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# Who Pays for the Arts?

Income for the Nonprofit Cultural Industry in New York City

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This is the second Alliance for the Arts report on the pattern of income for the nonprofit cultural field in New York City. The first, published in the fall of 2001, describes a world just before the attacks of September 11. This report shows how cultural organizations raised money just before the onset of the current recession.

The surprising finding of this new study is that, overall, cultural organizations were weaker than many knowledgeable people had assumed (See Chart 10, page 9). In particular, smaller organizations were more vulnerable in 2007, experiencing significant declines in all areas of support, compared to the earlier benchmark of 1995.

In contrast, the largest organizations saw increases in their earned income, a trend that has held steady since 1995. This may reflect growth over the past decade in endowment income and in event-based fundraising—two sources we call “Other Earned” income in this report. The recession threatens both of these sources, but we do not yet have comprehensive data to permit an assessment of today’s trends. However, see the Alliance’s report, *The Recession & The Arts: The Impact of the Economic Downturn on Nonprofit Cultural Groups in New York City* (January 2009), at [www.allianceforarts.org](http://www.allianceforarts.org).

The 2001 report revealed a pattern of shifting corporate and government funding from small to large organizations in the second half of the 1990s. This trend continues for both private and government sources—especially in corporate and individual giving.

Looking at the whole field from 1995 to 2007, there is a pattern of decreasing funding from private contributions and government support, whereas earned income has increased. This may be an indication that this is a society that is giving less but spending more. However, on closer analysis, that benefit seems to be only enjoyed by large organizations, whereas small and medium organizations experienced net losses in all their sources of income—earned, contributed and government.

This report highlights the need for a robust and timely data source upon which these analyses can be based. Without rigorous and consistent data collection, assessments and forecasts cannot be made and it will be nearly impossible to understand the arts industry and how it affects the entire city and its economy.

We hope this report will encourage public discussion about the current state of the arts and how they can continue to contribute to the city’s economy and the vitality of its neighborhoods.

Randall Bourscheidt  
President

# 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, fundraising events, space rental, gift shop, restaurant, parking, program fees, touring, royalties, tuition, publications, contracted services, interest on bank accounts and miscellaneous earned income

**Private Contributions** is income derived from four sources:

- **Individuals'** contributions and membership fees
- **Foundations**
- **Corporations**

**Government Funding** is defined as:

### *City of New York*

- **Department of Cultural Affairs** (DCA)
- **Other City** including the Department of Education, Department for the Aging, Department of Youth and Community Development

### *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:

- More than \$10 million
- \$1 million—\$10 million
- \$100,000—\$999,999
- Less than \$100,000

## Disciplines

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

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

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

**NOTE:** This study uses the most recent available data, from 2007.

## INCOME PATTERNS AND TRENDS

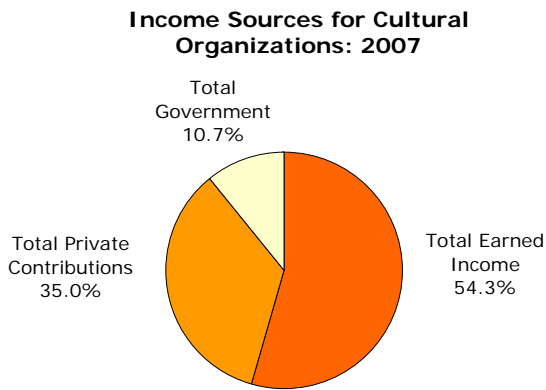
This report analyzes the funding for New York City’s cultural organizations between the years 1995 and 2007.

**Part I** is an examination of 2007 data from 861 organizations.

**Part II** analyzes a subset of 212 organizations for which data is available from every year from 1995 to 2007.

Income patterns correspond to organizational budget size. Earned income is the most important source for all cultural organizations, followed by private contributions from individuals, foundations and corporations. Government support is the smallest source, but the most important to organizations with the smallest budgets.

### PART I: 2007 Income Patterns



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- 54 percent of total income was derived from admissions, fundraising events, contracted services, tuition and workshop fees, endowment and concessions.
- 35 percent was from individual, foundation and corporate contributions.
- 11 percent was from federal, state and city government sources.

#### Earned Income

Over half of cultural organizations’ total operating income in 2007 was earned from admissions and Other Earned sources.

