

COVID-19 Sector Benchmark

Insight Report 8: August 2021

Real-time intelligence on the impact of COVID-19

Festive forecast

Examining the current state of the 2021/22 holiday season for the performing arts in North America, the United Kingdom and the Republic of Ireland

Executive Summary – Key Findings

- Data from 372 CRMs of arts venues paint a challenging picture of trading for the crucial festive period in all territories.
- Ticket sales and revenue is on average pacing behind 2019, but not for all organizations.
- The biggest falls in sales have been in the groups market.
- If sales for 2021/22 replicate the trajectory of 2019/20, final like-for-like sales will fall by over \$65 million in North America and £32 million in the U.K. and Republic of Ireland.

North America

- By the end of February 2021 advance ticket sales and revenue for The Nutcracker and other 'blockbuster' lyric productions to be staged from December 6, 2021 to January 12, 2022 were tracking behind performance in February 2019.
- In 2019/20 the 21 productions in this category collectively sold over 554K tickets worth \$42 million. By the end of June 2019 they had already sold 12% of tickets and taken 14% of final revenue. If 2021/22 follows the same trajectory as 2019/20, ticket sales will reduce by 395K and revenue will fall by \$32.6 million.
- Average Ticket Price achieved (ATP) is down from 2019/20, and the collapse in sales is most pronounced in the market for groups, particularly groups of over 50.
- The current number of other productions on sale with at least 10 performances is down 68% from 2019/20.
- If ticket sales follow the same trajectory as 2019/20, aggregate box office for the season will fall by \$32.9 million.
- While aggregate sales are currently extremely concerning for the crucial 2021/22 holiday period, some U.S. and Canadian organizations are performing very well. 10% were outperforming their 2019/20 advance sales in the middle of July.

United Kingdom and Ireland

- By the end of December 2020 advance ticket sales for 2021/22 pantomime were 95,000 higher than the prior year and aggregate revenue up £3.4 million. However, this 'postponement boost' was short lived. By the end of January 2021 aggregate sales were tracking behind by over 55,000 and revenue lagging by £133k.
- By the end of June 2021 this gap had grown to 311,000 tickets and £5.8 million.
- In 2019/20 the 119 pantomimes in this study collectively sold just over 3 million tickets in the value of £65.4 million. By the end of June they had already sold 27% of final tickets and taken 25% of final revenue. If 2021/22 follows the same trajectory, ticket sales will reduce by 1.3 million and revenue will fall by £22.7 million.
- While Average Ticket Price achieved (ATP) is up from 2019/20, there has been a collapse in the market for groups of over 50.
- The Nutcracker and other 'blockbuster' lyric productions to be staged from December 6, 2021 to January 12, 2022 are performing better than pantomime in the UK.
- At the end of June 2021 aggregate ticket sales and revenue were similar to what had been achieved by June 2019.
- ATP was performing strongly and there was growth in group sales.
- The current number of other productions on sale with at least 10 performances is down 75% from 2019/20.
- If ticket sales follow the same trajectory as 2019/20, aggregate box office for the season will fall by £10.9 million.
- While aggregate sales are currently extremely concerning for the crucial 2021/22 holiday period, some U.K. and Irish organizations are performing very well. 20% were outperforming their 2019/20 advance sales in the middle of July.

Introduction

TRG Arts and Purple Seven have partnered to provide real-time intelligence and advice to the arts and cultural sector on the economic impact of COVID-19 and how best to respond to it. This partnership brings together Purple Seven's experience integrating live sales feeds from hundreds of arts venues and TRG Arts' consulting and data analysis expertise in achieving unsurpassed results for the arts and cultural sector.

In the United States, Canada, the United Kingdom and the Republic of Ireland, cultural organizations are invited to [sign up to a free and easy-to-use international COVID-19 Sector Benchmark Dashboard](#). An automated data feed between the organization's box office and Purple Seven's secure servers provides a daily update on ticket sales and donations which is anonymized and aggregated for the national benchmark.

TRG Arts and Purple Seven are sharing new findings from the national benchmarks on a frequent basis during the crisis.

An [initial study](#) published in June 2020 focused on the comparative impact of COVID-19 on ticket sales in North America and the U.K. from January to May 2020. A [second study](#) published in July examined trends in individual giving in the first half of 2020. In August a [third study](#) examined who is buying tickets to future performances when the future is so unknown. Our [report](#) in September 2020 examined the impact of COVID-19 on the box office and philanthropic revenues of participating venues in the six months from the closure in mid-March. Our [October 2020 report](#) provided analysis of the number of philanthropic gifts received by performing arts organizations and their average value through the first nine months of the year.

Our review of fundraising in 2020 found that the overall aggregate revenue generated in 2020 fell in both the U.K. and North America, but this headline figure obscured strong performances by many organizations and increases in overall giving for particular types of donors and in different sizes of gifts.

[Our last study](#) published in May 2021 was prompted by encouraging signs of increased ticket sales in some territories in March and April 2021. It revealed strong signs of recovery in parts of the U.K. and U.S., but ticket sales in some other territories showed no sign of an upturn. The green shoots of recovery were not spread evenly, with great diversity in the performance in different regions and venue types.

This study focuses on the crucial holiday season, taking a snapshot of how sales were progressing in the middle of July 2021 and comparing this to July 2019 in the context of the 2019/20 holiday season. With most holiday productions postponed in 2020/21 and many bookings reallocated to the following year, is 2021/22 now set to be a bumper festive season at the box office?

The Three Types of Production

For this study we have analyzed sales data from 372 organizations (109 in U.S., 12 in Canada, 235 in the U.K. and 16 in the Republic of Ireland).

We are only focusing on performances of productions with at least 10 performances taking place either:

December 6, 2019 –January 12, 2020 or
December 6, 2021 –January 12, 2022

In total there are 526 productions that meet these criteria across the two study periods.

We have categorized these productions in three different ways:

Pantomime

Only U.K. and Republic of Ireland productions are categorized as 'Pantomime'. These include all productions with traditional panto titles (e.g., Cinderella, Jack and the Beanstalk, Mother Goose, etc.) as well as any production that states it is a panto (e.g., 'King Arthur: The Panto!'). The default categorization for 'Peter Pan' in this study is pantomime, but any production that is clearly being produced as a straight play or musical will be categorized as 'Other'.

There are 119 pantomime productions and 5,193 performances in the study from 2019/20. There are 99 pantomime productions and 3,714 performances in the study from 2021/22. Some of the reduction in productions and performances may be due to shows and performances not yet being on sale when the data was pulled for analysis (July 18, 2021). Also, performances where no tickets have yet been sold are not detectible and therefore excluded.

Nutcracker and other Blockbusters

These are lyric productions of well-known titles playing over the holiday period. 38% of these productions are of The Nutcracker.

There are 21 Nutcracker and other blockbuster productions and 439 performances in the study from 2019/20 in North America and 16 productions and 283 performances in 2021/22. There are 15 Nutcracker and other blockbuster productions and 502 performances in the study from the U.K. in 2021/22 and 18 productions and 513 performances in 2021/22 (none from Ireland in either year). Performances where no tickets have yet been sold are not detectible and therefore excluded.

Other Productions

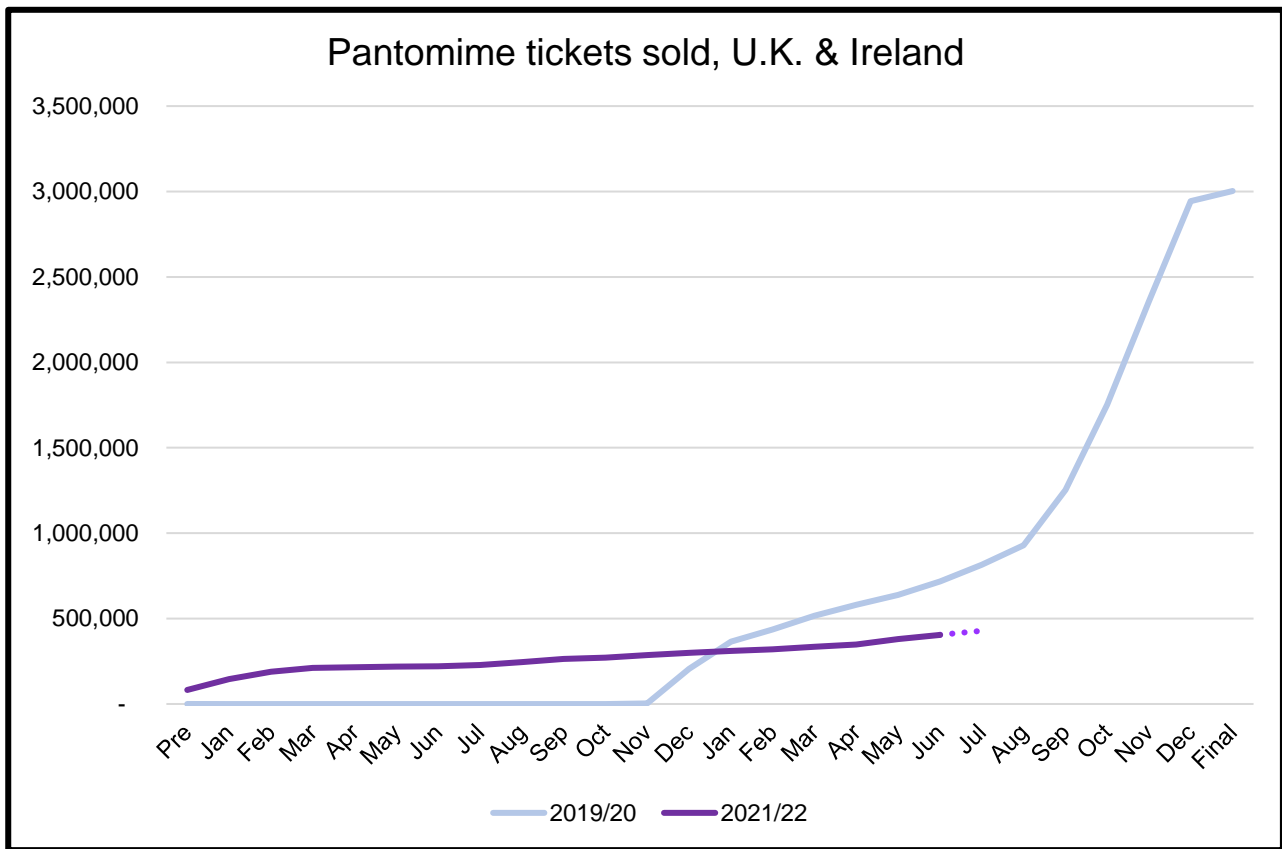
These are all other productions with at least 10 performances in this period. Many are festive in theme (there are 42 productions of A Christmas Carol and 34 of the Snow Queen, for example, across the two years and two continents).

There are 73 'other' productions and 1,538 performances in the study from 2019/20 in North America and 23 productions and 278 performances in 2021/22. There are 118 'other' productions and 4,096 performances in the study from the U.K. and Ireland in 2021/22 and 30 productions and 677 performances in 2021/22. Performances where no tickets have yet been sold are not detectible and therefore excluded. This may be causing not only an under-reporting of performances, but also of eligible productions that have yet to sell a ticket for more than nine performances.

For the final section of this study we revert to examining the relative ticket sales and revenue for 2019/20 compared to 2021/22 to date for all venues who had sold at least 1,000 tickets for the period December 6, 2019 –January 12, 2020 for any production with any number of performances.

