

Mission: Goodman Theatre seeks to be the premier cultural organization in Chicago through the unsurpassed quality, range and diversity of its productions and programs, and through its commitment to improving the quality of life in the community.

Established 1925; Incorporated 1976

Moved in 2000 to a 171,000 gross square foot complex at Randolph and Dearborn as a part of Chicago's North Loop Theater District Revitalization project.

Goodman Theatre has institutional values of:

- **Quality** – We seek to provide audiences with the definitive theater experience by providing our artists with the resources necessary to achieve the highest standards of excellence.
- **Diversity** – We are committed to making cultural diversity, aesthetic range, risk-taking and freedom of expression the fabric of the institution.
- **Community** – We have a responsibility as citizens to improve the quality of life through education and community engagement programs.

ARTISTIC ACHIEVEMENTS

- Produced 99 world or American premieres in the past 25 seasons, 41 by women and 34 by artists of color.
- Winner of 2 Pulitzer Prizes for Drama (*Ruined* and *Glengarry Glen Ross*).
- 1992 Tony Award for Outstanding Regional Theater as well as 11 more Tony awards in the last decade.
- Ranked in 2003 by *Time* magazine as the “#1 Theater in the US.”

LEADERSHIP

- Executive Director: Roche Schulfer (since 1973)
- Artistic Director: Robert Falls (since 1986)
- Artistic Collective: Brian Dennehy, Robert Falls, Rebecca Gilman, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, Mary Zimmerman

STAFF

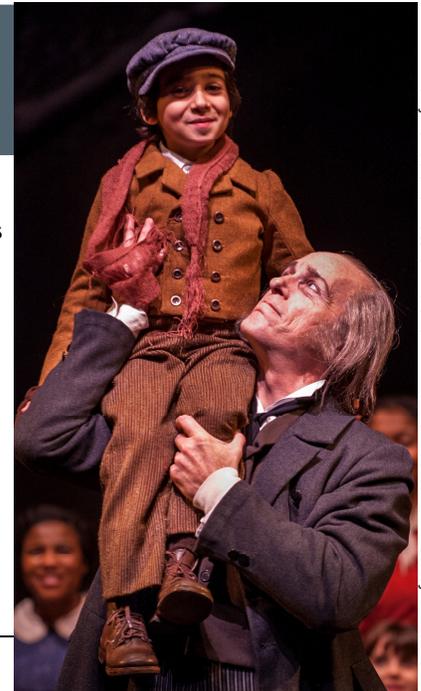
- Staff of 195, 26% of whom are people of color.
- Approximately 250 artists hired on a contract basis annually; with an additional 110 overhire workers; 33% of all employees are members of a labor union (incl. Actors Equity Association, Stage Directors and Choreographers Society, United Scenic Artists of America, International Alliance of Theatrical Stage Employees, and American Federation of Musicians).
- Approximately 500 volunteers used annually.

PATRONS

- Goodman Theatre sold 232,381 tickets in the 2011/2012 Season, attracting patrons to the downtown Loop District
- According to audience surveys, patrons are, overall, about 19% people of color, while single ticket purchasers are about 26% people of color.
- In the 2011/2012 Season, the Goodman sold more than 5,000 dramatically discounted tickets through its MezzTix and 10Tix programs.
- The Diversity Initiatives series of networking receptions for culturally specific communities attracted a total of 883 guests in the 2011/2012 Season. Analysis reveals that 76% of guests were from the City of Chicago, with significant groups from the South Side (13%) and West Side (8%).

FINANCE

- FY12 annual operating budget was \$21,044,131; ran an operating surplus of \$1,379,983 which was redirected to replenish capital reserves which had been depleted during the recession.
- Total donations in the 2011/2012 Season were \$8,706,502.
- 110 corporations and businesses supported the Goodman in FY12, 87% of whom have either headquarters or a regional office in Illinois.
- 4,520 private households supported the Goodman in FY12 at an average rate of about \$870 per household. Among these donors, 89% are residents of Illinois.



Larry Yando and Matthew Abraham in *A Christmas Carol*. Photo by Liz Lauren.