#### Private Contributions

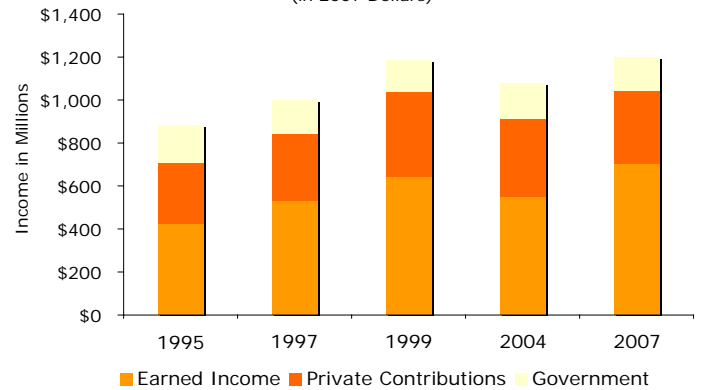
Private contributions made up 35 percent of the total income for the 861 organizations analyzed.

#### Government Funding

Government funding was the smallest source of income for all organizations. Of the nearly \$300 million in government funding, New York City provided the largest share.

## PART II: Trends in Operating Income 1995-2007

**Income Sources for Trends Sample: 1995, 1997, 1999, 2004, 2007**  
(in 2007 Dollars)



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Total income grew by 35 percent from 1995 to 2007. This growth was fueled by a 66 percent increase in earned income for the larger groups. A shift from public to private support is made clear by the 17 percent growth in private contributions and nine percent decrease in government funding.

#### Earned Income

Earned income increased only for organizations with budgets over \$1 million and accounted for 60 percent of total income for the very largest organizations. Smaller organizations experienced decreases in earned income—44 percent for those with budgets less than \$100,000.

#### Private Contributions

Whereas private contributions increased for institutions with budgets in excess of \$1 million, they decreased for smaller organizations. Corporate funding increased only for the largest organizations with budgets over \$10 million; all other organizations saw a decline in corporate support. Foundation funding increased only for organizations with budgets between \$1 million and \$10 million.

#### Government Funding

Public funding faded in importance during the 1995-2007 period. The decline in government funding reflects decreases in federal, state and city support to all organizations except the largest. Between 1995 and 2007, organizations with budgets less than \$100,000 experienced a 68 percent decrease in government funding from all levels.

# PART I: 2007 Income Patterns

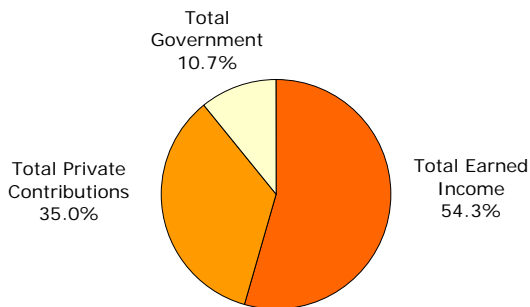
In 2007, the combined operating income of 861 cultural organizations\* totaled \$2.7 billion.

- Just over half (54 percent) of the total operating income was earned from admissions (17.5 percent), fundraising (6.2 percent) and Other Earned (30.6 percent).
- Approximately a third (35 percent) was contributed by private sources. Individual contributions made up the largest share (16.8 percent) followed by foundations (10 percent), corporations (7 percent) and Other Contributed sources (1.2 percent).
- The remaining income (11 percent) consisted of government funding. New York City, including the Department of Cultural Affairs, was the largest source (5.7 percent), followed by New York State (2.8 percent) and the federal government (2.3 percent).

**Chart 1**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

### Income Sources for Cultural Organizations: 2007



<b>Total Earned Income 54.3%</b>		<b>Total Government 10.7%</b>	
Admissions	17.5%	Total City	5.7%
Fundraising Events	6.2%	Total State	1.8%
Other Earned	30.6%	Total Federal	1.8%
		NEA	0.5%
<b>Total Private Contributions 35.0%</b>			
Individual	16.8%		
Foundation	10.0%		
Corporation	7.0%		
Other Contributed	1.2%		

