



## WHAT MANAGING DIRECTORS NEED TO KNOW

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### **Introduction**

Most nonprofit theatre managing directors have too much data but simultaneously not enough useful information for monitoring current performance against goals. This data/information paradox is not unique to nonprofit theatre managers. Executives in all sectors of the economy confront the same issue. A good deal has been written on this subject as it concerns private industry and various solutions have been proposed.<sup>1</sup> This essay describes a solution for nonprofit theatre managers called a Key Data Report.

A Key Data Report will be useful to managing directors and possibly to artistic directors and other theatre managers as well. The report should be customized to include the types of information and level of detail appropriate to a specific theatre's facts and circumstances. That is to say, there is no universal right answer as to what should and should not be included. It is therefore unlikely that any two theatres' Key Data Reports will be identical and it also unlikely that a single theatre's Key Data Report will remain static over time.

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<sup>1</sup> See concepts like Balanced Scorecard and Management Dashboards at: <http://www.hbsp.harvard.edu>; <http://www.mckinsey.com>; or <http://sloanreview.mit.edu/smr>

The purpose of this report is not to facilitate running a nonprofit theatre like a business. On the contrary, dramatic art and artists are, or should be, paramount in a nonprofit theatre and the intention of this report is to serve that dramatic art and those artists. Nonetheless, because the economics of live theatrical performance are so difficult<sup>2</sup>, it is vital that theatre managers have at their fingertips all information that contributes to a better understanding of current operating results and whether their theatre is making progress towards its long-term goals and objectives.

This essay is intended to stimulate the thinking of managing directors about what to measure and why, by providing one theatre's conclusions on this subject. The report format and key data measures described herein are now being implemented at a well-known LORT theatre, which will be called here The Arcadian Theatre Company. All actual data for Arcadian has been concealed to protect its confidential information. This report is being assembled from Arcadian's general ledger, box office software and other management reports.

In its simplest form, the fundamental task of the Key Data Report is to summarize what is truly important about a theatre's operations. It should reveal what is being done well that needs to be continued and what is not being done well that needs to be improved. After Arcadian decided what data was wanted, it had to decide whether it could get the desired data with reasonable cost and effort, as well as how often to do so. The final report format, the definition of all variables, and the assignment of responsibility for data preparation were all decided in discussions with the managing director, associate artistic director, controller, IT manager and the directors of education, marketing, development and production.

The time periods covered in this Key Data Report are the prior full year and the current year-to-date actual. Other time periods may be added to Arcadian's report in the future. Those other time periods may include: the second prior full year, the third prior full year, the current year-to-date budget, the current full year budget, and the current full year forecast.

### ***Art Should Come First***

Given that art has primacy in Arcadian's mission statement, it followed that art should be the first general category of this report. Of course, by its very nature, art itself cannot be quantified or measured, nor should one try to do so. However, the level of artistic activity can easily be quantified and the report begins with a summary of production activity including the number of productions, co-productions, performances, workshops and readings. There follows a second group of activity data that focuses specifically on new plays. This group includes: the number of plays commissioned by Arcadian, the number of plays commissioned and produced, the number of world or American premieres, and the number of new plays produced whether or not commissioned.

A third section of art-related data is devoted to the employment of artists, which the theatre plans to enhance. The focus is on both the amount of work offered to artists and the level of artist compensation. This includes: the number of paid Equity member-weeks, the average salary per week per Equity member, the number of weeks of rehearsal, the number of artistic staff members expressed

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<sup>2</sup> Nearly one-third of all Trend Theatres in the Theatre Communications Group's *Theatre Facts 2007* fiscal survey reported an operating loss. This was a significant improvement over the four prior years. Negative working capital continued to be reported by many theatres. Looking ahead, deterioration in 2008 and 2009 operating results and working capital is very likely.

as full-time equivalent employees<sup>3</sup> (FTEE), the number of production staff members expressed as FTEE, the number of outside director fees, the average fee per director, the number of designer fees, the average fee per designer, and the number of interns on staff.

Next there is a segment of the report that details the number of plays by genre: comedies, musicals, dramas, classics, small cast plays, plays that focus on communities of interest, family plays, youth audience plays, star-driven plays and plays that focus on school-age students. A single play may fit in more than one category and is counted more than once if appropriate.

