WHO PAYS FOR THE ARTS?

Income for the Nonprofit Cultural Industry in New York City

ALLIANCE for THE ARTS 2001
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ACKNOWLEDGMENTS

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

The study team consisted of:

Catherine Lanier, Study Director
Jody Labb, Study Manager
Edgar Zavala, JP Morgan Intern and principal researcher

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, Philip E. Aarons and the Andy Warhol Foundation for the Visual Arts.

The Arts Research Center is supported by JP Morgan 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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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.
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 nonprofit. 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.
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Income for the Nonprofit Cultural Industry in New York City
Definition of Terms

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**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.
WHO PAYS FOR THE ARTS?

Summary

Income Patterns and Trends

The 1999 operating income for the study sample of New York City nonprofit cultural organizations totaled $1.3 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 5 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.

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 2.5 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 20.3 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 37 percent of all government funding—decreased by 5.9 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 received the largest share of 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—45.7 percent of the total.

1 The sample consists of 375 organizations which differed the Department of Cultural Affairs in 2001 (see Methodology, page 20). A sub-group of 334 groups (for which income data were available from 1995, 1997 and 1999) was analyzed for trends.
Summary

Income Patterns and Trends

The 1999 operating income for the study sample of New York City nonprofit cultural organizations totaled $1.3 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 1993 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 5 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.

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 2.5 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 20.3 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 37 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—34.7 percent of the total.

1 The sample consists of 375 organizations which applied to the Department of Cultural Affairs in 2001 (see Methodology, page 20). A subsample of 334 groups (for which income data were available from 1995, 1997 and 1999) was analyzed for trends.
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).

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.
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By 1999, Earned income was an important source of revenue for cultural organizations of all sizes and disciplines, especially for 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.

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 (36 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 7.3 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), equally 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 (0.2 percent) of their income from all government sources. However, it is important to note that 31.6 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.
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1999 INCOME PATTERNS

Earned Income

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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 (9.2 percent) of their income from all government sources. However, it is important to note that 31.6 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.
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 boroughs received 22 percent of their income from all government sources while Small 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 10.9 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.

### 1999 INCOME PATTERNS

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—while Staten Island groups have the smallest average size, $372,000. 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 10.9 percent of their income from government funding.

### Table 1: Borough Breakdown of Government Funding as a Percentage of Total Organizational Income—1999

<table>
<thead>
<tr>
<th>Borough</th>
<th>Percent from All Government Sources</th>
<th>Percent From DCA</th>
<th>Percent from Other City Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brooklyn</td>
<td>23.6%</td>
<td>18.1%</td>
<td>2.5%</td>
</tr>
<tr>
<td>Bronx</td>
<td>29.3%</td>
<td>16.9%</td>
<td>2.1%</td>
</tr>
<tr>
<td>Manhattan</td>
<td>7.2%</td>
<td>3.6%</td>
<td>0.6%</td>
</tr>
<tr>
<td>Queens</td>
<td>49.3%</td>
<td>28.1%</td>
<td>10.0%</td>
</tr>
<tr>
<td>Staten Island</td>
<td>54.2%</td>
<td>42.7%</td>
<td>2.2%</td>
</tr>
</tbody>
</table>

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

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.

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


- **Government**
- **Private Contributions**
- **Earned**

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 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**

- **Very Large: > $20M**
- **Large: $10M–$20M**
- **Medium: $5M–$10M**
- **Small: $1M–$5M**
- **Very Small: < $1M**

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.
Government funding, as a share of total income, varied widely by discipline. Living collections received 28.1 percent of their funding from all government sources in 1999, while 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, 35.7 percent of all government funding. In 1999, cultural groups in the 3 boroughs derived the following percentages of their income from government sources:

<table>
<thead>
<tr>
<th>Borough</th>
<th>Percent from All Government Sources</th>
<th>Percent from DCA</th>
<th>Percent from Other City Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brooklyn</td>
<td>23.6%</td>
<td>16.1%</td>
<td>2.5%</td>
</tr>
<tr>
<td>Bronx</td>
<td>29.3%</td>
<td>16.9%</td>
<td>2.1%</td>
</tr>
<tr>
<td>Manhattan</td>
<td>7.2%</td>
<td>3.6%</td>
<td>0.6%</td>
</tr>
<tr>
<td>Queens</td>
<td>49.3%</td>
<td>28.1%</td>
<td>10.0%</td>
</tr>
<tr>
<td>Staten Island</td>
<td>54.2%</td>
<td>42.7%</td>
<td>2.2%</td>
</tr>
</tbody>
</table>

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

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, $372,000. As discussed earlier (see page 13) there was a strong connection in 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.

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 20 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.

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.)
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.

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 53 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 13 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 1999.¹

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.¹

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.

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 33 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.

¹The growth in individual contributions kept pace with individual charitable giving to all causes nationwide. According to Giving 584:2000 published by the American Association of Fundraising Counsel, giving by individuals nationwide to all charities increased by 30 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.

²The 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: Final Report on Current and Future Trends.
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.

When analyzed by discipline other trends emerge. As a whole, the visual arts organizations had the largest increase—61 percent in real terms over the study period—an 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 53 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 3 percent in real terms from 1995 to 1999.

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.

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.

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.

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.1

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.

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.

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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 3.4 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 1993 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.

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.

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.

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 3.4 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 3 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.)

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Federal funding decreased 28.4 percent, the net result of a cut of 34 percent from 1993 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.

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.
The analysis of the 1999 operating income of nonprofit cultural organizations in New York City is based on data submitted by 753 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 830 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 the 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 753 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.

**Methodology**

**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 753 organizations. In contrast, the 163 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.**

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**Table 2**

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Number of Organizations</td>
<td>Share of Total 1999 Income</td>
</tr>
<tr>
<td>Very Large Over $10 Million</td>
<td>29</td>
<td>70.7%</td>
</tr>
<tr>
<td>Large $1 Million - $10 Million</td>
<td>124</td>
<td>22.3%</td>
</tr>
<tr>
<td>Medium $100,000 - $999,999</td>
<td>257</td>
<td>6.5%</td>
</tr>
<tr>
<td>Small Less Than $100,000</td>
<td>160</td>
<td>0.5%</td>
</tr>
<tr>
<td>Total</td>
<td>575</td>
<td>100%</td>
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</tbody>
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**Table 3**

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<tbody>
<tr>
<td></td>
<td>Number of Organizations</td>
<td>Share of Total 1999 Income</td>
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<tr>
<td>Performing Arts</td>
<td>323</td>
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</tr>
<tr>
<td>Visual Arts</td>
<td>112</td>
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</tr>
<tr>
<td>Living Collections</td>
<td>7</td>
<td>0.8%</td>
</tr>
<tr>
<td>Councils, multidisciplinary, and art service</td>
<td>133</td>
<td>20.4%</td>
</tr>
<tr>
<td>Total</td>
<td>575</td>
<td>100%</td>
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</tbody>
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**Table 4**

<table>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of Organizations</td>
<td>Share of Total 1999 Income</td>
</tr>
<tr>
<td>Brooklyn</td>
<td>66</td>
<td>7.2%</td>
</tr>
<tr>
<td>Bronx</td>
<td>43</td>
<td>6.3%</td>
</tr>
<tr>
<td>Manhattan</td>
<td>353</td>
<td>82.3%</td>
</tr>
<tr>
<td>Queens</td>
<td>60</td>
<td>2.3%</td>
</tr>
<tr>
<td>Staten Island</td>
<td>24</td>
<td>0.9%</td>
</tr>
<tr>
<td>Total</td>
<td>575*</td>
<td>100%</td>
</tr>
</tbody>
</table>

* 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.
Methodology

The analysis of the 1999 operating income of nonprofit 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 the 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 375 organizations. In contrast, the 163 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.

