



## Taking a Financial Snapshot of Chicago Theaters

Market analysis of the city's non-profit theater landscape

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sloverlinett

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4147 N. Ravenswood Ave. #302  
Chicago, IL 60613  
(773) 348-9200  
hello@SLaudienceresearch.com  
@SloverLinett Twitter  
[www.SLaudienceresearch.com](http://www.SLaudienceresearch.com)

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# background

## Objectives

Alphawood Foundation, as part of its effort to support non-profit theater in and around Chicago, partnered with Slover Linett Audience Research to conduct a study that would illuminate the ways that these theaters are funded. In particular, Alphawood sought to **understand the major sources of revenue for this sector**. Understanding these revenue sources will promote the continued growth of a vibrant and healthy theater community by deepening our understanding of the sector as a whole.

The questions that this study seeks to answer are tightly focused and are intended to provide an initial, empirical snapshot of theater revenue:

- What is the overall size of the Chicago-area non-profit theater sector?
- What are Chicago theaters' main revenue streams and what are the constituent parts that comprise these main revenue streams?
- What share of this overall revenue comes from each of the primary revenue streams (earned vs. contributed)—and what are the proportions coming from more detailed components of those primary revenue streams?
- What is the revenue breakdown for relevant sub-sectors of the Chicago-area non-profit theater sector?

## Sample: “non-profit theaters in Chicago”

For the purposes of this study, we have defined a universe of non-profit theaters in Chicago that contains **207 theaters**. The specific characteristics that define our sample are detailed in Appendix 1.

## Research approach<sup>1</sup>

The research team approached this project in four phases. The process was iterative in that each phase built on the understandings and decisions reached in the previous one.

- We opened with a kickoff meeting designed to initiate a conversation—and begin to make decisions wherever possible—on how we should ultimately define the universe of “Chicago-area non-profit theaters” for the purposes of this study. In this meeting, we drew on the

<sup>1</sup> Please see the appendix for a more detailed description of the methodology.

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combined knowledge of a group of experts with deep ties to the Chicago-area theater sector in deciding some preliminary priorities and boundaries for definitional criteria that would be most applicable (and manageable) for this revenue portrait.<sup>2</sup>

- In the second phase of the process, Slover Linett explored and gathered existing data sources, both to further define our universe of theaters and to identify which sources—and which data fields—would be useful to us. Three data sources proved the most relevant:<sup>3</sup>
  - Cultural Data Project (CDP): contains comprehensive, detailed financial data for those organizations that opt-in to complete the form
    - 145 theaters (70%) of our 207 theaters were present in the CDP
  - The IRS Exempt Organization Business Master File (BMF) Extract: contains total revenue figures, but not detailed revenue breakdowns
    - 158 theaters (76%) of our 207 theaters were present in the BMF
  - NEA Final Descriptive Reports (FDRs) for grants given by the Illinois Arts Council Agency, provided by the National Assembly for States Arts Agencies: contains total revenue figures, but not detailed revenue breakdowns
    - 40 theaters (19%) of our 207 theaters were present in the FDR data
- The third phase of the process involved collecting additional data from organizations of interest that had not completed the CDP forms. We contacted nearly 50 organizations for additional information, and received the necessary data from 12.
- The final phase is the culmination of the previous phases. In this phase, we combined existing and newly-collected revenue data to generate an aggregate dataset on revenue sources for Chicago-area non-profit theaters. This final report documents our process and findings.

## Further analysis

In this report, we focus on the overall revenue picture in recent years and the main revenue breakdowns among those theaters for which we have detailed data. As is the case with most research, this process has generated as many questions as it has answers. How do theaters' revenue sources change over time and as organizations mature? How do different balances among these revenue sources signal – or impact – the health and sustainability of individual theaters and of the sector as a whole? How do these balances in Chicago-area theaters compare with similar analyses of theater sectors in other parts of the country? Some of these kinds of questions, as well as others that we don't spell out here, may be addressed by further research on the aggregated dataset

<sup>2</sup> Alphawood Foundation is grateful to Marcia Festen, Greg Cameron, Hedy Weiss, Deb Clapp, and Peter Handler for their valuable contributions to the early stage of this process. Any errors or omissions in this report are, of course in spite of their assistance rather than because of it.

<sup>3</sup> We consulted several other data sources, including the Statistics of Income Annual Extracts of Tax-Exempt Organization Financial Data from the IRS and the National Center on Charitable Statistics' Enhanced Extracts of IRS data. Unlike the CDP and NEA data, the IRS data do not contain information on the county in which an organization is located; we used Google to collect that information.

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produced during this project. Others may be better suited for in-depth qualitative research. All can contribute to our shared goal of promoting the continued growth of a vibrant and healthy theater community.



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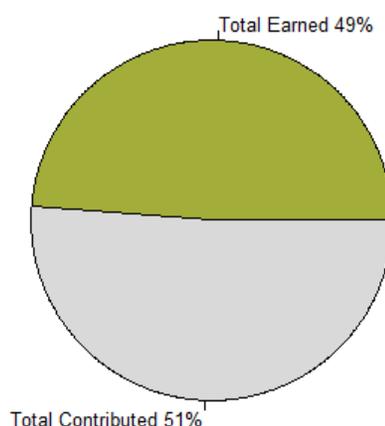
# research findings

## Overall Revenue Figures

We begin with an analysis of theater revenue data at the aggregate level, calculating earned and contributed revenue by counting the number of dollars theaters report having earned and received as contributions.<sup>4</sup>

### **Estimated Total Annual Revenue for Chicago-Area Theaters: \$130 million**

Of this total, the share that came from earned revenue is nearly equal to the share that came from contributions.



### Organization size

Grouping theaters by size (as represented by organization total revenue) gives us a sense of the overall dollars that are going to different parts of the local theater sector. We divided the organizations for which we have detailed revenue data into four groups based on their total revenue figures. After an initial breakdown into three groups of roughly equal numbers, it became clear that

<sup>4</sup> See the notes at the end of this section for details on how we calculated the figures presented in this section.

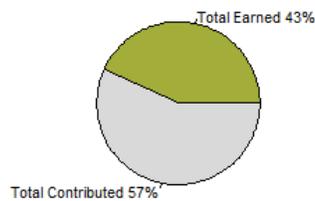
we needed to distinguish between larger organizations (those with total revenue figures of greater than \$250,000) and the largest of the Chicago-area theaters. We therefore added a breakpoint at \$1 million of total revenue that split the large theaters into two smaller groups. The resulting breakdown for revenue figures are shown in the table below:

Small 54 theaters	Medium 58 theaters	Large 30 theaters	Very Large 15 theaters
< \$50,000	\$50,000-\$250,000	\$250,000-\$1 million	> \$1 million

When we compare revenue sources among these four groups of theaters, as shown in the charts below, we see that total contributions to small theaters make up a larger share of this group's total revenue (57%) than is the case in medium, large, and very large theaters (51%, 53%, and 51%, respectively).

