



WHO PAYS FOR THE ARTS?

Income for the
Nonprofit Cultural Industry
in New York City

ALLIANCE *for* THE ARTS

2001

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This report is dedicated to the victims of the World Trade Center disaster and to the community of artists and those who work in cultural organizations who have worked tirelessly to rebuild New York.

ACKNOWLEDGMENTS

This study grew out of a project undertaken by a JP Morgan Intern for the Alliance for the Arts in 2000, with guidance and financial support from the New York City Department of Cultural Affairs.

Thanks go to Schuyler G. Chapin, Commissioner of Cultural Affairs; Susan B. Rothschild, Deputy Commissioner; Kathleen Hughes and Timothy Thayer, Assistant Commissioners.

Special thanks go to Rosemary Scanlon for her advice and guidance on the study.

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This study is the basis of a symposium in early 2002, entitled *Who Pays for the Arts?*, co-sponsored by the Arts Research Center of the Alliance for the Arts and the National Arts Journalism Program at Columbia University and generously supported by the Hazen Polsky Foundation, the Rockefeller Brothers Fund, Phillip E. Aarons and the Andy Warhol Foundation for the Visual Arts.

The Arts Research Center is supported by JPMorgan Chase through its generous support of the Citywide Cultural Database. Public support is provided by the New York City Department of Cultural Affairs and the New York State Council on the Arts.

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Introduction

Since the publication of *The Arts as an Industry: Their Economic Importance to the New York/New Jersey Metropolitan Region* in 1983, all those who care for the arts in New York City have come to understand that cultural life affects the entire city and its economy.

With this new report, the Alliance for the Arts turns the camera on the arts industry itself and its sources of income, and asks a basic question about financial stability. The complex answers to the question—Who Pays for the Arts?—will surprise even long-time observers of the cultural scene and will challenge the idea that the long period of prosperity through the 1990s has produced stability for all of the city’s nonprofit cultural organizations.

The boom economy of the 1990s produced significant increases in nonprofit cultural income overall, with strong gains in earned income and contributions from individuals. But there were startling inequalities in the distribution of those increases, with the very largest institutions receiving the lion’s share of funding. At the same time, the smallest groups experienced substantial losses, increasing the gap between the arts funding “haves” and “have-nots.” The substantial decline in income to small organizations, even in a very strong economy, is evidence of their vulnerability.

The study also highlights the dependence of small groups on government funding. Yet, once more, the smallest organizations were the ones which suffered the largest cuts from governmental sources. These organizations experienced a net loss of 23 percent from the city, state and federal government. Clearly, the view widely held in the field—that community-based groups add stability and quality to neighborhoods and that organizations devoted to new work feed the mainstream—is not the guiding principle for public policy-makers.

The largest groups gained the most—24 percent in overall income. These organizations form a class apart: the 29 largest in the study collected 71 percent of the total income. Nevertheless, government funding to these Very

Large groups declined by about 2 percent. This indicates a noticeable change in a policy from the previously espoused belief that public funding of the arts is a worthwhile investment, with the power to leverage private dollars and stimulate the economy.

Finally this study shows a disturbing weakening in the diversity of income, which is generally considered essential to the health of nonprofits. In particular, the prediction that decreases in government funding would be replaced by corporate dollars was not correct. The study shows that corporations increased their gifts as government funding decreased, but shifted it strongly away from small organizations in favor of the larger institutions.

We hope that this report will stimulate a public discussion about the state of the arts and the future of cultural organizations at the same time as our citywide elections are provoking fundamental questions about the city’s priorities and future.

Randall Bourscheidt
President
Alliance for the Arts

Post script: This report was prepared before the tragic events of September 11, 2001. It describes the funding patterns for nonprofit culture prevailing till that date. The disaster has precipitated a crisis in funding which threatens the stability of all groups and the existence of some. We cannot know if the old patterns of funding will return after a time, but we can learn from this report how vulnerable many arts organizations were even before September 11. Nonetheless, the immediate response of the cultural community to give expression to the sorrow and hope of the people makes it clear that the arts will help rebuild New York.

Definition of Terms

The following terms and categories are used throughout this study to identify sources of income, the range of organizational operating budgets and disciplines.

Income Sources

Earned Income is revenue generated from the following two categories:

- **Admissions** which includes admissions and box office income derived from events, exhibitions and performances
- **Other Earned** consisting of endowment, space rental, gift shop, restaurant, parking, program fees, touring, royalties, tuition, publications, interest on bank accounts and miscellaneous earned income

Private Contributions is income derived from four sources defined as:

- **Individuals** consisting of individual contributions and membership fees
- **Foundations**
- **Corporations**
- **Other Contributed** income from fundraising benefits and other miscellaneous contributions

Government Funding is defined as:

City of New York City

- **Department of Cultural Affairs (DCA)**
- **Other City** including the Board of Education, Department of Aging, and Department of Youth and Community Development. (*Note: The data pertaining to Other City Funds supplied to the Department of Cultural Affairs are incomplete and therefore do not represent the full range of funds in this category.*)

State of New York

- **New York State Council on the Arts (NYSCA)**
- **Other State** including the New York State Department of Education and New York State Natural Heritage Trust

Federal

- **National Endowment for the Arts (NEA)**
- **Other Federal** including the National Endowment for the Humanities, Institute for Museum and Library Services, the National Science Foundation and the National Aeronautics and Space Administration.

Budget Categories

This study divided the sample into four categories by budget size:

Very Large: organizations with annual operating budgets more than \$10 million

Large: organizations with annual operating budgets between \$1 million and \$10 million

Medium: organizations with annual operating budgets between \$100,000 and \$999,999

Small: organizations with annual operating budgets less than \$100,000

Disciplines

Visual Arts: including art and science museums or organizations dedicated to drawing, painting and sculpture, film and video, architecture and design, and photography

Performing Arts: including dance, theater, music and presenting organizations such as concert halls and performing arts centers

Living Collections: including zoos, botanical gardens and the New York Aquarium

Note: Other types of organizations, including arts councils, multidisciplinary organizations and service organizations, are not included in the discipline analysis but are analyzed within the budget category and borough analysis.

Summary

Income Patterns and Trends

The 1999 operating income for the study sample¹ of New York City nonprofit cultural organizations totaled \$1.5 billion.

- 51 percent of the total income was earned income.
- 38 percent was from private sources.
- 11 percent was derived from government.

These income patterns were the result of robust growth for New York City's cultural organizations as a whole during the last half of the 1990s. Total income grew by 22 percent, in inflation-adjusted terms, from 1995 to 1999. This growth was fueled by increases of 30 percent in earned income, and by 21 percent in private contributions, which outweighed a slight decrease of 2 percent in government funding.

Income growth between 1995 and 1999 was strongest for the larger organizations but did not filter to the smallest cultural organizations. Total income of Very Large organizations grew 24 percent, Large organizations by 18 percent and Medium-sized organizations by 9 percent. For the Small groups, real income decreased over the study period by 12 percent. A total of 71 percent of the income was garnered by the 29 Very Large organizations. (See page 7 for definition of budget size categories.)

Earned Income

The strong growth in earned revenue was largely attributable to the Other Earned category including endowment, space rental, gift shop, program fees, etc., which grew by 45 percent over the study period.

This represented the largest dollar increase in the study, making Other Earned the most important driving force in the sector. Its rate of growth was very rapid during the first two years of the study (34 percent) and slowed in the second two years (8 percent). Admissions income grew by 14 percent from 1995 to 1999.

The largest organizations—which earned the greatest share of their income in 1999—enjoyed the most growth in this income stream over the study period. In 1999, Very Large organizations derived 53 percent of their income from earned sources, Large organizations 48 percent, Medium-sized organizations 44 percent, and Small organizations 39 percent. (See page 7 for definition of budget size categories.)

From 1995 to 1999 the Earned income of Very Large and Large organizations grew approximately 30 percent in real terms, while the Earned income of Medium-sized organizations grew 22 percent. For Small organizations, Earned income increased slightly by 3 percent.

Private Contributions

Individual donations—which were the greatest source of private contributions—experienced the fastest growth. Individual giving—the largest category of private contributions—increased by 33 percent from 1995 to 1999. Corporate contributions increased 30 percent, while income from foundations increased 11 percent.

¹ The sample consists of 575 organizations which applied to the Department of Cultural Affairs in 2001 (see Methodology, page 20). A subgroup of 334 groups (for which income data were available from 1995, 1997 and 1999) was analyzed for trends.

Individuals contributed 16 percent of total income, while foundations contributed 11 percent and corporations contributed 5 percent. Other Contributed income accounted for 5 percent of total income.

Income from private contributions grew for the majority of the cultural organizations, except for the Small groups. Private contributions to Very Large organizations grew by 23 percent, by 16 percent to Large groups and by 13 percent to Medium-sized organizations. However, this source of income decreased by 12 percent to Small groups.

Government Funding

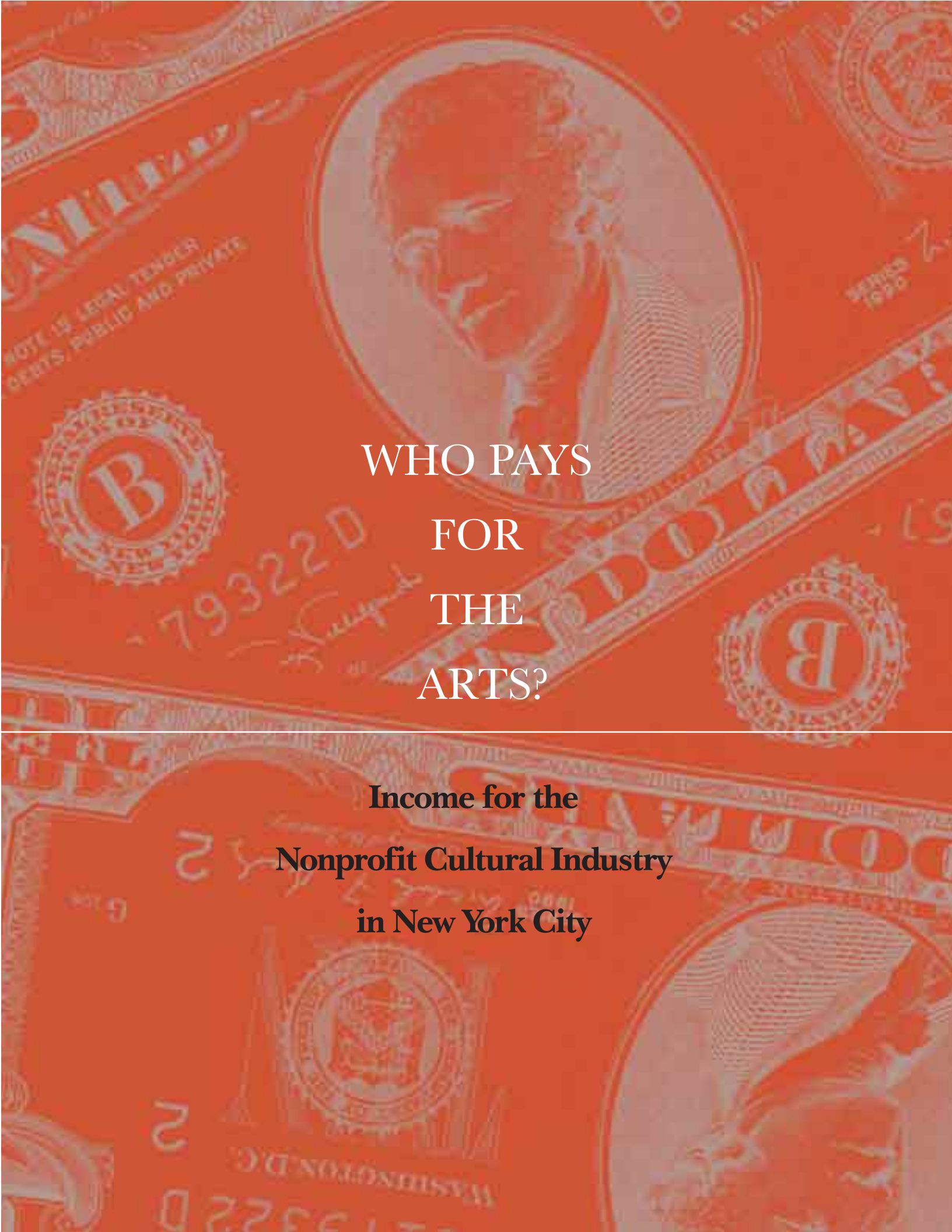
New York City provided the largest share of government funding—7.5 percent of total income—in 1999. New York State provided 2.6 percent and the federal government 1.2 percent of the total cultural funding to New York City organizations.

