



# STAGING CLEVELAND

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A THEATER INDUSTRY STUDY

APPENDIX

# Appendix A

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## Analysis of the Survey of the Theater Sector

*The Survey of the Theater Sector* engaged individuals within the theater community in Northeast Ohio to better inform the analysis on the Cleveland theater sector and its contribution to the region. Respondents were asked a variety of questions to further delineate the typology of the theater sector, quantify aspects of individuals' earnings and purchasing, and qualify further facets of life in the theater. For more information on the methodology, see Appendix B, and for the survey instrument, see Appendix D.

### General Characteristics

Determining the significance of response trends is partially a function of understanding where the respondents fall in the context of various professions associated with theater. With 256 surveys completed overall, it is important to recognize how geography can affect professional opportunities, income, and the size and frequency of productions in theater. The survey included a question about whether the respondent lived in Cuyahoga County and this answer was used to aggregate the data for several aspects of the survey analysis.

Table A1 presents the various jobs held by survey respondents, broken out into whether respondents lived within or outside of Cuyahoga County. With 30.2% of overall respondents, *Actor/Actress* was by far the most common occupation, regardless of county of residence. Other classifications that represent a large portion of the total include *Director* (20.3% in Cuyahoga County, 15.5% outside, 19.1% overall) and *Teacher/Instructor* (11.3%, 18.6%, and 13.1 overall). Almost all the other categories fell somewhere between 0-7% across the board, with one notable exception: *Playwright/Dramaturg/Writers* in Cuyahoga County represented 10.1% of the total.

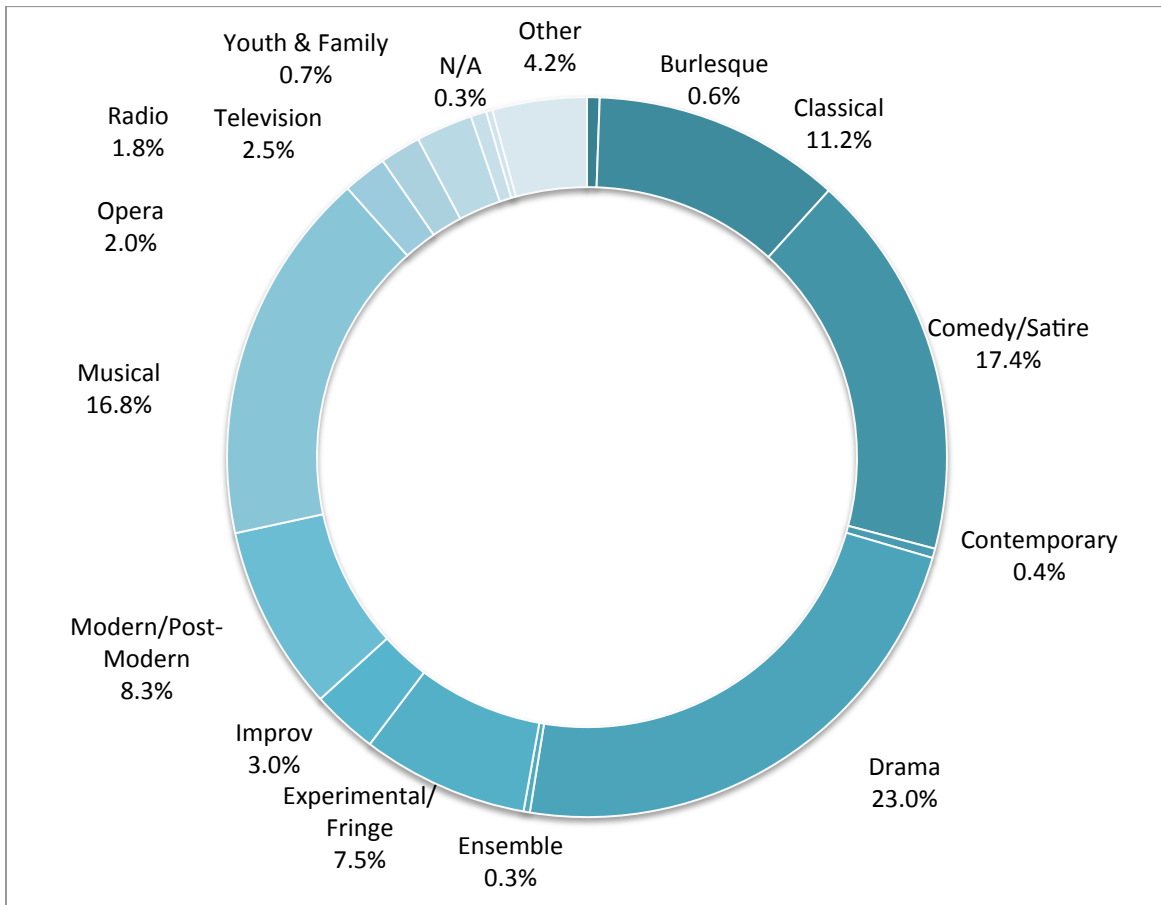
Table A 1. Theater Occupation Classification

Job Classification Status						
Theater Job Classification	Live within Cuyahoga County	% in Cuyahoga	Live outside Cuyahoga County	% Outside of Cuyahoga	Total	% of Total
Actor/Actress	108	32.2%	22	22.7%	134	30.2%
Administration	16	4.8%	1	1.0%	17	3.8%
Costumer	14	4.2%	5	5.2%	19	4.3%
Director	68	20.3%	15	15.5%	85	19.1%
Lighting Director	1	0.3%	5	5.2%	6	1.4%
Makeup/Hair Artist	2	0.6%	2	2.1%	4	0.9%
Marketing & Promotion	4	1.2%	1	1.0%	6	1.4%
Music director	6	1.8%	3	3.1%	10	2.3%
Playwright/Dramaturg/Writer	34	10.1%	2	2.1%	36	8.1%
Production Team	7	2.1%	2	2.1%	9	2.0%
Set & Scenery	5	1.5%	4	4.1%	10	2.3%
Sound engineer	4	1.2%	1	1.0%	6	1.4%
Stage Crew	5	1.5%	6	6.2%	11	2.5%
Teacher/Instructor	38	11.3%	18	18.6%	58	13.1%
Other	23	6.9%	10	10.3%	33	7.4%
<b>Total Responses</b>	<b>335</b>	<b>100.0%</b>	<b>97</b>	<b>100.0%</b>	<b>444</b>	<b>100.0%</b>

Note: Respondents were asked to select all that apply; 12 respondents did not indicate their residency location

Figure A1 presents a breakdown of survey respondents' employment based on which genre of theater they are primarily engaged. Almost a full quarter (23.0%) of respondents are primarily engaged in *Dramatic* productions. The next largest genres are *Comedy/Satire* at 17.4% and *Musical* at 16.8%. Together, these three genres account for roughly 57.2% of total survey responses. Other significant categories include *Classical* (11.2%), *Modern/Post-Modern* (8.3%), and *Experimental/Fringe* (7.5%).