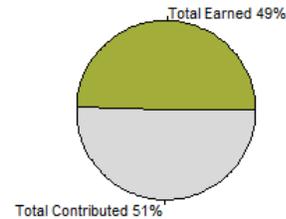
**Small Theaters  
(less than \$50,000 total revenue)**

Average Revenue (54 Theaters):  
\$27,912



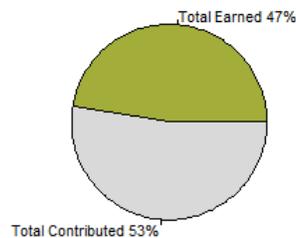
**Medium Theaters  
(\$50,000-\$250,000 total revenue)**

Average Revenue (58 Theaters):  
\$124,177



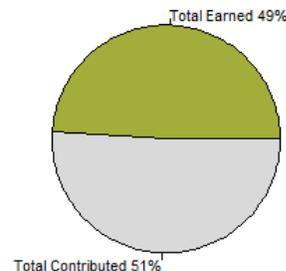
**Large Theaters  
(\$250,000-\$1,000,000 total revenue)**

Average Revenue (30 Theaters):  
\$525,538



**Very Large Theaters  
(more than \$1,000,000 total revenue)**

Average Revenue (15 Theaters):  
\$6,668,614



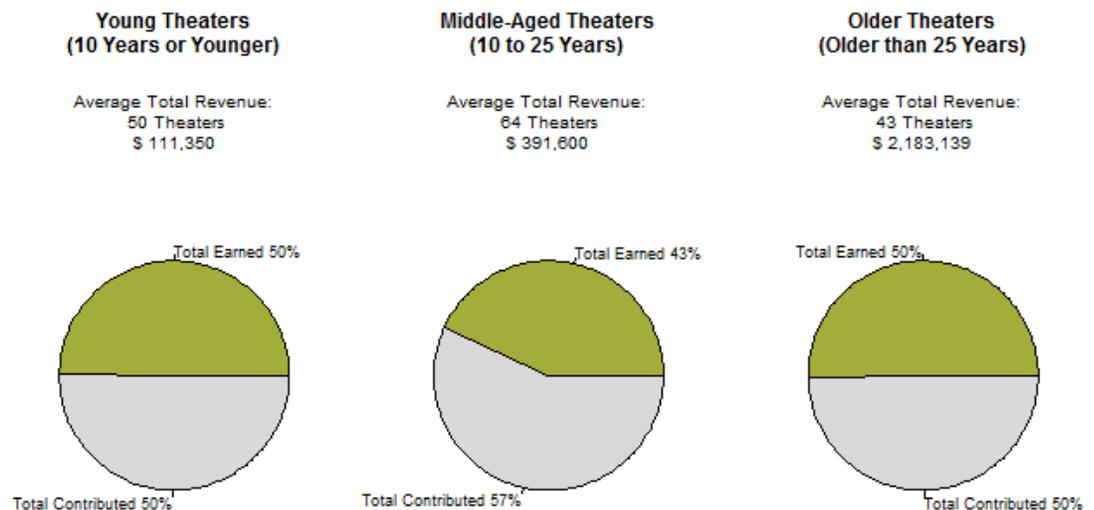
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## Organization age

To look at the local theater sector in a different way, we divide the full list of theaters into three age groups of comparable numbers:

<b>Young</b> 50 theaters	<b>Middle-age</b> 64 theaters	<b>Older</b> 43 theaters
Less than 10 Years	10 to 25 Years	Older than 25 Years

In the chart below, we see that it is the group of theaters founded 10 to 25 years ago for which contributions make up the largest share of total revenue (57%). In contrast, contributions and earned revenue make up equal shares of total revenue among theaters younger than 10 years old and older than 25 years.



These two analyses suggest that smaller and middle-aged theaters receive a higher proportion of their revenue from contributions than do theaters of other sizes and ages. It is important to remember, however, that these results are based on aggregated revenue figures. That is, while we know that the total revenue for all middle-aged theaters comprises 57% contributions and 43% earned revenue, we aren't able to tell from this analysis how much these figures might be driven by a relatively small number of theaters for which a disproportionate share of revenue comes from contributions. In the detailed revenue breakdowns in the next section, we give equal weight to each theater, thus ensuring that no single revenue number will have an outsized impact on our analysis.

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## Notes and explanations

- The revenue figures presented in this report are based on data from the CDP, the IRS BMF Extract, NEA FDRs, and data we collected from (non-CDP) non-profit theaters in the Chicago-area.<sup>5</sup>
- In practice, although all of these sources include data on total revenue, there are 32 organizations for which we were able to obtain no revenue data. We therefore extrapolate to come up with the revenue estimate provided here.
  - We begin with the estimated total annual revenue for the 85% (175 of 207) of the theaters for which we did have total revenue data (\$126,729,299).
  - The theaters that do not provide revenue data to the CDP, the IRS, or the NEA tend to be smaller, newer, and less established institutions. We therefore assume that the 32 organizations for which we have no revenue data are similar to the smallest theaters in this population (see below for a discussion of theater size); each is assumed to have a revenue figure equal to the average small theater (\$27,912).
  - The total revenue figure reported here is then calculated as:
    - $\$126,729,299 + (32 * \$27,912) = \$127,622,483$
- We have detailed breakdowns of revenue for only those organizations that provided data to CDP and those that provided data directly to us. We were able to obtain such detailed revenue data from 76% (157/207) of the organizations we identified as being part of the universe of Chicago-area non-profit theaters. All the detailed breakdowns of the total revenue figure in this report, including the chart above showing how much of total revenue comes from earned versus contributed revenue, is based on information provided by these 157 organizations. The total revenue for this subset of theaters is \$124,504,913.
- As a point of comparison, the Theatre Communications Group's 2013 report on the fiscal state of non-profit theaters across the country reported that 53% of income is earned and 47% contributed. These figures are extrapolated to represent 1,773 theaters based on data from 176 theaters that completed TCG's Fiscal Survey 2013. The differences between our breakdown and TCG's may be because of differences in the revenue data fields collected.<sup>6</sup>

<sup>5</sup> Please see the Appendix 1 for a more detailed description of these sources.

<sup>6</sup> [http://www.tcg.org/pdfs/tools/TCG\\_TheatreFacts\\_2013.pdf](http://www.tcg.org/pdfs/tools/TCG_TheatreFacts_2013.pdf)

## Detailed Revenue Breakdowns

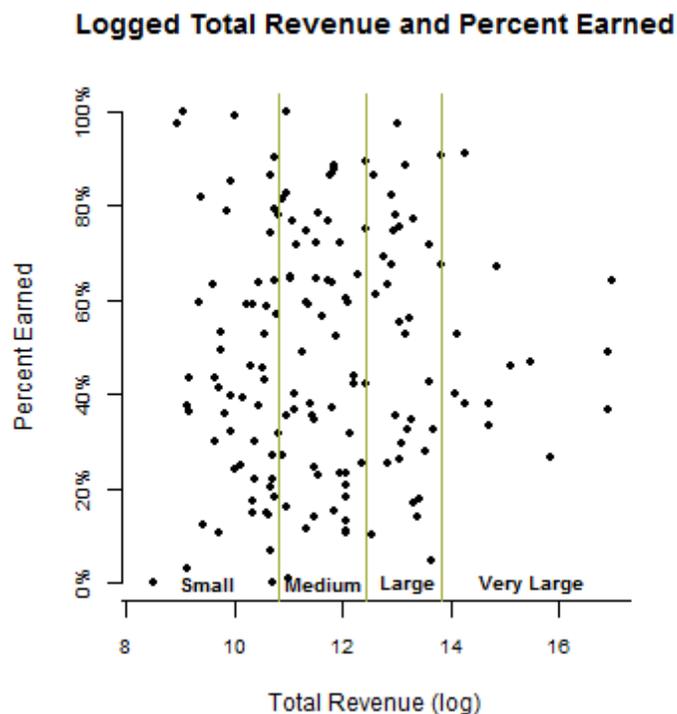
To dig beneath the surface of these aggregated figures, we break down earned and contributed revenue into their respective sub-components. As noted above, because this section is focused on the sub-components of earned and contributed revenue, it is especially important to ensure that our findings are not driven by the revenue figures from the largest theaters. In order to give each theater in the sample equal weight in the charts and tables that follow, we calculate the share of revenue that comes from each source (e.g., earned, contributed, performance, individuals, etc.) individually for each theater, then present the average share across all theaters within a group of theaters (e.g., the entire sample or age group).

Before turning to the detailed breakdown of the revenue sub-components, we revisit the aggregated analyses presented above, this time giving equal weight to each theater by using the method described above.

### Organization size

In the previous section, we saw that contributions comprise 57% of the total revenue earned by small and middle-aged theaters, while this figure was much closer to 50% for theaters of different sizes and ages. A closer examination of the difference between small and larger theaters, however, shows that this difference may not be as revealing as the pie charts above suggest.

In the scatterplot below, theater size (using the logged value of total revenue for ease of illustration) is shown on the horizontal axis and the share of revenue that is earned is shown on the vertical axis.