Government funding from all sources declined 2.3 percent in the 1995–1999 period. This was the result of a slight decline in New York City funding and a deep cut in federal funding, which together outweighed an increase in State funding. New York City funding decreased by 2.1 percent in real terms, and federal government support decreased 28.4 percent, while State funding grew by 20.5 percent.

The smallest organizations—which derived the greatest share of income from government funding—suffered the greatest decline in this income stream. In 1999, 27.6 percent of total income came from all government sources for small organizations, Medium-sized groups derived 19.4 percent and Large organizations 18.1 percent. For Very Large organizations, funding from all levels of government comprised 8.2 percent of total income.

While government allocations remained relatively steady for Very Large and Large organizations, they decreased 9.3 percent to Medium-sized organizations and fell 22.6 percent to Small organizations over the study period. DCA funding—which accounted for 57 percent of all government funding—decreased by 3.9 percent for Very Large groups, held steady for Large groups, decreased 30 percent for Medium-sized groups and decreased 16.3 percent for Small organizations.

The share of income from government funding varied widely by borough. Manhattan-based organizations derived 7.2 percent of their income from government funding, whereas groups in other boroughs derived significantly more: Bronx (29.3 percent), Brooklyn (23.8 percent), Queens (49.3 percent), and Staten Island (54.2 percent). At the same time, Manhattan groups received the largest *amount* of government funding—53.7 percent of the total.

The background of the entire page is a repeating pattern of US dollar bills, including one-dollar and two-dollar bills, rendered in a light, semi-transparent orange color. The bills are slightly offset and layered, creating a textured, financial backdrop.

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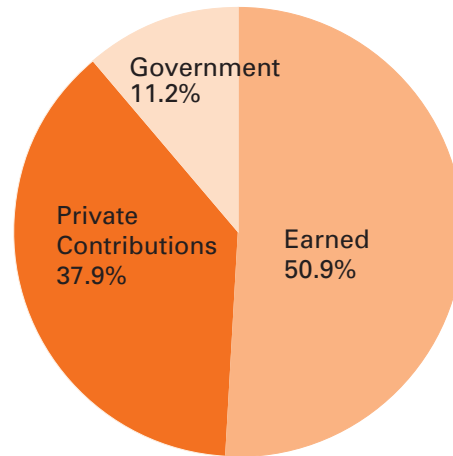
PART I 1999 INCOME PATTERNS

In 1999, the operating income of the 575 cultural organizations studied totaled \$1.5 billion.

- One-half of total operating income was earned from admissions (21 percent) and Other Earned (30 percent). (See definition of income categories on page 7.)
- Well over a third (38 percent) was contributed by private sources. Individual contributions and memberships accounted for the largest share (16 percent), followed by foundations (11 percent), corporations (5 percent) and Other Contributed sources (5 percent).
- Government funding represented 11 percent of operating income. New York City (7.5 percent)—specifically DCA (6.4 percent)—was the source of most government funding, followed by New York State (2.6 percent) and the federal government (1.2 percent).

Chart 1 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Income Sources for Cultural Organizations—1999



Private Contributions	37.9%	Government	11.2%	Earned	50.9%
Individual	16.1%	Total City	7.5%	Admissions	21.3%
Foundation	11.0%	DCA	6.4%	Other Earned	29.6%
Corporation	5.4%	Other	1.1%		
Other Contributed	5.4%	Total State	2.6%		
		NYSICA	1.3%		
		Other	1.3%		
		Total Federal	1.2%		
		NEA	0.6%		
		Other	0.6%		

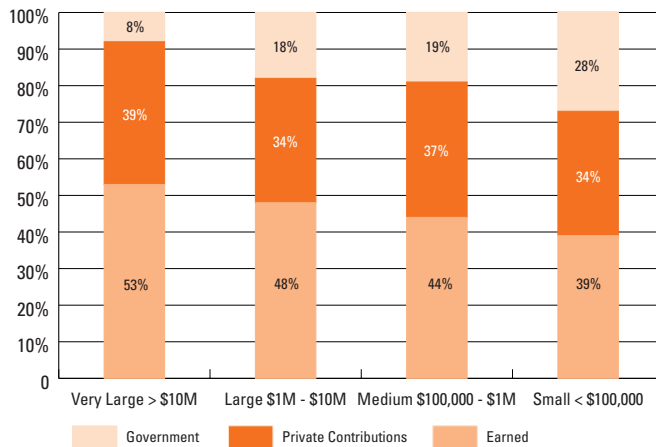
Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

The relative importance of these income streams was highly dependent on the budget size of the cultural organization. As Chart 2 illustrates, Earned income as a proportion of total income decreased steadily as budget size diminished—from 53 percent of income to the Very Large groups, to 39 percent of income to the Small organizations. Conversely, government funding increased as a proportion of total income as budget size diminished—from 8 percent of income to the Very Large organizations to 28 percent of income to the Small groups. Private contributions remained relatively steady as a proportion of total income for each budget size.

1999 INCOME PATTERNS

Chart 2 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Income Sources by Budget Size—1999



Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

Earned Income

In 1999, Earned income was an important source of revenue for cultural organizations of all sizes and disciplines, especially for the larger organizations and performing arts groups. The proportion of earned income to total income is closely correlated to budget size. Very Large organizations received 53 percent of their income from earned sources, Large organizations 48 percent, Medium-sized organizations 44 percent and Small organizations 39 percent.

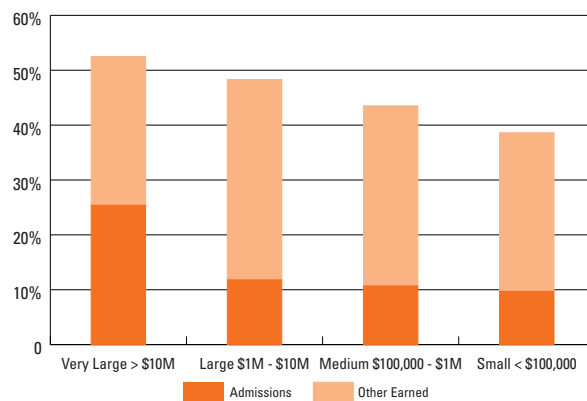
Within the earned income category, revenue generated from admissions was especially important to Very Large cultural groups.

- 84 percent of revenue generated from admissions was realized by the 29 organizations in the Very Large category.
- As a share of total operating income, admissions revenue amounted to a quarter for Very Large organizations, compared to 10 to 12 percent for all other budget categories.

The other component of earned revenue—Other Earned income—was an important source for each budget group. (Other Earned includes endowment, space rental, gift shop, program fees, etc.) It comprised 27 percent of total income for Very Large groups, 37 percent of total income for Large organizations, 33 percent of total income for Medium-sized organizations and 29 percent for Small organizations.

Chart 3 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Percent of Earned Income by Budget Size—1999



Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

Earned income varies significantly by discipline. Performing arts organizations derived a much larger portion of their income from admissions (32 percent) than did visual arts groups (13 percent) or living collections (11 percent).

The proportion derived from Other Earned sources varied less by discipline than the proportion derived from admissions income. Living collections received 34 percent of their income from Other Earned sources, the visual arts derived 32 percent and the performing arts 26 percent.

Private Contributions

The New York City nonprofit cultural organizations studied derived 38 percent of their income from private contributions in 1999—making this the second largest source. As a share of total income, combined private contributions from individuals, foundations and corporations varied little across budget categories (between 34 percent and 39 percent), but there were significant differences within the *type* of contributed income and their dispersal between budget categories.

Very Large organizations received 19 percent of their total income from individual contributions, while Large and Medium-sized organizations derived 10 percent of their income from individuals. Small organizations received 15 percent of their total income from individual contributions.

Medium-sized organizations received the highest proportion (18 percent) of their income from foundations. Large organizations garnered 14 percent and the Very Large category received 10 percent from this source. Foundations contributed 11 percent of income for the Small organizations.

Corporate contributions accounted for 5 to 6 percent of total income, on average, for all budget sizes.

The visual arts derived more of their income from private contributions (43 percent) than the performing arts (38 percent) and living collections (26 percent). For every discipline, individuals represented the greatest share of contributed income, followed by foundations and corporations.

Government Funding

Government funding was the smallest general source of income (11.2 percent) for all organizations, with considerable variation by budget size, location and discipline. The City of New York is the leading government funder of the arts, accounting for 7.5 percent of the total income for all organizations. This is handled primarily through DCA (6.4 percent of total income). New York State was the

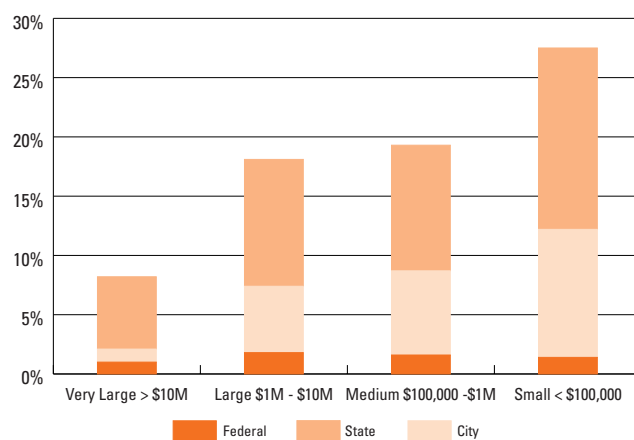
next most important source of government funding (2.6 percent of total income), evenly split between the New York State Council on the Arts (NYSCA) and other State agencies. The federal government contributed 1.2 percent of total income. Federal funding was evenly split between the National Endowment for the Arts (NEA) and other federal sources. (See page 11 for breakdown of government sources.)

As Chart 4 indicates, the proportion of income from government allocations was inversely correlated to budget size. The Small organizations derived more than a quarter (27.6 percent) of their income from government funding, while the Very Large derived less than a tenth (8.2 percent) of their income from all government sources. However, it is important to note that 51.6 percent of total government funding went to the 29 Very Large organizations in 1999.

As Chart 4 indicates, the City was the most important source of government funding for cultural groups of every budget size.

Chart 4 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Percent of Government Funding by Budget Size—1999



Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

1999 INCOME PATTERNS

Government funding, as a share of total income, varied widely by discipline. Living collections received 28.8 percent of their funding from all government sources in 1999, the visual arts garnered 12.7 percent and the performing arts received five percent. New York City provided the major portion of this support: 23.9 percent of total income to the living collections, 9.4 percent the visual arts organizations and 2.7 percent to the performing arts.

It should be noted that the City of New York provides general operating support to a select group of 34 institutions with which it has historical operating agreements, including all of the living collections in this study. Most of these organizations occupy City-owned facilities although they are privately operated. They typically receive a higher share of their income from the City, but are otherwise varied in discipline and location.

