x the number of tickets per subscription) declined 2.0%. The average subscription renewal rate fluctuated between 74% and 76% annually. Fifteen theatres did not report having subscriptions in 2014. Of those that did, 52% experienced subscriber attrition over the 5-year period while 48% attracted more subscribers in 2014 than in 2010.
- Not all performances for resident productions are offered on subscription. If we focus only on the portion of **seats available to subscribers**, 36% of those seats were sold to subscribers in 2010, 34% in 2013, 33% in 2011, and 32% in 2012 and 2014 (not shown in the Tables).
- The **number of single tickets sold** was down 0.3% for the period in 2014 while the **average single ticket price** increased 2.7% above inflation (see **Table 4**). The average price increase is behind the growth in average single ticket income reported in the previous section. The increase in the lowest single ticket price lagged inflation by 5% while the increase in the highest single ticket prices surpassed inflation by 27% (not shown in the tables).
- The **average price per subscription ticket** was at its highest 5-year level in 2014, raised only 1.6% above inflation. The **lowest average subscription package discount** was between 10% and 11% annually while the **deepest discounts** offered during the 5-year period were in 2014. Theatres raised **subscription prices** nearly in line with inflation and generally countered attrition with discounts.
- The **average number of actor employment weeks** rose annually from 2010 to 2013 then were reduced 1.6% in 2014, ending the 5-year period 12.4% higher in 2014 than in 2010 (see **Table 5**).

CONTRIBUTED INCOME

We share findings on contributed income and total income trends in this section. Contributed sources include Net Assets Released from Temporary Restriction (NARTR). For example, contributions may include capital campaign gifts granted in a prior year but not released from temporary restrictions until the current year, as was the case for 1 Trend Theatre whose NARTR significantly inflated the 2011 average state funding.

Table 6 shows average contributed income from each source for 2010 through 2014 along with 1-year percentage changes, 4-year percentage changes, and 4-year percentage changes adjusted for inflation. Public funding was down but private support rallied over time. Total contributed income growth surpassed inflation by 12.6% from 2010 to 2014, reflecting increases in the 5 contributed income categories that provide the highest average levels of support. Contributed income also provided for 1.3% more of expenses (see **Table 7**). Total income growth exceeded inflation by 9.5% (see **Table 6**).

For the 118 Trend Theatres:

- As shown in **Table 6**, average **federal funding** was at a 5-year low in 2014, less than half of its 2010 level in inflation-adjusted dollars. This 56% decrease represents the biggest reduction in support of all contributed income sources. In 2010, 3 theatres had total federal funding exceeding \$580,000. By contrast, the highest federal funding reported in 2014 was \$348,000.

National Endowment for the Arts (NEA) funding initiatives and programs shifted somewhat over the 5-year period, making detailed comparisons problematic. The NEA's one-time American Recovery and Reinvestment Grant initiative provided Trend Theatres collectively with \$632,000 in funds in 2010. The average Shakespeare for a New Generation grant was at its lowest 5-year level in 2014 while the average Art Works: Theater & Musical Theater (formerly Access to Artistic Excellence) grant peaked in 2013 but still finished the period higher than it began.

Funding from non-NEA federal sources plunged 76% in inflation-adjusted figures. Those federal funding sources included: National Endowment for the Humanities (NEH); Institute for Museum and Library Services; U.S. Embassy; Combined Federal Campaign; Department of Housing and Urban Development; Department of State; Federal Work Study; National Parks Service; National Arts and Humanities Youth Program Award; and National Capital Arts and Cultural Affairs Program of the U.S. Commission of Fine Arts, which funds organizations in Washington, DC.
- The portion of **federal funding** earmarked for education programs was at a high of 22% in 2011, 14% in 2010 and 2012, 15% in 2013, and 16% in 2014.
- **State support** was 19% lower in 2014 than in 2010 after adjusting for inflation (see **Table 6**). As mentioned above, 1 theatre skewed the 2011 average as it recognized capital campaign-related NARTR that accounted for 66% of aggregate state funding that year. General state arts agency funding was down while funding earmarked for education was slightly up. Thirty-two percent of theatres saw higher, inflation-adjusted state support in 2014 than in 2010.

TREND THEATRES

TABLE 6: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Federal	\$ 63,580	\$ 39,864	\$ 31,888	\$ 34,605	\$ 30,463	-12.0%	-52.1%	-56.0%
State**	101,114	318,894	83,261	85,461	89,228	4.4%	-11.8%	-19.0%
City/County**	180,267	281,807	260,900	129,074	141,787	9.8%	-21.3%	-27.8%
Corporations	237,568	277,828	264,490	269,328	260,238	-3.4%	9.5%	0.5%
Foundations**	480,035	575,509	754,658	632,417	725,043	14.6%	51.0%	38.6%
Trustees	343,272	447,102	379,693	433,250	499,649	15.3%	45.6%	33.5%
Other Individuals	735,904	818,823	931,646	968,620	974,908	0.6%	32.5%	21.5%
Fundraising Events/Guilds	339,640	349,878	366,903	400,361	456,253	14.0%	34.3%	23.2%
United Arts Funds	26,156	25,729	26,303	23,761	25,838	8.7%	-1.2%	-9.4%
In-Kind Services/Materials/Facilities	156,825	162,844	171,748	164,514	169,104	2.8%	7.8%	-1.1%
Other Contributions	180,712	158,029	149,296	132,656	118,068	-11.0%	-34.7%	-40.1%
Total Contributed Income	\$ 2,845,071	\$ 3,456,309	\$ 3,420,787	\$ 3,274,047	\$ 3,490,579	6.6%	22.7%	12.6%
Total Income	\$ 6,858,826	\$ 7,804,800	\$ 7,418,719	\$ 7,902,134	\$ 8,183,937	3.6%	19.3%	9.5%

*Compounded Growth Rate adjusted for inflation. **Trend skewed by 1 or 2 theatres' exceptional activity.

TABLE 7: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME AS A PERCENTAGE OF TOTAL EXPENSES (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Federal	1.0%	0.6%	0.4%	0.4%	0.4%	-0.1%	-0.6%
State**	1.5%	4.4%	1.1%	1.1%	1.1%	0.0%	-0.4%
City/County**	2.7%	3.9%	3.5%	1.7%	1.8%	0.1%	-0.9%
Corporations	3.6%	3.9%	3.5%	3.5%	3.3%	-0.2%	-0.3%
Foundations**	7.2%	8.0%	10.0%	8.1%	9.1%	1.0%	1.9%
Trustees	5.1%	6.2%	5.0%	5.6%	6.3%	0.7%	1.1%
Other Individuals	11.0%	11.4%	12.4%	12.4%	12.3%	-0.2%	1.3%
Fundraising Events/Guilds	5.1%	4.9%	4.9%	5.1%	5.7%	0.6%	0.7%
United Arts Funds	0.4%	0.4%	0.3%	0.3%	0.3%	0.0%	-0.1%
In-Kind Services/Materials/Facilities	2.3%	2.3%	2.3%	2.1%	2.1%	0.0%	-0.2%
Other Contributions	2.7%	2.2%	2.0%	1.7%	1.5%	-0.2%	-1.2%
Total Contributed Income	42.5%	48.2%	45.5%	42.0%	43.9%	1.9%	1.3%
Total Income	102.5%	108.9%	98.6%	101.3%	102.9%	1.6%	0.3%

**Trend skewed by 1 or 2 theatres' exceptional activity.

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For the 118 Trend Theatres:

- Average **local government funding** had dramatic swings from year to year and ended 27.8% lower in 2014 than 2010 after adjusting for inflation. Shifts were largely driven by exceptional city or county unrestricted support of capital campaigns for 2 theatres in 2011 and 2012. Overall city and county funding supported nearly 1% less expenses in 2014 than in 2010.
- Average **corporate giving** was at its peak in 2011 and fluctuated over time, ending 0.5% higher in 2014 than in 2010 after adjusting for inflation, but supporting 0.3% less of expenses (see **Tables 6** and **7**). Each year, either 5 or 6 theatres reported no corporate support. On average, 22 corporations donated per theatre in 2010 and 2014, with a 5-year high of 25 in 2011. The average corporate gift in 2014 was \$12,190, the highest of the 5-year period while the lowest was \$11,120 in 2010. Forty-seven percent of theatres saw higher, inflation-adjusted corporate support in 2014 than in 2010. Four percent of corporate gifts were earmarked for capital campaigns in 2010 and 2014 as compared to the high of 9% in 2011 and 2012. Thirteen percent of corporate gifts were earmarked for education programs annually in 2010 through 2012, rising to 16% by 2014.
- The **foundation support** average fluctuated considerably. It was at a 5-year high in 2012 primarily due to 1 theatre's elevated capital campaign support, fell in 2013, and rebounded somewhat in 2014 for overall growth that surpassed inflation by 38.6% (see **Table 6**), representing the highest growth category of contributed funds. Foundation grants supported 1.9% more of expenses in 2014 than in 2010, the largest positive shift in expense coverage (see **Table 7**). The average theatre received support from 17 to 20 foundations annually, with the number of foundation grants rising over time. The average foundation gift was at a 5-year low of \$27,200 in 2010 and a high of \$39,900 in 2012, with the 2014 average being \$36,200. Fifty-nine percent of the theatres saw their foundation support grow at a more robust rate than inflation over the 5 years. Education programs received 7% to 10% of foundation funding annually.
- Individuals were the greatest source of contributed funds each year. The average **combined individual contributions** from trustees and non-trustees rose annually, outpacing inflation by 25.4% and supporting 2.4% more expenses. Unrestricted gifts for capital campaigns represented a low of 12% of total individual giving in 2010 and a high of 20% in 2011, ending the period at 13%.
 - Having increased in 2013 and 2014, average **trustee giving** was at its highest 5-year level in 2014, with overall growth outpacing inflation by 33.5%. The higher 2013 and 2014 levels of trustee giving are widely shared, with 62% of theatres reporting growth in trustee giving that outpaced inflation over the 5-year period. Annually, an average of 28 to 31 trustees per theatre make donations. The average trustee gift ranged from a low of \$11,500 in 2010 to a high of \$18,400 in 2014.
 - Average **gifts from other individuals (non-trustees)** rose annually (see **Table 6**). Growth in support from non-trustee individuals outpaced inflation by 21.5% and covered 1.3% more expenses in 2014 compared to 2010. Additional analyses indicate that aggregate other individual gifts were at a low of \$86 million in 2010 and a high of \$115 million in 2014. Individual donors contributed higher average gifts over time, and the average number of other individual donors rose annually from 1,543 in 2010 to 1,604 in 2014. There were annual increases in the average gift from other individuals, from \$480 in 2010 to \$608 in 2014. Seventy-two percent of theatres saw inflation-adjusted growth in non-trustee contributions over the 5-year period.
 - **Fundraising events and guilds** generated an increasing level of support annually, with 23.2% growth in excess of inflation. By contrast, United Arts Funding growth trailed inflation by 9.4%. In-kind giving grew annually through 2012, diminished slightly in 2013, and rebounded somewhat in 2014, with growth trailing inflation by 1.1%. In-kind giving from sheltering organizations, corporations, and individuals were lower in 2014 than in 2010.
 - Considering both earned and contributed income combined, **total income growth** over the 5-year period exceeded inflation by 9.5% and supported 0.3% more of expenses. Expenses and CUNA will be examined in detail in the section that follows.

EXPENSES AND CHANGES IN UNRESTRICTED NET ASSETS (CUNA)

In this section we share findings related to Expenses and Changes in Unrestricted Net Assets (CUNA), which is the balance that remains after subtracting total expenses from total unrestricted income. We examine each category of expenses and how theatres reallocated their resources over time. **Table 8** displays average expenses and CUNA in dollars and 1-year percentage changes, 4-year percentage changes and 4-year percentage changes adjusted for inflation. **Table 9** presents each expense category and CUNA as a percentage of total expenses and **Table 10** points to a subset of administrative expense-to-income ratios.

Employment expanded over time and every payroll area increased annually, as did development expense and expenses related to occupancy of facilities. The only expense category that failed to keep pace with inflation over time was non-payroll production/technical (i.e., physical production materials). The overall effect was an increase in total expenses of 9.1% over the 5 years after adjusting for inflation.

Average CUNA was below break-even in 2012, mainly due to one theatre's extreme capital losses that year, as described in the preceding Earned Income section. There was triple-digit average CUNA in all other years. It is important to recognize that CUNA includes both operating and non-operating activity related to unrestricted funds, such as unrealized capital gains and losses, exceptional contributed income for theatres in capital campaigns, and depreciation. Average CUNA was greatly affected by two outliers in 2011 and 2012, one of which continued to distort the bottom line in 2013. Eliminating these two theatres would leave CUNA at an average of \$216,000 in 2011, -\$91,000 in 2012, and -\$18,000 in 2013. Even so, 50% of theatres ended 2012 in the red, the highest percentage of the 5-year period.

Positive annual CUNA in 2010, 2011, 2013, and 2014 strengthened unrestricted net assets, which were not only 10.1% higher in 2014 than in 2010 after adjusting for inflation but also at a 5-year high. Eighty-seven of the 118 Trend Theatres experienced budget growth that exceeded inflation over the 5 years.

For the 118 Trend Theatres:

- **The employment trends reflect annual growth.** Total payroll growth exceeded inflation by 12.1% from 2010 to 2014, climbing 3.4% from 2013 to 2014 alone (see **Table 8**). It rose annually and accounted for 1.5% more of theatres' total expenses over the 5-year period (see **Table 9**). Every payroll category rose annually and ended the 5-year period with overall growth at higher rate than inflation. The average number of paid personnel expanded annually, from an average of 224 in 2010 to a high of 274 in 2014. The average number of **full- and part-time employees** was at a low of 63 in 2010, with workforce averages growing annually to 70 in 2014. The average number of **fee-based or jobbed-in workers** was at a low of 162 in 2010 and rose annually to 204 by 2014.
- **Artistic and administrative payroll** were the largest areas of resource allocation on an annual basis (see **Tables 8 and 9**). Artistic payroll represented 18.2% to 18.4% of total expenditures in all years but 2012 when it was closer to 19%. Administrative payroll was raised annually and its growth outpaced inflation by 13% (see **Table 8**).
- Additional analyses (not shown in the tables) indicate that the **number of full-time and part-time artistic staff per theatre**, including actors on staff, was 9 in 2010 and 2011, 10 in 2012 and 2013, and 11 in 2014. The average total number of paid artists—including staff and contracted artists—grew 28% over the period. **Each year theatres compensated more artists**, starting at a low of 105 in 2010 and ending at a high of 135 in 2014. The average **number of permanent administrative personnel** (full- and part-time) grew over time from 34 in 2010 to 39 in 2013 and 2014.
- **Production payroll** outpaced inflation over the 5-year period by 15.8%—the highest growth rate of all payroll areas (see **Table 8**). In 2014, it accounted for nearly 1% more of total expenses (see **Table 9**). The average number of paid production personnel (full-time, part-time, and over-hire) fluctuated over time from a low of 74 in 2010 to a high of 86 in 2014.
- **General artistic non-payroll expenses** (housing and travel, per diem, company management and stage management expenses) rose annually from 2010 to 2013 then diminished 8.5% in 2014. The years of growth led to an overall increase of 23.7% above inflation.
- Average **royalty expenses** were at their highest in 2012 and diminished slightly in 2013 and again in 2014. Overall growth in royalty expenses outpaced inflation by 12.7%. The average theatre paid royalties on 7 properties in 2010 and 8 every year thereafter. The average royalties paid per property varied considerably over time, from a high of \$25,834 in 2012 to a low of \$11,431 in 2014.
- **Production/technical non-payroll expenses** (physical production materials, supplies, and rentals) were 5.8% lower in 2014 than in 2010 after adjusting for inflation (see **Table 8**), and accounted for 1.1% less of total expenses (see **Table 9**). One theatre accounted for 16% to 32% of all production expenses annually, and spent a minimum of twice that of any other theatre annually. Eliminating this theatre from the analysis would leave growth in this area falling short of inflation by 8.2% rather than 5.8% over the 5-year period.

Theatres supplemented the salaried administrative workforce with an average of 11 fee-based or jobbed-in staff in 2010 and 2011, 12 in 2012 and 2013, and 14 in 2014.

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TABLE 8: AVERAGE EXPENSES AND CUNA (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Artistic Payroll	\$ 1,232,958	\$ 1,322,309	\$ 1,419,754	\$ 1,423,094	\$ 1,456,353	2.3%	18.1%	8.4%
Administrative Payroll	1,377,075	1,453,590	1,551,214	1,627,267	1,695,593	4.2%	23.1%	13.0%
Production Payroll	956,573	1,051,218	1,082,788	1,165,477	1,207,709	3.6%	26.3%	15.8%
Total Payroll	\$ 3,566,605	\$ 3,827,117	\$ 4,053,757	\$ 4,215,837	\$ 4,359,655	3.4%	22.2%	12.1%
General Artistic Non-Payroll	\$ 219,823	\$ 267,380	\$ 280,485	\$ 323,840	\$ 296,459	-8.5%	34.9%	23.7%
Royalties	142,405	160,097	176,390	175,817	174,889	-0.5%	22.8%	12.7%
Production/Tech Non-Payroll (physical production)**	556,104	547,187	573,938	593,519	570,910	-3.8%	2.7%	-5.8%
Development/Fundraising Non-Payroll	230,288	253,442	257,432	261,550	278,996	6.7%	21.2%	11.1%
Marketing/Front-of-House/Education Non-Payroll	787,344	835,131	869,761	863,546	899,841	4.2%	14.3%	4.9%
Occupancy/Building/Equipment/Maintenance	615,319	629,658	658,917	670,170	681,379	1.7%	10.7%	1.6%
Depreciation	343,278	376,257	388,755	410,755	412,811	0.5%	20.3%	10.3%
General Management/Operations Non-Payroll	227,373	272,224	263,912	283,935	279,988	-1.4%	23.1%	13.0%
Total Expenses	\$ 6,688,540	\$ 7,168,494	\$ 7,523,348	\$ 7,798,969	\$ 7,954,929	2.0%	18.9%	9.1%
Changes in Unrestricted Net Assets (CUNA)**	\$ 170,286	\$ 636,306	\$ (104,629)	\$ 103,165	\$ 229,008	122.0%	34.5%	23.4%

*Compounded Growth Rate adjusted for inflation. **Trend skewed by 1 or 2 theatres' exceptional activity.

TABLE 9: AVERAGE EXPENSES AND CUNA AS A PERCENTAGE OF TOTAL EXPENSES (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Artistic Payroll	18.4%	18.4%	18.9%	18.2%	18.3%	0.1%	-0.1%
Administrative Payroll	20.6%	20.3%	20.6%	20.9%	21.3%	0.4%	0.7%
Production Payroll	14.3%	14.7%	14.4%	14.9%	15.2%	0.2%	0.9%
Total Payroll	53.3%	53.4%	53.9%	54.1%	54.8%	0.7%	1.5%
General Artistic Non-Payroll	3.3%	3.7%	3.7%	4.2%	3.7%	-0.4%	0.4%
Royalties	2.1%	2.2%	2.3%	2.3%	2.2%	-0.1%	0.1%
Production/Tech Non-Payroll (physical production)**	8.3%	7.6%	7.6%	7.6%	7.2%	-0.4%	-1.1%
Development/Fundraising Non-Payroll	3.4%	3.5%	3.4%	3.4%	3.5%	0.2%	0.1%
Marketing/Front-of-House/Education Non-Payroll	11.8%	11.7%	11.6%	11.1%	11.3%	0.2%	-0.5%
Occupancy/Building/Equipment/Maintenance	9.2%	8.8%	8.8%	8.6%	8.6%	0.0%	-0.6%
Depreciation	5.1%	5.2%	5.2%	5.3%	5.2%	-0.1%	0.1%
General Management/Operations Non-Payroll	3.4%	3.8%	3.5%	3.6%	3.5%	-0.1%	0.1%
Total Expenses	100.0%	100.0%	100.0%	100.0%	100.0%		
Changes in Unrestricted Net Assets (CUNA)**	2.6%	8.9%	-1.4%	1.3%	2.9%	1.6%	0.3%

**Trend skewed by 1 or 2 theatres' exceptional activity.

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TABLE 10: TREND THEATRES ADMINISTRATIVE EXPENSE INDEX (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Single ticket marketing expense (excluding personnel expense) to single ticket income:	21%	22%	21%	22%	21%	-0.8%	0.1%
Subscription marketing expense (excluding personnel expense) to subscription income:	12%	11%	12%	11%	12%	0.3%	-0.5%
Total marketing expense (includes personnel expense) to total ticket sales:	29%	29%	29%	30%	30%	-0.4%	0.9%
Development expense (excluding personnel expenses, fundraising event expenses) to total unrestricted contributed income (excluding fundraising event income):	4%	4%	4%	5%	4%	-0.5%	-0.3%
Fundraising event expense (excluding personnel expense) to fundraising event income:	35%	34%	35%	31%	33%	2.0%	-1.4%
Total development expense (including fundraising event expense and personnel expense) to total unrestricted contributed income:	17%	15%	16%	17%	17%	0.0%	0.1%
Education/outreach expense (excludes personnel expense) to education/outreach income (earned and contributed):	25%	25%	24%	24%	24%	0.4%	-0.3%
Total education/outreach expense (includes personnel expense) to education/outreach income (earned and contributed):	77%	81%	83%	80%	84%	3.4%	6.5%

- Average **non-payroll development expenses** grew annually from 2010 to 2014. Overall growth in this area surpassed inflation by 11.1% (see **Table 8**). **Table 10** shows that the ratio of development expense to contributed income had very slight decline when considered without personnel or fundraising event expenses and a negligible increase of 0.1% if all costs are considered in the calculation. The most cost-effective index examined each year is non-personnel development expenses compared with total unrestricted contributed income (excluding fundraising event activity), with 4 to 5 cents of expenditure yielding each donated dollar (see **Table 10**).
- Theatres spent slightly less to generate each dollar of **fundraising event** revenue over the period, dropping from 35% in 2010 and 2012 to 33% in 2014.
- Combined **marketing, front-of-house, and education non-payroll expense** growth was 4.9% higher than inflation, ending the period at a 5-year high (see **Table 8**).
- As shown in **Table 10**, the efficiency in **expenditures targeting single ticket buyers** vacillated over the years, requiring 21 to 22 cents to generate each dollar of revenue annually. As reported earlier in **Table 4**, the number of single ticket buyers was 0.3% lower in 2014 than in 2010, and single ticket revenue growth surpassed inflation by 1.6% **Table 2**.
- Generating a dollar of subscription income required 11 or 12 cents in each of the 5 years, as shown in **Table 10**. Including marketing personnel expense, it took 1 cent more of total marketing resources to generate a dollar of ticket income in 2013 and 2014 than in prior years. As described in previous sections, subscription revenue was down 2% over the 5-year period, as was the number of subscription tickets sold.
- The growth in earned and contributed income related to **education/outreach programs** surpassed inflation over the 5-year period by 14% (not shown in tables) while the expenses allocated to generate education/outreach income increased by 8.7%. The net effect is a -0.3% change in the expense-to-income ratio (see **Table 10**).
Including personnel costs, it cost 6.5% more to raise each dollar of education/outreach income in 2014 as in 2010, even though it varied quite a bit annually (see **Table 10**). We note that total education/outreach expenses include education program staff salaries, but not the development costs associated with grant writing for education or outreach funding (see **Table 10**).
- **Occupancy/building and equipment maintenance costs** rose annually. Overall growth in this area was 1.6% above inflation (see **Table 8**). The proportion of theatres reporting that they owned their stage and office space increased annually, from 44% in 2010 to 49% in 2014. The percentage of theatres renting space shrunk from 46% most years to a low of roughly 40% in 2014. Annually, 11% to 12% of theatres occupied donated space. The largest component of this expense category is the cost of rent or debt service on facilities and regularly scheduled maintenance of infrastructure and utilities, which rose 5% more than inflation over the 5-year period.
- **General management/operations non-payroll expenses** were at a 5-year high in 2013 and diminished somewhat in 2014. Nevertheless, their growth surpassed inflation by 13% (see **Table 8**), and they accounted for 0.1% more of expenses (see **Table 9**).
- **Depreciation**, the non-cash expense that accounts for the decrease in the book value of property and equipment, increased 10.3% between 2010 and 2014. This increase is linked to the increase in fixed assets, which we discuss in the Balance Sheet section that follows.

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BALANCE SHEET

The Balance Sheet reflects a theatre's fiscal history and sheds light on overall fiscal health and long-term stability. Whereas the Statement of Activities gives a summary of unrestricted income and expenses for the year, the Balance Sheet provides a fiscal year-end snapshot of the value of a theatre's cumulative assets, liabilities, and net assets (unrestricted, temporarily restricted, and permanently restricted).

Each year, CUNA is added to the year's beginning balance of unrestricted net assets to arrive at total unrestricted net assets. CUNA serves as a connection between annual activity and the Balance Sheet, but the unrestricted net assets are only one of many components of a theatre's capital structure. A second way that the Balance Sheet links back to annual activity is when funds that were temporarily restricted meet their designated restriction and release into the annual statement of activities as NARTR. Theatres also add to their assets through purchased or donated investments, acquisition of land, buildings, money, stocks, etc.

Not every Trend Theatre responds to the Balance Sheet section of the survey because some theatres that operate as part of a sheltering organization do not keep a separate Balance Sheet. Of the 118 Trend Theatres, 109 are included in the Balance Sheet analyses. These theatres' Balance Sheets show growth in total assets over the past 5 years that outpaced inflation by 14.7%, averaging \$17.3 million per theatre in 2010 and rising annually to \$21.5 million in 2014. To balance the asset growth, theatres' liabilities grew 13.2% above inflation and total net assets rose 15.2% above inflation, increasing annually and ending the 5-year period at an average of \$15.8 million.

Quick Reference for Calculation of Key Balance Sheet Indicators

**WORKING CAPITAL = TOTAL UNRESTRICTED NET ASSETS – FIXED ASSETS
– UNRESTRICTED LONG-TERM INVESTMENTS**

WORKING CAPITAL RATIO = WORKING CAPITAL/TOTAL EXPENSES

FIXED ASSETS = TOTAL LAND + BUILDING + EQUIPMENT AT COST – ACCUMULATED DEPRECIATION

INVESTMENT RATIO = TOTAL INVESTMENTS/TOTAL EXPENSES

Table 11 displays the aggregate value of the different asset categories net of liabilities for the 109 Trend Theatres for each of the past 5 years, along with the 1-year percentage changes, 4-year percentage changes, and inflation-adjusted 4-year percentage changes. The Table also shows the investment ratio over time, which we describe in detail below. We acknowledge the assistance of Cool Spring Analytics for recommending the Balance Sheet categories and ratios reported in this section. Aggregate total net assets—unrestricted, temporarily restricted, and permanently restricted—for all 109 Trend Theatres were at their 5-year peak in in 2014 after rising annually since 2010, with growth in their value being 15.2% more robust than inflation for the 5-year period. Net assets were at a collective low of \$1.37 billion in 2010 coming out of the Great Recession and grew to \$1.72 billion by 2014. Growth was driven by investments and other net assets such as building and plant funds, undesignated cash, and net assets not in a reserve or endowment. Fixed asset growth was 1.6% higher in 2014 than in 2010 after adjusting for inflation.