Fifth, there is set of measures devoted to what might be called artist and board member interactions. The goal of such interactions is to give board members a better idea of what theatre artists do and how they do it. Measures include: the number of artists attending board meetings as guests, the number of board members who are theatre artists, the number of art-related presentations at board meetings, and the number of board members attending art education events (e.g. board members attending “meet and greets”, board members attending rehearsals, board members serving as interns, etc.)

Finally, there is an area of the artistic section devoted to theatre award nominations and awards received.

### ***Second Are Measures That Reflect the Theatre’s Unique Strategy***

Well-made strategies are accompanied by specific, measurable goals or objectives and performance indicators that capture the essence of an organization’s strategy. After art, the Arcadian’s strategy places next greatest emphasis on increasing its interaction with the various communities in its geographic region. Thus, Arcadian next reports the number of events at which community interaction and involvement occur. Measures of community interaction and involvement include reporting the number of events and the number of attendees at: sponsored events at the theatre, group sales events at the theatre, speaking engagements by artists and managers outside the theatre, the number of special collaborations with other community organizations, and the number of blog postings.

Next a section of the report is devoted to so-called enhancement events for audience members other than students. This section includes: the number of pre- and post-show talks, the number of symposia, as well as the number of attendees for each category.

Another high priority strategic goal of The Arcadian is to increase its education activities for students and teachers. Thus, the number of events and attendees of 11:00 AM student matinees, the number of students attending 2:00 PM matinees in groups, and the number of events and attendees at pre-show workshops, teacher activities, pre-show talks and post-show talks are recorded. The number of teacher information packets and video guide titles prepared and distributed as well as data on residencies are also given.

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<sup>3</sup> FTEE are calculated as follows: Each full-time employee equals 1.0 FTEE. Part-time employees are counted as follows: a person working half-time equals 0.5 FTEE; quarter-time equals 0.25 FTEE, etc. Seasonal (weekly) employees are employed by week (e.g., if a costume shop member were employed for 40 weeks in a fiscal year, such an employee would equal 0.8 FTEE (i.e., 40 / 50). Finally, the total wages in dollars of all hourly employees are divided by an estimated hourly pay rate and those hours are divided by 2,080 hours to arrive at FTEE. The latter calculation can be done by department if hourly pay rates vary widely.

***Contributed Income Comes Third***

Contributed income is presented next in this Key Data Report, prior to data concerning ticket sales. This is consistent with the theatre's primary emphasis on art and the belief that over-reliance on the box office weakens artistic results. Contributions from individuals are broken into two subsets: trustees and non-trustees. The number of gifts and the average gift size for each of these two groups are reported first. The report then delves more deeply into non-trustee individual donations, giving special emphasis to subscribers because they are more likely to give and are more likely to give larger amounts than single ticket buyers. Arcadian wanted to know the percent of all non-trustee subscribers that make a donation and the average amount of such gifts. Taking this a step further, long-time subscribers are focused on separately. The theatre is planning to make meaningful progress here. It therefore reports the percent of all non-trustee 5 to 9-year subscribers who make a donation and the average amount of those gifts. The same calculation is made for non-trustees who have subscribed for 10 years or more. Next, the total gifts and the number of donors in each of three categories (governments, corporations, and foundations) are reported. Two other items are presented thereafter: the number of introductions provided by or solicitation meetings attended by board members, and gala event net income.

Finally, relationship-building with major donors was focused upon. A major donor at Arcadian was defined as one who gave \$5,000 or more in the most recent year. The Key Data Report provides the percent of major donors who attended five or more special events in the last twelve months. Those events were defined as any of the following: the annual gala, private lunches or dinners with staff, pre- and post-show opening parties, other receptions with staff, and sponsored theatre trips.

***Ticket Sales Comprise the Fourth Section***

For the five broad categories of ticket types (subscribers, single tickets at full price, single tickets at a discounted price, group sales to students, and group sales to non-students) the Arcadian monitored the amount and mix of ticket income, the mix of seats sold, the percent of paid capacity, and the average ticket price realized.

Arcadian also reports the average number of tickets purchased per subscription, the number of subscribers, and the overall subscriber renewal rate. In addition, the report calculates the percentage of the prior year's *new* subscribers who renewed in the current year. It also calculates what percentage of new subscribers from two years ago renewed in the current year. These latter two measures reveal whether Arcadian is retaining its new subscribers, central to improving its overall renewal rate.

The report then provides the percentage of the prior year's single ticket buyers who converted to subscriptions in the current year. Also presented are the average number of shows purchased by single ticket buyers and the number of guests accompanying subscribers. Finally in this section, the number of subscriber seats sold by show is reported.