Government Funding by Borough

Government funding, as a proportion of total funding also varied widely by borough. Manhattan groups received the smallest percentage of total budget from government sources on average but collectively received the largest amount, 53.7 percent of all government funding. In 1999, cultural groups in the 5 boroughs derived the following percentages of their income from government sources:

The disparity in government funding as a portion of total income—when analyzed by borough—can be explained in part by the variation in budget categories. Manhattan groups had the largest average size—\$3.3 million—whereas Staten Island groups have the smallest average size, \$572,000. As discussed earlier (see page 13) there was a strong connection between size and share of income from government funding. However, stratifying the Manhattan sample by budget size shows that groups in Manhattan derived a smaller proportion of their income from government sources than groups in the other boroughs, independent of their size. The Small groups in Manhattan, for example, derived 22 percent of their income from all government sources while Small groups in the other boroughs received 30.9 percent of their income from government funding.

See Appendices B1–B3 (pages 30–32) for detailed tables on 1999 income by budget size, discipline and borough.

Table 1 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Borough Breakdown of Government Funding as a Percentage of Total Organizational Income—1999

	Percent from All Government Sources	Percent From DCA	Percent from Other City Sources
Brooklyn	23.8%	18.1%	2.5%
Bronx	29.3%	16.9%	2.1%
Manhattan	7.2%	3.6%	0.6%
Queens	49.3%	28.1%	10.0%
Staten Island	54.2%	42.7%	2.2%

Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

PART II TRENDS IN OPERATING INCOME: 1995–1999

Part Two analyzes fluctuations in income over the four-year “trends study period,” based on data supplied by the 334 organizations funded by DCA in each of the three test years: 1995, 1997 and 1999. These 334 organizations form a subgroup of the overall study sample of 575. The pattern of funding discussed in Part I of this report can be understood more fully in the context of the recent history discussed in this section. (See Appendix A on page 25 for a list of the 334 trend study organizations.)

From 1995 to 1999, income to the 334 nonprofit cultural organizations grew by 22 percent in inflation-adjusted terms. However, income to the smallest organizations decreased by 12 percent.

Income growth during these years was fueled by increases in earned income and private contributions, which outweighed a slight decrease in government funding. In real terms, earned income increased 30 percent from 1995 to 1999, and private contributions increased 21 percent, while government funding decreased by 2 percent.

For the smallest groups, real income decreased 12 percent over the study period. On average, the larger organizations realized the greatest growth. Very Large organizations grew the most—24 percent in real terms from 1995 to 1999. Large organizations grew 18 percent, and Medium-sized organizations grew at a slower rate of 9 percent.

Income to the visual arts grew 38 percent, while income to living collections grew 19 percent and income to performing arts groups grew 14 percent.

Chart 5 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

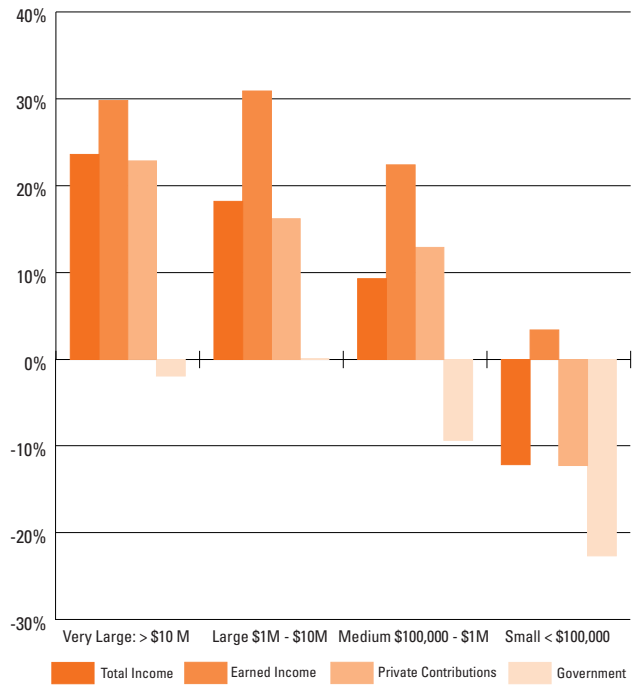
Income Sources for Trends Sample: 1995, 1997, 1999



Inflation adjusted to 1999 dollars.
Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

Chart 6 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Percent of Change in Income by Budget Size: 1995–1999



Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

TRENDS IN OPERATING INCOME: 1995–1999

Trends in Earned Income 1995 to 1999

Growth in Earned income, the largest source of revenue to the 334 organizations as a whole, reflected the strong local economy and concerted efforts within the cultural sector to increase self-sufficiency.

The 30 percent growth in Earned income from 1995 to 1999 was largely attributable to the Other Earned category, including endowment, space rental, gift shop, program fees, etc. (See definition, page 7.) For the 334 organizations in the trend analysis, Other Earned income grew 45 percent over the study period. This growth primarily occurred from 1995 to 1997. During this two-year period, revenue generated from Other Earned income grew by 34 percent. In the subsequent two-year period, from 1997 to 1999, Other Earned income continued to grow at a much slower rate (8 percent over the two-year period). The rapid growth in the economy and the financial markets during this period spurred the growth in all segments of Other Earned income, but most directly in endowment income. This growth was tempered by the leveling off in income from retail activity after rapid growth in the early 1990s.

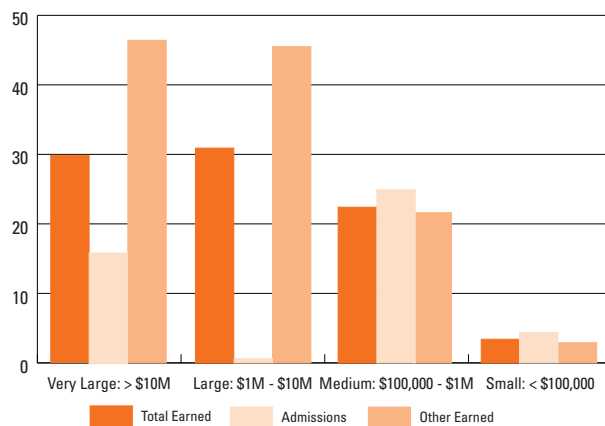
Admissions revenue was stable for the first two years of the study period, decreasing two-tenths of a percent overall from 1995 to 1997. From 1997 to 1999 admissions revenue grew significantly, bringing the growth over the study period to 14 percent.

In 1999, Very Large and Large organizations had comparable increases in earned income of approximately 30 percent in real terms over the study period, spurred by increases in Other Earned income of approximately 46 percent. Medium-sized groups increased their earned income by a smaller but still significant amount (22 percent) while earned income for the Small organizations was virtually stagnant in inflation-adjusted terms, increasing by only 3 percent over the study period.

Chart 7

Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Percent of Change in Earned Income by Budget Size: 1995–1999



Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

When analyzed by discipline other trends emerge. As a whole, the visual arts organizations had the largest increase—81 percent in real terms over the study period—in Earned income. This substantial increase was fueled by growth in Other Earned income (88 percent) and in admissions revenue (66 percent). In 1995, one-third of the income flowing to visual arts organizations came from Earned income. By 1999, 44 percent of income to these groups was earned.

Earned income among the living collections increased 72 percent in real terms from 1995 to 1999. This increase came primarily from a 93 percent growth in Other Earned income and secondarily by a 27 percent growth in admissions income.

Performing arts organizations did not experience nearly as much growth in Earned income as their counterparts in the other disciplines, increasing only 9 percent over the study period. Other Earned income increased 15 percent and admissions income increased 5 percent in real terms from 1995 to 1999.

Trends in Private Contributions

The 21 percent growth in private contributions between 1995 and 1999 was largely attributable to increases in the category of individual donations and memberships—which was the largest component of giving. Among the 334 organizations studied, individual donations increased by 33 percent from 1995 to 1999.²

Similarly, corporate and foundation giving increased during the strong economy of the 1995-1999 period. Corporate contributions increased significantly—30 percent—and foundations increased 11 percent.³

Individual contributions increased significantly to Very Large organizations, by 37 percent, increased moderately to groups in the Large and Medium category (14 percent and 18 percent respectively) and were steady to the Small organizations.

Growth in income from foundations increased moderately to groups in all budget categories except the smallest, which lost 17 percent in real terms in foundation contributions.

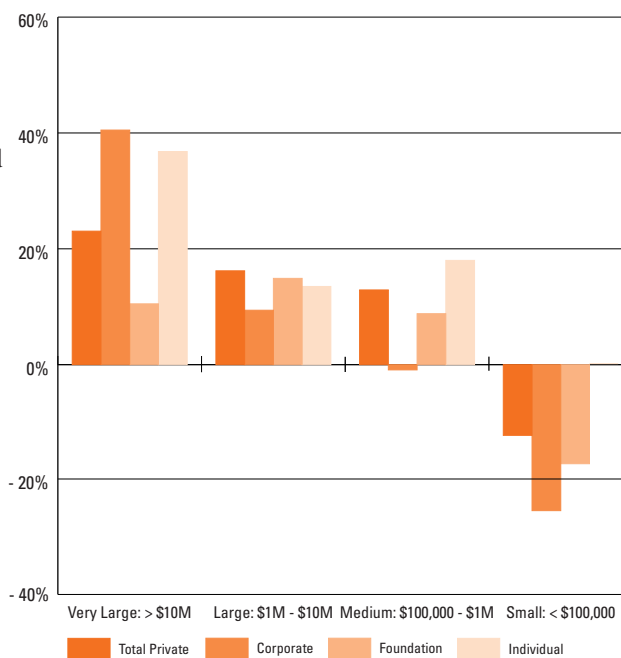
Changes in corporate support varied widely across the range of budget sizes. Very Large cultural organizations received a 41 percent increase in corporate support from 1995 to 1999. Large organizations received a nine percent increase over the study period. Corporate support for Medium-sized organizations stagnated, while business giving to Small organizations decreased by 25 percent in inflation-adjusted terms.

²The growth in individual contributions kept pace with individual charitable giving to all causes nationwide. According to *Giving USA 2000*, published by the American Association of Fundraising Counsel, giving by individuals nationwide to all charities increased by 38 percent from 1994 to 1999 (a slightly longer study period) in inflation-adjusted terms—reflecting both increased personal wealth accrued during those years and a slight increase in the percentage of personal income given to charity.

³The more moderate growth in foundation income, however, was reflected by some erosion in foundation support for the arts nationwide, according to the Foundation Center's *Arts Funding 2000, Funder Perspectives on Current and Future Trends*.

Chart 8 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Percent Change in Private Contributed Income by Budget Size: 1995–1999



Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

When analyzing private contributions by discipline, other trends emerge. From 1995 to 1999, every major component of private contributions increased more for visual arts than performing arts. In contrast, living collections sustained decreases in private contributions from every major source except corporations. Over the study period, total private contributions increased 22 percent in real terms for visual arts organizations and increased 29 percent for performing arts, while the living collections experienced a 6 percent decrease.

The trends in individual contributions greatly varied by discipline. The visual arts received a 66 percent increase in contributions from individuals over the study period. Performing arts received a 35 percent increase, whereas living collections received 33 percent less from individuals. Foundations gave moderate increases to visual arts (16 percent) and performing arts (14 percent) but gave living collections 30 percent less.

TRENDS IN OPERATING INCOME: 1995–1999

In 1999, income from corporations to the visual arts increased substantially by 50 percent in inflation-adjusted terms, but increased only moderately to the performing arts (15 percent) and the zoos and botanical gardens (11 percent.)

Trends in Government Support

The 2 percent real decrease in government funding to the study sample from 1995 to 1999 reflected a noticeable change in funding during the period from all three levels of government. There was a sharp decrease of 11 percent between 1995 and 1997, which was only partly offset by an increase of 9.8 percent in the period from 1997 to 1999.