TABLE 11: AGGREGATE NET ASSETS (in Millions) (109 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Working Capital**	\$ (279)	\$ (219)	\$ (275)	\$ (264)	\$ (248)	-6.2%	-11.2%	-18.5%
Fixed Assets	\$ 963	\$ 1,017	\$ 1,075	\$ 1,069	\$ 1,067	-0.2%	10.8%	1.6%
Investments	\$ 529	\$ 585	\$ 578	\$ 608	\$ 671	10.4%	26.8%	16.4%
Other Net Assets	\$ 156	\$ 121	\$ 141	\$ 181	\$ 230	27.1%	47.4%	35.3%
Total Net Assets	\$ 1,369	\$ 1,505	\$ 1,520	\$ 1,594	\$ 1,720	7.9%	25.6%	15.2%
Total Expenses	\$ 749	\$ 801	\$ 844	\$ 869	\$ 891	2.5%	19.0%	9.2%
Investment Ratio	71%	73%	69%	70%	75%	5.4%	4.6%	

*Compounded Growth Rate adjusted for inflation. *Italicized negative percentages reflect an increasingly positive trend.*

**Trend skewed by 1 or 2 theatres' exceptional activity.

Working capital is a fundamental building block of a theatre's capital structure that reflects the unrestricted resources available to meet day-to-day cash needs and obligations. It is a better indicator of a theatre's operating position than CUNA, which includes non-operating activity and doesn't reflect the theatres' savings or outstanding obligations. Negative working capital indicates that a theatre is borrowing funds (e.g., dipping into deferred subscription revenue, delaying payables, taking out loans, tapping lines of credit, etc.) to meet daily operating needs.

Capital campaigns over the years have increased theatres' long-term investments and fixed assets, and the success of those campaigns has translated into improved but still insufficient levels of readily-available funds to meet daily needs. **Table 11** shows that working capital was negative in each of the 5

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years, at its worst in 2010, its best in 2011 fluctuating between the two in subsequent years, and ending at -\$248 million, in aggregate. Annually, 68 to 72 theatres have negative working capital. **Fifty-two percent of theatres reported negative working capital each of the past 5 years.** Sixty-one percent of theatres that had negative working capital in 2010 saw their situation improve but remain negative by 2014, 14% turned their negative working capital into positive working capital by the end of the period, 21% had working capital that became increasingly severe over time, and 4% had the same level of negative working capital in 2014 as in 2010, in inflation-adjusted figures. Only 20% of theatres that began the period with positive working capital ended it with negative working capital. Five theatres annually reported 8-digit negative working capital, one of which accounted for 29% to 34% of aggregate negative working capital each year. Another theatre reported 8-digit positive working capital every year except 2010. Eliminating the theatre with extremely high negative working capital from the analysis would leave aggregate working capital of -\$183 million in 2010 and -\$170 million in 2014, with fluctuating highs and lows in interim years.

Additional investigation (not shown in the tables) revealed that growth in total cash reserves fell short of inflation by 20%, even though the unrestricted part of the total (which is part of working capital) dropped by 44% and permanently restricted cash reserves lost 20% of their value, adjusting for inflation. Temporarily restricted cash reserves, largely reported by theatres either in or having just completed a capital campaign, rose 10% above inflation. Forty-five to 47 theatres per year reported cash reserves. In **Table 12**, we use average figures to relate working capital to total expenses to create a working capital ratio.

TABLE 12: AVERAGE WORKING CAPITAL (109 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr %chg CGR*
Total Unrestricted Net Assets	\$ 7,091,122	\$ 8,176,920	\$ 8,160,271	\$ 8,235,894	\$ 8,515,439	3.4%	20.1%	10.2%
Fixed Assets	\$ 8,834,476	\$ 9,333,277	\$ 9,863,504	\$ 9,808,639	\$ 9,785,219	-0.2%	10.8%	1.6%
Unrestricted Long-Term Investments	\$ 812,889	\$ 849,446	\$ 817,256	\$ 848,410	\$ 1,000,879	18.0%	23.1%	13.0%
Working Capital**	<i>\$ (2,556,244)</i>	<i>\$ (2,005,802)</i>	<i>\$ (2,520,488)</i>	<i>\$ (2,421,155)</i>	<i>\$ (2,270,660)</i>	<i>-6.2%</i>	<i>-11.2%</i>	<i>-18.5%</i>
Total Expenses	\$ 6,866,977	\$ 7,350,463	\$ 7,740,635	\$ 7,971,617	\$ 8,171,906	2.5%	19.0%	9.2%
Working Capital Ratio**	<i>-37%</i>	<i>-27%</i>	<i>-33%</i>	<i>-30%</i>	<i>-28%</i>	2.6%	9.4%	

*Compounded Growth Rate adjusted for inflation. *Italicized negative percentages reflect an increasingly positive trend.*

**Trend skewed by 1or 2 theatres' exceptional activity.

The working capital ratio, or the proportion of unrestricted resources available to meet operating expenses, indicates how long a theatre could pay its short-term obligations if it had to survive on current resources. The negative working capital ratio annually suggests that theatres are regularly experiencing cash flow crunches, with the most severe crunch taking place in 2010 and with 2014 ending 18.5% better than the 2010 level (despite the counter-intuitive negative sign in the table). Were we to again eliminate from the analyses the theatre with extremely negative working capital each year, the working capital ratio for remaining theatres would be -25% in 2010, -22% in 2012 and 2013, and -20% in 2011 and 2014. Cool Spring Analytics recommends that each theatre determine its own working capital needs based on its cyclical cash flow. In the absence of that determination, 25%, or 3 months of funds, is a benchmark for adequate working capital to handle most cash flow fluctuations. At best over the 5-year period, 14% of theatres met this benchmark in 2011, with only 9% attaining the mark in 2014.

Many theatres held capital campaigns to raise funds to build and renovate facilities, purchase new equipment or technology, develop their endowment, or secure artistic or programming funds. Thirty-nine percent of Trend Theatres were in a capital campaign in 2013 and 2014, the highest level of the 5 years. The percentage of theatres reporting that they completed a capital campaign within the last 5 years diminished annually from 33% in 2010 to 19% in 2013, then rose to 26% in 2014. Six theatres fell into both categories as they transitioned from one capital campaign into another, likely with different campaign purposes.

Tables 11 and 12 both indicate that growth in total fixed assets (i.e., land, property, and equipment less accumulated depreciation) surpassed inflation by 1.6%. The purchase value (pre-depreciation) of buildings, land, and/or improvements was 9.5% higher over time and that of equipment was 17.5% greater over the 5-year period in inflation-adjusted figures (not shown in the tables). Growth in these areas naturally resulted in a steady increase in depreciation. Fixed assets accounted for a low of 62% of total net assets in 2014 and a high of 71% in 2012. Investments accounted for 38% to 39% of total net assets every year, ending at 39% in 2014 (see **Table 11**).

We relate investments to total expenses in **Table 11** to form an investment ratio. An increasing investment ratio over time is a sign of financial strength because increases in invested capital generate income for operating purposes. The investment ratio was at its highest in 2014 at 75% and lowest in 2012 at 69%, vacillating in other years. Overall growth in investments outpaced inflation by 16.4%, with a resulting 4.6% improvement in the investment ratio between 2010 and 2014. As illustrated in **Table 12**, unrestricted long-term investments gained 13% in value from 2010 to 2014, in inflation-adjusted figures, rising 18% from 2013 to 2014 alone. Fifty-six of the 69 theatres reporting investments in 2014 experienced an inflation-adjusted gain in investment value over the 5-year period.

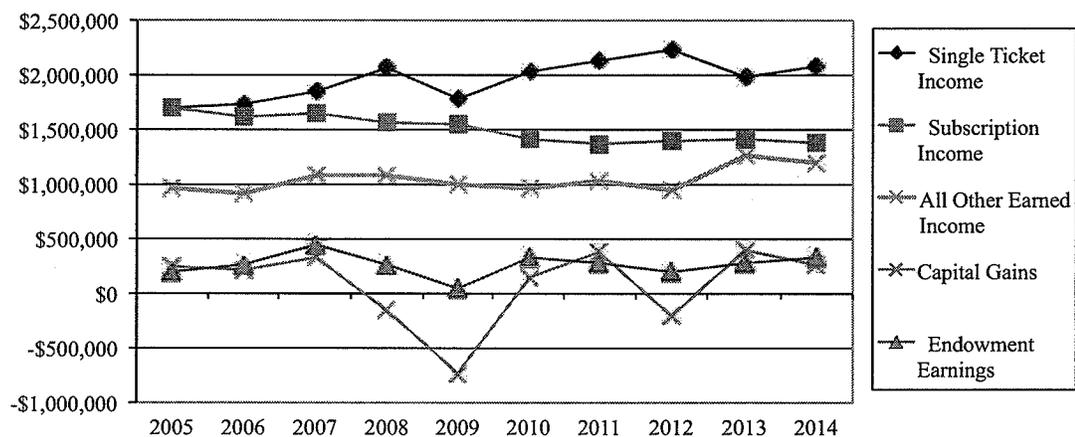
Eighty-eight of the 118 Trend Theatres participated in the TCG Fiscal Survey annually for the 10-year period of 2005 to 2014. These theatres tend to have budgets that are a bit larger than the rest of the Trend Theatres, with 2014 total expenses averaging \$8.7 million compared to \$8.2 million for the average Trend Theatre. The historical activity for this group sometimes contradicts the trends reported in the section above because of the underrepresentation of smaller theatres. To illustrate, a look at the midpoint in the budget range—i.e., the median—reveals a budget size of \$6 million. Our examination of this subset of theatres provides a longer-term horizon of key trends.

For the 88 Theatres:

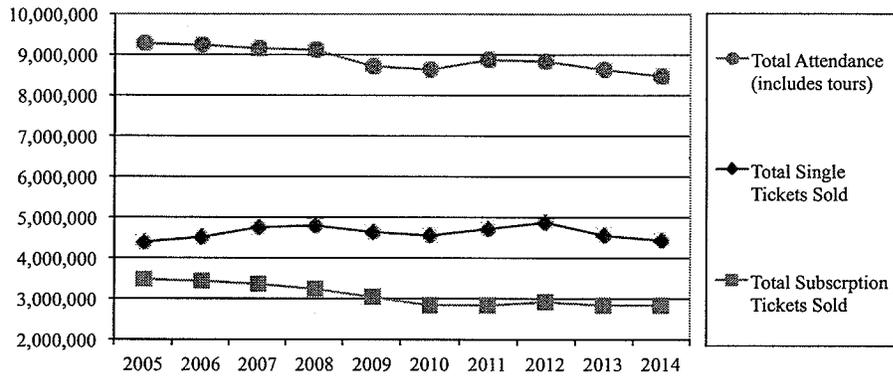
EARNED INCOME AND ATTENDANCE (See Side Note Figures A and B)

- It appears that **subscriber loyalty held fairly steady but subscribers who left were not replaced sufficiently by new subscribers, leading to a downward trend.** Average **subscription income** (see **Side Note Figure A**) growth lagged inflation by 18.7%, continuing the downward trend since its 2007 peak. Roughly 78 theatres report subscription activity annually. Subscription renewals were at a low of 72% in 2005 and 2006, peaked at 75% in 2011, and ended the period not far behind at 74% in 2013 and 2014. Aggregate **subscription tickets sold** (i.e., (#subscribers x #tix/package sold) were at a 10-year high in 2005 (see **Side Note Figure B**) and steadily declined until 2010, remaining relatively flat since and ending with an 18% drop over the period. The number of **subscribers** was down 19% over time. If we focus only on the portion of seats available to subscribers, 38% of those subscription seats were sold in 2005, dwindling to a low of 33% in 2011, and attaining 34% each year since. Growth in the average **subscription price** per ticket exceeded inflation by 9%.
- **Single ticket income was on an upward trend** (see **Side Note Figure A**) from 2005 through 2014, despite dips in 2009 and 2013. Single ticket income growth outpaced inflation by 22.7% and the average number of **single tickets sold** increased 1% over the 10-year period, with a low average of 51,200 in 2005 and a high of 56,700 in 2012, ending at 52,100 in 2014 (see **Side Note Figure B**). Average **single ticket price** growth surpassed inflation by 8.1%.
- **Total attendance trended downward while the number of total performances increased.** An overall 2% increase in the **number of total performances** offered was met with a 8.7% decrease in **total attendance**, which was at its highest point in 2005, remained fairly constant until a slide in 2009, and has risen and fallen since but never attained its pre-2009 level (see **Side Note Figure B**).
- **Endowment earnings/transfers** grew steadily to their peak in 2007, dropped off during 2008 and 2009 with the recession, and have since trended upward to their second highest level for the 10-year period in 2014 (see **Side Note Figure A**). Endowment earnings in 2014 were 71% higher than their 2005 level after adjusting for inflation.
- **Capital gains and losses** fluctuated with the stock market (see **Side Note Figure A**). The peaks and valleys in 2011 through 2013 were driven by one outlier theatre, whose situation was described earlier in the *Trend Theatres* section. Despite the volatility, capital gains were 8.3% higher in 2014 than in 2010 in inflation-adjusted figures.
- **All other earned income** (see **Side Note Figure A**) was relatively flat from 2005 through 2012 then spiked in 2013 and diminished only slightly in 2014. The rigorousness of the spike in recent years was primarily due to outlier theatres with exceptional income from presenter fees/contracts and rental fees, as discussed earlier in the *Trend Theatres* section. Education/outreach, concession, and rental income were all at a 10-year high in 2014.
- Overall, **earned income growth** exceeded inflation by 9.5%. Earned income supported a higher level of expenses than contributed income each year except 2009 during the depth of the recession.

SIDE NOTE FIGURE A: Selected 10-Year Average Earned Income Trends (inflation adjusted)



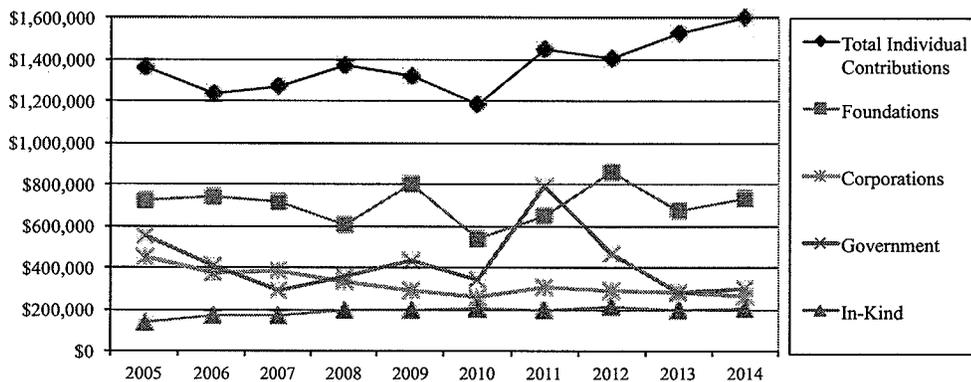
SIDE NOTE FIGURE B: 10-Year Aggregate Attendance and Ticket Trends



CONTRIBUTED INCOME (See Side Note Figure C)

- **Individual contributions trended upward.** Average individual contributions rose 17.1% above the rate of inflation, fluctuating greatly over time. Individual contributions dropped sharply in 2010 but sustained a subsequent recovery. Growth in trustee giving outpaced inflation by a robust 30.3% and that of non-trustee individuals grew 11.3% above inflation. The average number of non-trustee individual donors per theatre was at its highest of 1,998 in 2005, trended downward to a low of 1,662 in 2011, and edged back up to 1,751 in 2013 and 2014.
- **Foundation funding** swung broadly and **ended at just about the 2005 level in 2014** with overall growth outpacing inflation by 0.9%. The drastic upticks in 2009 and 2012 were due to outlier theatres referenced earlier in the *Trend Theatres* section. Theatres averaged gifts from 18 or 20 foundations annually.
- Corporate giving trailed inflation by 41.3%. **Corporate funding has been on a downward trend since 2005**, bottoming out in 2010 and never climbing much since then. Theatres averaged support from 35 or more corporations annually until 2007, falling to 29 in 2008, and varying between 22 and 27 each year since.
- **Total government funding was less than half of its 2005 level in 2014**, trailing inflation by 56%. **Local government funding** ended the period 51% lower than its 2005 level in inflation-adjusted dollars while **state funding** growth trailed inflation by 25%. Both local and state funding spiked erratically with capital campaign support in 2011 and 2012, as described in the *Trend Theatres* section. **Federal funding** growth fell short of inflation by 63%.
- **In-kind contributions** trended steadily upward, growing 49% over the 10-year period after adjusting for inflation.
- **Growth in contributed income lagged inflation by 1%. Total income growth exceeded inflation by 4.9%.**

SIDE NOTE FIGURE C: Selected 10-Year Average Contributed Income Trends (inflation adjusted)

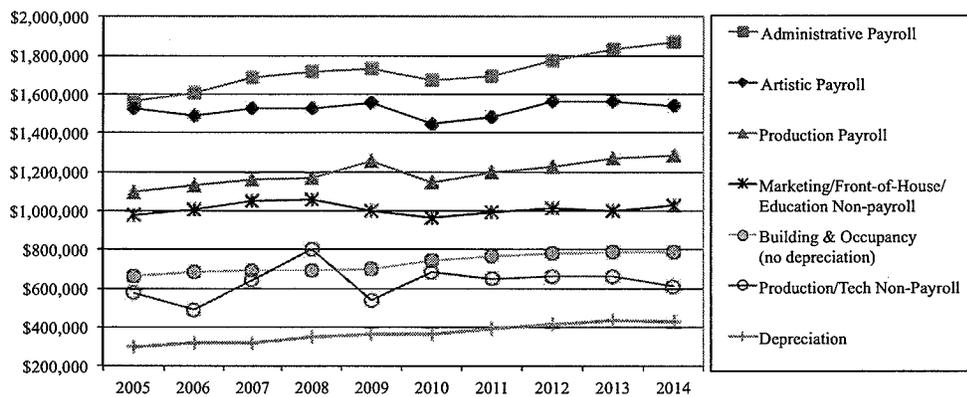


EXPENSES (See Side Note Figure D)

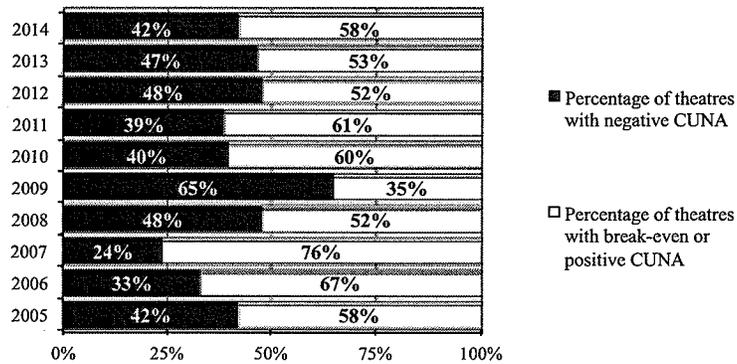
- There has been great divergence in growth of **artistic and administrative payroll**, which were at nearly an identical level in 2005 and at their largest 10-year gap in 2014, which has widened annually since 2011. Growth in artistic payroll outpaced inflation by 1% over the 10-year period while that of administrative payroll outperformed inflation by 19.4%. Theatres generally hired more artists annually with the exception of actors. The most actors hired on average was in 2005 and the fewest in 2010, with the number hired in 2014 bumped up from the low but not to the 2005 level. The number of paid administrative staff rose annually since 2010 and ended in 2014 at a 10-year high, as was the case for production personnel. **Production payroll** growth outpaced inflation by 17.0%.

- Among non-payroll expenses, **depreciation**, **general artistic non-payroll** (artist housing and travel, per diems, company and stage management costs; not in the graph), and **building and occupancy** expenses saw substantial increases, rising 44%, 19%, and 18% respectively in inflation-adjusted figures. Average **marketing expenses** have been hovering around \$1 million in inflation-adjusted figures since 2006 and without much variation since 2009. **Production/technical** (production materials and rentals) expenses had peaks and valleys driven by an outlier and ended in 2014 5.5% higher than in 2010, adjusting for inflation.
- **Overall expense growth** exceeded inflation by 12.5%.
- **Expense growth exceeded total income growth.** Average CUNA for the 10-Year Trend Theatres was negative in 2008, 2009, and 2012 and positive all other years. It varied in proportion to expenses, from a high of 11.4% in the strong economies of 2005 and 2011 to a low of -10.5% in 2009, ending the period at 3.8%. **Side Note Figure E** shows the percentage of theatres that broke even or better each year. Only 2009 brought more 10-Year Trend Theatres a negative bottom line than a positive.

SIDE NOTE FIGURE D: Selected 10-Year Expense Trends (inflation adjusted)



SIDE NOTE FIGURE E: Breakdown of 88 Trend Theatres' Changes in Unrestricted Net Assets (CUNA)



BALANCE SHEET (Completed by 80 of the 88 10-Year Trend Theatres)

- The value of **total assets** rose 41% above inflation, a collective \$1.9 billion in 2014 compared to \$1.1 billion in 2005. The value of investments increased by 34% and the value of fixed assets grew 41% over the 10-year period in inflation-adjusted figures, despite the economic turbulence of the past decade. Theatres added assets through market growth and successful capital campaigns. All but 15 of the theatres conducted a capital campaign at some point during the period, and 35 of the 80 were in a capital campaign in 2014, which will add assets in future years. One theatre was in a capital campaign every one of the 10 years.
- Growth in **net assets** topped inflation by 30% and liabilities increased 83% from 2005 to 2014, after adjusting for inflation. Total net assets represented a high of 80% of total assets in 2006, a low of 71% in 2009 and 2012, and 72% in 2014, underscoring the growth in liabilities over the period.
- The **investment ratio** was at its highest point of the 10-year period in 2014 at 54.3%. It rose and fell and rose again twice over the period. Total investments reached their peak value in 2014 at an average of \$6.8 million and their second highest of \$6.3 million in 2008.
- Average **working capital** was negative each of the 10 years. Within that negative territory, working capital ebbed and flowed considerably, with a low of -\$2.7 million in 2010 (an average -35% working capital ratio) and a high of -\$254,000 in 2008 (an average -3% working capital ratio). The 2014 average working capital was -\$2.3 million and the working capital ratio was -26%. Between 61% and 69% of theatres per year experienced negative working capital.

PROFILED THEATRES

In the *Profiled Theatres* section we share findings on the 177 theatres that completed TCG Fiscal Survey 2014. We avoid comparisons to Profiled Theatres of years past because the pool of theatres that participate in the survey is different from year to year. We examine the same details covered in the *Trend Theatres* section—i.e., earned income; attendance, tickets, and performances; contributed income; expenses and CUNA; and Balance Sheet ratios. We begin with a brief overview of aggregate, industry-wide activity then break down information into Budget Group Snapshots, which provide income, expense, attendance, and performance details for the Profiled Theatres organized into 6 budget groups, based on annual expenses. Budget Group Snapshots reveal how different size theatres have distinctive resource needs and operating results. We end with an examination of Profiled Theatres' Balance Sheet activity.

The 2014 Profiled Theatres' average budget size was \$6.2 million, and budgets ranged from \$92,000 to \$62 million. Several large theatres skew the average budget size. A look at the midpoint in the budget range—called the median—reveals quite a different budget size of \$2.7 million. We continue, however, to refer to the average (arithmetic mean) throughout this report, rather than the median.

The chart to the right shows the budget ranges and the number of theatres for each group. **Most theatres operate in cities:** 74% of Profiled Theatres are resident in urban areas, 19% operate in suburban communities, and 7% are located in rural areas. Ninety-one percent of Group 6 Theatres and 81% of Group 2 Theatres are based in urban areas. One-quarter of Group 1 and 5 Theatres and one-third of Group 4 Theatres are located in suburban communities. Rural theatres are most prominent in Group 3, representing 13% of theatres, while no Group 4 Theatre is in a rural community.

Overall for the Profiled Theatres, earned income financed 58.4% of total expenses and contributed income financed 44.2% of total expenses. These figures add up to 102.6% because total income exceeded total expenses by 2.6%, leaving theatres with positive average CUNA. The Profiled Theatres collectively ended 2014 with a positive bottom line equal to 2.6% of total expenses. Theatres' CUNA ranged from a low of -\$4.5 million to a high of \$8.5 million, with the high value largely driven by capital campaign donations released from restriction.

2014 PROFILED THEATRES (177 Theatres)

Budget Group	Number of Theatres	Budget Size
6	32	\$10 million or more
5	37	\$5 million -\$9,999,999
4	15	\$3 million -\$4,999,999
3	57	\$1 million -\$2,999,999
2	21	\$500,000-\$ 999,999
1	15	\$499,999 or less

EARNED INCOME

Figure E shows Profiled Theatres' earned income by source in relation to expenses. **Single ticket income funded 22.8% of expenses and was the largest source of earned income, followed by income from subscriptions.**

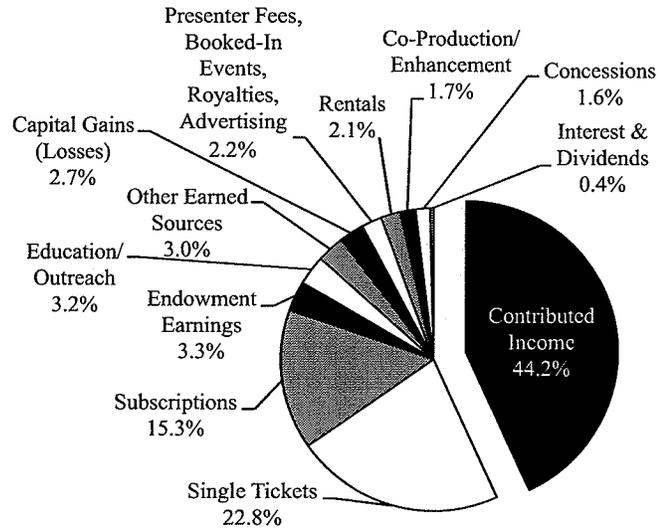
The 177 Profiled Theatres:

- **Earned over \$432 million in ticket sales towards \$1.1 billion in expenses, thereby covering 39.2% of total costs and accounting for 67% of all earned income with ticket income.**
- **Attracted 791,000 subscribers, representing 4.1 million tickets and sold 6.6 million single tickets.**
- **While 27 theatres offered neither subscriptions nor memberships, the majority of theatres offered multiple options for relational purchases.** Of the 123 Profiled Theatres that offered traditional subscriptions, 74% also offered flexible subscriptions and/or memberships. Fifteen theatres offered only a flexible subscription, 2 offered flexible subscriptions and some type of membership, 7 offered only "all-in-one" memberships, and 3 offered only "pay-as-you-go" memberships, where the individual pays a membership fee for the year and can then purchase discounted tickets. Flexible subscriptions represented 11.6% of subscription/membership income and the "fee" portion of "pay-as-you-go" memberships accounted for 0.6%.
- **Brought in 8.1% of single ticket sales as group sales and 1.4% through pick-and-choose vouchers.**
- **Presenter fees and contracts** (non-ticket income related to tours and other presenting activities) brought in \$5.3 million, 42% of which was earned by 1 theatre.
- **Received \$18.6 million in production income**—a combination of enhancement and co-production income. Thirty-six theatres earned co-production income and 26 reported enhancement income; of these, 7 theatres reported both.
- **Earned \$4.8 million from 425 royalty properties** for an average of \$11,400 per property. One theatre with only 5 properties earned 28% of the income from royalties and subsidiary rights reported by all theatres. Another theatre earned royalties on 99 properties.
- **Produced 298 world premieres, creating potential for future royalties.**
- **Offered 1,190 education and outreach programs that served 2.7 million people around the country.** Education activity generated \$35.2 million in earned income and attracted another \$18.1 million in earmarked contributions.
- **Attracted \$1.1 million to support touring programs.**

PROFILED THEATRES

FIGURE E: INCOME AS A PERCENTAGE OF EXPENSES WITH EARNED INCOME DETAIL*

*Percentages total more than 100% because total unrestricted income exceeded total expenses.