Table 2: Income for the Nonprofit Cultural Industry in New York City

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Organizations</td>
<td>Share of Total 1999 Income</td>
<td>Number of Organizations</td>
</tr>
<tr>
<td>Very Large Over $10 Million</td>
<td>29</td>
<td>70.7%</td>
</tr>
<tr>
<td>Large $1 Million - $10 Million</td>
<td>124</td>
<td>22.3%</td>
</tr>
<tr>
<td>Medium $100,000 - $999,999</td>
<td>257</td>
<td>6.5%</td>
</tr>
<tr>
<td>Small Less Than $100,000</td>
<td>160</td>
<td>0.5%</td>
</tr>
<tr>
<td>Total</td>
<td>575</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 3: Income for the Nonprofit Cultural Industry in New York City

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Organizations</td>
<td>Share of Total 1999 Income</td>
<td>Number of Organizations</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>323</td>
<td>49.0%</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>112</td>
<td>16.8%</td>
</tr>
<tr>
<td>Living Collections</td>
<td>7</td>
<td>0.8%</td>
</tr>
<tr>
<td>Councils, multidisciplinary, and art service</td>
<td>133</td>
<td>8.4%</td>
</tr>
<tr>
<td>Total</td>
<td>575</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 4: Income for the Nonprofit Cultural Industry in New York City

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Organizations</td>
<td>Share of Total 1999 Income</td>
<td>Number of Organizations</td>
</tr>
<tr>
<td>Brooklyn</td>
<td>66</td>
<td>7.2%</td>
</tr>
<tr>
<td>Bronx</td>
<td>43</td>
<td>6.3%</td>
</tr>
<tr>
<td>Manhattan</td>
<td>353</td>
<td>83.2%</td>
</tr>
<tr>
<td>Queens</td>
<td>60</td>
<td>2.3%</td>
</tr>
<tr>
<td>Staten Island</td>
<td>24</td>
<td>0.9%</td>
</tr>
<tr>
<td>Total</td>
<td>575*</td>
<td>100%</td>
</tr>
</tbody>
</table>

* 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.
Location of 575 New York City Cultural Organizations

MAP 1

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

MAP 2

Dependence on DCA Funding by City Council District

This map shows the percentage of organizational budgets derived from DCA funding, aggregated by City Council district for the 575 study sample.

Legend
- Cultural Organizations
- NY City Council Districts
- Major Parks

Source: Arts Research Center Alliance for the Arts, based on data from the NYC 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 1 Legend:
- Cultural Organizations
- NY City Council Districts
- Major Parks

MAP 2 Legend:
- Dependence on DCA Funding by City Council District:
  - 0 - 5%
  - 5 - 10%
  - 10 - 20%
  - 20 - 30%
  - 30 - 40%
  - 40 - 50%
  - 50 - 60%
  - 60 - 70%
  - 70 - 80%
  - 80 - 90%
  - 90 - 100%
  - No Data

This map shows the percentage of organizational budgets derived from DCA funding, aggregated by City Council district for the 575 study sample.
Trends in Department of Cultural Affairs Funding to Cultural Organizations: 1995–1999

Study Sample of 575 New York City Nonprofit Cultural Organizations

- *52nd Street Project*
- *7 Lovers*
- *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 Medoza*
- *All Out Arts*
- *Alley Pond Environmental Center*
- *Alliance for the Arts*
- *Alliance of Quema 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 Chlòchar Thosn*
- *Annabella Gonzales Dance Theatre*
- *Art in General Art Lab*
- *Art Resources for Teachers and Students Art Start*
- *Art Without Walls/FREE SPACE*
- *Arts Space Arts & Business Council*
- *Arts Connection Arts For Art*
- *Arts Horizons*
- *Arts Resources in Collaboration ADAP/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*
- *Baltimore American Dance Theatre*
- *Ballet Hispanico of New York*
- *Ballet Tech Foundation*
- *Ballet Theatre Foundation*
- *Bang on a Can*
- *Barrogamus*
- *Bartow-Pell Mansion Museum*
- *Batoto Yetu*
- *Battery Dance Company*
- *BAX/Brooklyn Arts Exchange*
- *Belmont Italian American Playhouse*
- *Big Apple Performing Arts*
- *Big Dance Theater*
- *Billie Holiday Theatre*
- *Black Spectrum Theatre Company*
- *Bloomingsdale 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*
- *Budhwan 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 CircusArts Foundation*
- *City Center City Grand Opera Society*
- *City Lights Youth Theatre City Love*
- *CityArts*
- *Clubbed Thumb*
- *Golden 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*
- *Colorful Farmhouse Restoration Society of Bellmore*
APPENDIX A

WHO PAYS FOR THE ARTS?

* Museum of Modern Art
  * Museum of Television & Radio
  * Museum of the City of New York
  * Music from China
  * Music Outreach/Learning
  * Museum of the Moon
  * Musica Viva

* Musica De Camara
  * Music Theater Group
  * National Academy of Design
  * National Alliance for Musical Theater
  * National Asian American Theatre Company
  * National Black Theatre Workshop
  * National Black Touring Circuit
  * National Choral Society
  * National Dance Institute
  * National Lighthouse Center & Museum
  * National Museum of Catholic Art and History
  * Negro Ensemble Company
  * New Amsterdam Boys Choir
  * New England BtoISOString
  * New Federal Theatre
  * 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 Choral Arts
  * New York City Opera
  * New York City Opera Guild
  * New York Chinese Cultural Center & Chinese Folk Dance Company
  * New York City Arts-in-Education Roundtable

* Fiscal Year 1995–1999 Trends Sample Group

* Fiscal Year 1995–1999 Trends Sample Group
WHO PAYS FOR THE ARTS?