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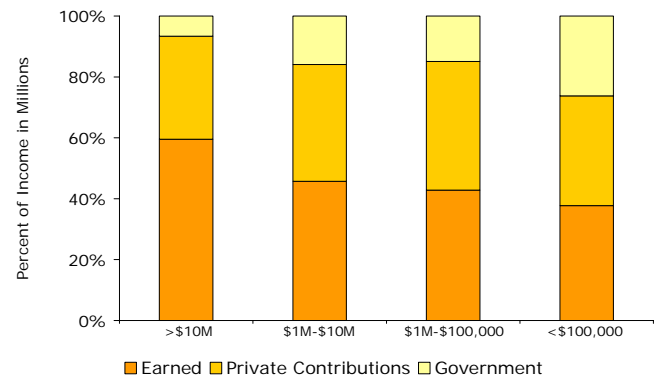
\* The Bronx Zoo, New York Aquarium and the New York Botanical Garden have been included in this trend sample although they did not receive NYSCA funding in 2007. Because there was no data available for these organizations in 1999 or 2007, this study applied corresponding information from 1997 and 2004 data.

The relative proportion of these three sources varies considerably with budget size, reflecting the greater ability of larger institutions to attract private contributions and to earn income and the relative dependence of smaller organizations on government funding. Chart 2 illustrates that government funding as a proportion of total income was inversely correlated with budget size. Income from the government composed just six percent of the total income for organizations with budgets over \$50 million, whereas it accounted for 26 percent for organizations with budgets under \$100,000. Earned income grew increasingly larger with budget size.

**Chart 2**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

### Income Sources by Budget Size: 2007



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### Earned Income

Earned income was an important factor for cultural organizations of all budget sizes, particularly the largest organizations. The largest organizations derived 61 percent of their income from earned sources, medium 43 percent and small 38 percent.

Earned income comprises revenue generated from admissions, contracted services, tuition and workshop fees, fundraising events, endowment, concessions, etc.

- For organizations with budgets between \$10 million and \$50 million, revenue from admissions was especially important for the largest organizations, accounting for 37 percent of earned income.
- Organizations with budgets in excess of \$10 million generated a combined \$402.3 million in admissions sales in 2007.

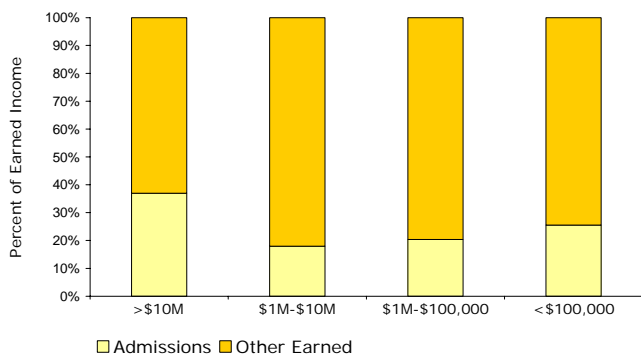
Performing arts organizations derived 72 percent of their total income from earned revenue and 43 percent of visual arts organizations' total income was from earned income. Most of this was derived from Other Earned (52 percent for

performing arts organizations and 35 percent for visual arts 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: 2007**



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Earned income, admissions in particular, was a principal source of income for performing and presenting organizations, including museums and those that specialize in dance, music and opera and theater. Admissions accounted for 36.3 percent of total income for theater groups, 29.6 percent for music and opera groups and 21.5 percent for dance groups.

Overall, fundraising events accounted for only 6.6 percent of total income. It was most important for visual arts groups (16.4 percent of total income), special arts service groups (12.9 percent of total income) and groups focused on architecture, planning and design (16.9 percent of total income).

### Private Contributions

Of the total income for the 861 organizations studied in 2007, 35 percent was derived from private contributions. The share of total income derived from private contributions varied very little across budget categories (between 36 percent and 43 percent). However, notable differences appear between the types of private contributions and their importance to particular budget categories.

Organizations with budgets exceeding \$10 million dollars relied heavily on individual contributions. Twenty percent of their total income was derived from individual contributions as compared to nine percent from corporate and six percent from foundation giving.

Groups with budgets between \$1 million and \$10 million received 18 percent of their total income from foundations followed by individual (12 percent) and corporate (6 percent) giving.

Support from foundations accounted for 23 percent of total income for medium-sized groups. Individual and corporate contributions were less significant at 13 percent and seven percent respectively. Support from foundations was similarly robust

for the smallest groups (20 percent of total income) and individual giving (17 percent) was slightly higher.