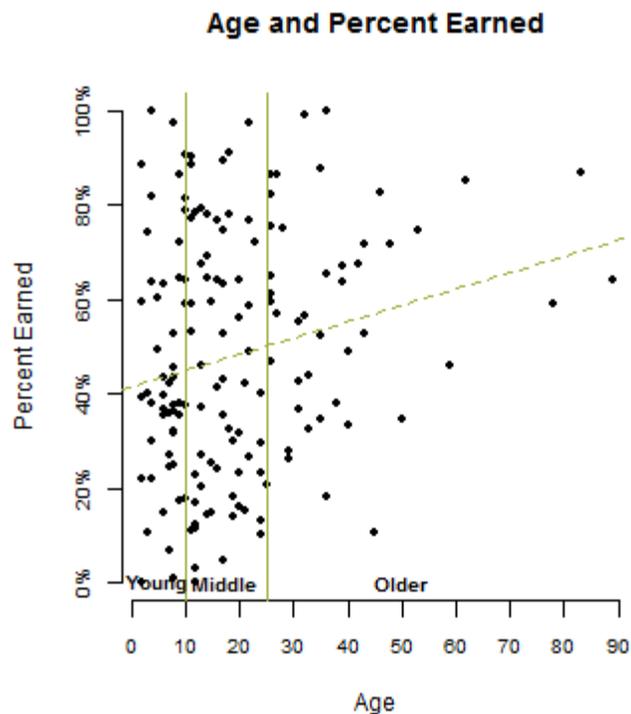


The plot highlights two notable observations about theater size and the share of revenue that comes from earnings. First, for each group of theaters, as labeled on the plot, there is a wide range in the share of revenue that is earned. This variation may be desirable; it may be a source—or an indicator—of the health of the sector. It also highlights the opportunity that exists in the sector for peers learning from one another about the approaches to financial health that are available to them, as well as some of the strengths and weaknesses of these approaches.

The second point the scatterplot highlights is closely related to the first: there is no evidence of a relationship between theater size and the share of revenue that comes from earnings. Even among the smallest theaters, there is wide variation in the share of revenue that comes from earnings and no obvious connection between this and theater size.<sup>7</sup>

### Organization age

A similar illustration of the relationship between theater age and the share of revenue that comes from earnings creates a different impression. As highlighted by the dashed, upward-sloping line,<sup>8</sup>



there is a positive relationship between theater age and the share of revenue that comes from earnings. That is, a larger share of theater revenue tends to come from earnings rather than contributions in older theaters relative to younger theaters.

<sup>7</sup> We conducted statistical tests to examine the relationship between share of revenue that comes from earnings and theater size. Even after controlling for the age of an organization, we found neither a substantively nor a statistically significant relationship between the two. As illustrated in the next section, this same analysis reveals a positive relationship between theater age and share of revenue that comes from earnings.

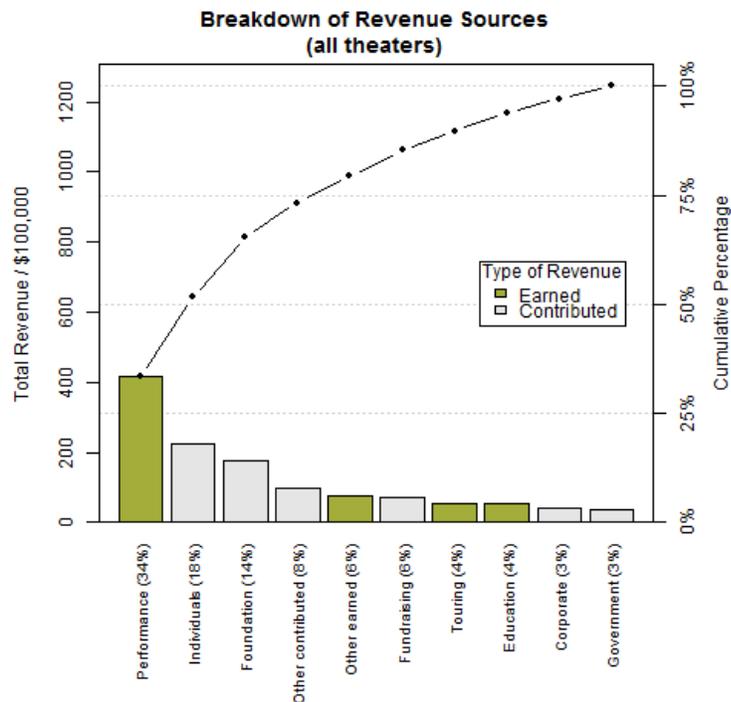
<sup>8</sup> A similar line on the scatterplot for theater size and percent earned would be flat, illustrating the lack of a relationship between the two; we omit this horizontal line to minimize clutter in the plot.

While this relationship is substantively and statistically significant, we would highlight two precautionary notes. First, it is worth noting that the plot also shows wide variation in the share of revenue that comes from earnings across theaters of all ages. There are theaters with very high and very low levels of earned revenue among organizations of all ages. Second, we would not suggest, based on this analysis, that increasing the share of revenue that comes from earnings *causes* theaters to survive. We may expect older theaters to earn more of their revenue, but, as is the case with theater size, we also expect to see wide variation around this general trend.

## Revenue sub-categories

We begin our investigation of the relative contributions of the revenue sub-categories under earned and contributed revenue by looking at the full complement of theaters. As shown in the table below, the single largest source of revenue for Chicago-area theaters is performance-related earned revenue, which includes revenue from sources like ticket sales, membership dues, and subscriptions. Performance-related revenue makes up more than 34% of all revenue, on average.

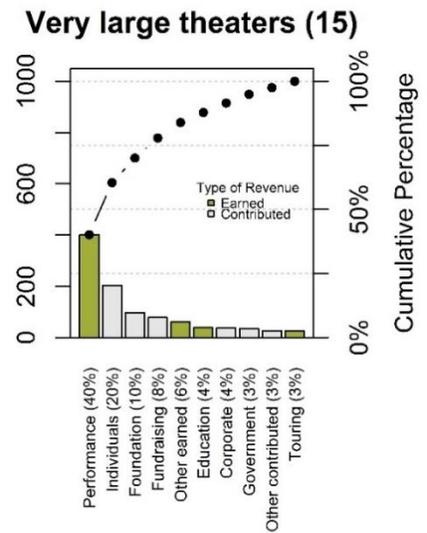
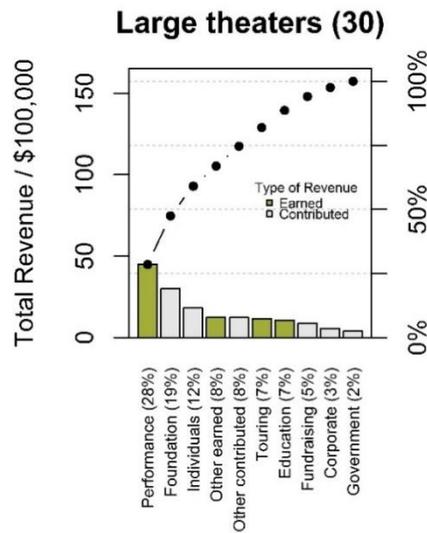
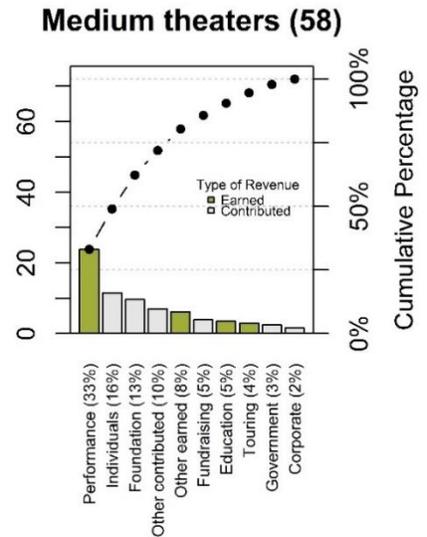
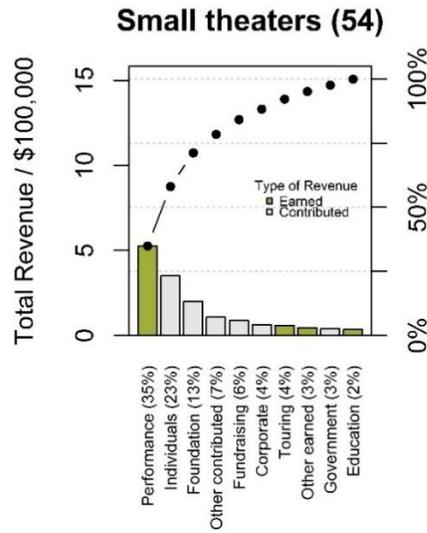
The three next largest revenue sub-categories are all contributions. Contributions from individuals, including trustees, make up an average of approximately 18% of total revenue for these theaters, while contributions from foundations and other contributions (not including fundraising, corporate, and government contributions) make up 14% and 8%, respectively, of total revenue.