Pantomime

Chart 1 – Cumulative tickets sold for Pantomime 2019/20 v. 2021/22, as of July 8, 2021, U.K. and Ireland

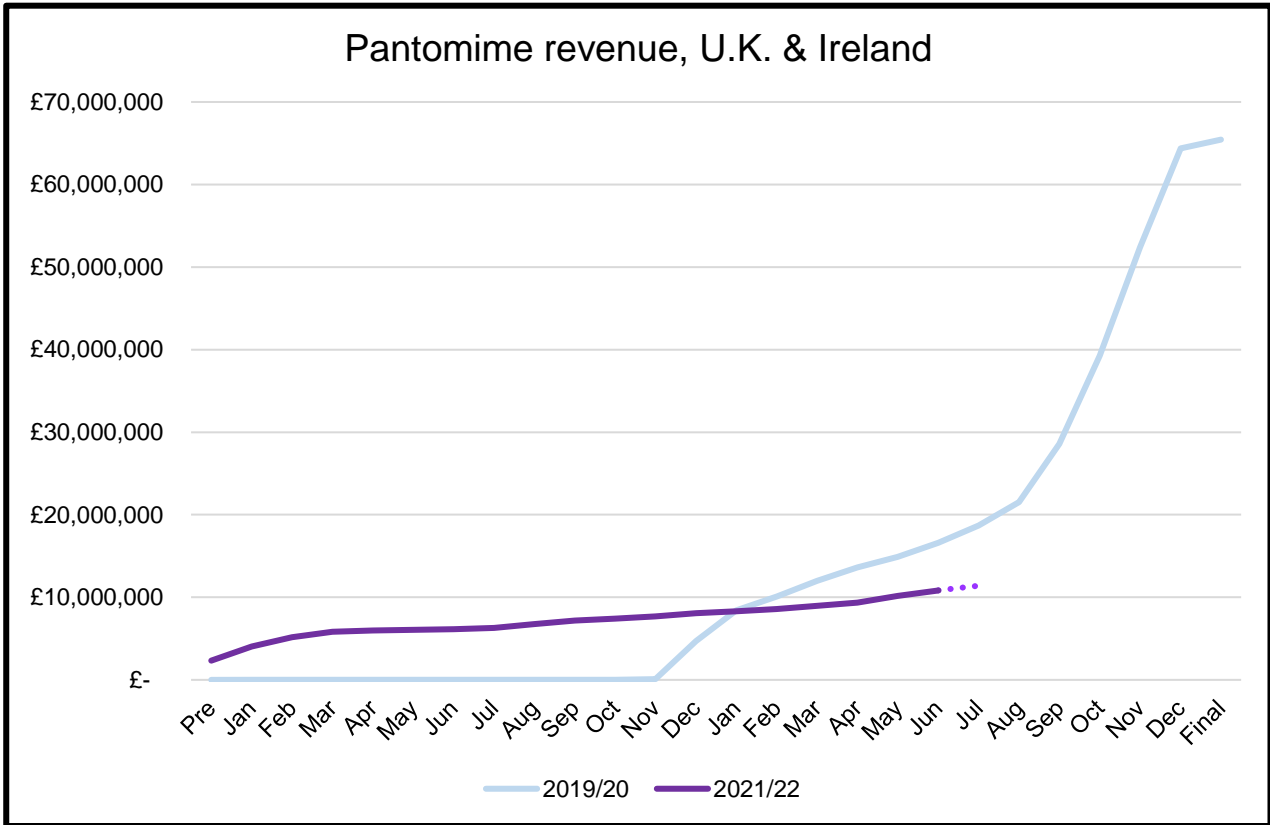


While ticket sales for 2019/20 did not commence in earnest until December 2018, sales for 2021/22 have been recorded 12 months earlier. This is due to the postponement of pantomimes in 2020/21.

By the end of December 2020 advance ticket sales were 95,000 higher than the prior year. However, this 'postponement boost' was short lived. By the end of January 2021 aggregate sales were tracking behind by over 55,000. By the end of June this gap had grown to 311,000 tickets.

In 2019/20 the 119 pantomimes in this study collectively sold just over 3 million tickets. By the end of June they had already sold 27% of this final figure. If 2021/22 follows the same trajectory, ticket sales will reduce by 1.3 million.

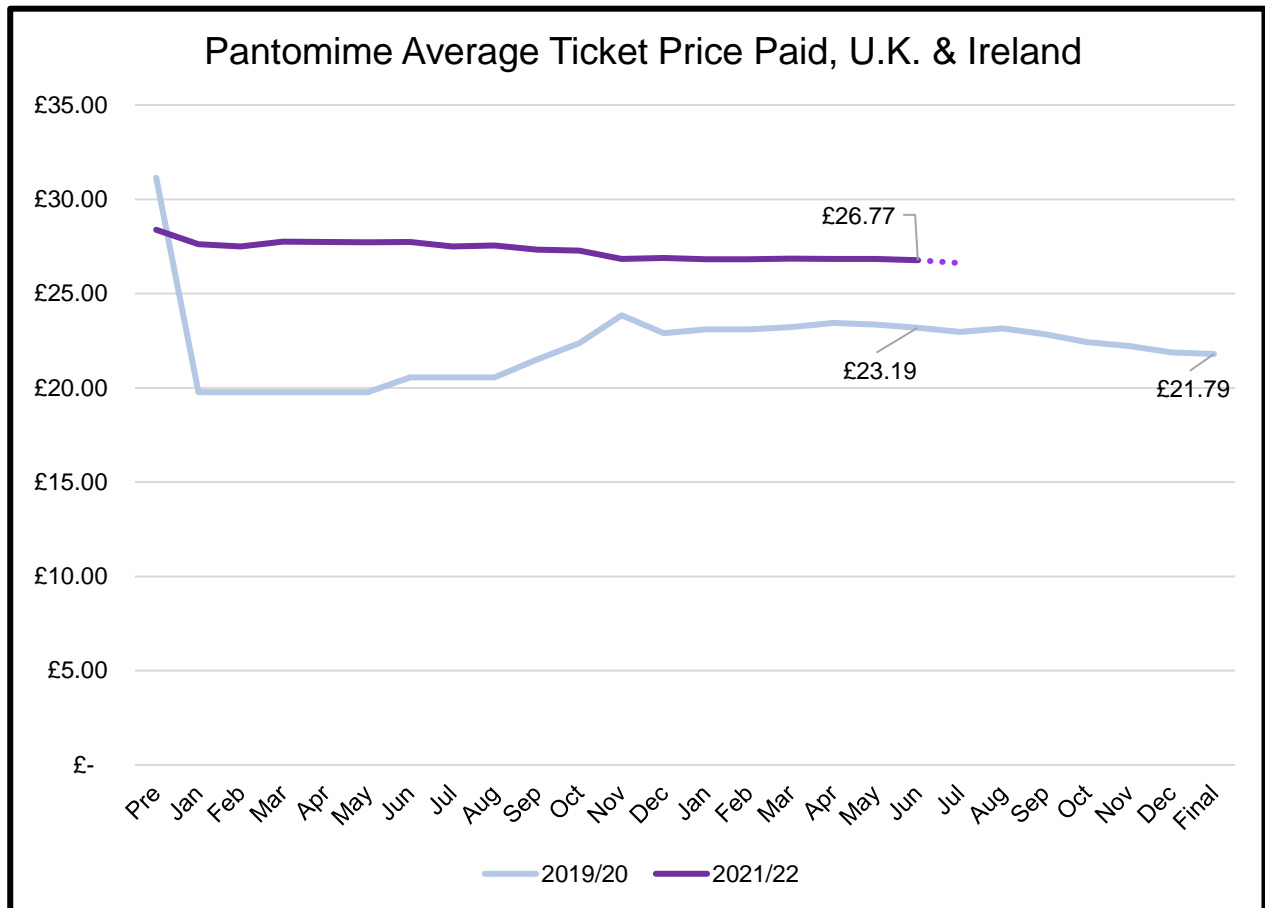
Chart 2 – Cumulative revenue for Pantomime 2019/20 v. 2021/22, as of July 18, 2021, U.K. and Ireland



The ‘postponement boost’ for revenue lasted little longer. By the end of December 2020 advance revenue was £3.4 million higher than the prior year, but by the end of January 2021 aggregate revenue was tracking behind by over £133k. By the end of June this gap had grown to £5.8 million.

In 2019/20 the 119 pantomimes in this study collectively sold tickets in the value of £65.4 million. By the end of June they had already achieved 25% of the final revenue. If 2021/22 follows the same trajectory, the value of ticket sales will fall by £22.7 million.

Chart 3 – Pantomime average ticket price achieved 2019/20 v. 2021/22, as of July 18, 2021, U.K. and Ireland



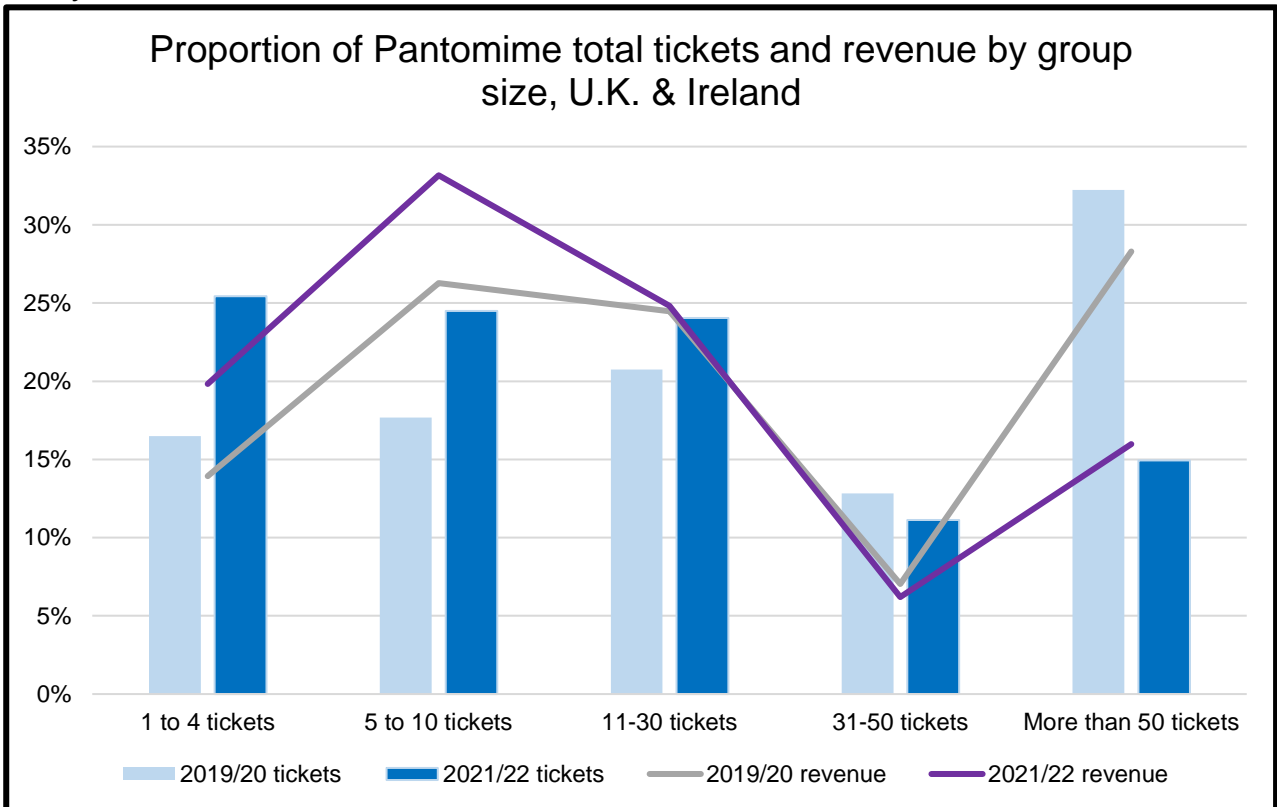
As previously noted, the volume of sales for 2019/20 was minimal before December 2018. By the end of the 2018, the Average Ticket Price paid (ATP) was £22.89.

The ATP by the end of 2020 was exactly £4 higher (£26.89). The gap between the two years has narrowed slightly (£3.58 at the end of June 2021) but is still 16% higher.

Many factors can have an impact on ATP, including pricing, inventory, discounts and concessions. Traditionally group bookings have been very important for large volume selling of tickets for pantomime, particularly early in the sales cycle, but in many cases these are sold at significant discounts, reducing ATP.

With such a drop in ticket sales accompanied by a rise in ATP, it suggests there may have been a softening in the groups market.

Chart 4 – Pantomime tickets sales and revenue distribution by group size 2019/20 v. 2021/22, as of July 18, 2021, U.K. and Ireland



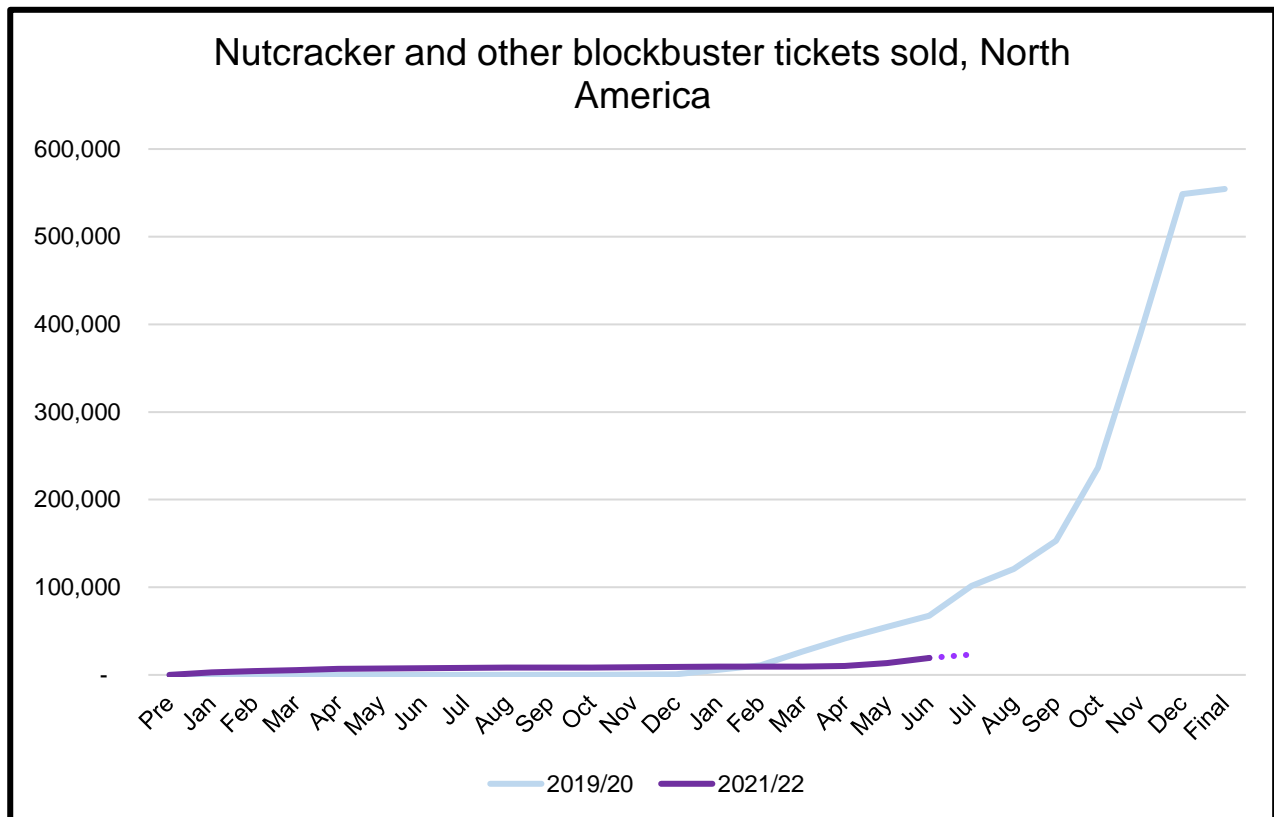
Analysis of individual transactions confirms that there has been a steep fall in the ticket sales and revenue of groups of over 50 at this stage in the selling cycle for 2021/22. The chart above displays the proportion of sales by group size up to and including July 18 in both 2019 and 2021. Proportionately, ticket sales to groups of over 50 fell by 54% and revenue fell by 44% in 2021.