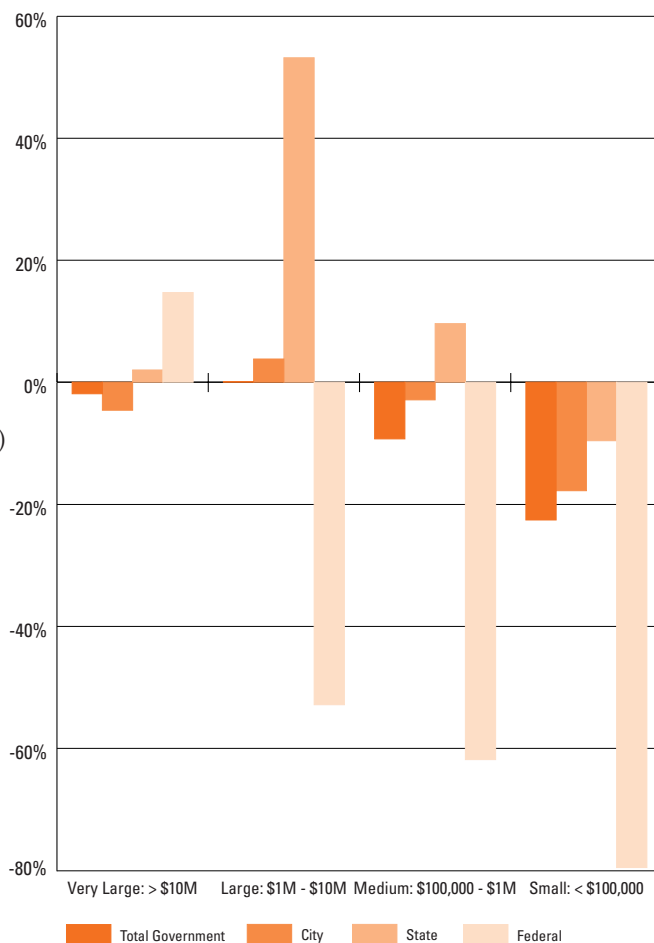
New York City funding, which constituted the greatest part of government funding, fluctuated the least—decreasing 5.4 percent in the first two years of the study period and increasing 3.4 percent in the following two years, for a net decrease in City funding for the study period of 2.1 percent. DCA funding—which constituted the largest part of City funding—decreased 5 percent in real terms. This decrease occurred from 1995 to 1997, with no significant change over the subsequent two-year period. (Note: DCA funding increased in real terms in 2000 and 2001, bringing DCA support in inflation-adjusted terms, back to levels achieved in 1990. (See Appendix C.) Other City funding decreased from 1995 to 1997 by 10.8 percent but grew 37 percent from 1997 to 1999 for a net increase of 22.2 percent over the study period.)

New York State funding to these 334 organizations grew 20.6 percent over the study period. Income from the New York State Council on the Arts (NYSCA) fell by 9.2 percent, in real terms. State funding from other sources increased dramatically—by 86.9 percent in real terms—over the study period. This reflects both the allocation of new State funding for a few organizations and shifts in funding from NYSCA to Other State sources in other cases. Total NYSCA allocations to New York City increased over the study period, but have yet to approach levels attained in 1991. (Note: The discrepancy between NYSCA funding to this study sample and NYSCA allocations to New York City occurs for two reasons: there is a lag between allocations and grants; and NYSCA funds many organizations in New York City which are not among the 334 analyzed in this section of the report.)

Federal funding decreased 28.4 percent, the net result of a cut of 34 percent from 1995 to 1997 and an increase of 8.4 percent from 1997 to 1999. NEA funding to the 334 sample organizations fell by 61.6 percent in real terms over the study period reflecting both deep cuts in NEA appropriations in 1996 and a cap on spending to New York State. Income from other federal sources increased by 71.7 percent over the study period (in real terms) but not enough to offset NEA decreases.

Chart 9 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Percent of Change in Government Funding by Budget Size: 1995–1999



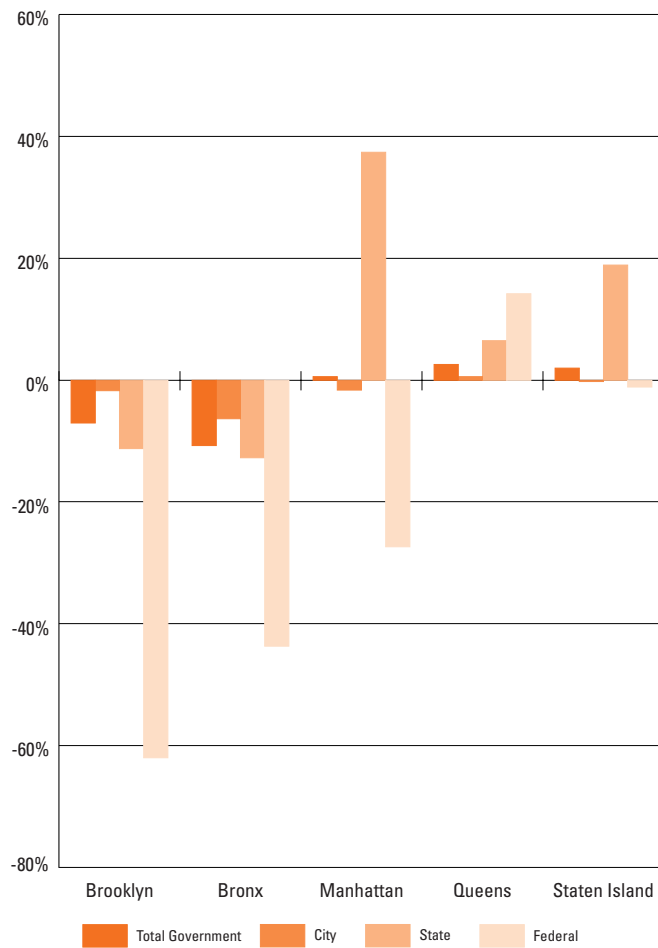
Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

Government funding decreased most for the smaller organizations. These Small organizations, which as shown in Part I of this report derived the greatest share of income from government sources, had the largest cuts in government funding over the study period—a decrease of 22.6 percent. Very Large and Large organizations received approximately the same amount of government funding over the study period—a decrease of one-tenth percent to Very Large organizations and an increase of one-tenth of a percent to Large organizations between 1995 and 1999. Government funding to Medium-sized organizations decreased by 9.3 percent in the same period.

Government funding trends throughout New York City’s boroughs varied as well. As Chart 10 indicates, Manhattan, Queens and Staten Island experienced steady levels of government funding with virtually no growth. The Bronx and Brooklyn experienced declines of 10.7 and 7 percent respectively. Funding from every level of government to these two boroughs declined in real terms over the study period.

Chart 10 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Percent of Change in Government Funding by Borough: 1995–1999



Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

Government funding trends also varied significantly by discipline. Government funding for the visual arts was relatively steady over the study period, increasing 2 percent in inflation-adjusted terms from 1995 to 1999. Government funding for living collections decreased 4.8 percent and by 14.9 percent for the performing arts.

See Appendices D1–D3 for detailed tables on income trends from FY 1995–FY 1999 by budget size, discipline and borough.

Methodology

The analysis of the 1999 operating income of non-profit cultural organizations in New York City is based on data submitted by 575 nonprofit cultural organizations to the New York City Department of Cultural Affairs (DCA) as part of their Fiscal Year 2001 funding applications. These data were supplemented with information gathered directly from the organizations. (A total of 430 of these groups were funded by DCA in Fiscal Year 2001.)

A subgroup of 334 organizations—drawn from the study sample of 575—was analyzed to identify trends in sources of income over a four-year period: 1995–1999. For consistency, organizations were included only if they received DCA funding in each of three test years: 1995, 1997 and 1999. The trend analysis is based on application data compiled for each of the 334 groups in each of the three years—or more than 1,000 records. The income of these 334 organizations accounted for 86 percent of the total 1999 income of the 575 organizations described above.

DCA records and City funding are based on New York City’s fiscal year (July 1–June 30), while the other income streams comply with State or Federal fiscal years or calendar years. For the sake of simplicity, the year is referred to as 1995, 1997 or 1999, capturing the income recorded by cultural organizations for that year, understanding that the calendar definition of the year may vary.

All dollar figures are expressed in 1999 terms (except Appendix C, which is expressed in 2001 terms) corrected for inflation using the Consolidated Metropolitan Statistical Area Consumer Price Index from the United States Bureau of Labor Statistics.

The Study Sample

The Nonprofit Coordinating Committee estimates that there are approximately 2,000 nonprofit cultural organizations operating in New York City. The sample of 575 reflects the scale and the diversity of the arts in New York City, and yields significant data on a broad cross-section of the cultural sector.

Budget Categories

The study sample includes organizations with annual operating budgets ranging from less than \$2,000 to more than \$150 million. This study divides the sample into four categories by budget size: Very Large, Large, Medium and Small (see definitions, page 7).

As revealed in Table 2 on page 21, there are a handful of Very Large organizations constituting a significant proportion of total income, while the majority of organizations collectively command only a small proportion of total income. The 29 Very Large organizations in the 1999 analysis account for 71 percent of the total income of the 575 organizations. In contrast, the 165 smallest organizations account for one half of a percent of all income.

Disciplines

As shown in Table 3, about half of the income to cultural organizations goes to performing arts groups, one-third to visual arts groups, and approximately 7 percent to the living collections. The remainder goes to the “Other” category as defined on page 7.

Boroughs

The study sample also reflects the concentration of New York City cultural organizations in Manhattan including a number that are headquartered there but provide citywide services. Two-thirds of the organizations analyzed are Manhattan-based. The remaining 193 organizations are located among the other four boroughs, as described in Table 4.

Note: The Wildlife Conservation Society is treated as one organization in this study, except in the borough analysis where it is separated into the Bronx Zoo, and the New York Aquarium in Brooklyn.

A list of organizations included in this analysis is presented in Appendix A.

WHO PAYS FOR THE ARTS?

Table 2 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Budget Ranges of Sample

	1999 Income Pattern Sample		1995–1999 Trends Sample	
	Number of Organizations	Share of Total 1999 Income	Number of Organizations	Share of Total 1999 Income
Very Large Over \$10 Million	29	70.7%	26	75.5%
Large \$1 Million - \$10 Million	124	22.3%	95	19.5%
Medium \$100,000 - \$999,999	257	6.5%	148	4.7%
Small Less Than \$100,000	165	0.5%	65	0.4%
Total	575	100%	334	100%

Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

Table 3 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Breakdown of Disciplines

	1999 Income Pattern Sample		1995–1999 Trends Sample	
	Number of Organizations	Share of Total 1999 Income	Number of Organizations	Share of Total 1999 Income
Performing Arts	323	49.0%	159	49.6%
Visual Arts	112	35.8%	79	34.7%
Living Collections	7	6.8%	7	7.9%
Councils, multidisciplinary, and art service	133	8.4%	89	7.7%
Total	575	100%	334	100%

Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

Table 4 Who Pays for the Arts?
Income for the Nonprofit Cultural Industry in New York City