APPENDIX A

North/South Consonance
NY Artists Unlimited
Ona Marabou’s House Museum
* OLLANTAY Center for Arts
* OMNI Ensemble
Open World Arts
Osipua-Musica
Opus Channels New York
Opera Harlem
* Opera Orchestra of New York
Opus 110 Music Center
* Oratorio Society of Queens
Organization of Independent Artists
Orpheus Chamber Orchestra
Pan American Musical Art Research
* Pan Asian Repertory Theatre
Papagino Society
* Paper Bag Players
Paper Tiger Television
Pathways for Youth
* Paul Taylor Dance Company
Pearl Theatre Company
PLN American Center
* Papuan Institute
* Performance Space 122
* Performance Zone
* Philharmonic Symphony Society of New York
* Playwrights Horizons
* Poetry Project
Poetry Society of America
* Posts and Writers
* Posts House
Polish Theatre Institute in the USA
* Phoenix Touring Puerto Rican Theater
Primary Stages Company
Printed Matter
Promote Art Works
* Prospect Park Alliance
* PS 1/Contemporary Art Center
* Public Art Fund
* Puerto Rican Traveling Theatre Company
* Puerto Rican Workshop
* Puppetworks
Queen’s Botanical Garden
Queen’s Children’s Theater
* Queen’s College Foundation on Behalf of Louis Armstrong Archives & House
* Queen’s Council on the Arts
* Queen’s Historical Society
Queen’s Lesbian and Gay Pride Committee
* Queen’s Museum of Art
* Queen’s Opera Association
* Queen’s Symphony Orchestra
* Queen’s Theater in the Park
* Queens Borough Community College Fund
Reach Into Cultural Heights
Redbank Indian Arts Council
* Regina Opera Company
* Redwood Bushwick Senior Citizen Council/Hope Gardens Multi Service Center
Ringside
Rio Grande Union
Rivera Fund
Riverhead Theater Company
Riverside Opera Company
* Riverside Symphony
Rockaway Music & Arts Council for Rockaway Museum
Rosewell Island Theatre Corporation
Roots of Brazil
* Rondalla Imperial
* Roundabout Theatre Company
* Roza Promotions
* Rule Electronics Mechanicals Company
Russian American Cultural Center
* Rye Repertory Company
* S.E.M. Ensemble
* Sandy Ground Historical Society
School of American Ballet
School of Hard Knocks
Sculpture Center Gallery
Scarcade Summer Concert Series
* Second Stage Theatre
* Shadow Box Theatre
* Shakespeare Project
Shadin 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
* Sohar’s Sculpture Park
SoHo Repertory Theatre
Solomon R. Guggenheim Foundation
Sons of Italy Foundation for Garibaldi-Mucci 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
* Stable Program
* Starfish Theaterworks
* Staten Island Ballet Theatre
* 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
* Stony Brook University for the Spoken Word
* Studio in a School Association
* Studio Museum in Harlem
* Sunset Park School Of Music
* Symphony Space
* TEDx Theatre and Dance Alliance
* Target Margin Theatre
* Teachers and Writers Collaborative
* Teatro Ciruelo
* Teatro Experimental El Amigo
* Teatro Gratiano
* Thalia Spanish Theatre
* Theater by the Blind Corporation
* Theater Communications Group
* Theatre Development Fund
* Theatre First Foundation
* Theatre for New Audience
* Theatre for the New City
* Foundation
* The trinity
* Theatre
* Theatre for Youth
* Theatre Talk Productions
* TheatreMovers
* TheatreWorks USA Corporation
* The New Hill Performing Arts Center, c/o YMCA
* Thread Waxing Space
* To Make the World a Better Place
* Town Hall Foundation
* Treasury Dance Company
* Trinity Players of Queens
* Tong Ching Chinese Center for the Arts
* Turtle Bay Music School
* Topical Drama Studio
* Universal Temple of Arts
* Uptown Dance Academy
* Videoteca del Sur
* Village Halloween Parade, c/o St. Latham Arts Management
* Vineyard Theater 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’s Make Movies
* Women’s Interart Center
* Women’s Project and Productions
* Worcester Group
* Working Theatre Company
* Workmen’s Circle
* World Music Institute
* Writer’s Room
* Yaffa Cultural Arts & Valla Productions
* Yangtze Repertory Theatre of America
* Yeshiva University Museum
* YM/WHA of the Bronx for Harlem 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
* * Closed operations in 2000
* * Name changed to Make A Better Place
* * Fiscal Year 1995–1999 Trends Sample Group

28
WHO PAYS FOR THE ARTS?

TheatreWorks/USA Corporation
* Thelma Hill Performing Arts Center, c/o YMCA
* Thread Waxing Space
  To Make the World a Better Place
* Town Hall Foundation
  Tressor Dance Company
  Trinity Players of Queens
* Tun Ching Chinese Center for the Arts
* Turtle Bay Music School
  Typical Drama Studio
* Universal Temple of Arts
  Uptown Dance Academy
* Videooteca 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 Art and Historical Center
* Williamsburg Music Center
  Wings Theatre Company
* Women Make Movies
* Women@ Interart Center
* Women@ Project and Productions
  Wooster Group
* Working Theatre Company
  Workmen@ Circle
* World Music Institute
* Writer@ 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@ and Young Women@
  Hebrew Association
  Young People@ 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

<table>
<thead>
<tr>
<th></th>
<th>All Budget Sizes</th>
<th>Very Large (&gt; $10 million)</th>
<th>Large ($1M - $10M)</th>
<th>Medium ($100,000 - $1M)</th>
<th>Small (&lt; $100,000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Earned Income</td>
<td>50.9%</td>
<td>52.5%</td>
<td>48.3%</td>
<td>43.5%</td>
<td>38.6%</td>
</tr>
<tr>
<td>Admissions</td>
<td>21.3%</td>
<td>25.4%</td>
<td>11.8%</td>
<td>10.7%</td>
<td>9.7%</td>
</tr>
<tr>
<td>Other Earned *</td>
<td>28.6%</td>
<td>27.1%</td>
<td>36.5%</td>
<td>32.8%</td>
<td>29.9%</td>
</tr>
<tr>
<td>Total Private Contributions</td>
<td>37.9%</td>
<td>39.3%</td>
<td>33.6%</td>
<td>37.1%</td>
<td>33.8%</td>
</tr>
<tr>
<td>Individual</td>
<td>16.1%</td>
<td>18.6%</td>
<td>9.7%</td>
<td>9.7%</td>
<td>14.8%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.0%</td>
<td>9.5%</td>
<td>13.9%</td>
<td>17.3%</td>
<td>11.3%</td>
</tr>
<tr>
<td>Corporation</td>
<td>5.4%</td>
<td>5.3%</td>
<td>5.2%</td>
<td>6.3%</td>
<td>5.5%</td>
</tr>
<tr>
<td>Other Contributed</td>
<td>5.4%</td>
<td>5.8%</td>
<td>4.3%</td>
<td>3.4%</td>
<td>2.3%</td>
</tr>
<tr>
<td>Total Government</td>
<td>11.2%</td>
<td>8.2%</td>
<td>18.1%</td>
<td>19.4%</td>
<td>27.6%</td>
</tr>
<tr>
<td>DCA</td>
<td>6.4%</td>
<td>6.0%</td>
<td>7.9%</td>
<td>5.3%</td>
<td>11.8%</td>
</tr>
<tr>
<td>Other City</td>
<td>1.1%</td>
<td>0.1%</td>
<td>2.3%</td>
<td>5.3%</td>
<td>3.6%</td>
</tr>
<tr>
<td>Total State</td>
<td>2.6%</td>
<td>1.1%</td>
<td>5.6%</td>
<td>7.1%</td>
<td>10.8%</td>
</tr>
<tr>
<td>NYSCA</td>
<td>1.3%</td>
<td>0.6%</td>
<td>2.1%</td>
<td>5.1%</td>
<td>9.4%</td>
</tr>
<tr>
<td>Other State</td>
<td>1.3%</td>
<td>0.5%</td>
<td>3.5%</td>
<td>2.1%</td>
<td>1.4%</td>
</tr>
<tr>
<td>Total Federal</td>
<td>1.2%</td>
<td>1.0%</td>
<td>1.6%</td>
<td>1.5%</td>
<td>1.4%</td>
</tr>
<tr>
<td>NEA</td>
<td>0.6%</td>
<td>0.3%</td>
<td>1.1%</td>
<td>1.5%</td>
<td>1.3%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>0.6%</td>
<td>0.7%</td>
<td>0.7%</td>
<td>0.0%</td>
<td>0.2%</td>
</tr>
<tr>
<td>Number of Organizations</td>
<td>575</td>
<td>29</td>
<td>124</td>
<td>257</td>
<td>165</td>
</tr>
<tr>
<td>Total Income</td>
<td>$1.5 billion</td>
<td>$1.1 billion</td>
<td>$341 million</td>
<td>$99.2 million</td>
<td>$8.1 million</td>
</tr>
<tr>
<td>Average Income</td>
<td>$2.7 million</td>
<td>$31.4 million</td>
<td>$2.8 million</td>
<td>$386,000</td>
<td>$49,000</td>
</tr>
</tbody>
</table>