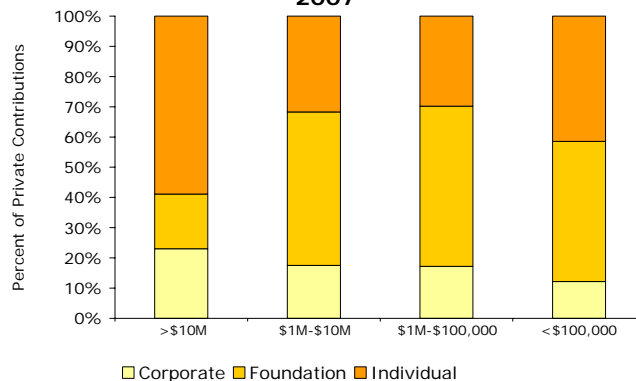
Corporate support accounted for five to nine percent of total income, on average, for all budget sizes.

Private support allocations also varied by discipline. Musical groups derived a quarter of their total income from corporate support. The visual arts were more dependent on foundation support (26.7 percent of total income) than other forms of contribution. Electronic media & film groups derived 63.4 percent of total income from private contributions, 25.3 percent from corporate giving and another 24.3 percent from individual giving.

**Chart 4**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Private Contributions by Budget Size: 2007**



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### Government Funding

Government funding (10.7 percent) was the smallest source of income for all organizations although it varied in relation to budget size, location and discipline. New York City provided the largest share—62 percent—of government funding, totaling 5.7 percent of the total income for all organizations.<sup>2</sup> State funding, including New York State Council on the Arts grants, accounted for 2.8 percent and federal support, including National Endowment for the Arts grants, accounted for 1.8 percent of total income for all organizations.

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. Almost all 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 budget size, discipline and location.

The largest organizations derived only seven percent to eight percent of their total income from government sources. Smaller organizations relied most heavily on government funding, deriving 26 percent of their total income from government

sources, 18 percent of which came from New York State. Most of the state funding (17 percent) came from NYSCA.

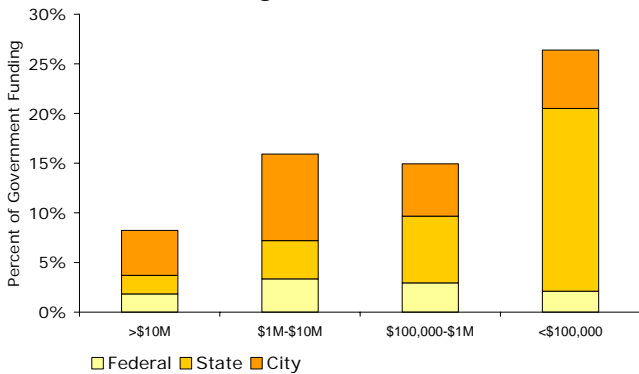
Living collections derived 34.5 percent of their total income from government funding, mostly from City funding (23.2 percent). Government sources accounted for 10.4 percent of the visual arts groups' total income, the City providing the largest portion (4.9 percent).

Government funding as a proportion of total funding varied widely by borough. Government sources made up the smallest percentage of total budget average for Manhattan groups (7 percent of their total income) but these groups collectively received the largest amount, 56 percent of all government funding. Groups in Brooklyn, the Bronx, Staten Island and Queens all received between 30.2 to 34.7 percent of their total income from government sources. The City provided the

majority of that funding, between 20.5 to 28.4 percent of total income for those boroughs. The variation in budget categories across the boroughs is an important factor in explaining the disparity in government funding as a portion of total income.

**Chart 5** WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

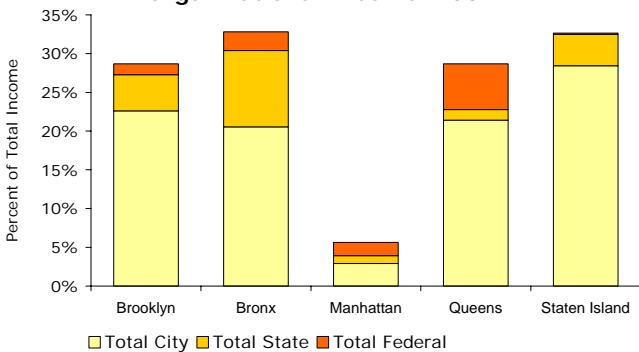
**Percent of Government Funding by Budget Size: 2007**



