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Reports - Evaluative/Feasibility (142)

Budgets; *Cost Effectiveness; Costs; *Cultural Centers; Data; Data Collection; Economic Factors; Expenditures; Feasibility Studies; Financial Support; *Fine Arts; Information Needs; Information Sources; Operating Expenses; Resource Allocation; Surveys

Provided is the appendix material from a study which examined and evaluated in detail all the existing sources of economic data on the arts and conducted a needs survey of arts councils, arts-producing organizations, and people concerned with the arts to find out which economic data sources, if any, they found useful. The study was conducted to assist the National Endowment for the Arts in making decisions about the Endowment's future role in the development of new, and improvement of existing, economic data on the arts and cultural institutions. The bulk of the appendix material describes in detail the characteristics of each of the 25 economic data sources studied. To ensure coverage of all relevant information and to allow comparisons across series, a set format is followed for each data source description. Information on how each data source collects and disseminates its data and how the data are used is included. Other information provided in the appendices includes project staff, persons and organizations contacted during the study, some responses from the mail survey of users, and a list of criteria against which a data series can be judged to evaluate its effectiveness. (RM)
Final Report
on a
Feasibility Study for an Economic Data Program
on the Condition of Arts and Cultural Organizations

Prepared for the National Endowment for the Arts
under Grant No. RQO-22-3N

October 31, 1977

Volume 2
Appendix Material
APPENDIX 1-A: PROJECT STAFF

Principal investigator: Dick Netzer
Faculty research associate: Leanna Stiefel
Assistant research scientist: Geraldine L. Katz
Research assistant: Maryann Byrnes-Alvarado

Note: The final report text was written by the principal investigator. Appendix 3-B was prepared by Prof. Stiefel. The various portions of Appendix 2-A were prepared by Prof. Stiefel, Ms. Katz and Ms. Byrnes-Alvarado; the latter was also primarily responsible for the mail survey (Appendix 3-A).
APPENDIX 1-B: PERSONS AND ORGANIZATIONS CONTACTED DURING THIS STUDY

Hilda Baumol, Consultant, Mathematica
Stephen Benedict, Consultant, National Endowment for the Arts
Livingston Biddle, Congressional Aide to Senator Claiborne Pell
Miriam Boegel, formerly Assistant Director, Association of College, University and Community Arts Administrators
June Byrne (Gengler), formerly graduate student at the Center for Arts Administration, Graduate School of Business, University of Wisconsin, Madison, Wisconsin
Marjorie Carlson, Computer Systems Analyst, External Services Section, Data Base Administration Branch, Internal Revenue Service, U.S. Department of the Treasury
Gideon Chagy, Staff Vice President, Business Committee for the Arts
James Copeland, Program Director, Theatre Communications Group
Ann Darling, Executive Director, Opera America
Robert Deane, Division Director, Division of Economic Analysis, Applied Management Sciences
Michael Edison, Senior Consultant, National Research Center of the Arts
Gregory Fusco, Congressional Aide to Senator Jacob Javits
James Gapinsky, Professor, Florida State University and Fellow, Brookings Institute
John Gingrich, President, Association of American Dance Companies
Adrian Gnam, Assistant Director, Music Program, National Endowment for the Arts
Harry Greenfield, Center for Policy Research, and Professor, Queens College
Carol Grossman, Senior Analyst, National Research Center of the Arts
Pam Gruber, formerly secretary to the Director, American Association of Museums
Guy Herregat, formerly Senior Research Analyst, National Bureau of Economic Research
Susan Hoagland, Program Officer, Opera Program, National Endowment for the Arts
Martin Holley, Lecturer, Graduate Business School, New York University and Consultant, League of New York Theaters and Producers

Peter Jaensch, Regional Public Affairs Officer, Mid-Atlantic Region, Internal Revenue Service, U.S. Department of the Treasury

Sue Johnson, formerly Assistant Grants Officer, National Endowment for the Arts

Katherine Kefer, Program Officer, Orchestra Program, National Endowment for the Arts

Jean Kemp, Assistant to the Director, Central Opera Service

Carolyn B. Knapp, Economist, Inter-Industry Economics Division, Bureau of Economic Analysis, U.S. Department of Commerce

Jerrold Lerner, formerly Director, Information Systems and Services and Administrative Officer, Office of the Controller, The Ford Foundation

Florence Lowe, Assistant to the Chairman/Press, National Endowment for the Arts

Richard McLanathan, Director, American Association of Museums

Christine Morrison, Librarian, National Endowment for the Arts

Tamara Moskowitz, Arts Assistant, Applications Office, New York State Council on the Arts

Ann Murphy, Congressional Liaison, Office of the Chairman, National Endowment for the Arts

William Nelms, Head Statistician, American Symphony Orchestra League

Ruth Plawner, Planner, Regional Plan Association

Roger Richman, Assistant Professor, Old Dominican University

Rita Roosevelt, Project Assistant, Office of the Arts, The Ford Foundation

David Ryan, Assistant Director, Museum Program, National Endowment for the Arts

Harvey Savinson, Director of Special Projects, League of New York Theaters and Producers

Henry Schlenker, Manager, Touche, Ross and Company

Fred Schnaue, Director of Public Relations, American Association of Fund Raising Counsel, Inc.

Samuel Schwartz, Center for Policy Research, and Professor, Columbia University
Richard Sheldon, Acting Officer in Charge, Office of the Arts, The Ford Foundation

Ana Steele, Director of Planning, National Endowment for the Arts

Heidi Swan, Program Officer, Dance Program, National Endowment for the Arts

LuRaye Tate, Associate Director, Center for Arts Information, New York State Council on the Arts

Ellen Thurston, Director, Center for Arts Information, New York State Council on the Arts

David Visser, Program Officer, Theater Program, National Endowment for the Arts

Daniel Waldo, Economist, National Income and Wealth Division, Bureau of Economic Analysis, U.S. Department of Commerce

Elizabeth Weil, Program Officer, Museum Program, National Endowment for the Arts

Louise Weiner, Special Assistant for Cultural Affairs, Office of the Secretary, U.S. Department of Commerce

Sheldon Ziman, Statistician, Service Census Branch, Business Division, Bureau of the Census, U.S. Department of Commerce
APPENDIX 2-A: CHARACTERISTICS OF SOURCES OF ECONOMIC DATA ON THE ARTS

CONTENTS

Format of the Descriptions

The Descriptions

1. The Economic Censuses
2. National Income Accounts
3. Consumer Expenditure Survey
4. County Business Patterns
5. Census of Population
7. The Ford Foundation
8. Economic Aspects of the Performing Arts
9. American Symphony Orchestra League
10. Opera America
11. Central Opera Service
12. Theater Communications Group
13. Variety
14. Best Plays Yearbooks
15. Study of the New York Theater
16. Association of American Dance Companies
17. Museums U.S.A.
18. Museums and Related Institutions
19. American Association of Museums
20. Project in the Arts
21. IRS Form 990 Tax Returns
22. National Endowment for the Arts Grant Application and Related Data
23. Studies of Private Giving
24. A Study of State Arts Agencies
25. Association of College, University and Community Arts Administrators
Format of the Descriptions

Most of the descriptions follow a set format, devised to ensure coverage of all relevant information on a series and to allow comparison across series. The format is as follows:

I. ITEMS COVERED

A. Input-Output Factors
   no. artists (how reported?)
   no. supporting personnel
   no. exhibitions
   facilities (own, rent, characteristics)
   length of season
   collections, acquisitions
   no. productions (subscription, contracted, sponsored)
   no. performances (subscription, contracted, sponsored)
   programs, purposes, goals

B. Return to Inputs
   artists' incomes (wage bill, salary range, seasonal and nonseasonal....)
   directors' incomes
   administrators' incomes
   profits (theater)
   rents

C. Characteristics of Establishments In Group
   geographic, profit or nonprofit...

D. Demand-Audience

1. attendance
   no. subscribers
   no. tickets sold (subscription, single, student...)
   characteristics audience
   (geographic, income, age...)

2. consumer expenditures
   ticket income (how reported?)
   other

3. ticket prices (how reported?)

4. contributions (business, individual, United Art Fund, local or national foundation, government by level...)

E. Financial (Ford as comparison)

1. income
   earned (detail)
   unearned (government, foundation, gifts...)
   capital income (detail)

2. expenditures
   salaries, wages (detail)
   facilities
   fund raising
   other

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION, AND UTILIZATION

A. Time Series
   yearly, composition sample over time

B. Sampling Characteristics
   response rate, universe, membership compared to universe

C. Questionnaires
   design process (casual,...)
   follow-up (non and partial response)
   internal consistency and validity
   instructions
   covering letter

D. Data Dissemination
   character distribution list
   no. copies circulated
   type report
   coverage in press
   access to unpublished

E. Data Utilization
   how, by whom

F. Duplication Other Sources or Gap Filling

G. Procedures in Collection, Tabulation, Storage of Data

H. Costs of Collection, Tabulation, Storage, Dissemination to collector, to respondents

I. Most Outstanding Problems With Data
   (covered in detail above, highlighted here)
There are six economic censuses. Data on arts organizations can be found in several of them, as indicated below:

<table>
<thead>
<tr>
<th>NAME</th>
<th>1972 SIC</th>
<th>ECONOMIC CENSUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Publishing</td>
<td>2731</td>
<td>Manufacturing</td>
</tr>
<tr>
<td>Phonograph Records</td>
<td>3652</td>
<td>Manufacturing</td>
</tr>
<tr>
<td>Retail Art Dealers</td>
<td>5999</td>
<td>Retail Trade</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>792</td>
<td>Selected Services</td>
</tr>
<tr>
<td>Legitimate Theater</td>
<td>792211-792219</td>
<td>Selected Services</td>
</tr>
<tr>
<td>Opera</td>
<td>792921</td>
<td>&quot;</td>
</tr>
<tr>
<td>Symphony</td>
<td>792922</td>
<td>&quot;</td>
</tr>
<tr>
<td>Other Classical Music</td>
<td>792923</td>
<td>&quot;</td>
</tr>
<tr>
<td>Dance</td>
<td>792924, 792925</td>
<td>&quot;</td>
</tr>
<tr>
<td>Commercial Museums, Zoos,</td>
<td>799951</td>
<td>&quot;</td>
</tr>
<tr>
<td>Galleries</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>Motion Pictures</td>
<td>78</td>
<td>&quot;</td>
</tr>
<tr>
<td>Production and Allied Services</td>
<td>781</td>
<td>&quot;</td>
</tr>
<tr>
<td>Distribution and Allied Services</td>
<td>782</td>
<td>&quot;</td>
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<tr>
<td>Theaters</td>
<td>783</td>
<td>&quot;</td>
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<tr>
<td>Non Drive-in</td>
<td>7832</td>
<td>&quot;</td>
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<tr>
<td>Drive-in</td>
<td>7833</td>
<td>&quot;</td>
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## MAJOR DATA ITEMS COLLECTED IN THE 1972 ECONOMIC CENSUSES

<table>
<thead>
<tr>
<th>Item</th>
<th>Mineral industries</th>
<th>Manufacturing</th>
<th>Wholesale trade</th>
<th>Retail trade</th>
<th>Selected services</th>
<th>Construction</th>
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</thead>
<tbody>
<tr>
<td><strong>Number of employees:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Production (construction) workers—quarterly</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>All other employees</td>
<td>X</td>
<td>X</td>
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<td>Total</td>
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<td>X</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<td><strong>Payrolls:</strong></td>
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<td></td>
<td></td>
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<tr>
<td>Production (construction) workers, wages</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
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<tr>
<td>All other employees</td>
<td>X</td>
<td>X</td>
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<td>Total</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td><strong>Operating expenses including payroll:</strong></td>
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<td></td>
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<td><strong>Supplemental labor costs:</strong></td>
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<tr>
<td>Legally required</td>
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<td>X</td>
<td>1X</td>
<td>1X</td>
<td>1X</td>
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<td>Voluntary programs</td>
<td>X</td>
<td>X</td>
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<td>1X</td>
<td>1X</td>
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<tr>
<td>Total</td>
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<td>1X</td>
<td>1X</td>
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<td>1X</td>
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<td><strong>Production worker man-hours quarterly</strong></td>
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<td><strong>Cost of materials, etc.:</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Materials, supplies, etc.</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>X</td>
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<td>X</td>
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<td>Products bought and resold</td>
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<td>X</td>
<td>1X</td>
<td>X</td>
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<tr>
<td>Fuels consumed</td>
<td>X</td>
<td>X</td>
<td>1X</td>
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<tr>
<td>Purchased electricity</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>X</td>
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<tr>
<td>Contract work</td>
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<td>X</td>
<td>1X</td>
<td>X</td>
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<td>Total</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>1X</td>
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<tr>
<td><strong>Inventories:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>By state of fabrication</td>
<td>X</td>
<td>X</td>
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<td></td>
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<td>X</td>
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<td>Total</td>
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<td></td>
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<tr>
<td><strong>Capital expenditures:</strong></td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>New structures and additions</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>X</td>
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<tr>
<td>New machinery and equipment</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Used plant and equipment</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Mineral development and exploitation</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>X</td>
<td></td>
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<td>Total</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>1X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Quantity of electricity:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>Electricity sold</td>
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<td><strong>Gross book value, fixed assets:</strong></td>
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<tr>
<td>Buildings and other structures</td>
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<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Machinery and equipment</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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<td>X</td>
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<tr>
<td>Mineral properties</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Total</td>
<td>X</td>
<td>X</td>
<td>1X</td>
<td>1X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Total receipts</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td><strong>Value of shipments or production</strong></td>
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<td>X</td>
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<tr>
<td><strong>Legal form of organization</strong></td>
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<td>X</td>
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<tr>
<td><strong>Rental payments, total</strong></td>
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<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Building and structures</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Machinery and equipment</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

1. Data collected on a sample basis only. Totals are available only for the United States as a whole. For the census of wholesale trade, the sample included merchant wholesalers only.
2. Used plant and equipment collected separately.

II. Items Covered - Performing Arts (SIC 7922 [Pt], 7929 [Pt]) and Commercial Museums, Zoos and Galleries (SIC 799951), 1972 Census of Selected Services Industries.

Pf = Performing Arts
M = Commercial Museums, Galleries, Zoos

A. Input - Output Factors
- No. paid employees, pay period including March 12, 1972 (Pf, M)
- No. showings or performances during the year (Pf)

B. Return to Inputs
- (See E. "Financial", as these are reported as "costs")

C. Characteristics of Establishments in Group
- (Many times these are tabulated for Pf and for M by establishments with payroll only. Also the following list contains the minimum tabulation [establishment by ______]. Many times more detailed tabulations are available, especially at U.S. summary level of aggregation.)
- geographic unit (region, division, state, SMSA, county, city)
- legal form of organization
- single or multi-unit
- concentration of major firms

D. Demand
1. Attendance
   - by subscription (Pf)
   - by individual event (Pf)

2. Consumer expenditures and 4. Contributions
   - (See E. Financial, as these are reported as "receipts")

3. Ticket prices (Pf)
   - (note that in 1963 only did the Census ask for no. of admissions by ticket price ranges)

E. Financial
- (For Pf, the numbers in parentheses to the left refer to comparable Ford Foundation lines on their 1970-71 Questionnaire for Income Base and Expenditure Base. Ford was more detailed.)
Ford Foundation Questionnaire (1970-71)  Census Information Request

Line number 1. Income

1. Total Operating Receipts (from customers) (Pf, M)
   (1-5, 9?)
   - Total Operating Receipts (from customers) (Pf, M)
   - admissions and memberships, excl. taxes (Pf, M)
   - admissions taxes (Pf, M)
   - contract fees (Pf)
   - sale merchandise (Pf, M)
   - royalties (Pf)
   - receipts from rental or owned facilities (Pf)
   - all other operating receipts (Pf, M)

2. Contributions (Pf, M)
   - Contributions (Pf, M)
   - gov't (Pf)
   - private individual (Pf)
   - private foundation (Pf)
   - private business and industrial (Pf)
   - gov't or private (M)

3. All Other (Pf, M)
   - All Other (Pf, M)

2. Expenditures

   - (This part of form is not available for M in the Census documents as far as I can tell), so all below apply to Pf.)

1. Total Operating Receipts (from customers) (Pf, M)
   (1-5, 9?)
   - Total Operating Receipts (from customers) (Pf, M)
   - admissions and memberships, excl. taxes (Pf, M)
   - admissions taxes (Pf, M)
   - contract fees (Pf)
   - sale merchandise (Pf, M)
   - royalties (Pf)
   - receipts from rental or owned facilities (Pf)
   - all other operating receipts (Pf, M)

2. Contributions (Pf, M)
   - Contributions (Pf, M)
   - gov't (Pf)
   - private individual (Pf)
   - private foundation (Pf)
   - private business and industrial (Pf)
   - gov't or private (M)

3. All Other (Pf, M)
   - All Other (Pf, M)

Footnotes

a. All Ford Foundation "Income Base" lines (Table I, Appendix F) appear to be covered in the Census questionnaire, except lines 29 and 30. (Line 29 is "Accumulated Endowment Corpus Funds", line 30 is "Accumulated Capital Funds or Special Funds").

b. Ford lines 9 ("Income from Sponsored Attractions"), 10 ("Income from Schools, Classes, Training Facilities") and 28 ("Gifts, Grants, and Other Funding for Endowment...") are questioned because it is not clear which of the two Census categories they would be included in.
Footnotes (continued)

c. All Ford Foundation "Expenditure Base" lines (Table II, Appendix F) appear to be covered in the Census questionnaire, except lines 17 and 27-32. Lines 27-32 are concerned with capital fund balances, with deficits, and with transfers between capital and operating funds. Ford line 30 ("Major Capital Expenditures") is included in the Census form entitled "Capital Expenditures, Fixed Assets, Rental Payments, and Labor Costs," as is Ford line 17 ("Employee Fringe Benefits and Payroll Costs - Employer Share").

d. Ford lines 18 ("Facilities Rental") and 19 ("Facilities Financing/Maintenance") clearly include all utilities. The Census classifications may or may not include utilities; no instructions are given to census respondents on how to report utility expenses.

e. Ford lines 4 ("Stage Managers...") and 7 ("other non-Performing Artistic Personnel...") are questioned because it is not clear which, if either, Census classification they would fall under.

f. Ford line 22 ("Fund Raising...") is questioned because it would not clearly fall in the Census category "advertising and promotion".

III. Items Covered - Comparison of Motion Pictures (SIC 78), Performing Arts (SIC 7922 [Pt], 7929 [Pt]), and Commercial Museums, Zoos, Galleries (SIC 7999 [Pt]), 1972 Census of Selected Services.

The attached chart contains a comparison of items available on the 1972 detailed reporting forms (not necessarily tabulated in Census publications) for the following kinds of business:

<table>
<thead>
<tr>
<th>Name</th>
<th>1972 SIC</th>
<th>Code Used on Attached Table</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial Museums, Galleries, Zoos</td>
<td>799951</td>
<td>M</td>
</tr>
<tr>
<td>Performing Arts (Theater, Opera, Symphony, Dance, Other Classical Music)</td>
<td>792 (Pt)</td>
<td>Pf</td>
</tr>
<tr>
<td>Motion Picture Producers</td>
<td>7813, 7814</td>
<td>MP</td>
</tr>
<tr>
<td>Motion Picture Distributors</td>
<td>7823, 7824</td>
<td>MD</td>
</tr>
<tr>
<td>Services Allied to Motion Picture Production and Distribution</td>
<td>7819, 7829</td>
<td>MA</td>
</tr>
<tr>
<td>Motion Picture Theater, except Drive-in</td>
<td>7832</td>
<td>MT</td>
</tr>
<tr>
<td>Drive-in Motion Picture Theater</td>
<td>7833</td>
<td>MDI</td>
</tr>
</tbody>
</table>
DATA ITEMS COLLECTED ON SELECTED ARTS, 1972 CENSUS OF SELECTED SERVICES

A. Input-Output

<table>
<thead>
<tr>
<th></th>
<th>M</th>
<th>Pf</th>
<th>Mm</th>
<th>MD</th>
<th>MA</th>
<th>MT</th>
<th>MDF</th>
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</thead>
<tbody>
<tr>
<td>Paid Employees</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Showings or Performances</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Period in Operation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Capacity</td>
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<td></td>
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<tr>
<td>Type of Film</td>
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<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Number of Screens</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

B. Return To Inputs (See Financial)

<table>
<thead>
<tr>
<th>Payroll</th>
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<th>Mm</th>
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<th>MA</th>
<th>MT</th>
<th>MDF</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
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<td>X</td>
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</table>

C. Characteristics of Establishments

<table>
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<th>Geographic Unit</th>
<th>M</th>
<th>Pf</th>
<th>Mm</th>
<th>MD</th>
<th>MA</th>
<th>MT</th>
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<td>X</td>
<td>X</td>
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<td></td>
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<table>
<thead>
<tr>
<th>Legal Form of Organization</th>
<th>M</th>
<th>Pf</th>
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<th>MD</th>
<th>MA</th>
<th>MT</th>
<th>MDF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single or Multi-Unit</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
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</table>

<table>
<thead>
<tr>
<th>Concentration of Major Firms</th>
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<th>Pf</th>
<th>Mm</th>
<th>MD</th>
<th>MA</th>
<th>MT</th>
<th>MDF</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
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<th>Receipt Size</th>
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<th>MD</th>
<th>MA</th>
<th>MT</th>
<th>MDF</th>
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<tbody>
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<table>
<thead>
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<th>Employment Size</th>
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<th>Mm</th>
<th>MD</th>
<th>MA</th>
<th>MT</th>
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<tbody>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>
D. Demand

1. Attendance
   Subscription
   Individual Event
   Person
   Carload

2. Consumer Expenditures
   [see E. Financial]

3. Ticket Prices

4. Contributions
   [see E. Financial]

E. Financial

1. Income
   Total Receipts
   Admissions, Membership
   Admission Ticket
   Contract Fees
   Sale Merchandise
   Royalties
   Receipts from Rental of Owned Facilities

   n | p | f | m | p | m | d | m | a | m | t | m | d | i

   X | X | X | X | X | X | X | X | X | X | X | X | X | X

   16
### Financial (cont.)

#### Income (cont.)

<table>
<thead>
<tr>
<th>All Other Operating Receipts</th>
<th>X</th>
<th>X</th>
</tr>
</thead>
</table>

#### Motion picture film services (sound recording, editing, titling, and other post production services), except processing and printing

- **Black and white**
  - (a) 35mm (include all sizes larger than 16mm)
  - (b) 16mm
  - (c) 8mm

- **Color**
  - (a) 35mm (include all sizes larger than 16mm)
  - (b) 16mm
  - (c) 8mm

#### Television tape services (editing, film-to-tape, tape-to-film, transfers, and other post production services)

#### Services allied to motion picture and television tape distribution

- All other receipts (Describe if this is largest source of receipts)

### TOTAL RECEIPTS (Sum of Items a through i should be the same as Item 4)

- a. From distributors or exchanges (U.S. and foreign)
  - b. Direct U.S. rentals and sales of films (feature length and short subjects) produced primarily for commercial theatrical distribution
    - (1) U.S. commercial theaters
    - (2) U.S. television (including old theatrical films)
    - (3) All other sources (including U.S. nontheatrical exhibitors, e.g., airlines, schools, institutions, etc.)
  - c. Direct U.S. rentals or sales of films and tapes produced primarily for TV
  - d. Direct rentals or sales of other nontheatrical films (except from contract production)
  - e. From contract production of films and tapes
    - (1) From other motion picture and TV tape producers
    - (2) From other sources (e.g., industrial, educational, religious, government, etc.)
  - f. Other receipts
    - (1) From motion picture services (studio rentals, laboratory work, etc.)
    - (2) From loan of players or other employees
  - g. All other receipts (Describe if this is largest source of receipts)

### TOTAL RECEIPTS (Sum of Items a through 8 should be the same as Item 4)

- a. United States rentals or sales of films (feature length and short subjects) produced primarily for commercial theatrical distribution (Include both U.S. and foreign films)
  - (1) U.S. commercial theaters
  - (2) U.S. television exhibitions
    - (a) Network
    - (b) Syndication or other
  - (3) All other sources (including U.S. nontheatrical exhibitors, e.g., airlines, schools, institutions, etc.)
  - b. U.S. rentals or sales of films and tapes produced primarily for television
  - c. U.S. rentals or sales of other nontheatrical films (industrial, religious, etc.)
  - d. Receipts from export operations, including Canada
  - e. Your share of rentals from film distributed by others
  - f. All other receipts (Describe if this is largest source of receipts)

### TOTAL RECEIPTS (Sum of Items a through f should be the same as Item 4)
### Financial (cont.)

#### Income (cont.)

- **Receipts From Sources Other Than Customers**
- **Contributions**
  - Gov't
  - Private Individual
  - Private Foundation
  - Private Business + Industrial
  - Gov't or Private
  - All Other Receipts

<table>
<thead>
<tr>
<th></th>
<th>M</th>
<th>PF</th>
<th>MP</th>
<th>MD</th>
<th>MA</th>
<th>MT</th>
<th>MDT</th>
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</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

### Expenditures

- **Total Only**
- **Payments To Others**
  - All Other U.S.
  - Promotional
  - Royalties
  - Theatre Facilities
  - Costumes, Props...
  - Depreciation, Amortization
  - Cost of Personnel (5 divisions)
  - Advertising + Promotion
  - All Other Costs

<table>
<thead>
<tr>
<th></th>
<th>M</th>
<th>PF</th>
<th>MP</th>
<th>MD</th>
<th>MA</th>
<th>MT</th>
<th>MDT</th>
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<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td></td>
</tr>
</tbody>
</table>

IV. Characteristics of Data Collection, Dissemination, and Utilization — Performing Arts (SIC 7922 Pt, 7929 Pt) and Commercial Museums, Zoos, Galleries (SIC 799951), Census of Selected Services.

A. Times series

1. The Census of Selected Services has been conducted in 1933, '35, '39, '48, '54, '58, '63, '67, '72. In the future it will be conducted every 5 years, in years ending in '2 and '7.

2. Back to 1954, at least, the following performing arts classifications have been separately identified as a 'kind of business' on the detailed reporting forms:

   a) Legitimate Theater (SIC 792211 through 792219)
   b) Opera Company or Symphony Orchestra (SICs 792921 and 792922)
   c) Classical Music Organization (string, quartet, soloist, etc.), except Opera Company or Symphony Orchestra (SIC 792923)

In 1972, the kind of business classification was even more detailed, using 6 digit SICs. In particular, it

   a) separated opera (SIC 792921) from symphony (SIC 792922)
   b) clearly identified "Presenter of Dance" and then further subdivided to
      -ballet company (SIC 792924)
      -other classical dance (SIC 792925)
   c) separated 'Producers of Legitimate Theater' into nine 6 digit SICs.

3. Only in 1972 did the Census present a separate tabulation of data from the detailed reporting forms for Performing Arts (Miscellaneous Subjects, SC 72-S-8, Table 21 -- Producers of Legitimate Theater; Symphony, Orchestras, Other Classical Music, and Dance Groups).

4. 1972 was the first year the Census included (SIC 799951) "commercially operated museums, art galleries, and botanical and zoological gardens". SIC 8411, noncommercial art galleries and museums, was not included in the Economic Census. SIC 8421, noncommercial arboreta, Botanical and Zoological gardens were also excluded. Noncommercial organizations receive the majority of their support from sources other than admissions and thus include most government subsidized museums, galleries and zoos.
There was not a separate tabulation for commercial museums and galleries. The detailed reporting form for the commercial museums was that for "Amusement and Recreation Services", which also included carnivals, bowling, golf, coin machines and dance halls.

The 1977 Census of Selected Services will include noncommercial museums, gardens and zoos (SIC 8411, SIC 8421), except those which are part of federal, state or local governments or those which are part of educational institutions and have no separate accounting and employer identification system. If a gallery attached to a university has separate accounts and has a separate SSA and IRS employer identification number and/or files a separate IRS 990 and checks museum (rather than education)* as kind of business, it will be included. The list of establishments to be included in the Census will be obtained from the IRS 990 list and the SSA 941 list.

The Smithsonian appears to have created some problems for the Census people already because the Smithsonian Board of Directors may not be civil servants while the employees are. Mr. Ziman at Census thinks the Smithsonian will not be included (out-of-scope).

Mr. Ziman related that the Census Bureau's Business Division had met with the Government Division about 6 months ago to discuss problems of overlap in education (SIC 82) and museums (SIC 84). The two divisions collect different kinds of information -- the Business Division on an establishment basis. Due to concern over duplication of mailing effort it was agreed that Business would not cover public organizations in 1977. Mr. Ziman seemed to think the issue is not fully resolved and that future Business Censuses might cover public establishments.

The museums will use detailed reporting form 79B (Amusements and Recreations). A line asking for total expenditures will be added to that form. The form asks for the following information on receipts:

a. Receipts from customers, patrons or clients
   (1) Admissions (do not include admission taxes)
   (2) Receipts for the use of recreational facilities and membership fees
   (3) Admission taxes (State and local)
   (4) Sales of food, refreshments, and alcoholic beverages

*In 1977, private educational services (SIC 82) will be included in the Census of Selected Services. There will be some breakdown of activities of these establishments, but not to the level of museums. Public elementary and secondary institutions present problems because of difficulty in obtaining establishment data.
(5) Race track's (or fair's) share of receipts from parimutuel betting

(6) All other receipts (Describe in "Remarks" section if this is largest source of receipts)

(7) TOTAL (Sum of lines a(1) through a(6) should be the same as item 4.)

b. Receipts from sources other than customers, patrons, or clients

(1) Government or private contributions

(2) All other sources

(3) TOTAL [Sum of lines b(1) and b(2)]

B. Sampling

1. The Census is supposed to include all elements in the population. The main problem with the Census population list through 1972 appears to be that the list of employers is taken from IRS records which were subject to FICA taxes and OASDHI coverage is possible but not compulsory for employees of nonprofit organizations. An NEA research report, February 1976, on The 1972 Census of Business, states that some orchestras, operas, and dance companies elected not to pay payroll taxes. Also, detailed information on receipts and costs are available only for establishments in the "mail universe". (Basic data on payroll and total receipts are available for all establishments—from IRS and SSA.)

The non-mail universe includes all firms with no paid employees and receipts = $1,000, and small employers (those with "payroll below a specified cutoff"). Small employers "represented somewhat more than 10 percent of total receipts of establishments covered". Thus, the mail universe should include somewhat less than 90% of total receipts, depending upon size of non-employers.

2. Response: A response to the Census inquiry for information on reporting forms is required by law. There is follow-up. In 1972, only about 60% of the performing arts responded to the detailed reporting form. This is a low response rate for the Census of Business.
C. Questionnaire

1. Design

The questionnaire is divided into two parts, the general reporting form and the detailed reporting form. The general reporting form has remained essentially unchanged at least back to 1954. The general form gathers information on total operating receipts from admissions and sales, total payroll, number of employees and location of business. All of this information can be checked or obtained from IRS 941 forms or from SSA files (SSA files are useful because they attach a SIC code to the employer identification number).

The detailed reporting form for the performing arts has changed over the Censuses from 1954 on (at least). The most significant change seems to have been in the 1972 form. The questions and instructions in the 1972 Census bear an uncanny resemblance to those of the Ford Foundation. In particular:

a) for the first time 'contributions' are broken down 4 ways (governmental, individuals, foundations, business and industry). In 1967, they were one line, "Governmental and Private Contributions". Also, the 1972 instructions make clear that purchases of services by government or private agencies are to be included elsewhere -- under "contract fees".

b) The analysis of costs is very similar to the Ford Foundation's. In 1967, costs were separated into 2 categories (fees paid to producers, all other costs......). The 1972 Census separated costs into 11 groups. The groups seem to be based on the Ford questionnaire.

Both of the above points, as well as the 1972 instructions for the items included in past as well as in the 1972 Census, indicate an influence of the Ford survey on the Census questionnaire.

Other changes to note from 1954 on, in the detailed reporting form:

a) 1958 was the first year to include a category for contract fees (although was not labelled thus -- "receipts from producing a show or providing entertainment").

b) Through 1967, number of admissions were separated into paid and unpaid. In 1972, only paid admissions were requested (and they were divided into subscription and individual events for the first time).

c) In 1963 (only year from 1954 on), paid admissions were divided into 4 price ranges, beginning with less than $2, increasing by $2 ranges.
2. Non-Response

The Census Bureau has a procedure for filling in selected items not responded to by establishments (described on p. A2, SC-72-S-8; it is similar to the Ford method). The Census Bureau follows up to obtain "full response". For the general reporting form, information can be obtained from IRS or SSA records.

3. Internal consistency and validity

This seems to be improving, especially with the 1972 questions which are similar to Ford's. In particular, the detailed reporting form obtains a breakdown of receipts which is then totalled and referred back to the general reporting form to make sure the total coincides with total receipts there reported. Costs are not cross-checked in such a way and the instructions for costs are less definitive.

D. Data dissemination

This is completely described in the Census documents (see for example 1972 Economic Censuses Procedural History, GPO, Washington, D.C., January 1976).

F. Duplication or gap filling

From what has been reported in C, above, Ford and the Census have covered much of the same data. Ford does not plan to update their survey beyond Fiscal Year 1974.

G. Procedures

These are also described in Census documents, especially the Economic Censuses Procedural History.

H. Most outstanding problems

1. The population list is not complete.

2. Only commercial museums are covered. Their detailed reporting form is inadequate.
Most outstanding problems (continued)

3. The definitions of data could be better; in particular:
   a) It is not clear how endowment earnings and contributions are treated by respondents.
   b) Employer's personnel overhead could be included in tabulations. It is included on a form titled "Capital Expenditures, Fixed Assets, Rental Payments, and Labor Costs", but this form is not tabulated for the performing arts.
   c) It is not clear how accurate or useful it is to split government contributions for contract performances (services) from government grants.

4. Of course more, potentially useful, data items might be added to questionnaire. In particular, data on input factors (numbers of artists), on prices, and on capacity of facilities would be useful to researchers.

5. The Census has no check on the accuracy of reported data.

I. The 1977 Census of Business

1. The Census Bureau intends to obtain the IRS list of 501 C(3) organizations which file 990 forms, as well as the SSI's list of organizations which file 941 forms but do not pay FICA taxes (these organizations file 941 for income tax withholding). Therefore, the universe should be more accurate for organizations with receipts over $5,000. (Organizations under $5,000 do not file 990.)

2. Non-commercial museums (SIC 8411) will be included. They will file the detailed reporting form for Amusements and Recreations. (See page 11 above.)

3. There are plans to substantially alter the format of the detailed reporting form for performing arts. The NEA research division has up-to-date information on these revisions.
V. Characteristics of Data Collection, Dissemination, and Utilization -- Book Publishing (SIC 2731) and Phonograph Records (SIC 3652). Census of Manufacturers.

A. Book publishing

1. SIC 2731 (Books: Publishing, Publishing and Printing). This group "includes data on book publishing activities obtained from nonprofit organizations whose employees are covered under the Social Security System and were able to report their book publishing operations as a separate establishment."

"Books" are all collections of 49 or more pages and all hardback books (no page limit).
"Pamphlets" are less than 49 pages, greater than 5 pages, paperbound.

2. SIC 2731 is subdivided into numerous product codes (types of books) which would allow exclusion of certain ones which obviously do not belong in the literary arts. The product list is attached. The "x's" indicate ones which would clearly be excluded. The "*'s" indicate ones which would clearly be included. The "*'s" are not finely enough divided to distinguish the books which should be included in the literary arts.

B. Phonograph records

1. SIC 3652 (Phonograph Records and Prerecorded Magnetic Tape) is also subdivided into numerous product codes. The subdivisions are attached. Unfortunately, these subdivisions do not help exclude records which do not belong in the "arts".

C. The most outstanding problems with the data

1. The arts components cannot be separated.

2. Even the detailed tabulations attached are of limited value because they tabulate only a small number of economic variables. Of course, the other variables are potentially obtainable from the original forms or tapes.
TABLE 6A. Products and Product Classes—Quantity and Value of Receipts/Shipments of Products: 1972 and 1967—Continued

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<thead>
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<th></th>
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<td>(X)</td>
<td>2,255.3</td>
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<td>Textbooks, Including Teachers' Editions</td>
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<td>Elementary textbooks (grades K-8)</td>
<td>Million</td>
<td>65.8</td>
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<td>7.3</td>
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<td>11.6</td>
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<td>College textbooks, grades 13 and over (including private business and secretarial schools, post-high school, vocational schools, institutes, and training courses of college grade)</td>
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<tr>
<td>Hardcover</td>
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<tr>
<td>Paperback</td>
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</tr>
<tr>
<td>Workbooks, objective test, manuals, etc., paperback</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elementary (grade K-8)</td>
<td>Million</td>
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<td>130.4</td>
<td>124.3</td>
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<td>College</td>
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<td>6.1</td>
<td>11.5</td>
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<td>Hardcover</td>
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<td>Textbooks, n.s.k.</td>
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<tr>
<td>Technical, Scientific, and Professional Books</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Law books, including supplements (designated for the profession)</td>
<td>Million</td>
<td>29.3</td>
<td>52.6</td>
<td>18.5</td>
</tr>
<tr>
<td>Medical books, including nursing and dental subjects (designated for the profession)</td>
<td></td>
<td>6.6</td>
<td>15.8</td>
<td>8.8</td>
</tr>
<tr>
<td>Business books (nonfiction books on business for adult readers in the profession)</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Hardcover</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paperback</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other technical, scientific, and professional books</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hardcover</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paperback</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religious Books</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Books (Trade, Etc.), Adult trade books (fiction or nonfiction sold primarily through retail or wholesale book dealers at trade discounts)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hardcover</td>
<td>Million</td>
<td>385.6</td>
<td>250.5</td>
<td>146.6</td>
</tr>
<tr>
<td>Paperback</td>
<td></td>
<td>21.0</td>
<td>88.0</td>
<td>172.4</td>
</tr>
<tr>
<td>Wholesale paperback books usually of digest size (4-1/4 inch x 6-1/2 inch) and distributed 50 percent or more through magazine wholesalers</td>
<td></td>
<td>44.9</td>
<td>188.2</td>
<td>36.3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>159.8</td>
<td>90.3</td>
<td>201.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>166.7</td>
<td>147.2</td>
<td>166.7</td>
</tr>
</tbody>
</table>

See footnotes at end of table.
### BOOK PUBLISHING

(assigned quantity and value to this products reported not only by establishments classified as this industry, but also by establishments classified in other industries, and shipping line products as "secondary" products. See appendix, Explanation of Terms "Value of shipments")

<table>
<thead>
<tr>
<th>Product Code</th>
<th>Product Description</th>
<th>1972 Quantity (million)</th>
<th>1972 Value (million dollars)</th>
<th>1987 Quantity</th>
<th>1987 Value (million dollars)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2731</td>
<td>BOOK PUBLISHING--Continued</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.1</td>
<td>General Reference Books</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.11</td>
<td>Subscription reference books:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.12</td>
<td>Encyclopedia</td>
<td>12.7</td>
<td>235.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.13</td>
<td>Religious, religion and the arts</td>
<td>12.6</td>
<td>28.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.14</td>
<td>Value of net retail sales</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.15</td>
<td>Other reference books, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.16</td>
<td>Dictionaries and thesauruses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.17</td>
<td>Atlases</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.18</td>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.19</td>
<td>General Reference Books, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.21</td>
<td>Other Books, excluding Pamphlets, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.22</td>
<td>Music books, excluding Pamphlets, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.23</td>
<td>Paperbound</td>
<td>15.4</td>
<td>122.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.24</td>
<td>Other books, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.25</td>
<td>Hardbound</td>
<td>16.9</td>
<td>193.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.26</td>
<td>Other books, excluding Pamphlets, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.27</td>
<td>Pamphlets, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.28</td>
<td>Music books, excluding Pamphlets, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.29</td>
<td>Other, including religious and text</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.30</td>
<td>Pamphlets, n.s.k.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2731.31</td>
<td>Book publishing, n.s.k., for companies with 10 employees</td>
<td>(X)</td>
<td>94.8</td>
<td>(X)</td>
<td>80.8</td>
</tr>
<tr>
<td>2731.32</td>
<td>Book publishing, n.s.k., for companies with less than 10 employees</td>
<td>(X)</td>
<td>60.7</td>
<td>(X)</td>
<td>26.3</td>
</tr>
</tbody>
</table>

**Note:** (X) indicates the value was calculated.
PHONOGRAPH RECORDS

PHONOGRAPH RECORDS AND PRERECORDED MAGNETIC TAPE, TOTAL

Phonograph Records, Record Blanks, and Prerecorded Tapes

Disc records (except electrical transcriptions):

- 33-1/3 r.p.m.:
  - For own label: Stereophonic
  - For own label: Monaural
  - On contract basis for others: Stereophonic
  - On contract basis for others: Monaural

- Other speeds, including 78 r.p.m. and electrical transcriptions:
  - For own label: Stereophonic
  - For own label: Monaural
  - On contract basis for others: Stereophonic
  - On contract basis for others: Monaural

Prerecorded tapes:

- For own label:
  - Cartridge-8 track
  - Cassette
  - Other (reel to reel, cartridge-4 track, play tape, etc.)

Comm. equipment: Electronic components


Includes quantity and value of the products reported not only by establishments classified in this industry, but also by establishments classified in other industries, and shipping these products as "in-factory" products. See appendix, Explanation of Terms "Value of shipments".
VI. Characteristics of Data Collection, Dissemination, and Utilization -- Motion Pictures (SIC 78), Census of Selected Services

A. SIC 78 (Motion Pictures) is subdivided as follows:

781, 782: Motion picture production, distribution, services
Six 4 digit SIC divisions.

783: Motion picture theaters

7832: Motion picture theaters, except drive-ins

7833: Drive-in motion picture theaters

These divisions are important, in part, because the motion picture theaters classification (SIC 783) allows us to approach a value added figure for the consumption of the art service "movies". If SIC 78 were tabulated as a whole, total receipts would include a fair amount of double counting, because the producers, distributors and services sell to the theaters and to each other.

The problem of double counting arises for all establishments in the retail and selected services Censuses because no value added figure is calculated, only total receipts. Perhaps total receipts is not a bad approximation for the value added by the performing arts because so much of the output is produced directly (conversely, so little of the output is composed of goods or services purchased from outside the sector or from other performing arts groups).

B. Questionnaire

1. The questionnaires are all weaker on expenditures than on receipts. No expenditure data at all are reported for Motion Picture Producers.

2. Movie theaters report on capacity, which would be a nice addition for the performing arts' home facilities. Movie theaters do not report number of showings. The expenditure data for movie theaters are limited to promotional expenditures.
I. Personal Consumption Expenditures by Type of Expenditures contain two lines, under Recreation, relevant to the arts:

<table>
<thead>
<tr>
<th></th>
<th>1972 (final)</th>
<th>1975 (est.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>91: Admissions to Motion Picture Theaters</td>
<td>1,644</td>
<td>2,774</td>
</tr>
<tr>
<td>92: Admissions to Legitimate Theaters and opera, and entertainments of nonprofit institutions (except athletics)</td>
<td>632</td>
<td>804</td>
</tr>
</tbody>
</table>

(From July 1976 Survey of Current Business)

The July issues of Survey of Current Business report the detailed annual national income data. The 1976 July issue is based on the comprehensive revisions of the National Income data which were carried out in 1975.

II. Supposedly, the numbers are benchmarked to economic censuses. However, the 1972 Census of Selected Services gives the following numbers:

000's of $

*Receipts from Admissions (incl. taxes) to Motion Picture Theaters |
1,569,652

**Admission receipts and membership dues (incl. taxes), Producers of Legitimate Theat and Symphony orchestras, other classical music and dance groups |
299,313

*For Motion Pictures--Receipts from customers of establishments reporting, as percent of total receipts |
70-79%

* Census of Selected Service Industries, 1972, Volume I: Summary and Subject Statistics, D.C., 1976, Motion Picture Industry, Table 3.

** Census of Selected Service Industries, 1972, Miscellaneous Subjects, SC 72-8-8, Table 21; combination 2 lines and 2 columns.
It seems that the numbers for Motion Picture admissions should be the same, for NIA and Census, but they are not. The 70-79% reporting figure for the Census does not reconcile them.

The second line in the NIA (no. 92) and in the Census are not exactly comparable, because NIA includes entertainments from non-profit institutions. Still, the difference between NIA's $632 M and Censuses $299.3 M is a large one to reconcile.

III. The construction of lines 91 and 92.


B. Benchmarking (Mrs. Knapp)
The benchmarks are based on the quinquennial Census of Selected Services. Line 91 (movies) is taken directly from "Receipts from Admissions to Motion Picture Theaters (including taxes)".

Line 92 is more difficult because of the nonprofit organizations. It includes profit and nonprofit legitimate theater as well as other nonprofit entertainments classified in SIC 792 (Theatrical producers [except motion pictures], bands, orchestras, and entertainers).

The Census of Selected Services figure for "Admissions receipts and membership dues (incl. taxes), producers of legitimate theater and symphony orchestras, other classical music and dance groups" is used for SIC 7922(Pt) and SIC 7929(Pt). The Admissions for the rest of SIC 792 will be obtained for 1972 from Census of Selected Services data on receipts for nonprofit entertainers. In the past, nonprofit operating receipts have not been available.

Lines 91 and 92 have not yet been benchmarked to the 1972 Census of Selected Services. The benchmarking will not be complete until sometime after the publication of the July 1977 SCB.
III. The construction of lines 91 and 92 (continued)

C. Extrapolation from a benchmark (Mr. Waldo)

For line 91 (movies) the percentage change figure, applied to the benchmark, is equal to the percentage change in motion picture receipts, available as a by-product of the Bureau of Census' Monthly Selected Services Receipts (BS-76-7, July 1976). The Census publishes figures only for SIC 79 (Amusement and Recreation Services, Except Motion Pictures), but unpublished figures on motion picture receipts are available to BEA.

For line 92 (Performing Arts, etc.), the percentage change figure is equal to the growth in payroll for SIC 792, as reported on 941 (Social Security) tax forms.

D. Interpolations

When two benchmarks become available, the percentage change figures are adjusted, by a constant error each year, to coincide when compounded, with the compound growth rate between benchmarks. For example, for line 92, if payroll has grown 10% per year, but the compound growth rate between benchmarks is 9% \([(1.09)^5]\), then the 10% figures will be adjusted down 1% each year.

E. The 1976 SCB figures on lines 91 and 92 for 1972 have not been benchmarked to the 1972 Census of Selected Services. Lines 91 and 92 are higher than the 1972 Census figures. Therefore, when they are benchmarked, all figures from 1967 will be reduced.

IV. Problems with the data source.

The series can, at best, be as good as the data it is based on -- the Census of Business figures (benchmarks) and the growth in payroll or in receipts of motion pictures (extrapolations and interpolations). Before the 1972 Census of Selected Services the data on nonprofit organizations were very poor, making the figures for line 92 unreliable. The 1972 Census of Selected Services provides data on nonprofit organizations which will improve the benchmarks for the series.