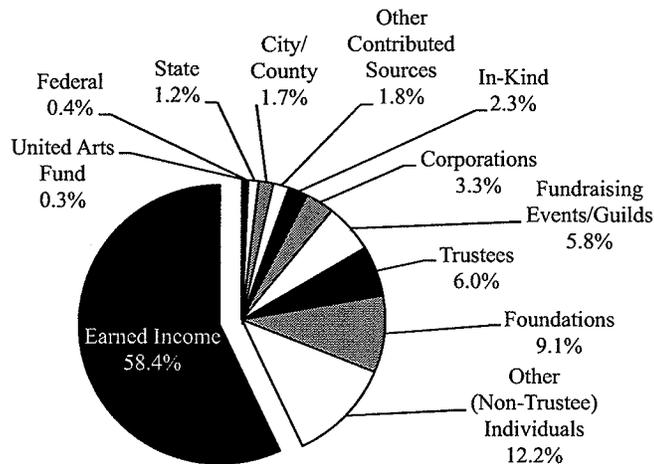


CONTRIBUTED INCOME

The contributed income analysis examines all unrestricted funds, including unrestricted gifts to capital campaigns and Net Assets Released from Temporary Restriction (NARTR), which are contributions received in a prior fiscal year and held temporarily for activity occurring in the current fiscal year, hence the release of funds from temporary restriction. **Figure F** breaks out income for Profiled Theatres, with detail on different sources of contributed income. **Unrestricted contributions amounted to an aggregate \$488 million and financed 44.2% of total expenses, with donations from Other Individuals (non-trustees) representing the largest single source of contributed income, followed by Foundations.** If we add in 2014 gifts that were temporarily or permanently restricted, the aggregate amount of contributions rises to \$673 million. As with the rest of this report, however, we focus our attention in this section on unrestricted funds.

FIGURE F: INCOME AS A PERCENTAGE OF EXPENSES WITH CONTRIBUTED INCOME DETAIL*

*Percentages total more than 100% because total unrestricted income exceeded total expenses.



PROFILED THEATRES

Collectively, the 177 Profiled Theatres:

- Released \$111 million of net assets from temporary restriction (NARTR), which was reported by theatres of every budget size and supported 10% of total expenses. Thirty-eight percent of all NARTR came from federal grants.
- Generated capital campaign contributions of \$45 million or 9% of all contributed funds. Individual donors gave 57% of these funds and foundations 33%. Fifty-one Profiled Theatres were in capital campaigns in 2014 and 39 completed a capital campaign in the past 5 years. One theatre began its current capital back in 2000. All Groups had at least one theatre in a capital campaign in 2014.

Of the 51 theatres currently in a capital campaign, 82% were raising funds for facilities and equipment, 41% for endowment, 33% for artistic/programming, 14% for operating/technology, and 6% for recovery. Two-thirds were in the process of raising capital campaign funds for more than one purpose. Of the 39 theatres that completed a capital campaign in the last 5 years, 79% raised funds for facilities and equipment, 15% for endowment, 21% for artistic/programming, and 13% for technology.

- Received nearly \$202 million in gifts from trustees and other individuals, which accounted for 41% of all contributed dollars and supported 18.2% of total expenses.

Raised one-third of total individual contributions from trustees, who gave an average of \$16,299 (see Table 13), including NARTR.

Profiled Theatres' boards averaged 24 members. Board size tends to increase with theatre size, as does the average trustee contribution. Group 1 Theatres averaged 9 trustee donors, whereas Group 6 Theatres averaged 39.

Attracted contributions from 282,483 non-trustee individuals who gave an average gift of \$580 (see Table 13). Group 4 Theatres had the highest average other individual gift. The Group 1 average is skewed low by one theatre with thousands of very small gifts. Without this outlier, the average would be \$269 for Group 1 Theatres. Gifts from other individuals were the greatest source of contributed funds for theatres in Groups 4, 5, and 6.

- Raised \$37 million from 3,144 corporations. The average corporate gift in 2014 was \$11,642 (see Table 13). Corporate support covered a higher proportion of expenses for Group 2 Theatres than for other Groups.
- Received \$101 million in grants from 3,197 foundations, which averaged \$31,596 (see Table 13). Foundation support was the greatest source of contributed funds for theatres in Groups 1, 2, and 3.
- Accepted over \$25 million in in-kind donations, raised more than \$64 million from fundraising events or guilds, and received \$20 million in other contributed support from sources such as service organizations and sheltering organizations.

TABLE 13: AVERAGE GIFT BY SOURCE (includes NARTR and unrestricted capital campaign gifts)

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Average Trustee Gift	\$ 16,299	\$ 30,208	\$ 15,123	\$ 12,609	\$ 5,909	\$ 2,748	\$ 1,834
Average Other Individual Gift	\$ 580	\$ 598	\$ 642	\$ 855	\$ 495	\$ 394	\$ 73
Average Corporate Gift	\$ 11,642	\$ 19,580	\$ 9,889	\$ 5,720	\$ 6,234	\$ 3,259	\$ 2,146
Average Foundation Gift	\$ 31,596	\$ 50,282	\$ 32,514	\$ 23,610	\$ 21,842	\$ 13,197	\$ 13,670

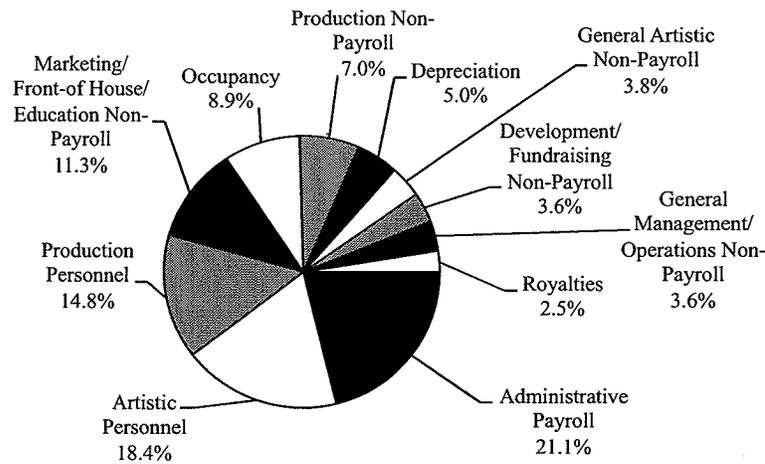
EXPENSES AND CHANGES IN UNRESTRICTED NET ASSETS (CUNA)

Figure G details Profiled Theatres' expenses. In the process of delivering artistry, theatres provide jobs for artists and other cultural workers. Theatre is a labor-intensive art form, reflected in the fact that 54% of total expenses—over \$600 million in total—goes to payroll allocated to artistic (18.4%), administrative (21.1%), and production (14.8%) activities. These figures include salaries, payroll taxes, health insurance, unemployment insurance, welfare and retirement programs, and vacation pay. This figure rises to 56.8% of total expenses—nearly \$628 million—if we also add in payment to authors in the form of royalties. It does not include payment to consultants.

Profiled Theatres added over \$1.1 billion to the U.S. economy in 2014 in direct payments for goods and services. Direct production expenses—artistic and production payroll, royalties, general production expenses (artist housing and travel, designer expenses, etc.), and production materials (including production management expenses)—totaled \$513 million, or 46.5% of all expenses. Profiled Theatres spent over \$138 million in occupancy/building/equipment maintenance (not including depreciation) and other administrative costs, such as audit fees, IT, and office supplies, comprising 12.5% of total expenses. Combined CUNA for the 177 Profiled Theatres was \$28 million, or the equivalent of 2.6% of total expenses. On average, theatres in every group Group 2 ended the year in the black.

Theatres added to their unrestricted net assets, which increase with positive CUNA and audit adjustments that restate or adjust up previously reported numbers. The aggregate balance of unrestricted net assets for Profiled Theatres was \$1.0 billion at the beginning of the fiscal year and nearly \$1.04 billion at the end of the year.

FIGURE G: BREAKDOWN OF EXPENSES



Collectively, the 177 Profiled Theatres:

- **Are more likely to rent than own their spaces.** Forty-one percent rent both their theatre and office space, 37% own their theatre and office space, and 10% operate in donated theatre and office space. Five percent of theatres own their office space but rent theatres space, another 3% own their theatre space but rent office space, and the remaining 3% operate in donated theatre space but either own or rent office space. No theatre reported that it owned its theatre space but operated in donated office space.
- Recognized \$55 million in **depreciation**, the annual decrease in the book value of property and equipment. The gross value of fixed assets was \$1.8 billion.
- **Paid an average of \$22,400 in royalties per property**—just over \$27.5 million for 1,228 properties.
- Hired independent contractors or consultants whose fees accounted for 8% of development expenses, 6% of marketing expenses, and 18% of general management expenses. Another 9% of general management expenses went to web services and IT consultants.

As detailed in Table 14, the 177 Profiled Theatres also:

- **Spent 21 cents to generate every dollar of single ticket income and 11 cents to generate every dollar of subscription income.** Not surprisingly,

it costs less to market to the three-quarters of all subscribers who renew from year-to-year.

- Disbursed a total of 29 cents, including marketing personnel salaries and benefits, to bring in every dollar of **ticket income**.
- Paid 4 cents to **generate each dollar of unrestricted contributed income**, excluding fundraising event income and considering only non-personnel expenses. If we add in all development costs, including staff compensation and fundraising event expenses, that figure rises to 16 cents.
- Disbursed 34 cents for each dollar generated from **fundraising events**.
- Spent 82 cents to **bring in each dollar of education and outreach income**, including income earned from education and outreach activities as well as contributed income that supports education and outreach programs. This figure also contains education and outreach personnel compensation but does not include development costs associated with grant writing for education or outreach funding. Of the 82 cents, 58 cents go to payroll and 24 cents to items such as study guides, promotional materials, etc. We recognize that motives for conducting education and outreach programming focus more on returns to society than financial returns.

TABLE 14: PROFILED THEATRES ADMINISTRATIVE EXPENSE INDEX (177 theatres)

▶ Single ticket marketing expense to single ticket income (excludes personnel expense): 21%
▶ Subscription marketing expense to subscription income (excludes personnel expense): 11%
▶ Total marketing expense to total ticket sales (includes personnel expense): 29%
▶ Development expense (excludes personnel expense and fundraising event expenses) to total unrestricted contributed income (excludes fundraising event income): 4%
▶ Fundraising event expense (excludes personnel expense) to fundraising event income (includes cash and in-kind): 33%
▶ Total development expense to total unrestricted contributed income (includes fundraising event expense and personnel expense): 16%
▶ Total development expense (includes fundraising event expense, personnel expense) to total contributed income (includes unrestricted, temporarily restricted and permanently restricted contributed income): 12%
▶ Education/outreach expense to total education/outreach income (excludes personnel expense, includes earned and contributed income): 25%
▶ Total education/outreach expense to total education/outreach income (includes personnel expense, earned and contributed income): 82%

PROFILED THEATRES

BUDGET GROUP SNAPSHOT:

EARNED INCOME

In this Budget Group Snapshot we share findings related to average earned income dollar figures for all Profiled Theatres and each budget group. **Table 15** shows average dollar figures for each earned income source and **Table 16** reports each line item as a percentage of total expenses. **There are 3 general observations that emerge from the tables:** (1) larger theatres relied more on earned income overall and ticket income in particular to support expenses, as shown in **Table 16**; (2) smaller theatres relied less on subscription income to support expenses, as illustrated in **Tables 15 and 16**; and (3) smaller theatres relied more on income from presenter fees and tour contracts, as shown in **Table 16**.

Other Observations for the 177 Profiled Theatres:

- Two Group 6 Theatres earned 28% of that group's **single ticket income** (see **Table 15**), averaging more than double that of other theatres. Excluding these theatres would leave the Group 6 average at \$3.9 million. Group 1 and 2 Theatres tended to support less expenses with subscription income (see **Table 16**). With the exception of Group 4, at least 1 theatre in every group reported no subscription income. Three Group 1 and 5 Group 3 Theatres reported no ticket income at all.
- One Group 1 Theatre earned all of the group's income from **booked-in events** and 2 Group 4 Theatres brought in 85% of that group's booked-in income.
- Smaller budget groups tended to have more theatres that report income from **presenter fees and contracts**. As a result, **Group 2 and 3 Theatres covered far more expenses with presenter fees and contracts than other groups** (see **Table 16**). One Group 6 Theatre earned 89% of all Profiled Theatres income from presenter fees. Without this theatre, average presenter fees would be \$17,244 for all Profiled Theatres and \$9,099 for Group 6 Theatres. One Group 4 Theatre earned 74% of that group's presenter fees. Without this theatre, the Group 4 average would be \$5,322.
- Group 4 and 5 Theatres covered a larger percentage of expenses with income from **education/outreach programs** (see **Table 16**). One Group 4 Theatre earned 69% of that group's total. Excluding it, the Group 4 average would be \$68,575.
- Group 6 Theatres earned proportionally more from **royalty income** than theatres in other groups (see **Table 16**), as a percentage of expenses. One Group 4 Theatre earned all of that group's royalty income, as was the case for 2 Group 1 Theatres.
- **Group 2 and 6 Theatres covered a higher percentage of expenses with production income (i.e., co-production and enhancement income) than other groups.** Outliers account for at least half of the production income and interest/dividend results for Groups 1, 2, 3, and 4.
- Group 2, 4, and 5 Theatres had single outliers that skewed **capital gains** for the group.
- No Group 1 Theatre reported **endowment earnings**. One Group 2 Theatre and 1 Group 4 Theatre earned nearly all of their respective group's endowment earnings. Of total average endowment earnings, \$134,980 was the endowment draw.
- One-third of total investment income supported operating expenses.

TABLE 15: AVERAGE EARNED INCOME

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	177	32	37	15	57	21	15
Subscription Income	\$ 953,980	\$ 3,192,028	\$ 1,213,674	\$ 498,738	\$ 228,392	\$ 49,386	\$ 17,804
Single Ticket Income**	1,425,550	5,130,228	1,441,413	647,017	383,520	114,578	56,714
Booked-In Events**	63,779	251,648	46,290	51,017	11,291	5,439	28
Total Ticket Income	\$ 2,443,309	\$ 8,573,904	\$ 2,701,376	\$ 1,196,772	\$ 623,202	\$ 169,403	\$ 74,546
Presenter Fees & Contracts**	29,758	78,569	7,380	18,811	31,647	16,569	3,060
Education/Outreach Programs**	199,044	418,729	374,671	204,872	77,956	18,262	4,569
Royalties**	27,375	109,603	29,791	4,120	2,980	166	48
Concessions	99,712	323,941	126,338	58,798	23,613	15,207	4,077
Production Income (co-production & enhancement income)**	105,336	450,889	82,513	23,908	6,831	18,359	1,967
Advertising	18,630	32,313	24,986	31,228	12,188	8,225	204
Rentals	132,259	564,624	69,604	61,029	25,023	19,024	1,683
Other	185,894	719,449	177,332	105,189	26,563	9,536	1,819
Total Other Earned Income	\$ 798,007	\$ 2,698,118	\$ 892,616	\$ 507,955	\$ 206,801	\$ 105,348	\$ 17,429
Interest and Dividends**	26,438	55,004	57,187	18,767	8,865	499	412
Endowment Earnings/Transfers**	204,387	724,120	271,162	52,456	36,560	4,809	-
Capital Gains/(Losses)**	168,574	850,673	57,605	3,198	7,322	419	702
Total Investment Income	\$ 399,399	\$ 1,629,797	\$ 385,954	\$ 74,420	\$ 52,747	\$ 5,727	\$ 1,115
Total Earned Income	\$ 3,640,715	\$ 12,901,819	\$ 3,979,946	\$ 1,779,147	\$ 882,750	\$ 280,479	\$ 93,089

**Skewed by 1 or 2 theatres' exceptional activity.

PROFILED THEATRES

TABLE 16: AVERAGE EARNED INCOME AS A PERCENTAGE OF EXPENSES

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	177	32	37	15	57	21	15
Subscription Income	15.3%	15.7%	16.9%	13.1%	11.9%	6.2%	5.9%
Single Ticket Income**	22.8%	25.3%	20.0%	17.1%	19.9%	14.4%	18.7%
Booked-In Events**	1.0%	1.2%	0.6%	1.3%	0.6%	0.7%	0.0%
Total Ticket Income	39.2%	42.2%	37.5%	31.5%	32.4%	21.2%	24.6%
Presenter Fees & Contracts**	0.5%	0.4%	0.1%	0.5%	1.6%	2.1%	1.0%
Education/Outreach Programs**	3.2%	2.1%	5.2%	5.4%	4.0%	2.3%	1.5%
Royalties**	0.4%	0.5%	0.4%	0.1%	0.2%	0.0%	0.0%
Concessions	1.6%	1.6%	1.8%	1.5%	1.2%	1.9%	1.3%
Production Income (co-production & enhancement income)**	1.7%	2.2%	1.1%	0.6%	0.4%	2.3%	0.6%
Advertising	0.3%	0.2%	0.3%	0.8%	0.6%	1.0%	2.0%
Rentals	2.1%	2.8%	1.0%	1.6%	1.3%	2.4%	0.6%
Other	3.0%	3.5%	2.5%	2.8%	1.4%	1.2%	0.6%
Total Other Earned Income	12.8%	13.3%	12.4%	13.4%	10.7%	13.2%	5.8%
Interest and Dividends**	0.4%	0.3%	0.8%	0.5%	0.5%	0.1%	0.1%
Endowment Earnings/Transfers**	3.3%	3.6%	3.8%	1.4%	1.9%	0.6%	0.0%
Capital Gains/(Losses)**	2.7%	4.2%	0.8%	0.1%	0.4%	0.1%	0.2%
Total Investment Income	6.4%	8.0%	5.4%	2.0%	2.7%	0.7%	0.4%
Total Earned Income	58.4%	63.5%	55.3%	46.9%	45.8%	35.1%	30.7%

**Skewed by 1 or 2 theatres' exceptional activity.

BUDGET GROUP SNAPSHOT:

ATTENDANCE, TICKETS, AND PERFORMANCES

We report on marketing and performance measures as well as employment figures for the Profiled Theatres in the observations below and in **Table 17**. Averages reported in this section reflect the number of theatres that responded to each question, since not every theatre offers a subscription package.

The 177 Profiled Theatres, as detailed in Table 17:

- **Collectively held over 35,000 main series performances of 1,270 main series productions for an average of 28 performances per production.** The number of main series performances and productions increases progressively with budget size.
- Averaged **attendance** of 71,477 at home and away performances. Of the total, 57,055 was main series production attendance. The higher presenting fees and contract income for Group 2 and 3 Theatres discussed above is reflected in the bigger gap between in-residence attendance and total attendance for these groups in the table below.
- **Filled an average of 72.8% of their available seats in total, with 61.2% being filled by paying customers.** Group 2 Theatres tended to play to smaller percentages of their houses overall.
- The **percentage of in-residence seats sold to subscribers** was lowest for Group 1 and 2 Theatres and highest for Group 4 and 6 Theatres, with the overall average of 24.5% for Profiled Theatres. Theatres offered some **resident performances off subscription** (not shown in the Table). Considering only the portion of seats available to subscribers, an average of 29% of the potential capacity was sold to subscribers, ranging from 18% for Group 1 to 36% for Group 6.
- Averaged **39,257 single tickets sold** and **27,173 subscription tickets**. The subscriber renewal rate average was 74%; Group 3 Theatres experienced the highest retention and Groups 1 and 2 the lowest.
- **Set very similar average ticket prices for subscribers and single ticket buyers, with that of subscribers slightly higher.** Higher average subscription prices than single ticket prices were the norm for theatres in Groups 1, 2, and 3. Group 6 Theatres gave subscribers the heaviest discounts and the broadest range of discounts.
- **Employed** an average of 234 full-time, part-time, and jobbed-in personnel during the course of the year. The aggregate number of people employed across all Profiled Theatres was 41,344. Employee turnover averaged 9%.
- **Averaged 491 weeks of actor employment**, which increase on average with budget size, as do the number of **total performance weeks**. Theatres were lit 31 weeks of the year, on average, and they collectively offered 5,488 weeks of performances around the country.

PROFILED THEATRES

TABLE 17: INDUSTRY AVERAGES

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	177	32	37	15	57	21	15
Number of Main Series Performances	200	398	276	151	133	81	60
Number of Main Series Productions	7	10	8	8	6	5	4
Number of Performance Weeks (all offerings)	31	42	36	26	28	24	20
Number of Actor Employment Weeks (sum of # weeks each actor employed)	491	1,022	554	381	363	183	159
Main Series Attendance	57,055	164,192	72,984	38,663	22,666	9,199	5,277
Total In-Residence Attendance	67,632	195,853	85,766	42,615	27,721	10,286	6,326
Total Attendance (including touring)	71,477	198,594	90,632	43,902	33,301	13,507	6,840
Total In-Residence Capacity Utilization (%)	72.8%	76.3%	76.8%	73.6%	70.9%	66.1%	70.7%
Total In-Residence <u>Paid</u> Capacity Utilization (%)	61.2%	67.0%	66.5%	60.9%	60.6%	49.6%	52.8%
Total In-Residence Seating Capacity Sold to Subscribers (%)	24.5%	28.6%	28.2%	28.6%	22.4%	14.4%	13.6%
Number of Subscription Tickets Sold	27,173	71,502	31,898	17,962	9,674	3,360	1,416
Number of Single Tickets Sold	39,257	110,251	45,092	20,702	18,301	6,275	3,665
Number of Subscribers	5,276	13,803	6,621	2,798	1,835	598	292
Subscription Renewal Rate (%)	74%	73%	74%	76%	77%	69%	69%
Number of Subscription Packages Offered	5	8	6	6	4	3	3
Highest Subscription Discount (%)	42%	48%	45%	46%	40%	31%	37%
Lowest Subscription Discount (%)	11%	9%	12%	21%	11%	6%	8%
Subscription Ticket Price	\$35.52	\$46.23	\$40.24	\$34.69	\$29.66	\$26.24	\$26.36
Single Ticket Price	\$34.35	\$49.28	\$42.43	\$35.99	\$27.25	\$21.71	\$20.53
Number of Paid Staff (full-time and part-time personnel)	55	152	69	45	23	12	5
Paid Staff Turnover (# vacated positions/total # paid full-time and part-time personnel) (%)	9%	8%	12%	10%	10%	8%	1%
Total Number of Paid Employees (includes full-time, part-time and jobbed-in personnel)	234	539	296	155	141	88	64

BUDGET GROUP SNAPSHOT:

CONTRIBUTED INCOME

Table 18 reports average contributions for all Profiled Theatres and for each budget group and **Table 19** displays contributions and total income as a percentage of expenses. The following observations relate to these tables.

For the 177 Profiled Theatres:

- Average **federal funding** supported 0.4% of expenses (see **Table 19**) and equaled 1% of total contributed income. The smaller the theatre, the higher the proportion of expenses supported by federal funding. Of theatres that reported funds from the National Endowment for the Arts (NEA), 75 averaged a grant of \$30,630 in the category of Art Works: Theater & Musical Theater; 3 theatres received funding between \$20,000 and \$80,000 for Art Works: Arts Education; and 10 theatres received grants averaging \$19,200 for the Shakespeare for a New Generation program. No theatre reported receiving either a Challenge America Fast-Track grant or an Our Town grant. Two theatres received National Endowment for the Humanities (NEH) funding. Numerous theatres received federal funding from sources other than the NEA or NEH, such as the Institute for Museum and Library Services; U.S. Embassy; Combined Federal Campaign; Departments of State and Housing and Urban Development; Federal Work Study; Center for Disease Control; National Parks Service; National Arts and Humanities Youth Program Award; and National Capital Arts and Cultural Affairs Program of the U.S. Commission of Fine Arts, which funds organizations in Washington, DC. Every group benefited from some form of federal funding.
- One Group 4 Theatre's **state funding** accounted for 71% of the group's total. The high level was not tied to any particular activity such as touring or a capital campaign. Without this theatre, Group 4 state funding would average \$41,702.
- One Group 3, 1 Group 4, and 2 Group 6 Theatres received **city and county funding** tied to a capital campaign whereas no theatre in other groups received local funding earmarked for this purpose. Numerous theatres received local funding for education programs while only 1 theatre received local funding for touring.