Figure A 1. Respondents' Primary Genre of Theater

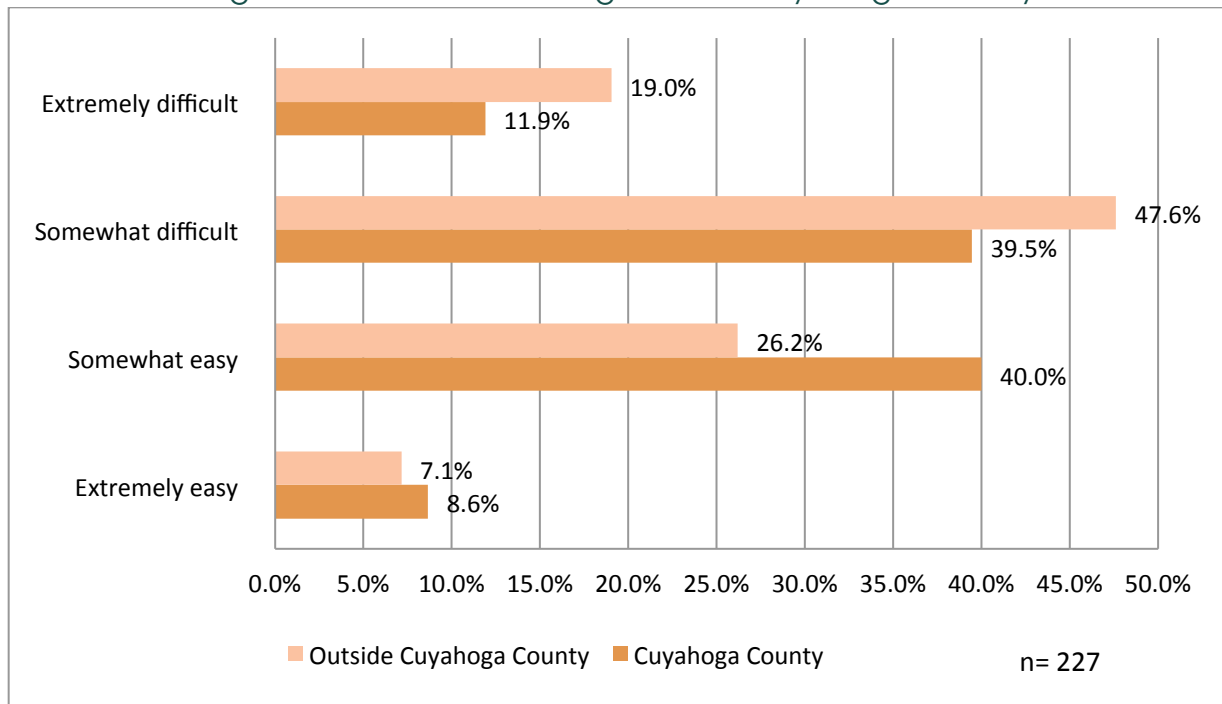


Note: Respondents were asked to select all that apply; Respondent Count = 708

## Describing the Industry

As with most arts-based employment, the level of difficulty in getting work in theater is an important concern for many in this sector. Survey respondents were asked to rate their ability to find theater-relevant work within Cuyahoga County on a four-part scale from *extremely easy* to *extremely difficult*. The results of this question were then categorized by whether the respondent was or was not a resident of Cuyahoga County (Figure A2). Almost half of those residing outside Cuyahoga County (47.6%) found it *somewhat difficult* to find work. Additionally, most survey respondents answered that it was either *extremely difficult* or *somewhat difficult* to find work in Cuyahoga County. It appears that it is at least somewhat easier for residents of the county to get work in their home county.

Figure A 2. Ease of Getting Work in Cuyahoga County



Respondents who indicated experiencing at least some degree of difficulty in the process of finding work were next asked to elaborate further on the question and specify what they believed the problem was. The answers to this question are presented below in Table A2. Respondents offered a wide variety of explanations, with a fair amount of similarity between the responses of those residing in Cuyahoga County and those who did not. The top concern for Cuyahoga County residents was that *wages are too low* in Cleveland for theater professionals—28.2% of respondents indicated that this was their main concern. While this was certainly true for a large portion of non-residents (21.9%), a larger share of non-residents (26.6%) said the primary difficulty they faced was *local venues not seeking local actors/hires*. Other popular choices included: *Not enough local theaters* (8.0% in county, 15.6% outside), *Not enough local productions* (10.9%, 14.1%) and *Other* (17.2%, 10.9%). It is interesting to note that *Lack of Actor’s Equity Jobs* and *Lack of Diverse Opportunities* were both write-in responses, but enough individuals indicated those responses to warrant a category of their own.

The almost 8 point difference in percentages for the response “Not enough local theaters” indicates the fact that having a large central city (Cleveland) with theatrical resources makes it more likely that an actor, director, or other theater professional will be able work at a nearby theater. In fact, each response with the word “local” in it scored higher among respondents from outside Cuyahoga County than those from inside.

Table A 2. Reasons for Difficulty of Getting Local Work

Reason	Cuyahoga County		Outside Cuyahoga County		All	
	Count	%	Count	%	Count	%
Not enough local theaters	14	8.0%	10	15.6%	24	9.8%
Not enough local productions	19	10.9%	9	14.1%	29	11.9%
Local venues are not seeking local actors/hires	30	17.2%	17	26.6%	47	19.3%
Not enough resources to promote myself	18	10.3%	6	9.4%	27	11.1%
Theater professionals' wages are too low in Cleveland	49	28.2%	14	21.9%	65	26.6%
Lack of Actor's Equity Jobs	6	3.4%	0	0.0%	6	2.5%
Lack of Diverse Opportunities	8	4.6%	1	1.6%	9	3.7%
Other	30	17.2%	7	10.9%	37	15.2%
<b>Total</b>	<b>174</b>	<b>100.0%</b>	<b>64</b>	<b>100.0%</b>	<b>244</b>	<b>100.0%</b>

Note: The question “Why is it difficult for you to get local work?” was only distributed to respondents who indicated “somewhat difficult” or “extremely difficult” to the question “Please rate your ability to find work in Cuyahoga County, from extremely easy to extremely difficult.” Respondents were asked to select all that apply; 12 respondents did not indicate their residency location.

Table A3 presents a breakdown of what percentage of respondents’ income was derived from the theater. Survey results indicate that 40.1% of respondents earn their primary income from theater, while 59.9% must work second and sometimes even a third job to be able to make enough money to work in the profession. However, most respondents indicated that they earned little from their theater activities (0% to 10%, 39.7%) or almost all (91% to 100%, 21.9%).