Because the series is a relatively minor part of the personal consumption expenditures and must meet constraints on fixed PCE and subtotals within PCE, it is not as timely or accurate as it could be. For example, the benchmarking to the Census of Selected Services is not done when the Census data become available, which results in figures which are several years outdated. When the benchmarking is done, the series can change substantially, as demonstrated by the following figures from the July 1974 and 1976 SCB respectively for line 92: "Admissions to legitimate theaters and opera ..."
IV. Problems with the data source (continued)

<table>
<thead>
<tr>
<th>Year</th>
<th>July 1974 SCB</th>
<th>July 1976 SCB</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970</td>
<td>733</td>
<td>---</td>
</tr>
<tr>
<td>1971</td>
<td>761</td>
<td>---</td>
</tr>
<tr>
<td>1972</td>
<td>882</td>
<td>632</td>
</tr>
<tr>
<td>1973</td>
<td>999</td>
<td>670</td>
</tr>
<tr>
<td>1974</td>
<td>---</td>
<td>734</td>
</tr>
<tr>
<td>1975</td>
<td>---</td>
<td>804</td>
</tr>
</tbody>
</table>

The differences are probably due to: 1) the benchmarking to the 1967 Census of Business which took place between the publication of the July 1974 SCB and the July 1976 SCB and 2) the problem of estimating admissions to nonprofit organizations.
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>127</td>
<td>95</td>
<td>78</td>
<td>57</td>
<td>41</td>
<td>42</td>
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<td>53</td>
<td>58</td>
<td>64</td>
<td>71</td>
<td>79</td>
<td>92</td>
<td>118</td>
<td>142</td>
<td>148</td>
<td>174</td>
<td>180</td>
<td>182</td>
<td>183</td>
<td>186</td>
<td>189</td>
<td>197</td>
<td>220</td>
<td>245</td>
<td>268</td>
<td>287</td>
<td>297</td>
<td>317</td>
<td>342</td>
<td>327</td>
<td>350</td>
<td>356</td>
<td>383</td>
<td>388</td>
<td>432</td>
<td>474</td>
<td>488</td>
<td>516</td>
<td>556</td>
<td>570</td>
<td>632</td>
</tr>
</tbody>
</table>

Source: National Income and Wealth Division
Bureau of Economic Analysis
U. S. Department of Commerce
3. Consumer Expenditure Survey  
   (Bureau of Labor Statistics)

I. ITEMS COVERED

D. Demand - Audience

2. Consumer expenditures

The 1972 and 1973 quarterly interview questionnaires ask for the following expenditure items relevant to the arts:

a) Subscriptions and memberships (lines for the following):
   - Concert, opera or other musical series
   - Theater series
   - Magazines or periodicals
   - Newspapers
   - Books or record clubs
   - Season tickets to sporting events

b) Other selected items:
   - Single admissions to recreational, entertainment, or sporting activities, not included in season or series tickets
   - Phonograph records, tapes and cassettes not already reported
   - Books, paperbacks, and magazines, not included in subscriptions

c) Expenses for out-of-town trips and vacations:
   - Entertainment, admissions to sporting events, museums, tours, etc.

As of fall, 1976, no data on recreation have been published. Shortly, the expenditure data on a category called "other recreation", which will include (a) above plus some other items, will be available. Next year, detailed expenditure items will be available for those items whose variance is not too high. The 1960-61 CES published detail on all items collected, with no statistical criterion. The 1972-73 survey will differ. Stephen
Baer at B.L.S. in Washington guessed that the arts expenditures would not meet the statistical criterion. The variance on the arts expenditures is likely to be high due to non-homogeneity in reporting in the sample. Mr. Baer also indicated the possibility of bias in the sample for less important items (such as the arts). BLS compares its population estimates with population estimates from other sources (The National Income Accounts, Personal Consumption Expenditures was mentioned). If the CES estimate is too far off, it is sometimes assumed to be biased and therefore not published.

The 1960-61 CES questionnaire asked slightly different questions on the arts:

Spectator Admissions:
- Movies, indoor
- Movies, drive-in
- Spectator sports
- Concerts, plays, and other admissions

Mr. Baer said movies were not included in the 1972-73 CES as a separate line (they are under "b" above) because that item is not needed separately for the CPI and because there were probably not enough (if any) requests for it in response to BLS pre-CES user needs surveys.

Mr. Baer said BLS is now planning future CES and would welcome requests for specific items on the arts.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION, AND UTILIZATION*

A. Time Series

Before 1950, irregularly from 1888-91. Since 1950, every decade (1950, 1960-61, 1972-73). It is now scheduled for each decade, but BLS has requested an appropriation to do a smaller sample survey every year. The smaller survey, according to Mr. Baer, would sample about 5,000 units on a smaller number of expenditure items. The arts would not be a likely inclusion.

B. Sampling Characteristics

The 1972-73 CES consisted of two separate surveys:
(1) A quarterly panel survey for 5 quarters in two different years (Jan. 72 - March 73; Jan. 73 - March 74). Each of these surveys had response rates of about 90% of eligible sample units, which represented about 10,000 interviewed units in each year.

(2) A diary survey completed at home for two 1-week periods (1972, 1973). Response rates were 80% in 1972 (20,392 completed 1-week diaries) and 90% in 1973 (23,355 completed 1-week diaries).

C. Questionnaire

The questionnaire design process is elaborate. It appears to improve in each CES. For example, 1972-73 was the first year to use the 1-week diary survey. The purpose of the diary was to provide better information on small purchases than could be obtained from quarterly recall. The design, follow-up etc., are described in Michael D. Carlson's article (ibid., footnote p. 2).

D. Data Dissemination

Tables, articles and tapes are provided by BLS and Census Bureau. The dissemination is good once the data are in final form. The final form takes several years. The 1972-73 data are scheduled for final release in 1977 or 1978. In 1976 (currently), only preliminary reports are available.

E. Data Utilization

The primary use of the CES is to revise the weights and the sample of items to be priced for the CPI. This purpose is achieved first, before the data are published in tables or on tapes. Other uses are summarized in the following exhibit from Michael D. Carlson's article (ibid., footnote p. 2).

Exhibit 1. Uses of data from the 1972-73 Consumer Expenditure Survey

<table>
<thead>
<tr>
<th>Activity</th>
<th>Specific uses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recalculate weights in CPI index</td>
<td>Select a new market basket</td>
</tr>
<tr>
<td></td>
<td>Reflect the current distribution of consumer expenditures</td>
</tr>
<tr>
<td></td>
<td>Reflect the current composition of the population</td>
</tr>
<tr>
<td></td>
<td>Reflect the geographic location of the population</td>
</tr>
<tr>
<td>Evaluate economic policies</td>
<td>Determine the influence of prices</td>
</tr>
<tr>
<td></td>
<td>Determine the rate of growth of income</td>
</tr>
<tr>
<td></td>
<td>Assess the effects of various types of taxes</td>
</tr>
<tr>
<td></td>
<td>Analyze variations in levels of living among diverse socioeconomic groups</td>
</tr>
<tr>
<td></td>
<td>and in different geographic locations</td>
</tr>
<tr>
<td></td>
<td>Assess the impact of economic policy on household consumption</td>
</tr>
<tr>
<td>Econometric analysis</td>
<td>Provide data for use in models to estimate consumer demand and income</td>
</tr>
<tr>
<td>Social welfare planning</td>
<td>Provide governmental and nongovernmental agencies with data relating to</td>
</tr>
<tr>
<td></td>
<td>social problems such as health care, low-income families, and the aged</td>
</tr>
<tr>
<td></td>
<td>population</td>
</tr>
<tr>
<td>Release consumer accounts</td>
<td>Supplement data available for use in compiling estimates of Gross National</td>
</tr>
<tr>
<td></td>
<td>Product (GNP) and the personal consumption component of the GNP</td>
</tr>
<tr>
<td>Family budgets</td>
<td>Provide a base for developing the data necessary to produce standard family</td>
</tr>
<tr>
<td></td>
<td>budgets</td>
</tr>
<tr>
<td>Market research</td>
<td>Supply basic data needed for analyzing various markets for products and</td>
</tr>
<tr>
<td></td>
<td>services</td>
</tr>
<tr>
<td>Consumer information and</td>
<td>Provide information on which to base studies of typical spending and saving</td>
</tr>
<tr>
<td>counseling</td>
<td>patterns of American families</td>
</tr>
<tr>
<td></td>
<td>Provide information needed to assist families in the analysis of their</td>
</tr>
<tr>
<td></td>
<td>household budgets</td>
</tr>
</tbody>
</table>
F. Duplication or Gap Filling.

If detailed admission expenditures on the arts were available, this would be valuable (1) in providing more detail than is in the PCE and (2) in providing a check on the Census of Business, which collects admission receipts from the business side. Since detail on movie admissions was omitted in 1972-73, and the detail on other arts will probably be statistically unacceptable, neither of these functions can be fulfilled.

G. Procedures, Costs

See Michael D. Carlson (ibid., footnote p. 2).

I. Most Outstanding Problems

1. The questions are not specialized enough.

2. The items which are specific to the arts will probably not be separately tabulated.

3. Note Mr. Baer's encouragement of requests for specific items on the arts. The main problems he foresees are the ones in the existing CES -- too much variability in responses, biased sampling.
4. **County Business Patterns** (Census Bureau)

I. Items Covered

A. Input - Output
   Number of employees during pay period that includes March 12, as reported on Treasury Form 941.

B. Return to Inputs
   Total First Quarter payroll for wages taxable under FICA.
   (Census of Business includes total First Quarter payroll, not just taxable payroll.)

C. Characteristics of Reporting Units
   - By number
   - By employment-size class
   - By geographic unit (U.S., State, SMSA, County)
   - By SIC industry

   The SIC classifications for the arts are not entirely satisfactory. The performing arts are not reported in as much detail as they are in the Census of Business. SIC 7922 (Theatrical Producers and Miscellaneous Theatrical Services) and SIC 7929 (Bands, Orchestras, Actors, and Other Entertainers and Entertainment Groups) are reported in County Business Patterns. In the Census of Business, parts of these SIC's (e.g., SIC 7929pt [Legitimate Theatre]) are reported separately.

   On the other hand, County Business Patterns reports on SIC 841 (non-commercial museums and art galleries) and SIC 842 (Non-commercial Botanical and Zoological Gardens) which the Census of Business does not. SIC 841 and 842 will not give a total count of non-commercial museums because of the exclusion of ones not covered by FICA as well as ones run by government units.

   SIC 7999pt (commercial museums, galleries and gardens) are not included in detail in the 1973 CBP. However, the 1975 CBP still uses the 1967 SIC's, so perhaps future years which switch to 1972 SIC will include this detail.

   SIC 82 (Educational Services) and its 3 and 4 digit SIC's do not provide detail on arts organizations at universities and colleges.

D. Demand - Audience - None

E. Financial - None
II. Characteristics of Data Collection, Dissemination, and Utilization

A. Time Series
Annual since 1964.

B. Sampling Characteristics
The universe of arts organizations will not be covered by CBP due to the exclusion of
1. Government employees
2. Nonprofit organizations not electing FICA coverage

The detail provided on the arts is covered under IC.

C. Questionnaires
First Quarter IRS 941 Forms (Social Security Payment) are the main data base. Some special surveys for multiunit companies are conducted to provide industry and county detail.

D. Data Dissemination
Published volumes, with about a one year publication lag. (1973 CBP was issued in December, 1974; the Bobst Library received it in January, 1976.)

E. Data Utilization

F. Duplication
CBP provides some continuity, on a limited number of variables, with the Census of Business. CBP may be the only annual source of data on museums.

G. Procedures with Data
Collection and tabulation are described in each year's U.S. Summary. There is cooperation between the Social Security Administration and the Census Bureau.

H. Costs
Marginal costs to all respondents except multiunit firms which fill out special surveys is zero. The data are taken from the IRS 941 forms which must be filed independently of CBP's use of them.

I. Most Outstanding Problems
a) The exclusions of government and noncovered (by FICA) organizations.
b) The lack of detail on the performing arts
c) County detail on employees and payroll are sometimes withheld (see attached data for New York County in 1972. The arts are marked.)
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The most detailed OCCUPATIONAL CLASSIFICATIONS provide the following breakdown for "artists":

Architects
Teachers, college and university
Art, drama and music

Writers, artists and entertainers
Actors
Athletes and kindred workers
Authors
Dancers
Designers
Editors and reporters

Musicians and composers
Painters and sculptors
Photographers
Public relations men and
  publicity writers
Radio and television announcers
Writers, artists and entertainers

Artists by occupation are tabulated at various levels of detail, in published reports, by earnings, sex, industry, geographic region, labor force status.

The INDUSTRY CLASSIFICATIONS for 'entertainment and recreation' are based on the SIC codes. The most detailed classifications provide the following breakdown on the traditional arts sector (motion pictures, performing/arts, and museums):

1. Theatres and Motion Pictures (SIC 78, 792)
   Museum, Art Galleries and Zoos (SIC 84)
   (by government and by private employees)
Note 1: This would be an excellent source of data on employment in museums, if zoos were excluded (i.e., if 3 digit SIC's were used). Government employees are included, unlike the CBP data where they are excluded.

Note 2: Industries in general are classified at 2, 3, or 4 level SIC's. Four digits are rare, 2 and 3 seem (on scanning the list) to be equally common.

B. Return to inputs

Artists' Incomes.

The published reports on earnings by occupation do not provide a detailed breakdown of "Writers, artists and entertainers". See sections II, C and D for problems with the available occupation-earnings tabulations and availability to users of data on tape.

C; D; E - none

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION, AND UTILIZATION

A. Times series

Every 10 years through 1980.
Every 5 years thereafter, with uncertainty as to detail in years ending in '5'.

B. Sampling characteristics

Questions on income, occupation, and industry are based on samples of 5%, 15% or 20% of the population. These questions are attached to a short form which everyone answers. Only 20% of the population receive the longer forms, 5% receiving one form and 15% another, with some overlap in questions asked.

The Census published tables on occupation are generally based on a 5% sample.

C. Questionnaires

The Census procedures on design, follow-up, instructions and covering letter are documented in published Census materials. (See Series PHC(R)- Procedural Reports.)
(C. Questionnaires - continued)

The most important shortcoming of the questionnaire, in terms of data on artists, is the instructions for questions 33-35 (attached) from which data on occupation and industry are obtained. These instructions make it impossible to obtain data on multiple job holdings by artists, because respondents are instructed to report ONLY the job for which the most hours were worked. These instructions mean, among other things, that the number of artists will be under-counted by the number who support themselves primarily in other occupations.

The Census Bureau checks questions on occupation and industry for some aspects of internal consistency. From the descriptions of these checks in the Introduction (pp. x, xi) and Appendix D (p. App. 13) of PC (2) - 7A, OCCUPATIONAL CHARACTERISTICS, it does not appear that a check is made on the consistency of occupation and industry, UNLESS an occupation can occur only within one industry OR occupation or industry is left blank. If an occupation CANNOT occur in some industries, but CAN occur in more than one industry, Census documentation does not indicate a check for consistency. It would appear from information in Table 8 of PC (2) - 7C (Occupation by Industry) that no such check is made. In that table, for example, 15 male dancers are reported employed in the Construction industry and 6 actresses in the Agricultural Production industry. These are cited only as peculiar examples, which indicate inconsistent classifications. They are probably indicative of a few artists who did not follow instructions on questions 33-35, but instead reported the industry for which they worked the most hours but the occupation with which they identified. (Probably these examples are due to 2 misreportings, as the sample is small.)

The earnings questions (Nos. 40 and 41 on attached questionnaire) do not permit a tabulation of earnings from artistic versus nonartistic sources.

D. Data dissemination

Magnetic tapes of complete and sampled information are available to users. NEA is in the process of having all data on artists available in the Public Use Sample consolidated on one tape. A consulting firm is providing information on the statistical accuracy of the data obtained from the Public Use Sample.

F. Duplication or gap filling

The Census is probably the best source of data on numbers of artists and on their earnings and industry. However, the problems discussed in C should be noted.

I. Most outstanding problems

1. Inability to obtain artist's earnings from more than one job - i.e., to tabulate earnings by artistic and by nonartistic occupation and industry.

2. The information on unemployment, employment, and labor force participation is probably inaccurate because of the choice artists have to call themselves either "self-employed" or "unemployed" or "not in the labor force".

Note: One possible way to remedy these problems would be to attach a question 42, which reads something like:

42. Were any of this person's earnings obtained in an artistic occupation (for example: dancer, artist, musician, curator)?

   If NO, turn to next page.

   If YES, answer a - d.

   a) What is the artistic occupation?

   b) What kind of business or industry did the person work in as an artist?

   c) Was this person (repeat question 35)

   d) How much of the total 1969 earnings (reported in 40 a-c) were obtained from this person's work in an artistic occupation?
D-2. 15-Percent Long Questionnaire: Population Section (inside left)

<table>
<thead>
<tr>
<th>Name of person on list (1) of page 1</th>
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<tbody>
<tr>
<td>Last name</td>
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MAIL-OUT/MAIL-BACK ENUMERATION

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>22. Did he finish the highest grade (or year) he attended?</td>
<td></td>
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<tr>
<td>Now attending this grade (or year)</td>
<td></td>
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<tr>
<td>Did not finish this grade (or year)</td>
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<tr>
<td>Person</td>
<td>13 or 14-15</td>
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<tr>
<td>23. When was this person born?</td>
<td></td>
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<tr>
<td>Born before April 1956—Please go on with questions 25 through 31.</td>
<td></td>
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<tr>
<td>Born April 1956 or later—Please answer questions 25 through 31 and go to the next page for the next person.</td>
<td></td>
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<tr>
<td>Person</td>
<td>13 or 14-15</td>
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<td>24. If he is a male:</td>
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<td>How many babies has he ever had, not counting stillbirths?</td>
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<td>Person</td>
<td>13 or 14-15</td>
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<td>25. If he is a male:</td>
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<td>Has he ever served in the Army, Navy, or other Armed Forces of the United States?</td>
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<td>Yes</td>
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<td>Person</td>
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<td>26. Where did he live:</td>
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<td>a. Last week?</td>
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<td>Where did he live on April 1, 1965?</td>
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<td>27. How many hours did he work last week (at all jobs)?</td>
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<td>28. If he worked at one job only:</td>
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<td>a. How many hours did he work last week?</td>
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<td>29. If he worked at one job only:</td>
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<td>a. What is the name of this city, town, village, etc.?</td>
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D-2. 15 Percent Long Questionnaire: Population Section—Continued

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<td>d. How did he get to work last week?</td>
<td>Fill out circle for chief means used on the last day he worked at the address given in 78c.</td>
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<tr>
<td>a. Driver, private auto</td>
<td>Taxi or limousine</td>
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<td>b. Passenger, private auto</td>
<td>Walked only</td>
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<tr>
<td>c. Bus or streetcar</td>
<td>Worked at home</td>
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<td>d. Subway or elevated</td>
<td>Other means (specify)</td>
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<tr>
<td>e. Railroad</td>
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</table>

30. Do you think this person has a job or business from which he was temporarily absent or on layoff last week?

- Yes
- No
- Other (describe)

31a. Has he been looking for work during the past 4 weeks?

- Yes
- No
- Skip to 32

b. Was there any reason why he could not take a job last week?

- Yes
- No
- Other (describe)

32. When did he last work at all, even for a few days?

- In 1970
- In 1969
- In 1968
- Never worked

33-34. Was this person employed in an occupation as a paid employee of another company, firm, or organization at any time in 1969 or earlier?

- Yes
- No
- Skip to 35

35. Was this person employed in an occupation as a paid employee of another company, firm, or organization at any time in 1969 or earlier?

- Yes
- No
- Skip to 36

36a. Last year (1969), did the person work at all, even for a few days?

- Yes
- No
- Skip to 37

b. How many weeks did he work in 1969, either full-time or part-time?

- 13 weeks or less
- 14 to 26 weeks
- 27 to 39 weeks
- 40 weeks or more

37. In April 1969, was this person employed in an occupation as a paid employee of another company, firm, or organization at any time in 1969 or earlier?

- Yes
- No
- Skip to 38

38a. Has he been looking for work during the past 4 weeks?

- Yes
- No
- Skip to 39

b. Was there any reason why he could not take a job last week?

- Yes
- No
- Other (describe)

39a. Last year (1969), did the person work at all, even for a few days?

- Yes
- No
- Skip to 40

b. How many weeks did he work in 1969, either full-time or part-time?

- 13 weeks or less
- 14 to 26 weeks
- 27 to 39 weeks
- 40 weeks or more

40. Earnings in 1969—Full parle a, b, and c for everyone who worked any time in 1969 even if he had no income. (All earnings are in dollars. See back column.)

a. How much did this person earn in 1969 in wages, salary, commissions, bonuses, or tips from all jobs?

- (Dollar amount)

b. How much did he earn in 1969 from his own unincorporated business, professional practice, or partnership?

- (Dollar amount)

O. How much did he earn in 1969 from his own farm?

- (Dollar amount)

41. Income other than earnings in 1969—Full part a, c, and d for everyone who worked any time in 1969 (cont)...

a. How much did this person receive in 1969 from Social Security or Railroad Retirement?

- (Dollar amount)

b. How much did he receive in 1969 from public assistance or welfare payments?

- (Dollar amount)

42a. How much did he receive in 1969 from other sources (not listed above)?

- (Dollar amount)

Please turn to the next page and answer the questions for the person listed on line 2 of page 2.

The monthly Current Population Surveys sample 47,000 households and provide data for a variety of Census Bureau (Current Population Studies, P-20, P-50, P-60, etc.) and Bureau of Labor Statistics (Unemployment Statistics) reports. The reported Statistics provide data by broad occupational category (generally all Professional, Technical and Kindred Workers). It is possible to contract for more detailed tabulations, by artistic occupation (architect, actor, dancer . . .), as NEA has done.

A summary of the tabulations for NEA are reported in Research Division Report #1, "Employment and Unemployment of Artists: 1970 - 1975", April 1976. The main problem with these tabulations is the large sampling errors for data in divisions beyond "Writers, artists, and entertainers". For example, the estimated 1975 unemployment rate for actors is 35%. The standard error is 6.9%. This means that the 95% confidence interval is 21.2% to 48.8%.

The Current Population Surveys do not now ask questions which would allow estimates of artist's earnings from multiple jobs. However, the Census Bureau might be willing to add an appropriate question occasionally.
This section analyzes the results of the Filer Commission's study, *Giving in America*, the American Association of Fund Raising Counsel's study of *Giving USA* and the Touche-Ross study of the Business Committee for the Arts. The Filer Commission and the AAFRC's research is concerned with all areas of philanthropic giving of which the arts are only one portion while the BCA study is only reporting on arts support.

I. ITEMS COVERED

A. Input-Output Factors

Filer Commission -- 79% of all giving in 1974 came from living individuals. 25,600 private grant-making foundations exist today. Of some 1.7 million corporations that filed income tax returns in 1970, only 20% reported any charitable contributions. There may be as many as 6 million organizations in America's voluntary sector.

AAFRC -- the total number of foundations is estimated to be 26,000. More than 75% of support for the arts comes from living donors and bequests. Foundations account for some 15% of total contributions to the arts and humanities.

BCA -- the survey population was defined as the 65,774 businesses listed by Dun and Bradstreet in their combined Million Dollar and Middle Market Directories.

B. Characteristics of Establishments in Group

Filer Commission -- interviews were conducted with 2,917 individuals representing a cross-section of American contributors and non-contributors. The estimated breakdown of private giving in 1973 was:

- Religion $10.28 billion
- Education 4.41
- Health 3.89
- Social Welfare $2.07 billion
- Arts, Humanities 1.67
- Civic 1.67
- Other 3.19

Higher income givers give in particular to educational and cultural organizations and hospitals while lower-income donors give above all to religion.

AAFRC -- the 1974 distribution of funds was:

- Religion $10.85 billion
- Health & Hospitals 3.90
- Education 3.72
- Social Welfare 2.34
- Arts & Humanities $1.28 billion
- Civic & Public .71
- Other 2.35

Other 3.19
BCA -- Of the $144 million contributed to arts organizations in 1974, museums received 20% of all funds and symphony orchestras received 27% of all funds. Film and individual artists received the least funds.

C. Demand Audience and Financial

Filer Commission -- the commission estimated that around $80 billion a year (including both government and private funds) is given to tax exempt organizations. If non-money resources, such as volunteer work and free services is included, the amount rises to over $100 billion annually. Bequests amounted to $2.07 billion in 1973. Foundation grants amounted to $2.11 billion. Corporate contributions amounted to $1.25 billion.

AAFRC -- quoted the Filer Commission figures and the BCA amounts for a breakdown of where private support came from. AAFRC also quoted Museums USA and the 1973 ASOL report for information on museums and symphony orchestras.

BCA -- large companies (sales in excess of $100 million) account for the largest share of business support of the arts providing 42% of all funds. Consumer-oriented companies provided 38% of the funds.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

Filer Commission--the Commission on Private Philanthropy and Public Needs (Filer Commission) was established in 1973. It undertook no fewer than 85 studies in its two years of operation. One study was concerned with the arts. Some funding comparisons are made between 1964 trends and 1974 trends.

AAFRC-- has conducted annual surveys for a number of years and will continue to do so. The 1975 report analyzing 1974 giving is the basis for this draft.

BCA -- has undertaken studies analyzing corporate support in 1970 and 1973. The 1973 figures were reported in published form in 1974 and comparisons are made with the 1970 data.
B. Sampling Characteristics

Filer Commission -- not known for all aspects of the report, but a national sample survey on giving behavior and attitudes was conducted for the Commission by the Survey Research Center of the Institute for Social Research at the University of Michigan working in conjunction with the U.S. Census Bureau.

AAFRC -- claims that its reports represent almost the entire philanthropic sector. AAFRC relies heavily on service organization annual reports for its findings. It is, therefore, very likely that the universe represented in its reports is close to 100%. Also 100 of the largest foundations are contacted annually by AAFRC requesting the amount and purpose of foundation grants.

BCA -- 12,475 questionnaires were mailed to companies headquartered in the U.S. The survey population was defined as the 55,774 businesses listed in Dun and Bradstreet's combined Million Dollar and Middle Market Directories representing 87% of total U.S. corporate sales. The business population was stratified for sampling purposes by sales and net worth. Separate strata were established for both banks and brokers based on employment size. In addition any members of BCA not included in the above strata were included in the survey. 1,648 companies responded with complete questionnaires.

The business community in the survey represents 87% of the total U.S. corporate sales and those sampled represent 73% of the reported sales of the population in 1973. The banks in the survey accounted for 87% of all those employed by banks in 1973. The brokers in the survey accounted for 48% of all those employed by brokers in 1973.

C. Questionnaires

Filer Commission -- had an advisory Committee of more than 100 experts in the fields of economics, law, sociology and taxation plus representatives from many philanthropic and non-profit organizations who conducted the research for the Commission's findings. Questionnaires, if any, and their use is not known. The commission also employed consultants who contributed to the findings.

AAFRC -- No questionnaire is utilized. AAFRC relies on previously published studies and its survey of foundations for information published.

BCA -- The initial mailing of the questionnaire was followed up by a second mailing and selected telephone interviews. A copy of the BCA questionnaire is attached.
D. Data Dissemination

Filer Commission -- the summary report was made available in paperback form in 1975. Notice of the report's findings appeared in national newspapers such as the New York Times. Each of the separate (over 85) reports commissioned for the study will be made available during 1977.

AAFRC -- reports are published annually in paperback form. National newspaper coverage is spotty, but announcement of the report's findings are always published in foundation newsletters as well as government agency publications. 16-18,000 copies are distributed.

BCA -- Findings from the survey noted in the AAFRC report and appeared in various arts publications.

E. Data Utilization

Filer Commission -- the purpose of this Commission was to study the role of both philanthropic giving in the U.S. and to make recommendations to the voluntary sector, to Congress and to the American public concerning ways in which the sector and the practice of private giving can be strengthened and made more effective.

AAFRC -- data from its reports are utilized by the private and public sectors when analyzing private support for philanthropy.

BCA -- the study's objectives were to estimate business support during 1973, to identify the major arts forms receiving support and the portion of total support they receive, to analyze business giving for the arts trends since 1970 and to evaluate the likely trend in arts support through 1976. Results of this survey would be of interest to the same parties as those concerned with the Filer Report and the AAFRC's surveys.

F. Duplication with Other Sources

Filer Commission -- was a one-time Commission studying private philanthropy. It somewhat duplicated the work done by AAFRC and the BCA, but its overall scope and emphasis on policy separates it from the other two sources.

AAFRC -- its reports duplicate the findings of many service organization studies utilized in Giving USA, i.e., Museums USA, ASOL, BCA, in the arts, but it is unique in that the AAFRC published the data from these various sources in one annual publication.

BCA -- this is the only study done examining business support of the arts.
G. Procedures in Collection and Costs of Collection

Filer Commission -- papers were commissioned on numerous subjects relating to private giving. The reports resulting from this study will be published this year. It was noted in the 1973 AAFRC study that $2 million was given by all sectors of the non-profit world for the work of this Commission.

AAFRC -- AAFRC's director relies on current (past year) studies for inclusion in Giving USA. In addition, 100 of the largest Foundations in the U.S. are contacted annually to determine the amounts of funds they have distributed.

The director of AAFRC spends two months full-time annually to work on the publication. This is the major cost.

BCA -- the methods of analysis have already been described. In addition, however, for each stratum the mean, support, standard deviation and standard error of the mean were calculated for both total philanthropy and support of the arts. The costs of collection and publication are $70,000.

H. Most Outstanding Problems with Data

The Filer Commission report barely touched on the arts. No new financial or economic data were obtained and in this instance it closely followed the reports published by the AAFRC which also relies mainly on secondary data sources for its information.

The Filer Commission found AAFRC's giving estimates to be low by as much as 20% in some instances. According to page 10 of AAFRC's 1974 annual report, "Studies concerning individual giving prepared for the Filer Commission indicate that the AAFRC's estimates have been on the conservative side and that individual giving may be 10 or perhaps 20% higher than the totals that are shown."

The BCA report goes into great detail to explain its methodology, how it arrived at estimates, how it projected from its sample to the universe. It is a very good piece of statistical research obtained from the viewpoint of the giver rather than the grantee. The BCA figures differed from the Ford projections for corporate support of art groups. BCA has covered a larger universe and has dealt with organizations that keep more accurate records than most art groups. It is therefore believed to be more accurate in predicting corporate support than Ford.
A SURVEY OF 1973 BUSINESS SUPPORT OF THE ARTS

This study is being conducted under the auspices of the Business Committee for the Arts.

This form when completed will be kept in the Touche Ross Confidential files. The information requested herein will in no way be identified with your company or with any of its officers or employees.

PLEASE RETURN ONE COPY TO:

TOUCHE ROSS & CO.
1633 Broadway
New York, New York 10019
Room 318.

DEFINITION: Within the context of this survey, support of the Arts is broadly defined and includes such items as dollar contributions, gifts in kind, use of facilities, and selected business expenses. The support can be forthcoming directly from a business or a foundation established by a business.

Section A: BASIC INFORMATION

1. Company Name

2. Headquarters Address

   ____________________________ Zip ____________________________

   Do you consider your company: (identify the most appropriate - check only one):

   11-1 □ Consumer oriented

   11-2 □ Service oriented

   11-3 □ Commercially or industrially oriented

   11-4 □ Other ____________________________
Section B: SUPPORT OF THE ARTS

1. Did your company support any of the Arts* in 1973? Yes \(\square\)  No \(\square\)  

2. How has your support for the arts changed since 1970? 
   - Increased \(\square\) 
   - Decreased \(\square\)  
   - About the same \(\square\)  

3. What do you think will be the magnitude of your support of the arts during 1974-1976? 
   - More \(\square\)  
   - Same \(\square\)  
   - Less \(\square\)  
   - Undecided \(\square\)  

4A. Total philanthropic contributions** and business expense contributions** made in 1973; total to all recipients (e.g., education, health, religion, arts, etc.): \(\$\) \(15-23\) 

4B. Business expense contributions included in answer 4A: \(\$\) \(24-32\)  

(If your answer to Question 1 was Yes, please answer Questions 5 and 6.)

5. Of your total philanthropic contributions and contributing business expense in Question 4A, identify the approximate dollar-value of your company’s support of the arts for calendar/fiscal year 1973: \(\$\) \(33-41\) 

6. Please indicate the approximate percentage distribution of your support of the arts in Question 5 to each of the following art categories (the total should equal 100%): 

<table>
<thead>
<tr>
<th>%</th>
<th>Opera</th>
<th>Symphony Orchestra</th>
<th>Other Music</th>
<th>Historic and Cultural Restorations</th>
<th>Dance</th>
<th>Non-Producing Theaters</th>
<th>Museums</th>
<th>Special Cultural Radio and Television-Programming</th>
<th>Public Radio and Television</th>
</tr>
</thead>
<tbody>
<tr>
<td>42-43</td>
<td>60-61</td>
<td>64-65</td>
<td>66-67</td>
<td>68-69</td>
<td>70-71</td>
<td>12-13</td>
<td>14-15</td>
<td>16-17</td>
<td>18-19</td>
</tr>
</tbody>
</table>

Name of Preparer:

Title:

* Examples of art forms are listed in Question 6.

** The total contribution should include both philanthropic contributions and business expense contributions:

PHILANTHROPIC CONTRIBUTIONS

Definition: Philanthropic contributions are considered to be the portion of a company’s support that is reported to the IRS as deductible under the philanthropy provisions of the code. (Includes gifts made by your company to foundations or other fund distributing agencies; re: Income Tax Form 1120, Line 19.)

BUSINESS EXPENSE CONTRIBUTIONS

Definition: Business expense contributions are the portion of a company’s donations to entities that are considered part of the company’s normal business expenses. This is distinct from and in addition to the sums reportable to the IRS as deductible philanthropic expense. Examples are: Gifts of facilities for educational television programs, Donations of advertising space to assist in arts campaigns, Contribution toward travel expenses for special arts groups, Sponsorship of cultural television programs.

I. Items Covered

These are displayed on the "Worksheets" (in Appendix I) which served as the questionnaires for the second Ford Survey.

II. Characteristics of Data Collection, Dissemination, and Utilization*

A. Time series

Two surveys were conducted. The first survey covered Fiscal Years 1966-71; the second, 1972-74. Both surveys included non-profit professional performing arts organizations with annual budgets of approximately $100,000 or more in the following categories:

Modern Dance  Symphony
Ballet         Theater
Opera

There are two survey data tapes. The first contains all the data from the first survey, on 166 organizations. The second tape contains data on 164 organizations subdivided as follows:

- 130 participated in Survey I and II and reported 9 years of data,
- 8 participated in Survey I and II but did not report data for 9 years,
- 26 were new in the second survey; 13 of these reported data for 9 years.

The first tape was in the old format and is no longer available. The figures from this tape can be recaptured from xerox copies of the printout which is retained in the Ford Foundation, Office of the Arts files.

All organizations that reported data in Survey I but not in Survey II were deleted from the second tape. The number of organizations in the second tape and the number deleted by art-form are:

<table>
<thead>
<tr>
<th>No. with 9 years of data</th>
<th>IN SECOND TAPE</th>
<th>DELETED FROM SECOND TAPE (Survey I but not II)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Survey I &amp; II</td>
<td>Survey I Only</td>
</tr>
<tr>
<td>26 Theatre</td>
<td>25</td>
<td>11</td>
</tr>
<tr>
<td>29 Opera</td>
<td>26</td>
<td>3</td>
</tr>
<tr>
<td>76 Symphony</td>
<td>74</td>
<td>5</td>
</tr>
<tr>
<td>8 Ballet</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>4 Modern Dance</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td><strong>143</strong> Total</td>
<td><strong>138</strong></td>
<td><strong>28</strong></td>
</tr>
</tbody>
</table>

*Only highlights are reported in this section. Much more detail is contained in The Finances of the Performing Arts, The Ford Foundation, New York, 1971. A similar volume for the second Survey should be available sometime after Spring, 1977.
B. Sampling characteristics

Membership in the first survey was restricted to non-profit professional performing arts organizations with annual operating budgets above $100,000 in 1969-70.

195 organizations were mailed the first survey forms, 178 responded with some data, 166 were included in the final report and data tape. Organizations were eliminated for any one (or combination) of the following reasons:

1) They did not respond,
2) Operating budgets were less than $100,000,
3) They were highly specialized and atypical,
4) They were unable to supply sufficient data.*

In the second survey all 166 Survey I plus 54 new organizations were asked to participate. The new organizations were all those suggested by NEA and/or the service agencies from their lists of organizations that had operating budgets of $100,000 or more in 1973-74. Of the 54 new organizations, 28 did not participate. Most of the non-participants did not respond because of lack of data.

In summary, the second data tape, containing results of Surveys I and II combined, falls short of the universe of performing arts organizations with operating budgets over $100,000 annually by the following:

1) The 28 organizations who responded in Survey I but not II,
2) The 28 new organizations in Survey II who did not respond,
3) Any of the original 195 organizations in Survey I that did not or could not respond and were not included in the new group for Survey II and had the appropriate budget size (probably a small number),
4) Any organizations with an appropriate budget size not included in the mailing list for I and II (probably a small number).

C. Questionnaires

The Survey I questionnaires were designed with the aid of managers from arts organizations and economists. The first draft forms were sent to a few arts organizations for comment. The Ford Foundation revised the forms and then sent them to 10-15 additional art organizations to fill out. The results of this pilot were used to revise the forms to their final format and content.

The second questionnaire, while maintaining consistency with information requested on the first, was improved in format and in content with respect to a few definitions of terms. The second questionnaire is attached in Appendix I. The first one had the definitions separate from the questionnaire. The second questionnaire differed from the first in that length of season was changed to period of employment in weeks, ticket income was calculated with several intermediate steps, and Ford Foundation Cash Reserve Grants were given a separate line.

There was considerable follow-up in terms of obtaining responses and filling in missing data. All lines for every organization contain a number, either reported, estimated by a statistical procedure, or filled in by Ford staff on the basis of knowledge of the organization. The Ford Foundation obtained financial statements for almost all organizations; a high proportion were audited. IRS 990 forms or personal records were obtained.

*The Finances of the Performing Arts, P. 27.
for those few organizations without financial statements. The filled-in survey forms were then checked by accountants or Ford staff for consistency with the survey responses and the survey was changed where incorrect.

The 1972 Census of Business detailed reporting form for the performing arts (planned to continue essentially unchanged in 1977) is similar, although less detailed, than the Ford questionnaires. The Census forms ask for estimates, if actual figures are unavailable. The Census Bureau has done no analysis on the accuracy of the responses. The information reported on the Ford Survey provide a basis for inferring problems in the Census data. Table 1 contains a crosswalk relating Census of Business line items to numbers on the second Ford survey (columns 1 and 2). Column 3 contains an (*) for those items which organizations had trouble responding to in the Ford Survey. The reporting problems were ascertained through visual scanning of a Ford Foundation printout of each organization's data by line number and year. Data items which could not be supplied by the art organization were flagged and could be observed in the computer printout. Because the Census data are more aggregated than the Ford data, the organizations probably had trouble responding only to number of paid admissions. However, the problems enumerated under I and J for filled-in data apply to the Census; that is, admission receipts, government grants and tickets sold to subscription series are likely to be inaccurate even though they are usually not left blank by an organization.

D. Data dissemination

The first survey results are recorded, explained, and analyzed in The Finances of the Performing Arts, Ford Foundation, 1971, Volumes I and II. Volume I contains the financial and effective factor data, Volume II the audience survey. Volume I is the focus of this draft.

10,000 copies of Volume I and 5,000 copies of Volume II were printed. These volumes were distributed free to the following people and groups: all survey participants, every member of Congress, state arts councils, major research organizations, arts service organizations, 50 to 100 newspapers and magazines for review, several foreign arts councils, and anyone who requested one in preparatory stages. Volume I now sells for $10; the Foundation sells about 50 per month.

E. Data utilization

1. Arts organizations in their fund raising efforts and presentations to their boards.
2. Several researchers:
   Marellen Johnson Dunn, Governor's Commission on the Arts, Minnesota
   Bruce Seaman, University of Chicago, Ph.D. thesis
   Elsie Martin, Master's thesis at the University of North Carolina, under supervision of George Fishman
   Dick Netzer and Gerry Katz, 20th Century Fund Study
   Two NEA sponsored model building projects (Robert Deane, Harry Greenfield and Sam Schwartz)
**Table 1**

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Receipts</strong></td>
<td><strong>Operating Receipts</strong></td>
<td><strong>Operating Receipts</strong></td>
</tr>
<tr>
<td>1972 CENSUS OF BUSINESS</td>
<td>FORD SURVEY II</td>
<td>INACCURACIES IN FORD DATA</td>
</tr>
<tr>
<td>(FY 72-74)</td>
<td></td>
<td>OR TROUBLE RESPONDING</td>
</tr>
<tr>
<td><strong>Operating Receipts</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Receipts from the public for entertainment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Admission receipts and membership dues</td>
<td>(line numbers)</td>
<td></td>
</tr>
<tr>
<td>1010-1060</td>
<td>1040, 1060</td>
<td>1120?</td>
</tr>
<tr>
<td>2. Admission taxes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1140 pt.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Sale of merchandise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1070, 1080</td>
<td>1090 pt.</td>
<td></td>
</tr>
<tr>
<td>b. Contract fees from providing entertainment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1130?, 1140 pt., 1120?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Royalties</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1170</td>
<td>1200, 1222, 1224</td>
<td></td>
</tr>
<tr>
<td>d. Receipts from providing services to the theatrical industry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1180</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Receipts from rental of owned facility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1140 pt.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. All other operating receipts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1130?, 1140 pt., 1120?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other Receipts</strong></td>
<td><strong>Other Receipts</strong></td>
<td><strong>Other Receipts</strong></td>
</tr>
<tr>
<td>h. Contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Governmental (including NEA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1230, 1240, 1250 (1247)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Private</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1210, 1190</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(prorated below)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. All other receipts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1310?, 1150</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ford Income Base Lines Not Included in Census</strong></td>
<td><strong>Ford Income Base Lines Not Included in Census</strong></td>
<td><strong>Ford Income Base Lines Not Included in Census</strong></td>
</tr>
<tr>
<td>1140: Accumulated Endowment Corpus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1150: Accumulated Other Corpus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1160: Accumulated Ford Foundation Cash Reserve Fund Balance</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Costs</strong></td>
<td><strong>Costs</strong></td>
<td><strong>Costs</strong></td>
</tr>
<tr>
<td>a. Royalties</td>
<td>2190</td>
<td></td>
</tr>
<tr>
<td>b. Cost of theater, facilities, props, costumes, equipment, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. theater or facilities</td>
<td>2220, 2230</td>
<td></td>
</tr>
<tr>
<td>2. costumes, props, equipment, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2180</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Depreciation or amortization of fixed asset accounts</td>
<td>2240, 2260</td>
<td></td>
</tr>
<tr>
<td>d. Cost of personnel</td>
<td>2155</td>
<td></td>
</tr>
<tr>
<td>1. Administrative personnel</td>
<td>2210, 2120</td>
<td></td>
</tr>
<tr>
<td>3. Other supportive</td>
<td>2130, 2140</td>
<td></td>
</tr>
<tr>
<td>e. Advertising and promotion</td>
<td>2270, 2280</td>
<td></td>
</tr>
<tr>
<td>f. All other costs</td>
<td>2290, 2300, 2200 pt.?, 2230 pt.?</td>
<td></td>
</tr>
<tr>
<td><strong>Ford Expenditure Base Lines Not Included in Census</strong></td>
<td><strong>Ford Expenditure Base Lines Not Included in Census</strong></td>
<td><strong>Ford Expenditure Base Lines Not Included in Census</strong></td>
</tr>
<tr>
<td>2360: Net after Income and Corpus Transfers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2365: Accumulated Surplus/Deficit Beginning of Year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2375: Changes to Accumulated Surplus/Deficit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2390: Accumulated Surplus/Deficit End of Year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2160: Employee Fringe Benefits</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td><strong>Other</strong></td>
<td><strong>Other</strong></td>
</tr>
<tr>
<td>a. Paid admissions during the year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. By subscription</td>
<td>3160,3170,3180,(3183)</td>
<td></td>
</tr>
<tr>
<td>2. By individual event</td>
<td>3187</td>
<td></td>
</tr>
<tr>
<td>b. Showings or performances (for which admission receipts or contract fees were received)</td>
<td>2900,3110,3120</td>
<td></td>
</tr>
</tbody>
</table>
F. Duplication

The financial data is the most complete (and probably accurate) available to date for a time series of organizations. The effective factors are much less reliable and are probably no better than those collected on a smaller scale for individual research projects.

G. Procedures

The data are stored in files on original questionnaires and on a standard magnetic tape. The tape format as stored on tape by Robert Deane of Applied Management Sciences (301-585-8181) is included in Appendix II.

H. Costs

Each group in the first survey was paid $500 to complete five years of data. They were paid $250 for the sixth year. New organizations in the second survey were paid $500 to complete nine years (or as many years as available). Ford total costs were significant. They involved at least the staff time of Rita Roosevelt, research assistant, the time of the economic statistical and accounting consultants, the supervisory time of Dick Sheldon, the time of a computer programmer, and computer time.

I. Most Outstanding Problems

1. The 28 organizations that responded in Survey I but not II.
2. The problems in reporting accurately on services income (earned or unearned), on capacity, and on number of nonsubscription tickets sold.

J. Quality and Problems with Specific Data Items

1. Services income
   a. Grants from government sources are interpreted as service income (earned) by many organizations (especially symphonies), when they should be reported as unearned government grants.
   b. If tickets are sold by a box office other than the organization’s own, such ticket income will often be reported as services income.
2. Number of tickets sold are inaccurate because some organizations, mainly symphonies, do not keep track (even for their home, main season performances).
3. Capacity: Organizations, especially symphonies, had difficulty estimating the number of seats available. Many organizations do not have "homes" and therefore perform in public auditoriums, high schools, etc. Symphonies, even if they do have their own hall, often perform in parks, schools and outside facilities.
4. The Ford matching grants to symphony orchestras for endowment and to other groups for "cash reserve" may have distorted endowment contributions, and deficits from what it would "normally" be. (If these Ford grants are an exception, this is valid.)