ECONOMIC IMPACT

According to the Arts & Economic Prosperity III Calculator, which uses a “trickle-down” model of total economic activity and was generated by a study commissioned by the MacArthur Foundation and Americans for the Arts, the Goodman’s expenditure of \$21,044,131 in 2011/2012 combined with the event-related spending of its 232,381 patrons generated:

- More than 850 full-time equivalent jobs.
- More than \$21 million in Chicago-area resident household income.
- Nearly than \$1.2 million in local government revenue and more than \$1.3 million in state government revenue.

EDUCATION AND COMMUNITY OUTREACH

Goodman Theatre serves approximately 8,000 youth and adults annually through the following programs, primarily offered free of charge:

- **Artists Encounter** – In order to provide audiences with deeper perspectives on the artistic processes behind the productions on the Goodman’s stages, the theater offers an Artists Encounter series of illuminating public conversations with the directors, playwrights and performers who generate the Goodman’s signature work. Annually, these conversations attract approximately 1,500 patrons to the Goodman’s theater spaces.
- **Cindy Bandle Young Critics** – Designed to increase participation in arts journalism among 11th grade girls, the Cindy Bandle Young Critics join professional journalists on opening nights, interview Goodman artists and publish reviews and features online and in community newspapers. Through a partnership with the Association for Women Journalists (AWJ), the young women are mentored by working journalists who critique their writings, help develop professional portfolios and introduce the craft of broadcast and written theater criticism.
- **CONTEXT: Discourse and Discussion** – The CONTEXT series is designed to engage the broader community in deeper conversations on contemporary themes drawn from productions on our stages. Inspired by the Albert and Owen productions, each event examines the play’s themes in a contemporary social context. CONTEXT gives all audiences the chance to explore the connections between what they see onstage and what they experience in the world.
- **General Theater Studies** – The General Theater Studies program serves students ages 14 to 19 who are interested in a more in-depth theater experience. The summer program emphasizes the fundamentals of writing, oral history, storytelling and ensemble. Though literacy is at the heart of the program, members also learn the basics of production, direction and design from some of the finest teaching artists in the city. The six-week workshop culminates with performances of an original work written and produced by the participants.
- **Internship Program** – College students and recent graduates join the Goodman’s staff each season and are mentored by leaders in the field. Through experiential learning in production, literary, stage management, development, education, marketing and casting, interns develop self-efficacy. Weekly forums with staff members—and with guest artists from around Chicago—allow interns to explore both the structure of the Goodman itself and the theater’s place in the local and national theater community.
- **GeNarrations** – Through this personal narrative and storytelling performance workshop, older adults from across the community develop original works of theater inspired by the work on the Goodman’s stages, culminating in a public performance. Additional opportunities for experienced participants to collaborate with teenaged alumni from other Goodman programs are incorporated into a second phase of the program.
- **Student Subscription Series** – As the centerpiece of the Goodman’s Education and Community Engagement programs, the Student Subscription Series partners with nearly 30 Chicago high schools to provide professional development in arts integration techniques to teachers and to expose thousands of students each year to live theater. The program has served as a national model for arts in education for 25 years.
- **Goodman Youth Arts Council** – Goodman Youth Arts Council allows students in Goodman programs to stay involved with the theater. Committed to exposing their contemporaries to the wonders of live theatrical productions, members act as ambassadors in their communities and schools, collaborate with youth councils at other theaters and lead theater-based workshops for their peers and younger children in this leadership development program.
- **Post-Show Discussions** – In order to broaden the knowledge base of its audiences and offer unique insight into the process of making theater, the Goodman offers post-show discussions through its nine-play mainstage season. Once a week for an Owen Theatre show and twice a week for an Albert Theatre show, audience members are invited to stay after the curtain to participate in a moderated discussion about the performance they have just seen. These conversations attract approximately 1,800 patrons annually.

Goodman Theatre estimates that 95% of the 3,000 students served through youth programming come from under-resourced communities. The majority of these students attend Chicago Public Schools.



Left: Pictured in *Pedro Páramo* are Sandra Delgado and Carlos Cruz. Photo by Liz Lauren. Right: Participants in the General Theater Studies program. Photo by Teresa Rende.