By July 18, 2019, 296,206 tickets had been sold to groups of over 50, generating over £5 million in revenue. By July 18, 2021, just 84,558 tickets had been sold to groups of over 50 with a value of just £1.8 million.

Conversely, sales to groups of four or less fell by just 12% and revenue was down just 7% in the comparative periods up to July 18.

Nutcracker and other Blockbusters – North America

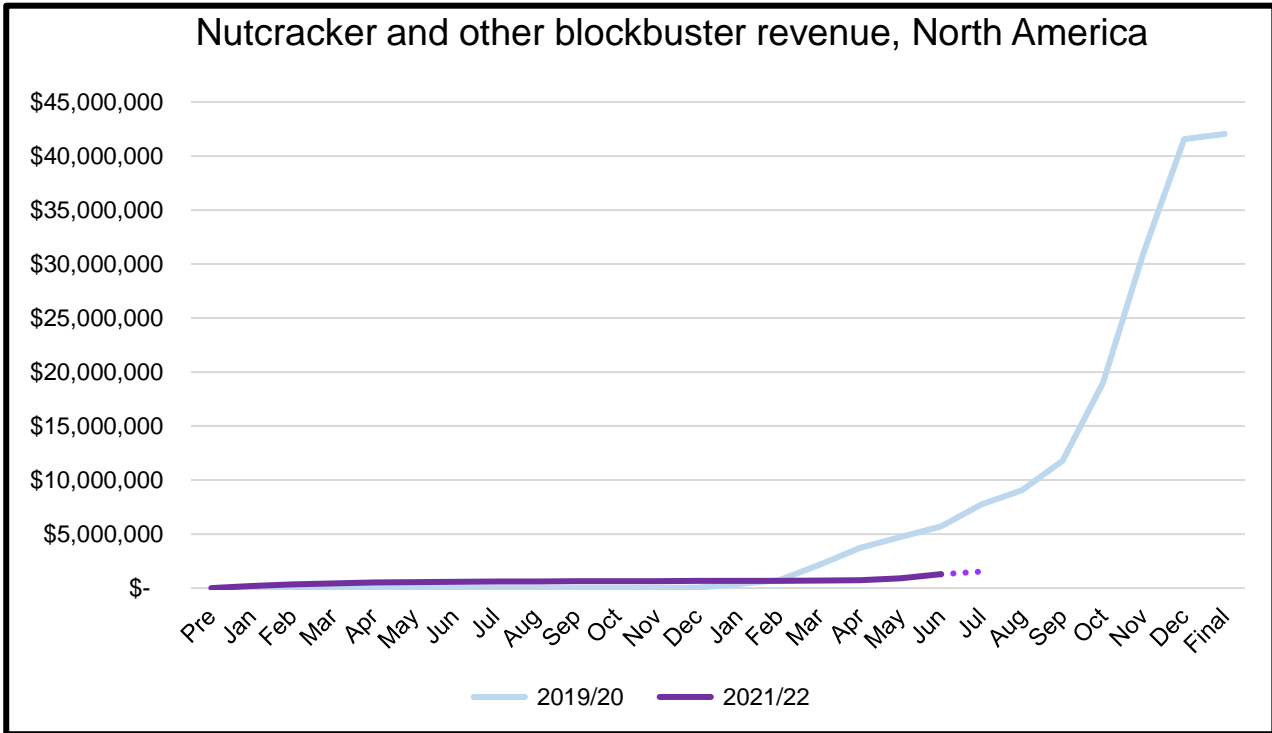
Chart 5 – Cumulative tickets sold for Nutcracker and other blockbusters 2019/20 v. 2021/22, as of July 18, 2021, North America



While unlike pantomime in the UK, Nutcrackers and other blockbusters in the U.S. and Canada did not see as marked an initial ‘postponement boost’ from the cancellation of 2020/21 performances, aggregate ticket sales were up by over 8,000 at the end of 2020 compared to 2018. By the end of February 2021 sales were below the 2019/20 trajectory.

In 2019/20 the 21 productions in this category collectively sold over 554K tickets. By the end of June 2019 they had already sold 12% of this final figure. If 2021/22 follows the same trajectory, ticket sales will reduce by 395K.

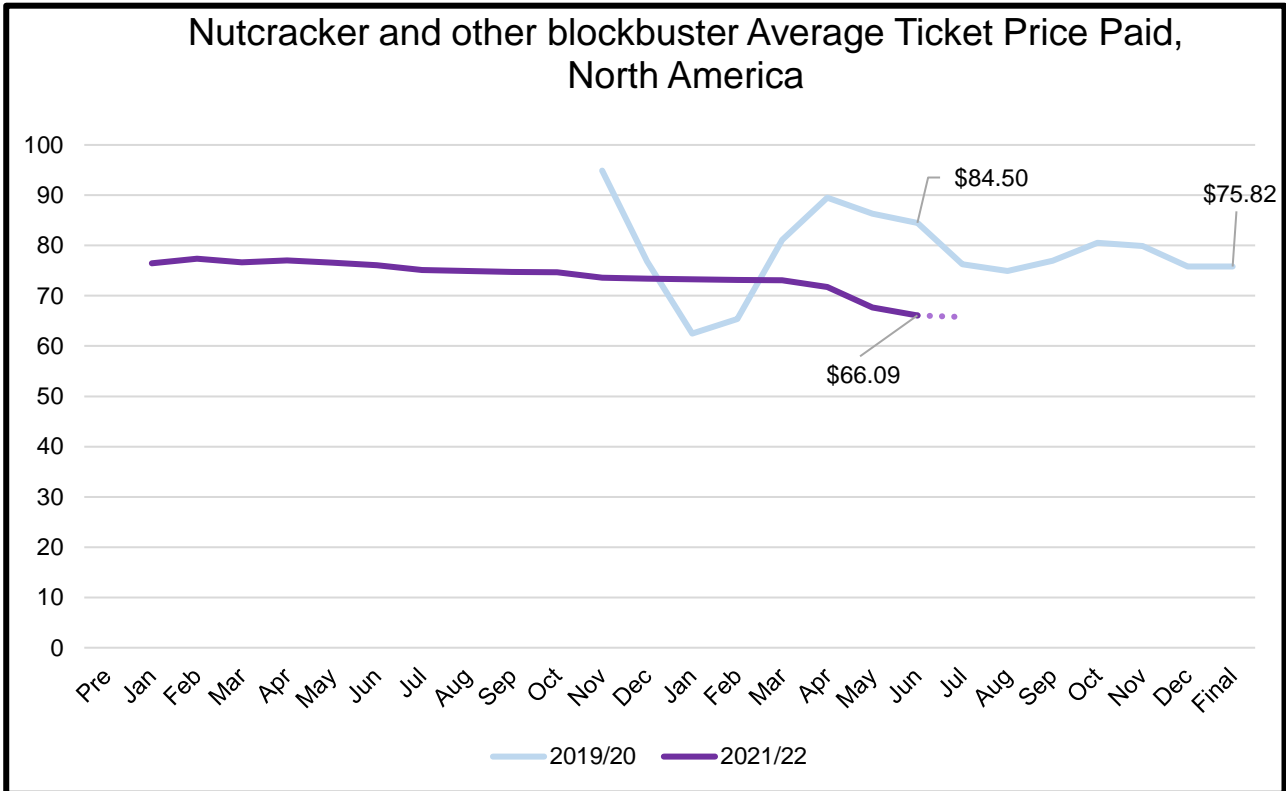
Chart 6 – Cumulative revenue for Nutcracker and other blockbusters 2019/20 v. 2021/22, as of July 18, 2021, North America



Revenue for Nutcracker and other blockbusters in 2021/22 was tracking ahead until the end of January 2021. By the end of February 2021 aggregate revenue was tracking behind by over \$30K. By the end of June this gap had grown to \$4.4 million.

In 2019/20 the 21 productions in this category collectively sold tickets in the value of \$42 million. By the end of June they had already achieved 14% of the final revenue. If 2021/22 follows the same trajectory, the value of ticket sales will fall by \$32.6 million.

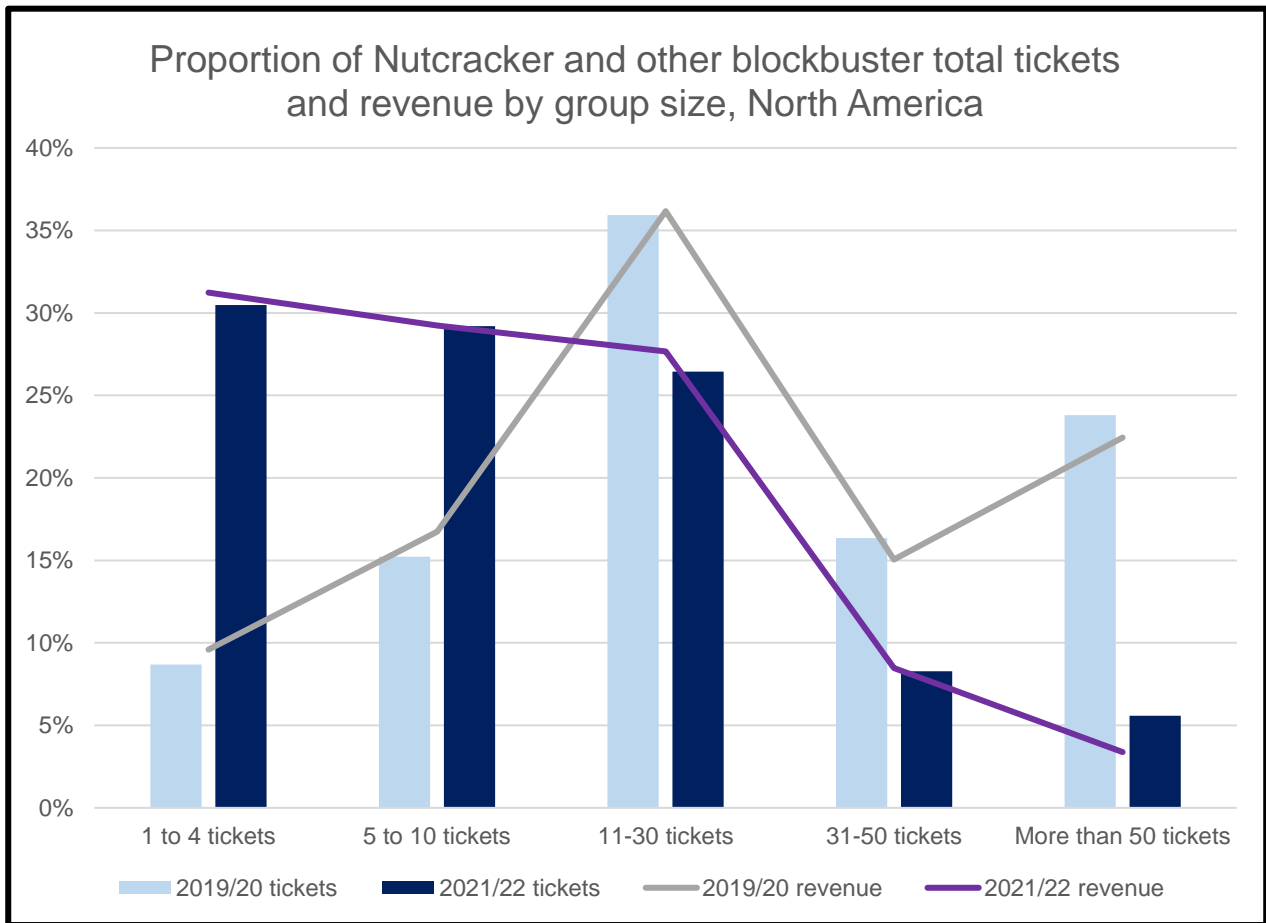
Chart 7 – Average ticket price achieved for Nutcracker and other blockbusters 2019/20 v. 2021/22, as of July 18, 2021, North America



As previously noted, the volume of sales for 2019/20 was very low before January 2019. In the first two months of 2019 the average ticket price paid (ATP) was comparatively low (\$62.48 at the end of January rising to \$65.37 at the end of February). It peaked at the end of April 2019 (\$89.52). Final ATP was \$75.82.