Much of the information in this draft was obtained in a meeting at The Ford Foundation on November 12, 1976, and during a subsequent meeting on November 22, 1976, with Ms. Rita Roosevelt at The Ford Foundation.
Attendance at the November 12, 1976 meeting:
Dick Sheldon
Rita Roosevelt
(212) 573-5269
Jerry Lerner
Bob Deane
Sam Schwartz
Hank Schlenker
David Waterman
Gerry Katz
Leanna Stiefel
Ford Foundation
Ford Foundation
Ford Foundation
Ford Foundation
Applied Management Services
Center for Policy Research
Touche Ross and Company
NEA
NYU
NYU

Appendix I: Ford Survey II Worksheets (Questionnaires)

Appendix II: Format for magnetic tape of data from Ford Survey I and II, as put together by Robert Deane of Applied Management Sciences.
WORKSHEET
Table 1: Income Base

<table>
<thead>
<tr>
<th>TICKET INCOME</th>
<th>1010 Subscription Tickets</th>
<th>1020 Single/Block Ticket Income</th>
<th>1030 Student/Block Ticket Income</th>
<th>1040 Total Main Season Ticket Income</th>
<th>1050 Other Ticketed Performance Income</th>
<th>1060 Total Ticket Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price Per Ticket Offered</td>
<td>Show price per performance of an individual home season subscription ticket from low to high. Do not show price of a whole subscription. Do not show student subscription ticket price as low.</td>
<td>Show price range of regular single tickets from lowest to highest price offered for any performance in the home subscription season or series. Do not show student price ticket as low.</td>
<td>Show price range of single tickets and block tickets sold for all performances in the home subscription season or series.</td>
<td>Show total net single ticket income after admission taxes for all performances in the home subscription season or series. Include total revenue for block sales, discounted theater parties, etc., but exclude student sales and single ticket revenue from productions outside the home season or series, or from performances of other groups unless part of the main subscription series.</td>
<td>Show total net single ticket income after admission taxes for all performances in the home subscription season or series. Include total revenue for block sales, discounted theater parties, etc., but exclude student sales and single ticket revenue from productions outside the home season or series, or from performances of other groups unless part of the main subscription series.</td>
<td>Show total net single ticket income after admission taxes for all performances in the home subscription season or series. Include total revenue for block sales, discounted theater parties, etc., but exclude student sales and single ticket revenue from productions outside the home season or series, or from performances of other groups unless part of the main subscription series.</td>
</tr>
<tr>
<td>Number of Tickets Sold</td>
<td>Show total number of single tickets and block tickets sold for all performances in the home subscription season or series.</td>
<td>Show total number of single tickets and block tickets sold for all performances in the home subscription season or series.</td>
<td>Show total number of single student tickets and block tickets sold for all performances in the home subscription season or series.</td>
<td>Show total tickets sold for all performances in the home subscription season or series.</td>
<td>Show total tickets sold for all performances in the home subscription season or series.</td>
<td>Show total tickets sold for all performances in the home subscription season or series.</td>
</tr>
<tr>
<td>Total Subscription Ticket Income</td>
<td>Show total net subscription ticket income after admission taxes, discounted if applicable, for all performances in the home season or series sold on a subscription or subscription series basis. Exclude income from performances above and for which tickets were sold or from purchase of performances or reimbursement of services. Exclude income from performances of other groups unless part of the main subscription series.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TICKET INCOME**

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Price Per Ticket Offered</th>
<th>Number of Tickets Sold</th>
<th>TOTAL INCOME</th>
<th>Average Realized Ticket Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1010</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1020</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1030</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1040</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1050</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1060</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(over)
**WORKSHEET**

**Table 1: Income Base**

Page 2

<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1070</td>
<td>Services Income from Government Sources</td>
</tr>
<tr>
<td></td>
<td>Show all income derived from performances and services for which a fee is received resulting from federal, state, or local governmental funding or any combination thereof, the payment of which is not dependent on ticket sales or size of audience. Include all those activities utilizing any or all of the organization's artistic personnel including purchase of performances, instruction or demonstration, and all other similar services and reimbursements whether contracted in the main hall, local area, or on tour. Exclude all services income derived from sources other than governmental. Exclude performances for which the organization sold tickets. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.</td>
</tr>
<tr>
<td>1080</td>
<td>Services Income from Other Sources</td>
</tr>
<tr>
<td></td>
<td>Show all other income, after booking commission if any, derived from performances and services for which a fee is received not dependent on ticket sales or size of audience, and not included under governmental funding. Exclude performances for which the organization sold tickets. Include all such fee-paid activities utilizing the organization's artistic personnel whether in the main hall, local area, or on tour. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.</td>
</tr>
<tr>
<td>1090</td>
<td>Recordings/Films/Radio/TV</td>
</tr>
<tr>
<td></td>
<td>Show all income derived from recording, film, radio, and television activities including royalties and fees. Consider all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.</td>
</tr>
<tr>
<td>1120</td>
<td>Income from Performances of Other Groups</td>
</tr>
<tr>
<td></td>
<td>Show all income derived from those attractions, impresario activities, or programs not considered part of the regular activities of the organization's own artistic personnel such as attractions of other organizations or outside guest artists sponsored by the organization, film festivals, etc. Include all such activities whether the organization sold tickets or not. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.</td>
</tr>
<tr>
<td>1130</td>
<td>School/Class/Training Income</td>
</tr>
<tr>
<td></td>
<td>Show all income from the operation of schools, classes, or training facilities unless funded by federal, state, or local government. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.</td>
</tr>
<tr>
<td>1140</td>
<td>Other Nonperformance Earned Income</td>
</tr>
<tr>
<td></td>
<td>Show all nonperformance income resulting from the operation of the organization including interest, service fees, rental of owned facility, equipment, or any other miscellaneous nonperformance income. Show all gross income from program sales or advertising, concessions, sale of food and beverage, libretti, etc., except in those instances where no corresponding expenditures are shown in Table 2; then show as net. Exclude all income from reimbursement for services and income from grants and gifts or endowment income.</td>
</tr>
<tr>
<td>1160</td>
<td>Total Earned Income</td>
</tr>
<tr>
<td></td>
<td>Total of lines 1060 and 1070 through 1140.</td>
</tr>
</tbody>
</table>

**Note:** If any net amount is included in the figures in line 1070, 1080, 1090, 1120, 1130, and/or 1140 also show that net amount separately in these spaces.
WORKSHEET
Table 1: Income Base
Page 3

<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
</tr>
</thead>
</table>
|      | UNEARNED INCOME FOR OPERATIONS  
(Include in lines 1170 through 1275 all contributions and grants for 
general operating expenditures. Exclude contributions and grants for 
capital funding, endowment, or special or cash reserve funds.) |
| 1170 | Individual Contributions  
Show total funds received directly from individual contributors either 
through annual maintenance/sustaining fund or membership drives. 
Exclude contributions made through a combined or united arts fund 
campaign or drive, and funds from local foundations including family 
foundations. Show any proceeds from short or long term obligations such 
as loans or notes when such obligations are discharged by an individual 
on behalf of the organization without payment by the organization. |
| 1180 | Business Contributions  
Show total funds received from corporations, partnerships, proprietor-
ships, business associations, or company foundations. Exclude business 
contributions made through a combined or united arts fund campaign 
or drive. |
| 1190 | Combined/United Arts Fund Contributions  
Show total funds received through a combined or united arts fund 
campaign or drive. |
| 1200 | Local Foundation Contributions  
Show total funds received from local foundations including family 
foundations or charitable trusts but excluding company foundations 
included in business contributions. Local foundations are those whose 
grant activities are characteristically limited to the local area. Exclude 
federal government foundations and national foundations. |
| 1210 | Other Local Contributions  
Show all funds received from benefits, balls, gala, and fundraising 
events. Show all revenues as gross except in those instances where no 
corresponding expenditures are shown in Table 2; then show as net. |
| 1220 | Total Local Nongovernment Contributions  
Total of lines 1170 through 1210. |
| 1222 | National Foundation Grants  
Show total funds received from private national foundations. National 
foundations are those whose grant activities are on a national scale. 
Exclude local foundations and federal government foundations. Exclude 
business contributions, include developmental, expendable or operating 
debt reduction funds. |
| 1224 | Ford Foundation Cash Reserve Fund Grant  
Show amount of current installment received under Ford Foundation 
Cash Reserve Fund grant only if this amount is included as operating 
income on the organization's audited report. |
| 1228 | Total Private Sector Contributions and Grants  
Total of lines 1220, 1222, and 1224. |
| 1230 | Federal Government Grants  
Show total funds received from all federal government sources exclud-
ing services income. If Treasury Fund grants from the National Endow-
ment for the Arts are included, report here only federal funds. Report private 
matching funds on the appropriate line or lines for private contributions. |
| 1240 | State Government Grants  
Show total funds received from the state government and all its 
agencies, including state arts councils excluding services income. |
| 1250 | Local Government Grants  
Show total funds received from municipal or county or other local 
government agencies including city arts councils. Exclude all services 
income and income derived from combined or united arts fund campaigns 
or drives. |
| 1247 | Note: Show here only total grants received from county sources and 
included in line 1250 above. |
### Table 1: Income Base

#### TOTAL INCOME AND CORPUS

<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1255</td>
<td>Total Public Sector Grants</td>
<td>Total of lines 1230, 1240, and 1250.</td>
</tr>
<tr>
<td>1275</td>
<td>Total Contributions and Grants</td>
<td>Total of lines 1226 and 1255.</td>
</tr>
<tr>
<td>1280</td>
<td>Corpus Earnings Used for Operations</td>
<td>Show income earned from endowment corpus funds, capital funds, or special funds that was used for operating income. Exclude earned income that was retained as part of the corpus. Exclude corpus principal that was used for operating income.</td>
</tr>
<tr>
<td>1290</td>
<td>Total Unearned Income</td>
<td>Total of lines 1275 and 1280.</td>
</tr>
</tbody>
</table>

#### Total Operating Income

<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1300</td>
<td>Total Operating Income</td>
<td>Total of lines 1160 and 1290.</td>
</tr>
<tr>
<td>1310</td>
<td>Corpus Principal Transferred to Operations</td>
<td>Show amount of corpus principal used or transferred to provide operating income.</td>
</tr>
<tr>
<td>1320</td>
<td>Total Income Including Corpus Transfers</td>
<td>Total of lines 1300 and 1310.</td>
</tr>
<tr>
<td>1340</td>
<td>Accumulated Endowment Corpus</td>
<td>Show total accumulated value of endowment corpus funds as shown in your organization's audited financial statements. Include any other endowment funds held by the organization which may be reflected in a financial statement other than the basic audit report. Exclude funds held by others on behalf of the organization and from which the organization can only receive income. In cases where the corpus funds themselves were used for operating income, the amount should be shown in line 1310 with the accumulated value of the corpus funds shown in this line reduced accordingly.</td>
</tr>
<tr>
<td>1350</td>
<td>Accumulated Other Corpus</td>
<td>Show total accumulated value of all other funds as shown in your organization’s audited financial statements including capital or special funds but excluding endowment funds to be reported in the line above. Include any other funds held by the organization which may be reflected in a financial statement other than the basic audit report. Exclude funds held by others on behalf of the organization and from which the organization can only receive income. In cases where the corpus funds themselves were used for operating income the amount should be shown in line 1310 with the accumulated value of the corpus funds shown in this line reduced accordingly.</td>
</tr>
<tr>
<td>1360</td>
<td>Accumulated Ford Foundation Cash Reserve Fund Balance</td>
<td>Show total amount received under the Cash Reserve grant and retained in the Cash Reserve Fund.</td>
</tr>
<tr>
<td>LINE</td>
<td>ITEM</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td></td>
</tr>
</tbody>
</table>
| 2003 | Salaries of Regular Performing Artists on stage  
Show all salaries and fees including any vacation paid to performing artists on stage including all extras, jobbers, supernumeraries, etc., but excluding guest artists, directors, conductors, or guest or assistant directors or conductors.  
*Note*: Orchestras should consider all regular performing artists as on stage. |
| 2007 | Salaries of Regular Performing Artists in the pit  
Show all salaries and fees including any vacation paid to performing artistic personnel in the pit, such as musicians, etc., but excluding guest artists, directors, conductors, or guest or assistant directors or conductors.  
*Note*: Theater, opera, and dance companies should consider all musicians as being in the pit regardless of where they may be placed during a performance. |
| 2010 | Total Regular Performing Artists Salaries  
Total of lines 2003 and 2007. |
| 2020 | Guest Artists Salaries  
Show all salaries and fees paid to guest performing artists, excluding guest directors or conductors. |
| 2040 | Regular and Guest Directors/Conductors Salaries  
Show all salaries and fees including any vacation paid to directors, stage directors, conductors, choreographers, guest directors, conductors, or assistant directors, conductors, or choreographers. Some organizations may find it appropriate based on the functions of their own artistic director, stage director, conductor, or choreographer to include the entire salary or fee in this category. Others may wish to prorate a portion of that salary reflecting general administrative responsibilities to general administration. In those cases show here only the portion allocatable to artistic direction, artistic management, or production. |
| 2050 | Stage Managers/Instructors Salaries  
Show all salaries and fees including any vacation paid to stage managers and assistant stage managers. Include all salaries and fees paid to teachers and instructors unless prime responsibility was reported under performing artists or under assistant directors or conductors, etc. |
| 2060 | Creative Designers/Technical Personnel Salaries  
Show all salaries and fees including any vacation paid to creative design or creative technical personnel including technical directors. Exclude regular technical operating personnel. |
| 2070 | Other Nonperforming Artists Salaries  
Show all salaries and fees including any vacation paid to other nonperforming artistic personnel, such as composers, playwrights, dramaturgs, etc. Exclude fees paid for commissioned works. |
| 2090 | Stagehands/Crew/Shop Personnel Salaries  
Show all salaries and fees including any vacation paid to all other regular or incidental building, installation, operating or running crew or personnel. Include stagehands, lighting and crew, wardrobe, shop production, and other backstage personnel but exclude front of house and box office personnel. |
| 2110 | Executive Personnel Salaries  
Show all salaries and fees including any vacation paid to major policy making executive personnel, excluding salaries paid to supervisory management personnel. Include any proration of total salaries and fees paid to artistic directors, stage directors, conductors, or choreographers in compensation for general nonartistic administrative responsibilities. |
| 2120 | Supervisory Personnel Salaries  
Show all salaries and fees including any vacation paid to supervisory management personnel excluding all executive personnel and all non-supervisory personnel. |
<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>2130</td>
<td>Clerical/Box Office/Front of House Personnel Salaries</td>
</tr>
<tr>
<td></td>
<td>Show all salaries and fees including vacation or retainers paid to all</td>
</tr>
<tr>
<td></td>
<td>full or part time nonsupervisory clerical, front of house, box office,</td>
</tr>
<tr>
<td></td>
<td>promotion, etc., personnel. Exclude salaries paid to supervisory per-</td>
</tr>
<tr>
<td></td>
<td>sonnel or maintenance personnel.</td>
</tr>
<tr>
<td>2140</td>
<td>Maintenance Personnel Salaries</td>
</tr>
<tr>
<td></td>
<td>Show all salaries paid to all full or part time maintenance and repair,</td>
</tr>
<tr>
<td></td>
<td>janitorial or custodial, etc., personnel.</td>
</tr>
<tr>
<td>2160</td>
<td>Employee Fringe Benefits</td>
</tr>
<tr>
<td></td>
<td>Show the total of all employee fringe benefits and general payroll over-</td>
</tr>
<tr>
<td></td>
<td>head for all personnel. Include all general payroll expenses such as</td>
</tr>
<tr>
<td></td>
<td>employer's share of FICA, state unemployment compensation, etc., as</td>
</tr>
<tr>
<td></td>
<td>well as special employee fringe benefit expenditures resulting from</td>
</tr>
<tr>
<td></td>
<td>union contracts or otherwise such as pension, retirement, medical,</td>
</tr>
<tr>
<td></td>
<td>health and welfare, insurance, etc. Exclude all paid vacation time to</td>
</tr>
<tr>
<td></td>
<td>be included as part of total salaries. Exclude transportation and per</td>
</tr>
<tr>
<td></td>
<td>diem. If no figure is reported in this line please attach explanatory</td>
</tr>
<tr>
<td></td>
<td>note.</td>
</tr>
<tr>
<td>2170</td>
<td>Total Salaries/Fees/Fringe Benefits</td>
</tr>
<tr>
<td></td>
<td>Total of lines 2010 through 2160.</td>
</tr>
<tr>
<td>2180</td>
<td>Scenery/Costume/Light/Sound</td>
</tr>
<tr>
<td></td>
<td>Show cost of materials only, excluding salaries for designers, build-</td>
</tr>
<tr>
<td></td>
<td>ing and construction personnel, or operating personnel. Include all</td>
</tr>
<tr>
<td></td>
<td>expenditures for the purchase or rental of sets, costumes, wigs, pro-</td>
</tr>
<tr>
<td></td>
<td>pects, lights, sound or other stage equipment as well as all mis-</td>
</tr>
<tr>
<td></td>
<td>cellaneous production expenses or backstage materials or supplies.</td>
</tr>
<tr>
<td></td>
<td>Include purchase, rental, or repair of musical instruments.</td>
</tr>
<tr>
<td>2190</td>
<td>Royalties/Scores/Scripts</td>
</tr>
<tr>
<td></td>
<td>Show total expenditures for royalties and licenses and composers' or</td>
</tr>
<tr>
<td></td>
<td>playwrights' commissions or fees. Include rental or purchase of scores,</td>
</tr>
<tr>
<td></td>
<td>scripts, or tapes and any fees paid for copying.</td>
</tr>
<tr>
<td>2200</td>
<td>Transportation/Per Diem</td>
</tr>
<tr>
<td></td>
<td>Show total expenditures for all transportation including transportation</td>
</tr>
<tr>
<td></td>
<td>for artists, guest artists, nonperforming artistic personnel, design-</td>
</tr>
<tr>
<td></td>
<td>ers and technicians and administration. Include transportation costs</td>
</tr>
<tr>
<td></td>
<td>for touring including transportation, per diem, truck or bus rental,</td>
</tr>
<tr>
<td></td>
<td>etc. Include expenditures for local hauling if applicable.</td>
</tr>
<tr>
<td>2220</td>
<td>Facilities Rental</td>
</tr>
<tr>
<td></td>
<td>Show cost of rentals including heat, water, gas and electricity for</td>
</tr>
<tr>
<td></td>
<td>all facilities, including theater or hall, rehearsal, shop, storage,</td>
</tr>
<tr>
<td></td>
<td>office or box office space. If operating in an owned facility but rent-</td>
</tr>
<tr>
<td></td>
<td>ing additional space show those supplemental rental expenditures here.</td>
</tr>
<tr>
<td></td>
<td>Exclude custodial and maintenance salaries.</td>
</tr>
<tr>
<td>2230</td>
<td>Financing/Maintenance of Owned Facilities</td>
</tr>
<tr>
<td></td>
<td>Show cost of operating in an owned facility, including all related fa-</td>
</tr>
<tr>
<td></td>
<td>cility expenditures such as financing or mortgage interest payments,</td>
</tr>
<tr>
<td></td>
<td>taxes, assessments, etc. Include all heat, water, gas, electricity,</td>
</tr>
<tr>
<td></td>
<td>maintenance and repairs, and janitorial supplies but exclude custodi-</td>
</tr>
<tr>
<td></td>
<td>al and maintenance salaries and depreciation.</td>
</tr>
<tr>
<td>2240</td>
<td>Facilities Depreciation</td>
</tr>
<tr>
<td></td>
<td>Show total depreciation expense applicable to facilities only (i.e.,</td>
</tr>
<tr>
<td></td>
<td>building, plant, or improvements thereto).</td>
</tr>
<tr>
<td>2260</td>
<td>Nonfacility Depreciation</td>
</tr>
<tr>
<td></td>
<td>Show total depreciation expense applicable to nonfacility items (i.e.,</td>
</tr>
<tr>
<td></td>
<td>tangible personal property—furniture, fixtures, equipment, etc.).</td>
</tr>
</tbody>
</table>
# Table 3: Effective Factors

**Use commas to separate hundreds from thousands. If more than one facility is used, show figures for combined facilities when applicable.**

If you have any questions, call Miss Rita Roosevelt (212-573-5269) collect.

<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
</tr>
</thead>
</table>
| 3010 | Performing Artists on Seasonal Contract  
Show number of performers employed under contract for the full performance season or full year. |
| 3020 | Performing Artists on Nonseasonal Contract  
Show number of performing artists employed for less than a full season or employed for a full season but not under a seasonal contract. |
| 3030 | Minimum Weekly Salary  
If salaries are paid on a weekly basis, show minimum weekly salary paid to regular performing artists on stage. Exclude extras, trainees, performers in trainee status, members of the chorus, and performers in the pit. |
| 3040 | Maximum Weekly Salary  
Show maximum weekly salary paid to regular performing artists on stage. Exclude salaries paid to guest artists. |
| 3044 | Minimum Per Service Salary  
If salaries are paid on a per service basis rather than a weekly basis, show minimum per service rate for performing artists on stage. |
| 3045 | Maximum Per Service Salary  
Show highest per service salary paid to a performing artist on stage if payment is made on a per service basis. Exclude salaries paid to guest artists. |
| 3046 | Services Performed Per Week  
If salaries are paid on a per service basis, show approximate number of services performed by an average performer per week of employment. |
| 3050 | Period of Employment in Weeks  
Show total number of weeks providing employment to the majority of regular performing artists on stage, including main season and any pre- or post-season performance weeks. Include special school performances and touring. Include pre-season rehearsal periods and paid vacation periods if applicable.  
Note: Period of employment is not the same as length of season if artists are not employed every week during the season. |
| 3060 | Subscription Series Concerts/Productions  
Show number of different concerts, bills, programs, or productions presented on a subscription basis in the home season. The corresponding income is shown in Table 1, line 1040. For orchestra show number of different programs performed, counting a pair of concerts as one bill or program. For opera and theater show number of productions mounted, counting a pair of one-acts as one bill or program. For dance show the number of different works performed during the year. Exclude performances of other groups unless part of the home season subscription series. |
| 3070 | Other Ticketed Concerts/Productions  
Show number of other different concerts, bills, programs, or productions presented utilizing any or all of the organization's artistic personnel and for which the organization sold tickets, whether in the main hall, local area, or on tour. The corresponding total income is shown in Table 1, line 1050. Exclude any bills or programs presented in the home subscription series. For orchestra show number of different programs performed, counting a pair of concerts as one bill or program. For opera and theater show number of productions mounted, counting a pair of one-acts as one bill or program. For dance show the number of different works performed during the year. Exclude any bills or programs performed for a contracted fee and performances of other groups sponsored by the organization. |
### WORKSHEET

**Table 3: Effective Factors**

**Page 2**

<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
</tr>
</thead>
</table>
| 3080 | Contracted Concerts/Productions  
Show number of different concerts, bills, programs, or productions utilizing any or all of the organization's artistic personnel for which the organization *did not* sell tickets but received a contracted fee. Include all bills or programs whether contracted for the main hall, local area, or on tour. Include here all contracted services whether funded by governmental agencies or otherwise. The corresponding total income is shown in Table 1, lines 1070 and 1080. Count a bill of two one-acts or a pair of concerts as one bill or program. |
| 3090 | Sponsored Concerts/Productions of Other Groups  
Show number of bills, programs, attractions, or productions of other organizations, outside guest artists, film festivals, etc., sponsored by the organization. The corresponding total income is shown in Table 1, line 1120. Count a bill of two one-acts or a pair of concerts as one bill or program. |
| 3100 | Subscription Series Performances  
Show total number of individual performances for the subscription bills or programs included in line 3060. |
| 3110 | Other Ticketed Performances  
Show total number of individual performances for other bills or programs included in line 3070. |
| 3120 | Contracted Performances  
Show total number of individual performances, services, or exposures for the contracted bills or programs included in line 3080. |
| 3130 | Sponsored Performances of Other Groups  
Show total number of individual performances for the sponsored bills, programs, attractions, or productions included in line 3090. |
| 3140 | Subscriptions Purchased  
Show total number of subscriptions sold to the concerts, bills, programs, or productions shown in line 3060. |
| 3145 | Seats Available—Subscription Series Performances  
Show total seats available for all performances shown in line 3100. |
| 3146 | Seats Available—Other Ticketed Performances  
Show total seats available for all performances shown in line 3110. |
| 3150 | Total Seats Available—Main Season and Other  
Total of lines 3145 and 3146. |
| 3270 | Potential Ticket Income, Full Capacity  
Show total dollar value of all tickets before discount but after taxes, for all seats shown in line 3150. Do not include seats at contracted or sponsored performances shown in lines 3120 and 3130. Treat every seat at full value even though a subscription discount may be offered. When house scale varies by performance, reflect this variance in the total potential figure (i.e., different scale for matinees, week nights, etc.). |
| 3280 | Average Potential Ticket Price  
Calculate this amount by dividing line 3270 by line 3150. This calculated amount should be within the price range of tickets offered. |
### WORKSHEET

**Table 2: Expenditure Base**

**Page 3**

<table>
<thead>
<tr>
<th>LINE</th>
<th>ITEM</th>
</tr>
</thead>
</table>
| 2270 | Nonsalary Subscription/Promotion Costs  
Show all expenditures for subscription and general promotion including charges for preparation or design of materials, printing costs, distribution and promotional postage, purchase of advertising space, photos, etc., but exclude all salaries. |
| 2280 | Fundraising Costs and Fees  
Show all expenditures for fundraising, including annual maintenance or sustaining fund. Include charges for preparing material, printing, postage, etc., but exclude all salaries paid to the organization's own personnel. In cases where an outside organization is contracted for a fee, include fee here unless income shown in Table 1 is net after fees. Exclude expenditures for capital fundraising or special or endowment efforts unless carried on your books as part of your organization's regular operating expenses. |
| 2290 | Interest on Loans Other Than Mortgages  
Show all interest or carrying charges in connection with any loan or loans secured to provide operating funds or to finance an operating deficit. Exclude interest on loans or mortgages in connection with facility operation. |
| 2300 | Miscellaneous Expenditures  
Show all other miscellaneous items of expenditures not previously accounted for including telephone, other postage, general insurance, office equipment and supplies, legal and accounting fees, licenses, and miscellaneous taxes other than admission taxes (the ticket income shown in Table 1 is net), tickets, programs, miscellaneous administration expenses, ticket agency commissions, etc. |
| 2320 | Total Nonsalary Costs  
Total of lines 2180 through 2300. |
| 2330 | TOTAL OPERATING EXPENDITURES  
Total of lines 2170 and 2320. |
| 2360 | Net After Income and Corpus Transfers  
Show annual operating net surplus or deficit. This amount should be calculated by subtracting Total Operating Expenditures (line 2330) from Total Income Including Corpus Transfers (line 1320). Show (deficit) figures in brackets. |
| 2365 | Accumulated Surplus/Deficit Beginning of Year  
Show balance as reported on line 2390 for the previous fiscal year. (The amount to be reported on this line for the first year, 1971-72, can be found on line 2590 of the Total Expenditure printout already returned to your organization by The Ford Foundation.) |
| 2375 | Changes to Accumulated Surplus/Deficit  
Show total of all increases or decreases to accumulated surplus/deficit other than net income (loss) entry shown above. |
| 2390 | Accumulated Surplus/Deficit End of Year  
Show total of lines 2360, 2365, and 2375. This amount must agree with the accumulated surplus/deficit balance reflected in the organization's audited financial statements. |
The analytical files for the following performing art forms have the same layout:

- Non-Profit Theater
- Opera
- Symphony
- Ballet
- Modern Dance
- All Dance
- All of the above art forms

The source of the data for the individual organizations is the Ford Foundation.

The files were limited to organizations with data for the full nine-year period, 1965/66 through 1973/74.

The individual organizations within each art form were classified on the basis of their budget size in 1973/74.

The various files are identified by the two variables (XID) and (AGG).

**XID:**

This variable is a one-digit number. It identifies the performing art form. The various codes are:

<table>
<thead>
<tr>
<th>Art Form</th>
<th>XID</th>
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</thead>
<tbody>
<tr>
<td>Non-Profit Theater</td>
<td>2</td>
</tr>
<tr>
<td>Opera</td>
<td>3</td>
</tr>
<tr>
<td>Symphony</td>
<td>4</td>
</tr>
<tr>
<td>Ballet</td>
<td>5</td>
</tr>
<tr>
<td>Modern Dance</td>
<td>6</td>
</tr>
<tr>
<td>All Dance</td>
<td>7</td>
</tr>
<tr>
<td>All Art Forms</td>
<td>8</td>
</tr>
</tbody>
</table>
AGG:
This variable is a three-digit number. It identifies the aggregation scheme for the individual organization.

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Budget Size</th>
<th>XID</th>
<th>AGG</th>
<th>No. of organizations included</th>
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<td>$500,000-$999,999</td>
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<td></td>
<td>$1,000,000-$2,499,999</td>
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<td>103</td>
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<td></td>
<td>$10,000,000-$20,000,000</td>
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<td>$0-$20,000,000</td>
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<td>Opera</td>
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<tr>
<td></td>
<td>$250,000-$499,999</td>
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<tr>
<td></td>
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<tr>
<td></td>
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<td>Symphony</td>
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<td>$0-$14,999,999</td>
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<td></td>
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<td>6</td>
</tr>
<tr>
<td></td>
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<td>5</td>
<td>413</td>
<td>9</td>
</tr>
<tr>
<td>Modern Dance</td>
<td>$0-$499,999</td>
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<td>421</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>$500,000-$999,999</td>
<td>6</td>
<td>422</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>$0-$999,999</td>
<td>6</td>
<td>423</td>
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</tr>
<tr>
<td>Art Form</td>
<td>Budget Size</td>
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<td>No. of organizations included</td>
</tr>
<tr>
<td>------------</td>
<td>----------------</td>
<td>-----</td>
<td>-----</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>All Dance</td>
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<td>491</td>
<td>12</td>
</tr>
<tr>
<td>All Forms</td>
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<td>999</td>
<td>142</td>
</tr>
</tbody>
</table>

There are nine records in each of the above files. Each record has the following layout:
<table>
<thead>
<tr>
<th>Variable</th>
<th>Ford F. Code</th>
<th>Format</th>
<th>Character(s)</th>
<th>Field Definition</th>
<th>Source</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>365-378</td>
<td>Total concerts/productions</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>Variable</td>
<td>Ford F. Code</td>
<td>Format</td>
<td>Character(s)</td>
<td>Field Definition</td>
<td>Source</td>
<td>Years</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>379-392</td>
<td>Sponsored concerts/productions of other groups</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>393-406</td>
<td>Subscription series performances</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>407-420</td>
<td>Other ticketed performances</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>421-431</td>
<td>Total ticketed performances</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>435-448</td>
<td>Contracted performances</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>449-462</td>
<td>Total performances</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>491-504</td>
<td>Sponsored performances of other groups</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>505-518</td>
<td>Subscriptions purchased</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
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<td>0</td>
<td>519-532</td>
<td>Seats available--subscription series performances</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
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<td>D</td>
<td>14</td>
<td>533-546</td>
<td>Seats available--other ticketed performances</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
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<td>0</td>
<td>547-560</td>
<td>Total seats available--main season and other</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>561-574</td>
<td>Subscription ticket attendance--main season</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
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<td>0</td>
<td>575-588</td>
<td>Single ticket attendance--main season</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>589-602</td>
<td>Total main season ticketed attendance</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
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<td>0000</td>
<td>0</td>
<td>603-616</td>
<td>Total ticketed attendance</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>617-630</td>
<td>Average attendance per ticketed performance</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>631-644</td>
<td>Percent seat capacity filled</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>645-658</td>
<td>Subscription ticket price/performance low</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>659-672</td>
<td>Subscription ticket price/performance high</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>673-686</td>
<td>Single ticket price low</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>687-700</td>
<td>Single ticket price high</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>701-714</td>
<td>Student ticket price low</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>715-728</td>
<td>Student ticket price high</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>729-742</td>
<td>Other performance ticket price low</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>743-756</td>
<td>Other performance ticket price high</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>757-770</td>
<td>Potential ticket income, full capacity</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>771-784</td>
<td>Average potential ticket price</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>785-798</td>
<td>Average realized price, tickets sold</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
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<td>0000</td>
<td>0</td>
<td>799-812</td>
<td>Performing artistic personnel wage cost per week</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>813-826</td>
<td>Total artistic personnel wage cost per week</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>0.0</td>
<td>0000</td>
<td>0</td>
<td>827-840</td>
<td>Stagehands/crew/shop personnel wage cost per week</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>841-854</td>
<td>Total artistic/production personnel wage cost per week</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
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<td>0</td>
<td>855-868</td>
<td>Pre-discount income</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
<tr>
<td>1.0 F.</td>
<td>D</td>
<td>14</td>
<td>869-882</td>
<td>Percent discount</td>
<td>Ford Foundation Tape unless otherwise indicated</td>
<td>1965-1973 unless otherwise indicated</td>
</tr>
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<td>Character(s)</td>
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<td></td>
</tr>
<tr>
<td>V064</td>
<td>2190</td>
<td>14.2</td>
<td>889-902</td>
<td>Scenery/costumes/light/sound</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V065</td>
<td>2190</td>
<td></td>
<td>903-916</td>
<td>Royalties/scores/scripts</td>
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<td></td>
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<tr>
<td>V066</td>
<td>2200</td>
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<td>917-930</td>
<td>Transportation/per diem</td>
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<tr>
<td>V067</td>
<td>2210</td>
<td></td>
<td>931-944</td>
<td>Total nonsalary production costs</td>
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<tr>
<td>V068</td>
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<td>945-958</td>
<td>Facilities rental</td>
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<td>958-972</td>
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**Source**: Ford Foundation Tape unless otherwise indicated

**Years**: 1965-1971 unless otherwise indicated

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**TOTAL EXPENDITURE AND NET INCOME/LOSS**

| V096          | 3010         | 14.2   | 1197-1210    | Performing artists on season contract |
| V087          | 3020         |        | 1211-1224    | Performing artists on nonseason contract |
| V088          | 3030         |        | 1225-1238    | Minimum weekly salary |
| V089          | 3040         |        | 1139-1252    | Maximum weekly salary |
| V090          | 3044         |        | 1253-1266    | Minimum per service salary |
| V091          | 3045         |        | 1267-1280    | Maximum per service salary |
| V092          | 3046         |        | 1281-1294    | Services performed per week |
| V093          | 3050         |        | 1295-1308    | Season length in weeks |
| V094          | 3060         |        | 1309-1322    | Subscription series concerts/productions |
| V095          | 3070         |        | 1323-1336    | Other ticketed concerts/productions |
| V096          | 3075         |        | 1337-1350    | Total ticketed concerts/productions |
| V097          | 3080         |        | 1351-1364    | Contracted concert/productions |

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**FREQUENCY FACTORS**

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**Source**: Ford Foundation Tape unless otherwise indicated

**Years**: 1965-1971 unless otherwise indicated
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</tr>
<tr>
<td>V027</td>
<td></td>
<td>1230</td>
<td></td>
<td>371-384</td>
</tr>
<tr>
<td>V028</td>
<td></td>
<td>1240</td>
<td></td>
<td>385-398</td>
</tr>
<tr>
<td>V029</td>
<td></td>
<td>1245</td>
<td></td>
<td>399-412</td>
</tr>
<tr>
<td>V030</td>
<td></td>
<td>1247</td>
<td></td>
<td>413-426</td>
</tr>
<tr>
<td>V031</td>
<td></td>
<td>1250</td>
<td></td>
<td>427-440</td>
</tr>
</tbody>
</table>
8. Economic Aspects of the Performing Arts (National Endowment for the Arts, 1971)

CONTINUITY OF THE DATA SOURCE: This was a financial compilation by NEA for the 1969-70 season, with projections for the 1970-71 season.

The areas covered in this one time report are total expenditures, earned income, other income, gross deficit, net income and attendance.

The format followed in reporting these figures is somewhat similar to Chart 1 (attached). Columns 1, 3, and 5 are taken directly from the report; column 2 was compiled from the descriptive pages of the report; and columns 4 and 6 were added for reader convenience.

Also reported, but not as part of the body of this report, is NEA assistance to performing arts.

As well as the theater, this report covers three other parts of the performing arts - opera, dance and orchestras.

All the data contained in this study is a "compilation of statistical information not otherwise available in one place."(p 3)

The service organizations which recommended the projected percentage increases for 1970-71 are:

Theater.......................J.W. Zeigler, Consultant in the Arts
Opera..........................O.P.E.R.A. America
Dance..........................Assoc. of American Dance Company
Orchestras....................A.S.O.L.

SAMPLING CHARACTERISTICS: NEA's survey covers "31 non-univer-
sity related, non-profit, professional resident theatres in the United States operated under League of Resident Theater contracts and on budgets over $100,000 in the 1969-70 season." (p 11)

It therefore specifically excludes:

(1) All theaters with budgets under $100,000. Budgetary exclusions in the other studies are as follows:

Ford I - annual operating budgets of $100,000 or more
Ford II - same

Theater Communication Group Fiscal Survey - minimum budget of $200,000

(2) Programs involving state or community arts councils.

(3) University related professional theaters

(4) Community theaters

(5) Commercial theaters

(6) Any theater under a contract other than LRT.

Twenty of NEA’s selected sample were participants of both Ford studies, and sixteen were participants of both TCG fiscal surveys. Of the fifty-seven theaters only thirteen theaters were participants in all five surveys.

It is not known whether the sample NEA used was representative of the composition of the universe; there is no way of ascertaining it from the report.

QUESTIONNAIRE: This report does not include a copy of the ques-
tionaire used. The income and expenditure data was "compiled for the Business Committee for the Arts and the NEA by J. Wesley Zeigler, Consultant in the Arts" (p 11). The attendance figure was supplied by T. Fichandler, the president of the League of Resident Theatres.

DATA DISSEMINATION: It is not stated in this report who has received copies, where and how copies can be obtained, etc. The tone of the introduction would indicate that it was written to and for potential donors, both public and private.

DATA UTILIZATION: Use of this data is very dependent on whom received it. Since there is no fine breakdown in the financial categories reported, the most common use would be to indicate a growing income gap. However broad figures for one year, and projections for the next year are not strong indicators of financial trends within the individual organization. Figures for several more years are needed.

DUPLICATION vs. GAP-FILLING: Since NEA is only compiling figures that were reported elsewhere into one place, this report has to be considered duplicative.

The costs of this report are unknown.

The drawbacks of this study are as follows:
A - Lack of detailed breakdown on financial figures reported.
B - It is not a time series.
C - It contains hard figures for only one year.
D - It is highly duplicative.
The questionnaire is not included in the study.

It does not disclose the response rate.

INPUT-OUTPUT FACTORS

1) artists - not reported (n/r)
2) supporting personnel - n/r
3) exhibitions - n/r
4) facilities - n/r
5) productions - n/r
6) performances - n/r

RETURN TO INPUTS

1) artist's income - n/r
2) director's income - n/r
3) administrator's income - n/r
4) profits - This study did list the number of theatres having net deficits, and those in the black.
5) rents - n/r

DEMAND-AUDIENCE

1) attendance - listed in Chart 1. It is considered a conservative estimate.
2) tickets sold - n/r
3) consumer expenditures - n/r
4) ticket price - n/r
5) contributions - included in the total figure of other income, no other breakdown available.

FINANCIAL

1) earned income - reported in a lump sum figure for all thirty-one theaters surveyed.

2) unearned income - reported as other income.

3) capital income - n/r

4) expenditures - only expressed as total expenditure for the entire sample.
<table>
<thead>
<tr>
<th>Figure Reported in NCA 1969/70 Study</th>
<th>1969 - 70</th>
<th>% of total expenditure</th>
<th>1970 - 71 PROJECTED</th>
<th>% of total expenditure</th>
<th>Percentage Increases Used for 1970-71 Projections</th>
<th>Dollar Increase Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Expenditures</td>
<td>19,077,000</td>
<td></td>
<td>20,222,000</td>
<td></td>
<td>6%</td>
<td>$1,145,000</td>
</tr>
<tr>
<td>Earned Income</td>
<td>12,845,000</td>
<td>67.3%</td>
<td>13,102,000</td>
<td></td>
<td>2%</td>
<td>$257,000</td>
</tr>
<tr>
<td>Gross Deficit</td>
<td>6,232,000</td>
<td></td>
<td>7,120,000</td>
<td></td>
<td>14.25%</td>
<td>$888,000</td>
</tr>
<tr>
<td>Other Income</td>
<td>5,268,000</td>
<td>28%</td>
<td>5,910,000</td>
<td></td>
<td>12.2%</td>
<td>$642,000</td>
</tr>
<tr>
<td>Net Deficit</td>
<td>964,000</td>
<td>5%</td>
<td>1,210,000</td>
<td></td>
<td>25.52%</td>
<td>$244,000</td>
</tr>
<tr>
<td>Attendance</td>
<td>3,000,000</td>
<td>**</td>
<td>3,000,000</td>
<td>**</td>
<td>in many cases, touring school performances are left out.</td>
<td></td>
</tr>
</tbody>
</table>

*Not Reported in this study*

| Number of Theatres Reporting       | 31        | 31                     |                     |                                      |                               |                         |

87 88
I. Items Covered (as of 1975-76 season)

Most items have been collected continuously since 1964 (or earlier for major symphonies).

A. Input-output factors

These are called operational data in the A.S.O.L. surveys. All data are reported for individual orchestras in a confidential report to orchestra managers. Fewer data items are tabulated in aggregate for all orchestras. These aggregated tabulated data along with a list of participating orchestras are available openly from A.S.O.L. A 'T' preceding an item listed below indicates that it is tabulated in the aggregated page summary; other items are reported only in the confidential report to managers.

- Seating capacity home hall
- No. of players regularly employed (number of women separately)
- No. of stagehands required for regular orchestra concert
- (T) No. of performances by full orchestra, disaggregated into 11 categories
- (N) No. of ensemble performances
- No. of broadcasts, no. of stations carrying, syndication for radio and television, contract for recording

B. Return to inputs

For orchestras on weekly salary basis:

- Total Number of Paid Weeks
- Minimum Salary Per Week
- Average Weekly Salary
- Percentage of Players on Minimum Weekly Salary
- TOTAL Number of Services PER SEASON
- Number of Concerts Per Week and Length of Service (Hours)
- Number of Rehearsals Per Week and Length of Service (Hours)
- Number of Weeks Paid Vacation
- Number of Free Days Per Week (Days Off)
Return to inputs (continued)

For orchestras on per-rehearsal/per-concert basis:

Minimum Scale Per Rehearsal:  Union Musician
        Non-Union Musician
Minimum Scale Per Concert:    Union Musician
        Non-Union Musician
AVERAGE TOTAL Paid Per Player Per Season: Union Musician
                                          Non-Union Musician

Touring:

Per Diem Allowance
Number of Services Per Week on Tour
How Often Day Off Is Required
How Much Traveling Permitted on Day Off

D. Demand - audience

(T) Total season attendance disaggregated
    into 12 categories

(T) No. of seats sold by subscription to regular
    home series (adult, student)

E. Financial

Comparable to Ford, with somewhat more detail
on questionnaire. See "Questionnaire" for a comparison between
are tabulated in aggregate.
II. Characteristics of Data Collection, Dissemination, and Utilization

A. Time series

1. Since 1962, A.S.O.L. has conducted a survey of financial and operational data for the largest orchestras ("Majors"). From 1949-50 through 1960-61, similar information for majors was gathered by representatives of those orchestras for an annual conference of symphony managers.* Post-1962, 100% of the majors have participated each year. Bill Nelms, the A.S.O.L. statistician who conducts the survey, thinks the quality of the post-1962 data is better than the pre-1962 data.

From 1949-50 to present, 23 orchestras have reported on a fairly regular basis. Of these 23, 6 orchestras are missing enough years to make their inclusion in a time series difficult.** The 1959-60 season is missing for all the orchestras.

Through the 1950s and 1960s, 4 additional orchestras were included in the major classification*** and in the 1970s, 2 more were added****. Currently, there are 29 major U.S. symphony orchestras.

2. Beginning in 1964, the annual A.S.O.L. survey was expanded to include regional, metropolitan, urban and community orchestras. In 1974-75, the budget classification, Bill Nelms' estimate of the population, and the number participating in the survey for each orchestra type were as follows:

<table>
<thead>
<tr>
<th>Orchestra Category</th>
<th>Annual Operating Budget</th>
<th>Bill Nelms' Estimate of Population in Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community - A</td>
<td>$0-9,999</td>
<td>850</td>
</tr>
<tr>
<td>Community - B</td>
<td>10,000-49,999</td>
<td>25</td>
</tr>
<tr>
<td>Urban</td>
<td>50,000-99,999</td>
<td>40-45</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>100,000-499,999</td>
<td>100</td>
</tr>
<tr>
<td>Regional</td>
<td>500,000-1,499,999 (20 of Metrop)</td>
<td>78</td>
</tr>
<tr>
<td>Major</td>
<td>&gt;1,500,000</td>
<td>31 (2 Canadian)</td>
</tr>
</tbody>
</table>

3. Since 1969-70, the major orchestras providing data have been constant except for the additions of Honolulu (1973-74) and New Jersey (1973-74) and the deletion of the American Symphony (1972-73 and after). The Metropolitan orchestras providing data have grown, as shown below, with some minor dropping out and in of orchestras. The growth in this category is mostly due to the birth of new orchestras.

* W. Baumol and W. Bowen used data from this source back to 1937. As of 12/7/76, the 1937-1948 data are lost. B-B returned them to A.S.O.L., but A.S.O.L. does not have them.

**The 6 orchestras are Atlanta, Boston, Detroit, Kansas City, Rochester and San Antonio.

***The 4 orchestras are Denver, Louisville, Oklahoma, and Utah.

****The 2 orchestras are Honolulu and New Jersey.
Time series (continued)

A.S.O.L. Metropolitan Orchestras:

<table>
<thead>
<tr>
<th>Year</th>
<th>Number in Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>United States</td>
</tr>
<tr>
<td>1969 - 70</td>
<td>52</td>
</tr>
<tr>
<td>1970 - 71</td>
<td>61</td>
</tr>
<tr>
<td>1971 - 72</td>
<td>62</td>
</tr>
<tr>
<td>1972 - 73</td>
<td>57</td>
</tr>
<tr>
<td>1973 - 74</td>
<td>66</td>
</tr>
<tr>
<td>1974 - 75</td>
<td>76</td>
</tr>
</tbody>
</table>

B. Sampling (See time series)

C. Questionnaires

The questionnaire as formulated in 1976 is extremely detailed, with good definitions and instructions attached.

There are not many opportunities to check the internal consistency of reporting. For example, "accumulated surplus/deficit from previous season", which (in combination with "balance for season") would allow some consistency check, are both optional.

There is follow-up by telephone for at least 50% of the orchestras due to incomplete or inconsistent information. Some orchestras include audited financial statements and some (but not all) use them to fill out the A.S.O.L. survey. Bill Nelms seemed to think that their use depends on how quickly they are available after the closing of the books.

If the Ford Foundation experience is generalized, it can be assumed that there is much estimation in the operational data and some problems classifying financial data. Table I compares A.S.O.L. and Ford tabulated financial data for 1969-70 and 1970-71. Despite the slight differences in numbers of orchestras reporting and in identities of included metropolitan size orchestras and the use of some budget and some audited figures by A.S.O.L. and audited figures by Ford, the numbers are quite similar. The biggest differences and perhaps problems arise in two places. The A.S.O.L. survey shows more income in ticket income and less in services and nonperformance than Ford. We know from the Ford survey that arts organizations have trouble with these distinctions. The second problem is definitional. Income from investments in the Ford survey includes only earnings used for operations while in the A.S.O.L. survey, all earnings may (?) be included.
Expenditure figures in the two surveys cannot be compared very well in disaggregated form because they are tabulated differently; the overall totals appear reasonably comparable.