Breakdown of Boroughs

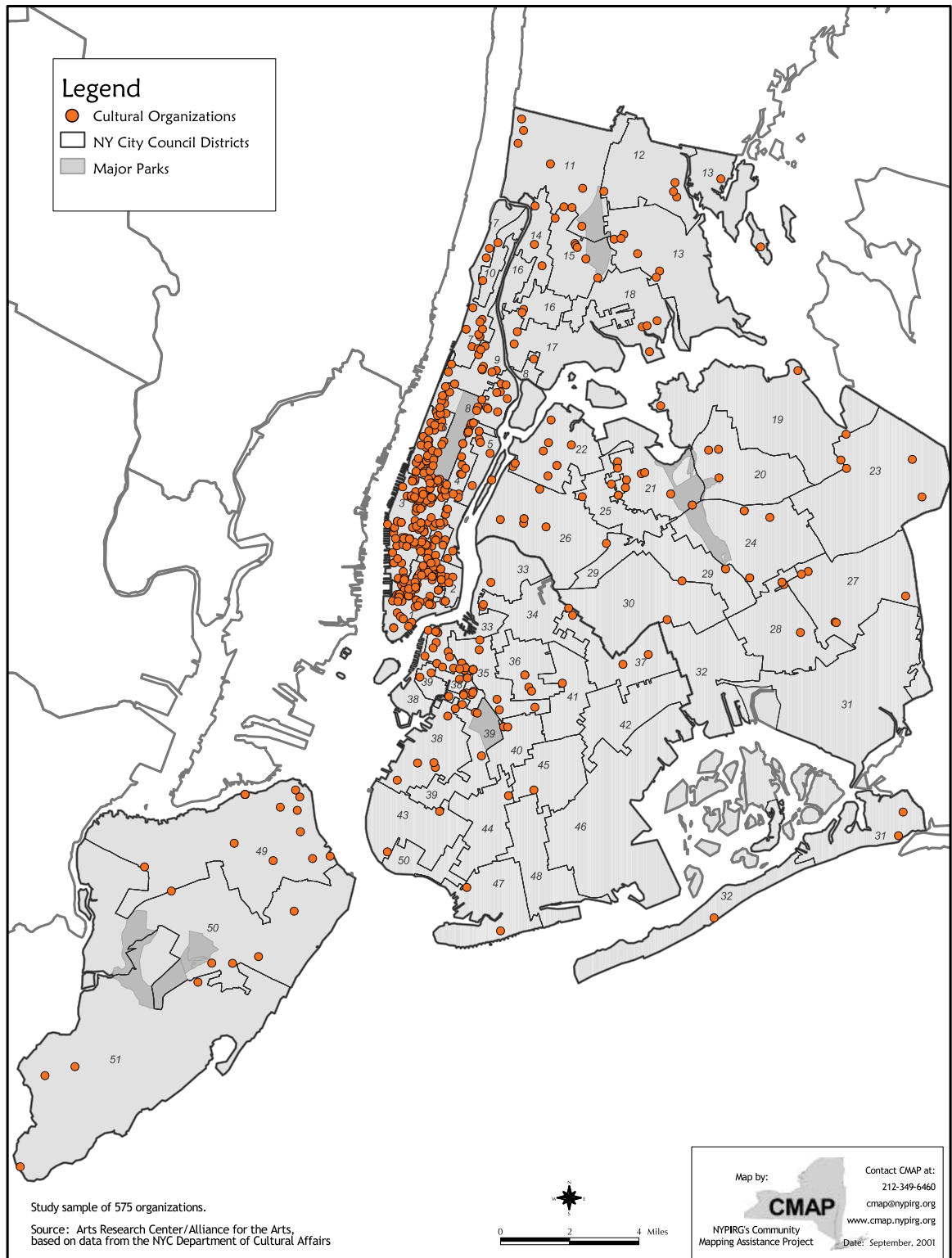
	1999 Income Pattern Sample		1995–1999 Trends Sample	
	Number of Organizations	Share of Total 1999 Income	Number of Organizations	Share of Total 1999 Income
Brooklyn	66	7.2%	44	9.2%
Bronx	43	6.3%	29	6.7%
Manhattan	383	83.2%	199	80.4%
Queens	60	2.3%	48	2.7%
Staten Island	24	0.9%	15	1.0%
Total	576*	100%	335*	100%

* Note: The Wildlife Conservation Society is treated as one organization in this study, except in the borough analysis where it is separated into the Bronx Zoo and the New York Aquarium in Brooklyn.

Source: Arts Research Center/Alliance for the Arts based on data from the New York City Department of Cultural Affairs.

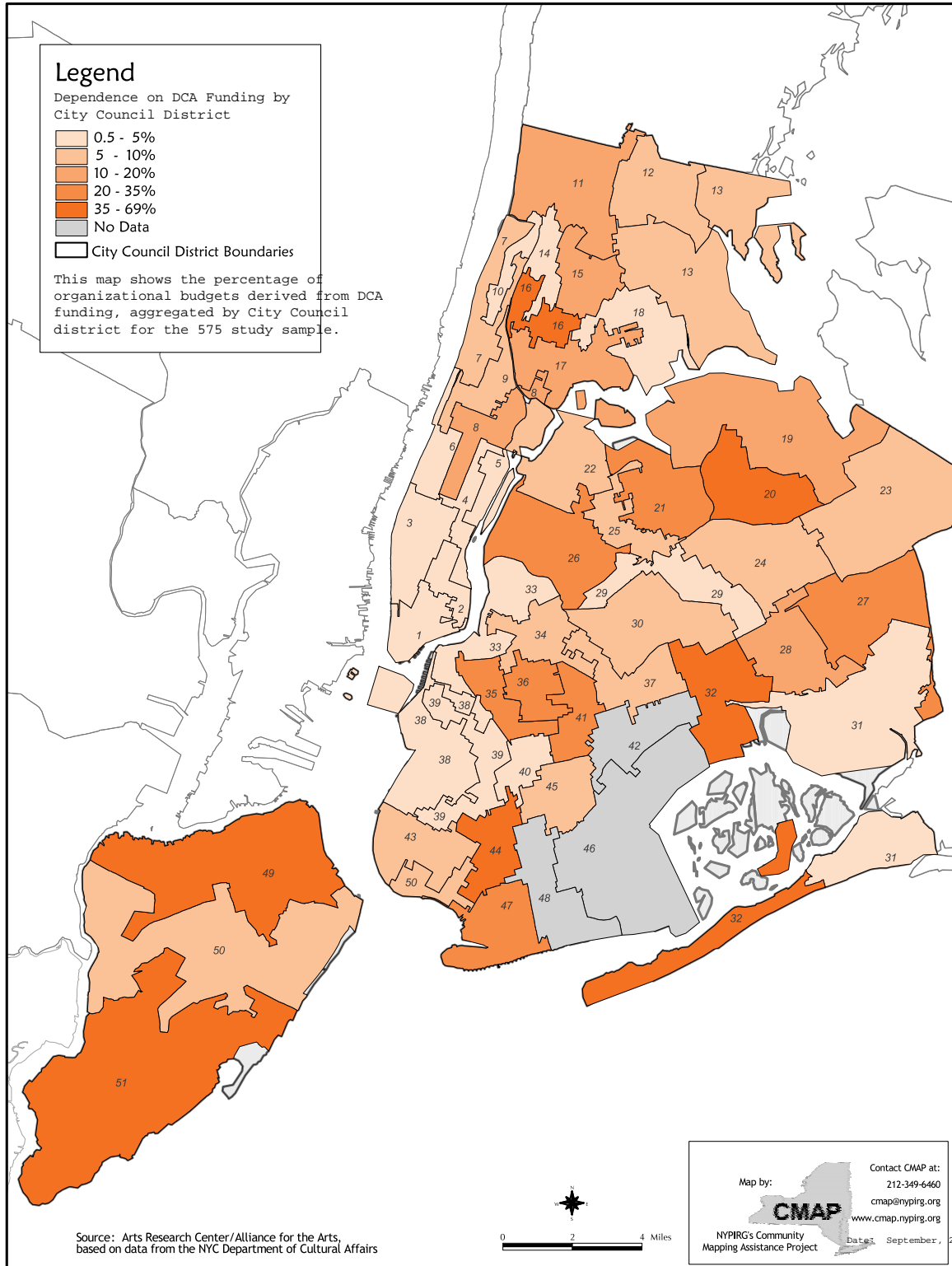
MAP 1

Location of 575 New York City Cultural Organizations



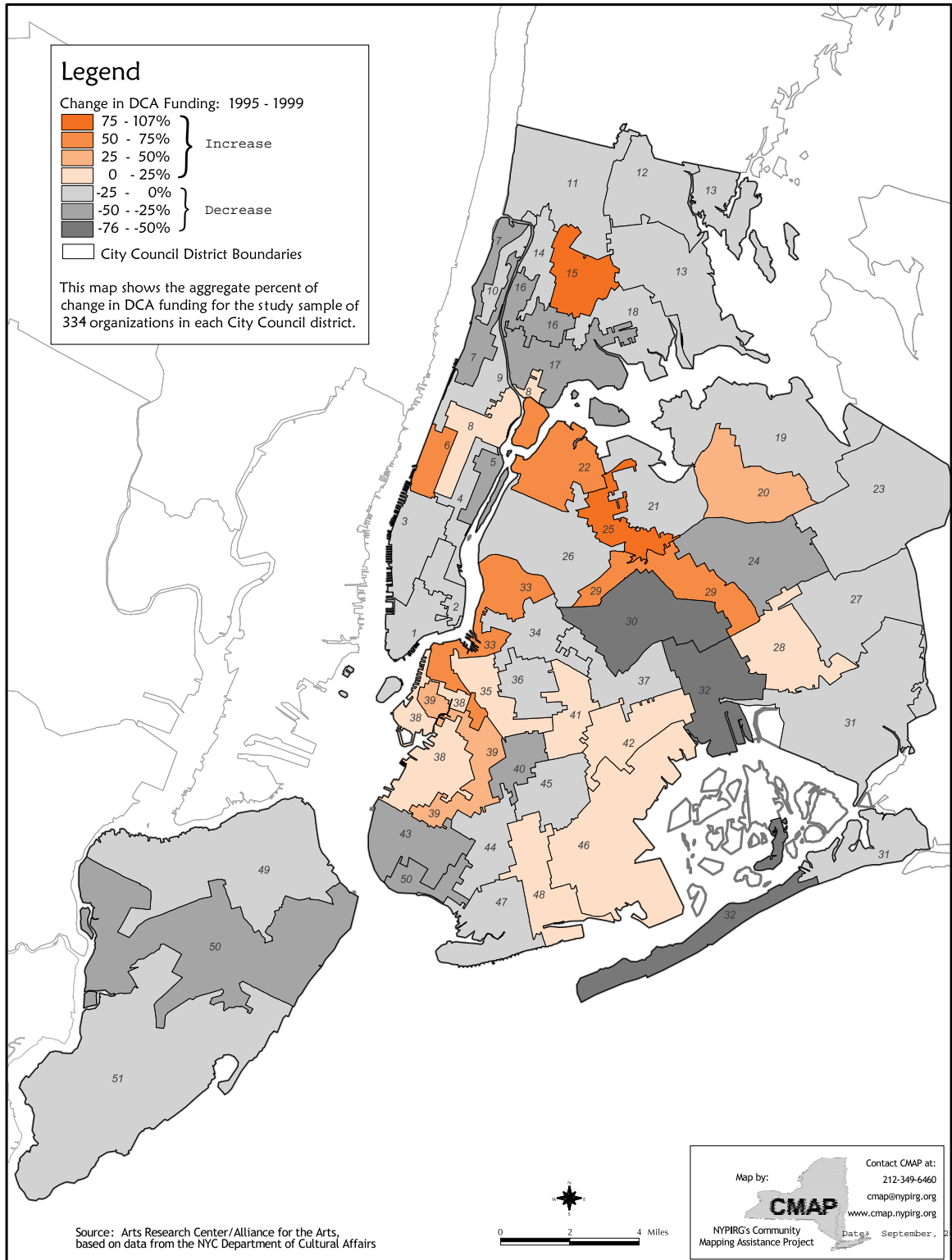
MAP 2

Department of Cultural Affairs Funding as a Portion of Total Organizational Income



MAP 3

Trends in Department of Cultural Affairs Funding to Cultural Organizations: 1995-1999