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**Chart 6** WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

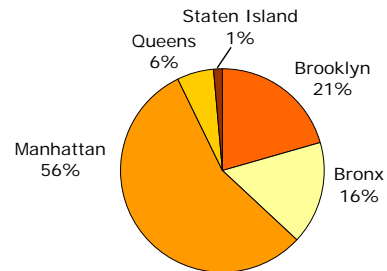
**Borough Breakdown of Government Funding as a Percentage of Total Organizational Income: 2007**



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**Chart 7** WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

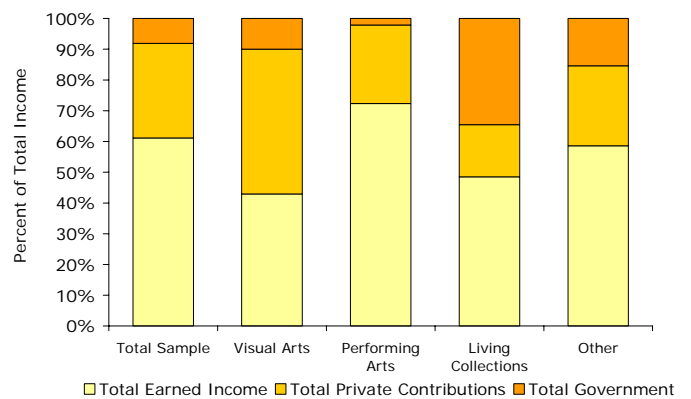
**Total Government Funding by Borough: 2007**



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**Chart 8** WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Income Sources by Discipline - 2007**



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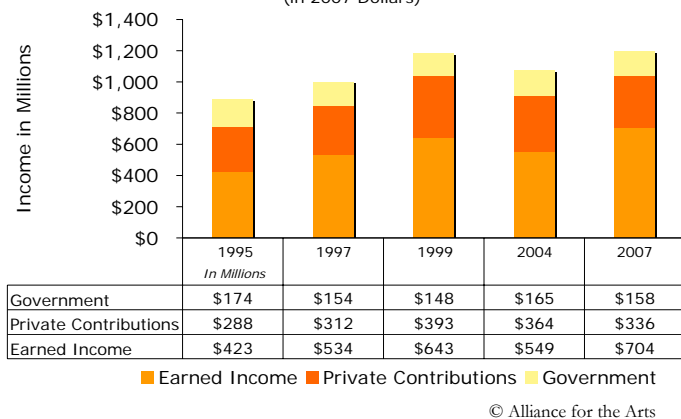
# PART II: Trends in Operating Income 1995-2007

The second half of this report analyzes fluctuations and trends in income between the years of 1995 and 2007 based on data supplied by the 212 nonprofit arts organizations sampled in each of the measured years: 1995, 1997, 1999, 2004 and 2007. These 212 organizations form a subgroup of the overall study sample of 861.

**Chart 9**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Income Sources for Trends Sample: 1995, 1997, 1999, 2004, 2007**  
(in 2007 Dollars)



Income fluctuations during these years occurred primarily in the earned income and private contribution categories. Earned income has become increasingly important for organizations, rising from 47.8 percent to 58.8 percent of total income between the years of 1995 and 2007. In the same period, private contributions, as a proportion of total funding, steadily decreased from 32.6 percent to 28.1 percent, and government support decreased from 19.6 percent of total income to 13.2 percent.

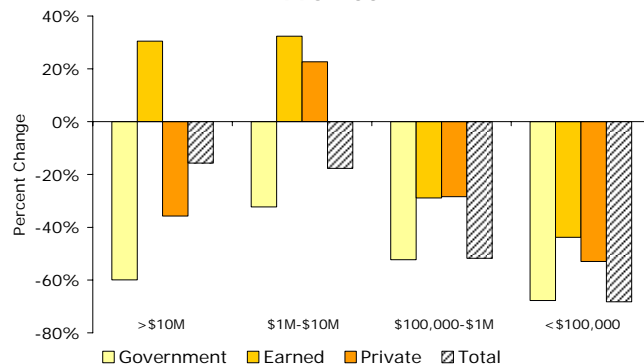
The largest organizations with budgets over \$10 million experienced a decrease in total income due to a decline in private and government funding. Earned income increased about 30 percent for the largest organizations but decreased for medium and smaller organizations.