Table 2 compares A.S.O.L. operational data which are comparable to Ford effective factors, for 1969-70 and 1970-71. The 1970-71 comparisons are more reliable because the A.S.O.L. tabulations for 1969-70 are in a different format, without adequate explanation available in materials at hand. Note that the Total Concert (Performance) numbers may differ because of differences in definitions. Ford does not include concerts for which neither ticket nor service income was received. The more reliable 1970-71 comparison shows Ford reporting a lower number for Performances than does A.S.O.L.

The attendance definitions differ. Ford includes only ticketed performance attendance while A.S.O.L. includes attendance at all performances; consequently, the A.S.O.L. figures are much larger.

In 1971-72, A.S.O.L. began to report "numbers of seats sold by subscription to regular home series"; data on this are available in the Ford surveys, so future comparisons will be possible (when the second Ford survey data are published).

D. Data dissemination

A copy of the survey data completely tabulated by individual orchestra is sent to each manager of a participating orchestra. Selected tabulations of aggregate data are available to other interested people. Bill Nelms says he receives many requests for data, but can only send the aggregated data in most cases because of the need for confidentiality. The individual data has been made available to N.E.A. and to foundations.

F. Duplication versus gap filling

The A.S.O.L. survey is the most detailed and complete on symphony orchestras over time. During the years of the Ford survey, the two data sources overlap one another, with A.S.O.L. asking for more detail and the Ford survey checking consistency more thoroughly.
G. Procedures and costs in collection, tabulation and storage

Bill Nelms says he spends practically full-time from September (when surveys begin to be returned) to January. Typing of forms and reports is done. From February through August, Bill Nelms fits the survey work in with the rest of his work. He has no assistants.

Bill Nelms says he has kept the survey forms filed over the years. However, as reported earlier, the 1959-60 season is missing as are the 1937-1948 seasons.

I. Most outstanding problems

1. The survey is established to serve the orchestras, not as a research data source. Less attention is paid to the representativeness of sample returns, to data classifications useful for research, to consistency and accuracy in data reported and to comparability over time of orchestra classifications and data requested than is desirable for research purposes.

2. The data on an individual basis are not widely available to researchers.

3. Collection, tabulation and storage is not set up to make the data over time readily accessible. Much of the high quality of the data since 1964 probably is due to Bill Nelms, rather than established procedures.
## Table 1

### All A.S.O.L. Major Orchestras in Both

**LARGE OVERLAP IN METROPOLITAN**

<table>
<thead>
<tr>
<th>Income</th>
<th>FORD (91)</th>
<th>ASOL (89)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL TICKET INCOME</td>
<td>23,789,146</td>
<td>25,569,643</td>
</tr>
<tr>
<td></td>
<td>5,394,593</td>
<td>30,964,236</td>
</tr>
<tr>
<td>TOTAL NONPERF. EARNED INCOME</td>
<td>4,304,027</td>
<td>2,522,126</td>
</tr>
<tr>
<td>(earned from other sources)</td>
<td>2,135,573</td>
<td>3,044,925</td>
</tr>
<tr>
<td>TOTAL SERVICES INCOME</td>
<td>11,726,680</td>
<td>5,629,841</td>
</tr>
<tr>
<td>(total grants/services req.)</td>
<td>1,530,670</td>
<td>7,160,511</td>
</tr>
<tr>
<td>TOTAL EARNED INCOME</td>
<td>41,923,469</td>
<td>35,795,845</td>
</tr>
<tr>
<td></td>
<td>7,539,400</td>
<td>43,335,245</td>
</tr>
</tbody>
</table>

### All A.S.O.L. Major Orchestras in Both

**MODERATE OVERLAP IN METROPOLITAN**

<table>
<thead>
<tr>
<th>Income</th>
<th>FORD (91)</th>
<th>ASOL (89)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL EARNED INCOME</td>
<td>41,923,469</td>
<td>35,795,845</td>
</tr>
<tr>
<td></td>
<td>7,539,400</td>
<td>43,335,245</td>
</tr>
</tbody>
</table>

2,134,449 = 33,318,666 - (28,992,572 - Total of Above)
<table>
<thead>
<tr>
<th></th>
<th>FORD (91)</th>
<th>ASOL (89)</th>
<th>FORD (91)</th>
<th>ASOL (89)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL GRANTS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(NO SERS. REQ.)</td>
<td>29,797,495</td>
<td>5,264,717</td>
<td>27,044,785</td>
<td>4,707,478</td>
</tr>
<tr>
<td>[total grants +</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>main fund +</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>women's assoc.]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>26,887,814</td>
<td></td>
<td></td>
<td>24,010,157</td>
</tr>
<tr>
<td><strong>CORPUS EARN. USED</strong></td>
<td>7,746,248</td>
<td>7,188,895</td>
<td>6,588,511</td>
<td>996,089</td>
</tr>
<tr>
<td>FOR OPER. (income</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>from investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and endowments)</td>
<td></td>
<td>8,226,680</td>
<td></td>
<td>7,791,278</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL UNEARNED INCOME</strong></td>
<td>37,543,743</td>
<td>28,081,872</td>
<td>33,633,336</td>
<td>24,872,271</td>
</tr>
<tr>
<td>(supplemental)</td>
<td></td>
<td>7,032,622</td>
<td></td>
<td>6,931,270</td>
</tr>
<tr>
<td></td>
<td></td>
<td>35,114,144</td>
<td></td>
<td>31,803,541</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING INCOME</strong></td>
<td>79,467,212</td>
<td>63,877,717</td>
<td>72,043,276</td>
<td>69,059,188</td>
</tr>
<tr>
<td>(total income from</td>
<td></td>
<td>14,572,022</td>
<td></td>
<td></td>
</tr>
<tr>
<td>all sources)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>78,449,739</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Expenditures</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF. ARTIST + CONDUCTOR</td>
<td>43,295,178</td>
<td>3,972,589</td>
<td>39,289,473</td>
<td>3,761,837</td>
</tr>
<tr>
<td>(regular &amp; guest)</td>
<td></td>
<td>7,636,724</td>
<td></td>
<td>6,895,080</td>
</tr>
<tr>
<td></td>
<td>4,375,035</td>
<td>1,192,964</td>
<td></td>
<td>1,128,545</td>
</tr>
<tr>
<td></td>
<td>47,670,213</td>
<td>44,627,663</td>
<td></td>
<td>40,921,646</td>
</tr>
<tr>
<td>FUND RAISING</td>
<td>1,055,327</td>
<td>1,179,011</td>
<td>914,650</td>
<td>985,828</td>
</tr>
<tr>
<td>(Ford excludes</td>
<td></td>
<td>213,873</td>
<td></td>
<td>237,599</td>
</tr>
<tr>
<td>salaries)</td>
<td></td>
<td>1,392,884</td>
<td></td>
<td>1,223,427</td>
</tr>
<tr>
<td><strong>TOTAL EXPENDITURES</strong></td>
<td>82,830,222</td>
<td>66,269,458</td>
<td>75,897,570</td>
<td>58,753,805</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14,896,559</td>
<td></td>
<td>13,296,324</td>
</tr>
<tr>
<td></td>
<td>81,166,017</td>
<td></td>
<td></td>
<td>72,050,129</td>
</tr>
</tbody>
</table>
### TABLE 2: A.S.O.L. Operational Data
Ford Effective Factors

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ASOL</td>
<td>FORD</td>
</tr>
<tr>
<td>TOTAL CONCERTS*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(performances)</td>
<td>4,349</td>
<td>4,508</td>
</tr>
<tr>
<td></td>
<td>6,045</td>
<td>7,978</td>
</tr>
<tr>
<td></td>
<td>10,399</td>
<td>9,505</td>
</tr>
</tbody>
</table>

*A.S.O.L. - Total for full orchestra and part of orchestra (lines 17 and 18).

FORD I - Total for full orchestra and for part of orchestra; may be less complete than A.S.O.L. because only included performances for which services income or ticket income received (not clear if ASOL included other) [line 3125].

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9,020,389</td>
<td>10,587,983</td>
</tr>
<tr>
<td></td>
<td>2,748,425</td>
<td>328,335</td>
</tr>
<tr>
<td></td>
<td>11,768,814</td>
<td>7,829,168</td>
</tr>
<tr>
<td></td>
<td>14,979,220</td>
<td>7,379,299</td>
</tr>
</tbody>
</table>

**A.S.O.L. - all performances

FORD - ticket performances
10. Opera America

I. ITEMS COVERED

A. Input-Output Factors
   1. Personnel
      Artistic personnel—the number of full-time and part-time paid artistic personnel was sought. Full-time and part-time management personnel and the same for technical/production personnel was requested. Calculation of total full and part-time personnel from the above information was requested. The number of full and part-time volunteers was sought.

   2. Productions
      Total productions (premieres of American works + premiers of non-American works + revivals of American works + revivals of non-American works) were listed.

   3. Performances
      The number of public performances, number of student performances, number of "other group" only performances and total was requested. The number of tour performances by main company for general public and school audiences was sought. The number of tour performances (for same categories as above) was requested if an affiliate company was connected with the main company. The number of performances broadcast on radio and television was also requested.

B. Return to Inputs
   1. Artists Income -- income data for the following personnel were requested -- the orchestra, solo artists, the chorus, the ballet and the stage hands. Hourly rehearsal, performance rate, minimum weekly rate, AGMA or Non-AGMA rates. For orchestras -- total number of paid weeks, total number of services per week; minimum pre-season and season salaries were requested. It was made clear to differentiate between artistic personnel hired on a weekly basis and those hired on a per/performance basis.
2. Productions
The number of new productions for own use, built for cooperative use, rented or re-presentations of company-owned productions was requested. The cost for each of these categories was not sought and this is a major fault of the survey since one of O.A.'s most publicized goals is to reduce production costs for opera companies by providing a co-operative renting system of scores, staging equipment, costumes etc.

C. Characteristics of Establishments in Group
The only breakdown in the final report is by budget size -- for example "Companies with Budgets Over $1 million", "Companies with Budgets Between $1 million and $500,000", etc.

D. Demand-Audience
1. Attendance
Attendance figures for main season not sought separately from ticket income (see 3. below); Outreach (touring) attendance figures are requested for home state and other states, and the audience for radio and television performances were also sought.

2. Consumer Expenditures
Ticket income for subscriptions, single ticket sales and other was requested.

3. Ticket Prices
The number of tickets available for the main and supplemental seasons was requested. One figure for "ticket price range" was sought but the percentage of tickets sold for subscription, single and otherwise was requested as was the "yes or no" answer to whether or not discounts to students and senior citizens was a company practice.

4. Contributions
Following are the separate lines on the questionnaire requesting dollar amounts of contributed income: federal, state, county, city, other, total government; individuals, opera guilds, foundations, business firms, other, total private.

E. Financial
1. Income
Earned Income--ticket income was reported as subscription, single, other and total. Unearned Income -- see contributions above
Endowment Fund Income and Other Earned Income was requested.
2. Expenditures
Costs for administration, performing and production, box office, promotion, development and debt retirement were requested.

Beginning and End of Year fund balance figures were also sought.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

The statistical survey was begun in 1973. It is an annual survey and plans are to continue doing it.

B. Sampling Characteristics

Members of Opera America are surveyed. Most professional opera companies in the U.S. are members of this organization. 33 companies replied with complete and accurate enough questionnaires to be included in the 1974 survey report.

C. Questionnaires

It is not known how the questionnaire was designed or what the follow-up process was. A copy of the questionnaire is attached.

D. Data dissemination

During both 1974 and 1975, announcement of the survey's publication was noted in arts newsletters. However copies were not released to the public. The 1974 survey report was obtained. The survey report was published in tabular form with no text -- just table headings. Only page one of the questionnaire was employed for reporting purposes. Information on audience, ticket prices, salaries, etc. was not published, but each company was separately listed on the report making follow-up and cross referencing with primary sources an easier task for data users.
E. Data Utilization

It seems as though only O.A.'s Board of Trustees gets the opportunity to utilize the data.

F. Duplication with Other Sources

While the Central Opera Service has conducted surveys of its membership for a number of years, it is only in 1976 that COS began collecting any financial data, therefore there has not been much duplication with this source. The Ford up-date does duplicate OA's efforts and when the Ford up-dated material for 1974 was shared with O.A. last winter, they found numerous discrepancies between the two sources.

G. Procedures in Collection

Not known.

H. Costs of Collection

$100 in publication costs plus 2 weeks full-time of OA's director and one month of an assistant.

I. Most Outstanding Problems

The questionnaire for 1974-75 was not as terrible as expected. There is a definite desire on the part of O.A. to collect information on "effective factors" as well as straight financial data. Some terms are vague on the questionnaire such as the linking of "performing and production" under expenditures, but generally, the questionnaire seeks information in an unambiguous manner. Unfortunately, however, while it may seek usable financial and "effective factor data" only the former is reproduced in the final report.
DIARY NOTE

Subject: Telecon with Ann Darling, Opera America, Friday, January 7, 1977

Ann Darling of Opera America called to say that their Board had met, deliberated our request for access to the actual data files of their recent member financial surveys, and decided not to permit this access to the NYU Category I group or to Touche Ross & Co. Ann said that Opera America could not permit even in-office viewing of this data, and referred to the existence of many mistakes in the data as one reason. I said this would limit the ability of NYU to analyze and possibly contribute to the improvement of the series, but she was still very enthusiastic to talk to the NYU people about their collection methods and their plans for the future with their own series in conjunction with the NRCA Data Trend Study. I told her that I would not ask Touche Ross to make a visit since all the relevant raw materials for her survey had been sent to NYU already.

I also filled Ann in on the latest news on the NRCA project. She said they had told her to anticipate another review meeting probably in February. Incidentally, she said she had accidentally run into the Johns Hopkins research team at a Baltimore Symphony performance and was very impressed with the skill and diplomacy with which they handled the survey of the audience.

cc: Dick Netzer, NYU

David Waterman
Research Economist
### PERIOD:

### COMPANY:

1. **EXPENDITURES:**
   - Administration: $________ %
   - Performing & Production: $________ %
   - Box Office: $________ %
   - Promotion: $________ %
   - Development: $________ %
   - **TOTAL EXPENDITURES** $________ %

2. **DEBT RETIREMENT:**

3. **EARNED REVENUES:**
   - **Tickets**
     - Subscriptions: $________ %
     - Single: $________ %
     - Other: $________ %
     - **TOTAL TICKET INCOME** $________ %
   - Endowment Fund Income*: $________ %
   - **TOTAL EARNED REVENUES** $________ %

4. **BALANCE TO BE FUNDED:**

5. **CONTRIBUTED REVENUES:**
   - **Government**
     - Federal: $________ %
     - State: $________ %
     - County: $________ %
     - City: $________ %
     - Other: $________ %
     - **TOTAL GOVERNMENT** $________ %
   - **Private**
     - Individuals: $________ %
     - Opera Guilds: $________ %
     - Foundations **: $________ %
     - Business Firms: $________ %
     - Other: $________ %
     - **TOTAL PRIVATE** $________ %
   - **TOTAL CONTRIBUTED REVENUES** $________ %

6. **FUND BALANCE:** (not including Revolving Cash Fund)
   - Accumulated Surplus/(Deficit) Beginning of Fiscal Year $________ %
   - Operating Surplus/(Deficit) Within Current Fiscal Year $________ %
   - Accumulated Surplus/(Deficit) End of Fiscal Year $________ %

7. **REVOLVING CASH RESERVE FUND:**
   - Beginning Balance $________
   - Ending Balance $________

* ONLY, if applied to current expenditures.
** ONLY list those contributed revenues given by those Foundations which maintain professional staffs which review applications from management, otherwise list under Other.

**QUESTION:** Do you withhold Social Security Payroll Taxes for: Administration **YES** NO
Production Staff **YES** NO
Artists **YES** NO

Completed by ____________
Company ____________
Date 1/12/76

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### Marketing FY 1974/1975

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TOTAL TICKETS AVAILABLE FOR MAIN SEASON</td>
</tr>
<tr>
<td>2</td>
<td>% TOTAL SOLD ON SUBSCRIPTION</td>
</tr>
<tr>
<td>3</td>
<td>% TOTAL SOLD SINGLY</td>
</tr>
<tr>
<td>4</td>
<td>% TOTAL SOLD OTHERWISE</td>
</tr>
<tr>
<td>5</td>
<td>NUMBER OF PUBLIC PERFORMANCES</td>
</tr>
<tr>
<td>6</td>
<td>NUMBER OF STUDENT ONLY PERFORMANCES</td>
</tr>
<tr>
<td>7</td>
<td>OTHER GROUP ONLY PERFORMANCES</td>
</tr>
<tr>
<td>8</td>
<td>TOTAL PERFORMANCES (ITEM 5 + 6 + 7)</td>
</tr>
<tr>
<td>9</td>
<td>TICKET PRICE RANGE</td>
</tr>
<tr>
<td>10</td>
<td>DISCOUNTS TO STUDENTS?</td>
</tr>
<tr>
<td>11</td>
<td>DISCOUNTS TO SENIOR CITIZENS?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TOTAL TICKETS AVAILABLE FOR SUPPLEMENTAL SEASON - INDICATE IF FESTIVAL ( ), SPRING ( ), OTHER</td>
</tr>
<tr>
<td>2</td>
<td>% TOTAL SOLD ON SUBSCRIPTION</td>
</tr>
<tr>
<td>3</td>
<td>% TOTAL SOLD SINGLY</td>
</tr>
<tr>
<td>4</td>
<td>% TOTAL SOLD OTHERWISE</td>
</tr>
<tr>
<td>5</td>
<td>NUMBER OF PUBLIC PERFORMANCES</td>
</tr>
<tr>
<td>6</td>
<td>NUMBER OF STUDENT ONLY PERFORMANCES</td>
</tr>
<tr>
<td>7</td>
<td>OTHER GROUP ONLY PERFORMANCES</td>
</tr>
<tr>
<td>8</td>
<td>TOTAL PERFORMANCES (ITEMS 5 + 6 + 7)</td>
</tr>
<tr>
<td>9</td>
<td>TICKET PRICE RANGE</td>
</tr>
<tr>
<td>10</td>
<td>DISCOUNTS TO STUDENTS?</td>
</tr>
<tr>
<td>11</td>
<td>DISCOUNTS TO SENIOR CITIZENS?</td>
</tr>
</tbody>
</table>
## Repertoire and Physical Production

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Premières of American Works</td>
</tr>
<tr>
<td>2</td>
<td>Premières of Non-American Works</td>
</tr>
<tr>
<td>3</td>
<td>Revivals of American Works</td>
</tr>
<tr>
<td>4</td>
<td>Revivals of Non-American Works</td>
</tr>
<tr>
<td>5</td>
<td>Total Productions (Items 1 + 2 + 3 + 4)</td>
</tr>
<tr>
<td>6</td>
<td>New Productions Built for Your Use</td>
</tr>
<tr>
<td>7</td>
<td>New Productions Built Co-operatively</td>
</tr>
<tr>
<td>8</td>
<td>Re-presentations of Company-Owned Productions</td>
</tr>
<tr>
<td>9</td>
<td>Productions Rented</td>
</tr>
<tr>
<td>10</td>
<td>Total Productions (Items 6 + 7 + 8 + 9)</td>
</tr>
</tbody>
</table>

## Personnel

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fulltime Paid Artistic Personnel</td>
</tr>
<tr>
<td>2</td>
<td>Fulltime Paid Management Personnel</td>
</tr>
<tr>
<td>3</td>
<td>Fulltime Paid Technical/Production Personnel</td>
</tr>
<tr>
<td>4</td>
<td>Total Fulltime Paid Personnel (Items 1 + 2 + 3)</td>
</tr>
<tr>
<td>5</td>
<td>Part Time Paid Artistic Personnel</td>
</tr>
<tr>
<td>6</td>
<td>Part Time Paid Management Personnel</td>
</tr>
<tr>
<td>7</td>
<td>Part Time Paid Technical/Production Personnel</td>
</tr>
<tr>
<td>8</td>
<td>Total Part Time Paid Personnel (Items 5 + 6 + 7)</td>
</tr>
<tr>
<td>9</td>
<td>Fulltime Volunteers (all areas including Board)</td>
</tr>
<tr>
<td>10</td>
<td>Part Time Volunteers (all areas including Board)</td>
</tr>
<tr>
<td>11</td>
<td>Total All Personnel (Items 4 + 8 + 9 + 10)</td>
</tr>
</tbody>
</table>
Outreach

1. NO. OF TOUR PERFORMANCES BY MAIN COMPANY FOR:
   GENERAL PUBLIC
   SCHOOL AUDIENCES

2. NO. OF TOUR PERFORMANCES BY AFFILIATE COMPANY:
   GENERAL PUBLIC
   SCHOOL AUDIENCES

3. TOTAL NUMBER OF TOUR PERFORMANCES
   (Items 1 + 2)

4. OF TOTAL, HOW MANY PERFORMANCES IN HOME STATE

5. OF TOTAL, HOW MANY PERFORMANCES IN OTHER STATES

6. TOTAL TOUR AUDIENCE IN HOME STATE

7. TOTAL TOUR AUDIENCE IN EACH STATE: 11st states

8. NO. OF PERFORMANCES BROADCAST BY RADIO
   NO. OF PERSONS REACHED

9. NO. OF PERFORMANCES BROADCAST BY TELEVISION
   NO. OF PERSONS REACHED

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PLEASE COMPLETE:  2-A-96

ORCHESTRA

For opera companies who hire musicians on a weekly basis

- Total Number of Paid Weeks
- Minimum Salary Per Week in Preseason
- Minimum Salary Per Week in Season
- Total number of Services per week
- Length of Service for Rehearsal
- Length of Service for Performance
- Number of Free Days Per Week

For opera companies who hire musicians on a per-rehearsal/per-performance basis

- Minimum Scale Per Rehearsal
- Length of Rehearsal Service
- Minimum scale per performance
- Length of performance service

ARTISTS

<table>
<thead>
<tr>
<th></th>
<th>AGMA</th>
<th>Non-AGMA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Artists</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Per-Performance Artists
| Hourly Reh rate  | $    | $        |
| Performance rate | $    | $        |
| Weekly Artists   |      |          |
| Minimum weekly rate | $   | $        |
| No of performances |    |          |
| No of rehearsals  |      |          |
| Chorus           |      |          |
| Per-Performance  |      |          |
| Hourly Reh rate  | $    | $        |
| Performance rate | $    | $        |
| Weekly           |      |          |
| Minimum weekly rate | $   | $        |
| No of Performances |    |          |
| No. of Rehearsals |      |          |
| Ballet           |      |          |
| Per-Performance  |      |          |
| Hourly Reh Rate  | $    | $        |
| Performance rate | $    | $        |
| Weekly           |      |          |
| Minimum weekly rate | $   | $        |
| No of Performances |    |          |
| No or Rehearsals |      |          |
STAGE HANDS

Setup

Heads: Minimum Hourly Wage $ _______ Minimum Call _______ hours

Grips: Minimum Hourly Wage $ _______ Minimum Call _______ hours

Rehearsal

Heads: Minimum Hourly Wage $ _______ Minimum Call _______ hours

Grips: Minimum Hourly Wage $ _______ Minimum Call _______ hours

Performance

Heads: Minimum Perf. Wage $ _______ Length of Performance _______ hours

Grips: Minimum Perf. Wage $ _______ Length of Performance _______ hours
11. Central Opera Service

I. ITEMS COVERED

A. Input-Output Factors
   The survey requests the following information for both opera companies and opera workshops—
   the number of soloists, chorus members, orchestra members, employees in the scenery shop, costume shop
   as well as the number of administrative, technical and clerical personnel.
   The number of productions and performances is also sought as is the number of standard works
   performed, the number of contemporary works performed, the number of standard performances and
   the number of contemporary performances.
   Companies and workshops are asked to check off a box noting rental or ownership of set and/or
costumes. Companies only are asked to check off a box noting their use of union contracts for soloists,
chorus, orchestra and stagehands.
   Companies only are asked to give the number of singers, administrators, technicians, conductors/coaches in
   apprentice programs.

B. Return to Inputs
   No information

C. Characteristics of Establishments in Group
   While most opera-producing groups in the U.S. are polled for this survey, the analysis of the survey
   results which appears in November issues of Opera News, is done in terms of "companies" and "colleges—workshops". A
   finer breakdown of major companies is also undertaken, a major company being an opera ensemble having a budget over
   $100,000 and under union contract.

D. Demand-Audience
   1. Attendance
   The percentage of tickets sold to subscribers is sought as is the seating capacity and average attendance but the
   1973-74 survey was the first to obtain attendance figures.
2. Consumer Expenditures and Ticket Prices
The 1975-76 survey was the first to ask for ticket price ranges.

3. Contributions
Beginning with the 1975-76 survey, the percentage of income (not broken down into contributed and service) from Federal, State and City governments, from Corporations/Foundations/and Private Individuals as well as Other sources was requested of the companies (not of workshops).

E. Financial
1. Income
See above D.4. Also, the percentage of box office income was sought from the companies.

2. Expenditures
Companies were asked for their total budget amounts beginning in 1975-76 but no breakdown was requested.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series
The Central Opera Service can furnish number of colleges, companies and performances back to 1964. It was not until 1973-74 that any budget or attendance information was requested. and not until 1975-76 was an attempt made to find out what percentage of opera budgets were covered by income sources. Most information collected before 1975-76 is not very useful for financial analysis.

B. Sampling Characteristics
Over 1,000 questionnaires are mailed out annually to college and regular opera companies with over 80% response rate. For example:

<table>
<thead>
<tr>
<th></th>
<th># of colleges</th>
<th># of companies</th>
<th>Total</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973-74</td>
<td>449</td>
<td>453</td>
<td>902</td>
<td>6,676</td>
</tr>
<tr>
<td>1974-75</td>
<td>418</td>
<td>389</td>
<td>807</td>
<td>6,428</td>
</tr>
<tr>
<td>1975-76</td>
<td>436</td>
<td>477</td>
<td>913</td>
<td>7,109</td>
</tr>
</tbody>
</table>

Companies, however, include symphony orchestras, choral groups and amateur productions. The one requirement for inclusion under this category is that an opera work must have been performed in its entirety. In 1973-74, COS estimated that of the 8 million seats sold for opera performances, 10% were to workshops or non-professional performances (a rather low estimate it seems). Questionnaires are mailed to all groups responding to last survey; in addition publishers' lists are checked for performing groups that rented scores during the year.
C. Questionnaires
A copy of the questionnaire (obtained by Hank) is attached. It is mailed out once each year while in April or May notice of the undertaking appears in Opera News. A written follow-up is done in September.

D. Data Dissemination and Utilization
The results of the surveys are tabulated by COS but only appear in summary form in the November issues of Opera News. This periodical is the sole means of dissemination but is widely read by the opera and orchestra audiences.

F. Duplication with Other Sources
The COS survey does duplicate the universe represented in the Ford Study, Opera America's survey and ACUCAA as well as possible ASOL. Since it has mainly been concerned with the types of opera being performed in America and not with collecting financial information, it should not be considered as an economic data source.

G. Procedures in Collection
Questionnaires are returned to COS for tabulation and storage. NEA was able to obtain the attached questionnaire, but researchers do not have access to COS's files and tabulated information. COS is administered as a separate organization under the auspices of the Metropolitan Opera and does not receive support from any public sources. They will do research for its members though. Rates are $25 a year or $50 a year for research.

H. Costs of Collection, Tabulation, etc.
The survey is actually undertaken by two administrators, Ms. Maria Rich and her assistant. Ms. Rich supervises the whole process from designing the questionnaire to writing the Opera News article. Both women spend about three weeks (full-time) annually working on survey. In addition volunteers spend about 40 hours on survey.

I. Most Outstanding Problems
The lack of financial information, of course, is the most predominant problem with this data source. Since the definition of "company" is so broad, it is very likely that a good deal of double counting is involved not only in the number of companies presenting opera but in the attendance at these events.
Please list all performances with title, exact dates, and translator (if any). Check to indicate with orchestra, piano, or if concert performance; i.e.: o(p(c).

<table>
<thead>
<tr>
<th>OPERA TITLE</th>
<th>EXACT DATES (mark city if out of town performance)</th>
<th>TRANSLATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>TROVATORE</td>
<td>October 4, 7, 10, 12, 1975</td>
<td>Yockey</td>
</tr>
<tr>
<td>TROVATORE</td>
<td>October 20, 22, 1975 (Phoenix, Arizona)</td>
<td>Yockey</td>
</tr>
<tr>
<td>RUSALKA</td>
<td>December 3, 5, 7, 10, 1975</td>
<td>Dufayoux</td>
</tr>
<tr>
<td>SIEGFRIED</td>
<td>February 14, 17, 20, 22, 1976</td>
<td>Porter</td>
</tr>
<tr>
<td>ROSENKAVALIER</td>
<td>March 27, April 2, 4, 1976</td>
<td>Gutmans</td>
</tr>
<tr>
<td>ROSENKAVALIER</td>
<td>April 12, 14, 1976 (Phoenix, Arizona)</td>
<td>Gutmans</td>
</tr>
<tr>
<td>NORMA</td>
<td>June 7, 10, 13, 15, 1976</td>
<td></td>
</tr>
</tbody>
</table>

PLEASE USE REVERSE SIDE FOR LISTING 1976-77 SEASON. INCLUDE ANY SPECIAL BICENTENNIAL PRODUCTIONS

Costumes rented from Various
Sets rented from Various
Do you build your own sets yes costumes no
If so, please list any available for rent:

<table>
<thead>
<tr>
<th>COSTUMES</th>
<th>TYPE HOUSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIDA, BOHEME, CARMEN</td>
<td>Opera House, multi-purpose hall, concert hall, movie house, university or high school auditorium, or outdoor facility.</td>
</tr>
<tr>
<td>DAUGHTER OF THE REGIMENT</td>
<td>Seating cap. 2924 Avg. attendance 2924</td>
</tr>
<tr>
<td>ELEKTRA, GIANNI SCHICCHI</td>
<td>If two auds. are used, give info. for 2nd:</td>
</tr>
<tr>
<td>NORMA, SALOME, TOSCA</td>
<td></td>
</tr>
<tr>
<td>TRAVIATA, RUSALKA</td>
<td></td>
</tr>
</tbody>
</table>

The following questions do not apply to universities or college workshops.

BUDGET: $1,131,000.00
Income percentages: Box office 58%  Corporate/Foundations/private 42%

Do you have an APPRENTICE PROGRAM? No
Do you have UNION CONTRACTS for:
Singer(s) Yea  Chorus Yea  Orchestra Yea  Stagehands Yea

EMPLOYEES Total number 167
Number of solids 10 (Av) Chorus 50
Orchestra 60 (Av) Scene shop 30
Costume shop 5 Technical 3
Administrators 2 Clerical 15 (42 Part-time)

Please fill out A SEPARATE QUESTIONNAIRE FOR EACH SUBSIDIARY COMPANY.

Name of performance hall San Diego Civic Thea.
It is a: (circle where applicable) Opera House, multi-purpose hall, concert hall, movie house, university or high school auditorium, or outdoor facility.

TICKET prices from $14.50 to $3.40 % of tickets sold by subscription 88 %

INCOME: Total income $1,131,000.00

Percentages: Federal 5% state 2% city 52%
Corporate/Foundations/private 42%

Do you have an APPRENTICE PROGRAM? No
Do you have UNION CONTRACTS for:
Singer(s) Yea  Chorus Yea  Orchestra Yea  Stagehands Yea

Japanese, Chinese, French, Italian, Conductors/Coaches

Eric Hilling To: Central Opera Service, Metropolitan Opera, Lincoln Center, New York, N.Y. 1607
CONTINUITY OF THE DATA SOURCE: The Theater Communication Group's Fiscal Survey is a compilation of budgetary and statistical data collected from a sample of non-profit theaters. The TCG's first fiscal survey was for 1973-74. It will be an annual TCG service. The survey, states TCG, is neither an analytical economic or demographic study, but a compilation of facts, most of which are not available elsewhere.

A link-up has been made between the data collected by TCG in 1975 and data collected by Ford in 1966 and 1971. This data is available for sixteen theaters. The profile for these sixteen theaters, referred to in the report as the Ford Foundation - TCG Control group, is different than that of the TCG fiscal survey sample. The theaters have existed for at least ten years, and the average budget is $300,000 more than the average budget of all the theaters participating in the 1974/75 fiscal survey.

The TCG control group (the twenty-eight theaters that participated in both TCG surveys) also has a financial profile slightly different than the entire group. The budget is $132,000 larger.

SAMPLING CHARACTERISTICS: TCG does not sample for its fiscal survey. All theaters that fulfill the four criteria outlined be-
low receive the questionnaire and almost all reply.

The four criteria used in selecting the sample were as follows:

A) non-profit, tax-exempt status
B) minimum of two years existence as a professional production organization
C) minimum annual operating budget of $200,000
D) Actors' Equity Association or equivalent actor salary scale

"To aid theaters in utilizing the information contained in this report, and to allow comparisons between institutions of similar size and scope" (p. 1), TCG divided the theaters into four budget groupings. They are as follows:

Group I: theaters with budgets in excess of $1.5 million
Group II: theaters with budgets between $900,000 and $1.25 million
Group III: theaters with budgets between $500,000 and $900,000
Group IV: theaters with budgets between $200,000 and $500,000

Finally, income gaps are more prevalent among smaller theaters in Group III and IV; surpluses come largely from Group I and II theaters.

QUESTIONNAIRE: The data shown in these reports are based on audited financial statements and TCG survey forms submitted by each theater's managing director. Each year TCG has made small improvements in the questionnaire's form.
DATA DISSEMINATION: The Summary of Fiscal Survey 1974/75 was widely disseminated to organizations and individuals throughout the country who requested it. Any non-profit professional theater registered with TCG could receive a free copy of it if it so requested. Individuals requesting copies had to pay a $2 charge. The exact number of copies distributed is not known.

Access to the individual theater data material is restricted to the participating theaters. (See attached sheet. Every participating theater receives a completed copy of this fiscal sheet for every other theater that has participated in the survey.)

DATA UTILIZATION: The stated purposes of conducting these survey are threefold: (A) permit participating theater managers ready access to current budgetary information of similar organizations as a means of assisting in analyzing, comparing and planning their own budgets; (B) provide them with a fund raising and public relations tool; (C) assist TCG in answering the many inquires received concerning the economics and productivity of non-profit professional theaters.

Theater managers have reported that the survey has aided them in planning and budgeting.

DUPPLICATION vs. GAP-FILLING: TCG's survey is definitely filling the wide gap in available information on the non-profit theater. If TCG does continue this study, this time series will become very valuable to the theater.
COSTS: The cost of conducting the survey for TCG is approximately $2,500. This does not reflect such costs as rent, electricity, etc. The cost for each theater to fill out the questionnaire is two to three person days at a salary ranging between $10,000 and $15,000. The costs of publishing, which are not included in the $2,500, are offset by the $2 charge.

INPUT-OUTPUT FACTORS

1) artists - employment figures were reported in each of the following classifications: the total number of part time and full time actors employed by the theaters, and the average number of employees per theater; part time actors, full time actors, and average number of actors employed for each budget subdivision. Total Actor-Employment weeks are reported for each subdivision, and the sample.

2) supporting personnel - Administrative, Production/Technical, and Non-acting artistic employment figures are reported for the entire group, and the four budget subdivisions in both the part time and full time classifications. Averages were also computed for the total group.

3) exhibitions - not applicable (n/a)

4) facilities - not reported (n/r)

5) collections/acquisitions - n/a
6) productions - A total production figure is reported, as well as production figures for each budget subdivision. Production figures are broken down into the following classifications: Mainstage, Second Stage, On Tour, Other, and Total. Averages are computed for the four subdivisions and the total. The definitions of these classifications are not stated in this report.

7) performances - Performance figures are given for all four budget subdivisions and the total group. Again, there is a breakdown into the individual parts classified under performances. These are identical to the production classes, i.e. Mainstage, Second Stage, etc. Averages are reported for all sections.

RETURN TO INPUTS

1) artist's income - The dollar cost, the average dollar cost, and the percentage of total expenses is reported for the total group, and for each of the four budget subdivisions under "Artistic Salaries/Fees".

2) director's income - Although this study contained a non-acting artistic category for its employment figures, in its overall financial compilations, this income category was eliminated.

3) administrator's income - Reported in Administrative Salary/Fees for the total group and for each budget subdivision as
a percentage of total expenses, an average dollar cost per theater, and total dollar cost.

4) profits - Reported as income surplus in this study. It is shown as a percentage of total expenses, average dollar surplus per theater and total dollar surplus for each subdivision, and for the entire sample.

5) rents - They are not isolated individually in the expense category.

DEMAND-AUDIENCE

1) attendance - Attendance is reported for all the theaters and each subdivision.

Number of subscribers - The figure reported is exclusive of the two companies surveyed which are 100% touring groups. The total figure is subdivided into four budgetary classes.

2) consumer expenditures - Done by group and total ticket income.

This is reported under earned income in the "Subscription Sales" and "Single Ticket Sales" lines.

3) ticket prices - n/r

4) contributions - Done by group and "in total". Contributions, listed under the unearned income part of the financial table, are broken down as follows: federal, state, city/county, business/corporate, private foundations, individual contributions and other.
"Direct funding for specific services such as touring and educational projects by government, foundation, corporate, and other sources is considered **earned income.**" (p 9)

**FINANCIAL**

All the following information is supplied for all four budgetary subdivisions and for the sample.

1) income - earned income is detailed as follows: subscription sales, single ticket sales, touring fees, educational program income, booked-in events, interest and dividends, and other. These are shown in total dollar figures, average dollar figures, and percentage of total expenses. Unearned income is reported in the same manner as contributions.

2) expenditures - Expenditures are detailed as follows: administrative, artistic, production/technical, and other. These categories are then further broken down into: administrative salary/fees, artistic salaries/fees, technical salaries/fees, royalties, materials and equipment, and subscription & promotion. Fundraising - The dollar figures for this can be found under contributions.

In addition to the entire breakdown already discussed, TCG reports budgetary and statistical information for the TCG control group, and the Ford-Foundation-TCG control group. This financial
data is reported in dollar figures, percentage of expenses, and percentage of change from 1973/74 to 1974/75.

The twenty-eight theaters that make up the TCG control group are those for which comparable figures are available for both fiscal year 1974 and 1975.

The detailing of expenses for the TCG control group is not as extensive as it is for the fiscal survey group. There is no fine breakdown by category as in the Fiscal 74/75 Survey. Total Expenses and total salaries/fees are the only lines reported.

Earned and unearned income is broken down in the same detail for both the control and the survey group. The earnings gap and the income surplus (gap) is also reported.

The following statistical information is recorded for the TCG control group. The data for both 1973/74 and 1974/75 is expressed in group averages unless otherwise noted. A percentage of change has been computed by TCG in all but three categories (identified by the *):

1) Number of Productions Mainstage, Second Stage
2) Percentage of capacity (Mainstage)
3) Number of subscribers
4) Percentage of capacity represented by subscribers
5) Attendance at resident productions
6) Number of performance weeks
7) Number of full time staff members
The breakdown of figures for the F.F.-TCG control consists of sixteen theaters for which the Ford Foundation has figures for fiscal year 1966 and 1971, and TCG has figures for fiscal year 1975.

All budgetary data is expressed in average dollar per theater and per centage of expenses. A percentage change from FY 1966 to 1971, and a percentage change from FY 1971 to 1975 for each budget line is reported.

The only subdivision on expenses is "salaries/fees/fringe". TCG does not however state how they computed fringe costs for their 1974/75 group. The unearned income category retains the subdivisions present in the other budgetary tables. Finally, the earning gap and the income surplus(gap) is reported and compared. No statistical information is presented.

If internal consistency has been maintained between the Ford and TCG definitions, and if the figures reported are accurate and representative, and if TCG continues collecting and reporting this data, the non-profit theater has established a sound data source for themselves and public policy analysts.
TCG ANNUAL FISCAL SURVEY (1975-76)

Theatre: ___________________________ Fiscal Year: ____________ to ____________

I. EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>% of Exp.</th>
<th>Amount</th>
<th>% of Exp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Administrative Expenses</td>
<td>$</td>
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<td>B. Artistic Expenses</td>
<td>$</td>
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<td></td>
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<td>C. Production/Technical Expenses</td>
<td>$</td>
<td></td>
<td>$</td>
<td></td>
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<tr>
<td>D. Other Expenses</td>
<td>$</td>
<td></td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>TOTAL OPERATING EXPENSES</td>
<td>$</td>
<td></td>
<td>$</td>
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</table>

SIGNIFICANT EXPENSES BY CATEGORY:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Administrative Salaries/Fees</td>
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<tr>
<td>Artistic Salaries/Fees</td>
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<td>Production/Technical Salaries/Fees</td>
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<td>TOTAL SALARIES/FEES</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Facility Expenses</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Subscription &amp; Promotion (excluding salaries/fees)</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Royalties</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Materials &amp; Equipment</td>
<td>$</td>
<td></td>
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</table>

II. INCOME

A. EARNED INCOME

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<tr>
<th>Description</th>
<th>Amount</th>
<th>% of Exp.</th>
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<tbody>
<tr>
<td>1. Subscription Sales</td>
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<td></td>
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<td>2. Single Ticket Sales</td>
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</tr>
<tr>
<td>3. Touring Fees</td>
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<td></td>
</tr>
<tr>
<td>4. Educational Program Income</td>
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<td></td>
</tr>
<tr>
<td>5. Booked-in Events</td>
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<td></td>
</tr>
<tr>
<td>6. Interest &amp; Dividends</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>7. Other</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>TOTAL EARNED INCOME</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>EARNINGS GAP (Earned Income over (under) Expenses)</td>
<td>$</td>
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</table>

B. UNEARNED INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>% of Exp.</th>
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<tbody>
<tr>
<td>1. Federal Government</td>
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<tr>
<td>2. State Government</td>
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<td>3. City/County Government</td>
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<td>4. Businesses/Corporations</td>
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<td>5. Private Foundations</td>
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<td>6. Individual Donors</td>
<td>$</td>
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</tr>
<tr>
<td>7. Other</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>TOTAL UNEARNED INCOME</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>TOTAL INCOME</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>TOTAL INCOME SURPLUS OR (GAP) FOR YEAR</td>
<td>$</td>
<td></td>
</tr>
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</table>

OPERATING FUND BALANCE AT END OF YEAR: $  
OTHER FUND BALANCES:  

Expenditures Adjusted for $ in In-kind Contributions: $  

(Over)
FACILITIES: Asterisk(s) denote mainstage.

Name of Performing Space | # of Seats
---|---

PRODUCTION ACTIVITY:

<table>
<thead>
<tr>
<th># of Productions</th>
<th># of Performances</th>
<th>Pd. % of Capacity</th>
<th># of Subscribers</th>
<th>% of Capacity Represented by Subscribers</th>
<th>Undiscounted Single Ticket Price Range</th>
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TOTAL

PAID STAFF:

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<thead>
<tr>
<th>Administrative</th>
<th>Production/Technical</th>
<th>Non-Acting</th>
<th>Artistic</th>
<th>Actors</th>
<th>TOTAL</th>
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<tbody>
<tr>
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</tbody>
</table>

TOTAL

Union Contracts:

Total Actor-Employment Weeks wks
13. Variety

CONTINUITY OF THE DATA SOURCE: Variety has logged total yearly gross for Broadway seasons since 1936-37; total playing weeks, biggest single week, number of shows that week, and which week it occurred since 1938-39. A break in continuity occurs from 1940-41 to 1946-47 where the data is unavailable. The series is ongoing, being published yearly in Variety. It usually appears in the first week in June, but sometimes it is located in the last week in May or the second week in June issue.

The same information has been collected for the Road since 1948.

In addition to this, Variety publishes weekly grosses and the similarly related information for Broadway and the Road.

In addition, Variety has compiled an annual Broadway Production Record, dating back to 1899-1900. There are no gaps in this series and the format remained unchanged until 1972-73, where Revivals were subdivided into Plays and Musicals.

Finally, Variety has an annual table listing Broadway's "Successes, Failures, Etc.". This series is in existence at least since 1970; however, its format appears to change yearly.

SAMPLING CHARACTERISTICS: No listing of the theatres included appears in the newsletter, however the Broadway group appears to be a universe.
Sporadic, unorganized tabulation occurs for Off-Broadway theaters. Road show samples appear the most questionable. The sample may well not be consistent, and the number of shows sampled varies slightly from year to year. Another point in question with regard to this sample is how it was chosen, and does it indeed represent accurately the characteristics of the universe. No listing of the sample was included, nor any qualifying criteria.

**QUESTIONNAIRE:** There is no questionnaire. Telephone polling is the format.

**DATA DISSEMINATION:** It is unknown how and to what extent the data reported to *Variety* is used by its readers. The information left uncollected by *Variety* makes economic analysis beyond rough estimates extremely difficult. An excellent example of necessary information that is not tabulated is the number of performances per show, per year.

**DUPPLICATION vs. GAP-FILLING:** In that figures for profit theatres are scarce, *Variety* fills the gap as opposed to duplicating another source.

The costs of collecting, aggregating and storing the data are unknown but appear minimal.
INPUT-OUTPUT FACTORS

1) artists - not reported (n/r)
2) supporting personnel - n/r
3) exhibitions - not applicable (n/a)
4) facilities - sporadic reports on the size of theaters, but no formal data collection of it.
5) productions - lists the number of new productions (1899-1976). It does not list the total number of productions.
6) performances - n/r

RETURN TO INPUTS

Any information contained is in articles. There is no defined statistical aggregation that would be necessary to allow analysis. Furthermore, side benefits to contracts do not surface in the existing reports.

1) artist's income - not reported in any consistent, defined manner. Variety does carry articles which brief the reader on monetary settlements of theatrical contracts.

2) director's income - n/r
3) administrator's income - n/r
4) profits - reports theater weekly and annual gross. When a show closes, Variety will state profit and loss for the individual show at that date. Estimates of future returns are not made. This information is widely scattered throughout the year's
weekly issues, and no attempt at annual summation has been made.