APPENDIX A

Study Sample of 575 New York City Nonprofit Cultural Organizations

- * 52nd Street Project
- 7 Loaves
- Aaron Davis Hall
- Abingdon Theatre Company
- Academy of American Poets
- Adobe Theatre Company
- Africa Arts Theatre Company
- African Voices Communications
- * African Poetry Theatre
- * Agudath Israel of America
- * Aims of Modzawe
- All Out Arts
- * Alley Pond Environmental Center
- * Alliance for the Arts
- * Alliance of Queens Artists' Gallery
- * Alliance of Resident Theatres/New York
- Alta Classica
- * Alternative Center for International Arts
- * AMAS Musical Theatre
- * American Composers Orchestra
- * American Craft Museum
- American Globe Theatre, Ltd.
- American Indian Artists
- * American Indian Community House
- * American Museum of the Moving Image
- * American Museum of Natural History
- * American Music Center
- American Opera Music Theatre Company
- * American Place Theatre
- * American Symphony Orchestra
- An Claidheamh Soluis
- Annabella Gonzales Dance Theatre
- * Art in General
- Art Lab
- Art Resources for Teachers and Students
- Art Start
- * Art Without Walls/FREE SPACE
- * Artists Space
- Arts & Business Council
- * ArtsConnection
- Arts For Art
- Arts Horizons
- * Arts Resources in Collaboration
- ASDT/American Spanish Dance Theatre
- Asia Society
- * Asian American Arts Alliance
- Asian American Arts Centre
- * Association of Hispanic Arts
- * Association for Development of Dramatic Arts
- Audience Development Committee
- * Balinese American Dance Theatre
- * Ballet Hispanico of New York
- Ballet Tech Foundation
- Ballet Theatre Foundation
- Bang on a Can
- * Bargemusic
- Bartow-Pell Mansion Museum
- * Batoto Yetu
- Battery Dance Company
- BAX/Brooklyn Arts Exchange
- * Bayside Historical Society
- * Bedford Stuyvesant Restoration Corporation
- * Belmont Italian American Playhouse
- Big Apple Performing Arts
- Big Dance Theater
- * Billie Holiday Theatre
- * Black Spectrum Theatre Company
- * Bloomingdale House of Music
- Blue Heron Arts Center/Theatre Productions
- * Blue Light Theater Company
- * Borough of Manhattan Community College Performing Tribeca Arts Center
- * Boys Choir of Harlem
- * Bronx Arts Ensemble
- * Bronx Chamber Orchestra
- * Bronx Community College Association for Bronx Community College Music Consortium
- Bronx Conservatory of Music
- * Bronx Council on the Arts
- * Bronx County Historical Society
- * Bronx Dance Theatre
- * Bronx House
- * Bronx Museum of the Arts
- * Bronx Opera Company
- * Bronx River Art Center
- * Bronx Symphony Orchestra
- * Brooklyn Academy of Music (BAM)
- * Brooklyn Arts Council
- * Brooklyn Botanic Garden
- * Brooklyn Center for the Urban Environment
- * Brooklyn Children's Museum
- * Brooklyn Conservatory of Music
- * Brooklyn Historical Society
- Brooklyn Information & Culture
- * Brooklyn Museum of Art
- * Brooklyn Music School
- * Brooklyn Philharmonic Orchestra
- * Brooklyn Waterfront Artist Coalition
- * Brooklyn Youth Chorus
- Bukharian Jewish Theater
- * Bushwick Institute of Performing Arts
- * Camera News
- * Carnegie Hall
- * Cathedral of St. John the Divine
- Center for Traditional Music and Dance
- * Center Stage Community Playhouse
- * Central Astoria Local Development Coalition
- Chamber Music Society of Lincoln Center
- Charlie Parker Jazz Festival
- * ChaRosa Foundation Corporation
- * Children's Art Carnival
- * Children's Arts & Science Workshops
- * Children's Express Foundation
- * Children's Museum of Manhattan
- Children's Museum of the Arts
- * China Institute of America
- * Chinese American Arts Council
- Chinese Theatre Workshop
- Circle in the Square Theatre
- Circuit Productions
- Circum-Arts Foundation
- * City Center
- * City Grand Opera Society
- City Lights Youth Theatre
- * City Lore
- * CityArts
- Clubbed Thumb
- * Colden Center for Performing Arts/Queens College
- Collaborative Urban Sculpture
- * College Community Services
- College of Staten Island
- Foundation for the Center for the Arts
- Collision Theory Theater
- * Colloquium Contemporary Dance Company
- * Colonial Dames of America
- * Colonial Farmhouse Restoration Society of Bellrose

* Fiscal Year 1995–1999 Trends Sample Group

APPENDIX A

- Common Basis Theatre
- * Community Works
- Composers Concordance
- * Concert Artists Guild
- Concordia Orchestra
- * Conference House Association
- * Conrad Poppenhusen Association
- Conscientious Musical Revues
- * Cosmopolitan Symphony Orchestra
- Council on the Arts & Humanities for Staten Island
- * Creative Time
- Cross Performance
- * Crown Heights Jewish Community Council for Chassidic Art Institute
- * CSC Repertory, Ltd.
- Cultural Center for Soviet Refugees
- Cunningham Dance Foundation
- * CYPRECO of America
- * Cypress Hills Fulton Street Senior Citizens Center
- Dagmar Collective
- Daresh Museum
- * Dance Giant Steps
- Dance Notation Bureau
- * Dance Ring
- * Dance Theatre Etcetera
- * Dance Theater Foundation/Alvin Ailey American
- * Dance Theatre of Harlem
- * Dance Theater Workshop
- * Dances and Drums of Africa
- * Dancewave
- * DanceWorks
- * Dancing in the Streets
- * Danspace Project
- deep ellum ensemble
- * Dia Center for the Arts
- Dicapo Opera Theatre Corporation
- * Dieu Donné Papermill
- * Diller-Quaile School of Music
- Disalced Inc
- Doing Art Together
- * Donald Byrd Dance Foundation
- DOVA
- Downtown Music Productions
- Drama League of New York
- Drammeh Institute
- * Drawing Center
- * Dynamic Forms
- Earth Celebrations
- * Elaine Kaufman Cultural Center/Lucy Moses School for Music and Dance
- * Elder Craftsmen
- * Elders Share the Arts
- Eldridge Street Project
- * Electronic Arts Intermix
- * El Museo del Barrio
- * En Foco
- Enrico Fermi Cultural Center Committee
- * Ensemble Studio Theatre
- EOS Orchestra
- * Exit Art/The First World
- * Fiji Theatre Company
- Film/Video Arts
- Flamenco Latino
- * Flying Bridge Community Arts
- Folksbiene Yiddish Theatre
- * Fools Company
- Foundation for Children and the Classics
- Foundation for Filipino Artists
- Foundation for Independent Video/Film
- Foundry Theatre
- Four Nations
- * Frank Silvera Writers' Workshop
- Foundation
- * Franklin Furnace Archive
- * Frederick Douglass Creative Arts Center
- Free Range Arts
- Freestyle Repertory Theatre
- * Friends of Alice Austen House
- Gale Gates et al.
- * Gallery Players
- * Gateway Symphony of Staten Island
- Gathering of the Tribes
- Gina Gibney Dance
- Global Action Project
- * Gold Mountain Institute for Traditional Shadow Theatre
- Golden Fleece, Ltd.
- * Goldman Memorial Band
- * Goliard Concerts
- Gotham Dance
- Great Small Works
- * Greek Cultural Center
- Greek Broadcasting Network for Greek-American
- Broadcasting Information & Cultural Activity
- * Greenwich House
- Groove With Me
- * H.T. Dance Company
- * Haleakala, Inc.
- * Hands-On Sign Interpreted Performances
- * Harlem School of the Arts
- * Harlem Textile Works
- * Harlem Theatre Company
- Harmonia Dance
- * Harmonie Ensemble
- * Harvestworks
- * Henry Street Settlement
- High 5 Tickets to the Arts
- High Tide Dance
- Highlights in Jazz
- Hispanic American Culture Center
- * Hispanic Organization of Latin Actors
- * Home for Contemporary Theatre and Art
- * Horizon Concerts
- Horticultural Society of New York
- * Hospital Audiences, Inc.
- * Hostos Community College
- Advisory Council
- House Foundation for the Arts
- * Hudson Guild
- Huntington Free Library and Reading Room
- * I Giullari di Piazza
- Ice Theatre of New York
- * Il Piccolo Teatro Dell'Opera
- Ilagulei Garifuna Cultural Performing Arts
- * InCollaboration, Incorporated
- Infinity Dance Theater
- Inoue Chamber Ensemble
- Inside Broadway
- Institute for Multicultural Communications, Corporation and Development
- Instituto Arte Teatral Internacional
- Interactive Drama for Education Awareness Schools
- * International Agency for Minority Artist Affairs
- * INTAR International Arts Relations
- * International Center of Photography
- International Print Center
- New York
- International Women's Writing Guild

WHO PAYS FOR THE ARTS?

- * InterSchool Orchestras of New York
- * Intrepid Museum Foundation
- * Irondale Productions
- * Isamu Noguchi Foundation
- * J Mandle Performance
- * Jackson Heights Art Club
- * Jackson Heights Community Development Corporation
- * Jacques Marchais Museum of Tibetan Art
- * Jamaica Center for the Arts and Learning
- * Jazz at Lincoln Center
- * Jazz Legacy
- * Jazzmobile
- * Jewish Association for Services for the Aged for Roots and Branches Theater
- * Jewish Community Council of Pelham Parkway
- * Jewish Community Council of Rockaway Peninsula
- * Jewish Heritage Writing Project
- * Jewish Museum
- * José Limon Dance Foundation
- * Joseph Gheraldi Playwright Theatre
- * Joseph Papp Public Theater
- * Joyce Theater Foundation
- * Judaica Museum/Hebrew Home for Aged at Riverdale
- * Jupiter Symphony of New York
- * Keep Rising to the Top
- * Kenkeleba House
- * King Manor Association of Long Island
- * Kings County Shakespeare Company
- * Kings Majestic Corporation
- * Kips Bay Boys and Girls Club
- * La Associacion Benefica Cultural Padre Billini
- * La Mama, E.T.C.
- * LaGuardia Education Fund for LaGuardia Community College Archives
- * LaGuardia Education Fund
- * Landmark West!
- * Lark Theatre Studio
- * Latin American Cultural Center of Queens
- * Latin American Theatre Ensemble
- * Laurelton Theatre of Performing and Visual Arts
- Learning Through an Expanded Arts Program (LEAP)
- * Lehman College Art Gallery
- * Lehman Center for Performing Arts
- * Lesbian and Gay Community Services Center
- * Library Action Committee of Corona-East Elmhurst
- * Lincoln Center for the Performing Arts
- * Little Orchestra Society
- * Local 802 Senior Musicians Association
- Location One
- Los Pleneros de la 21
- Lotus Fine Arts Productions
- * Lower East Side Printshop
- * Lower East Side Tenement Museum
- * Lower Manhattan Cultural Council
- Lar Lubovitch Dance Foundation
- Mabou Mines Development Foundation
- * Mafata Dance Company
- Manhattan Class Company
- Manhattan New Music Project
- Manhattan Tap
- * Manhattan Theatre Club
- * Manna House Workshops
- * Martin Luther King, Jr. Concert Series
- Mary Anthony Dance Theatre
- * Maspeth Town Hall
- * Mass Transit Street Theater
- * MA-YI Filipino Theatre Ensemble
- * Meet The Composer
- * Metropolitan Museum of Art
- * Metropolitan Opera Guild
- Metropolitan Soloists
- Midori & Friends
- Millennium Dance Company
- * Mind-Builders Creative Arts Center
- Mint Theater Company
- Miranda Theatre Company
- Momenta Art
- * Movement Research
- Moving Image
- Multicultural Music Group
- * Municipal Art Society of New York
- * Municipal Concerts
- Museum for African Art
- Museum of American Folk Art
- * Museum of Chinese in the Americas
- * Museum of Modern Art
- * Museum of Television & Radio
- * Museum of the City of New York
- * Music from China
- * Music Outreach/Learning Through Music
- Music Vistas
- * Musica De Camara
- Music-Theatre Group
- National Academy of Design
- National Alliance for Musical Theatre
- National Asian American Theatre Company
- * National Black Theatre Workshop
- National Black Touring Circuit
- * National Choral Council
- * National Dance Institute
- National Lighthouse Center & Museum
- National Museum of Catholic Art and History
- * Negro Ensemble Company
- * New Amsterdam Boys Choir
- * New Dramatists
- New England Dinosaur, Michael Mao Dance
- * New Federal Theatre
- * New Festival
- New Group Theatre
- * New Heritage Repertory Theatre
- * New Museum of Contemporary Art
- * New York Botanical Garden
- * New York Chinese Cultural Center & Chinese Folk Dance Company
- New York City Arts-in-Education Roundtable
- New York Collegium
- New York Deaf Theatre
- New York Documentary Center
- New York Festival of Song
- * New York Foundation for the Arts
- New York Gilbert and Sullivan Players
- * New York Hall of Science
- * New York Lesbian and Gay Experimental Film Festival
- New York Scandia Symphony
- * New York School for Circus Arts/Big Apple Circus
- * New York State Theater at Lincoln Center
- * New York Theatre Workshop
- * New-York Historical Society
- North American Cultural Laboratory