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

### APPENDIX B-2

#### Sources of Income by Discipline–1999

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

* Includes endowment, space rental, gift shop, program fees.
### APPENDIX B-1

**Sources of Income by Budget Size–1999**

<table>
<thead>
<tr>
<th>Sources of Income</th>
<th>All Budget Sizes</th>
<th>Very Large &gt; $10 million</th>
<th>Large $1M - $10M</th>
<th>Medium $100,000 - $1M</th>
<th>Small &lt; $100,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Earned Income</td>
<td>50.9%</td>
<td>52.5%</td>
<td>48.3%</td>
<td>43.5%</td>
<td>38.6%</td>
</tr>
<tr>
<td>Admissions</td>
<td>21.3%</td>
<td>25.4%</td>
<td>11.8%</td>
<td>10.7%</td>
<td>9.7%</td>
</tr>
<tr>
<td>Other Earned *</td>
<td>29.6%</td>
<td>27.1%</td>
<td>38.5%</td>
<td>32.8%</td>
<td>28.9%</td>
</tr>
<tr>
<td>Total Private Contributions</td>
<td>37.9%</td>
<td>39.3%</td>
<td>33.6%</td>
<td>37.1%</td>
<td>33.8%</td>
</tr>
<tr>
<td>Individual</td>
<td>16.1%</td>
<td>18.6%</td>
<td>9.7%</td>
<td>9.7%</td>
<td>14.8%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.0%</td>
<td>9.5%</td>
<td>13.9%</td>
<td>17.3%</td>
<td>11.3%</td>
</tr>
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<td>Corporation</td>
<td>5.4%</td>
<td>5.3%</td>
<td>5.2%</td>
<td>6.3%</td>
<td>5.5%</td>
</tr>
<tr>
<td>Other Contributed</td>
<td>5.4%</td>
<td>5.8%</td>
<td>4.3%</td>
<td>3.4%</td>
<td>2.3%</td>
</tr>
<tr>
<td>Total Government</td>
<td>11.2%</td>
<td>8.2%</td>
<td>18.1%</td>
<td>19.4%</td>
<td>27.6%</td>
</tr>
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<tr>
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<td>3.0%</td>
</tr>
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<td>Total State</td>
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<td>5.6%</td>
<td>7.1%</td>
<td>10.8%</td>
</tr>
<tr>
<td>NYSOSA</td>
<td>1.3%</td>
<td>0.6%</td>
<td>2.1%</td>
<td>5.1%</td>
<td>9.4%</td>
</tr>
<tr>
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<td>1.3%</td>
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<td>3.5%</td>
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<td>1.4%</td>
</tr>
<tr>
<td>Total Federal</td>
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<td>1.0%</td>
<td>1.8%</td>
<td>1.6%</td>
<td>1.4%</td>
</tr>
<tr>
<td>NEA</td>
<td>0.6%</td>
<td>0.3%</td>
<td>1.1%</td>
<td>1.6%</td>
<td>1.3%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>0.6%</td>
<td>0.7%</td>
<td>0.7%</td>
<td>0.0%</td>
<td>0.2%</td>
</tr>
<tr>
<td>Total Income</td>
<td>$1.5 billion</td>
<td>$1.1 billion</td>
<td>$341 million</td>
<td>$99.2 million</td>
<td>$8.1 million</td>
</tr>
<tr>
<td>Average Income</td>
<td>$2.7 million</td>
<td>$31.4 million</td>
<td>$2.8 million</td>
<td>$386,000</td>
<td>$49,000</td>
</tr>
</tbody>
</table>

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

| Number of Organizations | 575         | 29          | 124        | 257         | 165         |

### APPENDIX B-2

**Sources of Income by Discipline–1999**

<table>
<thead>
<tr>
<th>Sources of Income</th>
<th>Total Sample</th>
<th>Visual Arts</th>
<th>Performing Arts</th>
<th>Living Collections</th>
</tr>
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<tbody>
<tr>
<td>Total Earned Income</td>
<td>50.9%</td>
<td>44.7%</td>
<td>57.6%</td>
<td>44.9%</td>
</tr>
<tr>
<td>Admissions</td>
<td>21.3%</td>
<td>12.6%</td>
<td>31.8%</td>
<td>10.5%</td>
</tr>
<tr>
<td>Other Earned *</td>
<td>29.6%</td>
<td>32.1%</td>
<td>25.8%</td>
<td>34.4%</td>
</tr>
<tr>
<td>Total Private Contributions</td>
<td>37.9%</td>
<td>42.6%</td>
<td>37.7%</td>
<td>26.3%</td>
</tr>
<tr>
<td>Individual</td>
<td>16.1%</td>
<td>18.7%</td>
<td>18.4%</td>
<td>10.1%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.0%</td>
<td>10.7%</td>
<td>11.5%</td>
<td>6.1%</td>
</tr>
<tr>
<td>Corporation</td>
<td>5.4%</td>
<td>6.9%</td>
<td>4.7%</td>
<td>2.4%</td>
</tr>
<tr>
<td>Other Contributed</td>
<td>5.4%</td>
<td>6.3%</td>
<td>5.1%</td>
<td>7.7%</td>
</tr>
<tr>
<td>Total Government</td>
<td>11.2%</td>
<td>12.7%</td>
<td>4.7%</td>
<td>28.8%</td>
</tr>
<tr>
<td>Total City</td>
<td>7.5%</td>
<td>9.6%</td>
<td>2.7%</td>
<td>23.9%</td>
</tr>
<tr>
<td>DCA</td>
<td>6.4%</td>
<td>9.0%</td>
<td>2.3%</td>
<td>23.3%</td>
</tr>
<tr>
<td>Other City</td>
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<td>0.5%</td>
<td>0.6%</td>
</tr>
<tr>
<td>Total State</td>
<td>2.6%</td>
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<td>1.3%</td>
<td>3.6%</td>
</tr>
<tr>
<td>NYSOSA</td>
<td>1.3%</td>
<td>0.8%</td>
<td>1.1%</td>
<td>0.0%</td>
</tr>
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<td>Other State</td>
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<td>0.2%</td>
<td>2.6%</td>
</tr>
<tr>
<td>Total Federal</td>
<td>1.2%</td>
<td>1.9%</td>
<td>2.7%</td>
<td>1.3%</td>
</tr>
<tr>
<td>NEA</td>
<td>0.6%</td>
<td>0.4%</td>
<td>0.7%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>0.6%</td>
<td>1.5%</td>
<td>0.0%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Total Income</td>
<td>$1.5 billion</td>
<td>$548.8 million</td>
<td>$750.3 million</td>
<td>$104.4 million</td>
</tr>
<tr>
<td>Average Income</td>
<td>$2.7 million</td>
<td>$4.9 million</td>
<td>$2.3 million</td>
<td>$14.9 million</td>
</tr>
</tbody>
</table>

* Includes endowment, space rental, gift shop, program fees.
## Sources of Income by Borough–1999