DEMAND-AUDIENCE
1) attendance - n/r
2) tickets sold - n/r
3) consumer expenditures - n/r
4) ticket prices - n/r
5) contributions - n/r

FINANCIAL
1) earned income - gross dollar listing, no breakdown for individual shows.
2) unearned income - n/r
3) capital income - n/r
4) expenditures - n/r
# Broadway Production Record

<table>
<thead>
<tr>
<th>Season</th>
<th>New Plays</th>
<th>New Musicals</th>
<th>Revivals</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1899-1900</td>
<td>63</td>
<td>14</td>
<td>10</td>
<td>87</td>
</tr>
<tr>
<td>1900-1901</td>
<td>50</td>
<td>26</td>
<td>20</td>
<td>96</td>
</tr>
<tr>
<td>1901-1902</td>
<td>49</td>
<td>21</td>
<td>30</td>
<td>90</td>
</tr>
<tr>
<td>1902-1903</td>
<td>55</td>
<td>27</td>
<td>16</td>
<td>98</td>
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<td>1903-1904</td>
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<td>1904-1905</td>
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<td>32</td>
<td>17</td>
<td>111</td>
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<td>1905-1906</td>
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<td>34</td>
<td>28</td>
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<td>1906-1907</td>
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<td>16</td>
<td>110</td>
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<td>1907-1908</td>
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<td>33</td>
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<td>1908-1909</td>
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<td>144</td>
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<td>1909-1910</td>
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<td>1911-1912</td>
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<td>1912-1913</td>
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<td>1913-1914</td>
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<td>1922-1923</td>
<td>130</td>
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<td>15</td>
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Total: 11,000
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<tr>
<th>Season</th>
<th>New Plays</th>
<th>New Musicals</th>
<th>Revivals</th>
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<td>1925-1926</td>
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<td>1940-1941</td>
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<td>1941-1942</td>
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<td>1942-1943</td>
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<td>1948-1949</td>
<td>43</td>
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### Broadway Production Record

<table>
<thead>
<tr>
<th>Season</th>
<th>New Plays</th>
<th>New Musicals</th>
<th>Revivals</th>
<th>Total</th>
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<td>17</td>
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<td>57</td>
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<td>1959-1960</td>
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<td>1960-1961</td>
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<td>1963-1964</td>
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<td>67</td>
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<td>1969-1970</td>
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<td>46</td>
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<td>1971-1972</td>
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<td>1972-1973</td>
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<td>1973-1974</td>
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<td>12</td>
<td>12</td>
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## Broadway Production Record

<table>
<thead>
<tr>
<th>Season</th>
<th>Plays</th>
<th>Revival</th>
<th>Musicals</th>
<th>Plays</th>
<th>Revival</th>
<th>Total</th>
<th>Return</th>
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<tr>
<td>1974-1975</td>
<td>35</td>
<td>17</td>
<td>11</td>
<td>3</td>
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<td>59</td>
<td>2</td>
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<td>1975-1976</td>
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<td>21</td>
<td>16</td>
<td>5</td>
<td>26</td>
<td>63</td>
<td>0</td>
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</table>

Source: Variety
### Broadway Seasonal Total Grosses

<table>
<thead>
<tr>
<th>Season</th>
<th>Total Playing Weeks</th>
<th>Total Gross</th>
<th>Biggest Single Week</th>
<th>% of That Week Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936-1937</td>
<td>1</td>
<td>13,886,300</td>
<td>446,000</td>
<td>39 % - 2-3-37</td>
</tr>
<tr>
<td>1937-1938</td>
<td>1</td>
<td>11,561,000</td>
<td>381,500</td>
<td>36 % - 1-28-38</td>
</tr>
<tr>
<td>1938-1939</td>
<td>10/2</td>
<td>12,751,000</td>
<td>777,500</td>
<td>9 % - 1-29-39</td>
</tr>
<tr>
<td>1939-1940</td>
<td>9.5</td>
<td>13,265,800</td>
<td>777,500</td>
<td>62 % - 1-15-40</td>
</tr>
<tr>
<td>1940-1941</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>58 % - 1-15-41</td>
</tr>
<tr>
<td>1941-1942</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>56 % - 1-15-42</td>
</tr>
<tr>
<td>1942-1943</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>54 % - 1-15-43</td>
</tr>
<tr>
<td>1943-1944</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>52 % - 1-15-44</td>
</tr>
<tr>
<td>1944-1945</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>50 % - 1-15-45</td>
</tr>
<tr>
<td>1945-1946</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>48 % - 1-15-46</td>
</tr>
<tr>
<td>1946-1947</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>46 % - 1-15-47</td>
</tr>
<tr>
<td>1947-1948</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>44 % - 1-15-48</td>
</tr>
<tr>
<td>1948-1949</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>42 % - 1-15-49</td>
</tr>
<tr>
<td>1949-1950</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>40 % - 1-15-50</td>
</tr>
<tr>
<td>1950-1951</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>38 % - 1-15-51</td>
</tr>
<tr>
<td>1951-1952</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>36 % - 1-15-52</td>
</tr>
<tr>
<td>1952-1953</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>34 % - 1-15-53</td>
</tr>
<tr>
<td>1953-1954</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>32 % - 1-15-54</td>
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<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>30 % - 1-15-55</td>
</tr>
<tr>
<td>1955-1956</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>28 % - 1-15-56</td>
</tr>
<tr>
<td>1956-1957</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>26 % - 1-15-57</td>
</tr>
<tr>
<td>1957-1958</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>24 % - 1-15-58</td>
</tr>
<tr>
<td>1958-1959</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>22 % - 1-15-59</td>
</tr>
<tr>
<td>1959-1960</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>20 % - 1-15-60</td>
</tr>
<tr>
<td>1960-1961</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>18 % - 1-15-61</td>
</tr>
<tr>
<td>1961-1962</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>16 % - 1-15-62</td>
</tr>
<tr>
<td>1962-1963</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>14 % - 1-15-63</td>
</tr>
<tr>
<td>1963-1964</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>12 % - 1-15-64</td>
</tr>
<tr>
<td>1964-1965</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>10 % - 1-15-65</td>
</tr>
<tr>
<td>1965-1966</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>8 % - 1-15-66</td>
</tr>
<tr>
<td>1966-1967</td>
<td>7</td>
<td>13,565,000</td>
<td>777,500</td>
<td>6 % - 1-15-67</td>
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</table>
# Broadway Seasonal Total Grosses

<table>
<thead>
<tr>
<th>Season</th>
<th>Total Playing Weeks</th>
<th>Total Grosses</th>
<th>Biggest Single Week Gross</th>
<th>Highest Ending Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1967-68</td>
<td>1259</td>
<td>58,941,869</td>
<td>1,565,625</td>
<td>32 12-36-67</td>
</tr>
<tr>
<td>1968-69</td>
<td>1168</td>
<td>57,745,416</td>
<td>1,347,472</td>
<td>34 4-12-69</td>
</tr>
<tr>
<td>1969-70</td>
<td>973</td>
<td>53,373,149</td>
<td>1,368,675</td>
<td>25 4-35-70</td>
</tr>
<tr>
<td>1970-71</td>
<td>1107 (57)</td>
<td>57,343,592</td>
<td>1,490,143</td>
<td>37 (3) 4-17-71</td>
</tr>
<tr>
<td>1971-72</td>
<td>1092 (65)</td>
<td>53,336,836</td>
<td>1,521,319</td>
<td>35 (5) 1-1-72</td>
</tr>
<tr>
<td>1972-73</td>
<td>878 (77)</td>
<td>44,848,579</td>
<td>1,301,047</td>
<td>32 (6) 4-28-73</td>
</tr>
<tr>
<td>1973-74</td>
<td>967</td>
<td>46,256,772</td>
<td>1,293,554</td>
<td>25 4-30-74</td>
</tr>
<tr>
<td>1974-75</td>
<td>1101</td>
<td>57,423,947</td>
<td>1,508,202</td>
<td>26 3-30-75</td>
</tr>
<tr>
<td>1975-76</td>
<td>1136</td>
<td>70,841,728</td>
<td>2,034,377</td>
<td>24 1-4-76</td>
</tr>
</tbody>
</table>

(a) There were also 101 preview weeks
(b) " "    74
(c) Signifies preview
(d) From 1973 on, preview weeks were incorporated into the total numbers.

1919 Actor's Equity Strike - 29 days - estab. union
1960 " "     8
1964 " "     2
1968 " "     4
1975 Musicians (802) " 45

Source: Variety
CONTINUITY OF THE DATA SOURCE: The Best Plays Yearbooks have been published annually since 1920. There also are three yearbooks, 1894-1899, 1899-1909, and 1909-1919, which record the activities of the professional theater during those years. The editor of Best Plays between 1919-20 and 1952-53 was Mantle. Since 1963-64 the editor has been Guernsey. Between 1953 and 1962 the yearbook was co-edited by several different people. The format of the yearbook has remained the same during all these years with only minor rearrangements.

There are four sections that are of interest to this data study. The first, the introductory chapter, "The Season on Broadway", contains a great deal of qualitative information about the season, the plays, acting, etc., written in the style of a theater critic. This chapter usually reports the total number of plays produced on Broadway, the high months, etc. This information is not in table form, and would require more than a cursory glance in order to locate, aggregate, and utilize it.

The second area of interest is the chapter intitled, "Plays Produced in New York". Contained here is the (1) number of performances, (2) opening date, (3) closing date, (4) type of play, playhouse, and when and where it appeared before if it was a revival. This information is interspaced between the cast list, the synopsis of
each act, and other play information. *Best Plays* does not aggregate any figures, therefore it would be a slow and lengthy process to extract the important data from here.

The statistical summary is a short table which lists only the name and the number of performances of a show from the previous season(s) which ended its run sometime during the present season (or is still running). This section was revised between 1960-61 and 1965-66 to "Holdovers From the Previous Seasons" listing opening and closing dates, and number of performances of all plays whose runs were longer than one season and were either closing or continuing the following season.

The final section is the table "Plays That Run Over 500 Performances". This table lists the play, and the number of performances it has given on Broadway. No opening date is given, thus requiring benchmarking by the reader to establish a rough idea of the increase over the years of plays whose runs extend over 500.

**SAMPLING CHARACTERISTICS:** In using any of the data in *Best Plays*, the reader should be aware that in most cases one is dealing with a small and non-representative sample of Broadway plays and not the universe.

This sample of plays is chosen on the basis of the script, thus the title, "Best Plays". This is in contrast to *Variety*'s designation of a hit which is given to a play if it proves a prof-
itable venture. Neither category fully reflects the characteristics of the universe, but rather what the successful, well written play has been like over the years.

Best Plays does not contain financial information about the Broadway shows.

QUESTIONNAIRE: The information found in Best Plays does not require a questionnaire.

DATA DISSEMINATION: The information gathered in Best Plays is published yearly in its yearbook. This book is available at the libraries (public and college) making access to it good. The circulation outside New York is not known.

DATA UTILIZATION: Best Plays is not written with an eye towards economic analysis. Information about the total number of plays on Broadway in a given year, and the individual performance numbers are scattered throughout the book.

DUPLICATION vs. GAP-FILLING: Best Plays fills the gap left by Variety by reporting the number of performances for each show. Both publish the list of "Broadway Shows With Runs Over 500"; Best Plays has been reprinting Variety's Table of Financial Hits and Flops since 1954-55. Best Plays doesn't record any financial information.

The costs incurred by Best Plays in reporting this information is not known.
INPUT-OUTPUT FACTORS

1) artists - It is possible to arrive at the total number of artists employed per show, per year; and length of employment on Broadway per show per year. It would involve however going through the cast listing for each individual play for the relevant numbers.

2) supporting personnel - not reported (n/r)

3) exhibitions - not applicable (n/a)

4) facilities - n/r

5) productions - The reader can obtain this figure by counting all the plays listed in the "Plays Produced in New York" chapter, and adding it to the Statistical Summary.

6) performances - given, but not in tabulated form.

RETURN TO INPUTS: DEMAND-AUDIENCE; FINANCIAL

Best Plays doesn't contain information in these categories.
Cumulative

Number of Plays on Broadway
Whose Runs Were Over 500

Source of figures: Best Plays, all yearbooks listed

144
Number of New Additions to "Over 500 Broadway Runs", at 5 year intervals.

Source of Figures: Best Plays, all year books listed

145
Data on Number of Plays on Broadway Whose Runs Were Over 4500

<table>
<thead>
<tr>
<th>Year</th>
<th>New Additions, 5yr interval</th>
<th>Cumulative Figure</th>
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</thead>
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<tr>
<td>1926/27</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
<td>1920/21</td>
<td>(9)</td>
<td>9</td>
</tr>
<tr>
<td>1925/26</td>
<td>5</td>
<td>37</td>
</tr>
<tr>
<td>1925/26</td>
<td>17</td>
<td>54</td>
</tr>
<tr>
<td>1940/41</td>
<td>31</td>
<td>85</td>
</tr>
<tr>
<td>1945/46</td>
<td>24</td>
<td>109</td>
</tr>
<tr>
<td>1950/51</td>
<td>17</td>
<td>126</td>
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<tr>
<td>1954/55</td>
<td>17</td>
<td>158</td>
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<tr>
<td>1960/61</td>
<td>32</td>
<td>175</td>
</tr>
<tr>
<td>1965/66</td>
<td>17</td>
<td>207</td>
</tr>
<tr>
<td>1970/71</td>
<td>32</td>
<td></td>
</tr>
</tbody>
</table>

**CONTINUITY:** This is a one-time study, sponsored by the New York City Cultural Council and the New York State Council on the Arts. It is prepared by William Baumol.

The primary intent is to "suggest measures which will increase the quantity of presentations, in the belief that this is the best means of evoking more quality throughout the theater". (p 1)

**SAMPLING CHARACTERISTICS:** The areas covered in this study are: the Broadway theater, Off-Broadway, Off-Off Broadway, classical and repertory groups, theater in the street groups, and school programs.

The Black Report used several different samples in reporting their data. Broadway production and performance figures were based on the universe (Source: Variety), while data on the availability of seats on Broadway was based on five theaters' sales during a two week period. When samples were used by this report it was indicated in the report, and the possible limitations of the sample cited.

**QUESTIONNAIRE:** There was no single questionnaire directly involved in the generation of the data presented in this study. The Black Report derived its data from audience surveys, budget allocation reports, and other research studies. These surveys, reports and studies were done primarily by other organizations and used by the Black Report for purpose of analysis.
DATA DISSEMINATION/UTILIZATION: Since the study was done under the auspices of the N.Y.C. Cultural Council and the N.Y. State Council on the Arts, these two organizations would be the primary recipients and users of it. Other users may include policy makers, politicians, and individual organizations (such as a Broadway theater).

DUPlication v. GAP-FILLING: Much of the Black Report data on Broadway was taken directly from Variety, and likewise, much of the other data presented here was obtained from outside sources. This report generates very little new data. The Black report attempted to pull all available information together, present an analysis, and propose future policies. It is this factor that distinguishes it from its sources of data.

INPUT-OUTPUT FACTORS

artists - n/r*
supporting personnel - n/r
exhibitions - n/a
facilities - n/r

productions - BROADWAY 1) number of productions playing during an average week in November, 1936-1969; 2) number of productions playing during an average week in February, 1926 - 1969; 3) number of productions playing during an average week in April, 1936 - 1969; 4) total number of Broadway productions playing during a season, 1927/28-1969/70;

*n/r=Not reported
5) number of new productions playing during a season, 1899/1900 - 1969/70.

performances - BROADWAY: total number of performances playing during a season, 1927/28 - 1969/70; OFF-BROADWAY: total number of performances playing during a season, 1960/61 - 1969/70; OFF-OFF BROADWAY: number of performances during the years 1965/66, 1967/68, and 1969/70; PARKS, RECREATION, and CULTURAL AFFAIRS ADMINISTRATION: performances sponsored by PRCA in the summer of 1970 which are theatrical in nature, by form and by borough.

RETURN TO IMPUTS
artist's income - n/r
director's income - n/r
administrator's income - n/r
profits - n/r
rents - n/r

DEMAND-AUDIENCE
attendance - Index of average Broadway Audience size per performance (1927/28 = 100), 1927/28 - 1968/69
tickets sold - n/r
consumer expenditures - n/r

Contributions: Cultural activities funded by the City Council under Code 998 in 1970-71.


Financial

Earned income - n/r

Unearned income - see contributions

Expenditures - Broadway: 1) average production cost of five Broadway straight shows, 1969/70; 2) average operating costs of five Broadway straight shows, 1969/70; 3) weekly operating expense of a hit Broadway musical (year not given); Off-Broadway: 1) average production costs of three off-Broadway straight shows, 1969/70; 2) average operating costs of three off-Broadway straight shows, 1969/70;

Non-Profit: Summary of expenses for a non-profit theatre 1968/69.
The Association of American Dance Companies has initiated a study of its membership beginning in 1976. The results of their first attempt to collect very basic economic statistics from dance companies will be published in February 1977. A copy of AADC's questionnaire is attached. Dance companies were given no definition of terms nor were copies of their financial statements requested.

The reason John Gingrich, president of AADC, gave for undertaking a statistical survey was that such data collection was part of the service organization's "charge" from NEA. All information for this draft was obtained during an interview with Gingrich on December 28th.

I. ITEMS COVERED

A. Input-Output Factors

Artists--the questionnaire requests how many dancers are in the company.
Home Performances--the number of home performances in 1975-76 and the anticipated number for 1976-77 is sought.
Tour Performances--the number of tour performances is requested for 1975-76.
Employment Weeks--the number of weeks per season that dancers are employed is requested.

B. Return to Inputs

Payroll--the payroll for all dancers is requested as is the payroll for non-artistic personnel.

C. Characteristics of Establishments in Group

It is not known if the information received on the questionnaire will be analyzed in terms of geographic region, budget size, etc.

D. Demand-Audience

Attendance--an estimate of tour attendance and actual paid attendance at home for the 1975-76 season was requested.
Consumer Expenditures--the percentage of a company's income resulting from touring and ticket sales was sought.
No information on ticket prices nor contributions was obtained.
E. Financial

The company's annual budget (without school), and as noted under D above, the percentage of a company's income resulting from touring and ticket sales was requested. No attempt was made to obtain contributed or unearned income.

The only expenditure figures requested related to touring--how much was spent for airline travel and how much for hotel and other accommodations. As mentioned under B above, payroll figures for dancers and non-artistic personnel were also sought.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

1976-76 is the initial year of this statistical survey but there are plans to continue it on an annual basis.

B. Sampling Characteristics

All AADC members in addition to all dance groups listed in the NEA Dance Touring Directory were mailed questionnaires. 95% of all companies have responded. The New York City Ballet, however, has not returned its questionnaire and has not responded to AADC's attempts at follow up.

C. Questionnaires

The questionnaire was designed by John Gingrich with the assistance of a Columbia School of Journalism student. There has been an extensive follow-up system. The questionnaires were initially mailed out in July 1976, follow-up letters were sent in August, October and November. Phone calls were also placed to companies not responding or to companies that returned incomplete or inconsistent questionnaires.

No definition of terms accompanied the questionnaires. It was therefore not surprising that one company reported that 100% of its income was obtained from touring and ticket sales--not acknowledging any unearned income.

D. Data Dissemination

The survey is yet to be written up and disseminated.
F. Duplication with Other Sources

Only the Ford Foundation study has attempted to collect financial information on dance companies to date, but the Ford Study, although much more professional than AADC in its undertaking, cannot claim as wide a universe as the AADC's.

The NRCA Data Trends study will more closely duplicate AADC's efforts.

G. Procedures in Collection

The questionnaires are returned to AADC which will tabulate and report the data in a written survey. AADC will keep the questionnaires on file for future use.

H. Costs of Collection

As inadequate as this survey is in many aspects, it is not expensive. AADC is utilizing volunteers to follow up, tabulate and write the final report. The questionnaire is short enough and general enough that most companies will simply estimate figures rather than spend the time to research any records they may have kept.

I. Most Outstanding Problems with Data

The most outstanding problem is the lack of definitions—terms are vague; for example, annual budget and home performances. When Gingrich was interviewed, he reported that the total attendance paid at home plus tour attendance only totaled 5 million for all companies, yet NEA has been reporting this figure at 15 million. Gingrich couldn't understand why there was such a marked difference between the two sources.

AADC did not consult with Ford, NRCA, NEA, NYSCA or any accounting firms when designing their questionnaire. Gingrich noted AADC's desire to keep the form objective and short. While the AADC questionnaire does not exhibit the "opinion" orientation of NRCA's, its desire for brevity has resulted in sacrificing important financial information. There is a lacking of expenditure as well as unearned income data. Furthermore, no attempt was made to obtain financial statements from the dance companies which might have served as a cross reference source.
ASSOCIATION OF AMERICAN DANCE COMPANIES
162 West 56th Street
New York, NY 10019

AADC BASIC STATISTICAL SURVEY

1. What is your company's annual budget without school? ____________

2. How many dancers are in your company? ____________

3. How many home performances did you have in the 1975-76 season? ____________

4. How many are planned for 1976-77? ____________

5. How many tour performances in 1975-76? ____________

6. What was actual paid attendance in 1975-76 at home? (people) ____________

7. Estimate as carefully as you can tour attendance in 1975-76: (people) ____________

8. What percentage of your income resulted from touring and ticket sales? ____________

9. How many weeks are your dancers employed? ____________

10. a. What was spent on airline travel? ____________
    b. On hotel and other accommodation? ____________

11. a. What is your payroll for all dancers? ____________
    b. For non-artistic personnel? ____________

0576 COMPANY NAME: ____________________________

j.rj

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A. Input-Output Factors

Personnel - Personnel are analyzed in terms of full-time, part-time, volunteer, by job category (administrative; curatorial, display exhibition; research, education; operations and support). Job categories are further broken down into professional and non-professional.

Other comparisons by: budget size and governing authority
Personnel are further broken down to areas listed after job category in parenthesis above.
Personnel characteristics described: sex, ethnic group, union membership, education.
Need for additional staff and adequacy of staff training and salaries are also discussed.

Exhibitions
The number of exhibitions was not presented, but tables and text describing the percentage of museums having special exhibitions, travel exhibitions and loans to other museums is reported.

Facilities
Construction dates of facilities (primary and separate) for all museums are graphed. Adequacy of exhibition and storage areas are compared by type, budget size and governing bodies.

In almost all cases, private-non-profit museums that do not own their own buildings and space are provided the facilities without charge; those that do own their facilities usually own them outright without a mortgage. Museums operated by a government agency are with few exceptions owned by the agency. The same is true of museums governed by educational institutions.

Museum types, budget size and governing authority are analyzed in terms of existing facilities (administrative offices, facilities for preservation, restoration or collection reconstruction, classrooms, libraries, etc).

Collections - The survey did not undertake an investigation of the number of objects in the collection or the proportion of the collection catalogued.

Tables are presented showing the percentage of permanent collections exhibited and not exhibited and the reasons for non-exhibition.
Accessibility of the Museum - museums are open an average of approximately 11 months a year and more than 45 hours a week. There is no breakdown by museum type, number of months open per year and number of hours per week.

A comparison by museum type, size of budget and whether there is an increase or decrease in hours open to the public since 1966 is represented.

Evening hours and evening attendance were cited by the museum consultants as subjects worthy of further investigation.

Purposes and Functions - viewed by museum directors as very important; directors' evaluation of priority purposes and functions; comparison of directors' own priorities with their assessment of the priorities of the museum trustees and the public; directors' evaluation of the purposes and functions most successfully satisfied by their museums are presented in graph form.

In order to determine which purposes and functions museum directors considered most important for their museums, each director was asked to evaluate six purposes and ten functions that had been suggested by the museum consultants. Only functions and purposes considered very important are analyzed.

The responses of the directors differ little by budget size or governing authority. Only among museum types were there noteworthy differences.

Purposes: 1) providing educational experiences for the public, 2) conserving the cultural and or scientific heritage, 3) interpreting the past or present to the public, 4) providing aesthetic experiences for the public, 5) encouraging positive social change, 6) providing entertainment to the public.

Functions: 1) exhibiting the cultural and or scientific heritage, 2) conservation and preservation of objects, 3) providing instruction to the young, 4) providing a scholarly and information resource, 5) acquiring works or specimens, 6) conducting research, 7) attracting tourists to the community, 8) serving as a center for community activities, 9) rendering assistance to smaller museums, 10) training museum professionals.

Programs - directors were given a list of ten specific educational and cultural activities and were asked with what frequency their museums scheduled (regularly, occasionally or not at all) each activity: 1) guided tours, special
Programs (continued):
lectures, and/or demonstrations at museum for school classes, 2) guided tours and gallery talks for general groups, 3) lectures, classes clubs and study group for adults, 4) classes, clubs, study groups for children not in school groups, 5) presentations at schools, 6) organized school loan service of special materials and collections, 7) film series prepared by the museum, 8) performing arts presentations prepared by the museum, 9) TV programs produced by the museum, 10) radio programs produced by the museum.

Each of the above programs are rated for the frequency of scheduling by all museums, by each museum type and by budget size. Increases or decreases (remained the same or not sure) in educational activities since 1966 were compared by museum type, budget size and governing authority (the base for these comparisons was the 96% of 1,821 museums that were open in 1966). Also investigated were the types of museum programs conducted in cooperation with colleges and universities and the extent to which museums were involved in their own research and publication. A list of eleven activities (not given) were compared for museum-university cooperation.

B. Return to Inputs
Personnel
Average annual salaries of museum employees are presented while employee benefits (health and medical insurance, retirement or pension plans, life insurance, reduced-cost housing, paid sabbatical leave, tuition plans, etc.) are briefly discussed by the museum directors.

Renting of Objects and Facilities
The percentage (not the number of and not the total income from) of museums renting objects and their facilities for fees is presented.

C. Characteristics of Establishments in Group
Museums are most often analyzed by type (five types -- art, history, science, art/history and other), by budget size (less than $50,000; $50-249,999; $250,000-499,999; and $500,000 or more), by governing authority (private non-profit, government, part of educational institutions), by region (New England, Northeast, Southeast, Mid-West, Mountain Plains, West). Cross reference tables are presented to illustrate relationships between these characteristics.

D. Demand-Audience
Attendance
A total of 308,205,000 visits were made to the 1,821 museums of FY 1971-72.

The percentage of museums (not the number of members or the amount of membership income) having paid membership and no paid membership is given.

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Admission Policies

The percentage of museums charging a fee, asking for a donation and free of admission charge are presented. In FY 1971-72, admission fees for general and special exhibitions accounted for $46.3 million, or 9% of total museum income.

Additional research on admission policies, especially the factors determining these policies and the effect of these policies on attendance and finances, would be of value to the field according to the museum consultants.

E. Financial

Income

Income data is discussed utilizing the following information: Private Sector Income including private support (contributions and membership fees from individuals), foundation support, college and university funding, income from special fund-raising events, corporate support, United Fund organization funds, other sources; Operating Revenues including general admission income, museumshop and related sales, facilities income (such as restaurants and parking lots), tuition, admission income derived from lectures, films or performances, and fees for services to other museums; Non-Operating Revenues--mainly investment income is discussed; Public Sector Income--income from Federal government, state government and municipal/county government is presented.

Operating Expenditures

The operating expenditures of the 1,821 museums in FY 1971-72 ranged from $3,700 to over $20 million and totaled $478.9 million.

Operating expenses are only described in terms of: 1) salaries, fringe benefits and payroll taxes and 2) other expenditures.

Net Income

Net Income is based on the total museum income of $513.3 million and total operating expenditures of $478.9 million, the net income in FY 1971-72 before deductions of extraordinary expenditures was $34.4 million.

Extraordinary Expenditures

Expenditures for such items as acquisition of land, buildings and major equipment as well as for acquisitions to collection are presented in table form.

Endowment Funds

The percentage of museums with endowment funds is presented. 27% of all museums had endowment funds. The total amount of endowment funds with 1971-72 additions and deductions is presented.
Characteristics of Data Collection, Dissemination & Utilization

A. Time Series -- One year, 1971-72 defined as the fiscal year ending in 1972, or in December 1971 if the fiscal year was the calendar year.

B. Sampling Characteristics -- list of museums was compiled from A.A.M., U.S. Office of Education and the Smithsonian. A number for the total universe is not given but 1821 museums met the six following criteria for inclusion in the study: 1) have permanent facilities open to the public; 2) these facilities must be open for a certain number of hours during a "season"; 3) operating budgets (excluding major capital improvements or acquisitions for collections) must average a minimum of $1,000 per month of operation; 4) at least part of the collection exhibited must be owned by the institutions; 5) institutions must have at least 1 full-time paid employee with academic training; 6) institutions must be non-profit, tax exempt.

Five types of museums were included: art, history, science, art/history and other museums with equal emphasis on art, science or history. History museums included the conventional history museum as well as historic sites and museum villages. Science museums included natural history, science technology, zoos, aquariums and botanical gardens.

728 museums were chosen as the sample for interviewing. All museums with budgets over $500,000 were interviewed, 50% of the museums with budgets between $100,000 - $499,999 and 33% of the smaller museums with budgets under $100,000.

The sampling was scientifically designed to reflect accurately the distribution of the 1,821 museums by type, budget size and by region.

C. Questionnaire -- NRCA was advised by 26 museum experts in addition to 6 museum service organizations. The questionnaire was developed and field tested before the museum directors were interviewed in person during two stages: 1) NRCA staff member met with the museum director to obtain attitudinal and statistical data and 2) to obtain information on budget, personnel and trustees from forms left during first visit, in addition to other questions asked about financing. Follow Up -- each questionnaire was checked for completeness and accuracy and further inquiries were made when necessary. Internal consistency and validity -- the accounting firm of Peat, Marwick, Mitchell and Co reviewed all financial data supplied to see that it conformed to the survey requirements.
D. Data Dissemination -- The character of the distribution list and the number of copies circulated are not known from the two written reports, "Museums USA: Highlights" and Museums USA. The "Highlights" publication was a pamphlet circulated by the NEA and NRCA in anticipation of the completed report. The arts press gave coverage to the publication of the report and most major metropolitan newspapers noted the event in their arts columns. Also available is a publication entitled "Museums USA: A Survey Report" which includes a copy of the questionnaire used in conducting the research.

Access to the unpublished material in aggregate form is available. The confidentiality of any individual museum must be upheld, however.

E. Data Utilization -- No mention of data utilization but goals of study were: 1) to assist museums in assessing themselves, 2) to private and public funding sources in helping to determine needs, 3) to the public in understanding the role of the museum in the community and the nation and 4) to assist NEA in developing its museum program.

NEA was probably the main user of this research since 1971 was the year it instituted its Museum Program. When the report was published in 1974, Federal hearings were underway to establish a museum institute program in H.E.W. (approved but not yet implemented) and an art indemnification act for insurance coverage of special exhibits (the act was passed and is now in existence).

G. Procedures in Collection
Returned questionnaires were initially reviewed by senior staff members who turned them over to "checkers" who searched for errors and omissions. NRCA senior staff were consulted when the checkers had questions about the material supplied and often museums were telephoned or written to for clarification of data presented. All questionnaires were re-checked after each step with the computer serving as the final "checker." Following up was the largest component of the study.

H. Cost of the Study
The cost of the study was $357,000 as reported from NEA grant files.

I. Outstanding Problem
The omission of expense data is the main problem with Museums USA. Although expense information was sought on the questionnaire, it was not reported (except as total expenses) in the published material.

Since this was a one-time study with no subsequent up-dated reports, it does not serve a time series purpose and its value to researchers and policy makers is lessened.
Appendix to "Items Covered"

"Definitions"

Museums USA

A. Input-Output Factors

Personnel -- "Full-time employees": all permanent, paid employees hired to work a minimum of 20 hours per week for the entire year or during the entire part of the year the museum is open.

"Part-time employees": all paid employees hired to work less than full-time or to work only during peak periods of activity.

"Volunteers": individuals who contribute their time on a full-time or part-time basis, to perform jobs that otherwise would require the hiring of paid personnel.

"Professional staff": positions are defined as those requiring specialized training or experience and include personnel such as curators, librarians, designers, and lecturers.

"Nonprofessionals" includes personnel such as those in custodial security, and clerical positions.

"Administration" includes staffs of administrative, financial, and membership departments, and personnel working in public relations, publications, and libraries.

"Curatorial, display, and exhibit" includes staffs of all curatorial departments (except education and research), display and exhibition departments, and personnel involved in cataloguing, conservation/preservation, horticulture, and animal nutrition.

"Education" includes directors of education, docents, instructors for children and adults and workshop leaders.

"Research" includes research curators, research associates, laboratory technicians, and archeologists.

"Operations and support" includes custodians, security personnel, sales forces, packers, preparators, installers, and animal attendants.

Purpose and Functions -- It is noted that the interpretation of "educational experiences" varied widely among museums. Consultants have suggested that the educational role of museums in the broadest sense is an important topic for further examination and analysis.

Programs -- The list of museum activities (guided tours, lectures, classes, etc) is based on program descriptions used in the U.S. Office of Education's 1966-67 survey of museums and related institutions.
Accessibility - All museums included in this survey were open to the public on a regularly scheduled basis three months or more per year and a minimum of 25 hours per week during at least three months of the year.

C. Characteristics of Establishments in Group "Type" - art, history, science, art/history, and other combines museums with equal emphasis on either art and science, or history and science, or art, history, and science. History museums include historic sites and museum villages in addition to the more conventional type of museum. Included among the science museums are natural history museums, science technology museums, zoos, aquariums, planetariums, and botanical gardens. "Operating budget" is defined as all expenditures, except those for acquisitions of land, buildings, major equipment, and for collections. (The value of contributed services was not included in the operating budgets). "Governing Authority" the governing authority is defined as the agency or organization that ultimately owns the assets and collections of the museum though not necessarily the buildings and grounds.

Northeast (6 states) Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania
Southeast (12 states) Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia.
Midwest (8 states) Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin.
Mountain Plains (10 states) Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas, Wyoming.

D. Attendance
There is relatively little hard data on actual attendance in museums. Only about 30% of the museums interviewed were able to base their responses to attendance questions on actual counts. All figures on attendance represent museum visits, as distinguished from museum visitors.

E. Financial
Income totals for museums do not include the value of
gifts-in-kind, objects on loan for display, or similar additions to museum assets from public sources. 
"Private sector income" refers to private support, operating revenues, and non-operating revenues combined. It should not be confused with "private support" which is only one of the components of private sector income.

The total operating expenditure amount for 1,821 museums included all expenditures from current funds except those for acquisition of land, buildings, major equipment and for collections. The value of contributed services is not included.

Due to a lack of uniformity in the accounting practices of museums, only two reliable categories (salaries and other) for expenses can be discussed.

Extraordinary Expenditures - expenditures for acquisitions of land, buildings, major equipment, and for collections that are charged to current funds but not considered part of the museum's general operating expenditures.

Current Fund Balance at the End of Year - was calculated by taking the balance at the beginning of the fiscal year, adding unexpended income after operating expenditures, deducting extraordinary expenditures made from current funds, and accounting for transfers to or from non-current funds.

Non-current Funds - comprise endowment funds, funds similar to endowments, unexpended funds for acquisitions or replacement of land, buildings, and equipment, and for acquisitions for collections, and miscellaneous other special funds.
The U.S. Office of Education, the Smithsonian Institution and the American Association of Museums sponsored this study for the following purposes: 1) to establish a screened universe of museums and related operations, 2) to determine the types of supporting resources of these museums and 3) to ascertain the nature and extent of museum activities. However, the Office of Education was almost entirely responsible for the research, editing and write up of the study's results.

While the above three concerns are delineated as purposes for this study, the major effort seems to have gone into establishing a universe, see "II. B. Sampling Characteristics and C. Questionnaires" at the end of this draft. And although there was an elaborate questionnaire design process, one is immediately overcome by the almost complete disregard for economic or financial data.

Although the study was published in 1969, data were collected for only one year -- 1966-67. Therefore, any attempt at museum trends depending on a time series is impossible utilizing this source. There will, however, be some attempt in "Draft-19" to make some comparisons between this study and Museums USA.

Some outstanding problems with this study (for additional discussion see the final page of this Draft-17a) are exhibited in a lack of interest in economic data. The only "hard" figures given are for total operating expenditures--income is not reported at all. Personnel are only categorized as "professional" and "other" although a distinction is made regarding the number of staff paid directly by museums as opposed to those paid by outside organizations. There was no discussion of facility arrangements. For example, it was not noted what the cost of facility maintenance was, nor whether museums owned or rented their space.

It is interesting to note however that most tables in the study--and there are almost 80 tables presented in this 120 page report--are cross referenced by title. For example, Table 8. "Number and percent of museums by governing authority and by category of institutional facility" and Table 9. "Number and percent of museums by category of institutional facility and governing authority". Furthermore, major classification distinctions such as subject of exhibitions, type of facility, governing authority, operating expenditures are reported in tables which break these figures down into state by state form.

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I. Items Covered
   A. Input-Output Factors

Personnel -- The study divided personnel into only two categories—"Professional" and "Other." Since such a large number of museums (almost 50%) are under the auspices of government agencies or educational institutions, a distinction was also made between staff paid directly out of museum operating budgets (86.7%) and staff paid by outside organizations (13.3%). The following table illustrates the distribution of staff by museum type:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Total</th>
<th>All</th>
<th>Staff paid by museums</th>
<th>Staff paid by outside organizations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>Full time</td>
<td>Part time</td>
<td>Total</td>
</tr>
<tr>
<td>Total museums</td>
<td>53,330</td>
<td>46,218</td>
<td>26,911</td>
<td>19,307</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>86.7</td>
<td>50.5</td>
<td>36.2</td>
</tr>
<tr>
<td>Art only</td>
<td>14,675</td>
<td>12,497</td>
<td>6,742</td>
<td>6,023</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>85.2</td>
<td>41.0</td>
<td>36.2</td>
</tr>
<tr>
<td>History only</td>
<td>13,200</td>
<td>12,261</td>
<td>6,254</td>
<td>6,007</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>92.9</td>
<td>45.5</td>
<td>45.5</td>
</tr>
<tr>
<td>Science only</td>
<td>14,173</td>
<td>11,308</td>
<td>6,067</td>
<td>3,241</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>79.8</td>
<td>56.9</td>
<td>22.9</td>
</tr>
<tr>
<td>Art+History</td>
<td>3,433</td>
<td>3,160</td>
<td>1,940</td>
<td>1,220</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>92.0</td>
<td>56.5</td>
<td>35.5</td>
</tr>
<tr>
<td>Art+Science</td>
<td>1,778</td>
<td>1,495</td>
<td>1,096</td>
<td>399</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>84.1</td>
<td>61.6</td>
<td>22.4</td>
</tr>
<tr>
<td>History+Science</td>
<td>3,614</td>
<td>3,481</td>
<td>1,738</td>
<td>1,743</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>96.3</td>
<td>48.2</td>
<td>48.2</td>
</tr>
<tr>
<td>Art+History+Science</td>
<td>2,457</td>
<td>2,016</td>
<td>1,342</td>
<td>674</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>82.1</td>
<td>54.6</td>
<td>27.4</td>
</tr>
</tbody>
</table>

Volunteers -- The number of volunteers working for the museums was not calculated but there was an attempt to obtain the number of hours volunteers served museums during 1966. Volunteer hours numbered 28,525. However, this figure is probably very low because most museums did not keep records of volunteer hours.

Exhibitions and Collections -- (See D-17b for definitions). Collections were categorized as owned/maintained, catalogued and for research use. Almost 97% of the 2,889 museums studied, owned and maintained their collections. Exhibits were broken down into professionally designed,
circulating and mobile units. The number of items in collections and the number of exhibits are not studied. Reporting is by the number of museums only. See table below:

<table>
<thead>
<tr>
<th>Subject</th>
<th>All museums</th>
<th>Both collections and exhibits maintained</th>
<th>Collections</th>
<th>Exhibits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2,889</td>
<td>2,789</td>
<td>2,789</td>
<td>1,340</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>96.5</td>
<td>96.5</td>
<td>46.4</td>
</tr>
<tr>
<td>Total museums</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art only</td>
<td>420</td>
<td>412</td>
<td>412</td>
<td>191</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>98.1</td>
<td>98.1</td>
<td>45.5</td>
</tr>
<tr>
<td>History-only</td>
<td>1,424</td>
<td>1,377</td>
<td>1,377</td>
<td>638</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>96.7</td>
<td>96.7</td>
<td>44.8</td>
</tr>
<tr>
<td>Science only</td>
<td>458</td>
<td>408</td>
<td>408</td>
<td>194</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>93.2</td>
<td>93.2</td>
<td>44.3</td>
</tr>
<tr>
<td>Art+history</td>
<td>269</td>
<td>266</td>
<td>266</td>
<td>133</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>98.9</td>
<td>98.9</td>
<td>49.4</td>
</tr>
<tr>
<td>Art+science</td>
<td>44</td>
<td>42</td>
<td>42</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>95.5</td>
<td>95.5</td>
<td>45.5</td>
</tr>
<tr>
<td>History+science</td>
<td>176</td>
<td>170</td>
<td>170</td>
<td>99</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>96.6</td>
<td>96.6</td>
<td>56.3</td>
</tr>
<tr>
<td>Art+history+science</td>
<td>118</td>
<td>114</td>
<td>114</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>96.6</td>
<td>96.6</td>
<td>22.9</td>
</tr>
</tbody>
</table>

Facilities -- Were not discussed in terms of ownership (i.e. own, rent) or leasing arrangements. Types of facilities were reported. Again, the number of these facilities was not sought, but the number of museums having such was collected. Over 70% of the museums had some type of building for their exhibitions.

<table>
<thead>
<tr>
<th>All museums</th>
<th>Exhibit building</th>
<th>Furnished preservation</th>
<th>Preservation structure</th>
<th>Project</th>
<th>Botanic garden</th>
<th>Aquarium</th>
<th>Nature or conservation center</th>
<th>Plane</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>2,889</td>
<td>2,067</td>
<td>1,065</td>
<td>386</td>
<td>118</td>
<td>128</td>
<td>254</td>
<td>85</td>
<td>332</td>
</tr>
</tbody>
</table>
Period Open -- Over 75% of the museums studied were open between 10-12 months per year with over 20% of these open 56 or more hours a week. There was a direct relationship between the period of time open and the size of operating expenditures as shown in the table below:

Table 40.—Number and percent of museums by operating expenditures and by months open per year and hours open per week:

<table>
<thead>
<tr>
<th>Operating expenditures</th>
<th>All museums</th>
<th>Total</th>
<th>24 hours or less</th>
<th>25-40 hours</th>
<th>41-55 hours</th>
<th>56 or more hours</th>
<th>Total</th>
<th>24 hours or less</th>
<th>25-40 hours</th>
<th>41-55 hours</th>
<th>56 or more hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3 months</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Under $2,000</td>
<td>919</td>
<td>54</td>
<td>17</td>
<td>16</td>
<td>12</td>
<td>9</td>
<td>153</td>
<td>53</td>
<td>34</td>
<td>31</td>
<td>33</td>
</tr>
<tr>
<td>$2,000-$4,999</td>
<td>326</td>
<td>24</td>
<td>6</td>
<td>2</td>
<td>8</td>
<td>8</td>
<td>57</td>
<td>20</td>
<td>9</td>
<td>16</td>
<td>11</td>
</tr>
<tr>
<td>$5,000-$9,999</td>
<td>272</td>
<td>6</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>239</td>
<td>8</td>
<td>2</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>$10,000-$24,999</td>
<td>374</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>136</td>
<td>1.8</td>
<td>2.6</td>
<td>3.7</td>
<td>5.3</td>
</tr>
<tr>
<td>$25,000-$49,999</td>
<td>273</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>12</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>$50,000-$99,999</td>
<td>232</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>44</td>
<td>4.4</td>
<td>1.1</td>
<td>2.9</td>
<td>3.3</td>
</tr>
<tr>
<td>$100,000-$249,999</td>
<td>204</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$250,000-$499,999</td>
<td>90</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>44</td>
<td>1.1</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>$500,000-$999,999</td>
<td>47</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$1 million and over</td>
<td>51</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>None and nonresponse</td>
<td>101</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

| 7-9 months             |             |       |                  |             |             |                 |       |                 |             |             |                 |
| Under $2,000           | 919         | 77    | 26               | 18          | 19          | 10              | 614   | 153             | 127         | 150         | 170             |
| $2,000-$4,999          | 326         | 36    | 12               | 6           | 10          | 8               | 204   | 86              | 64          | 32          | 19              |
| $5,000-$9,999          | 272         | 25    | 10               | 6           | 4           | 5               | 203   | 44              | 69          | 55          | 32              |
| $10,000-$24,999        | 374         | 22    | 3                | 9           | 2           | 7               | 304   | 31              | 83          | 111         | 78              |
| $25,000-$49,999        | 273         | 18    | 3                | 12          | 3           | 3               | 231   | 10              | 55          | 98          | 67              |
| $50,000-$99,999        | 232         | 8     | 1                | 3           | 1           | 1               | 213   | 6               | 27          | 81          | 98              |
| $100,000-$249,999      | 204         | 6     | 2                | 1           | 1           | 1               | 1     | 1               | 1           | 1            | 1               |
| $250,000-$499,999      | 90          | 1     | 1                | 1           | 1           | 1               | 45    | 4               | 2           | 17          | 18              |
| $500,000-$999,999      | 47          | 1     | 1                | 1           | 1           | 1               | 45    | 4               | 2           | 17          | 18              |
| $1 million and over    | 51          |       |                  |             |             |                 | 49    | 1               | 2           | 21          | 25              |
| None and nonresponse   | 101         | 5     | 1                | 1           | 1           | 2               | 78    | 18              | 17          | 16          | 17              |

| 10-12 months           |             |       |                  |             |             |                 |       |                 |             |             |                 |
| Under $2,000           | 919         | 77    | 26               | 18          | 19          | 10              | 614   | 153             | 127         | 150         | 170             |
| $2,000-$4,999          | 326         | 36    | 12               | 6           | 10          | 8               | 204   | 86              | 64          | 32          | 19              |
| $5,000-$9,999          | 272         | 25    | 10               | 6           | 4           | 5               | 203   | 44              | 69          | 55          | 32              |
| $10,000-$24,999        | 374         | 22    | 3                | 9           | 2           | 7               | 304   | 31              | 83          | 111         | 78              |
| $25,000-$49,999        | 273         | 18    | 3                | 12          | 3           | 3               | 231   | 10              | 55          | 98          | 67              |
| $50,000-$99,999        | 232         | 8     | 1                | 3           | 1           | 1               | 213   | 6               | 27          | 81          | 98              |
| $100,000-$249,999      | 204         | 6     | 2                | 1           | 1           | 1               | 1     | 1               | 1           | 1            | 1               |
| $250,000-$499,999      | 90          | 1     | 1                | 1           | 1           | 1               | 45    | 4               | 2           | 17          | 18              |
| $500,000-$999,999      | 47          | 1     | 1                | 1           | 1           | 1               | 45    | 4               | 2           | 17          | 18              |
| $1 million and over    | 51          |       |                  |             |             |                 | 49    | 1               | 2           | 21          | 25              |
| None and nonresponse   | 101         | 5     | 1                | 1           | 1           | 2               | 78    | 18              | 17          | 16          | 17              |
Nearly 90% of the museum's studies reported some type of educational-cultural-recreational programming. Areas the study investigated were: educational/cultural activities, publications and formal research. Services to special groups, for example, the aged, handicapped, preschool children, the disadvantaged, were also analyzed by the number of museums having such programs. The costs for these programs and services were not requested.

B. Return to Inputs

No information was furnished.