Because the Ticket Sales section of the report deals indirectly with the question of patron satisfaction, this might have been an appropriate place to include, for example, a count of the number of patron compliments or complaints received in-person, by telephone or in writing. However, this data does not appear in Arcadian's report.

### **Efficiency is Fifth**

The fifth section of the report begins with what for-profit industries call a “gross margin ratio.” This concept is useful in the nonprofit theatre too. Gross margin for a nonprofit theatre is total ticket income less three types of direct expense: total production expense, total artistic expense, and total marketing expense. Gross margin is important because it is the direct financial impact of a theatre’s primary activity, the making of plays. The gross margin divided by total ticket income is the gross margin ratio. This ratio reflects the relative size of the gross margin generated by the making of plays. In the nonprofit theatre, as in most if not all nonprofit fields, gross margin for the primary activity will usually be a loss. The size of this loss needs to be monitored and it needs to be managed.

A second means of studying efficiency is presented: the calculation of each category of revenue and expense in the income statement as a percentage of total expense. This technique is called a “common-size” income statement analysis. It is very useful in identifying income statement trends over time for a single theatre and when comparing one theatre to another, assuming the theatres are of roughly similar size. The annual TCG *Theatre Facts* survey places considerable emphasis on this technique when reporting trends in the industry as a whole.

Two sections follow in the report having to do with the mix of income. First, the mix of total income is examined and, second, the mix of total contributed income. These data will highlight trends in and the relative importance of income sources over the long-term. Thereafter, there are six measures of marketing efficiency: the ratio of renewal subscription marketing expense to renewal subscription income, the ratio of new subscription marketing expense to new subscription income, the ratio of single ticket marketing expense to single ticket income, the ratio of group marketing expense to group ticket income, the ratio of tele-marketing expense to total tele-marketing subscription income, and the ratio of total marketing expense to total ticket income. Development efficiency is considered next by taking the ratio of total development expense to total contributed income.<sup>4</sup> The ratio of tele-funding expense to tele-funding contributed income is also calculated.

A separate table in the efficiency measures section of the report provides the number of employees in each major department expressed as full-time equivalent employees (FTEE), as previously defined. Note this is not the same measure as a so-called headcount, which is the number of names on the payroll register for a certain time period. Headcount cannot be used in the nonprofit theatre as a measure of efficiency because of the large number of casual and over-hire employees who work a very wide range of hours. Arcadian could have reported but did not report here its total wages and total benefit costs in absolute amounts or per full-time equivalent employee.

There are natural limits to increasing the efficiency of the live theatre. This was observed about the performing arts in general in 1966 by William Baumol and William Bowen.<sup>5</sup> Attempts to make art itself more efficient are quite likely to damage artistic quality and integrity. Thus, there are no measures in this report that attempt to measure *artistic* efficiency per se, e.g. the efficiency of the rehearsal process, the efficiency of directors and designers, et al. In fact, one could easily argue that the artists in non-

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<sup>4</sup> The ratio of total marketing expense to total ticket income and the ratio of total development expense to total contributed income are described in “Understanding Financial Statements”, by Patricia Egan and Nancy Sasser in *The Art of Governance: Boards in the Performing Arts*, edited by Nancy Roche and Jaan Whitehead, Theatre Communications Group, New York, New York, 2005. p. 188.

<sup>5</sup> William J. Baumol and William G. Bowen, *The Performing Arts – The Economic Dilemma*, The M.I.T. Press, Cambridge, Massachusetts, 1966.

profit theatres already make extraordinary sacrifices and that no more should be asked of them in the name of efficiency.

Although not reported by Arcadian, other specific measures concerning the efficiency of the production, box office, front-of-house, marketing, development and administration departments were possible.

### ***Other Financial Measures of Importance***

The balance sheet, a snapshot in time of an organization's financial position, is a most important financial document for managing any organization. Measures for evaluating the financial condition of a theatre by balance sheet analysis have been very well described by Patricia Egan and Nancy Sasser.<sup>6</sup> Several of these crucial measures are calculated in the section of this report called Other Financial Measures of Importance. These include: the ratio of plant and equipment to total assets and to total net assets; the amount of working capital; the ratio of working capital to total operating expense; the number of days of cash on hand; the ratio of endowment to total operating expense; the ratio of the total change in net assets to beginning total net assets; and the ratio of accumulated depreciation to annual depreciation expense.