PROFILED THEATRES

TABLE 18: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	177	32	37	15	57	21	15
Federal	\$ 26,790	\$ 69,777	\$ 26,683	\$ 19,951	\$ 14,516	\$ 11,429	\$ 10,333
State**	72,074	130,584	106,862	134,053	37,521	19,582	4,252
City/County	106,742	315,038	84,533	175,645	41,306	19,187	19,491
Corporations**	206,792	685,310	234,928	92,287	63,429	40,035	9,301
Foundations	570,685	1,329,335	797,033	395,076	322,262	165,272	81,107
Trustees	374,333	1,185,652	474,122	281,610	99,618	32,058	13,203
Other Individuals	762,152	2,343,649	917,001	581,256	245,230	123,984	44,964
Fundraising Events/Guilds	362,306	1,120,017	427,669	246,126	129,134	54,812	17,353
United Arts Funds	18,069	77,771	12,057	-	3,448	3,184	-
In-Kind Services/Material/Facilities**	143,986	331,491	218,489	219,751	44,138	36,295	14,619
Other Contributions	115,252	250,432	212,816	3,000	75,103	248	12,036
Total Contributed Income	\$ 2,759,182	\$ 7,839,058	\$ 3,512,192	\$ 2,148,755	\$ 1,075,706	\$ 506,084	\$ 226,660
Total Income	\$ 6,399,897	\$ 20,740,877	\$ 7,492,138	\$ 3,927,902	\$ 1,958,456	\$ 786,562	\$ 319,749

**Skewed by 1 theatre's exceptional activity.

TABLE 19: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME AS A PERCENTAGE OF EXPENSES

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	177	32	37	15	57	21	15
Federal	0.4%	0.3%	0.4%	0.5%	0.8%	1.4%	3.4%
State**	1.2%	0.6%	1.5%	3.5%	1.9%	2.5%	1.4%
City/County	1.7%	1.6%	1.2%	4.6%	2.1%	2.4%	6.4%
Corporations**	3.3%	3.4%	3.3%	2.4%	3.3%	5.0%	3.1%
Foundations	9.1%	6.5%	11.1%	10.4%	16.7%	20.7%	26.8%
Trustees	6.0%	5.8%	6.6%	7.4%	5.2%	4.0%	4.4%
Other Individuals	12.2%	11.5%	12.7%	15.3%	12.7%	15.5%	14.8%
Fundraising Events/Guilds	5.8%	5.5%	5.9%	6.5%	6.7%	6.9%	5.7%
United Arts Funds	0.3%	0.4%	0.2%	0.0%	0.2%	0.4%	0.0%
In-Kind Services/Material/Facilities**	2.3%	1.6%	3.0%	5.8%	2.3%	4.5%	4.8%
Other Contributions	1.8%	1.2%	3.0%	0.1%	3.9%	0.0%	4.0%
Total Contributed Income	44.2%	38.6%	48.8%	56.6%	55.9%	63.4%	74.8%
Total Income	102.6%	102.1%	104.0%	103.5%	101.7%	98.5%	105.5%

**Skewed by 1 theatre's exceptional activity.

For the 177 Profiled Theatres:

- Group 4 Theatres supported proportionally less expenses with **corporate support** than other groups (see **Table 19**). Every Group 4 and 6 Theatre received corporate support. One Group 1 Theatre received 41% of that group's corporate dollars.
- Smaller theatres tended to sustain more expenses with **foundation support** than other groups (see **Table 19**). Only 3 theatres received no foundation support.
- Individual giving from **trustees** played a more significant role in financing expenses of Group 4 Theatres than for other Groups, followed by Group 5 Theatres (see **Table 19**).
- Support from **other individuals** (non-trustees) played a more significant role in financing expenses of Group 2 and 4 Theatres than for other Groups (see **Table 19**). Overall, 4 theatres reported other individual gifts earmarked for touring while many reported gifts designated for capital campaigns or education programs.
- No Group 1 or 4 Theatre reported **United Arts Funds**.
- One Group 1 Theatre accounted for 60% of the group's donations of in-kind services, materials, and facilities. On average, **6.5% of in-kind donations were related to fundraising events**.
- All but 6% of Other Contributions come from sheltering organizations** such as a university or museum.
- Larger theatres tended to support a lower level of total expenses with **total contributed income** (see **Table 19**).
- All but Group 2 Theatres finished the year with average **total income in excess of average total expenses** (see **Tables 18 and 19**).

PROFILED THEATRES

BUDGET GROUP SNAPSHOT:

EXPENSES AND CHANGES IN UNRESTRICTED NET ASSETS (CUNA)

Table 20 displays average expense figures for all Profiled Theatres for each budget group. In **Table 20** all administrative payroll costs are captured in the second line and the non-payroll costs are broken out by administrative area, whereas **Table 21** provides detail on both payroll and non-payroll expenses for key administrative departments. **Table 22** shows each expense line item in proportion to total expenses. We share observations about findings that emerge from the tables. **It is quite unusual that there were no outliers skewing results.**

TABLE 20: AVERAGE EXPENSES AND CUNA

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	177	32	37	15	57	21	15
Artistic Payroll	\$ 1,146,956	\$ 3,463,482	\$ 1,336,041	\$ 689,045	\$ 464,058	\$ 220,821	\$ 88,138
Administrative Payroll	1,316,927	4,187,834	1,599,562	854,607	407,790	149,129	47,113
Production Payroll	926,406	3,227,368	1,101,319	443,169	201,776	71,997	19,238
Total Payroll	\$ 3,390,289	\$ 10,878,683	\$ 4,036,922	\$ 1,986,821	\$ 1,073,624	\$ 441,948	\$ 154,490
General Artistic Non-Payroll	237,202	752,401	288,679	167,194	71,912	23,536	8,381
Royalties	155,501	501,773	188,810	96,718	47,896	9,034	7,359
Production/Tech Non-Payroll (physical production)	435,042	1,661,170	372,716	191,118	105,049	45,352	16,510
Development/Fundraising Non-Payroll	222,536	717,000	242,942	157,602	73,099	33,188	15,225
Marketing/Front-of-House/Education Non-Payroll	704,942	2,279,612	848,451	391,858	213,280	86,872	38,353
Occupancy/Building/Equipment/Maintenance	557,635	1,764,862	603,996	494,175	174,032	95,594	35,869
Depreciation	310,924	1,110,060	306,160	193,186	80,389	30,505	4,212
General Management/Operations Non-Payroll	225,249	642,355	313,954	115,848	86,761	32,167	22,593
Total Expenses	\$ 6,239,321	\$ 20,307,915	\$ 7,202,629	\$ 3,794,519	\$ 1,926,042	\$ 798,197	\$ 302,991
Changes in Unrestricted Net Assets (CUNA)	\$ 160,576	\$ 432,961	\$ 289,509	\$ 133,382	\$ 32,414	\$ (11,634)	\$ 16,758

For the 177 Profiled Theatres, as detailed in Table 21:

Summing up personnel and non-personnel program costs allocated to the various administrative departments reveals that Profiled Theatres spent an average of \$453,565 on development, \$719,578 on marketing, \$307,215 on front-of-house (including box office, house management, and concessions), and \$246,683 on education programs and outreach. **Some theatres in Groups 1, 2, and 3 reported no salaries for some or all of the administrative areas detailed in the table.** It is likely that job functions are performed in these cases either by other staff, an outside consultant, or board volunteers. **Theatres tended to spend more on non-personnel expenses with respect to marketing than they did on marketing staff, regardless of budget size. Staff compensation was a larger allocation of total development, education/outreach, and front-of-house expenses, with a few exceptions in the case of smaller theatres that likely use more volunteer fundraisers, ushers, etc.**

TABLE 21: SELECTED AVERAGE ADMINISTRATIVE EXPENSES: PERSONNEL AND NON-PERSONNEL

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Development/Fundraising Payroll	\$ 231,029	\$ 724,070	\$ 282,574	\$ 161,417	\$ 75,623	\$ 21,253	\$ 5,902
Non-Payroll Development Expenses	222,536	717,000	242,942	157,602	73,099	33,188	15,225
Marketing Payroll	214,554	685,422	273,623	135,109	60,965	18,242	2,255
Non-Payroll Marketing Expenses	505,023	1,715,628	585,007	220,319	136,344	60,873	32,601
Front-of-House Payroll	182,214	617,143	214,223	110,830	47,645	8,611	1,202
Non-Payroll Front-of-House Expenses	125,002	376,156	167,432	78,651	40,065	17,460	4,213
Education/Outreach Programs Payroll	171,766	473,911	289,701	172,699	77,998	14,528	1,668
Non-Payroll Education/Outreach Expenses	74,917	202,057	56,349	51,466	14,952	7,963	4,679

PROFILED THEATRES

TABLE 22: AVERAGE EXPENSES AND CUNA AS A PERCENTAGE OF TOTAL EXPENSES

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	177	32	37	15	57	21	15
Artistic Payroll	18.4%	17.1%	18.5%	18.2%	24.1%	27.7%	29.1%
Administrative Payroll	21.1%	20.6%	22.2%	22.5%	21.2%	18.7%	15.5%
Production Payroll	14.8%	15.9%	15.3%	11.7%	10.5%	9.0%	6.3%
Total Payroll	54.3%	53.6%	56.0%	52.4%	55.7%	55.4%	51.0%
General Artistic Non-Payroll	3.8%	3.7%	4.0%	4.4%	3.7%	2.9%	2.8%
Royalties	2.5%	2.5%	2.6%	2.5%	2.5%	1.1%	2.4%
Production/Tech Non-Payroll (physical production)	7.0%	8.2%	5.2%	5.0%	5.5%	5.7%	5.4%
Development/Fundraising Non-Payroll	3.6%	3.5%	3.4%	4.2%	3.8%	4.2%	5.0%
Marketing/Front-of-House/Education Non-Payroll	11.3%	11.2%	11.8%	10.3%	11.1%	10.9%	12.7%
Occupancy/Building/Equipment/Maintenance	8.9%	8.7%	8.4%	13.0%	9.0%	12.0%	11.8%
Depreciation	5.0%	5.5%	4.3%	5.1%	4.2%	3.8%	1.4%
General Management/Operations Non-Payroll	3.6%	3.2%	4.4%	3.1%	4.5%	4.0%	7.5%
Total Expenses	100.0%						
Changes in Unrestricted Net Assets (CUNA)	2.6%	2.1%	4.0%	3.5%	1.7%	-1.5%	5.5%

For the 177 Profiled Theatres, as detailed in Table 22:

- The smaller the theatre, the larger the proportion of budget spent on artistic payroll. The larger the theatre, the larger the proportion of budget spent on production payroll.
- Administrative payroll was the largest budget line item for Group 4, 5, and 6 Theatres while artistic payroll was the largest for Group 1, 2, and 3 Theatres.
- Group 4 Theatres spent slightly more proportionally than other groups on non-personnel general artistic expenses such as artist housing; travel and per diems; designer expenses; and stage management and company management expenses.
- Group 2 Theatres had lower royalty income than other groups, likely related to their proportionally lower ticket income (see Table 16).
- Group 4 Theatres also spent more of total budget than other groups on occupancy expenses related to facilities while Group 5 Theatres spent a lower share of their budget on this area. As theatre size increases, so does the likelihood that the organization owns its facilities. This explains why Group 1 Theatres spent proportionally less on depreciation.
- Group 6 theatres spent a much greater share of their budgets on physical production.
- Smaller theatres spent a greater share of their budgets on development, marketing, general management, and operations non-payroll expenses. It should be noted that while the development marketing and general management expense line items do not include payment to staff, they do include payment to independent contractors.
- Twelve of 21 Group 2 Theatres reported negative CUNA. Only 2 Group 1 Theatres ended the year in the red.

PROFILED THEATRES

BUDGET GROUP SNAPSHOT: BALANCE SHEET

The Balance Sheet reflects the bigger picture of a theatre's capital structure that has been added to, subtracted from, or has simply changed in value over time. While CUNA is an important indicator of activity for a given year only, the Balance Sheet reflects a theatre's long-term stability and fiscal health. The 165 Profiled Theatres that completed the Balance Sheet section of the survey collectively held \$2.58 billion in total assets and \$1.89 billion in net assets, 55% of which was in unrestricted funds. As was the case in the *Trend Theatres* section, we use Cool Spring Analytics' measures of fiscal health with respect to investments, physical capital, and working capital.

Quick Reference for Calculation of Key Balance Sheet Indicators

WORKING CAPITAL = TOTAL UNRESTRICTED NET ASSETS - FIXED ASSETS
- UNRESTRICTED LONG-TERM INVESTMENTS

WORKING CAPITAL RATIO = WORKING CAPITAL/TOTAL EXPENSES

FIXED ASSETS = TOTAL LAND + BUILDING + EQUIPMENT AT COST - ACCUMULATED DEPRECIATION

INVESTMENT RATIO = TOTAL INVESTMENTS/TOTAL EXPENSES

The averages presented in **Table 23** indicate that 63% of Profiled Theatres' total net assets—unrestricted, temporarily restricted, and permanently restricted—are fixed assets, 37% are investments, and 14% are other net assets such as building/plant funds, undesignated cash, and net assets not in a cash reserve or endowment. Negative working capital reduces the total by 14%, as detailed further in **Table 24**.

The distribution of net assets varies depending on theatre size, with **Group 2 and 3 Theatres having a greater proportion of fixed assets and Group 4 more of other net assets**. Profiled Theatres possess an aggregate \$1.2 billion in fixed assets. Assets were more than one-half depreciated for Group 4 and 5 Theatres. **Growth in investments goes hand-in-hand with growth in budget size; that is, the proportion of total net assets held in investments increases steadily as theatre size increases**. Of the 165 Theatres, 91 hold endowments ranging from \$1,000 to \$52.5 million, with the average total endowment value at \$3,628,978. No Group 1 Theatre reported having an endowment. Seven theatres are beneficiaries of endowments ranging in value from \$28,000 to \$10 million that are held by other entities (e.g., by a community foundation) and are not reflected on their Balance Sheet or in the Tables below. **Only Group 1 Theatres averaged positive working capital**.

The investment ratio is best examined over time. Investments were reported by just over half of Profiled Theatres and include endowments and cash reserves that generate growth in value and interest income that theatres can either reinvest or use for operations, thereby lessening the burden on other income sources and making it easier to weather hard economic times. Group 6 Theatres' aggregate investments are the equivalent of 84% of their combined total expenses (see **Table 23**). As we see in **Table 24**, no Group 1 or Group 2 Theatre reported having unrestricted endowment funds or unrestricted other investments.

TABLE 23: AVERAGE TOTAL NET ASSETS

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	165	30	35	15	51	20	14
Working Capital**	\$ (1,556,704)	\$ (6,167,846)	\$ (863,905)	\$ (1,156,803)	\$ (466,946)	\$ (37,698)	\$ 24,012
Fixed Assets	\$ 7,211,533	\$ 26,937,718	\$ 6,256,349	\$ 3,813,514	\$ 1,850,773	\$ 493,876	\$ 94,967
Investments	\$ 4,264,089	\$ 17,481,184	\$ 4,012,107	\$ 1,252,983	\$ 352,614	\$ 83,062	\$ 19,724
Other Net Assets	\$ 1,552,821	\$ 4,393,806	\$ 1,865,338	\$ 2,072,455	\$ 517,311	\$ 75,717	\$ 9,312
Total Net Assets	\$ 11,471,739	\$42,644,862	\$ 11,269,890	\$ 5,982,148	\$ 2,253,753	\$ 614,958	\$ 148,015
Total Expenses	\$ 6,353,389	\$ 20,764,181	\$ 7,182,451	\$ 3,794,519	\$ 1,902,313	\$ 790,074	\$ 304,336
Investment Ratio	67%	84%	56%	33%	19%	11%	6%

**Skewed by 1 theatre's exceptional activity.

PROFILED THEATRES

On average, working capital was negative for Profiled Theatres, meaning that the average theatre is borrowing funds internally or externally to meet day-to-day cash needs and current obligations (see **Tables 23 and 24**). **Fifty-nine percent of theatres had negative working capital:** 36% of Group 1 Theatres, 45% of Group 2 Theatres, and 60% to 67% of Group 3 through 6 Theatres. The lowest working capital was -\$77 million (an outlier over 3 times more negative than that of any other theatre) and the highest was \$16.6 million. Eliminating the negative outlier theatre would leave Group 6's working capital average at -\$3.7 million and the average for all theatres at -\$1.1 million.

Another way to look at working capital and organizational health is the **working capital ratio**, which compares working capital to total expenses. One way to think about working capital is whether there is enough capital to handle cash flow shortages for a period of time. For example, a ratio of 25% translates into 3 months of working capital. Of the 165 Profiled Theatres that completed the Balance Sheet portion of the survey, **12% of theatres reported a working capital ratio of 25% or more**; another 29% had positive working capital that was less than 25% of their expenses. As described above, the majority of theatres (59%) reported negative working capital in 2014.

The overall working capital ratio for the Profiled Theatres was -25% (see **Table 24**). The most negative reported working capital ratio was a magnitude of roughly 2.7 times the size of the budget; 10 theatres had negative working capital greater than their annual budget size. On the other end of the spectrum, 4 theatres had positive working capital equivalent to more than 75% of budget. Group 4 and 6 Theatres experienced relatively severe working capital shortages averaging -30% of expenses, leaving them with little financial flexibility. Group 1 Theatres' working capital ratio was 8%. If we were to eliminate the Group 6 Theatre discussed above with exceptional negative working capital, the working capital ratio for both remaining Group 6 Theatres and all Profiled Theatres would be -18%.

TABLE 24: AVERAGE WORKING CAPITAL

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Number of Theatres	165	30	35	15	51	20	14
Total Unrestricted Net Assets	\$ 6,321,301	\$ 23,221,217	\$ 5,968,180	\$ 3,191,107	\$ 1,545,802	\$ 456,178	\$ 118,979
Fixed Assets	\$ 7,211,533	\$ 26,937,718	\$ 6,256,349	\$ 3,813,514	\$ 1,850,773	\$ 493,876	\$ 94,967
Unrestricted Long-Term Investments	\$ 666,471	\$ 2,451,344	\$ 575,736	\$ 534,396	\$ 161,975	\$ -	\$ -
Working Capital**	\$(1,556,704)	\$(6,167,846)	\$(863,905)	\$(1,156,803)	\$(466,946)	\$(37,698)	\$ 24,012
Total Expenses	\$ 6,353,389	\$ 20,764,181	\$ 7,182,451	\$ 3,794,519	\$ 1,902,313	\$ 790,074	\$ 304,336
Working Capital Ratio**	-25%	-30%	-12%	-30%	-25%	-5%	8%

**Skewed by 1 theatre's exceptional activity.

CONCLUSION

According to The National Bureau of Economic Research, the trough of the Great Recession occurred for the U.S. in June 2009, marking the end of the recession and the beginning of recovery. The *Trend Theatres* section of this report examines the 5-year period that began with 2010, and shows that theatres largely participated in the nation's economic expansion. Overall, earned and contributed income had robust growth over the 5-year period, both outpacing inflation. Although expenses increased at a more aggressive pace than earned income, the overall growth in total income was greater than expense growth, leaving the average theatre in the black all years except 2012. Investment instrument income and other income earned from activities such as touring, education programs, rentals, and concessions drove the rise in earned income. Ticket income got a boost from 2013 to 2014 but its overall growth barely kept pace with inflation. The slight percentage drop in subscription income over time was roughly the same as the positive bump in single ticket income, and the average number of both single tickets and subscription tickets sold were at a 5-year low in 2014. Contributed support was robust over the period, with double-digit percentage increases in giving from foundations, trustees, other individuals, and fundraising events. By contrast, all levels of government support had double-digit percentage decreases over time. Expense growth was 9.1% above inflation. Employment expanded over time and every payroll area increased annually, as did development expense and expenses related to occupancy of facilities. The only expense category that failed to keep pace with inflation over time was non-payroll production/technical. Total net asset growth was robust and capital campaigns have increased theatres' long-term investments and fixed assets. However, negative working capital remains a critical cause for concern and a threat to the future viability of many theatres in the field.

Professional not-for-profit theatres can be found in every state and provide meaningful employment to artists, technicians, and administrators. In 2014, they created a diverse and rich theatrical legacy. They are significant contributors to their communities and to the U.S. economy. We estimate that theatres contributed over \$2 billion to the economy in the form of direct compensation and payment for space, services, and materials. They shared their art with 32.8 million patrons and provided employment to 135,000 artists, administrators, and technical personnel. They created 216,000 performances of 22,000 productions that now represent the U.S. professional not-for-profit theatre heritage of 2014.

METHODOLOGY

Theatre Facts 2014 includes information on participating theatres' fiscal years ending anytime between October 31, 2013, and September 30, 2014. Profiled Theatres' reported figures were verified against certified financial audits. The adjustment for inflation in the discussion of Trend Theatres of 9% (21% for the 10-Year View) is based on compound annual average changes in the Consumer Price Index for all urban consumers as reported by the U.S. Department of Commerce's Bureau of Labor Statistics.

We base the *Universe* section extrapolation on weighted averages for TCG Member Theatres of similar budget sizes. TCG Member Theatres tend to have higher total expenses than others, so weighting is necessary to provide realistic estimates of the activity, finances, and workforce breakdown for the larger Universe. It is important to keep in mind that the figures reported in the Universe table are estimates and do not represent data provided directly by the 1,593 that did not participate in the TCG Fiscal Survey. To check the accuracy of the estimates, we compared total expenses reported by these theatres (the one item reported by all theatres) with a total expense figure predicted using our extrapolations. The two came within 1% of each other, suggesting that the extrapolated figures, while imperfect, are reasonably accurate estimates.

One editing note: TCG opted to use numerals rather than the conventional spelling out of numbers under 10, except when a number began a sentence, for the sake of consistency and readability. In the tables, any cells with outliers are shaded.

TCG and the authors wish to thank the following *Theatre Facts* Advisory Committee members for their valuable insights, feedback, and guidance: Kelvin Dinkins, Jr. (Two River Theater Company), Patricia Egan (Cool Spring Analytics), Dean Gladden (Alley Theatre), Tim Jennings (Children's Theatre Company), Heather Kitchen (Dallas Theater Center), and Chris Widdess (Penumbra Theatre). Also, the authors would like to recognize TCG's Teresa Eyring, Kevin E. Moore, Kitty Suen, Joe Cucchiara, Alissa Moore, Maggie Greene, Miranda Cornell, and Ann-Kathryne Mills for their contributions to this report.

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For more information on TCG research, visit the Tools & Research section of the TCG website, www.tcg.org.

For over 50 years, Theatre Communications Group (TCG), the national organization for the American theatre, has existed to strengthen, nurture, and promote the professional not-for-profit American theatre. Its programs serve nearly 700 member theatres and affiliate organizations and more than 12,000 individuals nationwide. As the U.S. Center of the International Theatre Institute, TCG connects its constituents to the global theatre community. 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. TCG is a 501(c)(3) not-for-profit organization.





2014 PROFILED THEATRES

The following 177 theatres participated in TCG Fiscal Survey 2014. The theatres are presented below by state; each theatre's budget group is noted in parentheses. **Trend Theatres are bolded.** *10-Year Trend Theatres are bolded and in italics.*

ALABAMA

Alabama Shakespeare Festival (5)

ALASKA

Perseverance Theatre (3)

ARIZONA

Arizona Theatre Company (5), *Childsplay (3)*

ARKANSAS

Arkansas Repertory Theatre (4),
TheatreSquared (2)

CALIFORNIA

AlterTheater Ensemble (1), *American Conservatory Theatre (6)*, *Berkeley Repertory Theatre (6)*, The Chance Theater (1), *Center Theatre Group (6)*, Cornerstone Theater Company (3), The Cutting Ball Theater (2), *Geffen Playhouse (6)*, Golden Thread Productions (1), *La Jolla Playhouse (6)*, Marin Theatre Company (4), The New Conservatory Theatre Center (3), A Noise Within (3), **North Coast Repertory Theatre (3)**, *The Old Globe (6)*, The Pasadena Playhouse (5), *PCPA – Pacific Conservatory Theatre (4)*, Playwrights Foundation (1), Sacred Fools Theater (1), *San Diego Repertory Theatre (4)*, San Francisco Playhouse (3), *South Coast Repertory (6)*, *TheatreWorks (5)*

COLORADO

Arvada Center for the Arts & Humanities (6), Boulder Ensemble Theatre Company (1), Colorado Springs Fine Arts Center Theatre Company (3), **Creede Repertory Theatre (3)**, *Curious Theatre Company (3)*, *Denver Center Theatre Company (6)*, THEATREWORKS (3)

CONNECTICUT

Connecticut Repertory Theatre (3), Elm Shakespeare Company (1), Eugene O'Neill Theater Center (4), *Hartford Stage (5)*, *Long Wharf Theatre (5)*, *Yale Repertory Theatre (5)*

D.C.

Arena Stage (6), Constellation Theatre Company (1), dog & pony dc (1), *Folger Theatre (3)*, Ford's Theatre (6), *The Shakespeare Theatre Company (6)*, *The Studio Theatre (5)*, Woolly Mammoth Theatre Company (4)

DELAWARE

Delaware Theatre Company (3)

FLORIDA

American Stage Theatre Company (3), *Asolo Repertory Theatre (5)*, *Florida Studio Theatre (5)*, Maltz Jupiter Theatre (5), Palm Beach Dramaworks (4), Stageworks Theatre (1)

GEORGIA

Alliance Theatre (6), Aurora Theatre (3), *Dad's Garage (2)*

IDAHO

Boise Contemporary Theater (2), *Idaho Shakespeare Festival (4)*

ILLINOIS

Chicago Shakespeare Theater (6), *Court Theatre (4)*, Goodman Theatre (6), Lookingglass Theatre Company (5), *Northlight Theatre (3)*, Silk Road Rising (2), *Steppenwolf Theatre Company (6)*, Timeline Theatre Company (3), Victory Gardens Theater (3), *Writers' Theatre (5)*

INDIANA

Indiana Repertory Theatre (5)

KENTUCKY

Actors Theatre of Louisville (6)

MAINE

Penobscot Theatre (3), *Portland Stage Company (3)*

MARYLAND

Center Stage (5), *Everyman Theatre (4)*, *Imagination Stage (5)*, Rep Stage (1)

MASSACHUSETTS

American Repertory Theater (6), ArtsEmerson (5), **Barrington Stage Company (4)**, Central Square Theater (3), *Huntington Theatre Company (6)*, **The Lyric Stage Company of Boston (3)**, *Merrimack Repertory Theatre (3)*, *New Repertory Theatre (3)*, SpeakEasy Stage Company (3)

MINNESOTA

Children's Theatre Company (6), Guthrie Theater (6), Penumbra Theatre Company (3), *Pillsbury House Theatre (3)*, Ten Thousand Things Theater Company (2)

MISSOURI

The Coterie Theatre (3), *Kansas City Repertory Theatre (5)*, The Repertory Theatre of St. Louis (5), *Unicorn Theatre (2)*

MISSISSIPPI

New Stage Theatre (3)

NEBRASKA

Omaha Theater Company (4)

NEW JERSEY

McCarter Theatre Center (6), Two River Theater Company (5)

NEW YORK

Amas Musical Theatre (2), *Atlantic Theater Company (5)*, Castillo Theatre (2), **The 52nd Street Project (3)**, **The Finger Lakes Musical Theatre Festival (5)**, *Geva Theatre Center (5)*, **HERE (3)**, Hi-ARTS (1), Hudson Valley Shakespeare Festival (3), Irondale Ensemble Project (2), LAByrnith Theater Company (3), *Lark Play Development Center (3)*, *Mabou Mines (2)*, *Manhattan Theatre Club (6)*, Ma-Yi Theater Company (2), **New Dramatists, Inc. (3)**, New York Stage & Film, Inc. (3), New York Theatre Workshop (5), The Play Company (2), The Playwrights Realm (2), Playwrights Horizons (6), **The Public Theater (6)**, *Roundabout Theatre*

Company (6), *Signature Theatre Company (6)*, *SITI Company (3)*, *Syracuse Stage (5)*, *Theatre for a New Audience (5)*, *The Wooster Group (3)*

NORTH CAROLINA

Actor's Theatre of Charlotte (2), PlayMakers Repertory Company (3), Triad Stage (3)

OHIO

Cleveland Play House (5), *Cleveland Public Theatre (3)*, Dobama Theatre (1), *The Human Race Theatre Company (3)*

OREGON

Artists Repertory Theatre (3), *Miracle Theatre Group (2)*, *Oregon Shakespeare Festival (6)*, *Portland Center Stage (5)*

PENNSYLVANIA

Arden Theatre Company (5), *Bloomsburg Theatre Ensemble (2)*, Bristol Riverside Theatre (3), *City Theatre Company (3)*, EgoPo Classic Theater (1), People's Light (5) Pig Iron Theatre Company (3), *Pittsburgh Public Theater (5)*, *The Wilma Theater (4)*

RHODE ISLAND

Trinity Repertory Company (5)

SOUTH CAROLINA

Arts Center of Coastal Carolina (4), *Charleston Stage (3)*, *The Warehouse Theatre (2)*

TENNESSEE

Clarence Brown Theatre Company (3), Nashville Repertory Theatre (3)