C. Characteristics of Establishments in Group

Museums were studied by governing authority (see D-17b for definition) and in most cases a state by state breakdown of information is presented in the study's tables. Governing authorities include government, educational, non-profit, church and company/business institutions. The subject of the collections--art, history, science, etc., was also studied. Almost 50% of the museums studied were history museums. See table below for breakdown by governing authority and subject classification:

| Table 3.—Number and percent of museums by governing authority and by subject classification of exhibits: United States, 1966 |
| Subject | Government agencies | Educational institutions |
| | Municipal | County | State | Federal | Public school | College or university | Non-profit group or affiliates | Church or company, individual |
| Art only | 420 | 53 | 32 | 5 | 9 | 7 | 132 | 2 | 130 | 225 | 2 | 8 |
| History only | 1,424 | 558 | 100 | 71 | 273 | 156 | 48 | 3 | 45 | 753 | 24 | 41 |
| Science only | 438 | 222 | 95 | 19 | 35 | 73 | 75 | 3 | 72 | 124 | 41 |
| Art+history | 15.2 | 21.6 | 32.0 | 16.6 | 25.5 | 23.5 | 18.8 | 23.8 | 18.8 | 19.3 |
| Art+science | 44 | 19 | 12 | 2 | 3 | 2 | 3 | 3 | 20 | 1 | 1 |
| History+science | 167 | 87 | 21 | 9 | 17 | 40 | 20 | 42 |
| Art+history+science | 6.1 | 8.4 | 7.1 | 7.8 | 5.1 | 16.0 | 6.3 | 6.4 | 8.0 |
| Total with art | 118 | 39 | 16 | 7 | 13 | 3 | 19 | 7 | 12 | 57 |
| Total with science | 81 | 163 | 81 | 17 | 46 | 17 | 166 | 478 | 11 | 23 |
| Total with history | 29.5 | 15.8 | 27.3 | 14.7 | 14.5 | 5.9 | 55.2 | 62.5 | 54.8 | 33.7 | 31.4 | 26.1 |
| Total with art | 1,287 | 736 | 158 | 90 | 204 | 204 | 109 | 11 | 98 | 1,048 | 32 | 62 |
| Total with science | 65.8 | 71.5 | 53.2 | 77.6 | 85.8 | 71.3 | 34.2 | 68.8 | 32.3 | 74.0 | 91.4 | 70.5 |
| Total with history | 776 | 357 | 144 | 37 | 68 | 118 | 117 | 107 | 263 | 1 | 28 |

1 Duplicated count: institutions with multiple subjects counted more than once.
D. Demand-Audience

Out of the 2,889 museums studied, 2,754 institutions provided attendance data. Nearly 560 million museum visits were reported. While there were a greater number of history museums than any other type, there were by far more visits to art museums and science museums -- see table below:

**TABLE 44.—Total and median number of annual museums visits by governing authority and by subject classification of exhibits:**

*United States, 1966*

<table>
<thead>
<tr>
<th>Governing authority and subject</th>
<th>Number of museums reporting</th>
<th>Numbers of annual visits</th>
<th>Median number of visits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total museums</td>
<td>2,754</td>
<td>559,721,619</td>
<td>12,000</td>
</tr>
<tr>
<td><strong>Government agencies:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>995</td>
<td>276,173,694</td>
<td>31,600</td>
</tr>
<tr>
<td>Municipal</td>
<td>287</td>
<td>57,575,233</td>
<td>26,000</td>
</tr>
<tr>
<td>County</td>
<td>112</td>
<td>16,444,880</td>
<td>11,450</td>
</tr>
<tr>
<td>State</td>
<td>317</td>
<td>26,728,022</td>
<td>18,000</td>
</tr>
<tr>
<td>Federal</td>
<td>279</td>
<td>175,425,559</td>
<td>76,500</td>
</tr>
<tr>
<td><strong>Educational institutions:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>277</td>
<td>7,884,587</td>
<td>5,000</td>
</tr>
<tr>
<td>Public school district</td>
<td>16</td>
<td>458,400</td>
<td>6,250</td>
</tr>
<tr>
<td>College or university</td>
<td>261</td>
<td>7,426,187</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>Nonprofit organizations:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1,363</td>
<td>261,816,90</td>
<td>6,000</td>
</tr>
<tr>
<td>Church groups or affiliates</td>
<td>34</td>
<td>1,227,000</td>
<td>12,000</td>
</tr>
<tr>
<td>Company, business; or individual operation</td>
<td>85</td>
<td>10,254,648</td>
<td>27,650</td>
</tr>
<tr>
<td><strong>Subject of exhibits:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art only</td>
<td>420</td>
<td>211,630,644</td>
<td>23,000</td>
</tr>
<tr>
<td>History only</td>
<td>1,246</td>
<td>78,880,361</td>
<td>6,000</td>
</tr>
<tr>
<td>Science only</td>
<td>438</td>
<td>209,311,093</td>
<td>63,066</td>
</tr>
<tr>
<td>Art+history</td>
<td>269</td>
<td>13,904,92</td>
<td>6,700</td>
</tr>
<tr>
<td>Art+science</td>
<td>44</td>
<td>9,661,200</td>
<td>114,950</td>
</tr>
<tr>
<td>History+science</td>
<td>176</td>
<td>26,026,737</td>
<td>25,000</td>
</tr>
<tr>
<td>Art+history+science</td>
<td>118</td>
<td>10,967,492</td>
<td>21,000</td>
</tr>
<tr>
<td><strong>Composite totals</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total with art</td>
<td>851</td>
<td>245,303,428</td>
<td>15,000</td>
</tr>
<tr>
<td>Total with history</td>
<td>1,987</td>
<td>128,918,682</td>
<td>7,800</td>
</tr>
<tr>
<td>Total with science</td>
<td>776</td>
<td>256,166,522</td>
<td>48,600</td>
</tr>
</tbody>
</table>

1 Duplicated count: institutions with multiple subjects counted more than once.

There are no data presented for admission prices but contributions-in-kind will be discussed under "E" to follow.
E. Financial

There was no attempt to obtain any income data. The only "income" type information requested pertained to contributions-in-kind. Over 35% of the museums responding reported such contributions.

The only expenditure figures requested were total expenditures (see D-17b for definition). Expenditures for all museums responding totaled $513 million with government and science museums each amounting to almost half of this figure. See table below and note that only 2,226 museums furnished information to these questions:

<table>
<thead>
<tr>
<th>Governing authority and subject</th>
<th>Number of museums reporting</th>
<th>Total expenditures</th>
<th>Excluding contributions-in-kind</th>
<th>Percent of institutions with contributions-in-kind</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total museums</td>
<td>2,226</td>
<td>$513,037</td>
<td>$7,000</td>
<td>35.80</td>
</tr>
<tr>
<td><strong>Governing authority</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government agencies:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>725</td>
<td>253,583</td>
<td>8,000</td>
<td>30.61</td>
</tr>
<tr>
<td>Municipal</td>
<td>241</td>
<td>43,105</td>
<td>12,000</td>
<td>44.81</td>
</tr>
<tr>
<td>County</td>
<td>93</td>
<td>16,173</td>
<td>5,500</td>
<td>33.33</td>
</tr>
<tr>
<td>State</td>
<td>209</td>
<td>93,491</td>
<td>5,000</td>
<td>22.01</td>
</tr>
<tr>
<td>Federal</td>
<td>192</td>
<td>100,814</td>
<td>19,500</td>
<td>20.83</td>
</tr>
<tr>
<td><strong>Educational institutions:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>262</td>
<td>113,115</td>
<td>10,000</td>
<td>44.27</td>
</tr>
<tr>
<td>Public school district</td>
<td>15</td>
<td>789</td>
<td>34,000</td>
<td>46.67</td>
</tr>
<tr>
<td>College or university</td>
<td>247</td>
<td>112,326</td>
<td>9,015</td>
<td>44.19</td>
</tr>
<tr>
<td><strong>Nonprofit organizations:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1,145</td>
<td>137,511</td>
<td>6,000</td>
<td>38.34</td>
</tr>
<tr>
<td>Church groups or affiliates</td>
<td>25</td>
<td>1,798</td>
<td>2,000</td>
<td>44.00</td>
</tr>
<tr>
<td>Company, business, of individual operation</td>
<td>59</td>
<td>7,030</td>
<td>10,000</td>
<td>10.17</td>
</tr>
<tr>
<td><strong>Subject of exhibits</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All museums</td>
<td>2,226</td>
<td>513,037</td>
<td>7,000</td>
<td>35.80</td>
</tr>
<tr>
<td>Art only</td>
<td>360</td>
<td>75,914</td>
<td>27,100</td>
<td>36.11</td>
</tr>
<tr>
<td>History only</td>
<td>1,046</td>
<td>46,476</td>
<td>3,000</td>
<td>32.89</td>
</tr>
<tr>
<td>Science only</td>
<td>351</td>
<td>256,526</td>
<td>32,000</td>
<td>43.30</td>
</tr>
<tr>
<td>Art +history</td>
<td>206</td>
<td>28,109</td>
<td>8,000</td>
<td>31.55</td>
</tr>
<tr>
<td>Art +science</td>
<td>38</td>
<td>9,684</td>
<td>80,000</td>
<td>31.58</td>
</tr>
<tr>
<td>History +science</td>
<td>133</td>
<td>82,885</td>
<td>12,500</td>
<td>36.84</td>
</tr>
<tr>
<td>Art +history +science</td>
<td>92</td>
<td>11,445</td>
<td>16,000</td>
<td>48.91</td>
</tr>
<tr>
<td><strong>Composite totals</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total with art</td>
<td>696</td>
<td>125,151</td>
<td>18,500</td>
<td>36.21</td>
</tr>
<tr>
<td>Total with history</td>
<td>1,477</td>
<td>168,914</td>
<td>4,000</td>
<td>34.06</td>
</tr>
<tr>
<td>Total with science</td>
<td>614</td>
<td>362,539</td>
<td>27,000</td>
<td>42.02</td>
</tr>
</tbody>
</table>

1 Duplicated count: institutions with multiple subjects counted more than once.
II. Characteristics of Data Collection, Dissemination & Utilization

A. Time Series

The study was concerned with information gathered for the fiscal year 1966-67.

B. Sampling Characteristics

The study was divided into two parts, one of which was the development and screening of a complete list as possible of museums and related institutions in the U.S. The survey is based upon information from over 5,000 institutions contacted in 1966-67. The initial questionnaire was mailed to 4,807 museum-type operations. These institutions recommended that another 427 museums be added to the sample list. Thus, a total of 5,234 institutions were approached. There was a 95% response rate to the mailings--4,958 museum-type institutions responded. An advisory panel recommended that 2,889 of those responding fit the criteria for inclusion in the study (see definition of "museum" in attached D-17b).

Before an organization was dropped from the study's scope of institutions because it did not meet all of the criteria necessary in order to fulfill the "museum" definition, checks were made to verify or obtain additional data. The questionnaires of organizations not included in the final universe were analyzed at least three times by members of the research staff before the organizations were excluded from the study.

The original mailing of the questionnaire (4,807 organizations) was addressed to all organizations listed in the American Association of Museum's Museums Directory of the United States and Canada; the American Association for State and Local History's Historical Societies and Agencies in the United States and Canada; as well as organizations included in other national, regional and local lists.
C. Questionnaires

See above B, for how universe was determined.

Design Process -- a preliminary questionnaire was submitted for criticism and revision to over 150 museum staff (not defined) members prior to its initial field test. This questionnaire was developed by the American Association of Museums, the Office of Education and the Smithsonian. A revised draft of the questionnaire was then submitted to 150 museum operations throughout the country representing a diversity of factors for field testing. The results of this field test and analysis of the accompanying evaluation sheets helped to determine the content of the final questionnaire.

Follow Up -- the initial mailing to all organizations (over 5,000) was completed in October '66. June '67 was the close of the follow up of non-responses. Following the original mailout of questionnaires, three follow ups were made to nonresponding operations. Telephone calls were made to clarify the status of certain operations or conflicting responses.

Some questionnaire items were included strictly for screening out-of-scope operations with no intention that they should appear in the final report.

D. Data Dissemination

The final report of over 120 pages was published by the U.S. Office of Education in 1969. It must have received press coverage at that time since it was the first major study undertaken by the federal government giving any detailed information on the number of U.S. museums, attendance at them, their budget sizes, their geographical location and types of facilities and programs.

Available information not published in the final report can be obtained from the Smithsonian Institution's Information Systems Division which will retain the permanent data tapes from the study. Special data runs will be made at cost for qualified researchers. Due, however, to the confidential nature of personnel and financial data, this information will not be accessible.
E. Data Utilization

The results of the study were not only utilized by the three commissioning organizations, U.S. Office of Education, the Smithsonian and the American Association of Museums, but other government agencies, educational institutions and foundations may have found the study a useful aid for decision-making.

Museums USA compares its 1971-72 data with 1966 in various tables. While the intent of such comparisons may be a concern for a 5-year trend (1966-1971), there may also be evidence of Museums USA's desire to follow up on the 1966 study's findings.

F. Duplication with other Sources or gap filling

According to the report's introduction, "data from previously published general studies in the museum field cannot accurately be compared with data from this study. Most of these earlier studies did not establish basic standards for inclusion of operations in their data universe."

The A.A.M., as far as my research indicates, was the only organization to undertake any study of museums prior to this report. The Belmont Report as noted in Draft 9, October 21, 1976, was a museum policy report to President Johnson containing a minimum amount of statistical data.

The N.R.C.A.'s Museums USA study, utilizing data for 1971-72, most closely corresponds with this Office of Education survey in terms of kinds of data collected. Both studies collected information on museum types, geographic distribution, governing authority, exhibitions, personnel, attendance and operating expenditures.

This Office of Education study surveyed a larger universe (2,889 to 1,821), than the NRCA study; restricted its financial questions strictly to total operating expenditures, and does not offer policy recommendations based on the study's findings. The four-page questionnaire does not request answers to any "opinion" questions but relies heavily on actual information describing museum resources, staff, attendance and programs.

G. Procedures in Collection, Tabulation, Storage of Data

See B and D above.
H. Costs of Collection, tabulation, storage, dissemination (to collector, to respondents)

The costs to the collector are not known but due to the elaborate process of establishing a universe and the follow up for non-responses, it is assumed that the collection process was costly. The costs to respondents should be minimal since the information requested on the four-page questionnaire does not seem unduly difficult to obtain from museum records.

I. Most Outstanding Problems with Data

The one-time study noted that a number of museums had difficulty interpreting some of the definitions given (see D-17b). For example, "exhibition" and "attendance". Most importantly, there is an acute lack of financial and personnel data. The financial data requested was only for totals of operating expenditures and contributions in kind. And, the personnel information only sought totals for professional staff and other.
Office of Education's "Museums and Related Institutions"

DEFINITIONS

It should be noted that the formulation of definitions was a critical step of the study's since there were virtually no standard definitions in the museum field at the time of this research undertaking.

Museum - The following criteria had to be met:
1) Open to the general public at stated hours, and at least 4 months per year or 8 hours per week.
2) Exhibited objects in at least one of the following categories, with the material generally being owned by the exhibiting organization or agency:
   a) organized, labeled collections of objects specimens such as historic artifacts, works of art and science materials, including living plants and animals, but excluding library and archival materials, except for displays of exceptional historic interest, and exclusively research operations unless some educational/cultural activities (e.g., tours) were provided.
   b) original or authentically reproduced period furnishings in original or authentically reproduced structures, but excluding those buildings still functioning expressly for original purpose (e.g., functioning court house).
   c) Dioramas, habitat groups, and/or teaching exhibits.
3) Evidence of at least one of the following quality indicators:
   a) catalogued collections
   b) paid staff
   c) professionally designed exhibits, or period furniture and furnishings, or authentic reproductions
4) Was non-profit unless the enterprise had a substantial scholarly base (professional staff and/or formal academic research).

Governing Authority - the agency or organization which ultimately owns assets, including collections and installations but not necessarily buildings and grounds. The categories listed were: municipal, county, state or federal government, public school district, college or university, non-profit organizations or corporations administered in the public interest (generally
referring to private as opposed to governmental operations), church or denominational group, company, business or corporation organized for profit, or individual operation. Totals were presented as the following categories: government agencies--municipal, county, state & federal, educational institutions, non-profit, church and company/business.

Subject of Exhibits & Collections -
Art -- materials are collected primarily for their aesthetic qualities.
History--materials are collected primarily with the intent of interpreting the past.
Science--materials are collected primarily to demonstrate and/or interpret physical and biological phenomena, including their laws and applications.

Museum Facilities - Included under this category were:
- exhibit buildings or areas; furnished historic structures; preservation projects; botanic gardens; planetariums, aquariums and zoos; nature or conservation centers.
- Preservation projects - also authentic restoration or reconstruction providing environment of an earlier period in a group of buildings.
- Botanic Garden - garden for cultivation of plant collections chiefly for scientific purposes.
- Zoological Park - professionally designed compound where live animals are kept for display and study.
- Nature/Conservation Center - facility for outdoor learning, including a natural site for field study, with facilities and services for an interpretive program.

Collections - Objects and/or specimens maintained principally for the preservation and/or exhibition of significant materials and/or for the support of research studies.

Catalogued Collections - collections which had relatively complete individual records added to master information files. Such records contain a complete description including identification number, provenience, data acquired, measurements and other essential information.

Exhibitions - An assemblage of objects of artistic, historic, scientific or technological nature, through which visitors move from unit to unit in a sequence designed to be meaningful instructionally and/or aesthetically. Accompanying labels and/or graphics are planned to interpret and explain.

Note: There was evidence that the definition for this term was misinterpreted, particularly for furnished historic structures. Therefore, all questionnaires indicating a negative response were carefully checked by Office of Education researchers.
Circulating Exhibitions - exhibitions used by at least two other institutions (and originated since 1964)

Library - catalogued collection of publications and other materials, emphasizing the subject areas of the institution's collection(s) with at least the half time services of a trained librarian.

Operating Expenditures - Total annual fiscal operation, excluding acquisitions, major construction and other capital outlay, and special projects such as expeditions which are not recurring expenditures.

Professional Staff - paid employees doing work that requires education, training, and skill in the academic or scholarly aspects of the institution's program as distinct from the merely mechanical and clerical aspects. Such employees would usually have at least a bachelor's degree in a relevant subject, or post-high school education and appropriate experience equivalent to a bachelor's degree.

Contributions-in-Kind - contributions for institutional operation made NOT IN MONEY, but through use of premises, provision of utilities, regular custodial or professional services.

Attendance - defined in terms of museum visits, as distinguished from museum visitors. Attendance figures were requested in two categories: 1) total attendance and 2) attendance for individuals participating in study groups and classes operated in museums. There was some misinterpretation of "classes", however, and some respondents included students participating in guided tours in the latter group.

Formal Research - investigative projects which are carefully designed, executed and reported on to provide specific needed information for the museum staff, and whose outcome would be of interest to the museum field.
### PURPOSE AND INSTRUCTIONS

**Purpose:** The purpose of this survey is to obtain basic general and educational information about museums and a wide variety of related agencies, institutions, and organizations.

**Instructions:**

- **Please complete all questions as directed,** whether or not you feel that the question is particularly applicable to your situation. It is important that every organization and institution contacted return a completed form.

- When a question requests "Check One," **please check the one statement that comes closest to describing your circumstances,** even if it does not fit your situation precisely.

- Answer each question within the framework established by the definitions given. Note that these definitions have been developed for the purpose of this questionnaire.

- This questionnaire is designed for machine tabulation. Multiple replies to a single question (unless specifically requested) and comments written between the lines cannot be tabulated. Please use a separate sheet for comments.

- This report should include data on all of your operations.

### SECTION A—GENERAL INFORMATION

1. **What is the population of the city or town and county in which you are located, according to the 1960 census?** (Check one)

   - [ ] No city or town
   - [ ] Under 2,500
   - [ ] 2,500-4,999
   - [ ] 5,000-9,999
   - [ ] 10,000-49,999
   - [ ] 50,000-99,999
   - [ ] 100,000-499,999
   - [ ] 500,000 or more

2. **Is your institution or organization operated by or directly affiliated with another institution, society, business, or organization?**

   - [ ] Yes
   - [ ] No

3. **Which one of the following best describes your governing authority?** (Governing Authority—agency or organization which ultimately owns assets, including collections and installations, but not necessarily buildings and grounds) (Check one)

   - [ ] Municipal Government
   - [ ] County Government
   - [ ] State Government
   - [ ] Federal Government
   - [ ] Public School District
   - [ ] College or University
   - [ ] Nonprofit Organization or Corporation Administered in the Public Interest (Nonprofit—no part of net earnings may benefit any individual)
   - [ ] Church or Denominational Group, or Affiliated Organization
   - [ ] Company, Business, or Corporation Organized for Profit
   - [ ] Individual operation (a single person or partnership owns the operation, is responsible for it, and receives any profits which may accrue to it)
**SECTION A—GENERAL INFORMATION (Continued)**

4. Is your institution or organization tax exempt under section 501(c)(3) of the Internal Revenue Code of 1954, as amended?  
   1. YES  2. NO

5. Are your facilities open to the general public at stated hours without advance arrangements?  
   1. YES  2. NO  3. NO FACILITIES

6. **SECTION A—GENERAL INFORMATION**

7. What is the classification of your collection(s)?

   a. What kind of institutional facilities do you have? (Check one or more)
      - Building (or space within a building) significant chiefly for preservation, and/or exhibition of collections
      - Historic structure and/or site (often associated with famous person or event, may display collection)
      - Preservation, authentic restoration, or reconstruction, provides environment of an earlier period in a group of buildings
      - Botanic garden (garden for cultivation of plant collections chiefy for scientific purposes)
      - Zoological park (professionally designed compound where live animals are kept for display and study)
      - Nature/conservation center (facility for outdoor learning, including a natural site for field study, with facilities and services for an interpretive program)
      - Field research station
      - Separate laboratory operation
      - Planetarium
      - Other (specify)
      - None

   b. How many months per year are the facilities open to the general public? (Check one)
      - 10-12 months
      - 7-8 months
      - 4-6 months
      - 2-3 months
      - 0

   c. How many hours per week (average) are the facilities open to the general public? (Check one)
      - 56 hours or more
      - 41-55 hours
      - 26-30 hours
      - 10-11 hours
      - 1-24 hours

   d. Are your facilities open to the general public at stated hours without advance arrangements?  
      1. YES  2. NO

   e. Are all of your activities conducted at this site?  
      1. YES  2. NO

   f. Does your institution or organization operate in a fixed location in its own (owned or rented) quarters?  
      1. YES  2. NO

   g. Does your institution or organization maintain exhibitions? (Exhibition an assembly of objects of artistic, historic, scientific, or technological nature, through which visitors move from unit to unit in sequence designed to be meaningful instructively and/or aesthetically. Accompanying labels or/and graphics are planned to interpret and explain.)  
      1. YES  2. NO

   h. What is the classification of your exhibition(s)?
      - Art
      - History
      - Science

   i. Does the institution or organization maintain exhibitions? (Check one)
      - Exclusively or predominantly art
      - Exclusively or predominantly history
      - Exclusively or predominantly science
      - Nearly equal emphasis on art and history
      - Nearly equal emphasis on art and science
      - Nearly equal emphasis on history and science

   j. Are the major collections catalogued? (Catalogued—individual record added to master information file. Record contains complete description including identification number, provenience, date acquired, measurements, and other essential information.)  
      1. YES  2. NO

   k. Does the institution or organization maintain exhibitions? (Exhibition an assembly of objects of artistic, historic, scientific, or technological nature, through which visitors move from unit to unit in sequence designed to be meaningful instructively and/or aesthetically. Accompanying labels or/and graphics are planned to interpret and explain.)  
      1. YES  2. NO

   l. Does the institution or organization maintain exhibits? (Exhibit an assemblage of objects of artistic, historic, scientific, or technological nature, through which visitors move from unit to unit in sequence designed to be meaningful instructively and/or aesthetically. Accompanying labels or/and graphics are planned to interpret and explain.)  
      1. YES  2. NO

   m. What is the classification of your exhibits? (Check one)
      - Exclusively or predominantly art
      - Exclusively or predominantly history
      - Exclusively or predominantly science
      - Nearly equal emphasis on art and history
      - Nearly equal emphasis on art and science
      - Nearly equal emphasis on history and science

   n. Does the institution or organization originate any circulating exhibits (for use by at least two other institutions) since January 1, 1964?  
      1. YES  2. NO

   o. Does the institution or organization own and maintain collections? (Collections—objects and/or specimens maintained principally for the preservation and/or exhibition of significant material and/or for the support of research studies)

   p. Are you a club or a society?  
      1. YES  2. NO

   q. Does the institution or organization maintain exhibits? (Exhibit an assemblage of objects of artistic, historic, scientific, or technological nature, through which visitors move from unit to unit in sequence designed to be meaningful instructively and/or aesthetically. Accompanying labels or/and graphics are planned to interpret and explain.)  
      1. YES  2. NO

   r. Do you exclusively exhibit materials not owned by you?  
      1. YES  2. NO

   s. Do you maintain exhibits in mobile units such as trucks and trailers?  
      1. YES  2. NO

   t. Have you originated any circulating exhibitions (for use by at least two other institutions) since January 1, 1964?  
      1. YES  2. NO
### SECTION C—INSTITUTIONAL STATISTICS

**STAFF INFORMATION IN THIS SECTION WILL REMAIN CONFIDENTIAL AND WILL BE USED ONLY FOR STATISTICAL PURPOSES.**

#### DEFINITIONS AND INSTRUCTIONS:

**PROFESSIONAL STAFF**—Paid employees doing work that requires education, training, and skill in the academic or scholarly aspects of the institution's program, as distinct from the merely mechanical and clerical aspects. Such employees would usually have at least a bachelor's degree in a relevant subject, or an equivalent combination of high school education and appropriate experience equivalent to a bachelor's degree.

**OTHER STAFF**—Other paid employees not fitting definition of "Professional Staff".

**STAFF POSITIONS BY FULL-TIME EQUIVALENTS**—To compute full-time equivalents (FTE) of part-time personnel, add the total hours worked per week by all part-time personnel, and divide by number of hours worked by a full-time staff person in a normal work week, (e.g., 40 hours). Report these calculations as decimals, converting to nearest tenth of a position.

*Example:* 4 employees each worked 20 hrs. per week = 80 hrs. 6 employees each worked 10 hrs. per week = 60 hrs. 
100 hours = 2.5 FTE.

ENTER A DASH (—) IN ANY ITEM THAT DOES NOT APPLY AND A ZERO (0) WHEN THE AMOUNT TO BE REPORTED IS ZERO. DO NOT LEAVE ITEMS BLANK.

#### ATTENDANCE

1. Are attendance figures applicable to your operation? (Attendance actual count or careful estimate of the number of visits made to the institution, including those made for participation in special program activities.)

2. What was the total attendance for the last calendar or fiscal year? (Attendance figures include only those made for participation in regular classes, study groups, and other formal study groups during the calendar or fiscal year listed above?).

3. Were attendance records kept for individuals participating in classes and other formal study groups during the calendar or fiscal year listed previously?

4. What was the cumulative total attendance in study groups and classes operated by the museum?

#### OPERATING EXPENDITURES—THIS INFORMATION WILL REMAIN CONFIDENTIAL AND WILL BE USED ONLY IN SUMMARY STATISTICAL TABULATIONS WITHOUT IDENTIFYING INDIVIDUAL INSTITUTIONS.

**OPERATING EXPENDITURES**—Total annual fiscal operation, including acquisitions, major construction and other capital outlay, and special projects such as expeditions which are not-recurring expenditures.

**CONTRIBUTIONS IN KIND**—Contributions for institutional operation made not in money, but through use of premises, provision of staff, provision of utilities, regular cusodial or professional services, etc.

ROUND FIGURES TO NEAREST THOUSAND.

### OPERATING EXPENDITURES

<table>
<thead>
<tr>
<th>ITEM</th>
<th>PROFES-</th>
<th>ALL</th>
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<tbody>
<tr>
<td></td>
<td>SIONAL</td>
<td>OTHER</td>
</tr>
<tr>
<td>a.</td>
<td>How many full-time paid staff members were employed and paid by the institution at the end of the reporting year?</td>
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<tr>
<td>b.</td>
<td>How many part-time paid staff members were employed by the institution at the end of the reporting year?</td>
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<tr>
<td>c.</td>
<td>What are the full-time equivalents of your part-time staff members? (FTE of item 12b)</td>
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<tr>
<td>d.</td>
<td>How many total positions (full-time plus full-time equivalents) in addition to those reported as employed by the institution itself were provided and paid by outside organizations (examples: city, school district, university, civic organizations) for regularly scheduled service?</td>
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<tr>
<td>e.</td>
<td>What is the total number of hours contributed by volunteers during the calendar or fiscal year listed above?</td>
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</table>

### ATTENDANCE

<table>
<thead>
<tr>
<th>ATTENDANCE</th>
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<tbody>
<tr>
<td>a. Are attendance figures applicable to your operation? (Attendance actual count or careful estimate of the number of visits made to the institution, including those made for participation in special program activities.)</td>
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<tr>
<td>b. What was the total attendance for the last calendar or fiscal year? (Attendance figures include only those made for participation in regular classes, study groups, and other formal study groups during the calendar or fiscal year listed above?).</td>
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<tr>
<td>c. Were attendance records kept for individuals participating in classes and other formal study groups during the calendar or fiscal year listed previously?</td>
</tr>
<tr>
<td>d. What was the cumulative total attendance in study groups and classes operated by the museum?</td>
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### OPERATING EXPENDITURES

<table>
<thead>
<tr>
<th>OPERATING EXPENDITURES</th>
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</thead>
<tbody>
<tr>
<td>a. What were the total operating expenditures (for the year reported in item 12) excluding contributions rendered in kind?</td>
</tr>
<tr>
<td>b. What was the estimated total value of contributions in kind, provided during the year reported in item 12, by outside agencies or organizations (State, city, school district, civic organizations, college, etc.) but not included in the operating expenditures?</td>
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<tr>
<td>SECTION D—PROGRAM</td>
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<tr>
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<tr>
<td>15 What is the nature of your relationship with local: elementary and secondary school districts? (Check one)</td>
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<tr>
<td>16 Does your institution have joint programs or special affiliations with colleges and universities?</td>
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<tr>
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<td>2</td>
</tr>
<tr>
<td>IF &quot;YES,&quot; what kinds of programs or affiliations? (Check one or more)</td>
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<td>12</td>
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<tr>
<td>17 Does your institution have a formal, planned program specifically designed for training professional museum workers? (See definitions for professional staff in section C)</td>
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<td>2</td>
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<td>IF &quot;YES&quot;, how many individuals were trained during the reporting year?</td>
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<tr>
<td>Number</td>
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<tr>
<td>18 Does the institution or organization offer regular activities specifically designed for any of the following? (Check one or more)</td>
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<td>3</td>
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<td>4</td>
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<tr>
<td>5</td>
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<tr>
<td>19 Towards which particular age group are the majority of your regularly scheduled activities directed? (Check one)</td>
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<tr>
<td>20 Did the institution's staff lead field excursions for the public to sites of historical, scientific, or artistic interest during the reporting year?</td>
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<tr>
<td>IF &quot;YES,&quot; for what kinds of groups were excursions led? (Check one or more)</td>
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<td>21 What types of educational-cultural activities does the institution or organization regularly schedule under the direction of the staff, paid or volunteer? (Check one or more)</td>
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<td>10</td>
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<tr>
<td>11</td>
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<tr>
<td>12</td>
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<tr>
<td>22 Did you have a publication program during the reporting year?</td>
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<tr>
<td>IF &quot;YES&quot;, were any of the following issued? (Check one or more)</td>
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<td>1</td>
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<tr>
<td>7</td>
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<tr>
<td>8</td>
</tr>
<tr>
<td>23 Did your organization or institution engage in formal research projects during the reporting year? (Formal research projects—investigative projects which are carefully designed, executed and reported on to provide specific needed interest for the museum staff, and whose outcome would be of interest to museum field)</td>
</tr>
<tr>
<td>IF &quot;NO,&quot; go to item 24.</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>a. What types of research did you engage in? (Check one or more)</td>
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<td>1</td>
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<tr>
<td>2</td>
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<tr>
<td>3</td>
</tr>
<tr>
<td>b. Is research the primary function and activity of your organization or institution?</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>24 If you know of any institutions in your area not listed in the Museum Directory of the United States and Canada, 1966, which are permanent, educational, non-profit, and have catalogued collections in art, science, or history, with exhibitions open to the public, please list them below. (If additional space is needed use separate sheet)</td>
</tr>
<tr>
<td>NAME OF INSTITUTION</td>
</tr>
<tr>
<td>ADDRESS (No., Street, City, State, ZIP Code)</td>
</tr>
</tbody>
</table>

Page 4
## Comparison of Museums U.S.A. and Museums and Related Institutions

### Time Series

<table>
<thead>
<tr>
<th>Museums USA</th>
<th>Office of Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971-72</td>
<td>1966-67</td>
</tr>
</tbody>
</table>

### Size of study's universe

<table>
<thead>
<tr>
<th>Museums USA</th>
<th>Office of Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,821 museums</td>
<td>2,889 museums</td>
</tr>
</tbody>
</table>

### Number of institutions by type

<table>
<thead>
<tr>
<th>Type</th>
<th>Museums USA</th>
<th>Office of Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art museums</td>
<td>340</td>
<td></td>
</tr>
<tr>
<td>History museums</td>
<td>683</td>
<td>1,424</td>
</tr>
<tr>
<td>Science museums</td>
<td>284</td>
<td>438</td>
</tr>
<tr>
<td>Combination of above</td>
<td>514</td>
<td>607</td>
</tr>
<tr>
<td>Private, non-profit</td>
<td>1,018</td>
<td>1,417</td>
</tr>
<tr>
<td>Federal Gov't</td>
<td>112</td>
<td>286</td>
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<tr>
<td>State Gov't</td>
<td>215</td>
<td>331</td>
</tr>
<tr>
<td>Local Gov't</td>
<td>296</td>
<td>413</td>
</tr>
<tr>
<td>Educational</td>
<td>180</td>
<td>319</td>
</tr>
<tr>
<td>Religious</td>
<td></td>
<td>88</td>
</tr>
<tr>
<td>Business</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Exhibitions & Collections

- Information given in each study too different to allow any comparison. Neither study gives income or expenditure figures for these purposes.
- 92% of the museums own their permanent collections.
- 97% of the museums owned and maintained their collections.

### Personnel

<table>
<thead>
<tr>
<th>Museums USA</th>
<th>Office of Education</th>
</tr>
</thead>
<tbody>
<tr>
<td># Total Paid</td>
<td>49,100</td>
</tr>
<tr>
<td># Volunteers</td>
<td>64,200</td>
</tr>
</tbody>
</table>

### Salaries, Fringe Benefits, Payroll Taxes

- Museums USA: $281,842
- Office of Education: Not given

### Facilities

- Some discussion of rental/ownership and age
- Discussion in terms of type of facilities -- exhibit building, historic structures, etc
<table>
<thead>
<tr>
<th>Period Open</th>
<th>Attendance</th>
<th>Income</th>
<th>Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>79% of museums studied were open for 12 months a year. 24% of all museums were open for 56 or more hours per week.</td>
<td>308 million</td>
<td>Detailed Income figures</td>
<td>Only in Terms of Salary, Fringe Benefits, Payroll Taxes and Other for a total of $478.9 million.</td>
</tr>
</tbody>
</table>

2-A-168

Office of Education

Over 75% of the museums studied were open between 10-12 months per year and over 20% of these were open for 56 hours or more a week.

560 million

No information at all.

Only Total Operating Expenditures

$513 million
### Earned Income

<table>
<thead>
<tr>
<th>Ford</th>
<th>Museums USA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Main Season Ticket Income</td>
<td>General and Special Exhibit Admissions</td>
</tr>
<tr>
<td>Other Ticketed Performance Income</td>
<td>Admissions to lectures, films, etc.</td>
</tr>
<tr>
<td>Services Income from Government Sources</td>
<td>Services Provided to Other Institutions</td>
</tr>
<tr>
<td>Services Income from Other Sources</td>
<td></td>
</tr>
<tr>
<td>School/Class/Training Income</td>
<td></td>
</tr>
<tr>
<td>Other Non-Performance Earned Income</td>
<td></td>
</tr>
<tr>
<td><strong>Total Earned Income</strong></td>
<td><strong>Total Operating Revenue</strong></td>
</tr>
</tbody>
</table>

### Unearned Income

<table>
<thead>
<tr>
<th>Ford</th>
<th>Museums USA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Private Sector:</strong></td>
<td></td>
</tr>
<tr>
<td>Individual Contributions</td>
<td>Individual Contributions</td>
</tr>
<tr>
<td>Business Contributions</td>
<td>Corporate Contributions</td>
</tr>
<tr>
<td>Combined/United Srts Fund</td>
<td>United Arts Funds</td>
</tr>
<tr>
<td>Local &amp; National Foundations</td>
<td>Private Foundations &amp; Trusts</td>
</tr>
<tr>
<td>Other Local Contributions</td>
<td>Special Fundraising Events</td>
</tr>
<tr>
<td><strong>Total Private Sector</strong></td>
<td>Allocated by Colleges &amp; Universities</td>
</tr>
<tr>
<td><strong>Public Sector:</strong></td>
<td></td>
</tr>
<tr>
<td>Federal Government</td>
<td></td>
</tr>
<tr>
<td>National Endowment for the Arts</td>
<td>National Endowment for the Humanities</td>
</tr>
<tr>
<td>National Endowment for the Humanities</td>
<td>National Science Foundation</td>
</tr>
<tr>
<td>National Science Foundation</td>
<td>National Institutes of Health</td>
</tr>
<tr>
<td>National Institutes of Health</td>
<td>National Museum Act</td>
</tr>
<tr>
<td>National Museum Act</td>
<td>U.S. Office of Education</td>
</tr>
<tr>
<td>U.S. Office of Education</td>
<td>Other Federal</td>
</tr>
<tr>
<td><strong>Other Federal</strong></td>
<td></td>
</tr>
</tbody>
</table>

*Ford shows "corpus earnings used for operations" under unearned income.*
Unearned Income (continued)

<table>
<thead>
<tr>
<th>Ford</th>
<th>Museums USA</th>
</tr>
</thead>
<tbody>
<tr>
<td>State Government</td>
<td>State Arts Councils</td>
</tr>
<tr>
<td>Local Government</td>
<td>Other State</td>
</tr>
<tr>
<td>Total Public Sector</td>
<td>Local Government</td>
</tr>
<tr>
<td>Total Public Sector</td>
<td>Total Public Sector</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ford</th>
<th>Museums USA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Grants &amp; Contributions</td>
<td>Total Support Income</td>
</tr>
<tr>
<td>Corpus Earnings Used for Operations*</td>
<td>Income and Corpus</td>
</tr>
<tr>
<td>Total Unearned Income</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ford</th>
<th>Museums USA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Operating Income</td>
<td>Total Income</td>
</tr>
<tr>
<td>Corpus Principal Transferred to Operations</td>
<td>Transfer (to) From Funds</td>
</tr>
<tr>
<td>Accumulated Endowment Corpus</td>
<td>Endowment and Similar Fund Balance at Beginning of Year</td>
</tr>
<tr>
<td>Accumulated Other Corpus</td>
<td>Additions to Above</td>
</tr>
</tbody>
</table>

**Expenditures**

<table>
<thead>
<tr>
<th>Ford</th>
<th>Museums USA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee Fringe Benefits</td>
<td>Fringe Benefits &amp; Payroll Taxes</td>
</tr>
<tr>
<td>Total Salaries/Fees/ Fringe Benefits</td>
<td>Salaries</td>
</tr>
<tr>
<td>Royalty/Scores/Scripts</td>
<td>Scholarly publications, bulletins &amp; exhibition catalogues</td>
</tr>
<tr>
<td>Nonsalary Subscription/ Promotion Costs</td>
<td>Advertising, promotion, printing</td>
</tr>
<tr>
<td>Transportation/Per Diem Facilities Rental</td>
<td>Transportation &amp; Shipping of Objects</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>Rental of Facilities</td>
</tr>
<tr>
<td>Financing/Maintenance of Owned Facilities</td>
<td>Insurance on Facilities &amp; Equipment</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>Insurance on Collections</td>
</tr>
<tr>
<td>Total Operating Expenditures</td>
<td>Maintenance</td>
</tr>
<tr>
<td></td>
<td>Amortization of indebtedness on land, buildings, equipment &amp; collections</td>
</tr>
<tr>
<td></td>
<td>All Other expenses except acquisitions of land, buildings, equipment &amp; collections</td>
</tr>
</tbody>
</table>

* Investment Income is reported under earned income in Museums USA.
Other Economic Data Requested in Museums USA Questionnaires

Salary Ranges for Executive Director and Other Three Top Level Positions

Number of Traveling Exhibitions Shown Away From the Museum in 1971-72

Percentage of Museum's Permanent Collection Owned by Legal Title

Percentage of Total Permanent Collection Exhibited in 1971-72

Number of Special Exhibitions Shown at Museum During 1971-72

Total Attendance, both Paid and Free, at Permanent Facilities in FY 1971-72 (see below)

2b. (Ask for each item unless a number in 2a) Is the figure less than, equal to, or more than the number, based on an actual count, an estimate, or a combination of the two? (Record case for each applicable item)

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Don't Know</th>
<th>Less Than</th>
<th>Equal To</th>
<th>More Than</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Elementary and secondary school classes</td>
<td>___</td>
<td>___</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>2. Adult workshops and classes</td>
<td>___</td>
<td>___</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>3. General attendance (including attendance at special exhibits)</td>
<td>___</td>
<td>___</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>4. Attendance at presentations, films, etc. organized and run by museum, if calculated separately</td>
<td>___</td>
<td>___</td>
<td>___</td>
<td>___</td>
</tr>
</tbody>
</table>

Number of Paid Members Museum Had in 1971-72

Amount of Fixed (rather than varied) Fee Charged

Membership Fee (if varied) For Category with Largest Number of Members

Average Donation Made by Visitors for Admission in FY 1971-72

Number of Months Per Year Museum is Open

Number of Days Per Week Museum is Open

Percentage of Operating Budget Spent For: Administration, Curatorial/Exhibition, Education, Research, Operations and Support

Operating Expenditures (including direct costs and personnel costs) for Conservation, Climate Control and Security

Number of Permanent Full-Time Employees (Profession and Non-professional in Administration, Curatorial, Education, Research & Operations

Salary Ranges for Above

Number of Part-Time Employees for Above Departments

Number of Hours Worked by Part-Time Employees in Above Departments

Number of Volunteers in Above Departments

Number of Hours Worked by Volunteers in Above Departments

Total Number of Full-Time Employees at the End of 1966
This form should provide a total picture of the museum's income and expenditures during the fiscal year ending in 1972 (or at the end of 1971, if the fiscal year is December 31). In order that the entire scope of the museum's operations be shown, please include in this form funds actually expended on behalf of the museum by other organizations such as a municipality or university. These funds — even though they may not be a part of the operating budget of the museum — should be included both as income from the appropriate source and as expenditures for the applicable item. For example, if the museum is part of a university which — in addition to allocating funds for operations — also maintains the museum's facilities, the cost of this maintenance should be entered as part of the income and as part of expenditures for "maintenance" (line 4). However, donated services provided by volunteers should not be reported on these forms.

I. FUND COLUMNS

All items of current funds income and expenditures should be entered both under "Total Current Funds" (column 1) and under the funds into which the money was received or from which it was expended — "Current Funds, General" (column 2) and/or "Current Funds, Restricted by Donor" (column 3). Column 1 must equal the total of the amounts in columns 2 and 3.

The "Current Funds, General" comprises all assets available for and used in the museum's regular activities, entirely at the discretion of its board and management, and for any lawful purpose of the museum. Appropriations, allocations, or other designations by the museum's board of funds, set-asides, or other designations by the museum's board of funds for special programs or activities remain, despite the earmarking, as part of the "Current Funds, General".

"Current Funds, Restricted by Donor" comprise all assets available to meet current expenses but only in compliance with restrictions specified by their contributors.

II. INCOME

Support from the private sector

Received directly:

Lines 1-3: "Contributions and memberships" — All contributions and membership fees received by the museum from individuals, corporations, and foundations and trusts. Admission donations, required or requested by the museum, should not be included here but should be reported as part of "general admissions", line 25.

Line 4: "Special fund-raising events" — All revenue derived from such special fund-raising events as dinners, dances, theatre parties, etc. The total amount of money raised before deductions for expenses (gross) should be reported. The expenses should appear in the appropriate categories of expenditures.

Grants and fees from government agencies

Lines 13-22: All grants and fees received from government agencies. Funds received from municipal, county, and township governments should be reported on line 13. All funds from state arts councils, and commissions should be reported on line 14; and from any other state agency on line 15, with the agency specified. Funds from any of the federal government agencies listed in lines 16-21 should be entered on the appropriate lines. Funds from any other federal government agency should be reported on line 22 with the agency/agencies specified.

Line 23: "Total received from public sector" — Sum of lines 13-22.

Line 24: "Total support" — Sum of lines 12 and 23.

Operating revenue

Lines 25-28: "Program service fees" — All monies received for general and special exhibit admissions, including donations made for admission to the museum, should be entered on line 25; monies received for lectures, films, performances, etc., on line 26; and for tuition for classes and workshops on line 27. Funds derived from any other type of program service fees should be entered on line 28, with the type of fee specified.

Received indirectly:

Lines 7 and 8: "Collected by fund-raising organizations" — All monies received from other fund-raising organizations (e.g., federated fund-raising drives, associated organizations raising funds to support the museum) should be reported on line 8, with the organization(s) specified.

Line 9: "Allocated by colleges and universities" — All funds received from a college or university, whether an affiliate of the museum or not, should be entered on line 9.

Line 10: "Other" — All other funds received indirectly by the museum from the private sector, with the source(s) specified.

Line 11: "Total received indirectly" — Sum of lines 7-10.

Line 12: "Total received from private sector" — Sum of lines 6 and 11.
Form 3.

III. Expenditures

Personal services

Line 34: "Salaries" -- All salaries and wages earned by the museum's employees, including full-time, part-time, and temporary.

Line 35: "Fringe benefits and payroll taxes" -- All fringe benefits paid for by the museum, such as health and retirement plans, and all payroll taxes, such as F.I.C.A., unemployment insurance and disability insurance.

Other than personal services

Line 36: "Scholarly publications, bulletins, and exhibition catalogues" -- Costs of publication design, plates, photographs, printing, paper, postage, etc., for scholarly publications issued by the museum.

Line 37: "Advertising, promotion, printing" -- Cost of art work, plates, photographs, printing, paper, postage, etc., for advertisements, films, brochures, etc., used to promote the museum and its programs, as well as for such miscellaneous publications as annual reports.

Lines 38-39: "Sales of exhibits and collections" -- All funds received from sales of exhibits and/or collections, whether to individuals, museums, or other purchasers.

Lines 40-41: "Fringe benefits and payroll taxes" -- All fringe benefits paid for by the museum, such as health and retirement plans, and all payroll taxes, such as F.I.C.A., unemployment insurance and disability insurance.

Line 42: "Other than personal services" -- All expenses paid for by the museum, such as insurance, accounting, legal, consulting, and other services.

Line 43: "Investment income" -- Funds received as interest, dividends, etc., on investments of current funds or endowment and similar funds, in accordance with the museum's instructions.

Lines 44-45: "Insurance on facilities and equipment" -- Costs of insurance on facilities and equipment.