## Revenue sub-categories by theater size

To examine whether this revenue source breakdown varies across theaters of different size, we show the detailed revenue breakdown for each category of theater, using the same theater size

categories as in the analysis of overall revenue shown above. With one possible exception (individual contributions make up an average of 23% of total revenue among small theaters and 12% of total revenue among large theaters), the overall picture remains the same across the four different detailed revenue breakdowns.

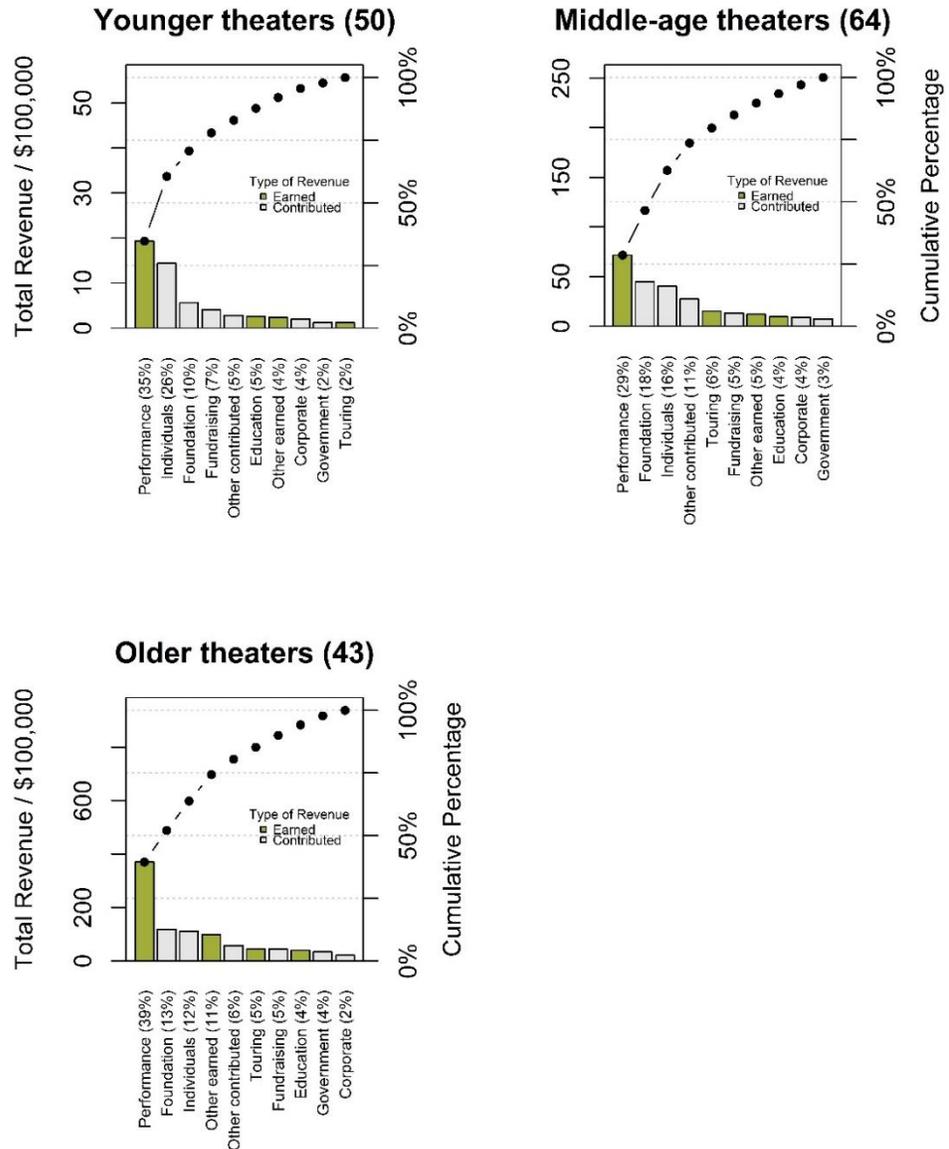


Performance-related earned revenue is the single largest source of income for all four theater types, and contributions from individuals and foundations are the two next most significant sources of

revenue for each group of theaters. Together, these three make up the lion's share of theater revenue.<sup>9</sup>

## Revenue sub-categories by age of theater

To examine the relationship between the age of theaters and their detailed revenue sources, we use the three age categories defined above.



<sup>9</sup> We used Tukey's Post-Hoc test to test for significant differences among groups of theaters in different size categories in the share of revenue that comes from each of the ten revenue sub-categories. For example, we tested for significant differences between six comparison groups (share of revenue coming from small-medium, small-large, small-very large, medium-large, medium-very large, and large-very large) for each of ten revenue sub-categories. Across these 60 statistical tests, the only case in which there was evidence of a statistically significant difference between theaters of different size is individual contributions in small compared to large theaters.

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Performance-related earned revenue remains the dominant source of income across theaters of all ages. Likewise, the next largest share of revenue for theaters of all ages comes from contributions from individual and foundations. Three statistically significant differences<sup>10</sup> between theaters in the different age groups do emerge in this investigation:

- Contributions from individuals make up a significantly larger share of overall revenue among young organizations (26%) than they do among middle-age or older theaters (16% and 12%, respectively).
- Contributions from foundations make up a significantly larger share of overall revenue among middle-age theaters (18%) than they do among young theaters (10%).
- Earned revenue from sources other than performances, touring, and education make up more than twice as much of overall revenue among older theaters (11%) as it does among young and middle-age theaters (4% and 5%, respectively).<sup>11</sup>

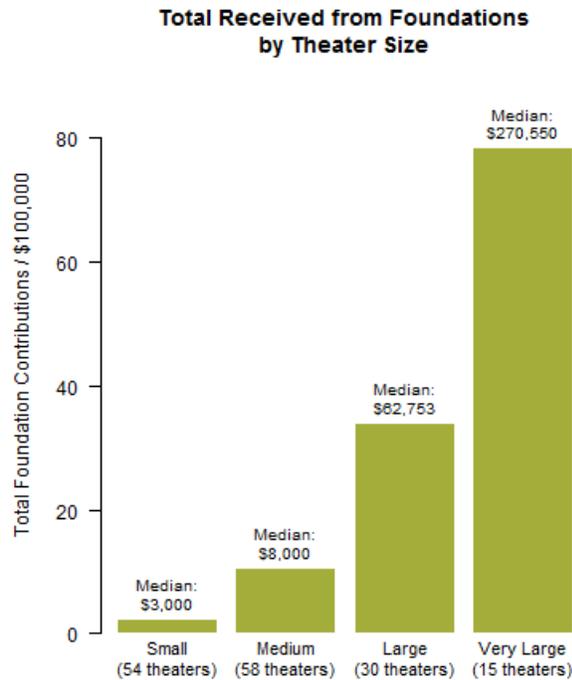
None of these observations should overshadow the fact that performance-related earned revenue is the single largest source of income for theaters across the board. Nor should they be taken to suggest that changes in funding sources *cause* organizations to survive. With that said, the findings do suggest that as organizations mature, their contributed revenue sources change from a dominant focus on individual contributions to a more even balance between contributions from individuals and from foundations. The findings also suggest that other sources of earned revenue become more important when organizations have been around long enough to become well-established in their communities.