Medium and small organizations suffered decreases in all sources of income. Total income for small organizations decreased 68 percent between 1995 and 2007 as a result of a 53 percent decrease in private contributions and a 68 percent decrease in government funding. Medium organizations' total income decreased 52 percent mostly due to a decline in government funding.

**Chart 10**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Percent Change in Income by Budget Size: 1995-2007**



### Trends in Earned Income 1995 to 2007

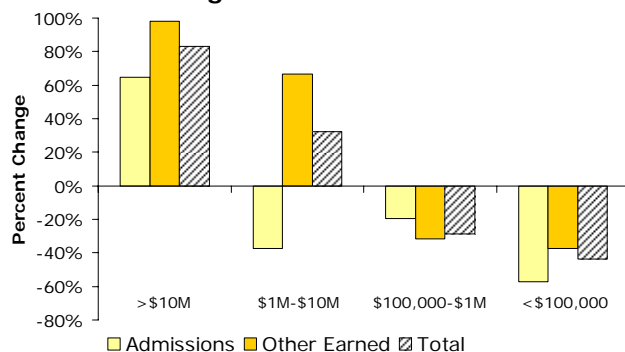
Earned income grew 65 percent from 1995 to 2007 mostly due to income from Other Earned at the largest organizations. The Other Earned category includes fundraising events, endowment, concession sales, contracted services, tuition and workshop fees. (In light of the recession beginning in 2008, it is useful to note that endowment income and fundraising events were especially important to the largest organizations over this period.)

Income from admissions at the largest organizations increased 65 percent, contributing to an 83 percent increase in earned income. Earned income for medium organizations decreased 29 percent; earned income for the smallest groups declined by 44 percent.

**Chart 11**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Percent Change in Earned Income by Budget Size: 1995-2007**

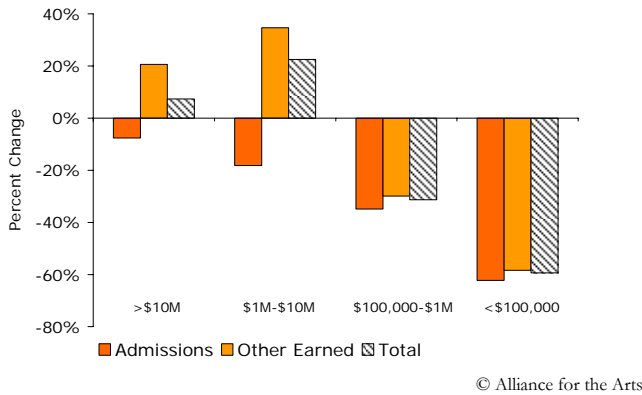


Earned income continued to increase for large groups and decrease for smaller ones between 1999 and 2007. The largest organizations experienced a less dramatic increase in earned income—only seven percent—and saw a decrease in admissions. The smallest organizations lost 59 percent of earned income during this period.

**Chart 12**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Percent Change of Earned Income by Budget Size: 1999-2007**



**Trends in Private Contributions**

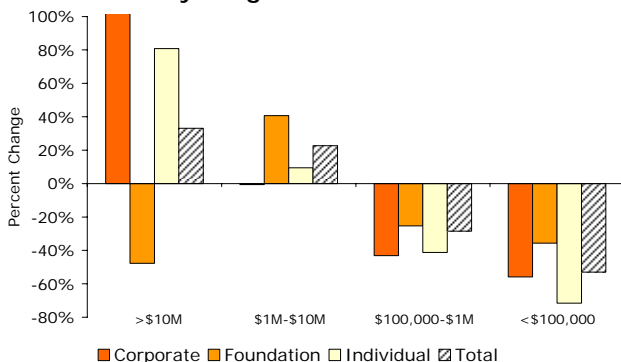
Corporate funding increased for only the largest organizations (44 percent) but it is still a small percentage of total income for that group. The largest organizations also experienced a 44 percent increase in individual contributions from 1995 to 2007; foundational support decreased 32 percent during that time. Organizations with budgets between \$1 million and \$10 million saw a 41 percent increase in support from foundations and more modest increased support from individuals (23 percent).

Private contributions decreased significantly for smaller organizations, which experienced a 56 percent decrease in funding from corporations and a 72 percent decrease in individual giving.