### ***Conclusion***

A Key Data Report should be of value to more than just the managing director, artistic director and other managers. The executive committee of the board or the board as a whole may also gain insights from this report. However, exceptional care must be taken before circulating this report, for there is a risk that some board members may focus on ticket sales or efficiency measures in the report to the exclusion of all other data and considerations. No generalized recommendation on this point can be made. The distribution of the report is a decision best made by each theatre's management based on knowledge of board members' personalities and inclinations. If some or all of the report is distributed to board members, information should be presented graphically whenever possible.

Many theatres lack the staff or systems to develop a complete Key Data Report similar to the one described here. That should not prevent a managing director from identifying, developing and monitoring whatever data are deemed crucial, ignoring measures that are not useful, and postponing into the future those items of interest that are of secondary importance. Even if staff and systems are available to complete a report as large as Arcadian's, a report as comprehensive as this one may be too big for easy understanding. A perfectly satisfactory alternative would be to limit the report to five, or an even smaller number, of what are deemed the *most* critical measures in each major category (artistic, strategy, contributed income, etc.). In any event, leaders must do three things: establish priorities, act on them, and measure progress towards their achievement. This third element, measuring progress towards goals, is absolutely necessary. Simply stated, what gets measured gets done.

In Arcadian's Key Data Report, no emphasis is placed on day-to-day operational matters and measures. That is not to say that day-to-day considerations, for example box office reports or short-term cash projections, are not of great importance to management. Rather, Arcadian's report consciously emphasizes matters of longer-term consequence that are consistent with the theatre's strategic

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<sup>6</sup> *Using the Balance Sheet to Diagnose Your Theatre's Financial Health*, Patricia Egan and Nancy Sasser, a monograph published by Theatre Communications Group. New York, New York, 2003.)

planning. A separate Key Data Report, one that focuses on short term measures and their near-term consequences, could also be created.

It is hoped that this essay will lead to some discussion and possible consensus about a list of key data performance statistics that might be added to the excellent annual *Theatre Facts* survey of Theatre Communications Group. Such additions would help establish industry norms or benchmarks for useful comparisons. Key data and Key Data Reports have a role to play in moving all nonprofit theatres towards their goals.