ATP for 2021/22 was trending slightly downwards throughout 2020, starting the year at \$76.47 and ending at \$73.59. By the end of June 2021 it had fallen more than \$7 further to \$66.09. This was more than \$18 less than the aggregate ATP at the same point in the 2019/20 sales cycle. Analysis of the first 17 days in July 2021 showed a further fall.

Chart 8 – Nutcracker and other blockbuster ticket sales and revenue distribution by group size 2019/20 v. 2021/22, as of July 18, 2021, North America

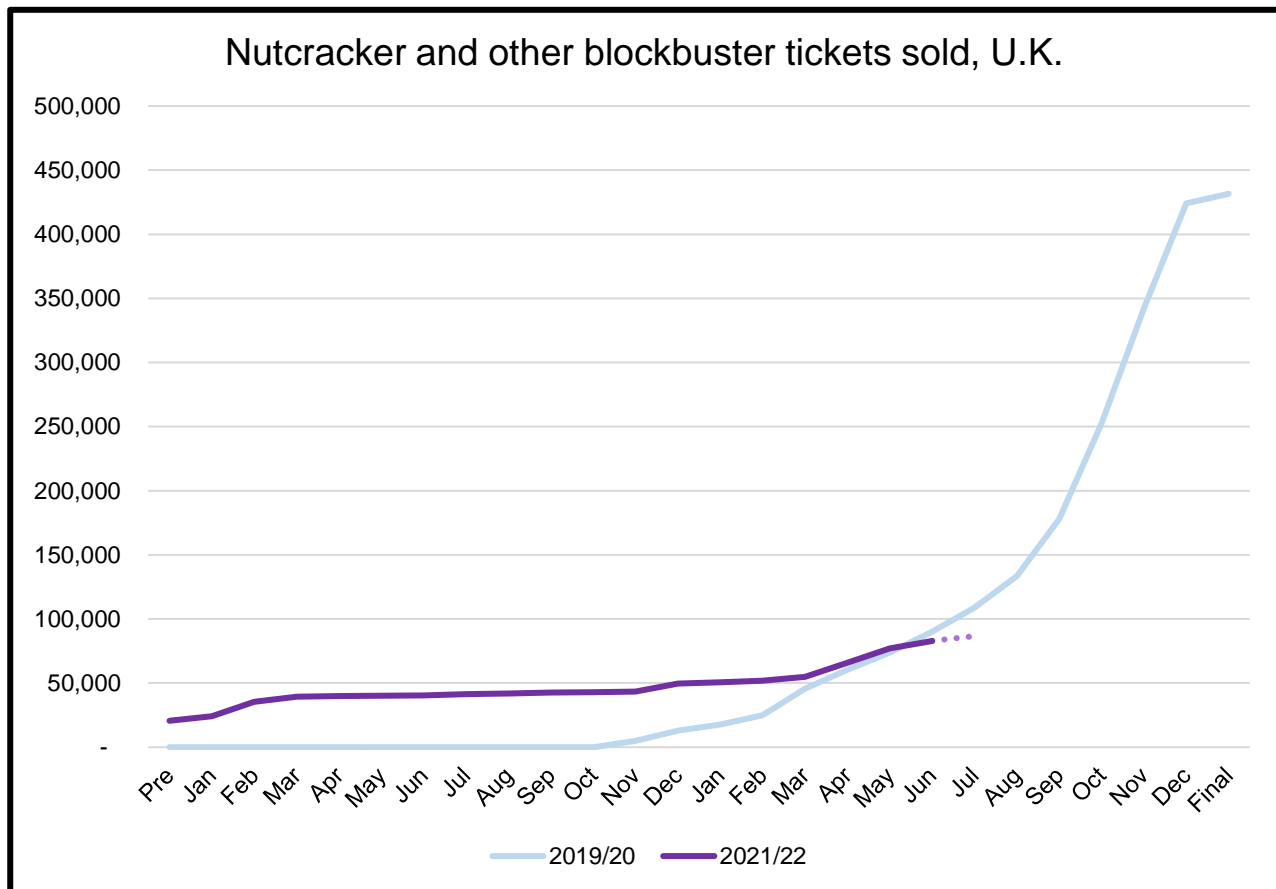


Analysis of individual transactions highlights the historic importance of group bookings at this stage in the sales cycle. The chart above shows that by July 18, 2019 groups of 10 accounted for less than 25% of ticket sales. In 2020/21 they made up 60% of the (much smaller) volume of sales.

By July 18, 2019, 1,280 sales to groups of over 50 had been registered. By the same date in 2021 there were just 22.

Nutcracker and other Blockbusters – United Kingdom

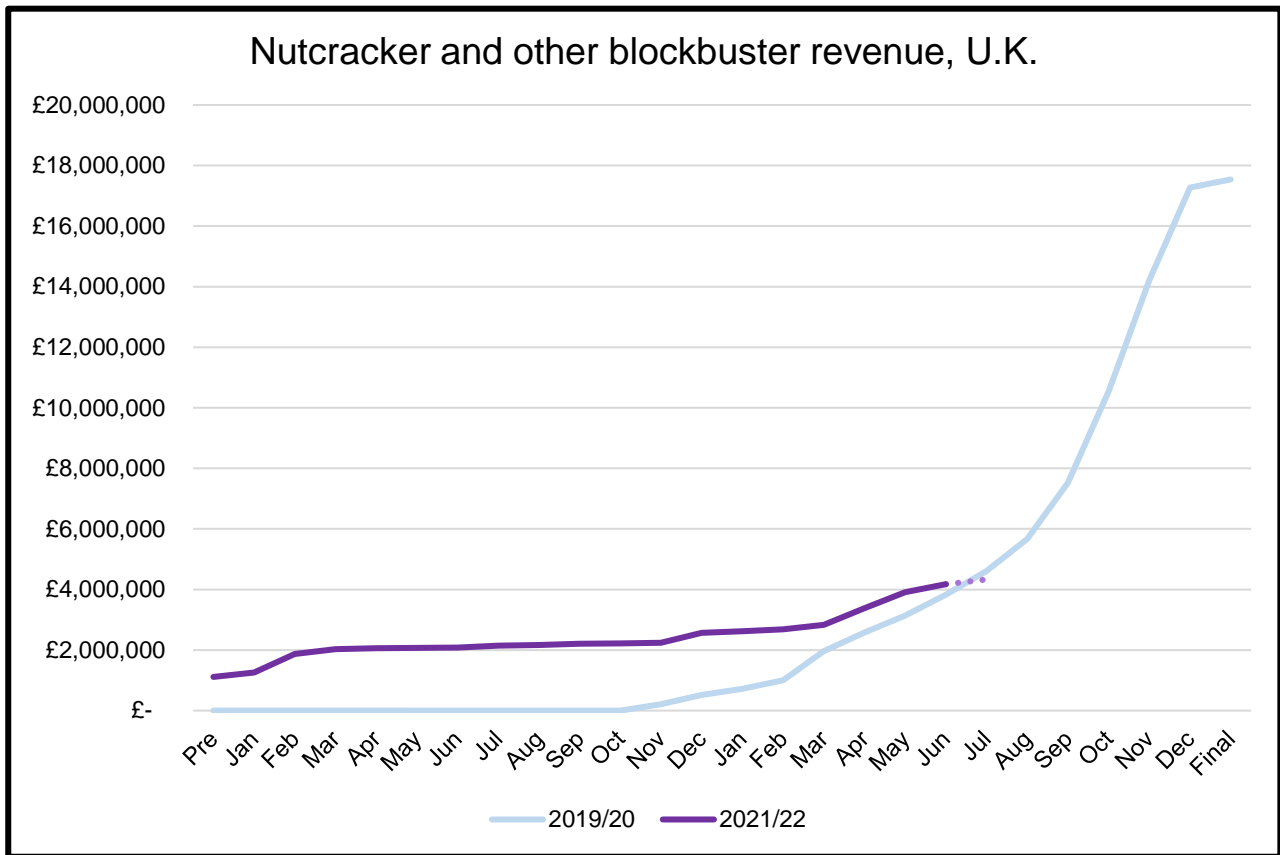
Chart 9 – Cumulative tickets sold for Nutcracker and other blockbusters 2019/20 v. 2021/22, as of July 18, 2021, U.K.



Unlike all the other categories in this study, we are tracking a higher number of both productions (18 up from 15) and performances (513 compared to 502) for Nutcracker and other blockbusters in the U.K. in 2021/22 than in 2019/20. We would therefore expect the gap between the sales trajectory between the two years to be smaller than the other categories. The chart above shows that 2021/22 was pacing ahead of 2019/20 until the end of May 2021. By the end of June 2021 sales were behind by 7K.

In 2019/20 the 15 productions in this category collectively sold over 431K tickets. By the end of June 2019 they had already sold 21% of this final figure. If 2021/22 follows the same trajectory, ticket sales will reduce by 34K.

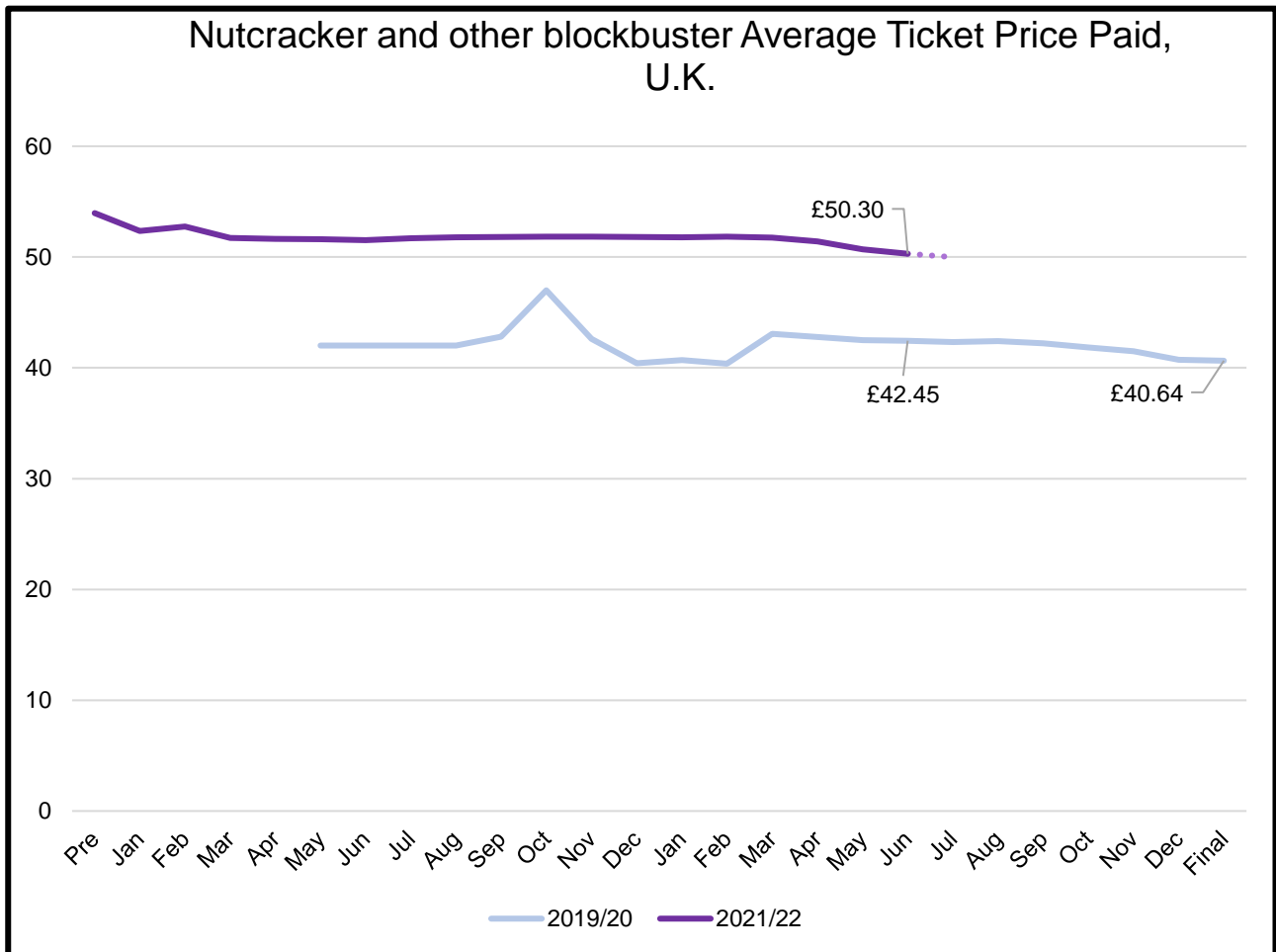
Chart 10 – Cumulative revenue for Nutcracker and other blockbusters 2019/20 v. 2021/22, as of 18 July 2021, U.K.



Revenue for Nutcracker and other Blockbusters in 2021/22 was tracking just ahead as of the end of June 2021.

In 2019/20 the 15 productions in this category collectively sold tickets in the value of £17.5 million. By the end of June 2019 they had already achieved 22% of the final revenue. If 2021/22 follows the same trajectory, the value of ticket sales will rise by £1.6 million.