<sup>10</sup> As in the case of theater size, we use Tukey's Post-Hoc test to identify significant differences among groups of theaters in different age categories. In this case, we compare three comparison groups for each revenue sub-category: young-middle, young-old, and middle-old. We report here the comparisons for which the differences between groups are statistically significant.

<sup>11</sup> See Appendix 2 for the definitions of each revenue sub-category. The definition of Other Earned Revenue is: "What was the total amount in revenue earned by your organization that does not fall into the categories listed above [performance-, education-, or touring-related]? Include, for example, gift shop or merchandise sales, food sales, parking concessions, rental income, royalties, advertising revenue, and investment income."

## Foundation funding by theater size

We close with a deeper dive into the relative importance of foundation funding for Chicago-area theaters. As discussed above, foundation funding is one of the top three sources of theater revenue, regardless of budget size or age. We have also seen that there are no statistically significant differences among theaters of different size regarding the share of their revenue that comes from foundations, and that middle-aged theaters do receive a larger share of their revenue from foundations than do younger theaters.



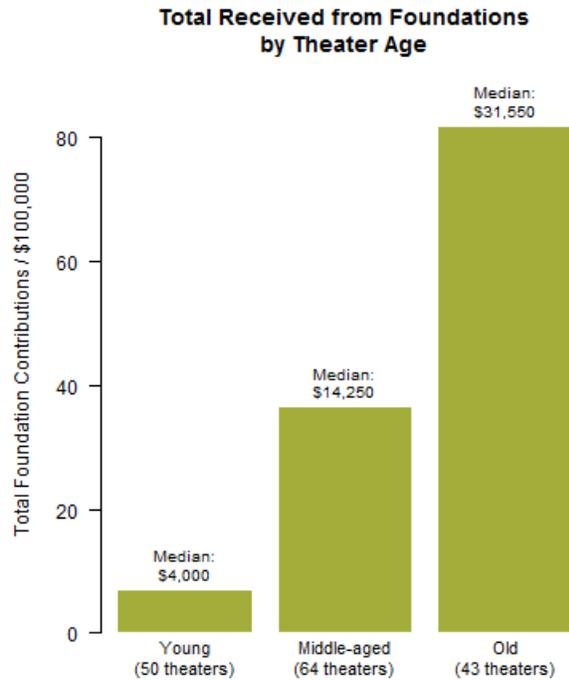
Theater Size	Total Contributions	# (%) Receiving Any Foundation Cont.	Average % of Total Revenue	Average % of Total Contributions
Small	\$221,250	33/54 (61%)	13.2%	22.9%
Medium	\$1,038,074	47/58 (81%)	13.3%	25.3%
Large	\$3,384,493	28/30 (93%)	19.0%	33.5%
Very Large	\$7,812,047	15/15 (100%)	9.6%	19.8%

As highlighted in the chart and table above, the largest theaters receive foundation contributions most frequently and of the largest value. Where 61% of the theaters in this group report receiving a foundation contribution, 93% and 100% of the large and very large theaters, respectively, received such a contribution. Additionally, the median contribution to the 15 largest theaters is \$270,650, where the median contribution to the smallest 54 theaters is \$3,000.

It is worth noting that while the largest theaters receive money both more frequently and in larger amounts than do all their smaller counterparts, this money actually makes up a smaller share of the overall revenue of the largest theaters than it does of large, medium, and small theaters. This highlights the extent to which small contributions can go a long way toward sustaining smaller organizations.

## Foundation funding by theater age

The deeper dive into the relationship between foundation funding as a source of revenue, on the one hand, and theater age, on the other, shows a similar, though less exaggerated pattern. Middle-aged and older theaters receive foundation contributions more frequently, at 89% and 79%, than do younger theaters, at 64%. In addition, older theaters receive more dollars than younger and middle-aged theaters in an absolute sense. However, the difference between the median foundation contribution to older and younger theaters (\$31,550 and \$4,000, respectively), is much smaller than the difference between the median contribution to very large and small theaters (\$270,650 and \$3,000, respectively).



Theater Size	Total Contributions	# (%) Receiving Any Foundation Cont.	Average % of Total Revenue	Average % of Total Contributions
Young	\$678,603	35/50 (64%)	10.1%	19.3%
Middle-aged	\$3,627,811	57/64 (89%)	17.9%	29.0%
Old	\$8,149,450	34/43 (79%)	12.6%	27.5%

The table above also reflects what was evident in the earlier analysis of theater revenue sources and theater age. Though the largest share of foundation dollars is going to the longest-tenured theaters, these same theaters receive less of their overall revenue from foundations than do the middle-aged theaters.

## Notes and explanations

- With one exception,<sup>12</sup> we follow the CDP convention in defining the components of earned and contributed revenue. The table below shows the revenue sources that fall into each category. Definitions of each category are available in Appendix 2.

<b>Earned Revenue</b>	<b>Contributed Revenue</b>
<b>Performance-Related</b> <ul style="list-style-type: none"> <li>• Admissions, Ticket Sales, Membership Dues, Subscriptions, Other Earned Performance</li> </ul>	<b>Individual Contributed</b> <ul style="list-style-type: none"> <li>• Trustee, Individual, Other Contributed Individual</li> </ul>
<b>Education-Related</b> <ul style="list-style-type: none"> <li>• Tuition, Workshop and Lecture, Other Earned Education</li> </ul>	<b>Corporate Contributed</b> <ul style="list-style-type: none"> <li>• Corporate, Sponsorship, Other Corporate Contributed</li> </ul>
<b>Touring-Related</b> <ul style="list-style-type: none"> <li>• Touring, Contracted, Other Touring</li> </ul>	<b>Government</b> <ul style="list-style-type: none"> <li>• City, County, State, Federal, Other</li> </ul>
<b>Other Earned</b>	<b>Foundation</b>
	<b>Fundraising</b>
	<b>Other Contributed</b>

<sup>12</sup> As discussed in Appendix 1, we define corporate sponsorship as a form of contributed revenue, where the CDP defines this as a formed of earned revenue.

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# appendix 1: methodology

## Defining the Universe of Theaters

As the steps outlined in the introduction suggest, we have made choices along the way about the theaters that would be included in and excluded from this study. These choices are largely a function of the research question and the domain Alphawood sought to understand. Two key parameters defined our approach: geography and discipline.

### Geography

The study focuses on theater organizations located in the geographical area in which Alphawood focuses its support for the theater sector: Cook, Lake, and DuPage Counties. The vast majority of these are, unsurprisingly, in Cook County. In addition, we identified but excluded from the study a small number of theater organizations in DeKalb, Grundy, Kane, Kendall, McHenry, and Will Counties.

### Discipline

Defining what constitutes a theater is not as simple as it might, on its surface, appear to be. We are interested for this project in non-profit theater and thus exclude organizations that are more focused on arts education or musical theater and opera, notwithstanding the fact that many such organizations have an important theatrical component. With this as our starting point, we leveraged two fields from the CDP data to focus our attention on the organizations that were most likely to be properly considered part of our domain of interest:

- National Standard for Arts Information Exchange Project Codes ([NISP](#)), which is a taxonomy used by public arts agencies to manage information about constituents and grant-making activities. The code that most closely corresponds to the organizations of interest for this study is “Theatre.”
- National Taxonomy of Exempt Entities ([NTEE](#)), which is used by the IRS and NCCS to classify nonprofit organizations. The NTEE code that most clearly correspond to theater groups is “A65 – Theater.”

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Starting with the CDP data, we classify organizations as belonging to one of three tiers. Tier 1 organizations are those that are most likely to be appropriately considered to be part of this study. Tier 1 organizations have a NISP code of “Theatre” and a NTEE code of “A65 – Theater.” Tier 2 organizations are less certain to be appropriately considered to be part of this study. We define as Tier 2 any organization that has either a NISP code of “Theatre” or a NTEE code of “A65 – Theater,” but not both.