TEXAS

Alley Theatre (6), *Dallas Theater Center (5)*, The Ensemble Theatre (3), **Main Street Theater (3)**, Shakespeare Dallas (2), *WaterTower Theatre (3)*, *ZACH Theatre (5)*

VERMONT

Dorset Theatre Festival (2), Weston Playhouse Theatre Company (3)

VIRGINIA

Roadside Theater (1), *Signature Theatre (5)*, Virginia Stage Company (4)

WASHINGTON

The 5th Avenue Theatre Association (6), *Harlequin Productions (2)*, Intiman Theatre (3), *Seattle Children's Theatre (5)*, *Seattle Repertory Theatre (6)*, *Taproot Theatre Company (3)*

WISCONSIN

American Players Theatre (5), *Milwaukee Repertory Theater (6)*

WEST VIRGINIA

Contemporary American Theater Festival (3)



2014 PROFILED THEATRES

Below are the 177 TCG Fiscal Survey 2014 participants, organized by Budget Group (based on annual expenses):

BUDGET GROUP 1 THEATRES **(\$499,999 or less)**

AlterTheater Ensemble (CA), Boulder Ensemble Theatre Company (CO), The Chance Theater (CA), Constellation Theatre Company (DC), Dobama Theatre (OH), dog & pony dc (DC), EgoPo Classic Theater (PA), Elm Shakespeare Company (CT), Golden Thread Productions (CA), Hi-ARTS (NY), Playwrights Foundation (CA), Rep Stage (MD), Roadside Theater (VA), Sacred Fools Theater (CA), Stageworks Theatre (FL)

BUDGET GROUP 2 THEATRES **(\$500,000 - \$999,999)**

Actor's Theatre of Charlotte (NC), Amas Musical Theatre (NY), Bloomsburg Theatre Ensemble (PA), Boise Contemporary Theater (ID), Castillo Theatre (NY), The Cutting Ball Theater (CA), Dad's Garage (GA), Dorset Theatre Festival (VT), Harlequin Productions (WA), Irondale Ensemble Project (NY), Mabou Mines (NY), Ma-Yi Theater Company (NY), Miracle Theatre Group (OR), The Play Company (NY), The Playwrights Realm (NY), Shakespeare Dallas (TX), Silk Road Rising (IL), Ten Thousand Things Theater Company (MN), TheatreSquared (AR), Unicorn Theatre (MO), The Warehouse Theatre (SC)

BUDGET GROUP 3 THEATRES **(\$1 million - \$2,999,999)**

American Stage Theatre Company (FL), Artists Repertory Theatre (OR), Aurora Theatre (GA), Bristol Riverside Theatre (PA), Central Square Theater (MA), Charleston Stage (SC), Childsplay (AZ), City Theatre Company (PA), Clarence Brown Theatre Company (TN), Cleveland Public Theatre (OH), Colorado Springs Fine Arts Center Theatre Company (CO), Connecticut Repertory Theatre (CT), Contemporary American Theater Festival (WV), Cornerstone Theater Company (CA), The Coterie Theatre (MO), Creede Repertory Theatre (CO), Curious Theatre Company (CO), Delaware Theatre Company (DE), The Ensemble Theatre (TX), The 52nd Street Project (NY), Folger Theatre (DC), HERE (NY), Hudson Valley Shakespeare Festival (NY), The Human Race Theatre Company (OH), Intiman Theatre (WA), LABYRINTH Theater Company (NY), Lark Play Development Center (NY), The Lyric Stage Company of Boston (MA), Main Street Theater (TX), Merrimack Repertory Theatre (MA), Nashville Repertory Theatre (TN), The New Conservatory Theatre Center (CA), New Dramatists, Inc (NY), New Repertory Theatre (MA), New Stage Theatre (MS), New York Stage & Film, Inc. (NY), A Noise Within (CA), North Coast Repertory Theatre (CA), Northlight Theatre (IL), Penobscot Theatre (ME), Penumbra Theatre Company (MN), Perseverance Theatre (AK), Pig Iron Theatre Company (PA), Pillsbury House Theatre (MN), PlayMakers Repertory Company (NC), Portland Stage Company (ME), San Francisco Playhouse (CA), SITI Company (NY), SpeakEasy Stage Company (MA), Taproot Theatre Company (WA), THEATREWORKS (CO), Timeline Theatre Company (IL), Triad Stage (NC), Victory Gardens Theater (IL), WaterTower Theatre (TX), Weston Playhouse Theatre Company (VT), The Wooster Group (NY)

BUDGET GROUP 4 THEATRES **(\$3 million - \$4,999,999)**

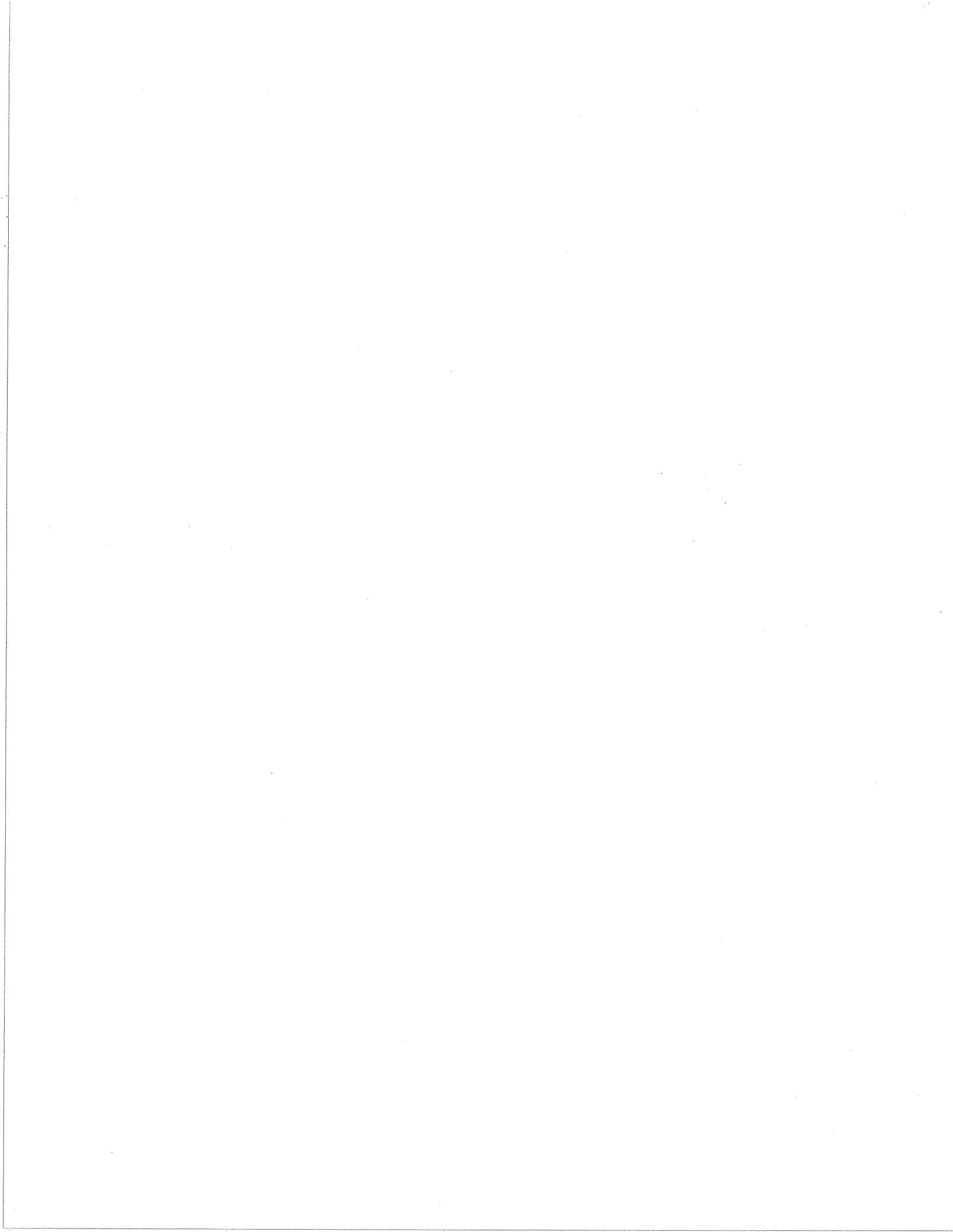
Arkansas Repertory Theatre (AR), Arts Center of Coastal Carolina (SC), Barrington Stage Company (MA), Court Theatre (IL), Eugene O'Neill Theater Center (CT), Everyman Theatre (MD), Idaho Shakespeare Festival (ID), Marin Theatre Company (CA), Omaha Theater Company (NE), Palm Beach Dramaworks (FL), PCPA – Pacific Conservatory Theatre (CA), San Diego Repertory Theatre (CA), Virginia Stage Company (VA), The Wilma Theater (PA), Woolly Mammoth Theatre Company (DC)

BUDGET GROUP 5 THEATRES **(\$5 million - \$9,999,999)**

Alabama Shakespeare Festival (AL), American Players Theatre (WI), Arden Theatre Company (PA), Arizona Theatre Company (AZ), ArtsEmerson (MA), Asolo Repertory Theatre (FL), Atlantic Theater Company (NY), Center Stage (MD), Cleveland Play House (OH), Dallas Theater Center (TX), The Finger Lakes Musical Theatre Festival (NY), Florida Studio Theatre (FL), Geva Theatre Center (NY), Hartford Stage (CT), Imagination Stage (MD), Indiana Repertory Theatre (IN), Kansas City Repertory Theatre (MO), Long Wharf Theatre (CT), Lookingglass Theatre Company (IL), Maltz Jupiter Theatre (FL), New York Theatre Workshop (NY), The Pasadena Playhouse (CA), People's Light (PA), Pittsburgh Public Theater (PA), Portland Center Stage (OR), The Repertory Theatre of St. Louis (MO), Seattle Children's Theatre (WA), Signature Theatre (VA), The Studio Theatre (DC), Syracuse Stage (NY), Theatre for a New Audience (NY), TheatreWorks (CA), Trinity Repertory Company (RI), Two River Theater Company (NJ), Writers Theatre (IL), Yale Repertory Theatre (CT), ZACH Theatre (TX)

BUDGET GROUP 6 THEATRES **(\$10 million or more)**

Actors Theatre of Louisville (KY), Alley Theatre (TX), Alliance Theatre (GA), American Conservatory Theater (CA), American Repertory Theater (MA), Arena Stage (DC), Arvada Center for the Arts & Humanities (CO), Berkeley Repertory Theatre (CA), Center Theatre Group (CA), Chicago Shakespeare Theater (IL), Children's Theatre Company (MN), Denver Center Theatre Company (CO), The 5th Avenue Theatre Association (WA), Ford's Theatre (DC), Geffen Playhouse (CA), Goodman Theatre (IL), Guthrie Theater (MN), Huntington Theatre Company (MA), La Jolla Playhouse (CA), Manhattan Theatre Club (NY), McCarter Theatre Center (NJ), Milwaukee Repertory Theater (WI), The Old Globe (CA), Oregon Shakespeare Festival (OR), Playwrights Horizons (NY), The Public Theater (NY), Roundabout Theatre Company (NY), Seattle Repertory Theatre (WA), The Shakespeare Theatre Company (DC), Signature Theatre Company (NY), South Coast Repertory (CA), Steppenwolf Theatre Company (IL)



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STABLE

AEA MEMBERS -
LA # 2 after NYC

2013-2014 Theatrical Season Report

An Analysis of Employment, Earnings, Membership and Finance

**Steven DiPaola
Assistant Executive Director
for Finance and Administration**



2013-2014 Theatrical Season Report

An Analysis of Employment, Earnings, Membership and Finance

The years since 2008 have been difficult economic times for the United States and much of the world. While the deep and broad decline that occurred in 2008 concluded several years ago, and the United States is considered to have “recovered,” this recovery still somehow feels different and more uneasy than those in the past. By all measures, U.S. markets have improved and set new highs, yet many Americans feel they possess less wealth. Unemployment has fallen to more familiar levels, but the job market feels altered and Americans are working harder, but with less to show for it. Several European countries continue to teeter on the brink of economic collapse, while others that had maintained strong economies are now showing signs of falling back. Given the global interdependence that now exists, the impact of that would not be restricted solely to Europe. So, here in the U.S. while economically speaking the “patient” is still standing, there is definitely some staggering, as well.

In such times, stability may be the best goal achievable. This report, which will provide an overview of employment and earnings among members of Actors' Equity Association during the most recently concluded theatrical season (June 2013 through May 2014), will show that stability has largely been achieved. While some areas continue to struggle through this anxious recovery and are still attempting to find solid ground on which to return to growth, other areas have gained a hold and are showing signs of strength. Employment, which for many years showed steady advance, may not yet be progressing at the same rates, but it is not shrinking either, and the same is true of member earnings on Equity contracts.

Employment:

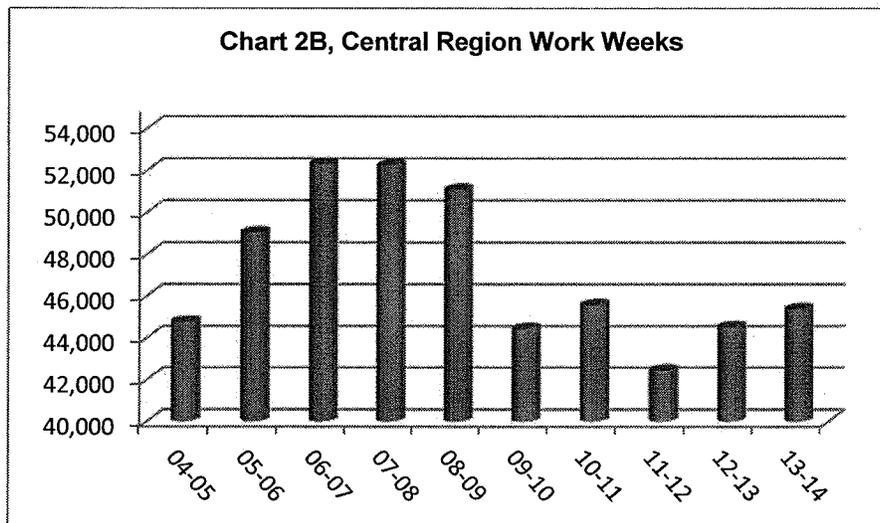
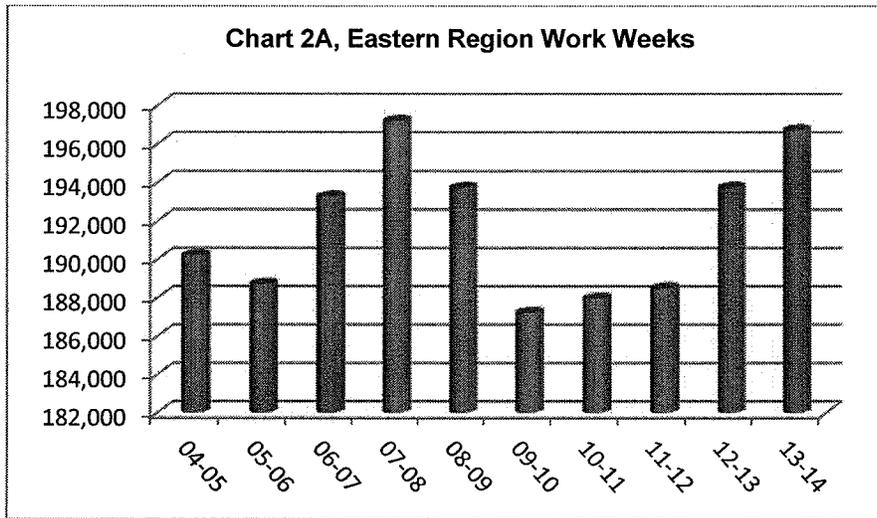
Table 1 provides a high-level look at member employment during the 2013-2014 theatrical season, as well as the three seasons immediately preceding it. This year's work week total (a work week is defined as one week of work by one member) of 292,712 is just slightly higher than last year's total, and the second highest total since the global economic downturn now widely referred to as the Great Recession, which began during the 2008-2009 season. Work weeks have remained fairly stable over the past four seasons, with the exception of a secondary decline that occurred in the 2011-2012 season, likely a lagging impact of the downturn at that time.

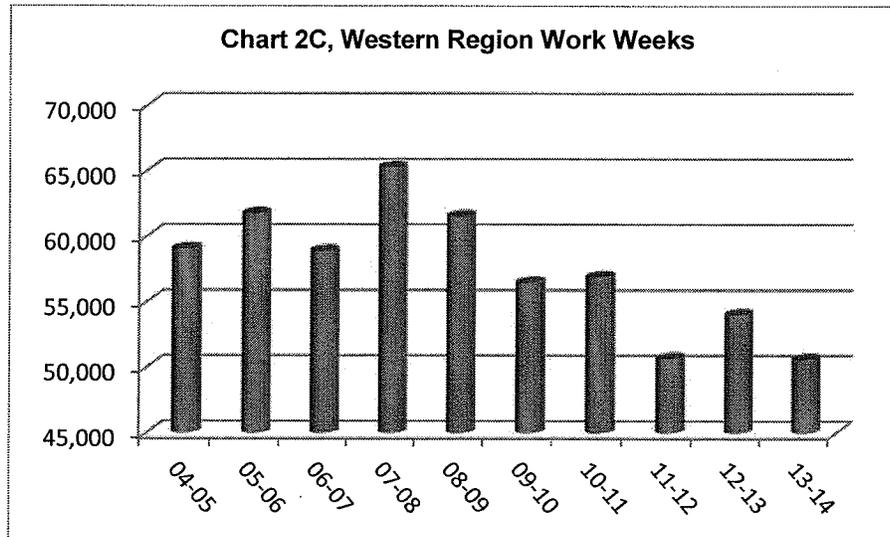
**Table 1
Employment Summary**

Season	2013-14		2012-13		2011-12		2010-11	
SEASONAL TOTALS:								
Members Working, Per Season	17,522		17,532		17,446		17,089	
Average Weeks Worked	16.7		16.7		16.1		17.0	
% Employed	41.3%		40.3%		42.6%		41.7%	
Total Work Weeks	292,712		292,273		281,614		290,410	
Eastern Weeks	196,712	67.2%	193,729	66.3%	188,503	66.9%	187,962	64.7%
Central Weeks	45,373	15.5%	44,515	15.2%	42,438	15.1%	45,567	15.7%
Western Weeks	50,627	17.3%	54,029	18.5%	50,673	18.0%	56,881	19.6%
Principal Weeks	180,603	61.7%	181,232	62.0%	169,446	60.2%	174,304	60.0%
Chorus Weeks	64,882	22.2%	65,506	22.4%	67,595	24.0%	70,272	24.2%
Stage Manager Weeks	47,227	16.1%	45,535	15.6%	44,573	15.8%	45,834	15.8%
AVERAGE WEEKLY TOTALS:								
Members Working	5,629		5,621		5,416		5,585	
% Employed	13.3%		12.9%		13.2%		13.6%	
Eastern	3,783		3,726		3,625		3,615	
Central	873		856		816		876	
Western	974		1,039		974		1,094	
Principals	3,473		3,485		3,259		3,352	
Chorus	1,248		1,260		1,300		1,351	
Stage Managers	908		876		857		881	

In some ways, the past two seasons are copies of each other: The work week totals are nearly identical; the number of members who worked in each season is even more indistinguishable; and the average numbers of weeks worked per member in each of the two seasons were equal.

From a regional perspective, 67.2% of the season's work weeks occurred in the Eastern Region. Over the past four seasons, the Eastern Region has fared considerably better than the other two regions, as the portion of work weeks occurring in the east increased by 2.5% during that time. The Central Region's share has remained almost the same, but the Western Region has lost 2.3% of its share over the four seasons. When comparing only this season to last season, the Eastern and Central Regions saw their employment increase by 1.5% and 1.9%, respectively. Employment in the Western region, however, decreased by 6.3%.





Charts 2A, 2B and 2C graphically represent regional work weeks over the past ten seasons, going back to the 2004-2005 season. This season's work weeks in the east represent the second highest total in the decade, and are up 5% from the low for the period, established in 2009-2010 – the first complete season after the Great Recession began. Looking at Chart 2A, we can see that with the increases in work weeks over the past four seasons, employment in the Eastern Region has completed its climb back to where it was prior to the downturn, and hopefully that level can be sustained and built upon moving forward.

The Central Region still appears to be working on that climb, as Chart 2B depicts; while its employment has increased 6.9% since the ten-year low established in the 2011-2012 season, it still remains 13.2% off of its high in that time period, which came just as the recession was beginning.

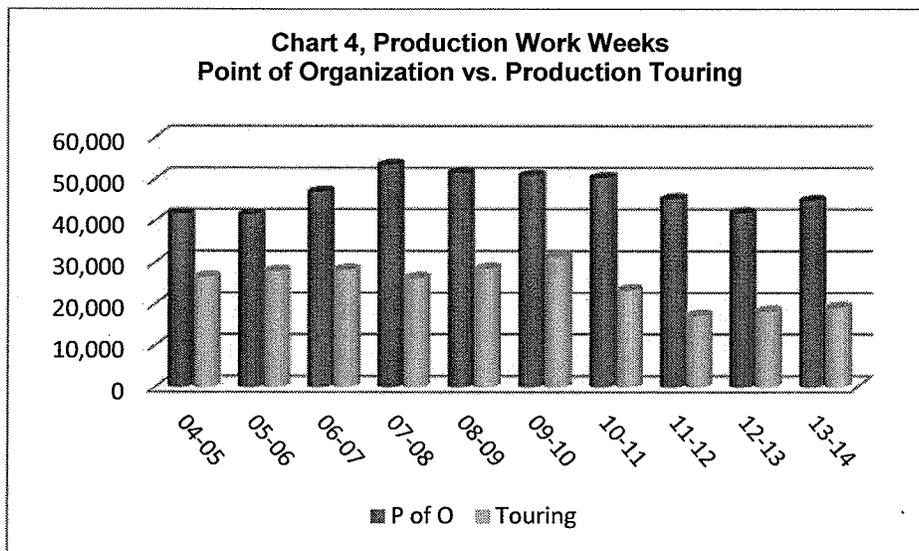
In terms of employment, the Western Region seems to be having a more difficult time, as with its decline in work weeks this season, it created a new low for the ten-year period. Work weeks in the Western Region are down 22.4% from the high point in the decade.

**Table 3, 2013 - 2014 Season
Work Weeks
By Region, Contract Type and Job Category**

	2013-14					2012-13	2011-12	2010-11	2007-08
	Eastern	Central	Western	Total	% of Total	Total	Total	Total	Total
Production	62,202	2,506		64,708	22.1%	60,737	62,273	73,505	79,466
Point of Organization	44,749			44,749	15.3%	41,841	45,131	50,243	53,314
Tiered Tours	2,342			2,342	0.8%	5,904	5,550	8,207	5,139
Full Tours	14,253	2,506		16,759	5.7%	12,242	11,592	15,055	21,013
Developmental Lab	858			858	0.3%	750			
Resident Theatre (LORT)	30,105	8,464	18,719	57,288	19.6%	59,785	57,898	59,982	60,403
LORT Rep	2,305		3,903	6,208	2.1%	6,454	7,416	6,993	7,142
LORT Non-Rep	27,800	8,464	14,816	51,080	17.5%	53,331	50,482	52,989	53,261
Small Professional Theatre	12,804	6,933	7,529	27,266	9.3%	27,481	25,195	20,426	29,173
Letter of Agreement	9,482	3,425	7,307	20,214	6.9%	20,624	19,844	25,690	22,185
Short Engagement Touring (SETA)	11,500			11,500	3.9%	14,344	12,714	5,260	
Stock	5,424	1,277	994	7,695	2.6%	7,600	7,619	8,488	9,424
COST	2,758		465	3,223	1.1%	2,938	2,518	2,220	2,784
COST Special	294			294	0.1%	310	660	1,413	1,071
CORST	1,824	196		2,020	0.7%	2,378	2,306	2,435	2,866
MSUA	114	1,081	137	1,332	0.5%	1,299	1,457	1,525	1,777
RMTA	434		392	826	0.3%	675	678	852	926
Outdoor Drama								43	
Special Agreements	2,548	4,850	2,641	10,039	3.4%	11,822	11,701	12,028	16,900
Young Audiences (TYA)	5,130	1,283	1,639	8,052	2.8%	8,445	7,826	9,146	13,648
Cabaret	2,255		83	2,338	0.8%	2,637	3,561	3,297	3,551
Guest Artist	4,000	1,179	2,645	7,824	2.7%	7,527	6,607	7,761	7,449
Special Appearance	3,935	1,862	2,292	8,089	2.8%	7,945	7,176	6,861	5,918
University Theatre (URTA)	1,088	715	542	2,345	0.8%	2,351	2,023	2,195	2,187
Dinner Theatre	1,081	4,607		5,688	1.9%	1,793	3,275	3,884	6,259
Dinner Theatre Artist	159	15	127	301	0.1%	289	168	106	56
Casino			2,278	2,278	0.8%	4,010	3,934	5,139	7,351
Midsize	24		145	169	0.1%	289	418	353	637
Special Production	3			3	0.0%	3	41	227	150
Business Theatre	217	42		259	0.1%	457	308	232	254
Workshop	355			355	0.1%	333	230	140	536
Staged Reading	348			348		83			
Off-Broadway (NYC)	15,351			15,351	5.2%	12,656	11,872	9,420	7,083
NYC/LOA	3,483			3,483	1.2%	3,779	2,559	3,205	3,202
Mini (NYC)	1,351			1,351	0.5%	757	857	1,066	1,495
ANTC	2,760			2,760	0.9%	3,272	2,448	1,955	3,120
Transition	1,136			1,136	0.4%	951	812	621	1,320
New England Area Theatre (NEAT)	2,540			2,540	0.9%	2,343	2,377	2,668	2,489
Disney World	16,974			16,974	5.8%	17,115	16,691	16,278	15,258
Orlando Area Theatre (OAT)	457			457	0.2%	409	299	268	256
New Orleans Area (NOLA)		371		371	0.1%	302	330	385	380
Chicago Area (CAT)		7,844		7,844	2.7%	8,228	6,920	7,438	7,355
Western Light Opera (WCLO)			1,264	1,264	0.4%	1,127	1,539	1,324	3,881
Hollywood Area (HIAT)			229	229	0.1%	953	297	370	636
San Francisco Bay Area (BAT)			1,833	1,833	0.6%	1,440	1,478	1,290	2,079
Urban Broadway Series (UBS)							72		
Modified Bay Area Theatre (MBAT)			360	360	0.1%	386	252	402	580
TOTAL	196,712	45,373	50,627	292,712		292,273	281,614	290,410	314,681

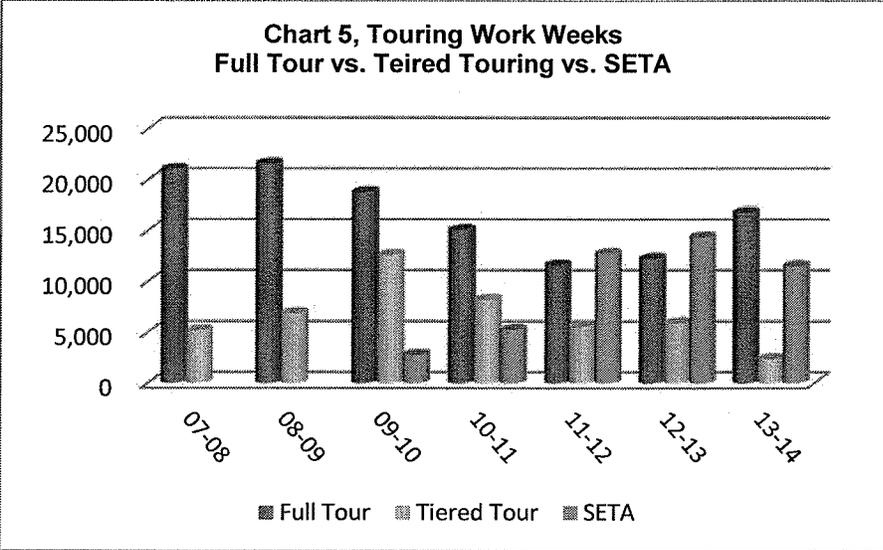
A more granular view of work weeks and the movements that have occurred since the downturn are shown in **Table 3**, which reports work weeks by contract type in each region for this season, as well as the prior three seasons and the 2007-2008 season.