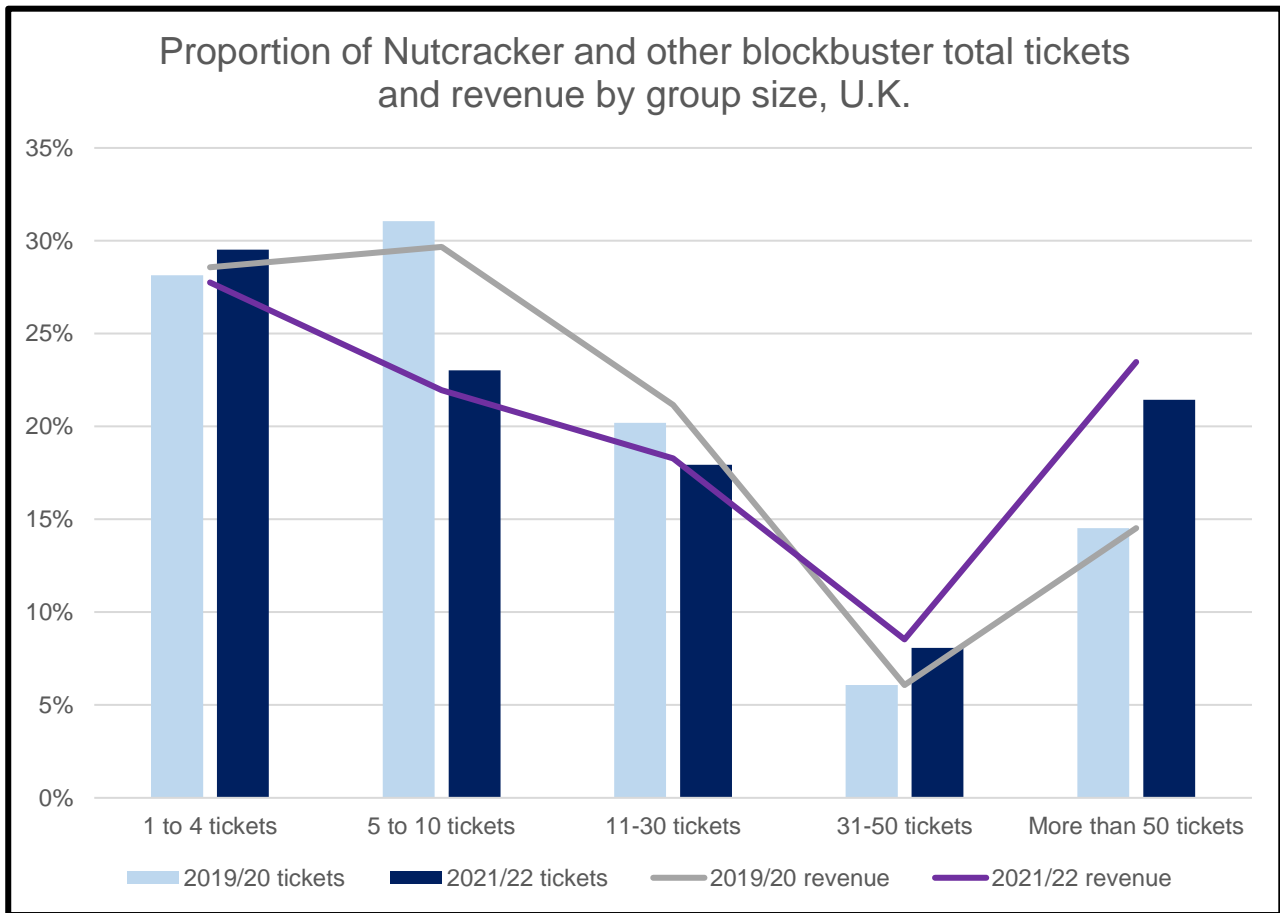
Chart 11 – Average ticket price achieved for Nutcracker and other blockbusters 2019/20 v. 2021/22, as of July 18, 2021, U.K.



With tickets sales tracking slightly behind and revenue tracking slightly ahead at the end of June 2021, we would expect the Average Ticket Price paid (ATP) to be higher in this sales cycle. At the end of June 2021 ATP was £7.85 higher than two years earlier.

In 2019/20 ATP dropped £2.43 from its peak in March 2019 to the final ATP of £40.64. ATP in 2021/22 appears to be on a similar trajectory.

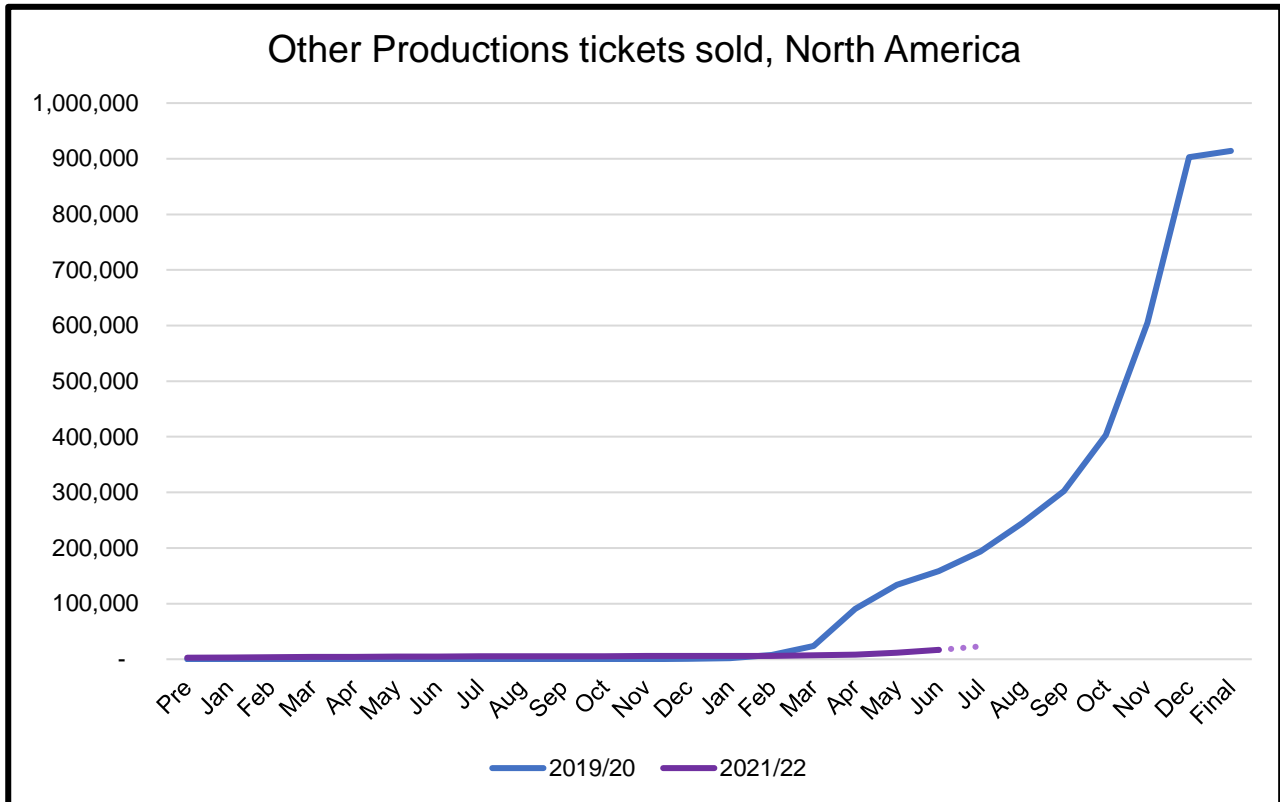
Chart 12 – Nutcracker and other blockbuster ticket sales and revenue distribution by group size 2019/20 v. 2021/22, as of July 18, 2021, U.K.



Unlike every other category in this study, ticket sales and revenue from groups of 30 or more have increased at this point in the sales cycle in 2021/22 for Nutcracker and other blockbuster productions in the U.K. It is these increased group sales that account for 2021/22 revenue exceeding 2019/20. By July 18, 2019, the value of sales to groups of over 30 was £880K. At the same point in the 2020/21 sales cycle it is £1.38 million.

Other 10+ Performances Productions – North America

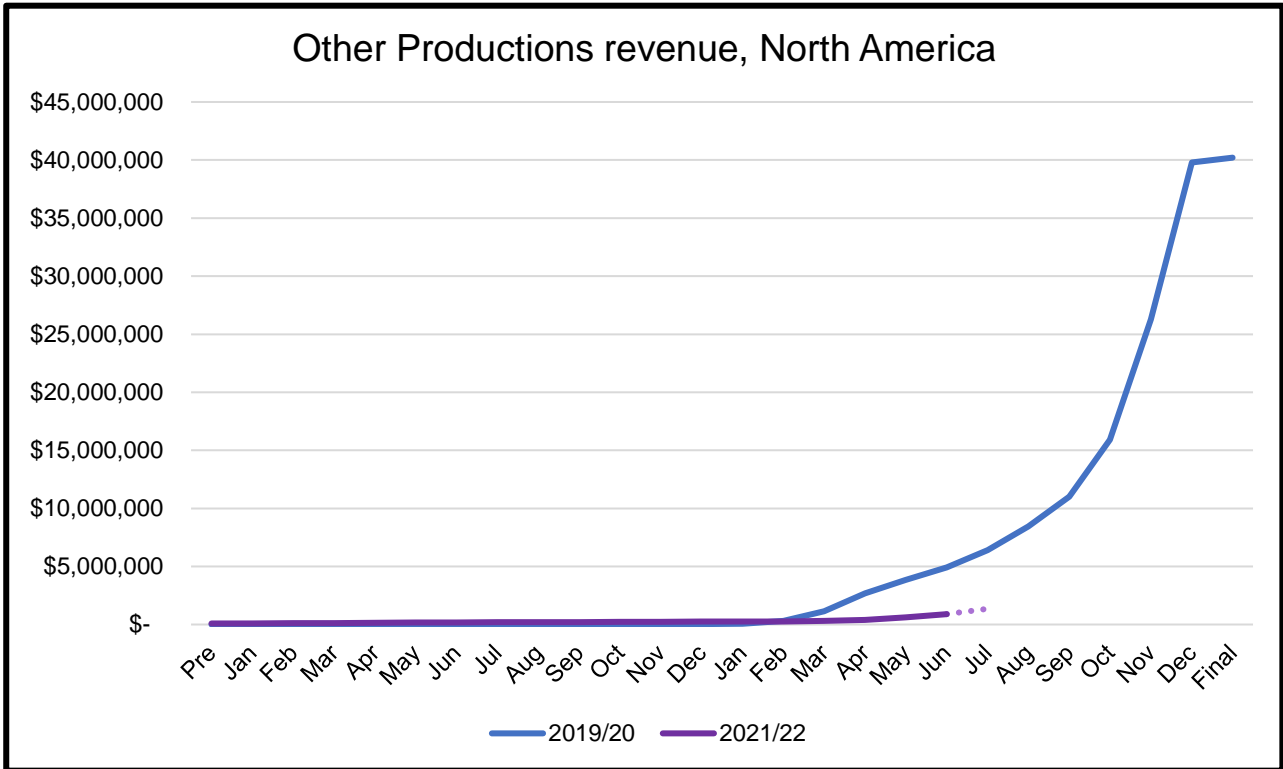
Chart 13 – Cumulative tickets sold for other productions, 2019/20 v. 2021/22, as of July 18, 2021, North America



By the end of January 2021 advance ticket sales were over 4K higher than in January 2019 in the U.S. and Canada for productions with 10 or more performances that were not Nutcracker or other ‘blockbusters’. By the end of February 2021 aggregate sales were tracking behind by over 1K. By the end of June this gap had grown to 142K tickets.

In 2019/20 the 73 ‘Other’ productions in this study collectively sold 914k tickets. By the end of June they had already sold 17% of this final figure. If 2021/22 follows the same trajectory, ticket sales will reduce by 96k.