**Chart 13**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Percent Change in Private Contributions by Budget Size: 1995-2007**

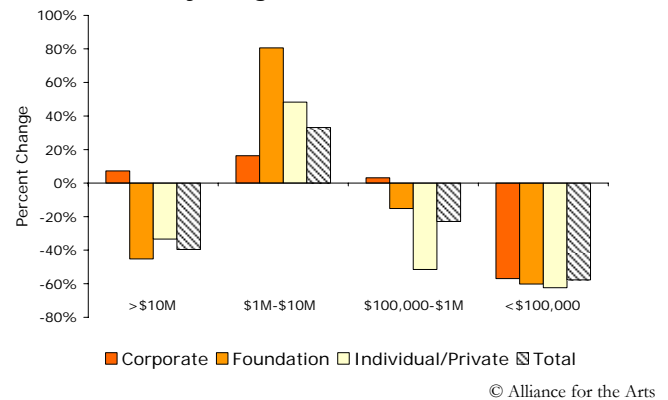


Between 1999 and 2007, private contributions increased for the largest organizations but decreased significantly for the smallest organizations—58 percent—due to dramatic downturns in corporate, foundation and individual giving. Corporate contributions increased only slightly for the largest and medium sized organizations, while funding from foundations and individuals decreased.

**Chart 14**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Percent Change in Private Contributions by Budget Size: 1999-2007**



**Trends in Government Support**

The nine percent real decrease in government funding from 1995 to 2007 reflects decreases in federal, state and city support to all organizations except the largest. In 2007, 67 percent of all government support went to the largest organizations, the majority of which came in the form of City funding. This is an increase from the 53 percent of government funding allotted to the largest organizations in 1995. Of New York City’s funding in 2007, 68 percent went to these largest organizations, many of which are city-owned institutions.<sup>2</sup> The opposite was true for small organizations, which experienced a decrease of 56 percent in City funding.

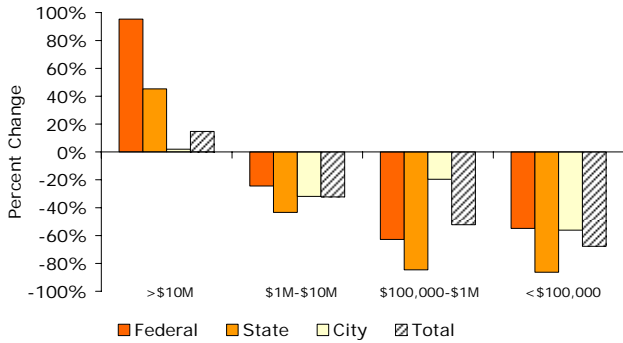
New York State funding decreased 14 percent over the study period. Organizations with budgets under \$1 million were most affected, experiencing decreases of about 85 percent in state funding. Federal funding increased nine percent mostly due to a 95 percent increase for the largest organizations.

Overall, government funding varied widely by budget size. It remained relatively constant for the largest organizations but decreased for the rest of the organizations, which rely most heavily on government sources.

**Chart 15**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Percent Change in Government Funding by Budget Size: 1995-2007**



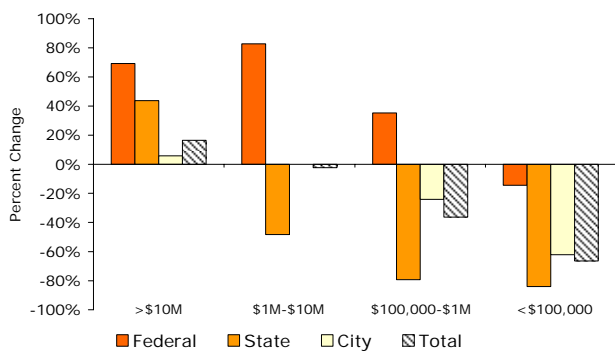
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Government contributions between 1999 and 2007 decreased most for the smallest organizations and increased only for the largest. State funding, in particular, was markedly down for all organizations except the largest—79 percent for organizations with budgets between \$100,000 and \$1 million and 84 percent for organizations with budgets less than \$100,000.