Work weeks on the Production contract increased by 6.5% over last season. Since it accounts for more than one-fifth of all Equity employment (and an even greater portion of Equity member earnings), this growth on Equity’s flagship contract is very important to its members. Employment on the Production contract falls into two major categories: point of organization, which is work that originates and remains in New York, Chicago or Los Angeles; and touring, for employment occurring on the road. Point of organization work weeks in New York are colloquially referred to as “Broadway.” All point of organization work weeks occurred in New York this season, and they increased by 7% over the previous season, which was certainly good for Equity because of their high member earnings.

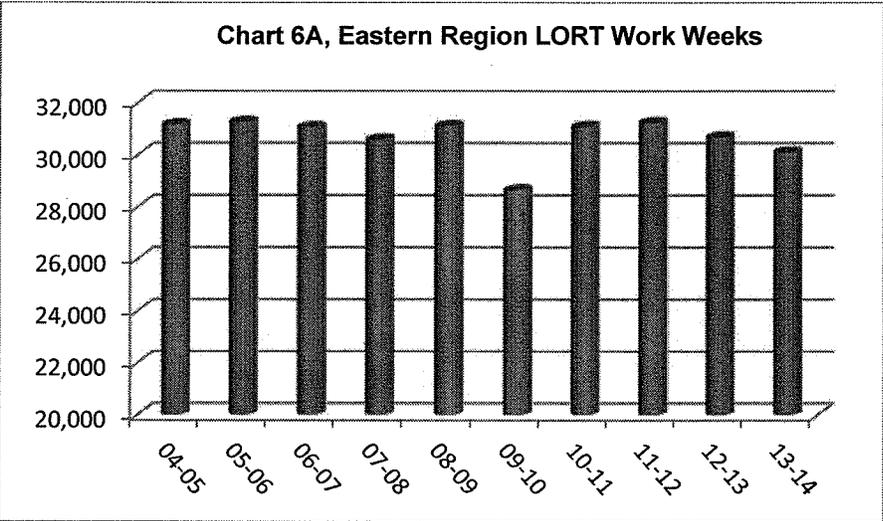


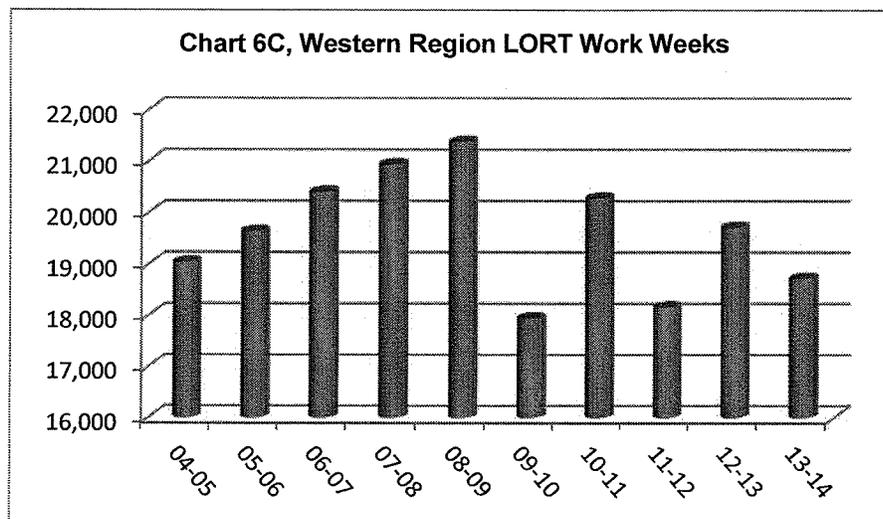
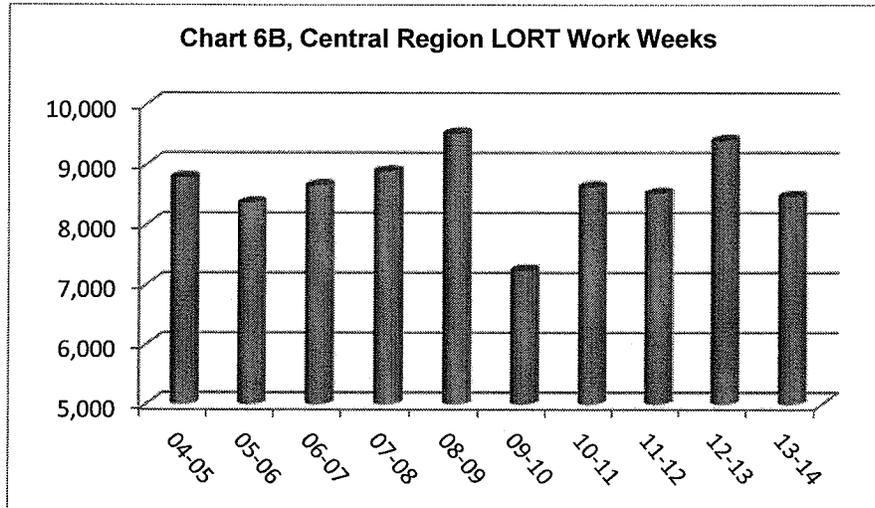
This year’s combined 63,850 work weeks on both Production point of organization and touring is the highest level achieved in three seasons – again great news for Equity members. **Chart 4** illustrates work weeks on these two elements of the Production contract over the past 10 years.

There is one final piece of good news on the touring front. Since the 2009-2010 season, a third option has also existed for touring: the Short Engagement Touring Agreement (SETA) and **Chart 5** depicts work weeks on the three touring elements back to the 2007-2008 season. When the SETA work weeks for this season are added to those from Production touring, the resulting 30,601 work weeks represent the second highest number of touring work weeks in a decade, with 55% of those weeks occurring in the Full Production arena where member earnings are highest. The results from this season show that those three touring elements are working precisely as they should.



Returning to this season, the LORT contract fared less well, having a 4.2% decline in work weeks since last year. Nevertheless, with 57,288 work weeks, LORT continues as the second largest source of employment for Equity's members after the Production contract, and unlike Production, which is generally focused in the Eastern Region, LORT is important to all regions. It is, in fact, the largest source of employment in the Central and Western regions.





Therefore, breaking down LORT weeks regionally over the past ten seasons, it can be observed in **Charts 6A, 6B and 6C** that all three areas had dramatic employment losses in the first complete season following the beginning of the downturn, when its economic impact fully hit the cities around the United States where LORT theatres operate. In the Eastern Region, much of those LORT work week losses have been recovered, despite small declines in the past two seasons. On the other hand, Central Region LORT work weeks were down 10% this season and are still down 11% from their ten-year high. In the Western Region, LORT work weeks decreased by 5% this season, and are down almost 12.5% from their ten-year high.

As previously mentioned, the LORT and Production contracts are the two largest sources of employment for Equity members, and together they accounted for nearly 42% of all work weeks this past season.

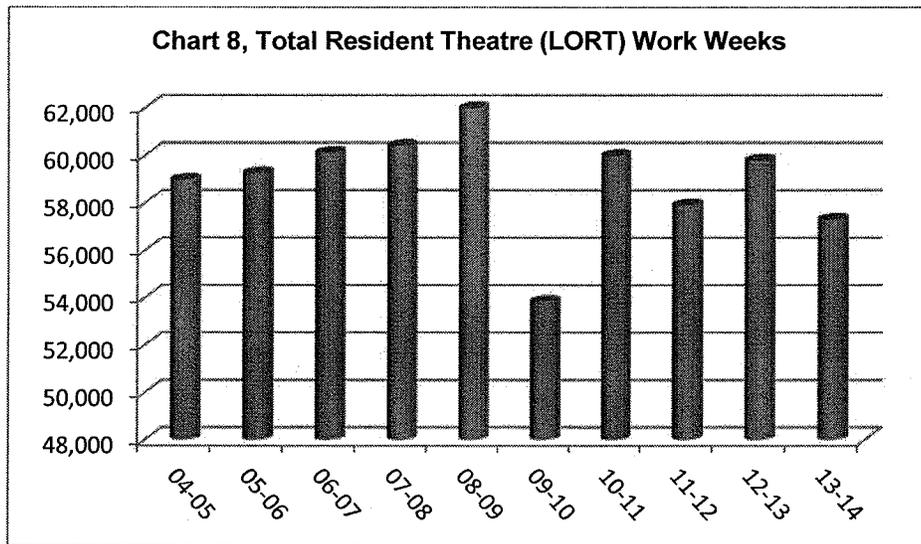
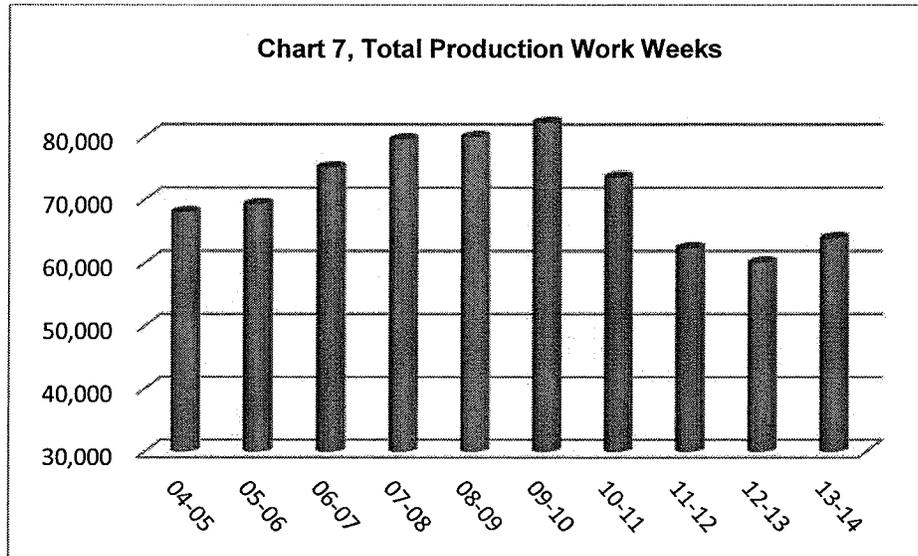


Chart 7 and **Chart 8** illustrate the performance of the Production and LORT contracts over the past 10 seasons. Both have generally put up strong numbers, and together they have generated well over 1 million weeks of employment over the last decade. Yet, for both, the impact following the downturn cannot be missed.

Following Production and LORT, the highest work week generators are the Small Professional Theatre (SPT) contract and Letters of Agreement (LOAs) – two developing theatre contracts. Combined, these accounted for nearly 48,000 work weeks this season, remaining fairly stable from the previous season.

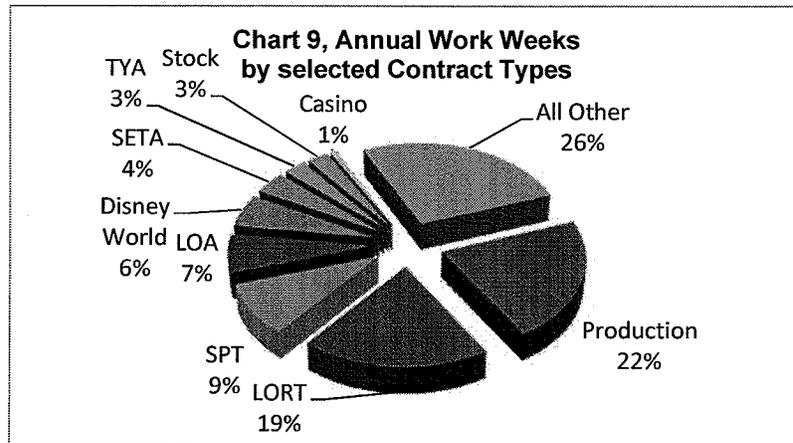
Looking to contracts that are important and unique to specific regions, in the east the Off-Broadway contract continues a resurgence that ironically began during the difficult economic times of the past few seasons. In addition to the emerging work normally associated with this contract, the Off-Broadway arena has also provided continued life to shows that have successfully concluded runs on Broadway.

Consequently, work weeks on this contract increased by 21.3% this season and by an astonishing 116% since the 2007-2008 season. In addition, employment on the Disney World contract in Orlando remained the stable force it has been for several seasons and accounted for nearly 17,000 work weeks.

In the Central Region, work weeks on the Chicago Area Theatre (CAT) contract declined by 4.7%, but it accounted for 17% of the total work and remains an important source of employment to Actors in the Chicago area.

In the Western Region, work on the Western Civic Light Opera (WCLO) contract and Bay Area Theatre (BAT) contracts increased by 12.2% and 27.3%, respectively.

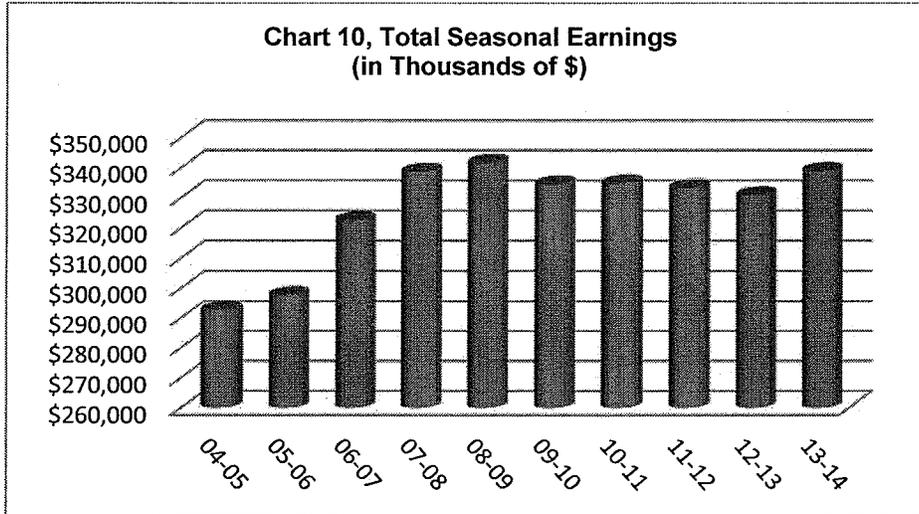
Overall, work weeks have remained fairly stable over the past four seasons, hovering between the 290,000 and 292,000 marks in all but one season when they declined slightly. They are, however, off their high of 314,681 established in the 2007-2008 season, and after fairly consistent growth during the first part of the past decade (and prior), a recalibration – perhaps temporary – may have occurred as a response to the changes in the global and national economies.



Prior to moving on to a study of earnings this season, a final look at employment is offered in **Chart 9**, which shows the portion of overall work weeks held by the largest of the employment generators. It is interesting to note that about 67% of the work weeks occur on just six contracts: Production, LORT, SPT, LOA, Disney World and the SETA.

Earnings:

Total member earnings on Equity contracts this season were just under \$338.7 million – the second highest total in Equity’s history.



Looking to earnings over the past ten seasons in **Chart 10**, after two seasons of decline, earnings recovered this year and increased by 2.4% over last season. Over the entire decade, they have increased by just under 16%.

**Table 11
Seasonal Earnings Summary**

Season	2013-14	2012-13	2011-12	2010-11
Total Seasonal Earnings	\$338,681,573	\$330,590,097	\$333,031,199	\$334,559,463
Median Member Earnings	\$7,463	\$7,100	\$7,256	\$7,382
Eastern Earnings	\$264,643,519	\$257,431,938	\$252,426,578	\$247,095,465
	78.1%	77.9%	75.8%	73.9%
Central Earnings	\$34,220,503	\$31,094,902	\$33,088,312	\$35,858,429
	10.1%	9.4%	9.9%	10.7%
Western Earnings	\$39,817,551	\$42,063,257	\$47,516,309	\$51,605,569
	11.8%	12.7%	14.3%	15.4%

Turning to a much narrower period, **Table 11** depicts earnings for this season and the three seasons immediately preceding it along with some other useful data. First, despite the increase this season, we can see that overall earnings have moved within a very narrow range over the four seasons and have remained relatively consistent. Regionally speaking, the Central Region has displayed that same consistency, and its share of the overall earnings has changed by only 0.06% over the four-year period.

Conversely, eastern earnings have increased by 7.1% over the period and its regional share has increased significantly. Counter to that, western earnings have decreased by 23%, consequently leading to a much lower regional share. Finally, the median salary – the statistical middle point between the highest and lowest salaries – increased by about 5% since last season, and by about 1% over the four-year period.

Earlier, it was mentioned that the Production contract accounts for more than one-fifth of all employment. Its portion of earnings is even larger; in fact, just about one-half of all earnings by Equity members occur on this contract, so its importance cannot be overestimated.

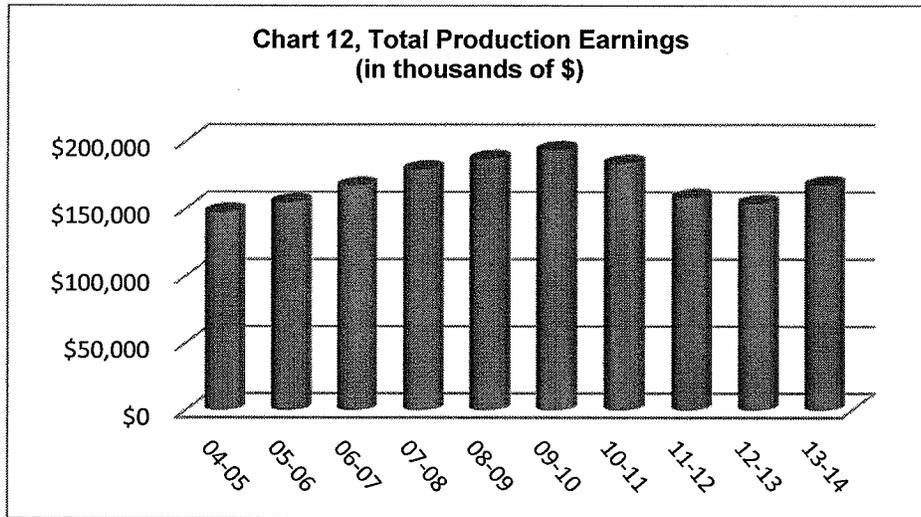


Chart 12 shows earnings under the Production contract over the past decade. While it can be observed that the steady growth that characterized these earnings prior to the Great Recession seems to have halted, at least temporarily, Production earnings did increase by almost \$14 million or 8.9% this season.

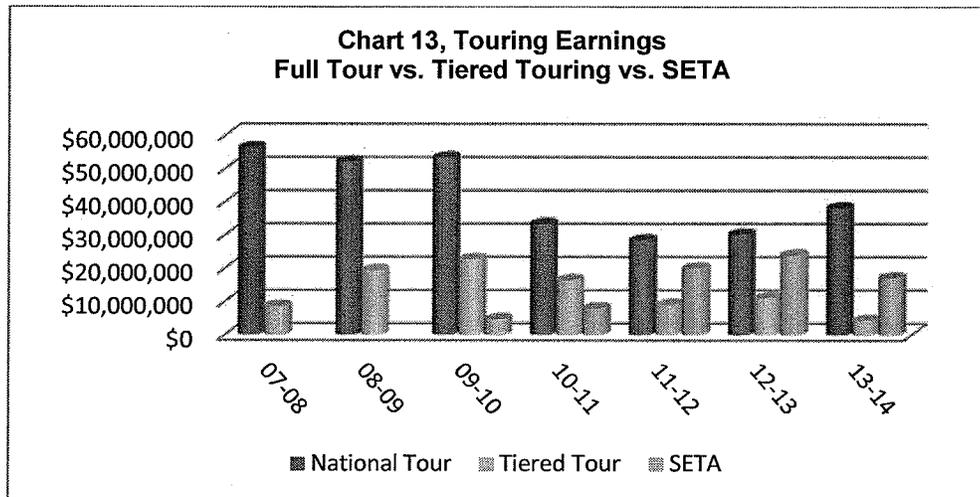
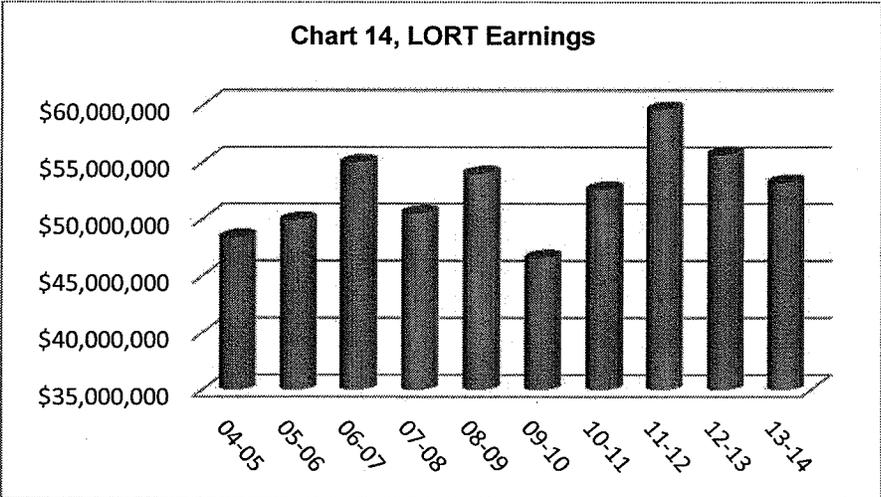


Chart 13 graphically depicts earnings on Production tours – both Full and Tiered – along with the SETA over the last seven seasons (two years prior to the inception of the SETA). This season’s nearly \$60 million in member earnings in these three areas represent about 17.6% of the total earnings that occurred, and Full Production earnings increased for the second consecutive season.



Earnings under the LORT contract show a great deal of volatility over the past decade as illustrated in **Chart 14**. This season, they dropped for the second year in a row, and since the 2011-2012 season, when they hit their high for the decade, they have declined by about 11%.

Table 15
Seasonal Earnings, 2013-14
by Region & Contract Type

	Earnings						Total	% of Total
	Eastern	%	Central	%	Western	%		
Production	\$161,676,157.44	61.1%	\$5,782,555.92	16.9%			\$167,458,713.36	49.44%
Point of Organization	\$124,152,148.37	46.9%					\$124,152,148.37	36.66%
Tiered Tours	\$4,314,264.58	1.6%					\$4,314,264.58	1.27%
Full Tours	\$32,448,194.91	12.3%	\$5,782,555.92	16.9%			\$38,230,750.83	11.29%
Developmental Lab	\$761,549.58	0.3%					\$761,549.58	0.22%
Resident Theatres (LORT)	\$26,741,443.53	10.1%	\$7,636,664.22	22.3%	\$18,809,194.04	47.2%	\$53,187,301.79	15.70%
LORT Rep	\$1,873,656.53	0.7%			\$5,193,093.72	13.0%	\$7,066,750.25	2.09%
LORT Non-Rep	\$24,867,787.00	9.4%	\$7,636,664.22	22.3%	\$13,616,100.32	34.2%	\$46,120,551.54	13.62%
Small Professional Theatre (SPT)	\$6,339,478.90	2.4%	\$3,200,472.19	9.4%	\$3,271,200.09	8.2%	\$12,811,151.18	3.78%
Letter of Agreement (LOA)	\$5,802,576.13	2.2%	\$2,079,202.25	6.1%	\$3,895,645.81	9.8%	\$11,777,424.19	3.48%
Short Engagement Touring (SETA)	\$17,059,811.32	6.4%					\$17,059,811.32	5.04%
Stock	\$4,527,291.24	1.7%	\$1,246,254.98	3.6%	\$1,006,143.69	2.5%	\$6,779,689.91	2.00%
COST	\$2,349,907.11	0.9%			\$389,993.86	1.0%	\$2,739,900.97	0.81%
COST Special	\$227,141.67	0.1%					\$227,141.67	0.07%
CORST	\$1,357,296.72	0.5%	\$151,107.34	0.4%			\$1,508,404.06	0.45%
MSUA	\$146,920.86	0.1%	\$1,095,147.64	3.2%	\$198,104.72	0.5%	\$1,440,173.22	0.43%
RMTA	\$446,024.88	0.2%			\$418,045.11	1.0%	\$864,069.99	0.26%
Special Agreements	\$1,998,812.02	0.8%	\$3,097,051.19	9.1%	\$2,216,257.70	5.6%	\$7,312,120.91	2.16%
Young Audiences (IYA)	\$2,322,757.34	0.9%	\$677,773.88	2.0%	\$788,264.83	2.0%	\$3,788,796.05	1.12%
Cabaret	\$1,265,585.99	0.5%			\$132,032.81	0.3%	\$1,397,618.80	0.41%
Guest Artist	\$1,998,452.20	0.8%	\$584,463.82	1.7%	\$1,284,747.93	3.2%	\$3,867,663.95	1.14%
Special Appearance	\$1,161,485.78	0.4%	\$540,571.33	1.6%	\$640,834.17	1.6%	\$2,342,891.28	0.69%
University Theatre (URTA)	\$1,181,586.37	0.4%	\$524,797.99	1.5%	\$383,453.33	1.0%	\$2,089,837.69	0.62%
Dinner Theatre	\$858,531.42	0.3%	\$3,961,537.88	11.6%			\$4,820,069.30	1.42%
Dinner Theatre Artist	\$115,162.00	0.0%	\$4,029.80	0.0%	\$97,254.00	0.2%	\$216,445.80	0.06%
Casino					\$4,580,315.07	11.5%	\$4,580,315.07	1.35%
Midsize	\$19,762.50	0.0%			\$94,425.50	0.2%	\$114,188.00	0.03%
Special Production	\$5,013.84	0.0%					\$5,013.84	0.00%
Business Theatre	\$105,704.00	0.0%	\$68,000.00	0.2%			\$173,704.00	0.05%
Workshop	\$330,230.94	0.1%					\$330,230.94	0.10%
Staged Reading	\$149,988.06	0.1%					\$149,988.06	0.04%
Royalties	\$2,193,755.29	0.8%					\$2,193,755.29	0.65%
Filming and Taping	\$137,730.02	0.1%					\$137,730.02	0.04%
Off-Broadway (NYC)	\$10,075,511.44	3.8%					\$10,075,511.44	2.97%
NYC-LOA	\$1,233,501.13	0.5%					\$1,233,501.13	0.36%
Mini (NYC)	\$651,659.68	0.2%					\$651,659.68	0.19%
ANTC	\$1,435,580.31	0.5%					\$1,435,580.31	0.42%
Transition	\$302,944.67	0.1%					\$302,944.67	0.09%
New England Area (NEAT)	\$1,031,536.62	0.4%					\$1,031,536.62	0.30%
Disney World	\$13,784,477.35	5.2%					\$13,784,477.35	4.07%
Orlando Area (OAT)	\$136,991.00	0.1%					\$136,991.00	0.04%
New Orleans (NOLA)			\$95,621.11	0.3%			\$95,621.11	0.03%
Chicago Area (CAT)			\$4,721,506.78	13.8%			\$4,721,506.78	1.39%
Western Light Opera (WCLO)					\$1,490,937.09	3.7%	\$1,490,937.09	0.44%
Hollywood Area (HAT)					\$111,150.42	0.3%	\$111,150.42	0.03%
San Francisco Bay Area (BAT)					\$926,896.04	2.3%	\$926,896.04	0.27%
Urban Broadway Series (UBS)								
Modified Bay Area Theatre (MBAT)					\$88,798.37	0.2%	\$88,798.37	0.03%
Totals	\$264,643,518.53		\$34,220,503.34		\$39,817,550.89		\$338,681,572.76	
<i>Regional % of Total</i>	78.1%		10.1%		11.8%			

Table 15 provides the broadest view of member earnings, outlining the totals for each contract type in each region. Earnings under the Production and LORT contracts have already been highlighted for their importance, since just about two-thirds of all member earnings nationally in the season occurred on these two contracts. Further, when the Small Professional Theatre contract, Letters of Agreement, the SETA, Off-Broadway and Disney World, are added to Production and LORT, those seven contract areas are the source of 85% of the member earnings.