	A	B	C	D	E	F	G	H	I	J
27	filename: Key Data Report - For Publication v 1.3.xls									
28	© 2008 Arthur F. Nacht									
29	Nacht Theatre Consulting, LLC									
30	Email: anacht@nachtconsulting.com				The Arcadian Theatre Company					
31	Web: nachtconsulting.com				Managing Director's Key Data Report					
32	Phone: 203-752-1566				For the Quarter Ended:					
33										
34										
35										
36										
37	<b>ARTISTIC MEASURES:</b>				FY 2008 Actual	FY 2009 Actual	Supplied By			
38	<b>Production Activity:</b>									
39	Number of Subscription Productions		"xxxx" means full year 2008 data should be supplied in the space provided	xxxx	yyyy		"yyyy" means full year 2009 data should be supplied in the space provided.			
40	Number of Summer Productions			xxxx	yyyy					
41	Number of Other Productions			xxxx	yyyy					
42	Number of Co-Productions Included In Subscription Productions Above			xxxx	yyyy					
43	Number of Performances - Subscriptions			xxxx	yyyy					
44	Number of Performances - Summer			xxxx	yyyy					
45	Number of Performances - Other Productions			xxxx	yyyy					
46	Number of Workshops			xxxx	yyyy					
47	Number of Readings			xxxx	yyyy					
48										
49	<b>New Plays:</b>									
50	Number of Plays Commissioned			xxxx	yyyy					
51	Number of Plays Commissioned and Produced			xxxx	yyyy					
52	Number of World or American Premieres			xxxx	yyyy					
53	Number of New Plays Produced			xxxx	yyyy					
54										
55										
56	<b>Employment of Artists:</b>									
57	Number of Paid Equity Member Weeks			xxxx	zzzz		"zzzz" means end-of-quarter actual data for the year-to-date should be supplied in the space provided.			
58	Average Salary per Week per Equity Member			xxxx	zzzz					
59	Number of Weeks of Rehearsal		N/A means 2008 data was too difficult for Arcadian to develop after the fact.	xxxx	zzzz					
60	Number of Artistic Staff Members: FTEE			N/A	zzzz					
61	Number of Production Staff Members: FTEE			N/A	zzzz					
62	Number of Outside Director Fees			xxxx	zzzz					
63	Average Fee per Outside Director: Main Stage			xxxx	zzzz					
64	Average Fee per Outside Director: Alternate Stage			xxxx	zzzz					
65	Number of Designer Fees			xxxx	zzzz					
66	Average Fee per Designer			xxxx	zzzz					
67	Number of Seasonal Interns			xxxx	zzzz					
68	Number of Resident Interns			xxxx	zzzz					
69										
70	<b>Genre Breakdown:</b>									
71	Number of Comedies			xxxx	yyyy					
72	Number of Musicals			xxxx	yyyy					
73	Number of Dramas			xxxx	yyyy					
74	Number of Classics			xxxx	yyyy					
75	Number of Small Cast (3 and Under)			xxxx	yyyy					
76	Number of Plays That Focus on Communities of Interest			xxxx	yyyy					
77	Number of Family Plays			xxxx	yyyy					
78	Number of Youth Audience Plays: Ages 12 and Under			xxxx	yyyy					
79	Number of Youth Audience Plays: Ages 13 to 25			xxxx	yyyy					
80	Number of Star-Driven Productions			xxxx	yyyy					
81	Number of Plays With School Market Focus			xxxx	yyyy					
82										
83	<b>Artist and Board Interaction:</b>									
84	Number of Artists Attending Board Meetings as Guests			xxxx	zzzz					
85	Number of Board Members Who Are Theatre Artists			xxxx	zzzz					
86	Number of Art-Related Presentations at Board Meetings			xxxx	zzzz					
87	Number of Board Members Attending Art Education Events			xxxx	zzzz					
88										
89	<b>Awards:</b>									
90	Theatre Award Nominations			xxxx	zzzz					
91	Theatre Awards Received			xxxx	zzzz					
92										
93	<b>COMMUNITY MEASURES:</b>				FY 2008 Actual	FY 2009 Actual	Supplied By			
94	<b>Events, Speaking Engagements and Other:</b>									
95	Number of Sponsored Events Inside Theatre			N/A	zzzz					
96	Attendees at Sponsored Events Inside Theatre			N/A	zzzz					
97	Number of Group Sales Events Inside Theatre			N/A	zzzz					
98	Attendees at Group Sales Events Inside Theatre			N/A	zzzz					
99	Number of Speaking Engagements Outside Theatre			N/A	zzzz					
100	Attendees at Speaking Engagements Outside Theatre			N/A	zzzz					
101	Number of Collaborations with Other Community Organizations			N/A	zzzz					
102	Number of Blog Postings			N/A	zzzz					
103										
104	<b>Enhancement for Audience Members Other Than Students:</b>									
105	Number of Pre-Show Talks			xxxx	zzzz					
106	Number of Attendees at Pre-Show Talks			N/A	zzzz					
107	Number of Post-Show Talks			xxxx	zzzz					
108	Number of Attendees at Post-Show Talks			N/A	zzzz					
109	Number of Symposia			xxxx	zzzz					
110	Number of Attendees at Symposia			N/A	zzzz					
111										
112										
113	<b>EDUCATION MEASURES:</b>									
114	Number of 11:00 AM Student Matinees			xxxx	zzzz					
115	Number of Attendees at 11:00 AM Student Matinees			N/A	zzzz					
116	Number of Students Attending In Groups at 2:00 PM Matinees			N/A	zzzz					
117	Number of Pre-Show Workshops for Students			xxxx	zzzz					
118	Number of Attendees at Pre-Show Workshops for Students			N/A	zzzz					
119	Number of Teacher Activities			xxxx	zzzz					
120	Number of Attendees at Teacher Activities			N/A	zzzz					
121	Number of Pre- and Post-Show Talks for Students			xxxx	zzzz					