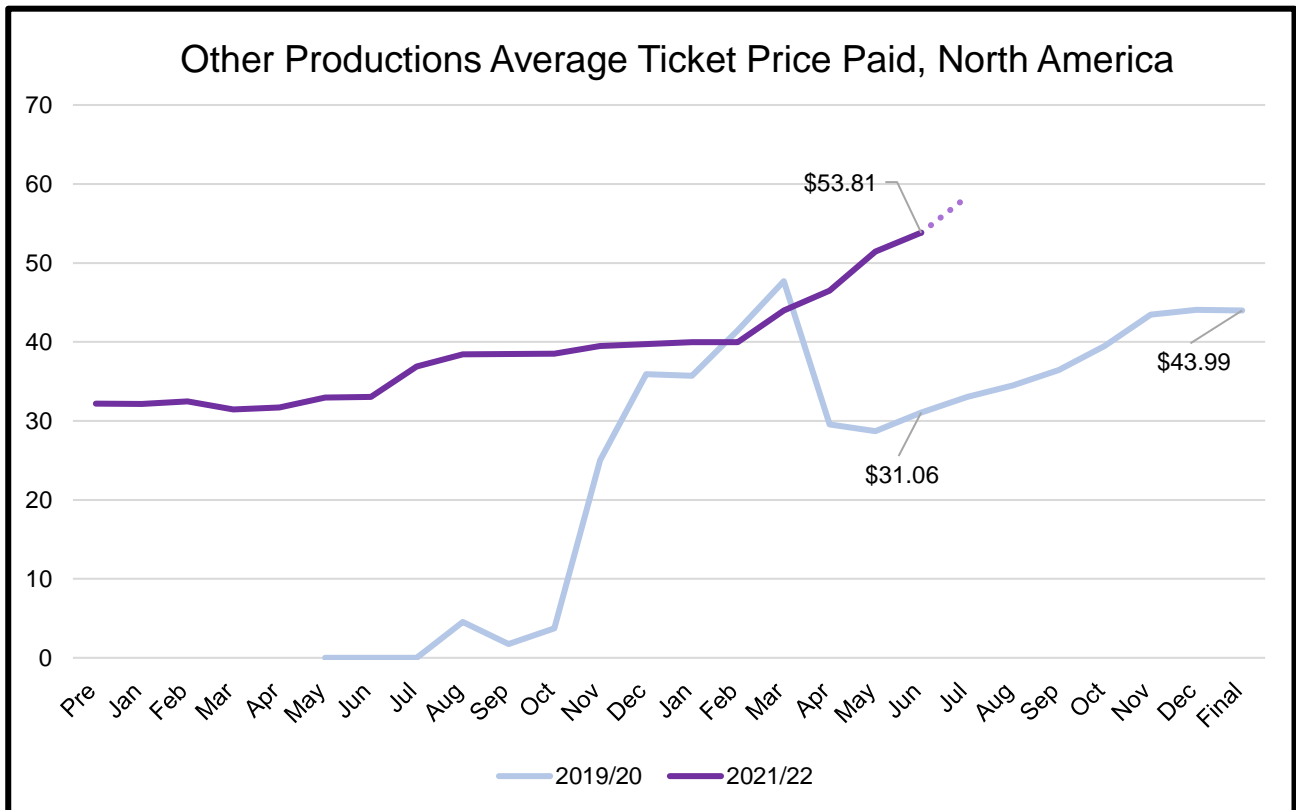
Chart 14 – Cumulative revenue for other productions 2019/20 v. 2021/22, as of July 18, 2021, North America



Revenue for ‘Other’ productions with 10 or more performances in 2021/22 was tracking ahead of 2019/20 until the end of January 2021. By the end of February 2021 aggregate revenue was tracking behind by over \$59K. By the end of June this gap had grown to \$4 million.

In 2019/20 the 73 productions in this category collectively sold tickets in the value of \$40 million. By the end of June they had already achieved 16% of the final revenue. If 2021/22 follows the same trajectory, the value of ticket sales will fall by \$32.9 million.

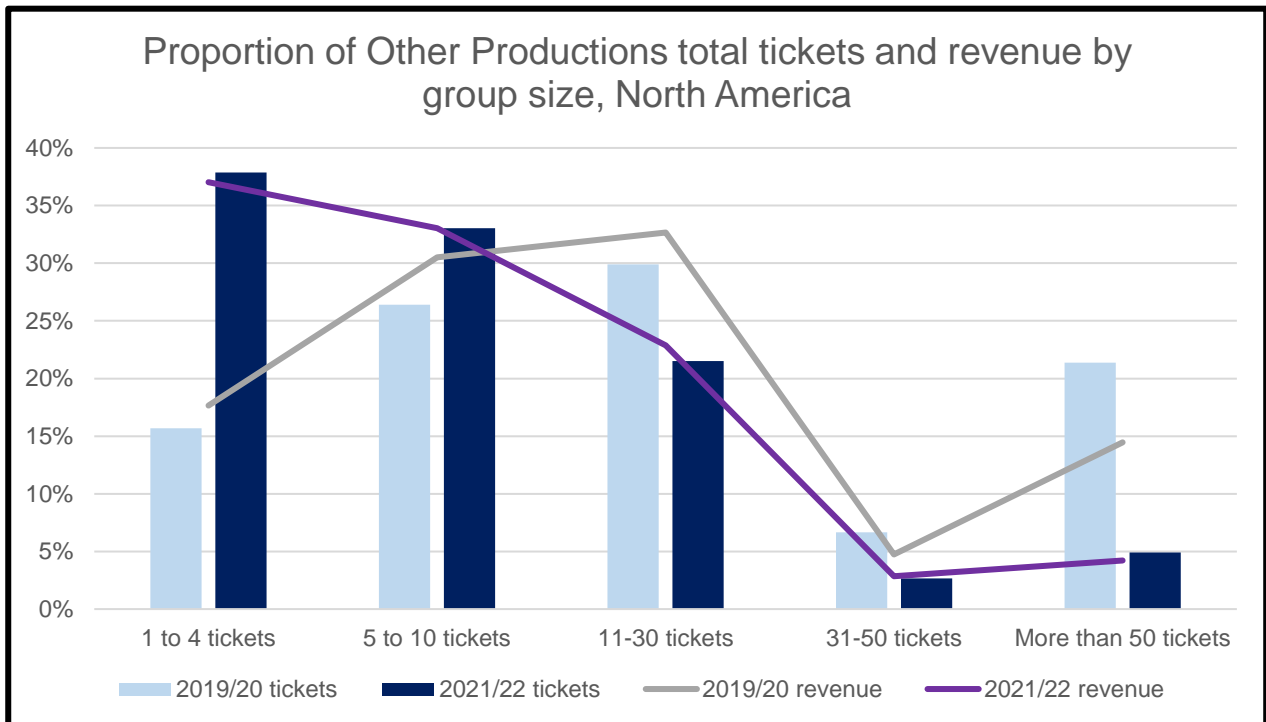
Chart 15 – Average ticket price achieved for other productions 2019/20 v. 2021/22, as of July 18, 2021, North America



Very few tickets were sold before December 2018, and these were at an unusually low Average Ticket Price (ATP). Aggregate ATP rose for the 2019/20 sales cycle until April 2019 when it dropped over \$18 in a month. It then rose during the summer and fall, with a final ATP of \$43.99.

While the volume of aggregate ticket sales in the current sales cycle were down around 90% by the end of June 2021 compared to 2019, ATP at that point was more than \$22 higher and continued to rise in the first half of July.

Chart 16 – Other productions ticket sales and revenue distribution by group size 2019/20 v. 2021/22, as of July 18, 2021, North America

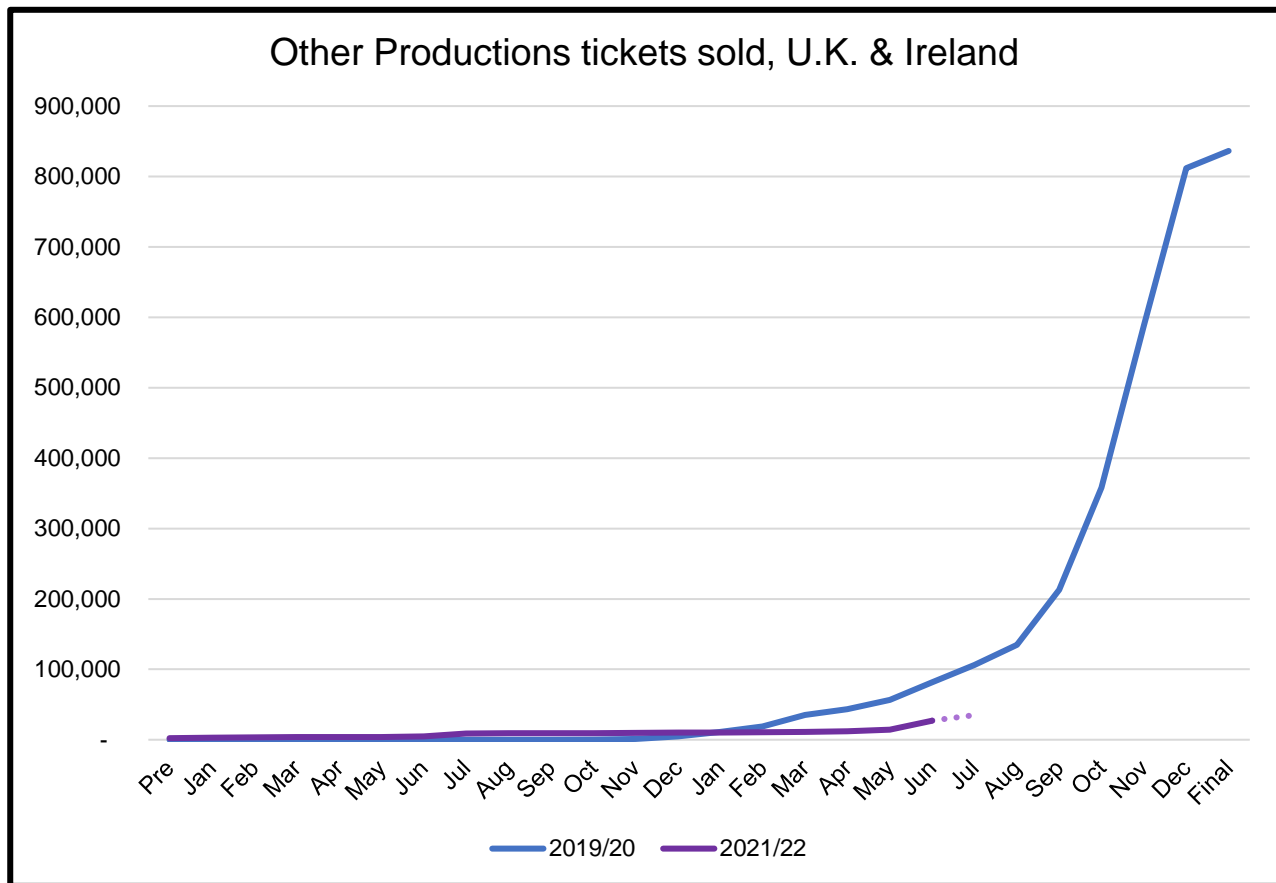


Analysis of individual transactions confirms there has been a steep fall in the ticket sales and revenue from groups of over 30 at this stage in the selling cycle for 2021/22. At this point in 2019, groups of over 30 accounted for 28% of ticket sales and 19% of revenue. As of July 18, 2021, these 30+ groups generated just 8% of tickets and 7% of revenues to date.

By July 18, 2019, 206K tickets had been sold to groups of over 30, generating over \$6.6 million in revenue. By July 18, 2021, under 2K tickets had been sold to groups for over just \$96K.

Other 10+ Performances Productions – U.K. and Republic of Ireland

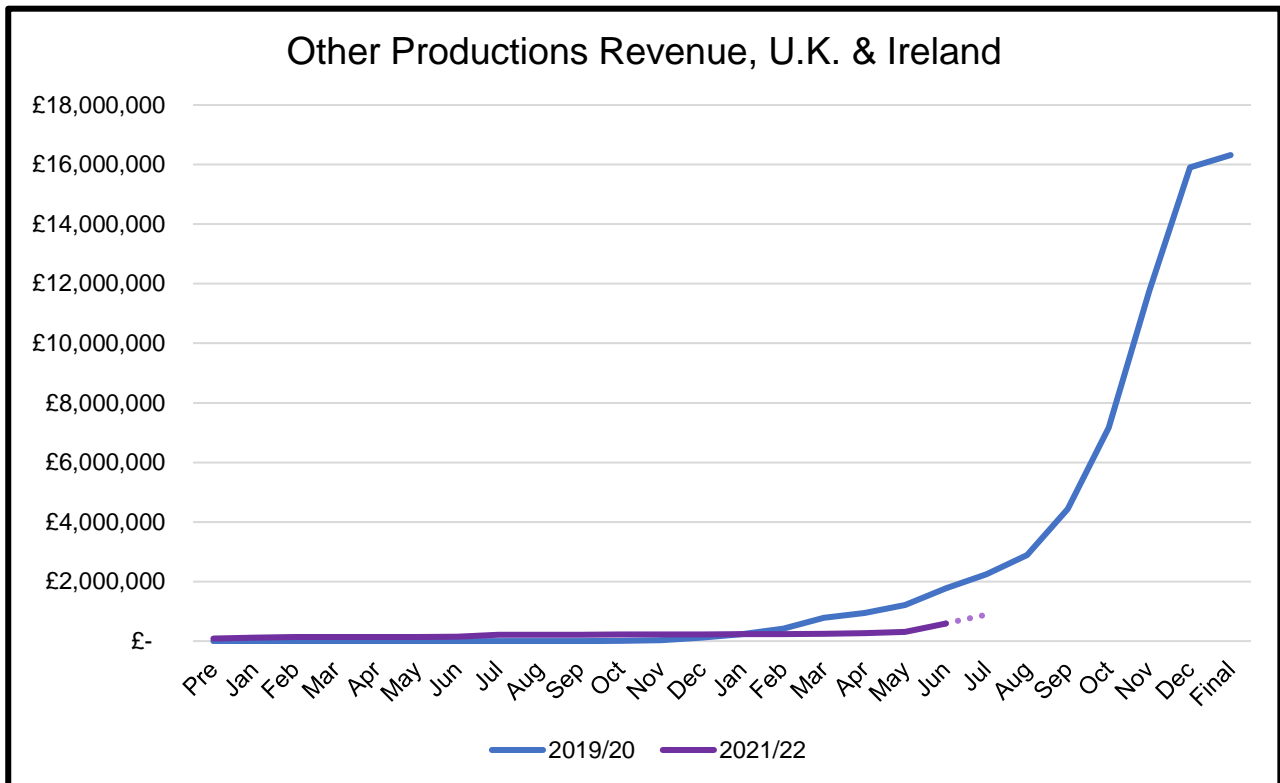
Chart 17 – Cumulative tickets sold for other productions 2019/20 v. 2021/22, as of July 18, 2021, U.K. and Ireland



By the end of December 2020 advance ticket sales were over 5K higher than in December 2018 for productions with 10 or more performances in the U.K. and Ireland that were not pantomimes or ‘blockbusters’. By the end of January 2021 aggregate sales were tracking slightly behind. By the end of June this gap had grown to over 54K tickets.