<table>
<thead>
<tr>
<th></th>
<th>All Boroughs</th>
<th>Brooklyn</th>
<th>Bronx</th>
<th>Manhattan</th>
<th>Queens</th>
<th>Staten Island</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Earned Income</strong></td>
<td>50.9%</td>
<td>34.0%</td>
<td>43.3%</td>
<td>53.9%</td>
<td>27.3%</td>
<td>25.8%</td>
</tr>
<tr>
<td>Admissions</td>
<td>21.3%</td>
<td>13.1%</td>
<td>7.5%</td>
<td>23.6%</td>
<td>8.9%</td>
<td>7.6%</td>
</tr>
<tr>
<td>Other Earned *</td>
<td>29.6%</td>
<td>20.9%</td>
<td>35.8%</td>
<td>30.3%</td>
<td>18.4%</td>
<td>18.2%</td>
</tr>
<tr>
<td><strong>Total Private Contributions</strong></td>
<td>37.9%</td>
<td>42.3%</td>
<td>27.4%</td>
<td>38.9%</td>
<td>23.4%</td>
<td>20.0%</td>
</tr>
<tr>
<td>Individual</td>
<td>16.1%</td>
<td>20.3%</td>
<td>9.3%</td>
<td>16.6%</td>
<td>4.4%</td>
<td>6.4%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.0%</td>
<td>9.6%</td>
<td>7.1%</td>
<td>11.6%</td>
<td>7.7%</td>
<td>6.2%</td>
</tr>
<tr>
<td>Corporation</td>
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<td>6.5%</td>
<td>3.0%</td>
<td>5.5%</td>
<td>4.3%</td>
<td>2.7%</td>
</tr>
<tr>
<td>Other Contributed</td>
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<td>5.2%</td>
<td>6.6%</td>
<td>4.7%</td>
</tr>
<tr>
<td><strong>Total Government</strong></td>
<td>11.2%</td>
<td>23.8%</td>
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<td>49.3%</td>
<td>54.2%</td>
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<td>44.6%</td>
</tr>
<tr>
<td>DCA</td>
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<td>16.9%</td>
<td>3.6%</td>
<td>28.1%</td>
<td>42.7%</td>
</tr>
<tr>
<td>Other City</td>
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<td>2.1%</td>
<td>0.6%</td>
<td>10.0%</td>
<td>2.2%</td>
</tr>
<tr>
<td><strong>Total State</strong></td>
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<td>8.7%</td>
<td>2.0%</td>
<td>5.3%</td>
<td>8.0%</td>
</tr>
<tr>
<td>NYSCA</td>
<td>1.3%</td>
<td>1.5%</td>
<td>0.9%</td>
<td>1.2%</td>
<td>2.8%</td>
<td>1.7%</td>
</tr>
<tr>
<td>Other State</td>
<td>1.3%</td>
<td>1.0%</td>
<td>7.8%</td>
<td>0.7%</td>
<td>2.5%</td>
<td>6.3%</td>
</tr>
<tr>
<td><strong>Total Federal</strong></td>
<td>1.2%</td>
<td>0.7%</td>
<td>1.5%</td>
<td>1.1%</td>
<td>5.8%</td>
<td>1.4%</td>
</tr>
<tr>
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<td>0.3%</td>
<td>0.6%</td>
<td>0.2%</td>
<td>0.3%</td>
</tr>
<tr>
<td>Other Federal</td>
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<td>1.2%</td>
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<td>1.1%</td>
</tr>
<tr>
<td><strong>Number of Organizations</strong></td>
<td>570**</td>
<td>66</td>
<td>43</td>
<td>383</td>
<td>60</td>
<td>24</td>
</tr>
</tbody>
</table>

| **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.

## Department of Cultural Affairs Expense Budget History: 1976–2001

### DCA Adopted Budget in 2001 Dollars

### APPENDIX C

**Department of Cultural Affairs Expense Budget History: 1976–2001**

**DCA Adopted Budget in 2001 Dollars**

<table>
<thead>
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<th>Year</th>
<th>Dollars in Thousands</th>
</tr>
</thead>
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</tr>
<tr>
<td>1977</td>
<td>$20,000</td>
</tr>
<tr>
<td>1978</td>
<td>$40,000</td>
</tr>
<tr>
<td>1979</td>
<td>$60,000</td>
</tr>
<tr>
<td>1980</td>
<td>$80,000</td>
</tr>
<tr>
<td>1981</td>
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</tr>
<tr>
<td>1982</td>
<td>$120,000</td>
</tr>
<tr>
<td>1983</td>
<td>$140,000</td>
</tr>
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</table>

### APPENDIX B-3

**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.
### Sources of Income by Borough–1999

<table>
<thead>
<tr>
<th>Source of Income</th>
<th>All Boroughs</th>
<th>Brooklyn</th>
<th>Bronx</th>
<th>Manhattan</th>
<th>Queens</th>
<th>Staten Island</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Earned Income</td>
<td>50.9%</td>
<td>34.0%</td>
<td>43.3%</td>
<td>53.9%</td>
<td>27.3%</td>
<td>25.8%</td>
</tr>
<tr>
<td>Admissions</td>
<td>21.3%</td>
<td>13.1%</td>
<td>7.5%</td>
<td>23.6%</td>
<td>8.9%</td>
<td>7.6%</td>
</tr>
<tr>
<td>Other Earned *</td>
<td>29.6%</td>
<td>20.9%</td>
<td>35.8%</td>
<td>30.3%</td>
<td>18.4%</td>
<td>18.2%</td>
</tr>
<tr>
<td>Total Private Contributions</td>
<td>37.9%</td>
<td>42.3%</td>
<td>27.4%</td>
<td>38.9%</td>
<td>23.4%</td>
<td>20.0%</td>
</tr>
<tr>
<td>Individual</td>
<td>16.1%</td>
<td>20.3%</td>
<td>9.3%</td>
<td>20.0%</td>
<td>4.4%</td>
<td>6.4%</td>
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<tr>
<td>Foundation</td>
<td>10.0%</td>
<td>9.8%</td>
<td>7.1%</td>
<td>17.1%</td>
<td>7.7%</td>
<td>6.2%</td>
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<tr>
<td>Corporation</td>
<td>5.4%</td>
<td>6.5%</td>
<td>3.0%</td>
<td>5.5%</td>
<td>4.3%</td>
<td>2.7%</td>
</tr>
<tr>
<td>Other Contributed</td>
<td>5.4%</td>
<td>5.6%</td>
<td>8.1%</td>
<td>5.2%</td>
<td>6.6%</td>
<td>4.7%</td>
</tr>
<tr>
<td>Total Government</td>
<td>11.2%</td>
<td>23.8%</td>
<td>29.3%</td>
<td>7.2%</td>
<td>49.3%</td>
<td>54.2%</td>
</tr>
<tr>
<td>Total City</td>
<td>7.5%</td>
<td>20.6%</td>
<td>19.0%</td>
<td>4.2%</td>
<td>38.5%</td>
<td>44.8%</td>
</tr>
<tr>
<td>DCA</td>
<td>6.4%</td>
<td>18.1%</td>
<td>16.9%</td>
<td>3.6%</td>
<td>28.1%</td>
<td>42.7%</td>
</tr>
<tr>
<td>Other City</td>
<td>1.1%</td>
<td>2.5%</td>
<td>2.1%</td>
<td>0.6%</td>
<td>10.0%</td>
<td>2.2%</td>
</tr>
<tr>
<td>Total State</td>
<td>2.6%</td>
<td>2.5%</td>
<td>8.7%</td>
<td>2.0%</td>
<td>5.3%</td>
<td>8.0%</td>
</tr>
<tr>
<td>NYSCA</td>
<td>1.3%</td>
<td>1.5%</td>
<td>0.9%</td>
<td>1.2%</td>
<td>2.8%</td>
<td>1.7%</td>
</tr>
<tr>
<td>Other State</td>
<td>1.3%</td>
<td>1.0%</td>
<td>7.8%</td>
<td>0.7%</td>
<td>2.5%</td>
<td>6.3%</td>
</tr>
<tr>
<td>Total Federal</td>
<td>1.2%</td>
<td>0.7%</td>
<td>1.5%</td>
<td>1.1%</td>
<td>5.8%</td>
<td>1.4%</td>
</tr>
<tr>
<td>NEA</td>
<td>0.6%</td>
<td>0.6%</td>
<td>0.3%</td>
<td>0.6%</td>
<td>0.2%</td>
<td>0.3%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>0.6%</td>
<td>0.1%</td>
<td>1.2%</td>
<td>0.5%</td>
<td>5.6%</td>
<td>1.1%</td>
</tr>
<tr>
<td>Number of Organizations</td>
<td>570**</td>
<td>66</td>
<td>43</td>
<td>383</td>
<td>60</td>
<td>24</td>
</tr>
</tbody>
</table>

* 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.