	A	B	C	D	E	F	G	H	I	J
122	Number of Attendees at Pre- and Post-Show Talks for Students			N/A	ZZZZ					
123										
124	Number of Teacher Information Packet Titles			XXXX	ZZZZ					
125	Number of Teacher Information Packets Distributed			XXXX	ZZZZ					
126	Number of Video Guide Titles			XXXX	ZZZZ					
127	Number of Video Guides Distributed			XXXX	ZZZZ					
128	Number of Residencies			XXXX	ZZZZ					
129	Number of Weeks of Residencies			XXXX	ZZZZ					
130	Number of Students Attending Residencies			XXXX	ZZZZ					
131										
132	<b>CONTRIBUTED INCOME:</b>			<u>FY 2008 Actual</u>	<u>FY 2009 Actual</u>	<u>Supplied By</u>				
133	<b>Trustees</b>									
134	Total Gifts from Trustee (\$000's)			XXXX	ZZZZ					
135	Number of Gifts from Trustees			XXXX	ZZZZ					
136	Average Gift from Trustees			XXXX	ZZZZ					
137										
138	<b>Non-Trustees</b>									
139	Total Gifts from Non-Trustee Individuals (\$000's)			XXXX	ZZZZ					
140	Number of Gifts from Non-Trustee Individuals			XXXX	ZZZZ					
141	Average Gift from Non-Trustee Individuals			XXXX	ZZZZ					
142										
143										
144	% of All Non-Trustee Subscribers Who Donate			XXXX	ZZZZ					
145	Average Gift of All Non-Trustee Subscribers Who Donate			XXXX	ZZZZ					
146	% of 5 - 9 Year Non-Trustee Subscribers Who Donate			XXXX	ZZZZ					
147	Avg Gift of 5 - 9 Year Non-Trustee Subscribers Who Donate			XXXX	ZZZZ					
148	% of >=10 Year Non-Trustee Subscribers Who Donate			XXXX	ZZZZ					
149	Average Gift of >=10 Year Non-Trustee Subscribers Who Donate			XXXX	ZZZZ					
150										
151	Total Government Gifts (\$000's)			XXXX	ZZZZ					
152	Number of Government Gifts			XXXX	ZZZZ					
153	Total Corporate Gifts (\$000's)			XXXX	ZZZZ					
154	Number of Corporate Gifts			XXXX	ZZZZ					
155	Total Foundation Gifts (\$000's)			XXXX	ZZZZ					
156	Number of Foundation Gifts			XXXX	ZZZZ					
157	Number Introductions Provided or Meetings Attended by Board Members			N/A	ZZZZ					
158	Gala Event Income (Net of Expenses)			XXXX	ZZZZ					
159										
160	% of >= \$5k Donors Attending 5 or more Special Events			N/A	ZZZZ					
161										
162	<b>TICKET SALES:</b>			<u>FY 2008 Actual</u>	<u>FY 2009 Actual</u>	<u>Supplied By</u>				
163	<b>Subscription Season Ticket Income (\$ 000's):</b>									
164	Subscriptions Ticket Income			XXXX	ZZZZ					
165	Single Tickets - Full Price: Ticket Income			XXXX	ZZZZ					
166	Single Tickets - Discounted: Ticket Income			XXXX	ZZZZ					
167	Group Sales - Student			XXXX	ZZZZ					
168	Group Sales - Non-Student			XXXX	ZZZZ					
169	Handling Fees - Subscribers			XXXX	ZZZZ					
170	Handling Fees - Single Tickets			XXXX	ZZZZ					
171	Total Ticket Income			XXXX	ZZZZ					
172										
173	<b>Mix of Ticket Income:</b>									
174	Subscriptions			XXXX	ZZZZ					
175	Single Tickets - Full Price			XXXX	ZZZZ					
176	Single Tickets - Discounted			XXXX	ZZZZ					
177	Group Sales - Student			XXXX	ZZZZ					
178	Group Sales - Non-Student			XXXX	ZZZZ					
179	Handling Fees - Subscribers			XXXX	ZZZZ					
180	Handling Fees - Single Tickets			XXXX	ZZZZ					
181	Total Ticket Income			100%	100%					
182										
183	<b>Mix of Seats Sold:</b>									
184	Subscriptions			XXXX	ZZZZ					
185	Single Tickets - Full Price			XXXX	ZZZZ					
186	Single Tickets - Discounted			XXXX	ZZZZ					
187	Group Sales - Student			XXXX	ZZZZ					
188	Group Sales - Non-Student			XXXX	ZZZZ					
189	Total			100%	100%					
190										
191										
192										
193										
194										
195										
196										
197										
198										
199	<b>Paid Capacity %:</b>									
200	Subscriptions			XXXX	ZZZZ					
201	Single Tickets - Full Price			XXXX	ZZZZ					
202	Single Tickets - Discounted			XXXX	ZZZZ					
203	Group Sales - Student			XXXX	ZZZZ					
204	Group Sales - Non-Student			XXXX	ZZZZ					
205	Total			XXXX	ZZZZ					
206	Total Seats Sold (# of seats)			XXXX	ZZZZ					
207	Available Seats (# of seats)			XXXX	ZZZZ					
208	% of Total Capacity Sold in Previews			XXXX	ZZZZ					
209	% of Total Capacity Sold to Seniors			XXXX	ZZZZ					
210	% of Total Capacity Sold to Students			XXXX	ZZZZ					
211										
212	<b>Average Prices Realized per Ticket Sold:</b>									
213	Subscriptions: Average Price per Ticket Sold			XXXX	ZZZZ					
214	Single Tix - Full Px: Average Price per Ticket Sold			XXXX	ZZZZ					
215	Single Tix - Promotions: Average Price per Ticket Sold			XXXX	ZZZZ					
216	Group Tickets: Average Price per Ticket Sold			XXXX	ZZZZ					
217	Handling Fees: Avg per Subscriber & SingleTicket Sold			XXXX	ZZZZ					