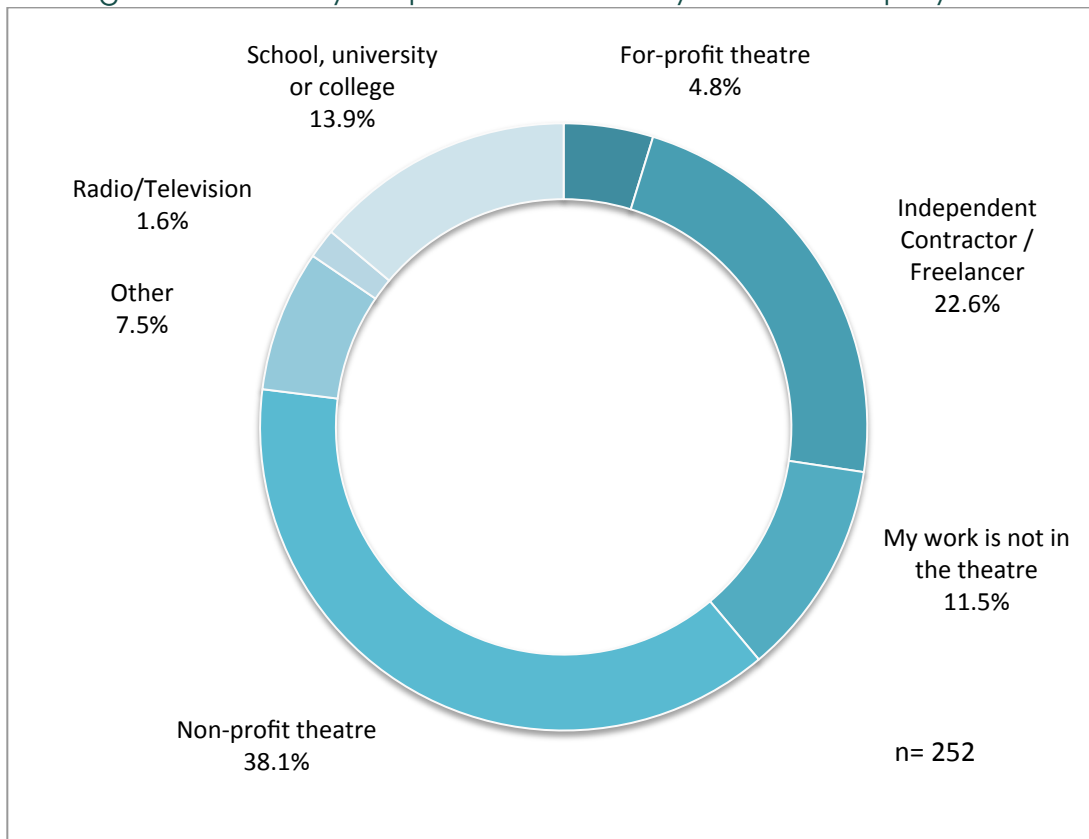
Table A 3. Portion of Incomes Derived from Theater

Percentage of Income	Count	Percentage
0%-10%	94	39.7%
11%-20%	23	9.7%
21%-30%	8	3.4%
31%-40%	6	2.5%
41%-50%	9	3.8%
51%-60%	16	6.8%
61%-70%	4	1.7%
71%-80%	10	4.2%
81%-90%	15	6.3%
91%-100%	52	21.9%
<b>Total</b>	<b>237</b>	<b>100.0%</b>

## Locational Factors

Another important set of factors to consider when examining the results of this survey was where people worked, both in terms of type of theater and location. There are several different kinds of theaters, including nonprofit, university-affiliated, and others. Figure A3 summarizes the results of the survey question “Where do you work?” to illustrate this diversity. The largest category for responses was *non-profit theater*, with 38.1% of the total (Figure A3). Combined with the *school/university/college* category (13.9%) these two make up slightly more than half the answers. The next largest group are *independents, contractors, and freelancers*, with a 22.6% segment of the total. Additionally, 11.5% of respondents indicated that their work is not in the theater itself.

Figure A 3. Survey Respondents’ Primary Place of Employment



Beyond this, respondents were asked to indicate their primary performance venue. A majority of respondents (55.4%) perform in a traditional theater, while 14.9% indicated they perform in educational/scholastic settings. Small numbers perform in places of worship (5.9%) and on television/film (6.8%) (Table A4).

Table A 4. Survey Respondents’ Primary Performance Venue

Primary Performance Venue		
Venue	Count	% of Total
Bar	16	3.8%
Online	11	2.6%
Other	39	9.2%
Place of Worship	25	5.9%
Radio	6	1.4%
School	63	14.9%
Television/Film	29	6.8%
Theater	235	55.4%
<b>Total</b>	<b>424</b>	<b>100.0%</b>

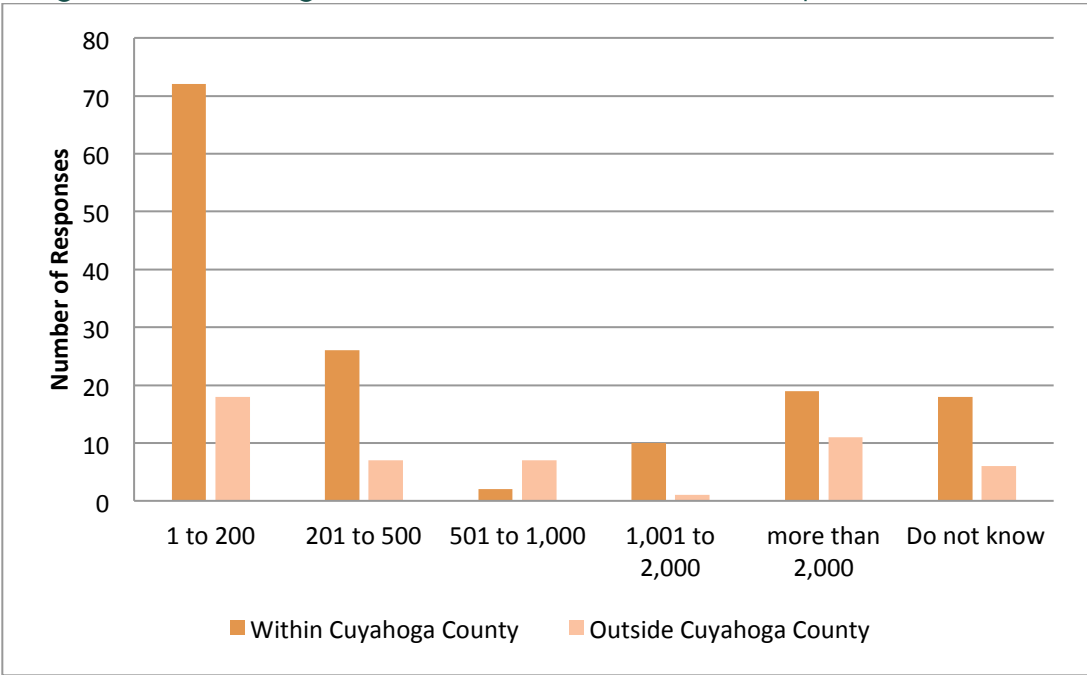
Note: Respondents were asked to select all that apply

The survey featured several questions concerning the size and frequency of performances both inside and outside of Cuyahoga County. According to the survey results, 71.1% of respondents primarily worked inside Cuyahoga County, with the remaining 28.9% outside county limits. Continuing this line of questioning, the survey also asked about average audience size for productions in and out of Cuyahoga County. These results are summarized in Figure A4. Most theater professionals across the board reported that productions they were involved in normally saw somewhere between 1 and 200 audience members in attendance. The middle two categories (501 to 1,000 and 1,001 to 2,000) had the least responses in both cases. However, a larger share of respondents indicated that they were a part of shows between 201 and 500 inside Cuyahoga County than shows featuring more than 2,000 audience members, while the reverse was true for those outside Cuyahoga County. This was the only major deviation between the two subgroupings in terms of percentage differences.

Survey responses in regards to the amount of money earned per production inside versus outside of Cuyahoga County are displayed in Figure A5. Figure A5 details these responses, again in the context of geographic differentiation. The results presented here indicate that the largest share of those professionals working in Cuyahoga County (36%) earn between \$101 and \$500 dollars per production while about 27% of those outside the county earn an amount in that range as well. Interestingly, the largest earnings category for those outside Cuyahoga County is the “more than \$1,000” group, with 35%. At the lower end of the earnings spectrum, the percentages for volunteer (no-wage) work and less than \$100 (low wage) work reverse, with free labor making up 14% of Cuyahoga County and 8% of non-Cuyahoga County productions.

