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income. Although the average foundation grant increased \$31 to \$8,813, the number of foundation grants to these theatres declined sharply – to 466, down from the five-year high of 502 a year earlier.

During 1983, foundation giving to the Sample theatres had increased by 17 percent and covered nearly 5 percent of all operating expenses. While this was a departure from the early '70s (in 1974, 19 of these theatres met nearly 10 percent of their expenses with foundation funds), the change was a positive sign that foundation support to these theatres was recovering from the declines of earlier years.

The 1984 reversal may be due, in part, to a slower rate of growth in the value of securities which make up a large part of foundation assets, as well as a growing feeling on the part of many foundations that their immediate priorities are to address human services and health care needs formerly addressed by federal programs. Foundation support in the early-to-mid-1960s – primarily the innovative programs of the Ford and Rockefeller foundations – was largely responsible for the creation of today's national network of nonprofit theatres. The impact of the economy on foundation portfolios during the 1970s, as well as the growing number of hard-pressed nonprofit organizations vying for foundation support in the wake of major reductions in many forms of federal support during the early 1980s, has severely undermined the role foundations play in arts philanthropy. Sadly, foundation support has become the most erratic source of assistance to these theatres, as the foundation community has not been able to maintain its pioneering investment in the nonprofit theatre made during the past two decades.

The Mellon and Shubert foundations led the field in funding Sample theatres nationwide during 1984. In addition, local foundation gifts of \$100,000 or more were made to Sample theatres by the Cleveland, Bush and New Haven foundations, the Morris and Gwendolyn Cafritz Foundation, and the Mabel Pew Myrin Trust.

Other Contributions

United arts funds, special fund-raising events and guild activities, sheltering organizations such as performing arts centers, museums and universities, and non-cash donations of services and materials all provided

additional contributed income for these theatres in 1984.

While fewer than a third of the Sample theatres participated in local united arts fund programs in 1984, these contributions increased 12 percent over the 1983 level, representing 4 percent of total expenses for the Sample theatres.

United arts funds solicit contributions from businesses, foundations and individuals – most often businesses – and then make grants to participating arts organizations. Donors generally do not specify contributions for a particular recipient nor do they have any role in the distribution of funds. UAFs exist in only a limited number of communities, and while the steady increase in this funding over the past five years is very encouraging, UAFs benefit only a limited number of theatre institutions. In 1984, half of all income in this category was given by one UAF to one Sample theatre; the remainder was divided among 10 others.

Special fund-raising events and guild activities, although included in this other contributions category, may also be seen as an extension of support from individuals. Income from these events and activities grew by just under 4 percent in 1984, a notably slower rate of growth compared to the enormous 45 percent increase in this category in 1983. While most of the 30 theatres reporting special events income in 1984 saw increased revenues in this category, the much slower growth here is a result of three Sample theatres modifying their fund-raising strategy. All three had organized unusually large and successful fund-raising events in 1983, but made a choice in 1984 to apply their time and resources to corporate and individual campaigns rather than to organizing blockbuster special events.

If added together, individual giving (members and donors) and income derived from individuals through fund-raising events and guilds would cover more than 8 percent of all 1984 expenses.

Overall, while grants and contributions produced income sufficient to cover a considerably smaller portion of total 1984 expenses than they did five years ago, the improved 1984 growth rate for contributions – which outpaced increases in both earnings and expenses for the first time in five years – is an encouraging sign which augers continued gains in contributed support for the nonprofit professional theatre in America.

CONTRIBUTED INCOME

In thousand \$	1980	1981	1982	1983	1984
Federal	3,552	5,040	4,228	4,226	4,643
State	3,210	2,961	4,451	4,366	4,764
Local	946	731	995	1,049	825
Individuals	3,223	4,111	4,714	5,412	6,893
Foundations	3,526	3,242	3,767	4,409	4,107
Corporations	2,253	2,862	3,363	4,289	5,326
United Arts Funds	2,837	3,087	3,383	3,672	4,113
Fund-raising Events/Guilds	1,134	1,596	1,549	2,249	2,333
All Other	3,758	4,594	4,176	4,086	5,219
Total	24,439	28,224	30,626	33,758	38,223