### Department of Cultural Affairs Expense Budget History: 1976–2001

**DCA Adopted Budget in 2001 Dollars**

<table>
<thead>
<tr>
<th>Year</th>
<th>Dollars in Thousands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1981</td>
<td>$0</td>
</tr>
<tr>
<td>1982</td>
<td>$20,000</td>
</tr>
<tr>
<td>1983</td>
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<tr>
<td>1999</td>
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<td>2000</td>
<td>$380,000</td>
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<tr>
<td>2001</td>
<td>$400,000</td>
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</table>

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.
### Change in Income by Budget Size: 1995–1999

<table>
<thead>
<tr>
<th>All Budget Sizes</th>
<th>Very Large &gt; $10 million</th>
<th>Large $1M - $10M</th>
<th>Medium $100,000 - $1M</th>
<th>Small &lt; $100,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Income</td>
<td>21.6%</td>
<td>23.0%</td>
<td>18.2%</td>
<td>9.3%</td>
</tr>
<tr>
<td>Total Earned</td>
<td>29.7%</td>
<td>29.8%</td>
<td>30.9%</td>
<td>22.4%</td>
</tr>
<tr>
<td>Admissions</td>
<td>14.3%</td>
<td>15.9%</td>
<td>0.6%</td>
<td>24.9%</td>
</tr>
<tr>
<td>Other Earned*</td>
<td>44.6%</td>
<td>40.4%</td>
<td>45.5%</td>
<td>21.6%</td>
</tr>
<tr>
<td>Total Private Income</td>
<td>21.9%</td>
<td>22.7%</td>
<td>16.2%</td>
<td>12.9%</td>
</tr>
<tr>
<td>Individual</td>
<td>33.2%</td>
<td>36.8%</td>
<td>13.5%</td>
<td>18.0%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.4%</td>
<td>10.5%</td>
<td>14.9%</td>
<td>8.8%</td>
</tr>
<tr>
<td>Corporation</td>
<td>28.6%</td>
<td>40.5%</td>
<td>9.4%</td>
<td>-9.9%</td>
</tr>
<tr>
<td>Other Contributed</td>
<td>4.2%</td>
<td>-2.1%</td>
<td>37.2%</td>
<td>64.8%</td>
</tr>
<tr>
<td>Total Government Income</td>
<td>-2.3%</td>
<td>-1.9%</td>
<td>0.1%</td>
<td>-9.3%</td>
</tr>
<tr>
<td>Total City</td>
<td>-2.1%</td>
<td>-4.6%</td>
<td>3.8%</td>
<td>-2.9%</td>
</tr>
<tr>
<td>DCA</td>
<td>-4.9%</td>
<td>-3.3%</td>
<td>-0.9%</td>
<td>-30.0%</td>
</tr>
<tr>
<td>Other City</td>
<td>22.2%</td>
<td>28.0%</td>
<td>21.6%</td>
<td>60.9%</td>
</tr>
<tr>
<td>Total State</td>
<td>20.6%</td>
<td>2.0%</td>
<td>53.2%</td>
<td>9.5%</td>
</tr>
<tr>
<td>NYSCA</td>
<td>-9.1%</td>
<td>-34.2%</td>
<td>19.1%</td>
<td>8.2%</td>
</tr>
<tr>
<td>Other State</td>
<td>86.9%</td>
<td>117.4%</td>
<td>104.3%</td>
<td>12.6%</td>
</tr>
<tr>
<td>Total Federal</td>
<td>-28.4%</td>
<td>14.7%</td>
<td>-62.9%</td>
<td>-61.5%</td>
</tr>
<tr>
<td>NEA</td>
<td>-61.6%</td>
<td>-59.9%</td>
<td>-62.5%</td>
<td>-55.2%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>71.3%</td>
<td>320.8%</td>
<td>-25.20%</td>
<td>-92.1%</td>
</tr>
<tr>
<td>Number of Organizations</td>
<td>334</td>
<td>26</td>
<td>95</td>
<td>148</td>
</tr>
<tr>
<td>Total FY 99 Income</td>
<td>$1.3 billion</td>
<td>$992.1 million</td>
<td>$256.5 million</td>
<td>$61.8 million</td>
</tr>
<tr>
<td>Average FY 99 Income</td>
<td>$3.9 million</td>
<td>$38.2 million</td>
<td>$2.7 million</td>
<td>$418,000</td>
</tr>
</tbody>
</table>

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

### Change in Income by Discipline: 1995–1999

<table>
<thead>
<tr>
<th>Total Sample</th>
<th>Visual Arts</th>
<th>Performing Arts</th>
<th>Living Collections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Income</td>
<td>21.6%</td>
<td>37.5%</td>
<td>16.1%</td>
</tr>
<tr>
<td>Total Earned</td>
<td>29.7%</td>
<td>81.1%</td>
<td>8.7%</td>
</tr>
<tr>
<td>Admissions</td>
<td>14.3%</td>
<td>66.2%</td>
<td>4.6%</td>
</tr>
<tr>
<td>Other Earned*</td>
<td>44.6%</td>
<td>87.6%</td>
<td>14.3%</td>
</tr>
<tr>
<td>Total Private Income</td>
<td>21.0%</td>
<td>21.5%</td>
<td>25.6%</td>
</tr>
<tr>
<td>Individual</td>
<td>33.2%</td>
<td>66.2%</td>
<td>34.3%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.4%</td>
<td>16.4%</td>
<td>14.4%</td>
</tr>
<tr>
<td>Corporation</td>
<td>29.6%</td>
<td>49.6%</td>
<td>15.2%</td>
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<tr>
<td>Other Contributed</td>
<td>4.2%</td>
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<td>74.2%</td>
</tr>
<tr>
<td>Total Government Income</td>
<td>-2.3%</td>
<td>2.0%</td>
<td>-14.9%</td>
</tr>
<tr>
<td>Total City</td>
<td>-2.1%</td>
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<td>-4.2%</td>
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<tr>
<td>DCA</td>
<td>-4.9%</td>
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<td>-2.3%</td>
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<tr>
<td>Other City</td>
<td>22.2%</td>
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<tr>
<td>Total State</td>
<td>20.6%</td>
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<tr>
<td>NYSCA</td>
<td>-9.1%</td>
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<td>-4.9%</td>
</tr>
<tr>
<td>Other State</td>
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<tr>
<td>Total Federal</td>
<td>-28.4%</td>
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<td>-51.1%</td>
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<tr>
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<td>-61.6%</td>
<td>-69.4%</td>
<td>-47.3%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>71.7%</td>
<td>399.7%</td>
<td>-100.0%</td>
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<tr>
<td>Number of Organizations</td>
<td>334</td>
<td>79</td>
<td>159</td>
</tr>
<tr>
<td>Total FY 99 Income</td>
<td>$1.3 billion</td>
<td>$456.6 million</td>
<td>$652.4 million</td>
</tr>
<tr>
<td>Average FY 99 Income</td>
<td>$3.9 million</td>
<td>$5.5 million</td>
<td>$4.1 million</td>
</tr>
</tbody>
</table>