All in percentages.

All in percentages.

All in percentages.

	A	B	C	D	E	F	G	H	I	J
218	All Tickets: Average Price per Ticket Sold			XXXX	ZZZZ					
219	Preview Tickets Sold / Total Tickets Sold: %			XXXX	ZZZZ					
220										
221	<b>Ticket Buyer Behavior:</b>									
222	Average Number of Tickets per Subscriber			XXXX	ZZZZ					
223	Number of Subscribers			XXXX	ZZZZ					
224	Subscriber Renewal Rate			XXXX	ZZZZ					
225	% of LY New Subscribers That Renewed TY			XXXX	ZZZZ					
226	% of LY-1 New Subscribers That Renewed TY			XXXX	ZZZZ					
227	% of Season's STB's LY Who Converted to Subscribers TY			XXXX	ZZZZ					
228	Average Number of Shows Purchased by STB's			XXXX	ZZZZ					
229	Number of Guests Accompanying Subscribers			XXXX	ZZZZ					
230										
231	<b>Subscriber Seats Sold By Show:</b>									
232	Show 1			XXXX	ZZZZ					
233	Show 2			XXXX	ZZZZ					
234	Show 3			XXXX	ZZZZ					
235	Show 4			XXXX	ZZZZ					
236	Show 5			XXXX	ZZZZ					
237	Show 6			XXXX	ZZZZ					
238										
239	<b>EFFICIENCY:</b>									
240	<b>Gross Margin Ratio:</b>									
241	Total Ticket Income			XXXX	ZZZZ					
242	Production Expense + Artistic Expense + Marketing Expense			XXXX	ZZZZ					
243	Gross Margin			XXXX	ZZZZ					
244	Gross Margin / Total Ticket Income: %			XXXX	ZZZZ					
245										
246	<b>Income and Expense as a % of Total Expense</b>									
247	Total Box Office Income / Total Expense			XXXX	ZZZZ					
248	Total Miscellaneous Earned Income (ex Invstmt Income) / Total Expense			XXXX	ZZZZ					
249	Investment Income / Total Expense			XXXX	ZZZZ					
250	Total Earned Income / Total Expense			XXXX	ZZZZ					
251										
252	Trustee Contributed Income / Total Expense			XXXX	ZZZZ					
253	Individual Contributed Income / Total Expense			XXXX	ZZZZ					
254	Government Contributed Income / Total Expens			XXXX	ZZZZ					
255	Foundation Contributed Income / Total Expense			XXXX	ZZZZ					
256	Corporate Contributed Income /Total Expense			XXXX	ZZZZ					
257	Special Events Contributed Income /Total Expense			XXXX	ZZZZ					
258	Net Assets Released / Total Expense			XXXX	ZZZZ					
259	Total Contributed Income / Total Expense			XXXX	ZZZZ					
260										
261	Total Income / Total Expense			XXXX	ZZZZ					
262										
263	General Operating Expense / Total Expense			XXXX	ZZZZ					
264	Development Expense / Total Expense			XXXX	ZZZZ					
265	Marketing Expense / Total Expense			XXXX	ZZZZ					
266	Education Expense / Total Expense			XXXX	ZZZZ					
267	Total Production Expense / Total Expense			XXXX	ZZZZ					
268	Administration Expense / Total Expense			XXXX	ZZZZ					
269	Depreciation Expense / Total Expense			XXXX	ZZZZ					
270	Total Expense (Inclgd Depreciation Expense) / Total Expense			100%	100%					
271										
272	Unrestricted Net Income after Depreciation Expense / Total Expense			XXXX	ZZZZ					
273										
274										
275	<b>Mix of Total Income:</b>									
276	Total Box Office Income / Total Income			XXXX	ZZZZ					
277	Total Miscellaneous Earned Income (ex Invstmt Income) / Total Income			XXXX	ZZZZ					
278	Investment Income / Total Income			XXXX	ZZZZ					
279	Total Earned Income / Total Income			XXXX	ZZZZ					
280										
281	Trustee Contributed Income / Total Income			XXXX	ZZZZ					
282	Individual Contributed Income / Total Income			XXXX	ZZZZ					
283	Government Contributed Income / Total Income			XXXX	ZZZZ					
284	Foundation Contributed Income / Total Income			XXXX	ZZZZ					
285	Corporate Contributed Income /Total Income			XXXX	ZZZZ					
286	Special Events Contributed Income /Total Income			XXXX	ZZZZ					
287	Net Assets Released / Total Income			XXXX	ZZZZ					
288	Total Contributed Income / Total Income			XXXX	ZZZZ					
289										
290	Total Income / Total Income			100%	100%					
291										
292	<b>Mix of Total Contributed Income:</b>									
293	Trustee Contributed Income / Total Contributed Income			XXXX	ZZZZ					
294	Individual Contributed Income / Total Contributed Income			XXXX	ZZZZ					
295	Government Contributed Income / Total Contributed Income			XXXX	ZZZZ					
296	Foundation Contributed Income / Total Contributed Income			XXXX	ZZZZ					
297	Corporate Contributed Income /Total Contributed Income			XXXX	ZZZZ					
298	Special Events Contributed Income /Total Contributed Income			XXXX	ZZZZ					
299	Net Assets Released / Total Contributed Income			XXXX	ZZZZ					
300	Total Contributed Income / Total Contributed Income			100%	100%					
301										
302	<b>Marketing Efficiency:</b>									
303	Renewal Subscription Marketing Expense / Renewal Subscription Income			XXXX	ZZZZ					
304	New Subscription Marketing Expense / New Subscription Income			XXXX	ZZZZ					
305	Single Ticket Marketing Expense / Single Ticket Income			XXXX	ZZZZ					
306	Group Marketing Expense / Group Ticket Income			XXXX	ZZZZ					
307	Tele-Marketing Expense / Tele-Marketing Subscription Income			XXXX	ZZZZ					
308	Total Marketing Expense / Total Ticket Income			XXXX	ZZZZ					
309										
310	<b>Development Efficiency:</b>									
311	Development Expense / Total Contributed Income			XXXX	ZZZZ					
312	Tele-Funding Expense / Tele-Funding Contributed Income			XXXX	ZZZZ					
313										