To identify Tier 3 organizations, we began by selecting the secondary NTEE/NISP codes of Tier 2 organizations that were not the main codes of interest (“Theatre” and “A65 – Theater”). Then we selected organizations from CDP that had both of these secondary NTEE/NISP codes. For example, some Tier 2 organizations had NTEE codes of “A60 - Performing Arts” and some had NISP codes of “Opera/Musical Theatre.” We therefore classified as Tier 3 any organization that had both a NTEE code of “A60 - Performing Arts” and a NISP code of “Opera/Musical Theatre.”

## Final Steps

As a final filter, and because the research project is most focused on current organizations, we included only the most recent year of data provided to CDP for organizations that have submitted such data at least once since 2011. Because we limit the report to include data from only the most recent reporting year for each organization, we treat the data in the same way, regardless of which year the data come from. The table below shows the share of organization financial data that comes from each year.

FY reported on	2011	2012	2013	2014
Number of reports <sup>13</sup>	8	35	150	11

Because organizations provide data to CDP on a voluntary basis, we wanted to cast a broad net in identifying theaters for inclusion in the study. We therefore supplemented the data from CDP with data from the IRS Exempt Organization Business Master File Extract (which contains NTEE code data for most organizations but not NISP codes) and from final reporting data from the NEA’s grants portfolio (which contains NISP code data but not NTEE codes). We applied the same coding rules to these data sources: we included only the most recent information on organizations that had submitted data at least once since 2011, we included only organizations in the three primary counties of interest, and we applied the Tier 2 coding rule (because each of the data sources contained only one of the two salient classification codes, Tier 1 was not an option).

The process outlined above generated a list of 541 organizations that were candidates for inclusion in the study: 149 in Tier 1, 186 in Tier 2, and 206 in Tier 3. We reviewed each candidate organization to determine if it should be considered a theater for the purposes of this study. A scan of the Tier 3

<sup>13</sup> Data on the year of reporting are unavailable for three organizations that were added during the last phase of identifying the universe of theaters for the study.

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made clear that these were, indeed, not great candidates for inclusion in the study, and so we automatically excluded all Tier 3 organizations.

Tier 1 and 2 organizations required a closer look. Our coding rules (recall that organizations self-identify the most appropriate NISP and NTEE codes for their organization) had led to the inclusion of a number of organizations that seemed to be primarily focused on arts education or musical theater, which we had determined ahead of time were not the focus of this project. We also found a number of organizations that were either closed or for which we could find no evidence of recent activity after visiting their web sites. Finally, we identified several theaters that were not included in any of the data sources we had used to generate our candidate list.

Our final list of theaters that would be part of the universe that is relevant to this study includes 129 Tier 1 organizations, 75 Tier 2 organizations, and 3 organizations that were not included in any of the data sources we consulted.<sup>14</sup>

## Data Collection

CDP data were already available for 145 of the 207 organizations that we identified through the process above as part of the Chicago-area non-profit theater world. However, neither the IRS nor the NASAA data contain detailed revenue information. The IRS and NASAA data include a field in which organizations report their total revenue for the reporting year, but not a detailed breakdown of those revenue sources similar to what is contained in CDP.

Therefore, we sought to collect more detailed revenue data from the remaining 62 of the 207 Chicago-area theaters for which no CDP data are available. To do this, we created an online data collection form based on a subset of the revenue fields collected as part of the CDP.<sup>15</sup> The focus of this form is the sources of earned and contributed revenue that are most common to theater organizations. For example, among the sources of earned revenue we include in the form are revenue from ticket sales, subscriptions, and touring. Among the sources of contributed revenue we include are contributions from individuals, corporations, governments, and foundations. In all cases, we based the definition of the revenue category on the language used in the [CDP Data Profile Instructions](#).

The lone exception of note to our classification scheme was a decision we made about whether sponsorships would be defined as earned or contributed revenue. CDP distinguishes corporate sponsorship – which it classifies as earned revenue – from corporate contributions – which it classifies as contributed revenue. In the analysis presented here, we include both sponsorships and

<sup>14</sup> The most recent year of data available in the CDP for the Black Ensemble Theater was from 2012. The total revenue listed in that year (\$9,809,454) was considerably larger than in a typical year, which we attributed to a recent capital campaign the theater had conducted. To include a more typical revenue figure for this organization in our analysis, we opted to instead use the 2011 CDP figure for Black Ensemble Theater (\$2,469,827).

<sup>15</sup> The CDP includes a total of 1,226 possible data fields for each organization, spanning across 11 sections, though for any given organization a significant number of these fields will not be applicable. The data collection form we used for this phase of the project includes a total of 53 possible fields. The definitions for these fields are provided in Appendix 2.

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corporate contributions as contributed revenue (both for newly collected data and for data collected through CDP).

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# appendix 2: revenue definitions

## Organization Data

In this section, we ask you basic questions about your organization.

- **Name of Your Organization**  
This line item should contain the name of your organization as stated on your 990, IRS Determination Letter, or other official documentation. If your organization is a sub-unit of a larger organization, fill in the name of the sub-unit.
- **If your organization has a parent organization, please provide that legal name here:**  
Is your organization, department, ongoing program, or the entity for which you are filling out the form a part of or subsidiary of a larger organization such as a university or government entity? If so, provide the legal name of your parent organization as stated on its 990, IRS Determination Letter, or other official documentation.
  - Example 1: If you are filling out a form for a specific department within a university, such as a gallery or a theater, and the university controls your finances and has ultimate control over your operations, answer “Yes” to this question.
  - Example 2: If you are filling out a form for an independent organization too small to have federal tax-exempt status, but you have a fiscal sponsorship agreement with a 501(c)(3) organization (which has no control over your finances and operations) that will apply for grants on your behalf, answer “No” to this question.
- **Year Organization Founded**  
In what year was your organization founded? If you are filling out the form for a subsidiary—a program, department, ongoing program, or entity of a larger organization—enter the founding date of the subsidiary.
- **Which of the following best describes your organization?**  
Equity Theater  
Non-equity Theater

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- **If available, please provide your Federal ID #**  
Enter your nine-digit Employer Identification Number as determined by the IRS. You will find it on your tax exemption certificate and other official documents.
  - **NISP Discipline:**  
From the drop-down menu, please choose the NISP Discipline that best fits your organization. NISP stands for National Standard for Arts Information Exchange Project. The NISP codes include disciplines and institution types and were developed to assist public funders in collecting information about the arts that will be compatible for tracking national trends. If you feel that more than one discipline applies to your organization, enter the discipline that most closely describes your organization here.
  - **How many months was the fiscal year you are reporting?**  
Most fiscal years are 12 months in duration. However, if you have changed your fiscal year-end date, or if your organization is in its first year of operations, your fiscal year could be of a length other than 12 months.
  - **Fiscal Year End Date:**  
On what month, day, and year does the fiscal year you are reporting on end (e.g., 12/31/2013)?

## Earned Revenue

In this section, we ask you a series of questions about the revenue your organization earned in the fiscal year that you are reporting on. In the next section, we will separately ask you about the revenue that was contributed to your organization.

For each of the four main types of earned revenue below (performance, education, touring, and other), you may use this page to provide a detailed breakdown of the components of that revenue.

- NOTE: If you do not have revenue for a particular category, please enter 0.

You can find more detailed definitions for each highlighted component by clicking on the link for that component. Click on that same link a second time to make the detailed definition disappear.

### Performance-related Earned Revenue

- **Admissions:** How much revenue did your organization earn as a result of visitation? This refers specifically to museums, galleries, historical societies, or any organization charging an entrance fee. If your organization charges an admission fee for visiting artists or show or competition entries, do not include that amount here, but include it under “Other Earned Revenue.”
- **Ticket Sales:** How much revenue did your organization earn as a result of all ticket sales for performances, presentations, special exhibitions, etc.? Workshop & Lecture Fees should not

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be included here, but below under “Workshop & Lecture Fees.” Subscription revenue should not be included here, but below under “Subscriptions – Performances.”