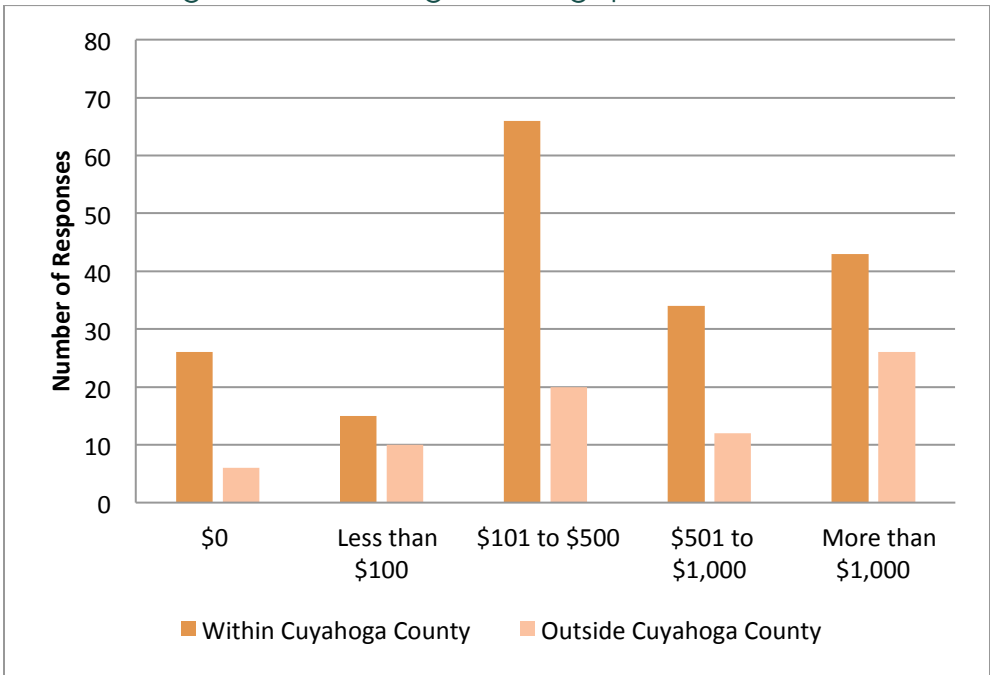


Figure A 4. Average Audience Attendance Rates per Performance



Note: Within Cuyahoga County respondent count = 147; Outside Cuyahoga County respondent count = 50

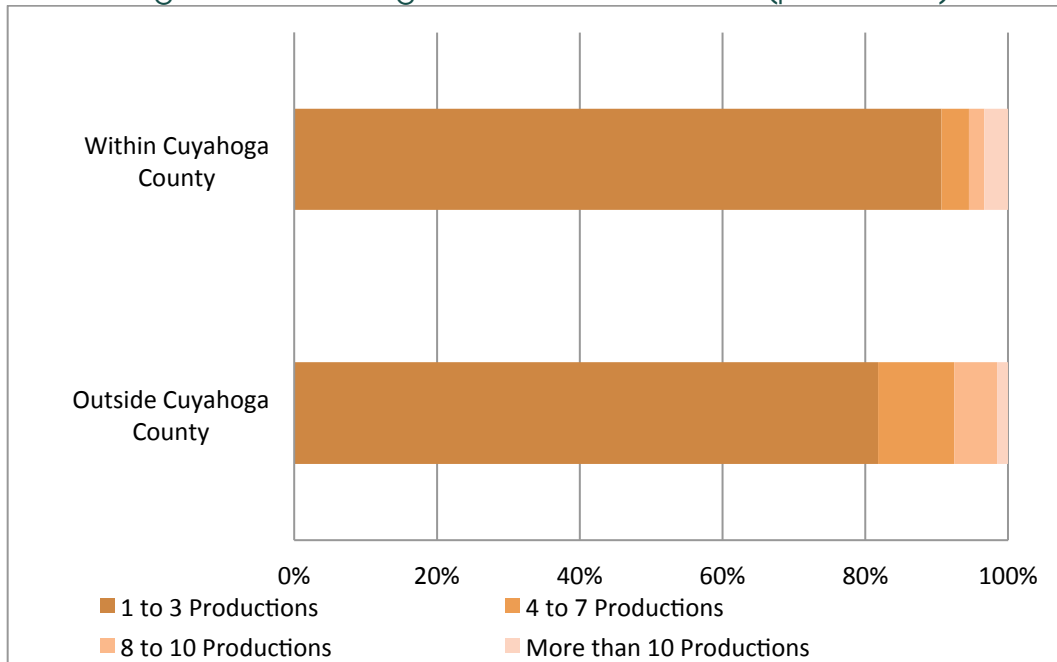
Figure A 5. Average Earnings per Production



Note: Within Cuyahoga County respondent count = 184; Outside Cuyahoga County respondent count = 74

Another consideration of the survey concerned the average number of productions worked in each month by respondents, a statistic which helps contextualize the amount of time and energy that goes into a single production. As seen below in Figure A6, the percentages inside and outside Cuyahoga County are similar, with slightly more (90.6% versus 81.8%, respectively) respondents indicating that they work 1 to 3 productions a month. Besides that, the shares for the other values 4 to 7, 8 to 10, and more than 10 all roughly amount to 10% or less of the total. Although slightly more than 10% of respondents said that they work 4 to 7 productions per month outside Cuyahoga County, this only represents 7 respondents out of a sample of 66.

Figure A 6. Average Productions Worked (per Month)



Note: Within Cuyahoga County respondent count = 181; Outside Cuyahoga County respondent count = 66

The breadth of response patterns laid out in this section helps to describe the diversity of the Northeast Ohio theater community. Actors, directors, writers, teachers, and many others are involved in productions ranging from dramas to comedies and satire to musicals. The majority perform in non-profit theaters and at schools and universities for smaller audiences, which speaks to the tight-knit community many respondents referenced both in their surveys and in interviews conducted by the research team.

Of significant interest were the responses to the question of what makes the Cleveland theater sector unique. This was left as an open-ended, text-based question, allowing the survey participants to respond with positive, neutral, and negative statements. The responses also pointed to several areas where the theater community could focus on improving and/or rethinking in the coming years.

Many respondents identified that the diversity and variety of the theater sector and its genres made it unique, and how the small size of many theaters gave them an intimate feel. In addition to the size of audiences and the multitude of smaller theaters to choose from, most respondents—both from within and outside of Cuyahoga County—indicated that they performed in a small number of productions per month. This is a possible explanation for the attention to detail and well-rehearsed quality many have come to expect from the Northeast Ohio sector.

One of the most pressing issues seems to be the sentiment many respondents, especially those outside Cuyahoga County, expressed regarding how difficult it is to find work in the area. The importance of this issue and the frustration surrounding the subject of local theaters and local hiring was brought up frequently in both the quantitative *and* the qualitative portions of the survey. An additional area of discontent—one that has potentially negative implications for the future vitality of the sector—was the low wages that pervade many aspects of the profession, in particular the wages paid to actors and writers. Again, this was expressed by respondents answering the question of “what is unique about the Cleveland theater sector as compared to other cities?” Even with the low cost of living one can expect when residing in a Midwestern metropolitan area such as Cleveland and its surrounding suburbs, many respondents expressed their dissatisfaction with their inability to earn enough to be able to claim theater as their primary means of income. While the small average number of productions per month can be seen as a strength—insofar as it leads to high quality productions—it can also be seen as compounding the low wage problem. This reinforces the trope of the “starving artist,” a romantic image: but also a problematic one in the context of theater as a driver of economic development in the region.