**Chart 16**

WHO PAYS FOR THE ARTS: Income for the Nonprofit Cultural Industry in New York City

**Percent Change of Government Contributions by Budget Size: 1999-2007**



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## **The Study Sample**

The sample of 861 groups reflects the scale and diversity of the arts in New York City, and yields significant data on a broad cross-section of the cultural sector.

## **Budget Categories**

Organizations in this study had budgets ranging from less than \$1,000 to more than \$200 million. The group of 861 groups analyzed in 2007 and those included in the trend sample were categorized into five income groups:

- Groups with budgets over \$10 million
- Groups with budgets between \$1 million - \$10 million
- Groups with budgets between \$100,000 - \$999,999
- Groups with budgets less than \$100,000

Many of the largest organizations in the 2007 analysis account for a significant portion of total income, while the smaller organizations collectively account for only a small portion of total income. The 12 largest organizations command 43 percent of total income while 205 small organizations account for only .4 percent.

## **Disciplines**

Organizations were categorized into four broad disciplines. Performing arts groups (428) account for 52 percent of total income followed by 228 visual arts groups with 26 percent. Five percent of total income goes to living collections and the remainder, 17 percent, to the Other category.

## **Boroughs**

The study sample also reflects the distribution of cultural groups throughout New York City's boroughs. The majority of these groups, 666, are located in Manhattan and account for 90 percent of total income. The remaining 195 organizations are located in the other four boroughs.

## 2007 Pattern Sample

<b>Budget Ranges</b>	<b># of Orgs</b>	<b>Share of Total 2007 Income</b>
Over \$10 Million	46	69%
\$1 Million - \$10 Million	218	25%
\$100,000 - \$999,999	392	6%
Less than \$100,000	205	0%
<b>Total</b>	<b>861</b>	<b>100%</b>

### Breakdown of Disciplines

Visual Arts	228	30%
Other	199	20%
Performing Arts	428	44%
Living Collections	6	6%
<b>Total</b>	<b>861</b>	<b>100%</b>

### Breakdown of Boroughs

Brooklyn	109	7%
Bronx	24	5%
Manhattan	666	85%
Queens	50	2%
Staten Island	12	0%
<b>Total</b>	<b>861</b>	<b>100%</b>

## 1997-2007 Trends Sample

<b>Budget Ranges</b>	<b># of Orgs</b>	<b>Share of Total 2007 Income</b>
Over \$10 Million	29	72%
\$1 Million - \$10 Million	87	25%
\$100,000 - \$999,999	76	3%
Less than \$100,000	20	0%
<b>Total</b>	<b>212</b>	<b>100%</b>

### Breakdown of Disciplines

Visual Arts	62	30%
Other	53	20%
Performing Arts	91	36%
Living Collections	6	14%
<b>Total</b>	<b>212</b>	<b>100%</b>

### Breakdown of Boroughs

Brooklyn	27	11%
Bronx	12	12%
Manhattan	149	73%
Queens	19	3%
Staten Island	5	1%
<b>Total</b>	<b>212</b>	<b>100%</b>

## APPENDIX B - Income Sources by Discipline: 2007

	Total Sample	Visual Arts	Performing Arts	Living Collection	Other
<b>Total Earned Income</b>	61.1%	42.9%	72.3%	48.5%	58.6%
<b>Admissions</b>	15.2%	8.4%	20.4%	18.7%	8.9%
<b>Other Earned</b>	45.9%	34.5%	52.0%	29.8%	49.7%
<b>Total Private Contributions</b>	30.8%	47.1%	25.5%	17.0%	26.0%
<b>Individual</b>	14.6%	19.2%	14.6%	8.9%	9.3%
<b>Foundation</b>	8.7%	11.7%	6.8%	5.8%	10.6%
<b>Corporation</b>	6.1%	13.9%	3.3%	1.4%	4.1%
<b>Other Contributed</b>	1.4%	2.2%	0.8%		2.0%
<b>Total Government</b>	8.1%	10.0%	2.2%	34.5%	15.4%
<b>Total City</b>	5.0%	5.0%	1.5%	23.3%	10.2%
<b>Total State</b>	1.5%	1.8%	0.2%	9.4%	2.8%
<b>Total Federal</b>	1.6%	3.2%	0.5%	1.9%	2.3%
<b>Number of Organizations</b>	861	228	428	6	199
<b>Total Income</b>	\$2.702 billion	\$819.8 million	\$1.185 billion	\$157.8 million	\$539.2 million

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