- **Membership Dues/Fees:** How much revenue did your organization earn from the collection of membership dues or fees? Include donations made in return for benefits such as free admission, discounts, and/or invitations to special events. Individual contributions should not be included here, but below under “Individual Contributions.”
- **Subscriptions – Performance:** How much revenue did your organization earn from sales of tickets purchased via a subscription offering to a series of events during a performance season?

### Education-related Earned Revenue

- **Tuition:** How much revenue did your organization earn from payments for multi-session classes and/or semester-long courses offered at your organization? Fees for one-time workshops, lectures, or lecture series should not be included here, but under “Workshop & Lecture Fees.”
- **Workshop & Lecture Fees:** How much revenue did your organization earn as a result of one-time events such as workshops, lectures, a lecture series, etc.?

### Touring-related Earned Revenue

- **Touring Fees:** How much revenue did your organization earn as a result of public or private performances, exhibitions, or other presentations offered away from the home or the usual presentation venue of your organization?
- **Contracted Services/Performance Fees:** How much revenue did your organization earn from any services it performed under contract to another organization? Include any fees for service, commissions, transaction fees, administrative fees, box office fees, application or audition fees, and/or fiscal sponsorship fees paid to your organization. Do not include fees earned from touring exhibits, performances, or presentations reported under “Touring Fees.”

### Other Earned Revenue

- **Other Earned Revenue:** What was the total amount in revenue earned by your organization that does not fall into the categories listed above? Include, for example, gift shop or merchandise sales, food sales, parking concessions, rental income, royalties, advertising revenue, and investment income.

## Contributed Revenue

In this section, we ask you a series of questions about the revenue that was contributed to your organization in the fiscal year that you are reporting on.

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For each of the six main types of contributed revenue below (trustee and individual, corporate, government, foundation, fundraising, and other), you may use this page to provide a detailed breakdown of the components of that revenue.

- **NOTE:** If you do not have revenue for a particular category, please enter 0.

You can find more detailed definitions for each highlighted component by clicking on the link for that component. Click on that same link a second time to make the detailed definition disappear.

### Trustee and Individual Contributions

- **Trustee/Board Contributions:** How much did your organization receive in donations from board members, trustees, or advisors? Include all board contributions whether required by your organization's by-laws or not. Do not include contributions from affiliated sources including corporations and foundations on this line.
- **Individual Contributions:** How much did your organization receive in donations from individuals who are not board members, trustees, or advisors? Do not include any membership revenue reported under "Membership Dues/Fees."

### Corporate Contributions and Sponsorships

- **Corporate Contributions:** Corporate Contributions: How much did your organization receive in donations from corporations, including grants, funds, and matching gifts? Gifts or grants from nonprofit organizations unrelated to your organization should be included on this line. Do not include sponsorship revenue reported under "Sponsorship Revenue" or any funds received from friends groups associated with the organization
- **Sponsorship Revenue:** How much revenue did your organization receive from a corporation or other organization in exchange for use of the corporation's name or logo on printed materials or other agreed-upon exchanges or promotions? Do not include advertising revenue or any amounts entered under "Corporate Contributions."

### Foundation Contributions

- **Foundation Contributions:** How much did your organization receive in donations, whether temporarily restricted or unrestricted, from a charitable foundation? Include contributions from foundations associated with corporations in this line if they are accounted for this way in your audit, review, or internal financial records.

### Government Contributions

- **Government – City:** How much did your organization receive from city government sources?
- **Government – County:** How much did your organization receive from county government sources?

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- **Government – State:** How much did your organization receive from state government sources?
  - **Government – Federal:** How much did your organization receive from federal government sources?
  - **Tribal Contributions:** How much did your organization receive from tribal organizations?

### Fundraising Special Events

- **Special Events:** How much revenue did your organization receive from events or benefits held either for fundraising purposes or for purposes other than fundraising?

### Other Contributed Revenue

- **Other Contributions:** What was the total amount in donations received by your organization that do not fall into the categories listed above? Include any indirect support from united arts funds, United Way, or other federated fundraising campaigns. Include parent organization support, related organization contributions, in-kind contributions, and any assets released from restrictions.

### Total Contributed Revenue

- **Total Contributed Revenue:**  
This field should be equal to the sum of the previous earned revenue fields.

## Total Financial Figures

In this summary section, we ask for the total revenue, asset, and expense figures for your organization for the fiscal year that you are reporting on.

- **Total Revenue:** This field is the sum of the information you provided under “Total Earned” and “Total Contributed” revenue.
- **Total Assets:** Please provide an estimate of your organization’s total assets. If your organization has an audit or review, this figure should be listed as “Total Assets” on the Balance Sheet or Statement of Financial Position.
- **Total Expenses:** Please provide an estimate of your organization’s total expenses. If your organization has an audit or review, this figure should be sum of all Program, Fundraising, and General & Administrative (sometimes referred to as Management & General) expenses.

# appendix 3: list of theaters

## List of theaters

Organization Name	Total Revenue	Year
The 16th Street Theater	\$ 201,316	2013
20% Theatre Company	\$ 16,959	2013
About Face Theatre Collective	\$ 641,868	2013
Adventure Stage Chicago	\$ 671,797	2013
The Agency Theater Collective	\$ 34,078	2013
Aguijon Theater Company	\$ 172,562	2012
Akvavit Theatre	\$ 31,765	2013
Albany Park Theater Project	\$ 854,147	2013
Always-Already Productions		
American Blues Theater	\$ 473,711	2013
American Theater Company	\$ 754,270	2013
Area IV Theatre		
A Reasonable Facsimile Theatre Company		
A Red Orchid Theatre	\$ 246,230	2013
Artemisia, A Chicago Theatre	\$ 16,688	2013
The Artistic Home Acting Ensemble	\$ 125,591	2013
A-Squared Theatre Workshop	\$ 7,707	2013
Astonrep Theatre Company	\$ 14,737	2014
Awkward Pause Theatre Ltd	\$ 11,403	2013
Bailiwick Chicago	\$ 174,260	2011
Bard & Fool Theater Group		
Barrel Of Monkeys	\$ 440,091	2013
Beverly Theater Guild	\$ 58,327	2014
Black Ensemble Theater	\$ 2,469,827	2011
Blair Thomas & Company	\$ 103,440	2012
Bohemian Theatre Ensemble	\$ 86,322	2013

Brightside Theatre Inc	\$ 92,170	2013
Brown Paper Box Co	\$ 8,435	2014
Centerstage In Lake Forest	\$ 58,360	2013
Chicago Children'S Theatre	\$ 1,588,359	2013
Chicago Dramatists	\$ 583,415	2013
Chicago Heights Drama Group	\$ 135,890	2012
Chicago Improv Productions	\$ 123,761	2013
Chicago Kids Company	\$ 454,632	2013
Chicagoland Theater Company	\$ 1,012,453	2012
Chicago Shakespeare Theater	\$ 21,806,026	2013
Chicago Theatre Group, Inc. (dba: Goodman Theatre)	\$ 23,835,435	2013
Childrens Community Theatre	\$ 74,087	2013
Children'S Theatre Of Elgin	\$ 304,877	2012
Child'S Play Touring Theatre	\$ 214,564	2013
City Lit Theatre Company	\$ 144,643	2013
Cold Basement Dramatics		
Cole Theatre Company		
Collaboraction Theater Company	\$ 374,861	2013
Congo Square Theatre Company	\$ 373,198	2013
Corn Productions	\$ 65,393	2013
Cor Theatre		
Court Theatre Fund	\$ 3,600,795	2013
Curious Theatre Branch	\$ 48,535	2013
Curtain Call Community Theatre	\$ 137,855	2013
Dead Writers Theater Collective	\$ 66,517	2012
Dog & Pony Theatre Co.	\$ 12,400	2013
Dream Theatre Company		
Eclectic Theatre Company		
Eclipse Theatre Company	\$ 77,479	2013
Elgin Theatre Company	\$ 20,648	2013
Emerald City Theatre	\$ 1,586,549	2012
Emergent Theatre Company	\$ 3,951	2013
eta Creative Arts Foundation	\$ 801,416	2012
Evergreen Theatre Ensemble		
The Factory Theater	\$ 40,139	2012
Fair Lady Productions, Inc.	\$ 526,692	2013
Filament Theatre Ensemble	\$ 42,382	2013
First Floor Theater	\$ 25,712	2013
First Folio Theatre	\$ 437,184	2013
Free Street Theater	\$ 176,713	2014