If Northeast Ohio’s theater sector is to continue to be as vibrant, varied, and dynamic as many participants feel it is now, those directly and indirectly involved at both the macro and the micro levels will need to draw their own conclusions about the data presented in this section of the report. Because of its strengths—and often despite its weaknesses—the Cleveland theater community is an important and valuable asset, which cannot be taken for granted.

# Appendix B

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## Methodologies Used

### Chapter 1: Typology and Trend Analysis

The data for the typology and trend analysis was derived from a comprehensive database based on the Quarterly Census of Employment and Wage data (QCEW).<sup>1</sup> The QCEW database includes information on 98% of the total employment and wages in the state of Ohio. For the purposes of this report, data on employment, total wages (or payroll), and the number of establishments were extracted for 2005 to 2015.<sup>2</sup> The data is analyzed and described by industry subsectors, but not by individual company due to confidentiality restrictions associated with the data.

We identified theater-related industries through a literature review of previous studies<sup>3</sup> and retrieved these industries' data from the QCEW database.<sup>4</sup> Out of our list of eight identified industries and conceptualized structure of the theater sector, we created four groupings of industries based upon their relationship to Cuyahoga County's theater sector. The first group of industries was created using *primary* theater NAICS. The primary NAICS code identifies sectors

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<sup>1</sup> For more information about the QCEW program; visit <http://www.bls.gov/cew/>.

<sup>2</sup> An establishment is considered an individual economic unit, such as a store or a factory. A firm, or company, can be many establishments that participate in one economic activity. For more information see <http://www.bls.gov/cew/cewfaq.htm>

<sup>3</sup> Literature on the industries that comprise the theater sector were derived from:

DeNatale, D., & Wassall, G. (2006, March 27). *Creative Economy Research in New England: A Reexamination*.

Grodach, C., Currid-Halkett, E., Foster, N., & Murdoch, J. (2013, November). *The location patterns of artistic clusters: A metro- and neighborhood-level analysis*.

Lendel, Iryna; Bliss, Sharon; Clouse, Candice; Piazza, Merissa; Austrian, Ziona; Hexter, Kathryn W.; Constantino, Renee; and Hrubey, Matthew, "*Remix Cleveland: The Cleveland Music Sector and Its Economic Impact - Full Report*" (2011). Urban Publications. Paper 427. Retrieved from [http://engagedscholarship.csuohio.edu/urban\\_facpub/427](http://engagedscholarship.csuohio.edu/urban_facpub/427)

Lendel, Iryna; Clouse, Candi; Piazza, Merissa; Cyran, Ellen; Stewart, Fran; Glazer, Nikki; Lohr, Christopher; and Lang, Andrew, "*Forming Cleveland: A Visual Arts, Craft and Design Industry Study: Full Report*" (2014). Urban Publications. Paper 1197. Retrieved from [http://engagedscholarship.csuohio.edu/urban\\_facpub/1197](http://engagedscholarship.csuohio.edu/urban_facpub/1197)

Markusen, A., Wassall, G. H., DeNatale, D., & Cohen, R. (2006, November). *Defining the Cultural Economy: Industry and Occupational Approaches*. Retrieved from <http://edq.sagepub.com/content/22/1/24.abstract>

Nivin, S. R., & Plettner-Saunders, D. (2012, January). *The Economic Impact of the Creative Industry in Indian River County in 2010*. Retrieved from <http://cultural-council.org/docs/Creative-Industry-Economic-Impact-Study.pdf>

Rosenfeld, S. (2008, December). *The State of Colorado's Creative Economy*. Retrieved from

[http://www.coloradocreativeindustries.org/sites/default/files/media/media/the\\_state\\_of\\_colorados\\_creative\\_economy\\_-\\_full\\_study.pdf](http://www.coloradocreativeindustries.org/sites/default/files/media/media/the_state_of_colorados_creative_economy_-_full_study.pdf)

<sup>4</sup> For more information about NAICS (North American Industry Classification System); visit <http://www.census.gov/eos/www/naics/>.

where all establishments belong to the theater sector because they clearly consist of theater businesses. For example, every establishment with the NAICS code 515120 “Television Broadcasting” was included in the database for the trend analysis (see Table B1).

As a next step, we identified *conditional* NAICS categories, pointing to industries that contained both theater and non-theater establishments. Each establishment in these industries was individually examined and a decision was made regarding whether it should be considered within the theater sector and included in the industry analysis database. For example, all establishments within NAICS 611610 “Fine Arts Schools” were individually examined and only theater-relevant fine arts schools were included in the database for this analysis.

Table B 1. Theater NAICS Codes by Subsector

NAICS Code	Description	Classification
<b>Radio</b>		
515111	Radio Networks	Primary
515112	Radio Stations	Primary
<b>Schools, Promoters, &amp; Performers</b>		
611610	Fine Arts Schools	Conditional
711190	Other Performing Arts Companies	Primary
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities	Conditional
711510	Independent Artists, Writers, and Performers	Conditional
<b>Television</b>		
515120	Television Broadcasting	Primary
<b>Theater</b>		
711110	Theater Companies and Dinner Theaters	Primary

In the next phase, we created a list of keywords that contained characteristics of the theater sector (Table B2), and searched the QCEW database for these keywords by searching establishments’ legal and trade names. This approach allowed us to include additional companies that related to the theater sector, but which are classified under non-theater-related NAICS codes selected in the first phase. Search results were then reviewed and compared with their individual websites to confirm their theater sector affiliation. Next, each company was divided into one of two categories: (1) a non-theater establishment, and therefore not included in the final dataset for this analysis; or (2) a theater establishment and assigned a *secondary* NAICS code. The secondary NAICS code was either a *primary* or *conditional* NAICS code, as determined by the definition described earlier.

Table B 2. Listing of Keywords

Keywords		
Actor	Fiction	Playwright
Actress	Folk	Producer
Adult	Footstep	Public Relations
Almanac	Imagesetting	Puppet
Archive	Improv	Radio
Ballet	Journalism	Reparatory
Binding	Journalist	Reporter
Book	Letterpress	State
Broadcasting	Library	Station
Broadway	Literary	Story
Burlesque	Lithographic	Studio
Cabaret	Magic	Talent
Carnival	Men’s Club	Television
Choreographer	Mime Theaters	Theater
Circus	Model	Theatre
Columnist	News	Theatrical
Comedian	Novel	Vaudeville
Comedy	Opera	Write
Comic	Pageant	Writing
Dance	Pamphlet	
Designer	Paper	
Drama	Perform	
Editor	Performers	
Entertain	Periodical	

Note: Not all keywords produced establishments in Cuyahoga County for the theater sector; If an establishment contained a name that contained part of a keyword, the computer program would flag it. For example, one key word was “Comic;” if the establishment’s name was “Comichouse,” the data would still be retrieved.

To create comparable data at the state and national level, several techniques were applied to the QCEW database. All establishments considered primary NAICS categories were included in both Ohio and the U.S. databases. Economic indicators of establishments within conditional NAICS categories were treated differently depending on the companies’ 2015 employment numbers. Every conditional NAICS establishment with employment over 50 employees in the remainder of Ohio in 2015 was individually reviewed. The research team then determined whether to include an establishment within the theater sector based on comparison with the establishment’s website. The decision was made with 2015 data and then was applied to all years of the analysis.