In 2019/20 the 118 ‘Other’ productions in this study collectively sold 836K tickets. By the end of June they had already sold 10% of this final figure. If 2021/22 follows the same trajectory, ticket sales will reduce by 557K.

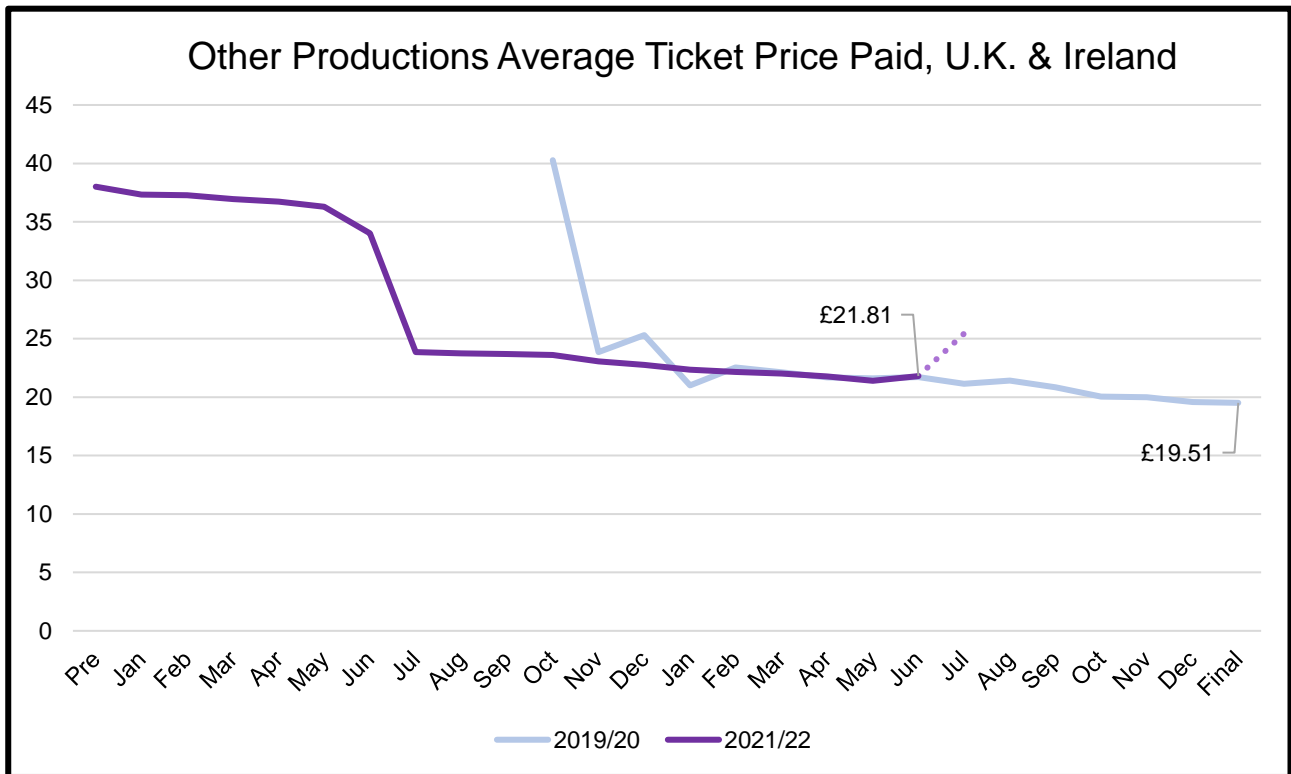
Chart 18 – Cumulative revenue for other productions 2019/20 v. 2021/22, as of July 18, 2021, U/K. and Ireland



Revenue for ‘Other’ productions with 10 or more performances in 2021/22 was tracking ahead of 2019/20 until the end of January 2021. By the end of February 2021 aggregate revenue was tracking behind by over £183K. By the end of June this gap had grown to £909K.

In 2019/20 the 118 productions in this category collectively sold tickets in the value of £16.3 million. By the end of June they had already achieved 11% of the final revenue. If 2021/22 follows the same trajectory, the value of ticket sales will fall by £10.9 million.

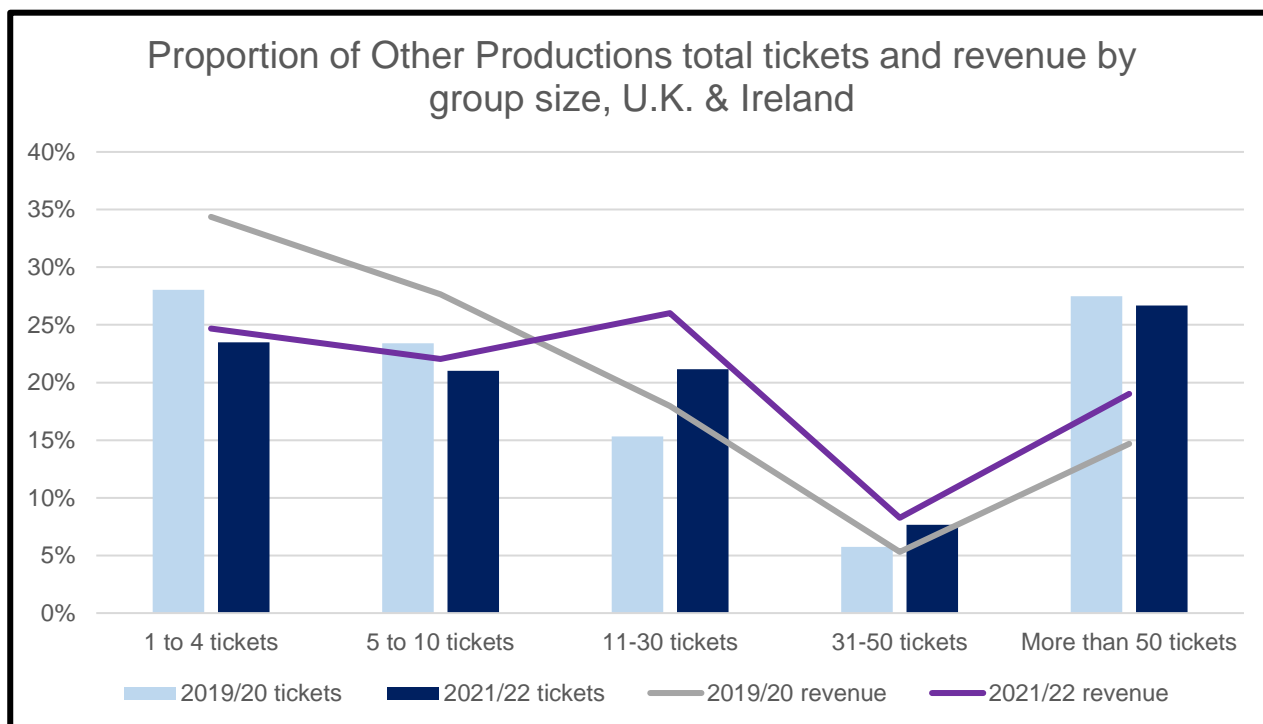
Chart 19 – Average ticket price achieved for other productions 2019/20 v. 2021/22, as of July 18, 2021, U.K. and Ireland



In 2019/20, the Average Ticket Price paid (ATP) declined steadily from £22.54 in February 2019 to a final ATP of £19.51.

The ATP in 2020/21 was following a very similar trajectory from February to the end of June 2021. Despite the low volume of sales, the ATP rose £3.63 in the first half of July.

Chart 20 – Other productions ticket sales and revenue distribution by group size 2019/20 v. 2021/22, as of July 18, 2021, U.K. and Ireland



While the volume of sales and revenue has reduced significantly in the 2021/22 sales cycle to date, the proportion of sales by groups size is quite similar. The largest decrease is in parties of one to four people.

While the proportion of groups of 11-50 increased, the actual number of tickets sold and revenue achieved fell by 9.7K and £157K respectively.

Comparative Performance by Individual Venues – North America

This study has so far described a generally challenging state of aggregate trading for the holiday period sales in both North America and the U.K. and Republic of Ireland. To try and understand what parts of the sector are most heavily impacted, we have divided the sample into six based on the number of tickets they had for the period of December 6, 2019 – January 12, 2020 where the organization had sold at least 1,000 tickets by July 18, 2019. We have counted all performances in that period, not just those of 10 or more performances, so some organizations may be included in this analysis that have not featured before.

For each organization we have created an Index of both their sales and revenue for the trading up to July 17 in both years. If an organization performed 10% better in 2021, its index would be 110. If it performed 10% worse, its index would be 90.

Chart 21 – Average comparative performance in 2021/22 to date compared to the same period in the 2019/20 sales cycle, banded by ticket sales up to July 18, 2019, as of July 18, 2021, North America

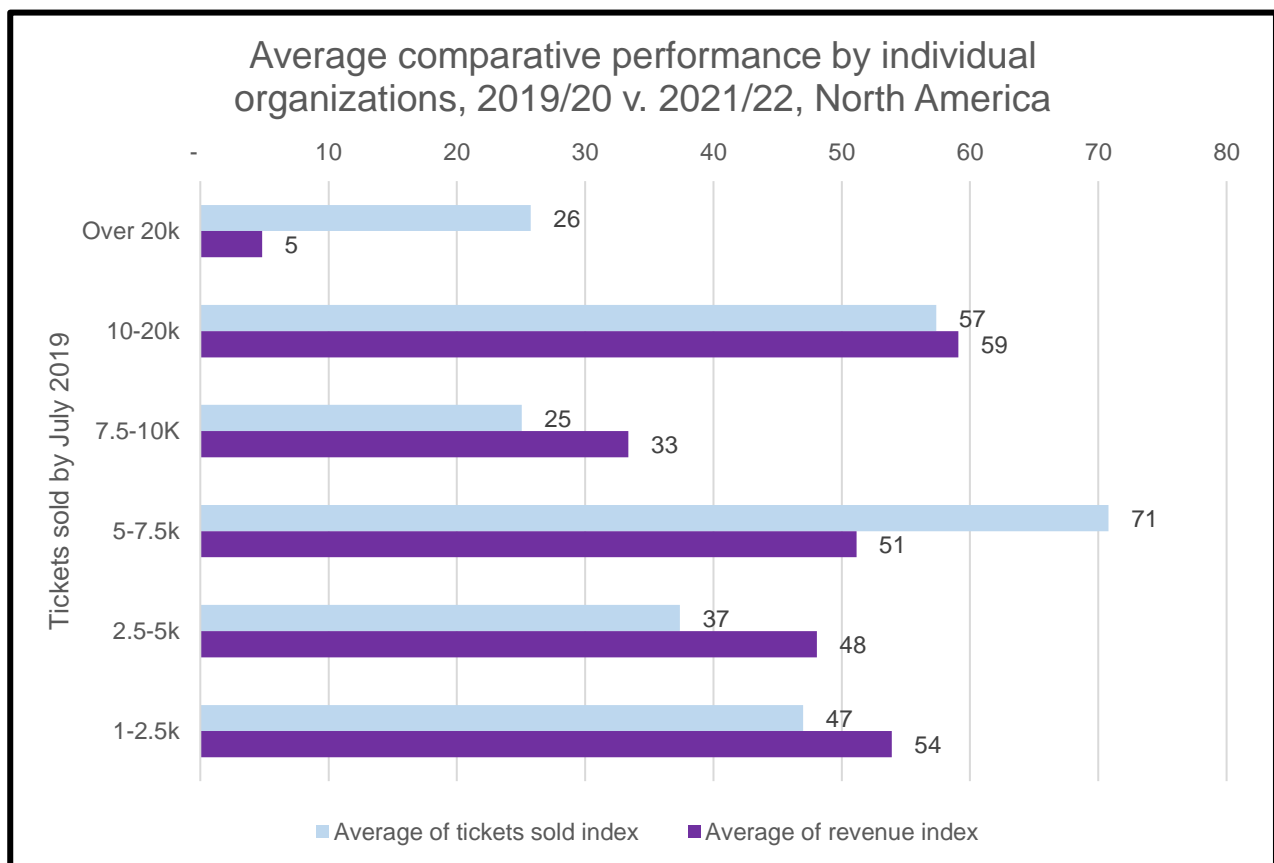


Chart 21 shows the average for North American organizations based on their ticket sales in 2019 up to July 18. It shows that no band was on average performing better in 2021 compared to the same place in the sales cycle in 2019. Organizations that had sold 5-7.5K tickets for the period December 6, 2019 – January 12, 2020 by July 18, 2019 saw the smallest decrease in ticket sales and organizations that sold 10-20K recorded the smallest drop in revenue.