All in percentages.

All in percentages.

All in percentages.

All in percentages.

	A	B	C	D	E	F	G	H	I	J
314	<b>Total Number of Full-Time Equivalent Employees (FTEE's):</b>									
315	Production			N/A	ZZZZ					
316	Artistic			N/A	ZZZZ					
317	Education			N/A	ZZZZ					
318	Administration			N/A	ZZZZ					
319	Marketing			N/A	ZZZZ					
320	Development			N/A	ZZZZ					
321	Front of House			N/A	ZZZZ					
322	Box Office			N/A	ZZZZ					
323	Total			N/A	ZZZZ					
324										
325	<b>OTHER FINANCIAL MEASURES OF IMPORTANCE:</b>			<u>FY 2008 Actual</u>	<u>FY 2009 Actual</u>	<u>Supplied By</u>				
326	Plant & Equipment / Total Assets			XXXX	ZZZZ					
327	Plant & Equipment / Total Net Assets			XXXX	ZZZZ					
328	Working Capital: Total Unrestricted Crrt Assets less Ttl Unrstric Crrt Liabils			XXXX	ZZZZ					
329	Working Capital / Total Operating Expense			XXXX	ZZZZ					
330	Days Cash on Hand: (Unrstrctd Cash + Unrstrctd Invstmts)/Total Oprtg Exp			XXXX	ZZZZ					
331	Endowment / Total Operating Expenses			XXXX	ZZZZ					
332	Total Change in Net Assets / Beginning Total Net Assets			XXXX	ZZZZ					
333	Accumulated Deprciation / Annual Deprciation Expense			XXXX	ZZZZ					
334										
335										
336										