For establishments with fewer than 50 employees in the conditional NAICS sectors in Ohio in 2015, we applied the ratio of theater-related versus non-theater-related conditional NAICS establishments based on the reviewed conditional NAICS data for Cuyahoga County and those with 50 or more employees in Ohio. For example, in the conditional data that was reviewed, if there were 100 employees in the reviewed establishments and 40 employees were included in the count for the conditional NAICS and 60 were not, only 40% of these employees were considered theater-related. The ratio of 40% was the same ratio of theater-related establishments in the same NAICS industry in Cuyahoga County and the larger 50 plus employers in Ohio, where all establishments were individually reviewed. This same proportioning process was performed with the establishment and wage data using their share of the included to non-included conditional NAICS data. The U.S. conditional NAICS industries' establishments were assigned to the theater data based on the same proportions as used for the remainder of Ohio establishments.

All data, including the Cleveland, state of Ohio, and U.S. theater sectors, was derived from the QCEW database. Four measures of economic activity from the QCEW were used for this analysis. These measures were employment, payroll, average wages, and number of establishments. The data from the QCEW excludes information for establishments with only one employee; therefore, there is likely some undercounting which occurred. Full- and part-time jobs were accounted for in the employment section, which provides the total number of jobs. Total payroll (or wages) was used to show the scale of the Cleveland theater sector and is a proxy for the total size of the theater industry. Average wages were calculated by dividing payroll and employment, and therefore show an individuals' average annual wage in a specific industry. The total number of businesses by location is accounted for by the number of establishments.

The typology of the theater sector was created by examining the individuals who work in the theater industry and then extrapolating that to businesses and industries (Table B3). Overall, there were four main groupings that categorized the theater typology: 1) *Radio*, 2) *Schools, Promoters, & Performers*, 3) *Television*, and 4) *Theater*. Since the theater is not a large sector and only encompasses eight NAICS categories, some categories were combined to ensure confidentiality for individual businesses.

Table B 3. Theater Industries by NAICS

Theater Category	NAICS Subsector	NAICS Description
Radio	515111	Radio Networks
Radio	515112	Radio Stations
Schools, Promoters, & Performers	711190	Other Performing Arts Companies
Schools, Promoters, & Performers	711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities
Schools, Promoters, & Performers	711510	Independent Artists, Writers, and Performers
Schools, Promoters, & Performers	611610	Fine Arts Schools
Television	515120	Television Broadcasting
Theater	711110	Theater Companies and Dinner Theaters

## Chapter 2: Occupational Analysis

The data used for the occupational analysis was derived from the Occupational Employment Statistics (OES) Survey which is a semi-annual mail survey of nonfarm establishments constructed by the Bureau of Labor Statistics (BLS) using estimates of occupational employment and wages for both wage and salary workers.<sup>5</sup> All workers are classified into one of 840 detailed Standard Occupation Classification (SOC) codes.<sup>6</sup> This occupational analysis examines theater-related occupations in the Cleveland-Elyria-Mentor Metropolitan Statistical Area (MSA)<sup>7</sup> with four comparable MSAs (Pittsburgh, PA; Columbus, OH; Cincinnati-Middletown, OH-KY-IN; and Indianapolis-Carmel, IN).

To establish the occupations that describe the theater sector, the research team gathered keywords that reflected theater occupations and compiled a list of theater occupations based on a literature review of the theater occupation.<sup>8</sup> In total, 20 occupations comprise the theater

<sup>5</sup> Occupational Employment Statistics, The Bureau of Labor Statistics, U.S. Department of Labor, <http://www.bls.gov/oes/home.htm>

<sup>6</sup> Standard Occupational Classification, The Bureau of Labor Statistics, U.S. Department of Labor, <http://www.bls.gov/soc/home.htm>

<sup>7</sup> The Cleveland-Elyria, OH MSA includes Cuyahoga, Geauga, Lake, Lorain, and Medina Counties. The MSA level of analysis is used for this analysis because it is the smallest geography for which data is available.

<sup>8</sup> Literature on the occupations comprise of the theater sector were derived from: McMillen, S., Helming, T., Qaiser, S., Sheridan, M., Finkle, V., & Saha, M., (2006), *The Economic Impact of the Arts, Film, History and Tourism Industries in Connecticut* (No. 2006-Dec-01) University of Connecticut, Connecticut Center for Economic Analysis.

[http://www.cultureandtourism.org/cct/lib/cct/CCT\\_Impact\\_Report\\_Web\\_.pdf](http://www.cultureandtourism.org/cct/lib/cct/CCT_Impact_Report_Web_.pdf)

Texas Cultural Trust, (2009), *The role of the innovation workforce & creative sector in the Texas Economy*. [http://txculturaltrust.org/wp-content/uploads/2010/11/tct\\_creative\\_021809.pdf](http://txculturaltrust.org/wp-content/uploads/2010/11/tct_creative_021809.pdf)



sector. These 20 occupations are categorized by primary and secondary occupations (Table B4). The primary occupations depict the core occupations of the theater industry, while secondary occupations are involved in the supply chain of the theater industry.

Table B 4. SOC Codes of Theater-Related Occupations

SOC Code		Occupation Title
Primary	13-1011	Agents and Business Managers of Artists, Performers, and Athletes
	25-1121	Art, Drama, and Music Teachers, Postsecondary
	27-1027	Set and Exhibit Designers
	27-2011	Actors
	27-2012	Producers and Directors
	27-2099	Entertainers and performers, sports and related workers, all other
	27-3011	Radio and Television Announcers
	39-3021	Motion Picture Projectionists
	39-3031	Ushers, Lobby Attendants and Ticket Takers
	39-3092	Costume Attendants
	39-3099	Entertainment Attendants and Related Workers, All Other
	39-5091	Makeup Artists, Theatrical and Performance
Secondary	27-2031	Dancers
	27-2032	Choreographers
	27-2041	Music Directors and Composers
	27-2042	Musicians and Singers
	27-3012	Public address system and other announcers
	27-4011	Audio and Video Equipment Technicians
	27-4014	Sound Engineering Technicians
	27-4032	Film and video editors

Source: US Bureau of Labor Statistics, Standard Occupational Classification

Due to confidentiality or margin of error limitations, the OES employment data includes missing values due to suppression. The research team estimated the missing values on the national matrix of occupational statistics and the Quarterly Census of Employment and Wage micro-data (QCEW), which is housed at the Center for Economic Development at Cleveland State University. The national and state shares of occupations to industry employment data from

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Harris, C., Collins, M., & Cheek, D., (2013), *America’s Creative Economy: A Study of Recent Conceptions, Definitions, and Approaches to Measurement Across the USA*. Kansas City, OK: National Creativity Network. <https://www.arts.gov/sites/default/files/Research-Art-Works-Milwaukee.pdf>

Raven Consulting Group, (2015), *Creative Economic Impact Report*. <http://www.artsunited.org/wp-content/uploads/2015/01/CREATIVE-ECONOMIC-IMPACT-REPORT-PRELIM-FINDINGS-07.14.15.pdf>

QCEW was applied. The only data collected was OES for the benchmarked Metropolitan Statistical Area (MSA). The researchers imputed the missing values to the prior or subsequent year's actual value for comparable MSAs with missing values.

## Chapter 3: The Landscape of Theaters

With no official service organization directly cataloging theater companies and theater buildings, we collected the information from various sources to gather a comprehensive catalogue of theaters in Cuyahoga County. One resource heavily used by this analysis was the theater company listing from the Cleveland Stage Alliance.<sup>9</sup> The research team also used data collected from the trend analysis and the survey. Each theater was assigned a "type," either college, comedy, educational, community, professional, or youth theater.