APPENDIX A

- North/South Consonance
- NY Artists Unlimited
- Old Merchant's House Museum
- * OLLANTAY Center for Arts
- * OMNI Ensemble
- One World Arts
- Onipa-Abusia
- Open Channels New York
- Opera Ebony
- * Opera Orchestra of New York
- Opus 118 Music Center
- * Oratorio Society of Queens
- Organization of Independent Artists
- Orpheus Chamber Orchestra
- Pan American Musical Art Research
- * Pan Asian Repertory Theatre
- Papageno Society
- * Paper Bag Players
- Paper Tiger Television
- Pathways for Youth
- * Paul Taylor Dance Company
- Pearl Theatre Company
- PEN American Center
- * Papatian
- * Performance Space 122
- * Performance Zone
- * Philharmonic Symphony Society of New York
- * Playwrights Horizons
- * Poetry Project
- Poetry Society of America
- * Poets and Writers
- * Poets House
- Polish Theatre Institute in the USA
- * Pregones Touring Puerto Rican Theater
- Primary Stages Company
- Printed Matter
- Promote Art Works
- * Prospect Park Alliance
- * P.S. 1/Contemporary Art Center
- * Public Art Fund
- * Puerto Rican Traveling Theatre Company
- * Puerto Rican Workshop
- * Puppetworks
- * Queens Botanical Garden
- Queens Children's Theater
- * Queens College Foundation on Behalf of Louis Armstrong Archives & House
- * Queens Council on the Arts
- * Queens Historical Society
- Queens Lesbian and Gay Pride Committee
- * Queens Museum of Art
- * Queens Opera Association
- * Queens Symphony Orchestra
- * Queens Theater in the Park
- * Queensborough Community College Fund
- Reach Into Cultural Heights
- Redhawk Indian Arts Council
- * Regina Opera Company
- * Ridgewood Bushwick Senior Citizen Council/Hope Gardens Multi Service Center
- Ringside
- Rio Grande Union
- * Riverbay Fund
- Riverrun Theater Company
- Riverside Opera Company
- * Riverside Symphony
- Rockaway Music & Arts Council for Rockaway Museum
- Roosevelt Island Theatre Corporation
- Roots of Brazil
- * Roulette Intermedium
- * Roundabout Theatre Company
- Roza Promotions
- Rude Mechanicals Theater Company
- Russian American Cultural Center
- * Ryan Repertory Company
- * S.E.M. Ensemble
- * Sandy Ground Historical Society
- School of American Ballet
- School of Hard Knocks
- Sculpture Center Gallery
- * Seaside Summer Concert Series
- * Second Stage Theatre
- * Shadow Box Theatre
- Shakespeare Project
- Shaolin Temple of the United States
- Shotgun Productions
- Signature Theatre Company
- * Snug Harbor Cultural Center
- Society for Preservation of Weeksville and Bedford-Stuyvesant History
- Society of the Educational Arts
- * Society of Third Street Music
- School Settlement
- * Socrates Sculpture Park
- SoHo Repertory Theatre
- Solomon R. Guggenheim Foundation
- Sons of Italy Foundation for Garibaldi-Meucci Museum
- * Soundance
- * South Bronx Community Action Theatre
- * South Street Seaport Museum
- * Southern Queens Park Association
- * Spanish Dance Arts Company
- * Spanish Theatre Repertory Company
- * Spoke the Hub Dancing
- * St. Ann's Center for Restoration and the Arts
- * St. Cecilia Club
- * St. Luke's Chamber Ensemble
- St. Mark's Church in-the-Bowery Stage Directors and Choreographers Foundation
- * Standby Program
- Starfish Theatreworks
- Staten Island Ballet Theater
- * Staten Island Botanical Garden
- * Staten Island Chamber Music Players
- * Staten Island Children's Museum
- * Staten Island Historical Society
- * Staten Island Institute of Arts and Sciences
- * Staten Island Shakespearean Theatre Company
- * Staten Island Zoological Society
- Storyville Center for the Spoken Word
- * Studio in a School Association
- * Studio Museum in Harlem
- * Sunset Park School Of Music
- * Symphony Space
- * TADA! Theatre and Dance Alliance
- Target Margin Theater
- * Teachers & Writers Collaborative
- Teatro Circulo
- Teatro Experimental Blue Amigo
- Teatro Grattaciolo
- * Thalia Spanish Theatre
- * Theater by the Blind Corporation
- Theatre Communications Group
- * Theatre Development Fund
- Theatre First Foundation
- * Theatre for New Audience
- * Theatre for the New City Foundation
- Theatre Labrador
- * Theatre Rehabilitation for Youth
- Theatre Talk Productions
- TheatreMoves

WHO PAYS FOR THE ARTS?

- TheatreWorks/USA Corporation
- * Thelma Hill Performing Arts Center, c/o YMCA
- * Thread Waxing Space⁴
- To Make the World a Better Place⁵
- * Town Hall Foundation
- Tressor Dance Company
- Trinity Players of Queens
- * Tung Ching Chinese Center for the Arts
- * Turtle Bay Music School
- Typical Drama Studio
- * Universal Temple of Arts
- Uptown Dance Academy
- * Videoteca del Sur
- * Village Halloween Parade, c/o Sue Latham Arts Management
- * Vineyard Theatre and Workshop Center
- * Visual AIDS for Arts
- * Visual Arts Research & Resource Center Relating to the Caribbean
- * Vivian Beaumont Theater
- Voice and Vision
- * Volunteer Lawyers for the Arts
- * Washington Square Association
- Music Fund
- * Wave Hill
- * Western Wind Vocal Ensemble
- Where We At: Black Women Artists
- * Whitney Museum of American Art
- * Wildlife Conservation Society/ Bronx Zoo and New York Aquarium
- Williamsburg Arts and Historical Center
- * Williamsburg Music Center
- Wings Theatre Company
- * Women Make Movies
- * Women's Interart Center
- * Women's Project and Productions
- Wooster Group
- * Working Theatre Company
- Workmen's Circle
- * World Music Institute
- * Writer's Room
- Yaffa Cultural Arts & Yaffa Productions
- Yangtze Repertory Theatre of America
- * Yeshiva University Museum
- * YM-YWHA of the Bronx for Harlequin Theatre Company
- * YM-YWHA of Washington Heights and Inwood
- Young Ambition Dance Company
- * Young Dancers in Repertory
- * Young Men's and Young Women's Hebrew Association
- Young People's Chorus of New York
- * Young Playwrights
- * Youth Symphony Orchestra of New York

⁴ Closed operations in 2000

⁵ Name changed to Make A Better Place

APPENDIX B-1

Sources of Income by Budget Size—1999

	All Budget Sizes	Very Large > \$10 million	Large \$1M - \$10M	Medium \$100,000 - \$ 1M	Small < \$100,000
Total Earned Income	50.9%	52.5%	48.3%	43.5%	38.6%
Admissions	21.3%	25.4%	11.8%	10.7%	9.7%
Other Earned *	29.6%	27.1%	36.5%	32.8%	28.9%
Total Private Contributions	37.9%	39.3%	33.6%	37.1%	33.8%
Individual	16.1%	18.6%	9.7%	9.7%	14.8%
Foundation	11.0%	9.5%	13.9%	17.7%	11.2%
Corporation	5.4%	5.3%	5.2%	6.3%	5.5%
Other Contributed	5.4%	5.8%	4.7%	3.4%	2.3%
Total Government	11.2%	8.2%	18.1%	19.4%	27.6%
Total City	7.5%	6.1%	10.7%	10.6%	15.3%
DCA	6.4%	6.0%	7.9%	5.3%	11.8%
Other City	1.1%	0.1%	2.7%	5.3%	3.6%
Total State	2.6%	1.1%	5.6%	7.1%	10.8%
NYSCA	1.3%	0.6%	2.1%	5.1%	9.4%
Other State	1.3%	0.5%	3.5%	2.1%	1.4%
Total Federal	1.2%	1.0%	1.8%	1.6%	1.4%
NEA	0.6%	0.3%	1.1%	1.6%	1.3%
Other Federal	0.6%	0.7%	0.7%	0.0%	0.2%
Number of Organizations	575	29	124	257	165
Total Income	\$ 1.5 billion	\$ 1.1 billion	\$ 341 million	\$ 99.3 million	\$ 8.1 million
Average Income	\$ 2.7 million	\$ 37.4 million	\$ 2.8 million	\$ 386,000	\$ 49,000

* Includes endowment, space rental, gift shop, program fees.

APPENDIX B-2

Sources of Income by Discipline—1999

	Total Sample	Visual Arts	Performing Arts	Living Collections
Total Earned Income	50.9%	44.7%	57.6%	44.9%
Admissions	21.3%	12.6%	31.8%	10.5%
Other Earned*	29.6%	32.1%	25.8%	34.4%
Total Private Contributions	37.9%	42.6%	37.7%	26.3%
Individual	16.1%	18.7%	16.4%	10.1%
Foundation	11.0%	10.7%	11.5%	6.1%
Corporation	5.4%	6.9%	4.7%	2.4%
Other Contributed	5.4%	6.3%	5.1%	7.7%
Total Government	11.2%	12.7%	4.7%	28.8%
Total City	7.5%	9.4%	2.7%	23.9%
DCA	6.4%	9.0%	2.3%	23.3%
Other City	1.1%	0.4%	0.5%	0.6%
Total State	2.6%	1.4%	1.3%	3.6%
NYSOA	1.3%	0.8%	1.1%	0.0%
Other State	1.3%	0.6%	0.2%	3.6%
Total Federal	1.2%	1.9%	0.7%	1.3%
NEA	0.6%	0.4%	0.7%	0.0%
Other Federal	0.6%	1.5%	0.0%	1.2%
Number of Organizations	575	112	323	7
Total Income	\$1.5 billion	\$548.8 million	\$750.3 million	\$104.4 million
Average Income	\$2.7 million	\$4.9 million	\$2.3 million	\$14.9 million

* Includes endowment, space rental, gift shop, program fees.