Studying Table 15 from a regional perspective, the Production contract is by far the largest earnings generator in the Eastern Region because of Broadway. However, in addition to LORT, the Off-Broadway and Disney World contracts (two large earnings sources mentioned above) are also unique to this region. In the Central Region, LORT is the largest source of earnings for members, but the region-specific CAT contract is also quite important. The Dinner Theatre contract is also a large source of Central Region earnings since most of the theatres actively producing under this contract are located in that region. In fact, LORT, CAT and Dinner Theatre provide just under 48% of the total earnings in the region. In the Western Region, the LORT contract is far and away the largest source of member earnings with 47% of the total income for members in the region. Even with its diminished work weeks, the Casino contract contributes the next largest segment of member earnings in the west, followed by the Letters of Agreement and Small Professional Theatre contracts. Together, these four areas generate 77% of the regional earnings.

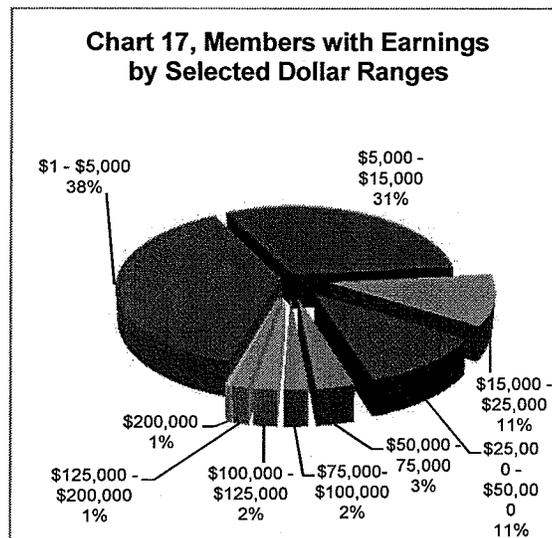
Table 16
Average Earnings per Work Weeks
by Region & Contract Type, 2013-14

	All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
Production	\$167,458,713	49.4%	64,708	22.1%	\$2,588
Point of Organization	\$124,152,148	36.7%	44,749	15.3%	\$2,774
Tiered Tours	\$4,314,265	1.3%	2,342	0.8%	\$1,842
Full Tours	\$38,230,751	11.3%	16,759	5.7%	\$2,281
Developmental Lab	\$761,550	0.2%	858	0.3%	\$888
Resident Theatres (LORT)	\$53,187,302	15.7%	57,288	19.6%	\$928
LORT Rep	\$7,066,750	2.1%	6,208	2.1%	\$1,138
LORT Non-Rep	\$46,120,552	13.6%	51,080	17.5%	\$903
Small Professional Theatre (SPT)	\$12,811,151	3.8%	27,266	9.3%	\$470
Letter of Agreement (LOA)	\$11,777,424	3.5%	20,214	6.9%	\$583
Short Engagement Touring (SETA)	\$17,059,811	5.0%	11,500	3.9%	\$1,483
Stock	\$6,779,690	2.0%	7,695	2.6%	\$881
COST	\$2,739,901	0.8%	3,223	1.1%	\$850
COST Special	\$227,142	0.1%	294	0.1%	\$773
CORST	\$1,508,404	0.4%	2,020	0.7%	\$747
MSUA	\$1,440,173	0.4%	1,332	0.5%	\$1,081
RMTA	\$864,070	0.3%	826	0.3%	\$1,046
Special Agreements	\$7,312,121	2.2%	10,039	3.4%	\$728
Young Audiences (TYA)	\$3,788,796	1.1%	8,052	2.8%	\$471
Cabaret	\$1,397,619	0.4%	2,338	0.8%	\$598
Guest Artist	\$3,867,664	1.1%	7,824	2.7%	\$494
Special Appearance	\$2,342,891	0.7%	8,089	2.8%	\$290
University Theatre (URTA)	\$2,089,838	0.6%	2,345	0.8%	\$891
Dinner Theatre	\$4,820,069	1.4%	5,688	1.9%	\$847
Dinner Theatre Artist	\$216,446	0.1%	301	0.1%	\$719
Casino	\$4,580,315	1.4%	2,278	0.8%	\$2,011
Midsize	\$114,188	0.0%	169	0.1%	\$676
Special Production	\$5,014	0.0%	3	0.0%	\$1,671
Business Theatre	\$173,704	0.1%	259	0.1%	\$671
Workshop	\$330,231	0.1%	355	0.1%	\$930
Staged Reading	\$149,988	0.0%	348	0.1%	\$431
Off-Broadway (NYC)	\$10,075,511	3.0%	15,351	5.2%	\$656
NYC/LOA	\$1,233,501	0.4%	3,483	1.2%	\$354
Mini (NYC)	\$651,660	0.2%	1,351	0.5%	\$482
ANTC	\$1,435,580	0.4%	2,760	0.9%	\$520
Transition	\$302,945	0.1%	1,136	0.4%	\$267
New England Area (NEAT)	\$1,031,537	0.3%	2,540	0.9%	\$406
Disney World	\$13,784,477	4.1%	16,974	5.8%	\$812
Orlando Area (OAT)	\$136,991	0.0%	457	0.2%	\$300
New Orleans (NOLA)	\$95,621	0.0%	371	0.1%	\$258
Chicago Area (CAT)	\$4,721,507	1.4%	7,844	2.7%	\$602
Western Light Opera (WCLO)	\$1,490,937	0.4%	1,264	0.4%	\$1,180
Hollywood Area (HAT)	\$111,150	0.0%	229	0.1%	\$485
San Francisco Bay Area (BAT)	\$926,896	0.3%	1,833	0.6%	\$506
Urban Broadway Series (UBS)					
Modified Bay Area Theatre (MBAT)	\$88,798	0.0%	360	0.1%	\$247

Table 16 provides a relative view of earnings, showing not only the totals by contract, but also placing those earnings side by side with work weeks for each area. Finally, this data is used to provide the average member earnings per work week for each contract type.

It is interesting to note the relationships between the percentage of overall work weeks a contract type generates and the earnings it produces. For example, while the Production contract accounts for just over 22% of the total work weeks, it creates more than 49% of the total earnings. Additionally, its average earnings per work week of \$2,588 are the highest. In contrast, the SPT contract accounts for 9.3% of the work weeks, but only 3.8% of the earnings. Consequently, while generating a good deal of work – the third highest amount of any contract – the \$470 average earnings per work week on the SPT contract are in the lower range.

Studying the last column of Table 16 helps create an understanding of how millions of dollars of earnings on various contract types translate to and impact the lives of the members working in each area. That brings us to **Chart 17**, which illustrates how many members have earnings under Equity contracts that fall into nine different dollar ranges. This season, 81 members earned more than \$200,000 for their work in Equity’s jurisdiction, and 1,626 – or about 9% of all the members working – earned more than \$50,000. Yet, more than four times that number earned \$5,000 or less.



Membership:

The drill-down on member earnings at the conclusion of the last section provides a good segue into a brief look at member demographics.

**Table 18
Membership Summary**

Season	2013-14		2007-08		2003-04	
Members in Good Standing	42,405		42,165		39,368	
Eastern Region Members	26,911	63.5%	26,420	62.7%	24,512	63.2%
Central Region Members	4,020	9.5%	3,607	8.6%	3,333	8.5%
Western Region Members	11,474	27.1%	12,138	28.8%	11,523	29.3%
New Members	2,148		2,740		2,382	

Table 18 provides a snapshot of members in good standing (those paid up in initiation fee and basic dues) at three points in time: this season, and the seasons five and 10 years ago. There has been an increase of 7.7% in members in good standing during the 10-year period, synonymous with the membership growth that occurred in the ensuing years. The number of members living in the Eastern Region grew by 10% over the past decade, but because of the growth in overall membership during the same time period, the portion of the membership living in the Eastern Region remains little changed. The Central Region saw a 21% increase during the same time in the number of members living there, while the Western Region saw a modest 4% decline; both regions, as a result, had changes in their regional apportionments of the membership. Fewer members began the process of joining the Association this year than did five and 10 years ago, but the number of new members remains strong.

**Table 19,
Race, Ethnicity and Gender, 2013-14
Active Membership Counts**

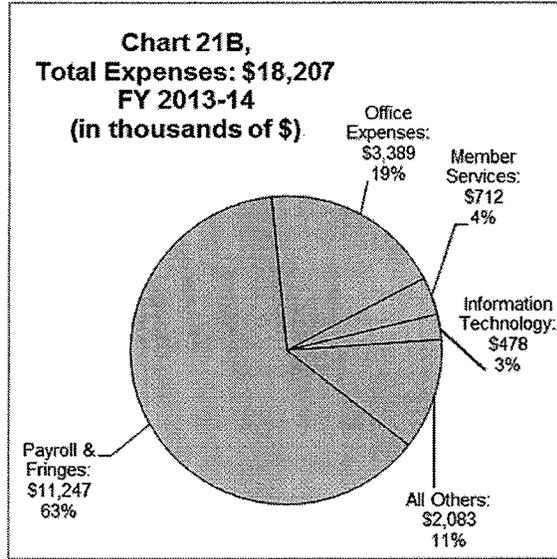
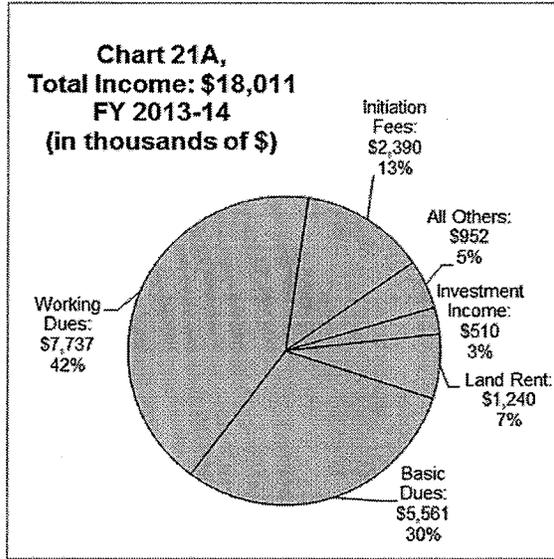
Race or Ethnicity	Male	Female	TOTALS	
No Record	3,740	3,602	7,365	17.4%
African American	1,353	1,298	2,651	7.6%
Asian American	340	457	797	2.3%
Caucasian	14,592	14,734	29,326	83.7%
Hispanic American	538	476	1,014	2.9%
Multi-Racial	553	632	1,185	3.4%
Pacific Islander	14	9	23	0.1%
American Indian	22	22	44	0.1%
Ethnic Counts Only, Sub-Total	17,412	17,628	35,040	
%	49.7%	50.3%		
Grand Total	21,152	21,230	42,405	
%	49.9%	50.1%		

Table 19 provides gender and ethnicity counts of the members in good standing. This information is provided voluntarily and some members choose not to do so.

Table 20, Membership by Major Cities	2013-14
New York	18,795
Los Angeles	8,481
Chicago	1,829
San Francisco	1,143
Philadelphia	1,057
Washington D.C./Baltimore	1,055
Boston	970
Orlando	713
Minneapolis/St. Paul	510
Seattle	470

Table 20 lists the 10 cities with the largest populations of Equity members. The cities and their standings have remained the same over the past ten years, and all have seen growth in population of no less than 12%. The city with the largest increase in Equity members – growth of nearly 44% – is Orlando, followed closely by the Washington D.C./Baltimore area and Philadelphia.

Finances:



Charts 21A and 21B illustrate income and expenses for the Association in its last fiscal year, which concluded on March 31, 2014. The union has a two-tiered dues structure that has remained constant since 2002, the last time a dues increase was asked of the members. All members in good standing pay basic dues of \$118 per year. In addition, members working under an Equity contract pay 2.25% on their first \$300,000 of gross earnings per year as working dues. Basic dues account for approximately 30% of the union’s income while working dues account for approximately 42%. The next largest source of income derives from initiation fees paid by new members joining the Association each year. The current initiation fee – also in effect since 2002 – is \$1,100.

A fourth source of income that has grown significantly over the years is the rent that Equity collects on the land which it owns in Times Square, New York City. Equity’s National and Eastern Region offices are in the building sitting on that land and, as the value of real estate in New York City has increased, so too has the value of that land. The land rent collected in the 2013-2014 fiscal year was \$1.24 million, and as a result of an additional deal created between Equity, the building owner and a neighboring building owner several years ago, the value of this land will grow even more significantly in future years. In addition, this deal enabled Equity to build a new state-of-the-art audition center in its New York building *at no cost to its members*.

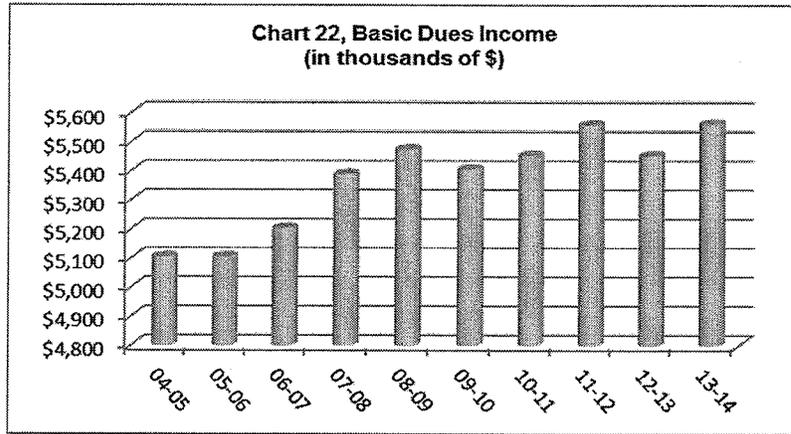
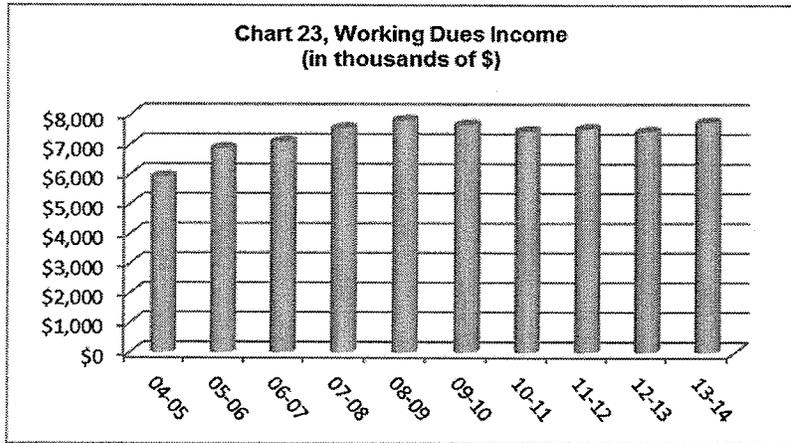
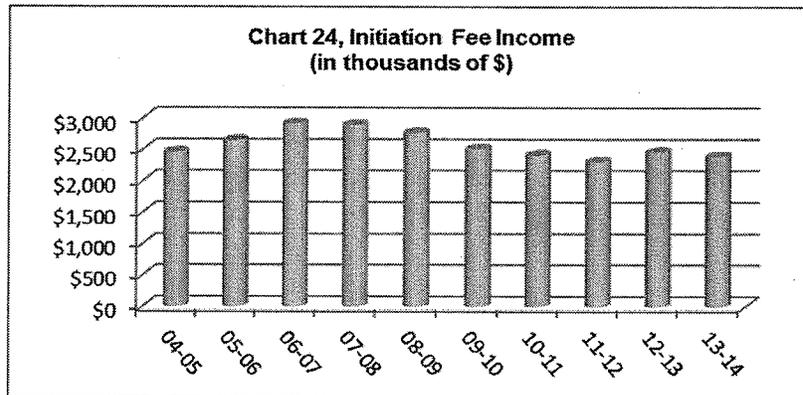


Chart 22 depicts basic dues income over the past 10 years. Despite two small dips during the period, basic dues income has largely maintained an upward trend due to the Association’s growing membership.

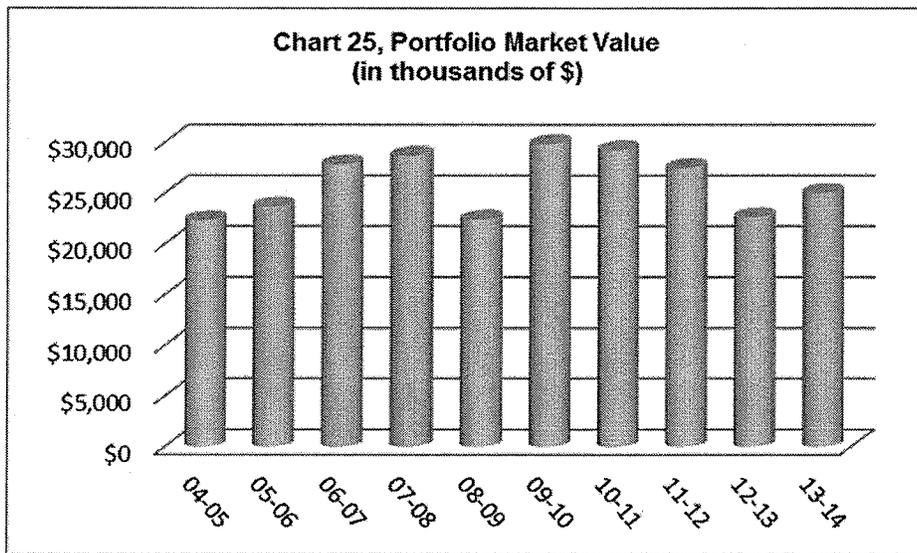


Working dues income over the past 10 years is depicted in **Chart 23**. This form of income is a function of member earnings on Equity contracts. While these dues grew steadily prior to the recession, they have now largely remained stable in the years since.



Initiation fee income over the past ten years is illustrated in **Chart 24**. This form of income is a function of new members joining each year. As noted earlier, membership grew at an accelerated rate for several years during the period – leading to higher initiation fee income in those years – and now is growing at a more typical rate reflected in the more steady initiation fee income of the past several years.

On the expense side, the greatest segment is represented by payroll and fringes to the staff in all four of Equity’s offices that enable the union to provide extensive services to its members. Office expenses account for the next largest segment. The real estate holdings in New York discussed above have certainly enabled Equity to control these costs while maintaining over 50,000 square feet of space in the center of the theatre district in Manhattan. In addition, Equity’s purchase of an office building in Chicago’s vibrant West Loop area in 2009, and another in the NoHo Arts District in Los Angeles in 2012, will enable the Association to further control office costs for years to come as well as provide audition centers in both these locations.



Finally, **Chart 25** shows the value of the Association’s investment portfolio over the past ten years. Several points are worth noting. First, despite the horrible market losses in 2008, the value of the investments fully recovered during the following year. Second, the value of these investments increased by approximately \$2.7 million over the 10-year period even while Equity was taking more than \$12 million from this portfolio to invest in the purchase and rehabilitation of a building in Chicago and another in Los Angeles. So, at the conclusion of the fiscal year, *in addition* to a nearly \$25 million investment portfolio, Equity owned three valuable real estate assets. These assets and investments help make Equity’s financial position very secure.

While the past several years have not been easy ones, the results of this past season show the remarkable resilience of Actors' Equity Association and the industry in which its members work. Though buffeted by many factors over the past six years, employment and earnings have retained stability and have shown strong results in some areas. While these are uneasy times economically speaking, one thing remains certain: Actors' Equity Association will continue to adapt as necessary to ensure the well-being of its members who exemplify professionalism as actors and stage managers in the theatrical industry.

Many thanks to Joey Stamp, who worked on this report for the first time, for organizing data from varying sources and for providing valuable editing. Thanks are also due to Chris Williams, who worked on this report for many years, for his continuing assistance and advice. Appreciation is also extended to Doug Beebe for his work collecting the raw employment and earnings data and to John Fasulo and Joe DeMichele for their work on the Membership and Financial data.

Index

Workweeks by Region, Charts 2, A - C				
	Chart 2A	Chart 2B	Chart 2C	
Season	Eastern	Central	Western	Totals
04-05	190,206	44,754	59,041	294,001
05-06	188,723	49,041	61,729	299,493
06-07	193,261	52,303	58,894	304,458
07-08	197,185	52,238	65,258	314,681
08-09	193,720	51,071	61,519	306,310
09-10	187,216	44,410	56,449	288,075
10-11	187,962	45,567	56,881	290,410
11-12	188,503	42,438	50,673	281,614
12-13	193,729	44,515	54,029	292,273
13-14	196,712	45,373	50,627	292,712

Chart 4		
	P of O	Touring
04-05	41,572	26,364
05-06	41,364	27,852
06-07	46,882	28,161
07-08	53,314	26,152
08-09	51,465	28,424
09-10	50,775	31,332
10-11	50,243	23,262
11-12	45,131	17,142
12-13	41,841	18,146
13-14	44,749	19,101

Chart 5			
	Full Tour	Tiered Tour	SETA
07-08	21,013	5,139	
08-09	21,563	6,861	
09-10	18,760	12,572	2,766
10-11	15,055	8,207	5,260
11-12	11,592	5,550	12,714
12-13	12,242	5,904	14,344
13-14	16,759	2,342	11,500

LORT Workweeks by Region, Charts 6, A - C					Chart 7		Chart 8	
	Chart 5A	Chart 5B	Chart 5C		Total	Work Weeks		
Season	Eastern	Central	Western	Totals			LORT	
04-05	31,146	8,781	19,037	58,964	04-05	67,936	58,964	
05-06	31,252	8,357	19,641	59,250	05-06	69,216	59,250	
06-07	31,049	8,650	20,404	60,103	06-07	75,043	60,103	
07-08	30,580	8,883	20,940	60,403	07-08	79,466	60,403	
08-09	31,099	9,511	21,378	61,988	08-09	79,889	61,988	
09-10	28,650	7,238	17,939	53,827	09-10	82,107	53,827	
10-11	31,079	8,622	20,281	59,982	10-11	73,505	59,982	
11-12	31,226	8,514	18,158	57,898	11-12	62,273	57,898	
12-13	30,674	9,398	19,713	59,785	12-13	59,987	59,785	
13-14	30,105	8,464	18,719	57,288	13-14	63,850	57,288	

Chart 9			Chart 10		Chart 12	
2013-14 Season	Work Weeks	%	Total Seasonal		Total Production	
Production			All Earnings (in thous.)		Earnings (in thous.)	
LORT	57,288	26.6%	04-05	\$292,452	04-05	\$147,189
SPT	27,266	12.7%	05-06	\$297,435	05-06	\$154,471
LOA	20,214	9.4%	06-07	\$322,310	06-07	\$166,722
Disney World	16,974	7.9%	07-08	\$338,417	07-08	\$178,869
SETA	11,500	5.3%	08-09	\$341,393	08-09	\$186,670
TYA	8,052	3.7%	09-10	\$334,207	09-10	\$193,250
Stock	7,695	3.6%	10-11	\$334,560	10-11	\$183,185
Casino	2,278	1.1%	11-12	\$333,031	11-12	\$157,949
All Other	77,595	36.1%	12-13	\$330,590	12-13	\$153,677
Grand Total	215,117		13-14	\$338,681	13-14	\$167,458

Chart 13				Chart 14		Chart 17	
	Full Tour	Tiered Tour	SETA		LORT	DOLLAR RANGE	2013-14
07-08	\$56,255,155	\$8,610,303		04-05	\$48,396,346	\$1 - \$5,000	6,679
08-09	\$52,183,423	\$19,402,914		05-06	\$49,902,327	\$5,000 - \$15,000	5,390
09-10	\$53,339,968	\$22,705,072	\$4,682,765	06-07	\$54,972,844	\$15,000 - \$25,000	1,856
10-11	\$33,402,148	\$16,394,387	\$7,922,423	07-08	\$50,494,190	\$25,000 - \$50,000	1,971
11-12	\$28,434,669	\$9,063,532	\$19,987,871	08-09	\$53,969,195	\$50,000 - 75,000	581
12-13	\$30,238,739	\$11,076,416	\$23,946,658	09-10	\$46,584,313	\$75,000-\$100,000	375
13-14	\$38,230,751	\$4,314,265	\$17,059,811	10-11	\$52,583,175	\$100,000 - \$125,000	362
				11-12	\$59,602,524	\$125,000 - \$200,000	227
				12-13	\$55,674,648	\$200,000	81
				13-14	\$53,187,302	TOTALS	17,522

Fiscal Year, 2013-14			Chart 22	
Chart 21B			Basic Dues Income	
Expenses			Fiscal Year	Total (in thous.)
		% of Total		
Payroll & Fringes: \$11,247	\$11,247	62.8%	04-05	\$5,105
Office Expenses: \$3,389	\$3,389	18.9%	05-06	\$5,105
Member Services: \$712	\$712	4.0%	06-07	\$5,202
Information Technology: \$478	\$478	2.7%	07-08	\$5,388
All Other: \$2,083	\$2,083	11.6%	08-09	\$5,473
Total Expenses	\$17,909		09-10	\$5,405
			10-11	\$5,453
			11-12	\$5,558
			12-13	\$5,451
			13-14	\$5,561

Chart 23			Chart 24		
Working Dues Income			Initiation Fee Revenue		
Fiscal Year	Total (in thous.)	% change	Fiscal Year	Total (in thous.)	% difference
04-05	\$5,912	7.9%	04-05	\$2,457	3.4%
05-06	\$6,866	16.1%	05-06	\$2,643	7.6%
06-07	\$7,093	3.3%	06-07	\$2,910	10.1%
07-08	\$7,541	6.3%	07-08	\$2,888	-0.8%
08-09	\$7,817	3.7%	08-09	\$2,764	-4.3%
09-10	\$7,663	-2.0%	09-10	\$2,503	-9.4%
10-11	\$7,453	-2.7%	10-11	\$2,410	-3.7%
11-12	\$7,516	0.8%	11-12	\$2,307	-4.3%
12-13	\$7,431	-1.1%	12-13	\$2,460	6.6%
13-14	\$7,737	4.1%	13-14	\$2,390	-2.8%

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California Employment Development Department

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Occupation Profile

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Actors (SOC Code : 27-2011) in California

Play parts in stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

Employers usually expect an employee in this occupation to be able to do the job after Long-term on-the-job training (> 12 months) .