To geocode the theaters onto a map, an address was assigned to each theater and theater company. Each theater's location was determined based upon where the company primarily performs. Nine of the theater companies share stages with one another. Five of the companies (Ohio City Project, Royalton Players, Theater Ninjas, Cleveland Shakespeare Festival, and Kulture Kids), tour throughout the area and use different venues, and lack their own home theater; in these cases, the address was assigned to the company's office.

## Chapter 5: Economic Impact

The economic impact assessment of the Cleveland theater sector is comprised of two types of data that were analyzed for Cuyahoga County. First, a set of theater-related businesses was collected through the Quarterly Census of Employment and Wages (QCEW) database. Organizations and businesses in this include performers, promoters, radio stations, schools, television stations, and theaters. Additionally, an online survey was conducted of individuals who participate in the Cleveland theater sector. It should be noted that the QCEW database only includes businesses with paid employees, so individual artists are not counted. The survey's aim was to capture this missing data. Data on the performers, from either data source, most assuredly undercounts the true scope of the county performers in number and income. With these limitations, it should be noted that the economic impact estimates presented here are quite conservative.

## Appendix A: Survey of Theater Sector

The Center for Economic Development (the Center) collected 285 email addresses of individuals and organizations, who were then invited to participate in the *Survey of the Theater Sector*. The survey was conducted online and disseminated via email.<sup>10</sup> Using the internet-based survey

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<sup>9</sup> For more information on Cleveland Stage Alliance see [www.clevelandstagealliance.com](http://www.clevelandstagealliance.com).

<sup>10</sup> For more information on the survey instrument, please see Appendix D

software *Qualtrics*, online collection of the *Survey of the Theater Sector* was conducted over a four-week period starting on September 28, 2016. Potential respondents were emailed on consecutive Wednesdays.

In comparison to other arts surveys (i.e. Music and Visual Arts, Crafts, and Design) the research team had a limited directory to contact individuals; therefore, a viral marketing campaign was utilized. Local partners who participated in interviews were asked to pass along the survey to their contacts and post the survey link on their social media. The Center also publicized the survey via the internet, Facebook, and Twitter. The research team attempted to collect names and emails from all possible theater organizations in the Cleveland region to have the largest participation rate possible. The Center continued to collect new email addresses of individuals and groups throughout the survey process to maximize survey response numbers.

This survey did not use any sampling method to select participants, and did not have a survey frame to estimate a population of artists; from that, it is not possible to calculate any bias that may have occurred, but instead only acknowledge the types of bias that can be detected based upon survey responses. Survey participant selection bias may have occurred because individuals and groups that were solicited to participate in the survey were selected from a variety of internet sources where email addresses and contact information were available and this selection was not random. In addition, selection bias has occurred because of the method of dissemination and collection of this survey was via web and email. If a potential respondent did not have an email address or a computer, they were not able to participate in the survey and were therefore not reflected in the results.

# Appendix C

## Additional Tables

Table C 1. Employment by Theater Subsector, 2005-2015

Subsector	Year										
	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Radio	843	808	754	697	655	599	596	630	660	659	663
Schools, Promoters, & Performers	706	647	599	571	562	554	556	550	586	641	688
Television	820	823	820	835	755	683	682	688	721	733	727
Theater	358	368	347	340	311	300	284	300	252	266	260
Theater Total in Cuyahoga County	2,727	2,646	2,520	2,443	2,282	2,136	2,117	2,168	2,219	2,299	2,339
Theater Total in Ohio	10,552	10,659	10,392	10,076	9,042	8,448	8,366	8,568	8,431	8,762	8,658
Theater Total in U.S.	317,038	317,886	319,455	322,157	307,972	292,800	296,252	299,510	299,700	310,688	312,479

Source: Quarterly Census of Employment and Wages (QCEW)

Table C 2. Payroll by Theater Subsector, 2005-2015 (in \$ Millions)

Subsector	Year										
	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Radio	\$47.4	\$48.7	\$41.9	\$43.3	\$38.5	\$34.2	\$34.4	\$36.8	\$40.4	\$40.1	\$38.3
Schools, Promoters, & Performers	\$14.1	\$14.8	\$13.3	\$14.6	\$15.2	\$12.3	\$12.9	\$12.7	\$13.7	\$13.6	\$14.4
Television	\$67.8	\$68.3	\$73.9	\$68.3	\$65.5	\$59.8	\$66.0	\$64.4	\$65.4	\$70.8	\$59.9
Theater	\$9.0	\$9.4	\$9.0	\$8.1	\$8.5	\$7.9	\$7.5	\$7.0	\$7.0	\$7.1	\$7.0
Theater Total in Cuyahoga County	\$138.3	\$141.3	\$138.1	\$134.3	\$127.7	\$114.2	\$120.7	\$120.9	\$126.5	\$131.6	\$119.7
Theater Total in Ohio	\$505.1	\$516.7	\$520.6	\$487.3	\$448.1	\$399.8	\$427.3	\$415.8	\$419.4	\$424.5	\$403.3
Theater Total in U.S.	\$19,440.4	\$20,350.8	\$20,917.4	\$20,335.1	\$19,040.5	\$17,650.1	\$18,752.5	\$19,304.5	\$19,310.0	\$21,158.4	\$21,064.5

Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data has been adjusted to 2015 dollars using CPI average for US cities, Midwest for Ohio, and Cleveland MSA for Cuyahoga County data

Table C 3. Average Wage by Theater Subsector, 2005-2015

Subsector	Year										
	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Radio	\$56,235	\$60,284	\$55,595	\$62,113	\$58,737	\$57,089	\$57,669	\$58,404	\$61,173	\$60,852	\$57,770
Schools, Promoters & Performers	\$19,971	\$22,830	\$22,146	\$25,518	\$27,056	\$22,156	\$23,186	\$23,024	\$23,338	\$21,273	\$20,970
Television	\$82,705	\$83,039	\$90,112	\$81,823	\$86,829	\$87,560	\$96,825	\$93,578	\$90,786	\$96,548	\$82,482
Theater	\$25,003	\$25,597	\$25,972	\$23,809	\$27,373	\$26,342	\$26,258	\$23,398	\$27,899	\$26,481	\$27,044
Theater Total in Cuyahoga County	\$50,705	\$53,380	\$54,797	\$54,966	\$55,956	\$53,455	\$57,018	\$55,747	\$57,020	\$57,227	\$51,197
Theater Total in Ohio	\$47,863	\$48,471	\$50,097	\$48,364	\$49,557	\$47,325	\$51,077	\$48,532	\$49,740	\$48,449	\$46,583
Theater Total in U.S.	\$61,319	\$64,019	\$65,478	\$63,122	\$61,826	\$60,280	\$63,299	\$64,454	\$64,431	\$68,102	\$67,411

Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data has been adjusted to 2015 dollars using CPI average for US cities, Midwest for Ohio, and Cleveland MSA for Cuyahoga County data

Table C 4. Establishments by Theater Subsector, 2005-2015

Subsector	Year										
	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Radio	21	16	25	18	16	17	16	20	20	18	17
Schools, Promoters & Performers	9	9	8	6	6	6	6	7	8	9	8
Television	6	6	7	6	5	6	6	5	6	7	8
Theater	12	13	12	11	13	11	11	9	10	10	12
Theater Total in Cuyahoga County	48	44	52	41	40	40	39	41	44	44	45
Theater Total in Ohio	293	298	322	308	295	293	292	294	300	307	311
Theater Total in U.S.	13,083	13,275	13,424	13,667	13,615	13,388	13,402	13,516	13,615	13,822	13,974