Line 46: "Amortization of indebtedness on land, buildings, equipment and collections" -- Amount paid for amortization of any indebtedness on facilities, equipment or collections.

Line 47: "Total expenditures" -- Total expenditures of an operating nature incurred by the museum during the fiscal year.

Total expenditures (line 50): Sum of lines 24-36.

Excess of income over expenditures (line 51): Total income (line 38) minus total expenditures (line 50), when total income is greater.

Excess of expenditures over income (line 52): Total expenditures (line 50) minus total income (line 38), when total expenditures are greater. This figure should be entered in brackets.

Line 53: "Acquisitions of land, buildings and equipment" and "Acquisitions of collections" -- Costs of all equipment, facilities and collections acquired by the museum, whether current funds were used to make the purchases. Where current funds were transferred to the land, buildings, equipment and collection funds and such funds were then used for the purchases, the amounts should be recorded on this line, but should be shown as a transfer on line 56 (Exhibit A) and line 72 (Exhibit A).

Balance of current funds at beginning of year (line 55): Balance of current funds at beginning of fiscal year. If there is an accumulated deficit from prior years, it should be shown in brackets. The amounts entered should agree with museum's financial statements.

Transfers (to) from other funds, (line 56): A transfer identifies the authorization for a specific change in the use of funds and the transfer of such funds from one fund group to another. The amount transferred from current funds to other funds is shown as a negative figure on line 56 (Exhibit A) and a positive figure on line 72 (Exhibit B). Conversely, a transfer of funds to current funds from other funds would be shown as a positive figure on line 56 (Exhibit A) and a bracketed figure on line 72 (Exhibit B).

Note: The amounts reported on line 56 (Exhibit A) must be identical to the amounts reported on line 72 (Exhibit B).
Balance (deficit) at end of year (line 57): Balance of current funds at end of fiscal year. The amounts entered should agree with the museum’s financial statements and should be a total of the positive and negative (bracketed) amounts in lines 51-56. If there is an accumulated deficit at the end of the year in current funds, it should be shown in brackets.

**STATEMENT OF CURRENT FUNDS INCOME AND EXPENDITURES AND CHANGES IN FUND BALANCE**

(Dollars only - exclude pennies)

<table>
<thead>
<tr>
<th>Month</th>
<th>Current Funds</th>
<th>General</th>
<th>Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1)</td>
<td>(2)</td>
<td>(3)</td>
</tr>
<tr>
<td>Sum of Columns (1+2)</td>
<td>15</td>
<td>25</td>
<td>35</td>
</tr>
</tbody>
</table>

**Income**

Support from the private sector:

- Received directly:
  - Contributions and memberships
  - Individuals
  - Corporations (including company foundations)
  - Private foundations and trusts
  - Special fund raising events (gross)
  - Other (SPECIFY)

- Received indirectly:
  - Collected by fund-raising organizations:
    - United Arts Funds
    - Other (SPECIFY)
  - Allocated by colleges and universities
  - Other (SPECIFY)
  - Total received indirectly

- Total received from private sector

Grants and fees from government agencies:

- Local Government
- State arts councils or commissions
- Other state government (SPECIFY)
- National Endowment for the Arts
- National Endowment for the Humanities
- National Science Foundation
- National Institutes of Health
- National Museum Act
- U.S. Office of Education
- Other federal government (SPECIFY)

- Total received from public sector

**Operating revenue**

- Program service fees:
- General and special exhibit admissions (including admission contributions)
- Admissions to lectures, films, performances, etc.
- Tuition
- Other (SPECIFY)
- Sales of exhibits and collections

---

(continued)
### Exhibit A (continued)

#### STATEMENT OF CURRENT FUNDS RECEIVED AND EXPENDITURES AND CHANGES IN FUND BALANCE (continued)

(Dollars only - exclude pennies)

<table>
<thead>
<tr>
<th>Months ended</th>
<th>1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Current Funds</td>
<td>33</td>
</tr>
</tbody>
</table>

#### Income

<table>
<thead>
<tr>
<th>Description</th>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
<th>Column 4</th>
<th>Column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales of supplies, catalogues, reproductions and related articles in museum sales</td>
<td>35.55</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Restaurants and parking lots and related activities</td>
<td>32.18</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Services provided to other institutions</td>
<td>33.11</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Investment income (interest, dividends, etc.)</td>
<td>24.67</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Gain or (loss) on disposition of investments</td>
<td>35.55</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Gain or (loss) on sale of fixed assets</td>
<td>37.23</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Miscellaneous revenue</td>
<td>37.23</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

#### Total Operating Revenue

| Total Operating Revenue | 115.05 |

#### Expenditures

<table>
<thead>
<tr>
<th>Description</th>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
<th>Column 4</th>
<th>Column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal services</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Salaries</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other than personal services:</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Scholarly publications, bulletins, and exhibition catalogues</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Advertising, promotion, printing</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transportation and shipping of objects</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Rental of facilities</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Insurance on facilities and equipment</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Insurance on collections</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Maintenance</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Capitalization of indebtedness on land, buildings, equipment and collections</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>All other expenditures (except for amounts reported on lines 53 and 54)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

#### Total Expenditures

| Total Expenditures | 115.05 |

#### Excess of Income over Expenditures

| Excess of Income over Expenditures | 0 |

### Exhibit B

#### STATEMENT OF CHANGES IN ALL OTHER FUND BALANCES (OTHER THAN CURRENT FUNDS)

This form should provide a total picture of the changes in all other fund balances other than the current funds accounted for in Exhibit A, except Custodian Funds and Equity in Land, Buildings, Equipment, and Collections as described below.

#### Definition of Funds

- **Endowment Funds** (column 2) comprise all assets provided under a stipulation by their donor that they be invested, and that only the investment income be used, for general or for specified purposes, until a specified time or the occurrence of a specified event, or in perpetuity. Amounts in this column should refer only to endowment principal. Endowment income should be reported under "Current Funds, General" if unrestricted, or under "Current Funds, Restricted by Donor" if the income may only be used for purposes specified by the donor, line 33 of Exhibit A.

- **Similar Funds** (column 3) comprise all assets designated by the board and management of the museum to be invested in income-producing assets and administered as if they were endowment funds.

- **"Expended Land, Buildings, Equipment and Collections" (column 4) comprise all assets (either contributed to the museum or designated by its board and management) for acquisition or replacement of land, buildings, improvements thereto, equipment, and additions to the collection for use by the museum in its regular activities (as opposed to investment for production of income).

- **"Other" funds (Column 5) -- Please indicate the name of any funds included here.**

Equity in Land, Buildings, Equipment, and Collections comprises the value of land, buildings, other improvements in addition to buildings, equipment, and collections owned by the museum and used in its regular activities. Note that this fund is subject to the above noted funds.

"Custodian or Avm Fund" comprise all assets held by the museum on behalf of another organization or person and which may be disbursed only upon receipt of instruction from and on behalf of that organization or person and not on behalf of the museum. Accordingly these funds are not to be reported on the attached form.

---

*These amounts should agree with Museum's financial statements at beginning and end of year respectively.*
CHARTS 15. FUND BALANCES

Balance (deficit) at beginning of year. (Line 51.) Balance of funds other than current funds at beginning of fiscal year. If there is an accumulated deficit, it should be shown in brackets.

The amounts entered should agree with the museum's financial statements.

The amounts entered should agree with the museum's financial statements.

Additions

Contributions, etc. (Lines 60 and 61) Contributions received by the museum which were added directly to funds other than current funds.

Gains or losses on disposition of investments (Lines 62 and 63) Gains made on the disposition of investments of all funds other than current funds.

If a loss was incurred, the amount should be entered in brackets.

Investment income (Line 64) Income from investments of all funds other than current funds.

Other additions to funds other than current funds (Line 65) All other additions to funds other than current funds. (Please specify the source of such additions.)

Deductions

Acquisition of land, buildings, equipment and collections (Line 66) Acquisition of land, buildings, equipment and collections.

Acquisition of collections (Line 67) Acquisitions of collections.

Other (Lines 68-71) Other expenditures for all equipment, facilities and collections used to make the purchase.

Total deductions (Line 72) Sum of Lines 66-71.

Transfers (to) from funds (Line 73) Transfers to or from one fund into another.

Amount at end of year

(2) Endowment and Similar Funds

(3) Endowment or Similar Fund

(4) Unexpended Land, Buildings, Equipment and Collections Fund

(5) Other

Indicate the name of the funds included in this column.

None of Fund

Total column 5, line 73

2-4.176
This form should provide a picture of all major indebtedness of your institution at the close of the fiscal year 1971-72 (or end of 1971, if your fiscal year is the calendar year), Please include not only loans for operations, but also mortgages for capital construction and replacements for capital expenditures. In order to ensure complete and accurate reporting, please report on all major indebtedness as it is currently carried, both secured and unsecured.

<table>
<thead>
<tr>
<th>Date Incurred</th>
<th>Original Amount</th>
<th>Yearly Payment</th>
<th>Maturity Rate</th>
<th>Interest Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Indebtedness</td>
<td>as of 1971</td>
<td>including Interest</td>
<td>in Final Year</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
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<tr>
<td>3.</td>
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<tr>
<td>4.</td>
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<tr>
<td>5.</td>
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<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I. ITEMS COVERED

A. Input-Output Factors
Personnel -- the questionnaire (attached) asks for the number of full-time employees, the number of part-time employees and the number of volunteers, but only the number of full-time employees per museum discipline (art, history, science, etc) and region are presented in the report's tables. Out of 691 museums responding to this question, 237 museums reported no full-time or an all voluntary staff. The questionnaire also requested "the number of members in the museum organization," but this information did not find its way into the published report. No data were collected on facilities, exhibitions or collections.

B. Return to Inputs
Thirty-two personnel positions ranging from Director to Cafeteria Director were listed on the questionnaire and salary levels were requested for each position. Only nine professional positions were analyzed in the written report: director, deputy director, business officer, curator, assistant curator, conservator, preparator, and administrative secretary. Salaries for these full-time staff jobs were analyzed by museum discipline, size of operating budget and U.S. region for 1970. No salary below the level of $8,000 was included in the written report. Staff salaries were reported in these ranges: actual low salary, 75% earned above this level, median, 25% earned above this level and actual high salary.

C. Characteristics of Establishments in Group
While it is noted in the report's introduction that 706 museums responded with usable questionnaires, in most cases tables discussing various aspects of the survey employ only 691 museums: 123 art museums, 359 history, 99 science, 21 art history, 12 art/science, 38 history/science, 33 art/history/science and 6 other. Science museums include planetaria, zoos, botanical gardens, aquaria, natural history, technological and other scientifically-oriented museums.

Geographic location (urban, rural, etc) of the museum was requested on the questionnaire but not used in the written report.

D. Demand-- Audience

1. Attendance -- the questionnaire requested attendance figures for 1971, 1970, 1969, 1965 and 1960. It further asked what percentage of the attendance were in the following age categories for 1970: elementary (1-12 years); secondary (13-17 years), college (18-24 years), adult (24-45 years), adult (over 45 years). Answers to these questions must have been estimates.

Museum attendance for 1970 is analyzed only by budget size, while the age of museum visitors are analyzed by discipline.

2. Consumer Expenditures -- the number of museums listing admission charges, membership fees, and sales are listed in table form according to museum discipline. The amount of money received from these sources is not given. The questionnaire requested this information for each earned income source (including cafeteria income) for 1970, 1969, 1965 and 1960 but it was not published.

Admission fees for the same years were requested according to visitor category (adult, child, student, tour group) and type of exhibit (special or special educational) but this information was not published.

3. Contributions -- the questionnaire requested that each museum list how much money it received from the government, foundations and private contributions in 1970, 1969, 1965 and 1960. The written report only noted the number of museums reporting income from these sources according to museum discipline -- not the dollar amount. Government funding was not broken down into federal, state, municipal or earned/Contributed.
E. Financial

1. Income was reported in the manner described under 2 and 3 of D. above. Endowment income was also likewise reported.

2. Expenditures -- the percentage of museum budgets allocated for salaries is listed by budget size for 1970. Ten categories ranging from 0-10% to 91-100% were used for comparison. 223 out of the 691 museums reported that salaries amounted to 91-100% of their budgets. The number of museums, according to budget size, offering and not offering fringe benefits listed as retirement, health, etc., is presented in table form. The table also notes whether or not employees contribute to these benefits.

Another table shows, according to budget size for 1970, the number of museums (with and without admission fees) reporting surplus or deficits. 176 reported a surplus and 148 a deficit.

This is the extent of the financial information presented in the written report. The questionnaire requested annual operating budgets for 1971, 1970, 1969, 1965 and 1960--surplus/deficit figures were requested for the same years. In addition the questionnaire asked that each museum break down its 1970 expenditures to show what percentage of its budget was allocated for administration, maintenance, research, exhibitions, acquisitions, education and other.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

The survey was conducted in 1971 and 1973. A copy of the 1973 survey was not available from AAM. Their supply was depleted. A copy of the questionnaires for 1971 and 1973 are attached.

B. Sampling Characteristics

All museums listed in the 1971 Official Museum Directory (approximately 5,900) were mailed questionnaires. 1,163 of these were AAM members -- most museums listed in the Directory are either branch museum operations or sites under the administration of other listed museums. 954 museums responded to the mailing and 706 were complete, usable questionnaires.
C. Questionnaires

The design and follow up processes are not known. There could not have been a follow up system though because the museum's confidentiality was promised and museums were asked not to sign the questionnaires or include any back up material such as financial statements or other documents.

D. Data Dissemination

Not Known

E. Data Utilization

The purposes of the survey as noted in the introduction to the written report was: 1) to help museum administrators justify budget proposals and salary levels, 2) assist in planning museum programs and future financial goals, and 3) help museums to attract and retain competent staff.

The report further notes that this survey "should be extremely valuable to museum administrators, boards of trustees, government officials as well as to private foundations and potential sources of support for museum operations."

F. Duplication with other Sources

The 1970 data collected in the 1971 survey and the 1973 data collected in the 1973 survey did not duplicate material in the Museums USA study which was concerned with FY 1971-72. Museums USA and the earlier Office of Education study of museums did not present as much data as these AAM surveys on personnel salaries but did present financial information in a more usable form than the AAM.

G. Procedures in Collection, Tabulation, etc.

As mentioned above, care was taken to insure the anonymity of respondents therefore in neither survey can museums be identified. In 1973 the analysis was automated and put on tape which could be made available to NFA (according to Joe Kramer of Touche-Ross who spoke with the AAM and provided the questionnaires to us).
H. Costs of Collection

Not known but the National Endowment for the Humanities and the Cafritz Foundation paid for both studies.

I. Most Outstanding Problems with Data

Most of the problems with the data stem from the AAM's desire to keep the museums identification confidential. Also most of the financial information requested on the questionnaire was not printed in the final report. Since we do not have the 1973 report, we don't know if this situation was rectified. The 1973 questionnaire is a bit more sophisticated than AAM's first attempt including such requests as--number of museum memberships, governing authority and breakdown of government support.

AAM's current director reported that there was no record of the studies' cost and that it was very difficult to even provide the published reports. Few records (if any) have been kept from these studies. AAM has not abandoned the idea to do future studies when its funds permit such an undertaking.
1971 AAM FINANCIAL SURVEY

(Note: All answers should be supplied by the director or other chief executive of the museum. The purpose of this survey is to gather statistical information on museum income, expenses, and attendance to help generate more financial support from foundations, corporations, and governmental sources. No attempt will be made to identify any specific institution through the answers furnished. Please return by April 30, 1971.)

Kyran M. McGrath
Director, AAM

GENERAL INFORMATION

Is the museum a subsidiary?
8 0 Yes 9 0 No

Does it have subsidiary or satellite museums?
10 0 Yes 11 0 No 12 If "Yes," how many?

Museum location (by state only):

Geographic location of museum:
14 0 Urban (over 25,000 pop.)
15 0 Suburban
16 0 Rural
17 0 Other:

FINANCIAL SUPPORT

Sources of Funding:

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Government</td>
<td>26 $</td>
<td>35 $</td>
<td>44 $</td>
<td>53 $</td>
</tr>
<tr>
<td>Foundation</td>
<td>27 $</td>
<td>35 $</td>
<td>44 $</td>
<td>54 $</td>
</tr>
<tr>
<td>Private Gift</td>
<td>28 $</td>
<td>37 $</td>
<td>46 $</td>
<td>55 $</td>
</tr>
<tr>
<td>Membership</td>
<td>29 $</td>
<td>38 $</td>
<td>47 $</td>
<td>56 $</td>
</tr>
<tr>
<td>Admissions</td>
<td>30 $</td>
<td>39 $</td>
<td>45 $</td>
<td>57 $</td>
</tr>
<tr>
<td>Sales Shop</td>
<td>31 $</td>
<td>40 $</td>
<td>49 $</td>
<td>58 $</td>
</tr>
<tr>
<td>Cafeteria</td>
<td>32 $</td>
<td>41 $</td>
<td>50 $</td>
<td>59 $</td>
</tr>
<tr>
<td>Other</td>
<td>33 $</td>
<td>42 $</td>
<td>51 $</td>
<td>60 $</td>
</tr>
</tbody>
</table>

TOTAL: 34 $ 43 $ 52 $ 61 $

Admission Fees?

<table>
<thead>
<tr>
<th>Category</th>
<th>Per Person Current</th>
<th>1970 (total)</th>
<th>1969 (total)</th>
<th>1965 (total)</th>
<th>1960 (total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult</td>
<td>69 $</td>
<td>76 $</td>
<td>83 $</td>
<td>90 $</td>
<td>97 $</td>
</tr>
<tr>
<td>Child</td>
<td>70 $</td>
<td>77 $</td>
<td>84 $</td>
<td>91 $</td>
<td>98 $</td>
</tr>
<tr>
<td>Student</td>
<td>71 $</td>
<td>78 $</td>
<td>85 $</td>
<td>92 $</td>
<td>99 $</td>
</tr>
<tr>
<td>Tour Group</td>
<td>72 $</td>
<td>79 $</td>
<td>86 $</td>
<td>93 $</td>
<td>100 $</td>
</tr>
<tr>
<td>Spec. Exhib</td>
<td>73 $</td>
<td>80 $</td>
<td>87 $</td>
<td>94 $</td>
<td>101 $</td>
</tr>
<tr>
<td>Spec. Educ</td>
<td>74 $</td>
<td>81 $</td>
<td>88 $</td>
<td>95 $</td>
<td>102 $</td>
</tr>
<tr>
<td>Other</td>
<td>75 $</td>
<td>82 $</td>
<td>89 $</td>
<td>96 $</td>
<td>103 $</td>
</tr>
</tbody>
</table>

If your museum conducts formal educational programs, please describe briefly the source of funding:
### FINANCIAL EXPENSES

<table>
<thead>
<tr>
<th>Approximate Annual Operating Budget:</th>
<th>Percentage of 1970 Expenditures for:</th>
</tr>
</thead>
<tbody>
<tr>
<td>105 1971 (est.) $</td>
<td>110 Administration................%</td>
</tr>
<tr>
<td>106 1970. $</td>
<td>111 Maintenance...................%</td>
</tr>
<tr>
<td>107 1969. $</td>
<td>112 Research........................%</td>
</tr>
<tr>
<td>108 1968. $</td>
<td>113 Exhibitions.....................%</td>
</tr>
<tr>
<td>109 1967. $</td>
<td>114 Acquisitions..................%</td>
</tr>
<tr>
<td></td>
<td>115 Education.......................%</td>
</tr>
<tr>
<td></td>
<td>116 Other............................%</td>
</tr>
</tbody>
</table>

**Comment:**

### Operating Surplus or Deficit:

<table>
<thead>
<tr>
<th>Year</th>
<th>Surplus</th>
<th>Deficit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971 (est.)</td>
<td>$118</td>
<td>$119</td>
</tr>
<tr>
<td>1970</td>
<td>$120</td>
<td>$121</td>
</tr>
<tr>
<td>1969</td>
<td>$122</td>
<td>$123</td>
</tr>
<tr>
<td>1968</td>
<td>$124</td>
<td>$125</td>
</tr>
<tr>
<td>1967</td>
<td>$126</td>
<td>$127</td>
</tr>
</tbody>
</table>

**Comment:**

### ATTENDANCE

<table>
<thead>
<tr>
<th>Annual</th>
<th>Percentage of 1970 Attendance:</th>
</tr>
</thead>
<tbody>
<tr>
<td>129 1971 (est.)</td>
<td>134 Elementary (1-12 yrs.)</td>
</tr>
<tr>
<td>130 1970</td>
<td>135 Secondary (13-17 years.)</td>
</tr>
<tr>
<td>131 1969</td>
<td>136 College (18-24 yrs.)</td>
</tr>
<tr>
<td>132 1968</td>
<td>137 Adult (24-45 yrs.)</td>
</tr>
<tr>
<td>133 1967</td>
<td>138 Adult (over 45 yrs.)</td>
</tr>
</tbody>
</table>

**Comment:**

### PERSONNEL

<table>
<thead>
<tr>
<th>Percent of budget allocated to salaries:</th>
</tr>
</thead>
</table>

**Periodic salary review?**

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>147</td>
<td>148</td>
</tr>
</tbody>
</table>

If "Yes," how often? ________ (Months).

**Formal retirement plan?**

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>150</td>
<td>151</td>
</tr>
</tbody>
</table>


**Comments on Benefits:**

---

Page three (Continued on Page four)
PERSONNEL (Continued)

Number of paid staff: 161 Full-time ______, 162 Part-time ______, 163 Number of Volunteers, 164 Describe function of volunteers:

Does the director or other chief executive of the museum have a written agreement of employment?
165 □ Yes 166 □ No 167 □ Formal Contract 168 □ Letter of Agreement 169 □ Board Resolution 170 □ Other:
171 Comments:

SALARY INFORMATION

Please indicate current salaries for the positions listed below most closely related to the categories in your museum. (Please note that the answers to these questions, as well as the information provided throughout this survey, will be used only for statistical purposes to help generate additional sources of funding for museums. The museum profession is in desperate need of accurate information about salary levels. The American Association of Museums hopes these answers will provide this information.)

(List highest, full-time salary paid in 1970):
172 Director $________ 191 Exhibit Design $________
173 Deputy Dir. $________ 192 Artist $________
174 Asst. Dir. $________ 193 Superintendent $________
175 Bus. Officer $________ 194 Bldg. Engineer $________
176 Accountant $________ 195 Janitor $________
177 Registrar $________ 196 Guard $________
178 Secretary (Admin.) $________ 197 Sales Shop $________
179 Librarian $________ 198 Secretary (Cur.) $________
180 Membership Dir. $________ 199 Secretary (Memb.) $________
181 Pub. Rel. Dir. $________ 200 Cafeteria Dir. $________
182 Fund Raising Dir. $________ 201 Other: $________
183 Publications Dir. $________ 202 Other: $________
184 Curator $________ 203 Other: $________
185 Asst. Curator $________ 204 Other: $________
186 Curatorial Aide $________ (Attach extra sheet if needed).
187 Curatorial Tech $________
188 Conservator $________ 205 Comments:
189 Preparator $________
190 Cur. of Educ. $________

Is your Museum incorporated under State law?
206 □ Yes 207 □ No
If "Yes:
208 □ Non-profit 209 □ Profit

Tax-exempt by I.R.S.?
210 □ Yes 211 □ No
If "Yes," under section:
212 □ #509 213 □ #170 (b) (l) (A) 214 □ Other

Member of A.A.M.? 215 □ Yes 216 □ No

PLEASE DO NOT SIGN THIS QUESTIONNAIRE! Date:_______, 19____

Return to:
1971 FINANCIAL SURVEY
AMERICAN ASSOCIATION OF MUSEUMS
2233 Wisconsin Avenue, N.W.
Washington, D.C. 20007
1973 Museum Salary and Financial Survey Questionnaire

(NOTE: Please answer this questionnaire if your museum has at least one full-time paid employee. This questionnaire should be answered by the Director or other Chief Executive of the museum. The purpose of this survey is to gather statistical information on museum income, expenditures and attendance to help generate more financial support from foundations, corporations, and governmental sources. These questions have been deliberately kept short so that answering them can be done quickly and at one sitting from readily available knowledge. Data from the results of this Survey will be made available only in a manner which will protect the identity of any particular museum. Please seal the completed questionnaire in the smaller enclosed envelope, and place it inside the larger envelope which has our return address. This will enable us to know that your museum has responded and is entitled to one free copy of the Survey results when published.

Kyran M. McGrath
Director, AAM)

Geographic Location of Museum
(To protect the identity of all museums, please indicate only the geographic region in which your museum is located):

1. ☐ New England (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)
2. ☐ Northeast (Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania)
3. ☐ Midwest (Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin)
4. ☐ Mountain-Plains (Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas, Wyoming)
6. ☐ Southeast (Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Puerto Rico)
7. ☐ Canada (All Provinces)

In which type of population center is your museum located? (Check one box only)

22. ☐ Rural
23. ☐ Town under 25,000 population
☐ City, population 25,000-100,000
25. ☐ City, population 100,001-250,000
26. ☐ City over 250,000 population
27. ☐ Suburban
Governing Authority

Please check the box below which most closely describes the governing authority of your museum:

28. □ Federal
29. □ State/Province
30. □ Municipal
31. □ County
32. □ Public School District
33. □ College/University
34. □ Non-profit, Privately Supported
35. □ Profit-making Organization
36. □ Individual Operation
37. □ Religious or Denominational Group
38. □ Society
39. □ Other: ___________________________

Financial Support

Please indicate your museum's total operating budget for last fiscal year: 40. □ $ __________________

Please show your museum's total operating budget for current fiscal year: 41. □ $ __________________

Please indicate when your fiscal year begins: 42. □ ____________, and ends: 43. □ ____________

Please indicate the following source(s) of current funding by percentages:

44. □ Government, total _____________________

Please show the following Government figures as a percentage of Item #44. They should add up to 100%:

45. □ Municipal/County ___________________
46. □ State/Province ___________________
47. □ Federal ___________________

48. □ Foundation ___________________
49. □ Endowment Income ___________________

50. □ Individual Gift ___________________
51. □ Corporate ___________________
52. □ Membership ___________________
53. □ Admissions ___________________
54. □ Sales Shop ___________________
55. □ Cafeteria ___________________
56. □ Other: ___________________

Total 100% ___________________

Financial Expenses

What percentage of the current operating budget goes to salaries? 57. □ ____________%

Please indicate the following percentages of current budgeted expenditures:

58. □ Administration ___________________
59. □ Maintenance ___________________
60. □ Research ___________________
61. □ Conservation of Collections ___________________
62. □ Exhibitions ___________________
63. □ Acquisitions ___________________
64. □ Educational Programs ___________________
65. □ Other: ___________________

Total 100% ___________________

Last fiscal year's operating SURPLUS: 66. □ $ ___________________, or DEFICIT: 67. □ $ ___________________

68. □ Comments: __________________________

Admissions and Attendance

Does your museum charge admission fees? 69. □ YES 70. □ NO

If "YES," please indicate the current charges per person below:

71. □ Adult ___________________ $ ____________
72. □ Child ___________________ $ ____________
73. □ Student ___________________ $ ____________
74. □ Tour Group ___________________ $ ____________

75. □ Special Exhibition ___________________ $ ____________

Does your museum have free admission any days?

76. □ YES 77. □ NO

If "YES," on what day(s)? 78. □ ____________

79. □ ____________

80. □ ____________

81. □ ____________

82. □ ____________

83. □ ____________

84. □ ____________

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182. □ ____________

183. □ ____________

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189. □ ____________

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191. □ ____________

192. □ ____________

193. □ ____________

194. □ ____________

195. □ ____________

196. □ ____________

197. □ ____________

198. □ ____________

199. □ ____________

200. □ ____________

201. □ ____________

202. □ ____________

203. □ ____________

204. □ ____________

205. □ ____________

206. □ ____________

207. □ ____________

208. □ ____________
Please show total income from admissions last fiscal year: 78. $______________

Please estimate the following as accurately as possible:

1. Total attendance for last fiscal year: 79. __________ and previous year: 80. __________
2. Are the above attendance figures based on actual count? 81. YES 82. NO
3. Please estimate the following attendance by percentage as accurately as possible:
   - Pre-school: 73. _____% 83. College/University: _____%
   - Elementary (Grades 1-6): 74. _____% 84. Adult (25-45 years): _____%
   - Junior High (Grades 7 & 8): 75. _____% 85. Adult (Over 45 years): _____%
   - High School (Grades 9-12): 76. _____%

   Total 100%

Educational Programs

50. If your museum cooperates with a college or university in a Museum Studies Program, please describe briefly, including the number of students enrolled:

51. If your museum conducts formal education programs for the general public, please describe briefly, including the number of participants:

52. If your museum conducts educational programs for its employees, please describe briefly:

Please indicate the sources of funding for these educational programs:

53. Museum Studies:

54. Formal Education:

55. Employee Education:

Employees, Benefits, and Salaries

Number of paid staff: 96. Full-time (minimum 30 hrs./week): __________ 97. Part-time: __________

Is there periodic salary review? 98. YES 99. NO

Is there a formal retirement plan sponsored by the employer? 100. YES 101. NO

If "YES," percent paid by employer: 102. _____%; by employee: 103. _____%;
<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefits provided for museum employees (please check all applicable boxes):</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>104. 0 Life Insurance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>105. 0 Health and Medical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>106. 0 Hospitalization</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>107. 0 Other:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>108. 0 Comments on benefits:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>109. 0 Please check box if your museum is using the AAM Group Retirement Program, inaugurated in 1970.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>110. 0 Group Life</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>111. 0 Executive Life</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>112. 0 Hospital, Surgical, Major Medical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>113. 0 Hospital Indemnity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>114. 0 Long Term Salary Continuance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>115. 0 High Level Accidental Death and Dismemberment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does your museum have a formal docent program?</td>
<td>116</td>
<td>117</td>
<td></td>
</tr>
<tr>
<td>118. 0 Number of docents:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>119. 0 Please describe briefly function(s) of docents:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does your museum conduct or sponsor other volunteer activities?</td>
<td>120</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td>122. 0 Number of volunteers:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>123. 0 Please describe briefly function(s) of volunteers:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does the Director or other Chief Executive of the museum have a written agreement of employment?</td>
<td>124</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td>126. 0 Formal Contract</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>127. 0 Letter of Agreement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>128. 0 Board Resolution</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>129. 0 Other:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>130. 0 Comments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are any employees at your museum members of a union?</td>
<td>131</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td>133. 0 Number of employees:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>134. 0 Comments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is your museum incorporated under State law?</td>
<td>135</td>
<td>136</td>
<td></td>
</tr>
<tr>
<td>137. 0 Non-profit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>138. 0 Profit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is your institution tax-exempt by the U.S. Internal Revenue Service?</td>
<td>139</td>
<td>140</td>
<td></td>
</tr>
<tr>
<td>141. 0 Other:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If tax-exempt, is your institution considered to be a &quot;Private Operating Foundation&quot; by the IRS?</td>
<td>142</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>144. 0 Non-profit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>145. 0 Profit</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Please indicate current salaries for the positions listed below which are most closely related to the categories at your museum. (Please note that the answers to these questions, as well as the information provided throughout this Survey questionnaire, will be used only for statistical purposes. The AAM will take every precaution to assure that specific salaries cannot be attributed to any specific museum or individual. The museum profession is in great need of accurate and reliable information about salary levels. The American Association of Museums needs your help in making this information as accurate as possible.)

Please list the highest, Full-time (minimum of 30 hours per week) Salary being paid at present:

<table>
<thead>
<tr>
<th>Position</th>
<th>Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director/Chief Executive</td>
<td>$</td>
</tr>
<tr>
<td>Deputy Director</td>
<td>$</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>$</td>
</tr>
<tr>
<td>Business Officer</td>
<td>$</td>
</tr>
<tr>
<td>Curator</td>
<td>$</td>
</tr>
<tr>
<td>Assistant Curator</td>
<td>$</td>
</tr>
<tr>
<td>Education Director</td>
<td>$</td>
</tr>
<tr>
<td>Registrar</td>
<td>$</td>
</tr>
<tr>
<td>Secretary (Administrative)</td>
<td>$</td>
</tr>
<tr>
<td>Librarian</td>
<td>$</td>
</tr>
<tr>
<td>Membership Director</td>
<td>$</td>
</tr>
<tr>
<td>Public Relations Director</td>
<td>$</td>
</tr>
<tr>
<td>Fund Raising Director</td>
<td>$</td>
</tr>
<tr>
<td>Publications Director</td>
<td>$</td>
</tr>
<tr>
<td>Accountant</td>
<td>$</td>
</tr>
<tr>
<td>Curatorial Aide</td>
<td>$</td>
</tr>
<tr>
<td>Curatorial Technician</td>
<td>$</td>
</tr>
<tr>
<td>Conservator</td>
<td>$</td>
</tr>
<tr>
<td>Preparator</td>
<td>$</td>
</tr>
<tr>
<td>Exhibit Designer</td>
<td>$</td>
</tr>
<tr>
<td>Artist</td>
<td>$</td>
</tr>
<tr>
<td>Sales Shop Manager</td>
<td>$</td>
</tr>
<tr>
<td>Secretary (Curatorial)</td>
<td>$</td>
</tr>
<tr>
<td>Secretary (Membership)</td>
<td>$</td>
</tr>
<tr>
<td>Cafeteria Manager</td>
<td>$</td>
</tr>
<tr>
<td>Superintendent</td>
<td>$</td>
</tr>
<tr>
<td>Building Engineer</td>
<td>$</td>
</tr>
<tr>
<td>Janitor</td>
<td>$</td>
</tr>
<tr>
<td>Guard</td>
<td>$</td>
</tr>
<tr>
<td>Other:</td>
<td>$</td>
</tr>
<tr>
<td>Other:</td>
<td>$</td>
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<tr>
<td>Other:</td>
<td>$</td>
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<tr>
<td>Other:</td>
<td>$</td>
</tr>
<tr>
<td>Other:</td>
<td>$</td>
</tr>
</tbody>
</table>

Attach extra sheet(s) if necessary

- Check box if free housing is provided for the Director/Chief Executive.
- Check box if free housing is provided for other museum staff. Please specify:

Please do not sign or otherwise identify yourself or your museum on this questionnaire!

If you wish to pre-order additional copies of the 1973 Salary and Financial Survey, please put the appropriate form in the larger envelope, but not the smaller envelope.
The National Endowment for the Arts and a number of private foundations commissioned the Council on Foundations to undertake a semi-annual financial survey of the arts. Begun in the spring of 1975, the objective of the surveys was to determine how these organizations have been affected by the combined forces of inflation and the recession over the last two years. The surveys' findings will provide information and advice to grant makers. The following areas are discussed for each of these art forms, dance, expansion arts, folk arts, museums, opera, orchestras, public media--public television & regional film centers, summer festivals, theaters, united arts funds: expenditures, cutbacks/additions, earned income, unearned income, capital needs (only in Survey III). General conclusions are drawn for the arts as a whole and for each specific art form.

I. Items Covered
A. Input-Output Factors
   Artists - the questionnaire for Survey I requests information on the number of paid, full-time and paid part-time employees and volunteers but these figures are not reproduced in the reports.
   Facilities - groups were asked whether they own or rent and if renting whether fee is market price, nominal or free.
   Exhibitions, Performances and Productions - museums were asked if the number of exhibitions and the amount of exhibition space had increased or decreased over the study period. Performing Arts groups responded to production and performance questions such as an increase/decrease in the number of productions, performances and length of season over the last three years. No actual figures were given for any of these "opinion" responses.

B. Return to Inputs
   Except for stating that rising personnel expenses were the highest cost to all organizations, no data were requested detailing salaries, profits or other financial information relating to this topic.

C. Characteristics of Establishments in Group
   Organizations were selected for inclusion in the study due to their geographic location, budget size and art form. A goal of the "Project in the Arts" was to survey a cross section of arts groups which were representative of the universe.
D. Demand-Audience
Attendance - according to all three reports, attendance is rising for all organizations questioned. While the questionnaire for Survey I asked for total attendance figures, these were not reproduced in the written report.

Consumer Expenditures - ticket income is reported as a separate item (but included with subscriptions and fees) in Survey I under earned income. Surveys II and III only request a total figure for earned income; thus ticket income is not discussed as a separate from earned income except in an opinion question asking which of the following earned income areas...have increased or decreased in the past year.

Ticket prices - are not reported in detail but all three surveys report that ticket prices have increased annually.

Contributions - discovering the status of contributions was one of the main objectives of these reports. Unearned income receives the most detail of any category in Survey I and II's questionnaires. Separate lines are provided for: 1) contributions from individuals, corporations and foundations, 2) funds from federal government, 3) funds from state and local government and 4) investment income.
Survey III, however, only asks for a total of unearned income. None of the surveys report this requested information in any detail. (see E. Financial, for further discussion).

All three surveys ask opinion questions relating to increased or decreased unearned income and all three surveys reported that unearned income rose over the study's five-year analysis period. Generally, foundation support is stable, private contributions are increasing and corporate support remains difficult to obtain except for public television and united arts fundraising committees.

E. Financial
The following financial information is reproduced in Surveys II and III for dance groups, museums, operas, orchestras, regional film centers, summer festivals and theaters.

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Expenses</th>
<th>Earned Income</th>
<th>Earned Income Gap</th>
<th>Unearned Income</th>
<th>Surplus (Deficit)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td></td>
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<tr>
<td>1974</td>
<td></td>
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<tr>
<td>1975</td>
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<tr>
<td>1976</td>
<td></td>
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</tr>
</tbody>
</table>

% Change (Survey 1972-75 III) % change (Survey III)
For a discussion of unearned income see D. above.\(^1\)

Earned income is noted as increased throughout all three reports due to an increase in attendance and ticket prices. Opinion questions are asked regarding increases or decreases in fees, non-performance income, ticket sales and subscriptions.

1974, 1975 and 1976 "budgets" (no definition of budget is offered) are printed for expansion arts groups in Surveys II and III.\(^2\) "Budget" figures are assumed to be total operating budget.

No detailing of any financial information is given for folk arts organizations or for public television stations. The following data are reproduced in Surveys II and III for united arts funds: 1975 funds received; 1976 funds received or pledged; Goal of Campaign, Campaign Completed (Yes or No).

Characteristics of Data

A. Time Series

For the most part organizations have reported information dating back to 1972. The Project in the Arts has conducted semi-annual surveys (three to date) of arts organizations since the spring of 1975.

B. Sampling Characteristics

The Project in the Arts has conducted three surveys of art institutions in the United States. The sample number of institutions surveyed for the first two reports was 76 with this number increasing to 90 for the third report. The third survey included all 76 of those reached during the two previous surveys as well as 14 additional organizations. Areas of the arts covered by the surveys include: dance, expansion arts, folk arts, museums, music--opera and orchestras, public media--cultural programming on public television and regional film centers (university film centers and museum centers), summer festivals, theaters and United Arts Funds.

Between four and eight organizations are surveyed under each category in Surveys I and II and between four and sixteen organizations are surveyed under each category in Survey III.\(^3\)

\(^1\)Only public television stations were asked for a dollar breakdown of unearned income sources for 1973 and 1974 among corporations, foundations, NEA, NEH, general membership funds and other in Survey I's questionnaire.

\(^2\)There is a marked difference between the 1975 budgets reported in Survey II and Survey III. For example, one organization reported its 1975 arts budget as $130,000 in Survey II, but only reported a $55,000 budget in Survey III.
category in Survey III. These 76 or 90 arts organizations are by no means the universe. They were selectively chosen, however, due to their geographic distribution, budget size and art form as representative of the universe.

The response rate is high for the most part between 85 and 90% of the organizations surveyed responded with financial as well as opinion data.

The organizations chosen for inclusion in the surveys were selected with the advice of NEA and a number of foundations active in support of the arts.

C. Questionnaires

The organizations were given financial questionnaires to complete. The Council on Foundation staff followed up the mailing with detailed telephone interviews covering such additional topics as expenditure trends, changing support patterns and the short-range (1975-77) outlook. It is not known how the questionnaires were designed, what the instructions for their completion were and what the covering letter contained.

Only the financial questionnaires for Survey I made any attempt at detailing income and expenses. Five types of financial questionnaires were distributed for the initial survey: 1) to performing arts groups, 2) museums, 3) public television stations, 4) regional film centers, and 5) performing arts centers-festivals. United arts funds were not asked to fill out financial questionnaires. (Copies of these questionnaires as well as copies of Survey II and III's are attached).

Although Survey I's questionnaire (1972-75) requests more information than the two latter surveys, it is far from ideal. Under expenditures, it is requesting information in only two categories -- personnel and non-salary while income is only sought as ticket sales/subscriptions/admissions and other. Performing arts centers are asked somewhat more detailed income information (from resident organizations, from renting to non-resident organizations and from concessions) than the other organizations surveyed due to the multi-purposes of these centers.

Survey II's financial questionnaire (1975 and 1976) summarized and reduced Survey I, only reporting unearned income in the same manner as the previous questionnaire. Survey III's questionnaire (1972-76) further reduces Survey II's to the point that only total expenditures, earned income, unearned income and surplus/deficit are requested from respondents. Only Survey I's questionnaire asks information such as the number of employees, volunteers and attendance.
The Project's director, Stephen Benedict, found that the detailed financial information requested on "Questionnaire 1" caused problems for many responding groups. The data received was often inaccurate, many organizations failed to respond to specific questions, thus making analysis difficult. Benedict felt that the Project's purpose is that of a fast, up to date temperature reading and detailed financial information is not necessary.

D. Data Dissemination
General conclusions from each of the survey reports was published in Foundation News, a magazine distributed to most foundations and private, as well as public, grant-making sources. The results of Survey I were reported in a three-page general conclusion summary, but the results of Surveys II and III were published in detailed report form by the Council on Foundations. Copies of these reports are available from the Council. In addition, results of each survey were presented at meetings of the National Council on the Arts in Washington.

Arts information newsletters such as Arts Management and the Washington International Arts Letter noted the results of the surveys, but the daily press did not feature any articles pertaining to the reports. A letter to the editor did appear in a recent issue of the New York Times. Responding to a Times editorial, Stephen Benedict, the director of the Project in the Arts, noted a number of the surveys' findings.

The questionnaires were provided without any hesitation on the Council's part and Benedict would make his files available to researchers but none have so requested.

E. Data Utilization
The purpose of the Project in the Arts studies was to establish and provide financial information to grant makers on how arts organizations have been affected by the present economic conditions of inflation and the recession. It is therefore hoped that all funding sources received copies of these reports and will employ them when making policy decisions.

F. Duplication with Other Sources
There is some duplication of material in these surveys with other economic data studies on the arts, i.e., the Ford Study (up-dated material), Museums USA (if it is updated), NEA Program files, foundation files, service organization studies. Most economic data studies on the arts however do not include expansion and folk arts organizations, public television stations, summer festivals and united fund raising groups. Inclusion of these organizations is unique to the Project in the Arts. Furthermore, these surveys have been conducted semi-annually rather than one-time and do not involve extensive computer time or costly in-person interviews. These surveys have become a quick, not overly expensive, means of spot checking on the economic condition of arts over relatively short periods of time.
G. Procedures in Collection
Questionnaires are mailed to participating organizations for completion. The mailing is followed up by telephone interviews. It is not known how the results are tabulated nor is it known how the collected materials are stored.

H. Costs of Collection, Tabulation, Storage, Dissemination
$2,500 in staff time and non-personnel costs plus $1,000 for Stephen Benedict. (Costs for each report.)

I. Outstanding Problems
One problem is the summarized financial information in the reports. Since the financial questionnaires do not go into any great detail, there seems no reason why all the information requested on the questionnaires can't be reproduced in the final reports. Output and demand factors are not requested in any detail to permit policy decision making. There is also an obvious problem with the "budget" definition for expansion arts groups.

It should be noted that most art data users interviewed for our NEA project found Benedict's to be highly useful and of top quality.
<table>
<thead>
<tr>
<th>Fiscal date</th>
<th>Fiscal year ending before December 31</th>
</tr>
</thead>
</table>

## EXPENDITURES

1. **Personnel:**

2. **Non-salary:**

3. **Total Expenditures:**

## EARNED INCOME

1. **Ticket sales, subscriptions, fees**

2. **Other**

3. **Total Earned Income**

**Earnings Gap** (Total Expenditure - less total earned income)

## UNearned INCOME

1. **Contributions from individuals, corporations, and foundations**

2. **Funds from federal government**

3. **Funds from state and local government**

4. **Investment income: total amount restricted**

5. **Total Unearned Income**

**Total Income** (Earned plus unearned income)

## Current Surplus/(Deficit)

(Total Expenditures less total income)

## Principle Transferred to Cover Deficit

## Surplus/(Deficit) Carried Forward from Prior Years

## Gross Surplus/(Déficit)

### General Questions

- **Number of paid workforce:** full-time, part-time
- **Number of volunteers**
- **Attendance:** total, % paid, % outside home community, est. attendance for free performances
Supplemental Questionnaire: Performing Arts

1) Which types of expenditures have increased most rapidly as a result of inflation?
   1) Artistic personnel
   2) Non-artistic personnel
   3) Facilities rental and/or maintenance
   4) Operating/overhead
   5) Program-related expenditures (materials)
   6) Touring
   7) Other (please specify)

2) Have you found it necessary to borrow money to meet operating costs?
   Has the amount borrowed increased over the last three years? _____
   By how much?
   Has the duration of loans increased over the last three years? _____
   By how much?
   What interest are you paying at the present time?
   Has this increased over the last three years? By how much?

3) Facilities: Do you
   1) Own?
   2) Rent at market price?
   3) Pay nominal rent?
   4) Use rent free?

4) Have you changed the number of productions in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?
   Have you changed the number of performances in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?
   Have you changed the length of season in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?

5) Which types of earned income have increased (use ✓) or decreased (X) in the last three years?
   1) Subscriptions
   2) Individual ticket sales
   3) Fees
   4) Non performance income
   5) Other (please specify)
6) Which types of private support have increased (use ✓) or decreased (X) in the last three years?
   1) Individual contributions
   2) Corporate support
   3) Foundation grants
   4) Other (please specify)

Does change result from more (less) contributors or higher (lower) contributions?

7) Have you increased admission fees in last three years? _____ By how much?
   Have you increased contract fees in last three years? _____ By how much?

8) Do you have an accumulated deficit? _____ How much? _____ For how many years? _____

9) Do you have an endowment? _____
   Have you found it necessary to use the principle to pay operating expenses? How much?
   1972 _____
   1973 _____
   1974 _____
   1975 _____

   Have earnings increased or decreased in last three years? By how much?
<table>
<thead>
<tr>
<th>Fiscal date</th>
<th>Fiscal year ending before December 31</th>
</tr>
</thead>
</table>

**EXPENDITURES**

1. Personnel:
2. Non-salary:
3. Total Expenditures:

**EARNED INCOME**

1. admissions and memberships
2. auxiliary activities (net after expenses)
3. total unearned income

**EARNINGS GAP** (Total Expenditures less total earned income)

**UNEARNED INCOME**

1. total contributions from individuals, corporations, foundations
   contributions transferred to operating fund
   contributions transferred to special funds
2. funds from federal government
3. funds from state government
4. funds from local government
5. Investment income: total
   amount restricted
   amount unrestricted & transferred to operating fund
6. Total unearned income

**TOTAL INCOME** (Earned plus unearned income)

**CURRENT SURPLUS/(DEFICIT)** (Total Expenditures less total income)

**PRINCIPLE TRANSFERRED TO COVER DEFICIT**

**SURPLUS/(DEFICIT) CARRIED FORWARD FROM PRIOR YEARS**

**GROSS SURPLUS/(DEFICIT)**

- General Questions
  - Number of paid workforce - full-time
  - Number of volunteers
  - Attendance - total
    - % paid
    - % outside home community
    - est. attendance for free performances

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Supplemental Questionnaire: Museums

1) Which types of expenditures have increased most rapidly as a result of inflation?