APPENDIX B-3

Sources of Income by Borough—1999

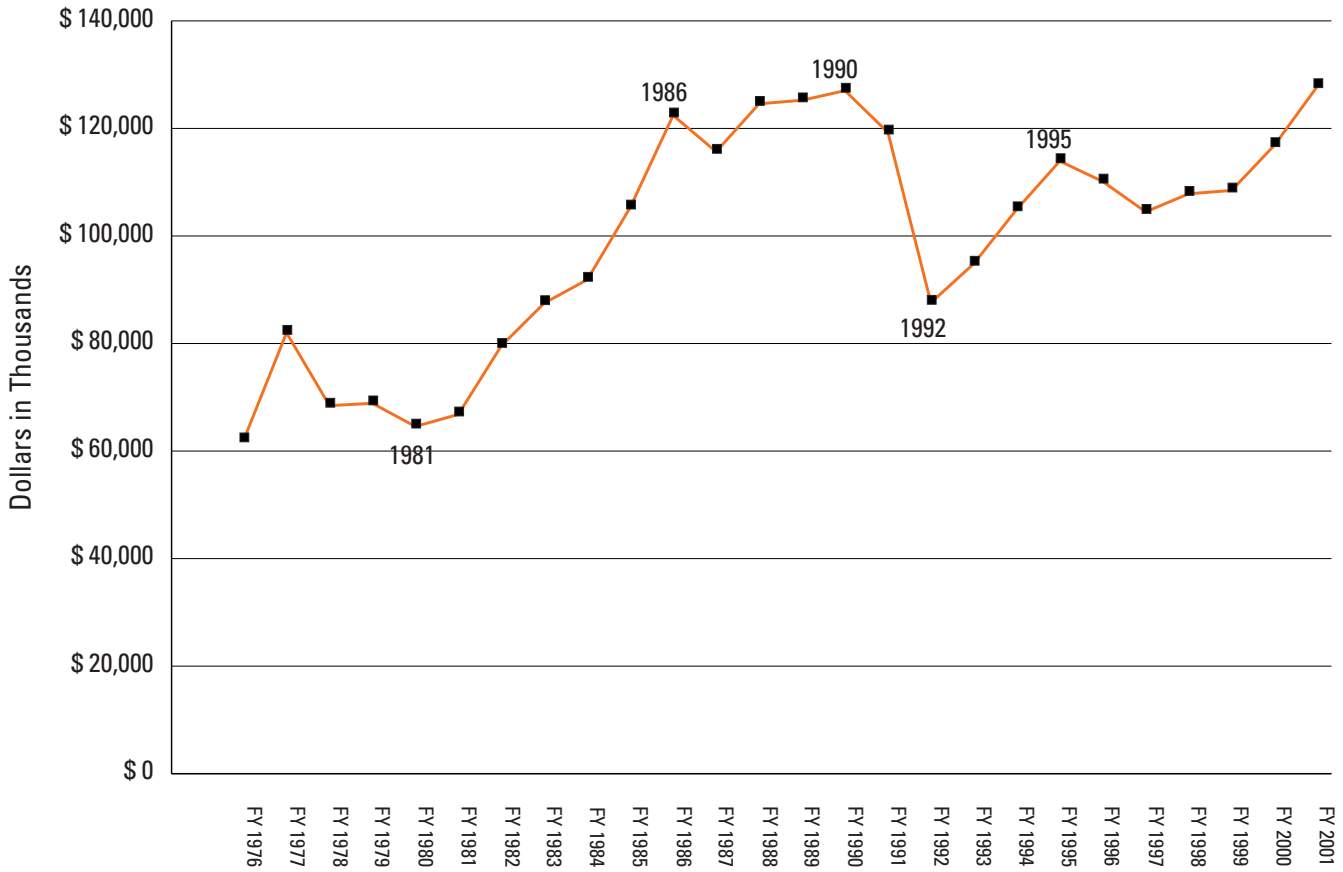
	All Boroughs	Brooklyn	Bronx	Manhattan	Queens	Staten Island
Total Earned Income	50.9%	34.0%	43.3%	53.9%	27.3%	25.8%
Admissions	21.3%	13.1%	7.5%	23.6%	8.9%	7.6%
Other Earned *	29.6%	20.9%	35.8%	30.3%	18.4%	18.2%
Total Private Contributions	37.9%	42.3%	27.4%	38.9%	23.4%	20.0%
Individual	16.1%	20.3%	9.3%	16.6%	4.4%	6.4%
Foundation	11.0%	9.8%	7.1%	11.6%	7.7%	6.2%
Corporation	5.4%	6.5%	3.0%	5.5%	4.7%	2.7%
Other Contributed	5.4%	5.6%	8.1%	5.2%	6.6%	4.7%
Total Government	11.2%	23.8%	29.3%	7.2%	49.3%	54.2%
Total City	7.5%	20.6%	19.0%	4.2%	38.1%	44.8%
DCA	6.4%	18.1%	16.9%	3.6%	28.1%	42.7%
Other City	1.1%	2.5%	2.1%	0.6%	10.0%	2.2%
Total State	2.6%	2.5%	8.7%	2.0%	5.3%	8.0%
NYSOA	1.3%	1.5%	0.9%	1.2%	2.8%	1.7%
Other State	1.3%	1.0%	7.8%	0.7%	2.5%	6.3%
Total Federal	1.2%	0.7%	1.5%	1.1%	5.8%	1.4%
NEA	0.6%	0.6%	0.3%	0.6%	0.2%	0.3%
Other Federal	0.6%	0.1%	1.2%	0.5%	5.6%	1.1%
Number of Organizations	576**	66	43	383	60	24
Total Income	\$ 1.5 billion	\$ 111 million	\$ 97 million	\$ 1.3 billion	\$ 35.5 million	\$ 13.7 million
Average Income	\$ 2.7 million	\$ 1.7 million	\$ 2.3 million	\$ 3.3 million	\$ 592,000	\$ 572,000

* Includes endowment, space rental, gift shop, program fees.

** The Wildlife Conservation Society is treated as one organization in this study, except in the borough analysis where it is separated into the Bronx Zoo and the New York Aquarium in Brooklyn.

APPENDIX C

Department of Cultural Affairs Expense Budget History: 1976–2001 DCA Adopted Budget in 2001 Dollars



Note: Inflation adjusted to 2001 dollars based on Bureau of Labor Statistics NY Regional CPI.
Source: Arts Research Center/Alliance for the Arts based on NYC Adopted Budgets.

APPENDIX D-1

Change in Income by Budget Size: 1995–1999

	All Budget Sizes	Very Large > \$10 million	Large \$1M - \$10M	Medium \$100,000 - \$1M	Small < \$100,000
Total Income	21.6%	23.6%	18.2%	9.3%	-12.1%
Total Earned	29.7%	29.8%	30.9%	22.4%	3.4%
Admissions	14.3%	15.9%	0.6%	24.9%	4.4%
Other Earned*	44.6%	46.4%	45.5%	21.6%	2.9%
Total Private Income	21.0%	22.7%	16.2%	12.9%	-12.2%
Individual	33.2%	36.8%	13.5%	18.0%	0.0%
Foundation	11.4%	10.5%	14.9%	8.8%	-17.1%
Corporation	29.6%	40.5%	9.4%	-0.9%	-25.2%
Other Contributed	4.2%	-2.1%	37.2%	64.8%	-4.3%
Total Government Income	-2.3%	-1.9%	0.1%	-9.3%	-22.6%
Total City	-2.1%	-4.6%	3.8%	-2.9%	-17.8%
DCA	-4.9%	-3.9%	-0.9%	-30.0%	-16.3%
Other City	22.2%	-28.0%	21.6%	60.9%	-24.4%
Total State	20.6%	2.0%	53.2%	9.6%	-9.6%
NYSCA	-9.1%	-34.2%	19.1%	8.2%	8.6%
Other State	86.9%	117.4%	104.3%	12.6%	-51.3%
Total Federal	-28.4%	14.7%	-52.9%	-61.9%	-79.6%
NEA	-61.6%	-59.9%	-65.2%	-55.2%	-64.2%
Other Federal	71.7%	320.8%	-25.20%	-92.1%	-100.0%
Number of Organizations	334	26	95	148	65
Total FY 99 Income	\$ 1.3 billion	\$ 992.1 million	\$ 256.3 million	\$ 61.9 million	\$ 4 million
Average FY 99 Income	\$ 3.9 million	\$ 38.2 million	\$ 2.7 million	\$ 418,000	\$ 62,000

* Includes endowment, space rental, gift shop, program fees.

APPENDIX D-2

Change in Income by Discipline: 1995–1999

	Total Sample	Visual Arts	Performing Arts	Living Collections
Total Income	21.6%	37.5%	14.1%	18.7%
Total Earned	29.7%	81.1%	8.7%	71.7%
Admissions	14.3%	66.2%	4.6%	26.6%
Other Earned*	44.6%	87.6%	14.7%	92.7%
Total Private Income	21.0%	21.5%	29.4%	-5.6%
Individual	33.2%	66.2%	34.7%	-33.3%
Foundation	11.4%	16.4%	14.4%	-29.9%
Corporation	29.6%	49.6%	15.2%	11.4%
Other Contributed	4.2%	-36.6%	74.2%	313.9%
Total Government Income	-2.3%	2.0%	-14.9%	-4.8%
Total City	-2.1%	-4.1%	-4.2%	-1.3%
DCA	-4.9%	-5.5%	-2.3%	-2.5%
Other City	22.2%	44.6%	-14.1%	81.5%
Total State	20.6%	21.5%	-4.9%	-10.6%
NYSCA	-9.1%	-9.9%	-4.9%	-99.2%
Other State	86.9%	148.7%	-4.6%	65.9%
Total Federal	-28.4%	30.3%	-51.1%	-36.6%
NEA	-61.6%	-69.4%	-47.7%	-99.3%
Other Federal	71.7%	309.7%	-100.0%	—
Number of Organizations	334	79	159	7
Total FY 99 Income	\$1.3 billion	\$456.6 million	\$652.4 million	\$104.4 million
Average FY 99 Income	\$3.9 million	\$5.8 million	\$4.1 million	\$14.9 million

* Includes endowment, space rental, gift shop, program fees.

APPENDIX D-3

Change in Income by Borough: 1995–1999

	All Boroughs	Brooklyn	Bronx	Manhattan	Queens	Staten Island
Total Income	21.6%	48.2%	15.4%	20.0%	16.1%	8.9%
Total Earned	29.7%	62.8%	66.0%	25.9%	46.7%	19.8%
Admissions	14.3%	55.7%	16.1%	12.1%	96.4%	6.0%
Other Earned*	44.6%	67.5%	83.9%	40.5%	30.6%	26.6%
Total Private Income	21.0%	85.1%	-4.2%	17.0%	20.4%	20.4%
Individual	33.2%	174.1%	-34.6%	31.5%	-20.0%	108.9%
Foundation	11.4%	37.6%	-30.6%	11.7%	31.0%	166.8%
Corporation	29.6%	37.4%	13.8%	28.9%	41.4%	8.0%
Other Contributed	4.2%	99.1%	367.3%	-13.3%	36.1%	-43.0%
Total Government Income	-2.3%	-7.0%	-10.7%	0.6%	2.6%	2.0%
Total City	-2.1%	-1.7%	-6.3%	-1.6%	0.6%	-0.2%
DCA	-4.9%	-10.0%	-10.5%	-1.3%	-2.5%	-1.1%
Other City	22.2%	326.5%	64.3%	-3.8%	10.5%	25.3%
Total State	20.6%	-11.2%	-12.7%	37.4%	6.5%	18.9%
NYSCA	-9.1%	-18.8%	-68.7%	6.1%	-1.3%	-45.9%
Other State	86.9%	1.5%	76.9%	134.1%	18.1%	40.8%
Total Federal	-28.4%	-61.9%	-43.6%	-27.3%	14.2%	-1.1%
NEA	-61.6%	-50.3%	-93.4%	-51.7%	-96.9%	-41.8%
Other Federal	71.7%	-84.8%	1783.9%	33.6%	1692.1%	24.3%
Number of Organizations	335**	44	29	199	48	15
Total FY 99 Income	\$ 1.3 billion	\$ 121.4 million	\$ 88.3 million	\$ 1.1 billion	\$ 35 million	\$ 12.4 million
Average FY 99 Income	\$ 3.9 million	\$ 2.8 million	\$ 3 million	\$ 5.3 million	\$ 729,000	\$ 830,000

* Includes endowment, space rental, gift shop, program fees.

** The Wildlife Conservation Society is treated as one organization in this study, except in the borough analysis where it is separated into the Bronx Zoo and the New York Aquarium in Brooklyn.