Source: Quarterly Census of Employment and Wages (QCEW)

Table C 5. Theater Occupational Employment, Cleveland MSA, 2010-2015

SOC Code		Occupation Title	2010	2011	2012	2013	2014	2015
Primary	13-1011	Agents and Business Managers of Artists, Performers, and Athletes	105	105	120	90	90	80
	25-1121	Art, Drama, and Music Teachers, Postsecondary	1,210	1,340	1,290	1,500	1,420	1,340
	27-1027	Set and Exhibit Designers	27	26	26	29	30	40
	27-2011	Actors	110	105	86	103	101	109
	27-2012	Producers and Directors	340	400	380	360	380	410
	27-2099	Entertainers and performers, sports and related workers, all other	76	68	69	60	63	64
	27-3011	Radio and Television Announcers	130	150	220	260	190	210
	39-3021	Motion Picture Projectionists	28	22	19	16	18	17
	39-3031	Ushers, Lobby Attendants and Ticket Takers	413	411	403	390	404	414
	39-3092	Costume Attendants	24	24	26	25	26	27
	39-3099	Entertainment Attendants and Related Workers, All Other	167	102	46	55	57	56
	39-5091	Makeup Artists, Theatrical and Performance	12	10	8	12	12	12
Secondary	27-2031	Dancers	70	70	72	70	74	75
	27-2032	Choreographers	90	77	52	39	42	40
	27-2041	Music Directors and Composers	50	60	90	90	110	220
	27-2042	Musicians and Singers	490	670	600	540	571	583
	27-3012	Public address system and other announcers	44	45	53	47	48	50
	27-4011	Audio and Video Equipment Technicians	210	170	240	290	250	260
	27-4014	Sound Engineering Technicians	60	30	30	30	30	40
	27-4032	Film and video editors	50	70	70	90	70	90

Source: Bureau of Labor Statistics Occupation Employment Statistics (OES) Survey; Quarterly Census of Employment and Wages (QCEW)

# Appendix D

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## Survey Instrument



Maxine Goodman Levin  
College of Urban Affairs



Dear Member of Cleveland Theatre Community:

The Center for Economic Development (the Center) at Cleveland State University's Levin College of Urban Affairs is conducting research on Cleveland's Dance, Literature and Theatre sectors commissioned by the Community Partnership for Arts and Culture (CPAC). The Center is looking to survey various members of the arts community within Cuyahoga County. On behalf of the CPAC, we are asking you to participate in this confidential survey.

Informed Consent:

"This survey will take 5-7 minutes. Taking this survey is voluntary. You may stop answering questions at any time. Your answers will be kept confidential within this research study. Taking this survey helps us learn about the theatre sector in Cleveland.

If you have any questions regarding your rights, you may contact Iryna Lendel, Ph.D. at 216-875-9967 or the Cleveland State University Institutional Review Board at 216-687-3630."

**I have read the consent form and I am 18 years or older:**

Yes

No (exit survey)

Questions:

1. What do you primarily classify yourself as?
  - a. Actor/Actress
  - b. Costumer
  - c. Director
  - d. Lighting director
  - e. Makeup artist
  - f. Music director
  - g. Sound engineer
  - h. Stage crew
  - i. Teacher/Instructor
  - j. Other \_\_\_\_\_
  
2. What do you consider as your primary genre of theatre? (Please select all that apply)
  - a. Burlesque
  - b. Classical
  - c. Comedy/Satire
  - d. Drama
  - e. Experimental/Fringe
  - f. Improv
  - g. Modern/Post-Modern
  - h. Musical
  - i. Opera
  - j. Radio
  - k. Television
  - l. Other \_\_\_\_\_
  
3. Where do you work?
  - a. For-profit theatre
  - b. Non-profit theatre
  - c. Independent Contractor / Freelancer (skip to question 5)
  - d. School, university or college
  - e. Radio/Television
  - f. My work is not in theatre (skip to question 5)
  - g. Other \_\_\_\_\_
  
4. What is its name of the company? (open ended)



5. In what types of locations do you primarily hold productions? (Please select all that apply)
  - a. Theater
  - b. Bar/Club
  - c. Church
  - d. School
  - e. Online
  - f. Radio
  - g. Television/Film
  - h. Other \_\_\_\_\_
  
6. Please rate your ability to find work in Cuyahoga County, on a scale of 1 to 5; 1 being easy, 5 being hard.
  - a. 1 (easy)
  - b. 2
  - c. 3 (If selected survey provides question 7)
  - d. 4 (If selected survey provides question 7)
  - e. 5 (hard) (If selected survey provides question 7)
  
7. Why is it difficult for you to get local work? (Please select all that apply)
  - a. Not enough local theatres
  - b. Not enough local productions
  - c. Local venues are not seeking local actors/hires
  - d. Not enough resources to promote myself
  - e. Theatre professionals' wages are too low in Cleveland
  - f. Other \_\_\_\_\_
  
8. Geographically, where do you primarily perform? (Please select all that apply)
  - a. Within Cuyahoga County (If selected survey provides question 9 & 10)
  - b. Outside of Cuyahoga County (If selected survey provides question 11 & 12)
  
9. On average, how many productions in Cuyahoga County are you in per month?
  - a. 1 to 3
  - b. 4 to 7
  - c. 8 to 10
  - d. More than 10
  
10. Approximately, how many people attend each production in Cuyahoga County? (open-ended)

11. On average, how many productions outside of Cuyahoga County are you in per month?
  - a. 1 to 3
  - b. 4 to 7
  - c. 8 to 10
  - d. More than 10
  
12. Approximately, how many people attend each production outside of Cuyahoga County?  
(open-ended)
  
13. Is theatre your primary means of income?
  - a. Yes (then survey gives question 14)
  - b. No (then survey gives question 15)
  
14. What portion of your income comes from theatre activities?
  - a. 51%-60%
  - b. 61%-70%
  - c. 71%-80%
  - d. 81%-90%
  - e. 91%-100%
  
15. What portion of your income comes from theatre activities?
  - a. 0%-10%
  - b. 11%-20%
  - c. 21%-30%
  - d. 31%-40%
  - e. 41%-50%
  
16. On average, how much money do you individually earn per production in Cuyahoga County? (Only given if answered "A" for question 8)
  - a. \$0
  - b. Less than \$100
  - c. \$101 to \$500
  - d. \$501 to \$1,000
  - e. More than \$1,000
  
17. On average, how much money do you individually earn per production outside of Cuyahoga County? (Only given if answered "B" for question 8)
  - a. \$0
  - b. Less than \$100
  - c. \$101 to \$500
  - d. \$501 to \$1,000
  - e. More than \$1,000

18. What is unique about the Cleveland theatre scene as compared to other cities? (open-ended)

19. Please describe the Cleveland theatre scene in 3 to 5 words:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

20. Do you live in Cuyahoga County?

- a. Yes
- b. No

21. If you would like to be included in the directory of the theatre industry provided to the Community Partnership for Arts and Culture, please click here. (Imbed link to spreadsheet to fill in name and address).

Exit Survey: Thank you for your participation in this survey theatre in Cleveland. Your participation is valuable and greatly appreciated.