Genesis Theatrical Productions, Inc.	\$ 9,131	2013
The Gift Theatre Company	\$ 233,628	2013
Gilloury Institute Dba Silk Road Rising	\$ 600,556	2013
Greenman Theatre Troupe	\$ 45,722	2012
Griffin Theatre Company	\$ 408,946	2013
Grove Players	\$ 30,816	2013
Halcyon Theatre	\$ 60,826	2013
Hell In A Handbag Productions	\$ 74,503	2013
Her Story Theater		
Highland Park Players	\$ 57,743	2013
Hott Productions	\$ 48,659	2013
The House Theatre Of Chicago	\$ 1,015,916	2013
The Hypocrites	\$ 422,139	2013
Idle Muse Theatre	\$ 9,490	2011
Independent Players		
Infusion Theatre Company	\$ 49,203	2013
Interrobang Theatre Project	\$ 44,679	2014
Jackalope Theatre Company	\$ 66,814	2013
Janus Theatre		
Joliet Drama Guild		
Ka-Tet Theatre Company	\$ 39,285	2012
Kidstage Productions Inc	\$ 108,613	2013
Kirk Players	\$ 60,995	2013
Lifeline Theatre	\$ 803,495	2013
Li'l Buds Theatre Company	\$ 130,420	2013
Livewire Chicago Theatre	\$ 39,159	2012
Lookingglass Theatre Company	\$ 5,192,186	2013
Ludicrous Theatre-Chicago	\$ 13,382	2013
Mary-Arrchie Theatre Co.	\$ 246,301	2013
Midsommer Flight	\$ 4,875	2013
The Moving Dock Theatre Company	\$ 16,844	2012
Mpaact	\$ 485,746	2013
Mudlark Theater Company	\$ 153,997	2013
Muse Of Fire Theatre Company	\$ 41,177	2013
Music Theatre Company	\$ 144,256	2013
The National Pastime Theater Ensemble	\$ 101,317	2012
The Neo-Futurists	\$ 475,634	2013
New Leaf Theatre	\$ 29,812	2011
The New Colony	\$ 53,205	2013
New Millennium Theatre Company	\$ 22,263	2013

The Next Theatre Co.	\$ 532,800	2013
Northlight Theatre	\$ 2,851,731	2013
Nothing Without A Company Inc.	\$ 30,428	2013
Not Waiting Productions		
Oak Park Festival Theatre	\$ 136,139	2013
Oak Park River Forest Civic Theatre, Inc.	\$ 82,020	2011
Odradek Theatre Company		
Oil Lamp Theater	\$ 137,536	2013
Open Door Repertory Company	\$ 92,988	2013
Oracle Theatre	\$ 43,090	2013
Organic Theater Company Inc		
Theo Ubique Cabaret Theatre	\$ 248,711	2013
Overshadowed Theatrical Productions	\$ 237,144	2013
Palette Masque And Lyre	\$ 108,773	2013
Pavement Group	\$ 20,707	2013
Pegasus Players	\$ 176,494	2013
Ph Productions	\$ 102,913	2013
Piccolo Theatre, Inc.	\$ 403,586	2011
Piven Theatre Workshop	\$ 525,796	2013
The Plagiarists	\$ 18,601	2014
Polarity Ensemble Theatre	\$ 27,703	2013
Porchlight Music Theatre	\$ 565,173	2013
Premiere Theatre And Performance	\$ 43,881	2013
Pride Films And Plays	\$ 89,039	2014
Profiles Performance Ensemble	\$ 289,008	2012
Project 891 Theatre Company		
Project Danztheatre Company	\$ 132,534	2014
Prologue Theatre Company	\$ 20,536	2014
Promethean Theatre Ensemble	\$ 57,029	2013
Prop Theater	\$ 200,289	2013
Quest Theatre Ensemble	\$ 82,074	2013
Raven Theatre	\$ 460,682	2013
Redmoon Theater	\$ 1,288,970	2012
Red Tape Theatre Company	\$ 46,680	2013
Redtwist Theatre	\$ 126,681	2013
Remy Bumpo Theatre Company	\$ 872,425	2013
Rising Stars Theatre Company	\$ 42,427	2013
Rivendell Theatre Ensemble	\$ 171,360	2013
The Route 66 Theatre Company	\$ 92,370	2012
The Ruckus Theater	\$ 24,439	2013

Saint Sebastian Players	\$ 22,127	2013
Salsation Theatre Company		
The Savoy-Aires	\$ 97,312	2013
Seanachai Theatre Company Irish Theatre Of Chicago	\$ 47,109	2013
Serendipity Theatre Collective 2Nd Story	\$ 83,741	2013
The Shakespeare Project Of Chicago	\$ 97,499	2012
Shattered Globe Theatre	\$ 278,443	2013
Shawchicago Theater Company	\$ 187,959	2013
Shpiel-Performing Arts Identity		
The Side Project	\$ 50,603	2014
Sideshow Theatre Company	\$ 97,869	2013
Signal Ensemble Theatre	\$ 170,996	2012
Silent Theatre	\$ 62,496	2013
Spartan Theatre Company	\$ 9,753	2013
Stage Coach Players	\$ 171,039	2013
Stage Left Theatre	\$ 111,541	2012
Standing Ovation Theatre Academy Inc		
Steel Beam Theatre	\$ 343,243	2012
Steep Theatre Company	\$ 100,800	2013
Steppenwolf Theatre Company	\$ 22,385,030	2013
Step Up Productions	\$ 32,177	2013
Still Point Theatre Collective	\$ 139,867	2012
Stir-Friday Night!	\$ 15,323	2013
Strangeloop Theatre	\$ 15,505	2013
Strange Tree Group	\$ 53,039	2011
Strawdog Theatre Co.	\$ 179,056	2013
Suitcase Shakespere Company Inc		
The Summer Place, Inc.	\$ 68,654	2012
T. Daniel Productions	\$ 9,160	2013
Teatro Vista..Theater With A View	\$ 176,337	2013
Tellin' Tales Theatre	\$ 57,410	2013
Tesseract Theatre Ensemble Inc		
Theatre-Hikes Chicago	\$ 46,378	2013
Theatre Of Western Springs	\$ 790,197	2013
Theatre-On-The-Hill		
Theater Oobleck	\$ 62,328	2013
Theater Undreground		
Theater Wit	\$ 606,318	2012
Theatre Y	\$ 36,751	2012
Theatre Zarko Inc		

Timeline Theatre Company	\$ 1,360,995	2013
Time Of Your Life Players	\$ 34,835	2013
Townsquare Players, Inc.	\$ 58,463	2012
Trap Door Theatre	\$ 153,750	2013
Tuta Theatre Chicago	\$ 44,656	2013
Two Pence Theatre Company	\$ 17,129	2012
Tympanic Theatre Company	\$ 9,392	2014
Underscore Theatre Company	\$ 43,425	2014
Vicarious Theatre Company (dba Babes With Blades)	\$ 38,999	2013
Victory Gardens Theater	\$ 2,465,169	2013
Village Theater Guild Ltd		
The Viola Project	\$ 19,427	2013
Walkabout Theater Company	\$ 30,630	2013
Waltzing Mechanics		
Wayward Productions		
Westmont Park District	\$ 11,715	2013
Wildclaw Theatre		
Winnetka Theater Inc	\$ 77,773	2013
Wishbone Theatre Collective		
Wmc Productions		
Writers' Theatre	\$ 7,569,769	2012