* Includes endowment, space rental, gift shop, program fees.
## Change in Income by Budget Size: 1995–1999

<table>
<thead>
<tr>
<th>All Budget Sizes</th>
<th>Very Large</th>
<th>Large</th>
<th>Medium</th>
<th>Small</th>
<th>$100,000 - $1M</th>
<th>&lt; $100,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Income</td>
<td>21.6%</td>
<td>23.6%</td>
<td>18.2%</td>
<td>9.3%</td>
<td>-12.1%</td>
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</tr>
<tr>
<td>Total Earned</td>
<td>29.7%</td>
<td>29.8%</td>
<td>30.9%</td>
<td>22.4%</td>
<td>3.4%</td>
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</tr>
<tr>
<td>Admissions</td>
<td>14.3%</td>
<td>15.9%</td>
<td>0.6%</td>
<td>24.9%</td>
<td>4.4%</td>
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</tr>
<tr>
<td>Other Earned*</td>
<td>44.6%</td>
<td>46.4%</td>
<td>45.5%</td>
<td>21.6%</td>
<td>2.9%</td>
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</tr>
<tr>
<td>Total Private Income</td>
<td>21.0%</td>
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<td>16.2%</td>
<td>12.9%</td>
<td>-12.2%</td>
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</tr>
<tr>
<td>Individual</td>
<td>33.2%</td>
<td>36.8%</td>
<td>13.5%</td>
<td>18.0%</td>
<td>0.0%</td>
<td></td>
</tr>
<tr>
<td>Foundation</td>
<td>11.4%</td>
<td>10.5%</td>
<td>14.9%</td>
<td>8.8%</td>
<td>-17.1%</td>
<td></td>
</tr>
<tr>
<td>Corporation</td>
<td>28.6%</td>
<td>40.5%</td>
<td>9.4%</td>
<td>-9.9%</td>
<td>-25.2%</td>
<td></td>
</tr>
<tr>
<td>Other Contributed</td>
<td>4.2%</td>
<td>-2.1%</td>
<td>37.2%</td>
<td>64.8%</td>
<td>-4.3%</td>
<td></td>
</tr>
<tr>
<td>Total Government Income</td>
<td>-2.3%</td>
<td>-1.9%</td>
<td>0.1%</td>
<td>-9.3%</td>
<td>-22.6%</td>
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</tr>
<tr>
<td>Total City</td>
<td>-2.1%</td>
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<td>3.8%</td>
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<td>-17.8%</td>
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</tr>
<tr>
<td>DCA</td>
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<td>-0.9%</td>
<td>-30.0%</td>
<td>-16.3%</td>
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<tr>
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</tr>
<tr>
<td>Total State</td>
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<td>53.2%</td>
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<td>-9.6%</td>
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</tr>
<tr>
<td>NYSCA</td>
<td>-9.1%</td>
<td>-34.2%</td>
<td>19.1%</td>
<td>8.2%</td>
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<td></td>
</tr>
<tr>
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<td>86.9%</td>
<td>117.4%</td>
<td>104.3%</td>
<td>12.6%</td>
<td>-51.3%</td>
<td></td>
</tr>
<tr>
<td>Total Federal</td>
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<td>-75.6%</td>
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<td>-55.2%</td>
<td>-64.3%</td>
<td></td>
</tr>
<tr>
<td>Other Federal</td>
<td>71.3%</td>
<td>320.8%</td>
<td>-25.20%</td>
<td>-92.1%</td>
<td>-100.0%</td>
<td></td>
</tr>
<tr>
<td>Number of Organizations</td>
<td>334</td>
<td>26</td>
<td>95</td>
<td>148</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Total FY 99 Income</td>
<td>$1.3 billion</td>
<td>$992.1 million</td>
<td>$256.3 million</td>
<td>$61.8 million</td>
<td>$4 million</td>
<td></td>
</tr>
<tr>
<td>Average FY 99 Income</td>
<td>$3.9 million</td>
<td>$38.2 million</td>
<td>$2.7 million</td>
<td>$418,000</td>
<td>$62,000</td>
<td></td>
</tr>
</tbody>
</table>

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

## Change in Income by Discipline: 1995–1999

<table>
<thead>
<tr>
<th>Total Sample</th>
<th>Visual Arts</th>
<th>Performing Arts</th>
<th>Living Collections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Income</td>
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</tr>
<tr>
<td>Total Earned</td>
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</tr>
<tr>
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<td>14.3%</td>
<td>66.2%</td>
<td>4.6%</td>
</tr>
<tr>
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<td>44.6%</td>
<td>87.6%</td>
<td>14.3%</td>
</tr>
<tr>
<td>Total Private Income</td>
<td>21.0%</td>
<td>21.5%</td>
<td>25.4%</td>
</tr>
<tr>
<td>Individual</td>
<td>33.2%</td>
<td>66.2%</td>
<td>34.3%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.4%</td>
<td>16.4%</td>
<td>14.4%</td>
</tr>
<tr>
<td>Corporation</td>
<td>29.6%</td>
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<td>15.2%</td>
</tr>
<tr>
<td>Other Contributed</td>
<td>4.2%</td>
<td>-36.6%</td>
<td>74.2%</td>
</tr>
<tr>
<td>Total Government Income</td>
<td>-2.3%</td>
<td>2.0%</td>
<td>-14.9%</td>
</tr>
<tr>
<td>Total City</td>
<td>-2.1%</td>
<td>-4.1%</td>
<td>-4.2%</td>
</tr>
<tr>
<td>DCA</td>
<td>-4.9%</td>
<td>-5.5%</td>
<td>-2.3%</td>
</tr>
<tr>
<td>Other City</td>
<td>22.2%</td>
<td>44.4%</td>
<td>-14.1%</td>
</tr>
<tr>
<td>Total State</td>
<td>20.6%</td>
<td>21.5%</td>
<td>-4.9%</td>
</tr>
<tr>
<td>NYSCA</td>
<td>-9.1%</td>
<td>-9.9%</td>
<td>-4.9%</td>
</tr>
<tr>
<td>Other State</td>
<td>86.9%</td>
<td>140.7%</td>
<td>-4.6%</td>
</tr>
<tr>
<td>Total Federal</td>
<td>-29.4%</td>
<td>30.3%</td>
<td>-51.1%</td>
</tr>
<tr>
<td>NEA</td>
<td>-61.6%</td>
<td>-69.4%</td>
<td>-47.3%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>71.7%</td>
<td>389.7%</td>
<td>-100.0%</td>
</tr>
<tr>
<td>Number of Organizations</td>
<td>334</td>
<td>79</td>
<td>159</td>
</tr>
<tr>
<td>Total FY 99 Income</td>
<td>$1.3 billion</td>
<td>$456.6 million</td>
<td>$652.4 million</td>
</tr>
<tr>
<td>Average FY 99 Income</td>
<td>$3.9 million</td>
<td>$56.6 million</td>
<td>$4.1 million</td>
</tr>
</tbody>
</table>

* includes endowment, space rental, gift shop, program fees.
### Change in Income by Borough: 1995–1999

#### All Boroughs
- **Total Income**: 21.6%
- **Total Earned**: 29.7%
- **Admissions**: 14.3%
- **Other Earned**: 44.6%
- **Total Private Income**: 21.0%
- **Individual**: 33.2%
- **Foundation**: 11.4%
- **Corporation**: 29.6%
- **Other Contributed**: 4.2%
- **Total Government Income**: -2.3%
- **DCA**: -4.9%
- **NYSCA**: -9.1%
- **NEA**: -61.6%
- **Other Federal**: -28.4%