Occupational Wages

[\[Top\]](#)

Area	Year	Period	Hourly Mean	Hourly by Percentile		
				25th	Median	75th
California	2015	1st Qtr	\$0.00	\$0.00	\$0.00	\$0.00

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Occupational Projections of Employment (also called "Outlook" or "Demand")

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Area	Estimated Year-Projected Year	Employment		Employment Change		Annual Avg Openings
		Estimated	Projected	Number	Percent	
California	2012 - 2022	34,200	38,200	4,000	11.7	1,500

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Industries Employing This Occupation (click on Industry Title to View Employers List)

[\[Top\]](#)

Industry Title	Number of Employers in State of California	Percent of Total Employment for Occupation in State of California
Motion Picture and Video Industries	6,011	73.8%
Independent Artists/Writers/Performers	4,929	3.8%
Performing Arts Companies	3,929	2.2%
Amusement Parks and Arcades	341	1.5%

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About This Occupation (from O*NET - The Occupation Information Network)

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Top Tasks (Specific duties and responsibilities of this job.)

Study and rehearse roles from scripts to interpret, learn and memorize lines, stunts, and cues as directed.

Work closely with directors, other actors, and playwrights to find the interpretation most suited to the role.

Learn about characters in scripts and their relationships to each other to develop role interpretations.

Collaborate with other actors as part of an ensemble.

Perform humorous and serious interpretations of emotions, actions, and situations, using body movements, facial expressions, and gestures.

Attend auditions and casting calls to audition for roles.

Portray and interpret roles, using speech, gestures, and body movements, to entertain, inform, or instruct radio, film, television, or live audiences.

Work with other crew members responsible for lighting, costumes, make-up, and props.

Sing or dance during dramatic or comedic performances.

Promote productions using means such as interviews about plays or movies.

More Tasks for Actors**Top Skills used in this Job**

Speaking - Talking to others to convey information effectively.

Active Listening - Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.

Reading Comprehension - Understanding written sentences and paragraphs in work related documents.

Social Perceptiveness - Being aware of others` reactions and understanding why they react as they do.

Critical Thinking - Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems.

Monitoring - Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action.

Judgment and Decision Making - Considering the relative costs and benefits of potential actions to choose the most appropriate one.

Coordination - Adjusting actions in relation to others` actions.

Time Management - Managing one`s own time and the time of others.

Active Learning - Understanding the implications of new information for both current and future problem-solving and decision-making.

More Skills for Actors

Top Abilities (Attributes of the person that influence performance in this job.)

Oral Expression - The ability to communicate information and ideas in speaking so others will understand.

Speech Clarity - The ability to speak clearly so others can understand you.

Oral Comprehension - The ability to listen to and understand information and ideas presented through spoken words and sentences.

Memorization - The ability to remember information such as words, numbers, pictures, and procedures.

More Abilities for Actors

Top Work Values (Aspects of this job that create satisfaction.)

Relationships - Occupations that satisfy this work value allow employees to provide service to others and work with co-workers in a friendly non-competitive environment.

Achievement - Occupations that satisfy this work value are results oriented and allow employees to use their strongest abilities, giving them a feeling of accomplishment.

More Work Values for Actors

Top Interests (The types of activities someone in this job would like.)

Artistic - Artistic occupations frequently involve working with forms, designs and patterns. They often require self-expression and the work can be done without following a clear set of rules.

Enterprising - Enterprising occupations frequently involve starting up and carrying out projects. These occupations can involve leading people and making many decisions. Sometimes they require risk taking and often deal with business.

More Interests for Actors

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Occupational Employment Statistics

Occupational Employment and Wages, May 2014

27-2011 Actors

Play parts in stage, television, radio, video, motion picture productions, or other settings for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

[National estimates for this occupation](#)

[Industry profile for this occupation](#)

[Geographic profile for this occupation](#)

National estimates for this occupation: [Top](#)

Employment estimate and mean wage estimates for this occupation:

Employment (1)	Employment RSE (3)	Mean hourly wage	Mean annual wage (2)	Wage RSE (3)
59,210	11.0 %	\$37.28	(4)	6.3 %

Percentile wage estimates for this occupation:

Percentile	10%	25%	50% (Median)	75%	90%
Hourly Wage	\$9.00	\$11.97	\$19.82	\$49.70	(5)

(4)

Industry profile for this occupation: [Top](#)

Industries with the highest published employment and wages for this occupation are provided. For a list of all industries with employment in this occupation, see the [Create Customized Tables](#) function.

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Motion Picture and Video Industries	32,560	8.63	\$40.85	(4)
Performing Arts Companies	9,740	8.15	\$28.50	(4)
Accounting, Tax Preparation, Bookkeeping, and Payroll Services	4,710	0.53	\$51.02	(4)
Independent Artists, Writers, and Performers	2,980	5.57	\$45.24	(4)
Amusement Parks and Arcades	1,610	0.87	\$24.97	(4)

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Motion Picture and Video Industries	32,560	8.63	\$40.85	(4)
Performing Arts Companies	9,740	8.15	\$28.50	(4)
Independent Artists, Writers, and Performers	2,980	5.57	\$45.24	(4)
Museums, Historical Sites, and Similar Institutions	1,300	0.89	\$16.96	(4)

Amusement Parks and Arcades	1,610	0.87	\$24.97	(4)
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Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
<u>Accounting, Tax Preparation, Bookkeeping, and Payroll Services</u>	4,710	0.53	\$51.02	(4)
<u>Independent Artists, Writers, and Performers</u>	2,980	5.57	\$45.24	(4)
<u>Motion Picture and Video Industries</u>	32,560	8.63	\$40.85	(4)
<u>Advertising, Public Relations, and Related Services</u>	(8)	(8)	\$37.69	(4)
<u>Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures</u>	(8)	(8)	\$36.70	(4)

Geographic profile for this occupation: [Top](#)

States and areas with the highest published employment, location quotients, and wages for this occupation are provided. For a list of all areas with employment in this occupation, see the [Create Customized Tables](#) function.



States with the highest employment level in this occupation:

State	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
California	21,360	1.41	3.22	(8)	(4)
Louisiana	3,060	1.60	3.65	(8)	(4)
Illinois	2,730	0.47	1.08	(8)	(4)
Florida	1,720	0.22	0.51	\$16.73	(4)
Pennsylvania	1,570	0.28	0.64	\$16.97	(4)



States with the highest concentration of jobs and location quotients in this occupation:

State	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Louisiana	3,060	1.60	3.65	(8)	(4)
California	21,360	1.41	3.22	(8)	(4)
New Mexico	370	0.48	1.09	(8)	(4)
Illinois	2,730	0.47	1.08	(8)	(4)

Massachusetts	1,270	0.38	0.87	(8)	(4)
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Top paying States for this occupation:

State	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
<u>New York</u>	(8)	(8)	(8)	\$46.41	(4)
<u>Washington</u>	260	0.09	0.21	\$43.43	(4)
<u>New Jersey</u>	(8)	(8)	(8)	\$29.49	(4)
<u>Wisconsin</u>	430	0.16	0.36	\$29.11	(4)
<u>Nevada</u>	310	0.26	0.60	\$27.08	(4)



Metropolitan areas with the highest employment level in this occupation:

Metropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
<u>Chicago-Joliet-Naperville, IL Metropolitan Division</u>	2,670	0.71	1.63	(8)	(4)
<u>New Orleans-Metairie-Kenner, LA</u>	1,900	3.52	8.04	(8)	(4)
<u>Boston-Cambridge-Quincy, MA NECTA Division</u>	1,170	0.65	1.49	\$16.40	(4)
<u>Salt Lake City, UT</u>	700	1.06	2.42	\$12.27	(4)
<u>Atlanta-Sandy Springs-Marietta, GA</u>	590	0.25	0.56	\$12.88	(4)
<u>Riverside-San Bernardino-Ontario, CA</u>	570	0.46	1.04	(8)	(4)
<u>Philadelphia, PA Metropolitan Division</u>	520	0.28	0.63	\$12.26	(4)
<u>Baltimore-Towson, MD</u>	500	0.38	0.88	\$23.75	(4)
<u>Minneapolis-St. Paul- Bloomington, MN-WI</u>	360	0.20	0.45	\$15.26	(4)
<u>Kansas City, MO-KS</u>	360	0.35	0.81	\$17.38	(4)



Metropolitan areas with the highest concentration of jobs and location quotients in this occupation:

Metropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
<u>New Orleans-Metairie-Kenner, LA</u>	1,900	3.52	8.04	(8)	(4)
<u>Myrtle Beach-North Myrtle Beach- Conway, SC</u>	140	1.17	2.67	\$13.25	(4)
<u>Salt Lake City, UT</u>	700	1.06	2.42	\$12.27	(4)
<u>Albuquerque, NM</u>	320	0.88	2.00	(8)	(4)
<u>Lancaster, PA</u>	170	0.77	1.77	\$13.96	(4)
<u>Chicago-Joliet-Naperville, IL Metropolitan Division</u>	2,670	0.71	1.63	(8)	(4)
<u>Kalamazoo-Portage, MI</u>	90	0.69	1.57	\$9.15	(4)
<u>Boston-Cambridge-Quincy, MA NECTA Division</u>	1,170	0.65	1.49	\$16.40	(4)
<u>Savannah, GA</u>	90	0.57	1.30	\$14.71	(4)
<u>Riverside-San Bernardino-Ontario, CA</u>	570	0.46	1.04	(8)	(4)



Top paying metropolitan areas for this occupation:

Metropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
<u>New York-White Plains-Wayne, NY-NJ Metropolitan Division</u>	(8)	(8)	(8)	\$50.23	(4)
<u>Washington-Arlington-Alexandria, DC-VA-MD-WV Metropolitan Division</u>	350	0.15	0.34	\$33.99	(4)
<u>Milwaukee-Waukesha-West Allis, WI</u>	300	0.37	0.84	\$32.79	(4)
<u>Hartford-West Hartford-East Hartford, CT</u>	90	0.16	0.37	\$28.37	(4)
<u>Las Vegas-Paradise, NV</u>	300	0.34	0.78	\$27.58	(4)
<u>Nassau-Suffolk, NY Metropolitan Division</u>	80	0.07	0.15	\$27.45	(4)
<u>Oklahoma City, OK</u>	30	0.06	0.13	\$25.95	(4)
<u>San Diego-Carlsbad-San Marcos, CA</u>	350	0.27	0.61	\$25.54	(4)

Phoenix-Mesa-Glendale, AZ	(8)	(8)	(8)	\$25.10	(4)
Bethesda-Rockville-Frederick, MD Metropolitan Division	200	0.36	0.82	\$24.48	(4)

Nonmetropolitan areas with the highest employment in this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Southwest Missouri nonmetropolitan area	270	3.74	8.54	\$22.22	(4)
Eastern Tennessee nonmetropolitan area	150	1.03	2.34	(8)	(4)

Nonmetropolitan areas with the highest concentration of jobs and location quotients in this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Southwest Missouri nonmetropolitan area	270	3.74	8.54	\$22.22	(4)
Eastern Tennessee nonmetropolitan area	150	1.03	2.34	(8)	(4)

Top paying nonmetropolitan areas for this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Southwest Missouri nonmetropolitan area	270	3.74	8.54	\$22.22	(4)
Eastern Tennessee nonmetropolitan area	150	1.03	2.34	\$0.00	(4)

About May 2014 National, State, Metropolitan, and Nonmetropolitan Area Occupational Employment and Wage Estimates

These estimates are calculated with data collected from employers in all industry sectors, all metropolitan and nonmetropolitan areas, and all states and the District of Columbia. The top employment and wage figures are provided above. The complete list is available in the [downloadable XLS files](#).

The percentile wage estimate is the value of a wage below which a certain percent of workers fall. The median wage is the 50th percentile wage estimate--50 percent of workers earn less than the median and 50 percent of workers earn more than the median. [More about percentile wages](#).

(1) Estimates for detailed occupations do not sum to the totals because the totals include occupations not shown separately. Estimates do not include self-employed workers.

(2) Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly mean wage published, the annual wage has been directly calculated from the reported survey data.

(3) The relative standard error (RSE) is a measure of the reliability of a survey statistic. The smaller the relative standard error, the more precise the estimate.

(4) Wages for some occupations that do not generally work year-round, full time, are reported either as hourly wages or annual salaries depending on how they are typically paid.

(5) This wage is equal to or greater than \$90.00 per hour or \$187,199 per year.

(8) Estimate not released.

(9) The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.

Other OES estimates and related information:

[May 2014 National Occupational Employment and Wage Estimates](#)

[May 2014 State Occupational Employment and Wage Estimates](#)

[May 2014 Metropolitan and Nonmetropolitan Area Occupational Employment and Wage Estimates](#)

[May 2014 National Industry-Specific Occupational Employment and Wage Estimates](#)

[May 2014 Occupation Profiles](#)

[Technical Notes](#)

Last Modified Date: March 25, 2015

U.S. Bureau of Labor Statistics | Division of Occupational Employment Statistics, PSB Suite 2135, 2 Massachusetts Avenue, NE Washington, DC 20212-0001

www.bls.gov/OES | Telephone: 1-202-691-6569 | [Contact OES](#)



PREVALIDATION



**PLAN OF ACTION - PRE-VALIDATION
Six Year**

DEPARTMENT: Fine Arts PROGRAM: PCPA – Professional Acting

List below as specifically as possible the actions which the department plans to take as a result of this program review. Be sure to address any problem areas which you have discovered in your analysis of the program. Number each element of your plans separately and for each, please include a target date. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives)

RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVEMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Put new classes and new THEA prefix classes into assessment cycle. Continue to refine collection and in-putting of CSLO's. Begin assessment of PSLO's.		Fall 2017 On-going Spring 2017

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Enrollment Changes Work to expand the number of Actors in the Internship Program from four to twelve. Maintain numbers in the two-year Actor Training Certificate Program.	SLS2	2020 On-going
Demographic Changes Continue to focus recruitment on underserved communities. Recruit a more diverse staff as openings become available.	SLS5 IR1	On-going On-going

RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Curricular Changes Continue to refine all curriculum based on feedback from the Advisory Committee. Refine adjustments to the Musical Theatre curriculum.	I1 SLS6	On-going On-going
Co-Curricular Changes		
Neighboring College and University Plans Continue to explore opportunities to work with faculty from neighboring institutions as guest directors and designers.	SLS6 IR1	On-going
Related Community Plans Continue to expand <i>Community Speaks!</i> and other community outreach programming. Expand youth classes to winter/spring offerings.	SLS6 SLS8	On-going Fall 2016

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES

**Theme/Objective/
Strategy Number
AHC from Strategic
Plan**

**TARGET
DATE**

<p>Facilities Confirm the lease agreement for the CBC building. Work with AHC facilities or landlord to update paint, flooring and restrooms in the CBC building. Replace seating in the Severson Theatre. Work with Facilities on sound abatement for the CBC Dance studios. Replace floors in CBC 16 and 18 with sprung dance floors. Continue to improve consistency of custodial care in CBC.</p>	<p>IR4 SLS6</p>	<p>Sum. 2016 Spring 2017 Fall 2018 Spring 2017 Spring 2018 On-going</p>
<p>Equipment Sound system for the Marian Theatre. Replace/update sound systems for CBC 16 and 18 Up-date Resident Artist/Part-time Faculty computers.</p>	<p>IR3</p>	<p>Spring 2018 Fall 2018 Fall 2018</p>
<p>Staffing Replace two Resident Artist/Part-time Faculty to recover lost positions. Replace Conservatory Coordinator/Casting Assistant to recover lost position.</p>	<p>IR1</p>	<p>Fall 2018 Spring 2017</p>

PROGRAM REVIEW -- VALIDATION TEAM MEMBERS

TO: Academic Dean

Date: 9/28/15

From: ROGER DELAURIER

We recommend the following persons for consideration for the validation team:

DEPARTMENT PCPA/FINE ARTS PROGRAM PROFESSIONAL ACTING

Board Policy requires that the validation team be comprised of the dean of the area, one faculty member from a related discipline/program, and two faculty members from unrelated disciplines.

JOHN HOOD (Name) VISUAL ARTS (Related Discipline/Program)

LINDA METAKAS (Name) SCIENCE (Unrelated Discipline/Program)

SANDRA BIERDZINSKI (Name) LIBRARY (Unrelated Discipline/Program)

At the option of the self-study team, the validation team may also include one or more of the following: a. someone from a four-year institution in the same discipline; someone from another community college in the same discipline; a high school instructor in the same discipline; a member of an advisory committee for the program. Please complete the following as relevant to your program review.

Form with fields for Name, Title, Affiliation, Telephone Contact Number, Address (Mailing, City/State/Zip, email address)

Form with fields for Name, Title, Affiliation, Telephone Contact Number, Address (Mailing, City/State/Zip, email address)

Form with fields for Name, Title, Affiliation, Telephone Contact Number, Address (Mailing, City/State/Zip, email address)

APPROVED: Mark Book Academic Dean Date 10-1-15

SECTION 8

EXECUTIVE SUMMARY AND PLAN OF ACTION POST- VALIDATION

EXECUTIVE SUMMARY

(Validation Team Report)

1. MAJOR FINDINGS

Strengths of the program/discipline:

- Quality of faculty – the review reflects a faculty of exemplary quality, with full-time theatre employees serving as part-time instructors, ensuring coherence between student learning outcomes and current industry standards.
- High student satisfaction – Surveys of current students; anecdotal information from alumni; recruitment, enrollment and retention data suggest a high rate of student satisfaction.
- CSLO and PSLO – course and program student learning outcomes are comprehensive and assessment is integrated into program planning as is the ‘mapping’ of SLOs to ensure pathways for student completion of the professional certificate.
- Highly effective method of delivery - the integrated CTE program with the producing professional theatre provides a highly effective and unique learning environment – teaching the skills of the profession in a studio environment and immediately applying them to the rigor of professional level work in a structured laboratory setting of professional production.

Concerns regarding the program/discipline:

- There are facilities and equipment needs/issues that have been chronicled in past program reviews in 2004 and 2010 that are, as yet, unaddressed.
 - The status of the District’s agreement on the leased instructional space in the Columbia Business Center and its impact on the District’s willingness and capacity to make capital investment in the quality of the facility (as in the three items below) is a concern.
 - Need for permanent sound equipment for rehearsal/dance studios (CBC 16/CBC 18)
 - Need for sprung floors in rehearsal/dance studios (CBC 16/CBC 18) – to affirmatively address demonstrated health and safety issues for students and staff from repetitive strain injuries and to mitigate potential future liability.
 - The standard of facility modernization and basic cleanliness of the Columbia Business Center, along with sound mitigation for classroom and work spaces that are proximate to loud dance studios and high volume of hallway traffic related to non-PCPA youth programs, remains a significant area of concern because of its negative impact on quality of instructional environment and operational function of the program.

- The past two 6-year reviews and subsequent annual updates have continued to chronicle the need for replacement of two full-time PCPA Resident Artist positions (combination exempt positions which serve as staff of the theatre company and part-time faculty who teach within the Professional Acting program) eliminated due to budget constraints in 2003 that remain unfilled.

2. **RECOMMENDATIONS**

- Remain committed to the curricular/pedagogical structures and delivery methods that are working for the CTE mission of the program.
- Ensure appropriate instructor/student ratio, enabling continuation of quality instruction and student satisfaction.
- Continue to pursue funding and support for ongoing unmet facility and equipment needs.
 - Possible CTE grant funding for sound equipment needs for CBC 16/CBC 18.
- Continue to pursue funding and support for the replacement of two (2) full-time PCPA staff/part-time AHC faculty positions.

VALIDATION TEAM SIGNATURE PAGE

AS 4/27

Andrew Prud'homme

Bob Hood

PLAN OF ACTION – POST-VALIDATION
(Sixth-Year Evaluation)

DEPARTMENT Fine Arts

PROGRAM PCPA – Professional Acting

In preparing this document, refer to the Plan of Action developed by the discipline/program during the self-study, and the recommendations of the Validation Team. Note that while the team should strongly consider the recommendations of the validation team, these are recommendations only. However, the team should provide a rationale when choosing to disregard or modify a validation team recommendation.

Identify the actions the discipline/program plans to take during the next six years. Be as specific as possible and indicate target dates. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives) The completed final plan should be reviewed by the department as a whole.

Please be sure the signature page is attached.

RECOMMENDATIONS TO IMPROVE DESIRED STUDENT OUTCOMES AND IMPROVE STUDENT PERFORMANCE

**Theme/Objective/
Strategy Number
AHC from Strategic
Plan**

**TARGET
DATE**

- Continue to refine curriculum based on feedback from the Advisory Committee and of professional partners.	SLS1 SLS 2 SLS6	On-going
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RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS

**Theme/Objective/
Strategy Number
AHC from Strategic
Plan**

**TARGET
DATE**

Enrollment Changes Continue to ensure proper instructor/student ratio , enabling continuation of quality instruction and student satisfaction.	SLS2 SLS3 SLS4	On-going
Demographic Changes - Continue to recruit a diverse student body with a focus on underserved communities. - Continue to expand recruitment to Performing Arts High Schools in Southern CA.	SLS6 SLS7	On-going Spring 2017

RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT

**Theme/Objective/
Strategy Number
AHC from Strategic
Plan**

**TARGET
DATE**

Curricular Changes - Continue to develop and expand Actors Co-op, Master Classes and Intensives to focus on specific areas of study and to connect students to working professionals.	SLS2 SLS3	Spring 2018
Co-Curricular Changes		
Neighboring College and University Plans - Continue to deepen connections with UCSB and Cal Poly SLO faculty and recruit their graduates for the Professional Internship Program.	SLS3 IR1	On-going

Related Community Plans - Continue to expand programing such as Community Speaks! and PCPA In-the-Schools as a regular part of student experience.	SLS6 SLS7 SLS8	
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RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES	Theme/Objective/Strategy Number AHC from Strategic Plan	TARGET DATE
Facilities - Complete the lease agreement and DSA retro-fits to the Columbia Business Center. - Install sprung floors in CBC 16 and 18. - Install sound mitigation for classrooms, studios and work spaces that are proximate to loud dance studios and high volume of hallway traffic related to non-PCPA youth programs. - Modernization and basic cleanliness of CBC studios and restrooms. - Replace risers and seating in the Severson Theatre.	IR4 IR3 IR4 IR4 IR4	Fall 2016 Fall 2017 Fall 2017 Spring 2017 Fall 2019
Equipment - Maintain currency and replace production fabrication and performance equipment in all PCPA shops and performance spaces including a new sound system for the Marian Theatre. - Install permanent sound systems in CBC 16 and 18.	IR3 IR3	On-going Fall 2017
Staffing Reinstate two Resident Artist/Associate Faculty positions. These full-time positions would teach in the Movement/Musical Theatre area and in the Second-year Acting/Styles curriculum as well as serving as Actors/Directors/Choreographers for the company.	IR1	Fall 2018

VALIDATION TEAM RECOMMENDTIONS Disregarded or modified (if appropriate)	REASON	ACTION/CHANGE
Recommendation Remain committed to the curricular./pedagogical structures and delivery methods that are working for the CTE mission of the program.		
Recommendation Ensure appropriate instructor/student ratio, enabling the continuation of quality instruction and student satisfaction.		
Recommendation Continue to pursue funding for on-going unmet facility and equipment needs.		

PLAN OF ACTION – Post-Validation

Review and Approval

Plan Prepared By

Roger DeLaurei Date: 8/5/16

_____ Date: _____

_____ Date: _____

_____ Date: _____

_____ Date: _____

Reviewed:

Department Chair*

_____ Date: _____

*Signature of Department Chair indicates approval by department of Plan of Action.

Reviewed:

Dean of Academic Affairs

Mark Booker Date: 8-5-16

Vice President, Academic Affairs

George Fauty Date: 8-29-16



PROGRAM LISTING

COURSE OUTLINES OF RECORD



THEATRE: PROFESSIONAL ACTING (Certificate of Achievement)

A two-year vocational training program to develop the skills in acting necessary for the aspiring theatre artist to pursue a career in the professional theatre. Students enrolled in this program receive instruction from theatre professionals who are company members of the Pacific Conservatory of the Performing Arts. Admittance to program is by audition.

The graduate of the certificate program in acting will:

- Develop the ability to collaborate with professionals in a rehearsal and performance process, demonstrating professional ethics, working discipline and performance skills to function at the highest standards of the theatrical profession.
- Develop a process for acting and text analysis which recognizes the activation of text as the central component of the rehearsal and performance process.
- Develop and improve vocal and physical techniques in support of character development in a rehearsal process.
- Apply the principles and techniques of ensemble playing to any rehearsal process.

A total of 78 units are required for the certificate.

COURSE NUMBER	TITLE	UNITS
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Required core courses:

Semester 1

THEA 101	Applied Professional Acting I	10
DRMA 110	History of World Theatre I	3
THEA 110	Beginning Production Lab	3
THEA 114	Beginning Performance Lab	3
THEA 103	Beginning Prof. Theatre Dance Styles	2

Semester 2

THEA 102	Applied Prof. Acting II	10
DRMA 111	History of World Theatre II	3
THEA 111	Intermediate Production Lab	3
THEA 115	Intermediate Perf. Lab	3
THEA 104	Intermediate Prof. Theatre Dance Styles	2

Semester 3

THEA 112	Advanced-Intermediate Production Lab	3
THEA 116	Advanced-Intermediate Performance Lab	3
THEA 120	Advanced Applied Acting I	10
THEA 122	Intermediate-Advanced Prof. Theatre Dance Styles	2

Semester 4

THEA 113	Advanced Production Lab	3
THEA 117	Advanced Performance Lab	3
THEA 120	Advanced Applied Acting II	10
THEA 123	Advanced Prof. Theatre Dance Styles	2

Recommended electives:

DANC 120	Beginning Ballet	2
DANC 130	Beginning Jazz	2
DRMA 118	Intro to Tech. Theatre Lab	1
DRMA 189	Ind. Projects in Drama	1-3
THEA 310	Beginning Summer Repertory Production	10
THEA 311	Interm. Summer Repertory Production	10
THEA 312	Advanced-Interm. Summer Repertory Production	10
THEA 313	Adv. Summer Repertory Production	10
DRMA 118	Intro to Tech. Theatre Lab	1
DRMA 189	Ind. Projects in Drama	1-3