Chart 22 – Comparative performance in 2021/22 to date compared to the same period in the 2019/20 sales cycle for individual organizations, as of July 18, 2021, North America

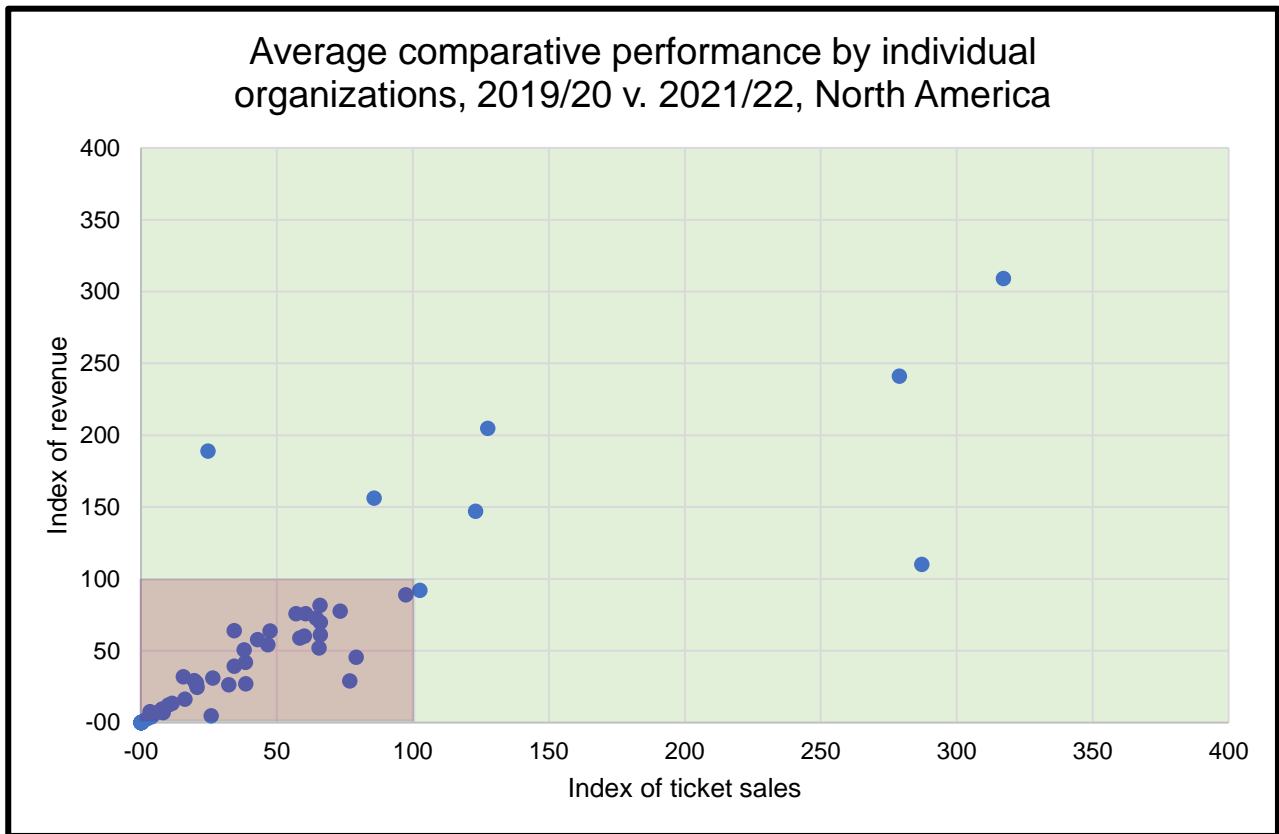


Chart 22 places every individual North American organization by their index of ticket sales (x-axis) and index of revenue (y-axis).

While the majority of organizations have an index below 100 for both sales and revenue, 10% of have performed better in the period to July 18, 2021 than they had done in the same period in 2019.

Comparative Performance by Individual Venues – U.K. and Ireland

Chart 23 – Average comparative performance in 2021/22 to date compared to the same period in the 2019/20 sales cycle, banded by ticket sales up to July 18, 2019, as of July 18, 2021, U.K. and Ireland

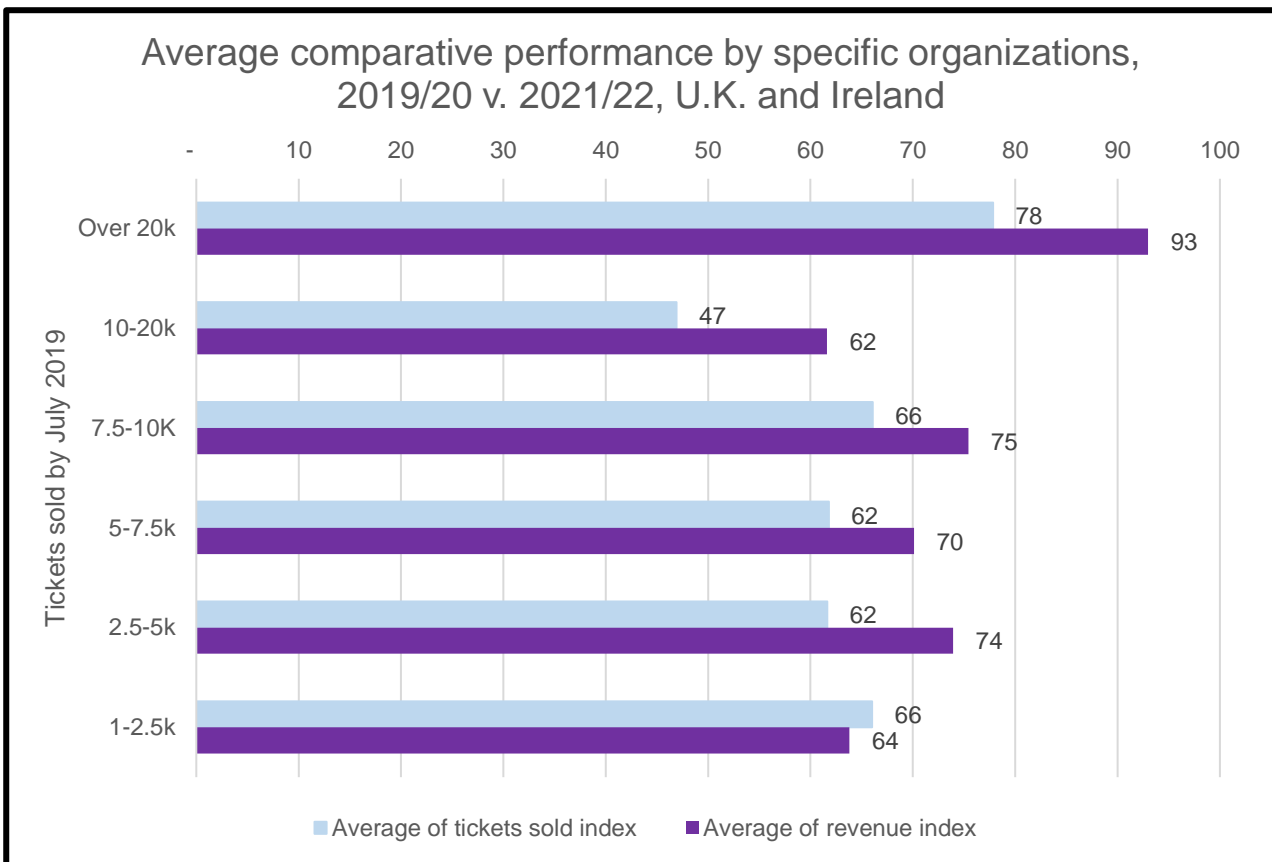


Chart 23 shows the average for U.K. and Irish organizations based on their ticket sales in 2019 up to July 18. It shows that no band was on average performing better in 2021 compared to the same place in the sales cycle in 2019. Organizations that had sold over 20K tickets for the period December 6, 2019 – January 12, 2020 by July 18, 2019 saw the smallest decrease in both ticket sales and revenue.

Chart 24 – Comparative performance in 2021/22 to date compared to the same period in the 2019/20 sales cycle for individual organizations, as of July 18, 2021, U.K. and Ireland

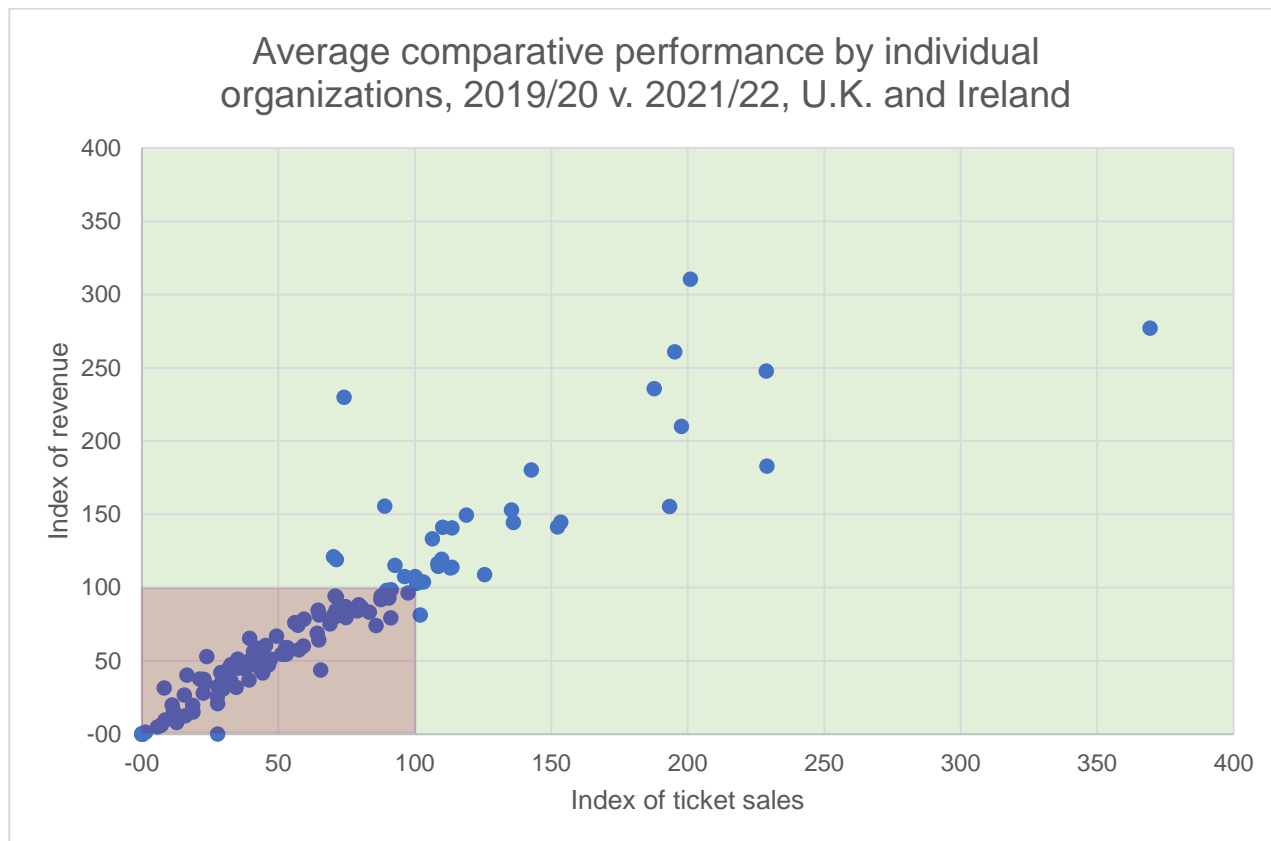


Chart 24 places every individual U.K. and Irish organization by their index of ticket sales (x-axis) and index of revenue (y-axis).

While the majority of organizations have an index below 100 for both sales and revenue, 20% of have performed better in the period to July 18, 2021 than they had done in the same period in 2019.

Conclusions

While this study paints a very concerning picture of the current state of sales for the 2021/22 holiday season, it also holds out hope. There is still time for a recovery and there are organizations on both sides for the Atlantic that are proving it is possible to exceed 2019/20 sales.

It is unsurprising to see a fall in group sales during a pandemic, but the scale of the collapse is dramatic. Simply writing off the groups market for the year will create a gap in sales and revenues that most organizations will find extremely hard to fill. As confidence in returning to venues grows, organizations need to continue to focus on reviving this key audience.

The strength of the market for 'Blockbuster' lyric work in the U.K. demonstrates a demand for high quality well-known titles. It also demonstrates that the investment in marketing being made by producers and venues is delivering a return.

For most organizations in this study there is a mountain to climb to reach the levels of sales and revenue achieved in 2019/20. While there is undoubtedly risk in actively promoting the holiday season, the longer venues wait to invest the less likely they are to reach their sales goals.

Purple Seven and TRG Arts are still welcoming new organizations to join the free COVID-19 Sector Benchmark and would particularly like to welcome more organizations in Canada and the Republic of Ireland to grow the benchmarks in these nations. To sign up and receive a free dashboard to compare your organization's performance with your peers, visit <https://go.trgarts.com/benchmark>

David Brownlee & Eric Nelson for TRG Arts & Purple Seven

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