#### Brooklyn
- **Total Income**: 48.2%
- **Total Earned**: 62.8%
- **Admissions**: 55.7%
- **Other Earned**: 67.5%
- **Total Private Income**: 85.1%
- **Individual**: 174.1%
- **Foundation**: 37.6%
- **Corporation**: 37.4%
- **Other Contributed**: 99.1%
- **Total Government Income**: -7.0%
- **DCA**: -10.0%
- **NYSCA**: -18.8%
- **NEA**: -50.3%

#### Bronx
- **Total Income**: 15.4%
- **Total Earned**: 66.8%
- **Admissions**: 16.1%
- **Other Earned**: 83.9%
- **Total Private Income**: -4.2%
- **Individual**: -34.6%
- **Foundation**: -30.6%
- **Corporation**: 13.8%
- **Other Contributed**: 387.3%
- **Total Government Income**: 20.0%
- **DCA**: 62.8%
- **NYSCA**: -30.6%
- **NEA**: -50.3%

#### Manhattan
- **Total Income**: 20.0%
- **Total Earned**: 61.5%
- **Admissions**: 12.1%
- **Other Earned**: 40.5%
- **Total Private Income**: 20.4%
- **Individual**: 31.5%
- **Foundation**: 11.7%
- **Corporation**: 28.9%
- **Other Contributed**: 13.3%
- **Total Government Income**: -10.7%
- **DCA**: 10.5%
- **NYSCA**: 6.1%
- **NEA**: -34.6%

#### Queens
- **Total Income**: 16.1%
- **Total Earned**: 96.4%
- **Admissions**: 96.4%
- **Other Earned**: 30.6%
- **Total Private Income**: 20.4%
- **Individual**: -20.0%
- **Foundation**: 31.0%
- **Corporation**: 41.4%
- **Other Contributed**: 36.1%
- **Total Government Income**: 0.6%
- **DCA**: 10.5%
- **NYSCA**: 6.1%
- **NEA**: -13.3%

#### Staten Island
- **Total Income**: 8.9%
- **Total Earned**: 30.6%
- **Admissions**: 96.4%
- **Other Earned**: 30.6%
- **Total Private Income**: 20.4%
- **Individual**: 108.9%
- **Foundation**: 166.8%
- **Corporation**: 8.0%
- **Other Contributed**: 26.6%
- **Total Government Income**: 43.0%
- **DCA**: 25.3%
- **NYSCA**: 166.8%
- **NEA**: -43.0%

#### Number of Organizations
<table>
<thead>
<tr>
<th>Category</th>
<th>All Boroughs</th>
<th>Brooklyn</th>
<th>Bronx</th>
<th>Manhattan</th>
<th>Queens</th>
<th>Staten Island</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Organizations</td>
<td>335**</td>
<td>64</td>
<td>29</td>
<td>199</td>
<td>48</td>
<td>15</td>
</tr>
</tbody>
</table>

#### Income
- **Total FY 99 Income**: 
  - All Boroughs: $1.3 billion
  - Brooklyn: $121.4 million
  - Bronx: $88.3 million
  - Manhattan: $1.1 billion
  - Queens: $35 million
  - Staten Island: $12.4 million
- **Average FY 99 Income**: 
  - All Boroughs: $3.9 million
  - Brooklyn: $2.8 million
  - Bronx: $3 million
  - Manhattan: $5.3 million
  - Queens: $729,000
  - Staten Island: $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.
## Change in Income by Borough: 1995–1999

<table>
<thead>
<tr>
<th>Total Income</th>
<th>All Boroughs</th>
<th>Brooklyn</th>
<th>Bronx</th>
<th>Manhattan</th>
<th>Queens</th>
<th>Staten Island</th>
</tr>
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<tbody>
<tr>
<td>1995</td>
<td>21.6%</td>
<td>48.2%</td>
<td>15.4%</td>
<td>20.0%</td>
<td>16.1%</td>
<td>8.9%</td>
</tr>
<tr>
<td>1999</td>
<td>25.7%</td>
<td>62.8%</td>
<td>66.8%</td>
<td>25.9%</td>
<td>46.7%</td>
<td>19.8%</td>
</tr>
<tr>
<td>Total Earned</td>
<td>21.0%</td>
<td>85.1%</td>
<td>-4.2%</td>
<td>17.0%</td>
<td>20.4%</td>
<td>20.4%</td>
</tr>
<tr>
<td>Individual</td>
<td>33.2%</td>
<td>174.1%</td>
<td>-34.6%</td>
<td>31.5%</td>
<td>-20.0%</td>
<td>109.9%</td>
</tr>
<tr>
<td>Foundation</td>
<td>11.4%</td>
<td>37.6%</td>
<td>-30.6%</td>
<td>11.7%</td>
<td>31.0%</td>
<td>160.8%</td>
</tr>
<tr>
<td>Corporation</td>
<td>29.6%</td>
<td>37.4%</td>
<td>13.6%</td>
<td>28.9%</td>
<td>41.4%</td>
<td>8.0%</td>
</tr>
<tr>
<td>Other Contributed</td>
<td>4.2%</td>
<td>99.1%</td>
<td>387.3%</td>
<td>-13.3%</td>
<td>36.1%</td>
<td>-42.0%</td>
</tr>
<tr>
<td>Total Private Income</td>
<td>21.0%</td>
<td>85.1%</td>
<td>-4.2%</td>
<td>17.0%</td>
<td>20.4%</td>
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<td>387.3%</td>
<td>-13.3%</td>
<td>36.1%</td>
<td>-42.0%</td>
</tr>
<tr>
<td>Total Government Income</td>
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<td>-7.0%</td>
<td>-10.3%</td>
<td>0.0%</td>
<td>2.6%</td>
<td>2.0%</td>
</tr>
<tr>
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<td>-1.3%</td>
<td>-4.3%</td>
<td>-1.6%</td>
<td>0.6%</td>
<td>-0.2%</td>
</tr>
<tr>
<td>DCA</td>
<td>-4.9%</td>
<td>-10.0%</td>
<td>-10.5%</td>
<td>-1.3%</td>
<td>-2.5%</td>
<td>-1.1%</td>
</tr>
<tr>
<td>Other City</td>
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<td>326.5%</td>
<td>64.2%</td>
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<td>10.5%</td>
<td>20.3%</td>
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<tr>
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<td>-11.2%</td>
<td>-12.3%</td>
<td>37.4%</td>
<td>6.5%</td>
<td>18.9%</td>
</tr>
<tr>
<td>NYSCA</td>
<td>-9.1%</td>
<td>-18.8%</td>
<td>-68.7%</td>
<td>6.1%</td>
<td>-1.3%</td>
<td>-45.9%</td>
</tr>
<tr>
<td>Other State</td>
<td>18.9%</td>
<td>1.5%</td>
<td>78.9%</td>
<td>134.1%</td>
<td>18.1%</td>
<td>40.8%</td>
</tr>
<tr>
<td>Total Federal</td>
<td>-28.0%</td>
<td>-61.9%</td>
<td>-43.6%</td>
<td>-27.3%</td>
<td>14.2%</td>
<td>-1.1%</td>
</tr>
<tr>
<td>NEA</td>
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<td>-50.3%</td>
<td>-93.4%</td>
<td>-51.7%</td>
<td>-96.9%</td>
<td>-41.8%</td>
</tr>
<tr>
<td>Other Federal</td>
<td>71.7%</td>
<td>-84.8%</td>
<td>1783.9%</td>
<td>33.6%</td>
<td>1692.1%</td>
<td>24.3%</td>
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