1) Curatorial personnel
2) Education personnel
3) Facilities rental and/or maintenance and security
4) Operations/overhead
5) Exhibition expenditures (materials)
6) Other (please specify)

2) Have you found it necessary to borrow money to meet operating costs?

Has the amount borrowed increased over the last three years? 
By how much?

Has the duration of loans increased over the last three years?
By how much?

What interest are you paying at the present time?
Has this increased over last three years? By how much?

3) Facilities: Do you

1) Own?
2) Rent at market price?
3) Pay nominal rent?
4) Use rent free?

4) Have you changed the number of hours per week that you are open in the last three years?

1) Increase
2) Decrease
3) No change
4) By how much?

Have you changed the amount of exhibition space open to the public in the last three years?

1) Increase
2) Decrease
3) No change
4) By how much?

Have you changed the number of special exhibitions in the last three years?

1) Increase
2) Decrease
3) No change
4) By how much?
Supplemental Questionnaire: Museums

5) Which of the following types of earned income have increased (use ✓) or decreased (use X) in the last three years? By how much?
   1) Memberships
   2) Admissions
   3) Publications
   4) Other (please specify)

6) Which types of unearned income have increased (use ✓) or decreased (use X) in the last three years?
   1) Individual contributions
   2) Corporate support
   3) Foundation grants
   4) Other (please specify)

Does change result from more (less) contributors or higher (lower) contributions?

7) Do you have a voluntary admissions charge? _____.
   Do you have a required admissions charge? _____.
   Do you have a charge for special exhibitions? _____.
   During the last three years have charges
   1) Increased
   2) Decreased
   3) No change
   4) By how much?

8) Do you have an accumulated deficit? _____ How much? _____ For how many years? _____.

9) Do you have an endowment? ______.
   What has been the income from your endowment for
   1970/72 _____
   1970/73 _____
   1970/74 _____
   Approximately what percentage of your endowment is restricted? _____.
   Have you found it necessary to invade the principle to pay operating expenses? _____
   How much?
   1972 _____
   1973 _____
   1974 _____
   (estimate) 1975 _____
PUBLIC TV QUESTIONNAIRE

1) What are your cultural programming expenditures?

<table>
<thead>
<tr>
<th></th>
<th>Personnel</th>
<th>Non-Personnel</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(est.) 1975</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2) What percentage of total expenditures?

<table>
<thead>
<tr>
<th></th>
<th>Personnel</th>
<th>Non-Personnel</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(est.) 1975</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3) How many cultural programs did you produce (specify number and percentage of total programs)?

<table>
<thead>
<tr>
<th></th>
<th>Cultural</th>
<th>% Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(est.) 1975</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4) How many cultural programs did you present (specify number and percentage of total programs)?

<table>
<thead>
<tr>
<th></th>
<th>Cultural</th>
<th>% Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(est.) 1975</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5) Is the station cooperative materially affecting quality and quantity of cultural programming you present?

6) What were the sources of funds used for cultural programs?

- Grants from corporations
- Grants from foundations
- National Endowment for the Arts
- National Endowment for the Humanities
- General membership funds
- Other (specify)

<table>
<thead>
<tr>
<th></th>
<th>1973</th>
<th>1974</th>
<th>(est.) 1975</th>
</tr>
</thead>
</table>

7) How much has the station raised through general membership drives?

<table>
<thead>
<tr>
<th></th>
<th>Goal</th>
<th>Amount Raised</th>
<th>Contributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(est.) 1975</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Public TV Questionnaire
Page 2

8) How many employees do you have?
   full-time
   part-time
   volunteers

9) What priority does the station give to cultural programs?

10) Do you have estimates of audience for cultural programs?
    1972
    1973
    1974
    1975
**FINANCIAL QUESTIONNAIRE**

**Regional film centers 2-A-205**

<table>
<thead>
<tr>
<th>Fiscal date</th>
<th>Fiscal year ending before December 31</th>
</tr>
</thead>
</table>

**EXPENDITURES**

1. Personnel:

2. Non-salary:

3. Total Expenditures:

**EARNED INCOME**

1. Ticket sales, subscriptions, film rental fees

2. Other

3. Total Earned Income

**EARNINGS GAP** (Total Expenditures less total earned income)

**UNEARNED INCOME**

1. Contributions from individuals, corporations, and foundations
2. Funds from federal government
3. Funds from state and local government
4. Investment income
5. Funds from sponsor (museum or university)
6. Total Unearned Income

**TOTAL INCOME** (Earned plus unearned income)

**CURRENT SURPLUS/(DEFICIT)** (Total Expenditures less total income)

**PRINCIPLE TRANSFERRED TO COVER DEFICIT**

**SURPLUS/(DEFICIT) CARRIED FORWARD FROM PRIOR YEARS**

**GROSS SURPLUS/(DEFICIT)**

**General Questions**

Number of paid workforce - full-time

Part-time

Number of volunteers

Attendance - total

% paid

Est. attendance for free performances
Supplemental Questionnaire: film centers

1) Which types of expenditures have increased most rapidly as a result of inflation?
   1) Personnel
   2) Equipment costs/rental
   3) Facilities rental and/or maintenance
   4) Operating/overhead
   5) Program-related expenditures (materials)
   6) Publications
   7) Other (please specify)
   8) In what areas have you cut expenditures?

2) Have you found it necessary to borrow money to meet operating costs? Has the amount borrowed increased over the last three years? ___.
   By how much?
   Has the duration of loans increased over the last three years? ___.
   By how much?
   What interest are you paying at the present time? Has this increased over the last three years? By how much?

3) What is your arrangement with your funding/sponsoring agency? How has policy and/or funding changed in the last three years?

4) Facilities: Do you
   1) Own?
   2) Rent at market price?
   3) Pay nominal rent?
   4) Use rent free?

5) Have you changed the number of films shown in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?
   Have you changed the number of showings per week in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?

6) Which types of earned income have increased (use ✓) or decreased (X) in the last three years?
   1) Subscriptions
   2) Individual ticket sales
   3) Fees
   4) Other (please specify)
Supplemental Questionnaire: film centers

7) Which types of private support have increased (use ✓) or decreased (X) in the last three years?
   1) Individual contributions
   2) Corporate support
   3) Foundation grants
   4) Other (please specify).

Does change result from more (less) contributors or higher (lower) contributions?

8) Have you increased admission fees in last three years? ____ By how much?
   Have this affected attendance?
   Have you increased rental fees in last three years? ____ By how much?

9) Do you have an accumulated deficit? ____ How much? ____ For how many years? ____

10) Do you have an endowment? ____
    Have you found it necessary to use the principle to pay operating expenses?
    How much?
    1972 ____
    1973 ____
    1974 ____
    1975 ____
    Have earnings increased or decreased in the last three years? By how much?
Performing Arts Centers - Festivals

Fiscal date __________________________

Fiscal year ending before December 31

|-------------|------|------|------|-------------|

**EXPENDITURES**

1. Personnel:

2. Non-salary:

3. Total Expenditures:

**EARNED INCOME**

1. Income from resident organizations
2. Income from renting to non-resident organizations or own presentations
3. Income from restaurants, garages, etc.
4. Other (please specify)
5. Total Earned Income

EARNINGS GAP (Total Expenditures less total earned income)

**UNEARNED INCOME**

1. Contributions from individuals, corporations, and foundations
2. Funds from federal government
3. Funds from state and local government
4. Investment income: total amount restricted
5. Total Unearned Income

TOTAL INCOME (Earned plus unearned income)

CURRENT SURPLUS/(DEFICIT) (Total Expenditures less total income)

PRINCIPLE TRANSFERRED TO COVER DEFICIT

SURPLUS/(DEFICIT) CARRIED FORWARD FROM PRIOR YEARS

GROSS SURPLUS/(DEFICIT)

**General Questions**

Number of paid workforce - full-time

Number of volunteers

Attendance - total

% paid

% outside home community

Est. attendance for free performances
Supplemental Questionnaire: Performing Arts Centers - Festivals

1) How many member organizations? Who are they? Do they pay rent? Share overhead?

2) How many facilities? Describe. What percentage of time used by members?

3) What services do you provide to members? fund raising maintenance security

4) Which types of expenditures have increased most rapidly as a result of inflation?
   1) Personnel
   2) Maintenance & security
   3) Operating/overhead
   5) Program presentation
   6) Other (please specify)

   What have you done to cut back on expenses?

5) Have you found it necessary to borrow money to meet operating costs? Has the amount borrowed increased over the last three years? By how much?
   Has the duration of loans increased over the last three years? By how much?
   What interest are you paying at the present time? Has this increased over the last three years? By how much?

6) Facilities: Do you
   1) Own?
   2) Lease at market price?
   3) Lease at nominal rent?
   4) Use rent free?

7) Does center present own programs (exclude residential groups)?

8) Have you changed the number of such programs presented in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?
   Do you make a profit, break even, or lose money on these programs?

9) Do you have special education programs? Special discount ticket programs?
   Over the last three years have these programs
   1) increased
   2) decreased
   3) no change
   4) by how much?
Supplemental Questionnaire: Performing Arts Centers - Festivals

10) Which types of private support have increased (use ✓) or decreased (X) in the last three years?
   1) Individual contributions
   2) Corporate support
   3) Foundation grants
   4) Other (please specify)

   - Does change result from more (less) contributors or higher (lower) contributions?

11) Have you increased rental fees to member organizations in the last three years? _____ By how much?
    Have you increased rental fees to outside organizations in the last three years? _____ By how much?
    Have you increased admission fees in the last three years? _____ By how much?

12) Do you have an accumulated deficit? _____ How much? _____ For how many years? _____

13) Do you have an endowment? _____
    Have you found it necessary to use the principle to pay operating expenses? How much?
    1972 _____
    1973 _____
    1974 _____
    1975 _____
    Have earnings increased or decreased in the last three years? By how much?
<table>
<thead>
<tr>
<th>Description</th>
<th>1975 Budgeted</th>
<th>1976 Budgeted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earned Income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Income Gap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unearned Income:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. contributions from individuals, corps., &amp; fdns.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Funds from federal government</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Funds from state &amp; local government</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Investment Income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Total - unearned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus (Deficit)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dropped Programs and curtailed activity (approximate gross expenditure)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs Added (approximate gross expenditure)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Programs or activity not being undertaken due to lack of adequate funding (approximate gross expenditure)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Has (or will) earned income increased or decreased?

fees?

subscriptions?

individual ticket sales?

*Has private support increased or decreased?

individual contributions

corporate support

foundation support

Will admission fees rise this year (75-76)?

By how much?

Has attendance increased in 74-75 over 73-74?

By how much?

In what ways, other than program cuts, are you coping with problems of inflation and recession?

*Has public support increased or decreased?

Municipal?

State?

Federal?
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Expenditures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Income (ticket sales, admission, concessions, subscription and membership income)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unearned Income (contributions from all sources, including federal, state, county, and municipal grants or fees and investment income)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus (Deficit)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*For fiscal year ending within this calendar year.
QUESTIONNAIRE  (April '76)

Have expenses increased as you anticipated or at a greater (lesser) rate? Which areas of expenditure increased most rapidly -- personnel, materials, printing, facilities overhead, other?

Did you initiate any unanticipated program cutbacks -- or did you add programs? Describe.

Earned income - increase/decrease?
  individual sales
  subscription/membership
  sales or other related income

Public support - increase/decrease?
  municipal
  state
  federal
Private support - increase/decrease?

individual contributions

corporate

foundation

Attendance in 1975-76 compared with 1974-75 - up/down or stable?

Next year:

Do you plan increased price of admission/tickets? If so, by how much?

Changes in number of productions, programs or exhibitions?

Changes in character or kind of productions or exhibitions?

Any changes in hours of public access or number of performances?

Are there other things you are doing to cope with rising costs?
What % of operating budget goes to maintenance of facility?

What is your estimate of your critical capital needs -- new construction, renovation, repair, equipment? Do you expect to meet these with local funds? Approximate magnitude of those you are unable to meet?
II. Internal Revenue Service Form 990 Tax Returns

I. Items Covered

A. Input-output factors
   None

B. Return to inputs
   Organizations with gross receipts of more than $10,000 report:
   1. Compensation of officers, directors, trustees
      (with attached schedule)
   2. Other salaries and wages
   3. Pension plans and employee benefit programs
   4. Interest
   5. Rent
   6. Depreciation

   All of these are divided between three categories:
   a) attributable to gross income
   b) attributable to contributions, gifts, etc.
   c) tax exempt purposes

C. Characteristics of Establishments in Group:
   Each organization selects three activity code numbers, from
   a long list provided by IRS, which best describe its "pur-
   poses, activities, operations, or type of organization".
   The ones relevant to the arts are:

   Cultural, Historical, or Other Educational Activities

   060 Museum, zoo
   061 Library
   062 Historical site, records or reenactment
   063 Monument
   064 Commemorative event
   065 Fair
   088 Community theatrical group
   089 Singing society or group
   090 Cultural performances
   091 Art exhibit
   092 Library activities
   093 Cultural exchanges with foreign countries
   119 Other cultural or historical activities

239
### Part I: All Organizations Complete Part I

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gross sales and receipts from all sources, other than shown on lines 5 and 6</td>
</tr>
<tr>
<td>2</td>
<td>Cost of goods sold</td>
</tr>
<tr>
<td>3</td>
<td>Cost or other basis and sales expenses of assets sold</td>
</tr>
<tr>
<td>4</td>
<td>Gross income (line 1 less sum of lines 2 and 3)</td>
</tr>
<tr>
<td>5</td>
<td>Gross dues and assessments from members and affiliates</td>
</tr>
<tr>
<td>6</td>
<td>Gross contributions, gifts, grants and similar amounts received (see instructions)</td>
</tr>
<tr>
<td>7</td>
<td>Total (add lines 4, 5 and 6)</td>
</tr>
<tr>
<td>8</td>
<td>Gross receipts for filing requirements tests (add lines 1, 5 and 6)</td>
</tr>
<tr>
<td>9</td>
<td>Expenses attributable to gross income</td>
</tr>
<tr>
<td>10</td>
<td>Expenses attributable to amount on line 6</td>
</tr>
<tr>
<td>11</td>
<td>Disbursements for purposes for which exempt</td>
</tr>
<tr>
<td>12</td>
<td>Excess of receipts over expenses and disbursements (line 7 less sum of lines 9, 10, and 11) Increase or (Decrease) in net worth (see instructions)</td>
</tr>
<tr>
<td>13</td>
<td>Total assets</td>
</tr>
<tr>
<td>14</td>
<td>Total liabilities</td>
</tr>
<tr>
<td>15</td>
<td>Net worth</td>
</tr>
</tbody>
</table>

#### III

2. If Gross Receipts are more than $10,000, the information duplicated on the attached 990 Part II is reported.

3. If the organization meets the following requirements, the information on the attached Schedule 990, Part V is reported (in addition to information from either 1 or 2 above).

   a) An organization operated for the benefit of a college or university owned or operated by governmental unit.
Form 990 (1978) Organizations with Gross Receipts of More Than $10,000—Complete Part II

Receipts from Other Sources (line 1, Part I)

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gross sales or receipts from all business activities (state nature). (Attach a statement explaining how such business activity not reported on Form 990-T contributed importantly to your exempt purpose. See Instruction 1)</td>
</tr>
<tr>
<td>2</td>
<td>Interest</td>
</tr>
<tr>
<td>3</td>
<td>Dividends</td>
</tr>
<tr>
<td>4</td>
<td>Gross rents</td>
</tr>
<tr>
<td>5</td>
<td>Gross royalties</td>
</tr>
<tr>
<td>6</td>
<td>Gross amount received from sale of assets; excluding inventory items (attach schedule)</td>
</tr>
<tr>
<td>7</td>
<td>Other income (attach schedule—do not include contributions, gifts, grants, etc.)</td>
</tr>
<tr>
<td>8</td>
<td>Total gross sales and receipts from other sources. Enter here and on line 1, page 1</td>
</tr>
</tbody>
</table>

Expenses and Disbursements (lines 9, 10, and 11, Part I)

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Contributions, gifts, grants, and similar amounts paid (attach schedule—see instructions)</td>
</tr>
<tr>
<td>10</td>
<td>Disbursements to or for members (attach schedule—see instructions)</td>
</tr>
<tr>
<td>11</td>
<td>Compensation of officers, directors, and trustees (attach schedule—see instructions)</td>
</tr>
<tr>
<td>12</td>
<td>Other salaries and wages</td>
</tr>
<tr>
<td>13</td>
<td>(a) Pension plans (see instructions). (Enter number of plans</td>
</tr>
<tr>
<td></td>
<td>(b) Employee benefit programs (see instructions)</td>
</tr>
<tr>
<td>14</td>
<td>Interest</td>
</tr>
<tr>
<td>15</td>
<td>Taxes</td>
</tr>
<tr>
<td>16</td>
<td>Rent</td>
</tr>
<tr>
<td>17</td>
<td>Depreciation (and depletion) (attach schedule—see instructions)</td>
</tr>
<tr>
<td>18</td>
<td>Direct fees paid for raising contributions, gifts, grants, etc.</td>
</tr>
<tr>
<td>19</td>
<td>Other (attach schedule)</td>
</tr>
<tr>
<td>20</td>
<td>Totals. Enter here and on lines 9, 10 and 11, page 1</td>
</tr>
</tbody>
</table>

Balance Sheets

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Cash: (a) Savings and interest-bearing accounts</td>
</tr>
<tr>
<td></td>
<td>(b) Other</td>
</tr>
<tr>
<td>22</td>
<td>Accounts receivable net</td>
</tr>
<tr>
<td>23</td>
<td>Notes receivable net (attach schedule)</td>
</tr>
<tr>
<td>24</td>
<td>Inventories</td>
</tr>
<tr>
<td>25</td>
<td>Gov't obligations: (a) U.S. and Instrumentalities</td>
</tr>
<tr>
<td></td>
<td>(b) State, subdivisions thereof, etc.</td>
</tr>
<tr>
<td>26</td>
<td>Investments in nongovernmental bonds, etc. (attach schedule)</td>
</tr>
<tr>
<td>27</td>
<td>Investments in corporate stocks (attach schedule)</td>
</tr>
<tr>
<td>28</td>
<td>Mortgage loans (number of loans)</td>
</tr>
<tr>
<td>29</td>
<td>Other investments (attach schedule)</td>
</tr>
<tr>
<td>30</td>
<td>Depreciable (depletiable) assets (attach schedule)</td>
</tr>
<tr>
<td></td>
<td>(a) Less accumulated depreciation (depletion)</td>
</tr>
<tr>
<td>31</td>
<td>Land</td>
</tr>
<tr>
<td>32</td>
<td>Other assets (attach schedule)</td>
</tr>
<tr>
<td>33</td>
<td>Total assets (enter here and on line 13, Part I)</td>
</tr>
<tr>
<td>34</td>
<td>Accounts payable</td>
</tr>
<tr>
<td>35</td>
<td>Contributions, gifts, grants, etc. payable</td>
</tr>
<tr>
<td>36</td>
<td>(a) Bonds and notes payable (attach schedule)</td>
</tr>
<tr>
<td></td>
<td>(b) Mortgages payable</td>
</tr>
<tr>
<td>37</td>
<td>Other liabilities (attach schedule)</td>
</tr>
<tr>
<td>38</td>
<td>Total liabilities (enter here and on line 14, Part I)</td>
</tr>
<tr>
<td>39</td>
<td>Capital stock or principal fund balance</td>
</tr>
<tr>
<td>40</td>
<td>Paid-in or capital surplus</td>
</tr>
<tr>
<td>41</td>
<td>Retained earnings or income fund balance</td>
</tr>
<tr>
<td>42</td>
<td>Total net worth (enter here and on line 15, Part I)</td>
</tr>
<tr>
<td>43</td>
<td>Total liabilities and net worth</td>
</tr>
</tbody>
</table>

Foreign organizations—Enter book value $ and fair market value $ of assets held within the United States for investment.
<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 1974</th>
<th>(b) 1973</th>
<th>(c) 1972</th>
<th>(d) 1971</th>
<th>(e) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 Gifts, grants and contributions received. (Do not include unusual grants. See line 24, page 4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Membership fees received</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Gross receipts from admissions, sales of merchandise, performance of services, or furnishing of facilities in any activity which is not an unrelated business within the meaning of section 513</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 Gross income from interest, dividends, rents, royalties, and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 Net income from unrelated business activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Tax revenues levied for your benefit and either paid to you or expended on your behalf</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 The value of services or facilities furnished by a governmental unit to you without charge (do not include the value of services or facilities generally furnished to the public without charge)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 Other income (do not include gain or (loss) from sale of capital assets) — attach schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Total of lines 11 through 18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 Line 19 less line 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21 Enter 1% of line 19</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

22 Organizations described in blocks 6 or 7, page 2:
(a) Enter 2% of amount in column (e), line 20
(b) Attach a list showing the name of and amount contributed by each person (other than a governmental unit or "publicly supported" organization) whose total gifts for the above four-year period exceeded the amount shown in (a) above. Enter the sum of all excess amounts here.
b) An organization that normally receives a substantial part of its support from a governmental unit or from the general public.

c) An organization that normally receives
i) no more than 1/3 of its support from gross investment income and unrelated businesses acquired by the organization after June 30, 1975, and
ii) more than 1/3 of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions - subject to certain exemptions.

II. Characteristics of Data Collection, Dissemination, and Utilization

(JB preceding a paragraph refers to information communicated by telephone from June Byrne in Wisconsin.)

A. Times series

Returns must be filed by the 15th of the fifth month following the close of the organization's accounting period. The accounting period is the established annual one of the organization. Returns for a given year cover fiscal years beginning in that year.

(JB) Many organizations receive extensions, so the forms are not up to date.

B. Sampling characteristics

1. Coverage

Technically: All organizations exempt from Income Tax payments under section 501 (c) of the Internal Revenue Code, with some exceptions. Those exempt under 501 c (3) include arts organizations.

Less Technically: Organizations whose purpose is one of the following:
a) Religious
b) Charitable
c) Scientific
d) Testing for public safety
e) Literary
f) Educational (includes "museums, zoos, planetariums, symphony orchestras and other similar organizations")
g) Prevention of cruelty to children or animals

*Code of Federal Regulations, 26, Internal Revenue, Office of Federal Register, National Archives Records Service, General Services Administration, GPO, April 1, 1976 revision. No. 1.501(c)(3)-1, p. 16.
Important Exceptions:
   a) religious groups
   b) organizations with gross receipts of \( \leq \$5,000 \) in taxable year
   c) Government income as described below:
      "(1) Income derived from any public utility or the exercise of any essential governmental function and accruing to a State or Territory, or any political subdivision thereof, or the District of Columbia, or
      (2) Income accruing to the government of any possession of the United States, or any political subdivision thereof."**

Question: Does (1) include museums which are part of local governments? Do either (1) or (2) include the Smithsonion?

d) Private foundations (they file 990 PF)
e) Stock bonus, pension, or profit sharing trusts

(JB) Many organizations do not know they are supposed to file 990's. Newer organizations which have not yet received certification of tax exempt status often do not file. (Note: instructions for the 990 explicitly state that organizations awaiting establishment of tax exempt status should file.) Small organizations (gross receipts less than \$5,000) are not required to file, but JB implied that some above \$5,000 also do not file.

C. Questionnaire
   The questionnaire is the IRS form. Filing the return is required by law.

   (JB) The data reported are often inconsistent (they do not add up). There is no standard as to accrual versus cash accounting. There is some problem with the way museums account for the value of their collections. The organizations have particular problems with cost of goods sold. IRS receives and files the 990's. The staff does no checking of the forms.

D. Data Dissemination
   Access: The information on Form 990 and schedule A is open to the public except where trade secret, patent, or work whose dissemination would adversely affect national defense, are involved.

   (JB) The list of currently exempt organizations is on tape, at Cornwall Heights, Pennsylvania. The tape is run once per month. A limited number of requests for lists can

be accommodated each month, so there is sometimes a wait of more than one run. There is a charge. For Wisconsin, 501 c (3) organizations, the charge in 1975 was $100 plus $0.01 per entry. The list information includes name of organization, address, contact person, and an IRS locator number.

(JB) The 990 forms can be requested by name from IRS in Washington. The requested forms are retrieved manually from files by IRS personnel. They can be used at the IRS office closest to the researcher. Copies for outside IRS offices can be obtained for $0.10/page.

E. Data Utilization
In principle, the information on the 990's is similar to Ford Foundation data. However, it appears to be inaccurate and not readily accessible.

G. Procedures in Collection...
According to JB, IRS puts very little effort into the 990 forms.

H. Most outstanding problems with data

1. Activity codes are not specific enough. In particular, they are not SIC codes, which makes them difficult to use in conjunction with Census data.

2. (JB) The data are inconsistent, not up-to-date, not necessarily a complete coverage of tax exempt organizations with greater than $5,000 gross receipts.

3. (JB) IRS is slow to provide requested information.
The format of this draft is tailored to fit NEA data as a potential data source and to complement memos written by Touche Ross describing NEA's procedures.

I. Exhibit I displays the financial and other economic data relevant to the entire activities of an organization, currently collected by the NEA programs as a by-product of the grant-making process. It also shows, where available, the numbers of years such potential data have been collected. The year indicated in the exhibit is the one in which the data were first requested. Usually, the data requested refer to the previous fiscal year, so the data series begin the year previous to the year of request. The programs not listed in Exhibit I collect only the information on project grant and individual grant applications; any supplementary information collected by the unlisted program is not financial or economic.

II. Current procedures in collection, tabulation, storage and dissemination.

The financial and economic data provided on application forms and supplementary information sheets are stored in the NEA files; they are not checked for accuracy or tabulated. The McBee cards contain information on successful grantees; the recorded information pertains to the project grants, not to the organization's total economic activity. The current use of the economic and financial data relevant to the organization's entire activities is restricted to the grant-making process.

III. Some general comments on financial data from supplementary information sheets, and from individual grant applications as currently collected.

A. Individual grant applications provide the potential for studying human capital questions related to artists. For this, more information on earnings, income, unemployment, and occupational history would be useful. Presently, only the information on current earnings is requested.

B. Supplementary Information Sheets

1. Many requested items are probably inadequately defined. Certainly this is true in comparison to the Ford Foundation's elaborate definitions. For example:
a) opera and orchestra ticket sales probably need to be disaggregated to home major subscription, single, student, etc., as they are in other surveys;

b) box office income, as requested on the dance form, may not be adequate to avoid confusion over the inclusion of box office receipts from contracted performances.

2. Either more standardization over art forms and/or more similarity to ongoing surveys such as A.S.O.L. might be useful. For example, the performance and attendance requests for opera and orchestra are disaggregated differently than in the A.S.O.L. survey.

C. In general, the requested data needs to be carefully designed and defined if it is to provide the basis for a times series. Perhaps a format more like that of the second Ford survey would be good.

IV. What is not known.

A. How well applicants to the NEA programs represent the universe of all professional arts organizations. From the Touche Ross memos one gets the impression that most professional groups are sent the application guidelines. Most of the numbers in the Touche Ross memos refer to grantees, so there is a need to explore further the relationships between grantees and applicants and to make sure that the records of unsuccessful applicants are retained.

B. How various alternatives for more detailed financial and economic information would complement ongoing data series.

C. How many resources would have to be devoted to more systematic collection, tabulation, and dissemination of NEA data.
EXHIBIT I

Currently Collected Potential Data

<table>
<thead>
<tr>
<th></th>
<th>dance</th>
<th>opera</th>
<th>symphony orchestra</th>
<th>theater</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D</td>
<td>O</td>
<td>S</td>
<td>T</td>
</tr>
</tbody>
</table>

1. Project Grant Application

Organization Total Fiscal Activity (actual for most recent fiscal period; estimate for next fiscal period)

Expenses
Revenues, Grants and Contributions

2. Supplementary Information Sheet

a) Dance

Total Operating Budget
  current and next f.y.      F.Y.1975
Projected Box Office Income  on
  current and next f.y.
Amount from other sources of earned income
Earnings gap current and next f.y.
Accumulated deficit
Sources of unearned income,
current f.y.
  Total
  Individual contributions
  State contributions
  Municipal contributions
  United Art Fund
  NEA
  Corporations (listed by name and amount)
  Foundations (listed by name and amount)
  Other sources
Length of season in weeks
Number of touring performances
Number of home season performances
Number of rehearsal weeks
Number of dancers
Ticket prices
  Subscription
  Individual
  Student/Discount

248
b) Opera and Orchestra (last completed fiscal year)

<table>
<thead>
<tr>
<th>D</th>
<th>O</th>
<th>S</th>
<th>T</th>
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</thead>
<tbody>
<tr>
<td>1975</td>
<td>1975</td>
<td>on</td>
<td>on</td>
</tr>
</tbody>
</table>

Number of performances and attendance

- Major subscription series
- Other local performances
- Tour or run-out performances
- Performances for children-youth
- Performances for aged or handicapped
- Other performances
- Workshops, lecture/demonstrations
- Educational or community programs

Number of staff
- Artistic
- Administrative
- Volunteer

Ticket sales
- Number sold
- Total value of all ticket sales
- Capacity of home hall
- Total potential seasonal income

Expenses (actual for 2 previous f.y.; estimate for current and next f.y.)

Income


c) Opera (last, current, and next f.y.)

Repertory - Productions and numbers of performances

d) Theater

First 7 items (through length of season) same as Dance
Touring program description
- Type program
- Number performances
- Places toured

Education, community workshop, outreach program description

Plays
- Title (new or not)
- No. performances
- No. plays
d) Theater (continued)

Capacity theater (s)
No. persons on theater's employ (w/position, salary each)
No. season subscribers (past f.y. and current f.y.)
Total attendance last f.y.
Ticket prices, current f.y.
  Subscription
  Individual
  Student/discount
Length rehearsal period in weeks
Type equity contract

<table>
<thead>
<tr>
<th>Professional name or pseudonym</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S. citizen or not</td>
</tr>
<tr>
<td>Professional field or discipline</td>
</tr>
<tr>
<td>Date and place of birth</td>
</tr>
<tr>
<td>Sex</td>
</tr>
<tr>
<td>Dependents</td>
</tr>
<tr>
<td>Career summary or background</td>
</tr>
<tr>
<td>Education</td>
</tr>
<tr>
<td>Name institution</td>
</tr>
<tr>
<td>Major</td>
</tr>
<tr>
<td>Inclusive dates</td>
</tr>
<tr>
<td>Degree</td>
</tr>
<tr>
<td>Fellowships or grants previously awarded</td>
</tr>
<tr>
<td>Present employment</td>
</tr>
<tr>
<td>Employer</td>
</tr>
<tr>
<td>Position/occupation</td>
</tr>
<tr>
<td>Salary</td>
</tr>
<tr>
<td>Prizes/honors received</td>
</tr>
<tr>
<td>Membership professional society</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audited Financial Statements</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.Y.</td>
</tr>
<tr>
<td>1972</td>
</tr>
<tr>
<td>on</td>
</tr>
<tr>
<td>touring program</td>
</tr>
<tr>
<td>(choice 4 or 5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IRS 990 Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>250</td>
</tr>
</tbody>
</table>
Studies of Private Giving:

23. Business Committee for the Arts survey of corporate giving
Giving USA (American Association of Fund Raising Counsel)
Giving in America (report of the Filer Commission on Private
Philanthropy and Public Needs, 1975)

This draft will analyze the results of the Filer Commission's study, Giving in America, the American Association of Fund Raising Council's study of Giving USA and the Touche-Ross study of the Business Committee for the Arts. The Filer Commission and the AAFRC's research is concerned with all areas of philanthropic giving of which the arts are only one portion while the BCA study is only reporting on arts support.

I. ITEMS COVERED

A. Input-Output Factors

Filer Commission -- 79% of all giving in 1974 came from living individuals. 25,000 private grant-making foundations exist today. Of some 1.7 million corporations that filed income tax returns in 1970, only 20% reported any charitable contributions. There may be as many as 6 million organizations in America's voluntary sector.

AAFRC -- the total number of foundations is estimated to be 25,000. More than 75% of support for the arts comes from living donors and bequests. Foundations account for some 15% of total contributions to the arts and humanities.

BCA--the survey population was defined as the 65,774 businesses listed by Dun and Bradstreet in their combined Million Dollar and Middle Market Directories.

B. Characteristics of Establishments in Group

Filer Commission -- interviews were conducted with 2,917 individuals representing a cross-section of American contributors and non-contributors. The estimated breakdown of private giving in 1973 was:
Religion $10.28 billion Social Welfare $2.07 billion
Education 4.41 Arts, Humanities, 1.67
Health 3.89 Civic Other 3.19
Health & Hospitals 3.90 Civic & Public .71
Education 3.72 Other 2.35
Social Welfare 2.34

Higher income givers give in particular to educational and cultural organizations and hospitals while lower-income donors give above all to religion.

AAFRC -- the 1974 distribution of funds was:
Religion $10.85 billion Arts & Humanities $1.28 billion
Health & Hospitals 3.90 Civic & Public .71
Education 3.72 Other 2.35
Social Welfare 2.34

(over)
BCA -- Of the $144 million contributed to arts organizations in 1974, museums received 20% of all funds and symphony orchestras received 27% of all funds. Film and individual artists received the least funds.

C. Demand Audience and Financial

Filer Commission -- the commission estimated that around $80 billion a year (including both government and private funds) is given to tax exempt organizations. If non-money resources, such as volunteer work and free services is included, the amount rises to over $100 billion annually. Bequests amounted to $2.07 billion in 1973. Foundation grants amounted to $2.11 billion. Corporate contributions amounted to $1.25 billion.

AAFRC -- quoted the Filer Commission figures and the BCA amounts for a breakdown of where private support came from. AAFRC also quoted Museums USA and the 1973 ASOL report for information on museums and symphony orchestras.

BCA -- large companies (sales in excess of $100 million) account for the largest share of business support of the arts providing 42% of all funds. Consumer-oriented companies provided 38% of the funds.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

Filer Commission--the Commission on Private Philanthropy and Public Needs (Filer Commission) was established in 1973. It undertook no fewer than 85 studies in its two years of operation. One study was concerned with the arts. Some funding comparisons are made between 1964 trends and 1974 trends.

AAFRC-- has conducted annual surveys for a number of years and will continue to do so. The 1975 report analyzing 1974 giving is the basis for this draft.

BCA -- has undertaken studies analyzing corporate support in 1970 and 1973. The 1973 figures were reported in published form in 1974 and comparisons are made with the 1970 data.
B. Sampling Characteristics

Filer Commission -- not known for all aspects of the report, but a national sample survey on giving behavior and attitudes was conducted for the Commission by the Survey Research Center of the Institute for Social Research at the University of Michigan working in conjunction with the U.S. Census Bureau.

AAFRC -- claims that its reports represent almost the entire philanthropic sector. AAFRC relies heavily on service organization annual reports for its findings. It is, therefore, very likely that the universe represented in its reports is close to 100% Also 100 of the largest foundations are contacted annually by AAFRC requesting the amount and purpose of foundation grants.

BCA -- 12,475 questionnaires were mailed to companies headquartered in the U.S. The survey population was defined as the 65,774 businesses listed in Dun and Bradstreet's combined Million Dollar and Middle Market Directories representing 87% of total U.S. corporate sales. The business population was stratified for sampling purposes by sales and net worth. Separate strata were established for both banks and brokers based on employment size. In addition any members of BCA not included in the above strata were included in the survey. 1,648 companies responded with complete questionnaires.

The business community in the survey represents 87% of the total U.S. corporate sales and those sampled represent 73% of the reported sales of the population in 1973. The banks in the survey accounted for 87% of all those employed by banks in 1973. The brokers in the survey accounted for 48% of all those employed by brokers in 1973.

C. Questionnaires

Filer Commission -- had an advisory Committee of more than 100 experts in the fields of economics, law sociology and taxation plus representatives from many philanthropic and non-profit organizations who conducted the research for the Commission's findings. Questionnaires, if any, and their use is not known. The commission also employed consultants who contributed to the findings.

AAFRC -- No questionnaire is utilized. AAFRC relies on previously published studies and its survey of foundations for information published.

BCA -- The initial mailing of the questionnaire was followed up by a second mailing and selected telephone interviews. A copy of the BCA questionnaire is attached.
D. Data Dissemination

Filer Commission -- the summary report was made available in paperback form in 1975. Notice of the report's findings appeared in national newspapers such as the New York Times. Each of the separate (over 85) reports commissioned for the study will be made available during 1977.

AAFRC -- reports are published annually in paperback form. National newspaper coverage is spotty, but announcement of the report's findings are always published in foundation newsletters as well as government agency publications. 16-18,000 copies are distributed.

BCA -- Findings from survey were noted in the AAFRC report and appeared in various arts publications.

E. Data Utilization

Filer Commission -- the purpose of this Commission was to study the role of both philanthropic giving in the U.S. and to make recommendations to the voluntary sector, to Congress and to the American public concerning ways in which the sector and the practice of private giving can be strengthened and made more effective.

AAFRC -- data from its reports are utilized by the private and public sectors when analyzing private support for philanthropy.

BCA -- the study's objectives were to estimate business support during 1973, to identify the major arts forms receiving support and the portion of total support they receive, to analyze business giving for the arts trends since 1970 and to evaluate the likely trend in arts support through 1976. Results of this survey would be of interest to the same parties as those concerned with the Filer Report and the AAFRC's surveys.

F. Duplication with Other Sources

Filer Commission -- was a one-time Commission studying private philanthropy. It somewhat duplicated the work done by AAFRC and the BCA but its overall scope and emphasis on policy separates it from the other two sources.

AAFRC -- its reports duplicate the findings of many service organization studies utilized in Giving USA, i.e., Museums USA, ASOL, BCA, in the arts, but it is unique in that the AAFRC published the data from these various sources in one annual publication.

BCA -- this is the only study done examining business support of the arts.
G. Procedures in Collection and Costs of Collection

Filer Commission -- papers were commissioned on numerous subjects relating to private giving. The reports resulting from this study will be published this year. It was noted in the 1973 AAFRC study that $2 million was given by all sectors of the non-profit world for the work of this Commission.

AAFRC -- AAFRC's director relies on current (past year) studies for inclusion in Giving USA. In addition, 100 of the largest Foundations in the U.S. are contacted annually to determine the amounts of funds they have distributed.

The director of AAFRC spends two months full-time annually to work on the publication. This is the major cost.

BCA -- the methods of analysis have already been described. In addition, however, for each stratum the mean support, standard deviation and standard error of the mean were calculated for both total philanthropy and support of the arts. The costs of collection and publication are $70,000.

H. Most Outstanding Problems with Data

The Filer Commission report barely touched on the arts. No new financial or economic data were obtained and in this instance it closely followed the reports published by the AAFRC which also relies mainly on secondary data sources for its information.

The Filer Commission found AAFRC's giving estimates to be low by as much as 20% in some instances. According to page 10 of AAFRC's 1974 annual report, "Studies concerning individual giving prepared for the Filer Commission indicate that the AAFRC's estimates have been on the conservative side and that individual giving may be 10 or perhaps 20% higher than the totals that are shown."

The BCA report goes into great detail to explain its methodology, how it arrived at estimates, how it projected from its sample to the universe. It is a very good piece of statistical research obtained from the viewpoint of the giver rather than the grantee. It was, however, mentioned by Ford Foundation staff that the BCA figures differed from the Ford projections for corporate support of art groups. BCA has covered a larger universe and has dealt with organizations that keep more accurate records than most art groups. It is therefore believed to be more accurate in predicting corporate support than Ford.
A SURVEY OF 1973 BUSINESS SUPPORT OF THE ARTS

This study is being conducted under the auspices of the Business Committee for the Arts.

This form when completed will be kept in the Touche Ross Confidential files. The information requested herein will in no way be identified with your company or with any of its officers or employees.

PLEASE RETURN ONE COPY TO:

TOUCHE ROSS & CO.
1633 Broadway
New York, New York 10019
Room 318

DEFINITION: Within the context of this survey, support of the Arts is broadly defined and includes such items as dollar contributions, gifts in kind, use of facilities, and selected business expenses. The support can be forthcoming directly from a business or a foundation established by a business.

PLEASE SEND ME A COPY OF THE COMPLETED SURVEY

Section A: BASIC INFORMATION

1. Company Name ________________________________

2. Headquarters Address ____________________________ Zip ________

Do you consider your company: (identify the most appropriate - check only one)

11-1 □ Consumer oriented

11-2 □ Service oriented

11-3 □ Commercially or industrially oriented

11-4 □ Other ________________________________
Section B: SUPPORT OF THE ARTS

1. Did your company support any of the Arts* in 1973? Yes [ ] No [ ]

2. How has your support for the arts changed since 1970?
   - [ ] Increased
   - [ ] Decreased
   - [ ] About the same

3. What do you think will be the magnitude of your support of the arts during 1974-1976?
   - [ ] More
   - [ ] Same
   - [ ] Less
   - [ ] Undecided

4. Total philanthropic contributions** and business expense contributions** made in 1973; total to all recipients (e.g., education, health, religion, arts, etc.):
   - [ ] $0

5. Of your total philanthropic contributions and contributing business expense in Question 4A, identify the approximate dollar value of your company's support of the arts for calendar/fiscal year 1973:
   - [ ] $0

6. Please indicate the approximate percentage distribution of your support of the arts in Question 5 to each of the following art categories (the total should equal 100%):

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opera</td>
<td>0-5%</td>
</tr>
<tr>
<td>Symphony Orchestra</td>
<td>5-10%</td>
</tr>
<tr>
<td>Other Music</td>
<td>10-15%</td>
</tr>
<tr>
<td>Historic and Cultural Restorations</td>
<td>15-20%</td>
</tr>
<tr>
<td>Dance</td>
<td>20-25%</td>
</tr>
<tr>
<td>Museums</td>
<td>25-30%</td>
</tr>
<tr>
<td>Special Events</td>
<td>30-35%</td>
</tr>
<tr>
<td>Public Radio and Television Programming</td>
<td>35-40%</td>
</tr>
</tbody>
</table>

   Name of Preparer

   Title

* Examples of art forms are listed in Question 6.

** The total contribution should include both philanthropic contributions and business expense contributions:

PHILANTHROPIC CONTRIBUTIONS

Definition: Philanthropic contributions are considered to be the portion of a company's support that is reported to the IRS as deductible under the philanthropy provisions of the code. (Includes gifts made by your company to foundations or other fund distributing agencies; e.g., Income Tax, Form 1120, Line 19.)

BUSINESS EXPENSE CONTRIBUTIONS

Definition: Business expense contributions are the portion of a company's donations to causes that are considered part of the company's normal business expenses. This is distinct from and in addition to the sums reportable to the IRS as deductible philanthropic expense. Examples are: Gifts of facilities for educational television programs, Donations of advertising space to assist in arts campaigns, Contribution toward travel expenses for special arts groups, Sponsorship of cultural television programs.
I. ITEMS COVERED

A. Input-Output Factors

The 55 state arts agencies and 12 related foundations serve as the basis for this study.

Personnel -- the number of full-time and part-time personnel, the number of executive or professional personnel, the number of clerical employees and the number of civil service employees were obtained. A very summary analysis is done on volunteers. The number of Commission members, advisory panel members and consultants is also presented.

Programs, Purposes and Goals -- functions and practices are discussed in great detail. The number of such, the priorities of each agency in terms of programs, etc., and the amount of funds spent for each program are analyzed.

The study included information on the basic organization and structure of each agency, its relationship to other agencies within the state and with the federal government.

If a state art agency was a direct producer of exhibitions, productions or performances, it was noted that the agency did such. The number of times it acted in this capacity was not recorded.

B. Return to Inputs

There is much analysis--a whole chapter--on staff and personnel expenditures. Tables depicting each state agency's salary expenses for various types of personnel are presented. Salary ranges are also given for each position.

C. Characteristics of Establishments in Group

There is a regional analysis of the state arts agencies employing the following regions:


South: Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Oklahoma and Texas.

North Central: Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska and Kansas.

In addition to regional analysis, the arts agencies are studied on a state-by-state basis in many tables dealing with the major aspects of the study. Expenditures also serve as a form of comparison—budgets below $250,000 are at the bottom of tabulations with budgets of $750,000 and above at the top.

Another comparison was tabulated by type of geographic area as shown below: (source—p. 180)

Table 84
LOCATION OF PROJECTS FOR WHICH EXPENDITURES WERE MADE IN FISCAL 1974, BY TOTAL EXPENDITURES***
(Dollar amounts in thousands)

<table>
<thead>
<tr>
<th>Total Project Expenditures</th>
<th>Total Agencies (55)</th>
<th>Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$2,293</td>
<td>$5,501</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td></td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Urban</td>
<td>30,196</td>
<td>87</td>
</tr>
<tr>
<td>Suburban</td>
<td>15,507</td>
<td>45</td>
</tr>
<tr>
<td>Rural</td>
<td>10,499</td>
<td>30</td>
</tr>
<tr>
<td>Other</td>
<td>391</td>
<td>1</td>
</tr>
<tr>
<td>Not applicable</td>
<td>998</td>
<td>3</td>
</tr>
</tbody>
</table>

* Less than 0.5%
** Except New York.
*** Percentages add to more than 100 because multiple responses were possible.

Characteristics of arts agencies staff are presented in table form—noting sex, racial/ethnic group, etc.
The organizational structure of the state arts agencies within the state governments was also presented, for example: 28 state arts agencies were autonomous, 14 were autonomous within larger agencies, 5 were offices in agencies with purposes other than the arts, 5 were part of the executive office of the governor, 3 were subordinate agencies within larger agencies.

D. Demand-Audience

1. Attendance -- attendance figures for state arts agency sponsored projects were obtained from grantee files. NRCA would not certify the validity of attendance figures reported. The state arts agencies were also asked to report on the number of artists and/or organizations that were involved in projects.

51% of all state arts agency expenditures went into projects that were primarily directed toward general audiences.

2. Consumer Expenditures -- are analyzed in terms of earned income as matching funds for agency-supported projects. (see E. Financial below). Specific ticket prices for events are not presented.

3. Contributions -- since almost 100% of all state arts agency funds are contributed by either governmental or private sources, this area received the most analysis in the financial aspects of the study. The following is a total breakdown of all contributed income for 1974: (source-- p. 8)

<table>
<thead>
<tr>
<th>Total Funds Received by State Arts Agencies</th>
<th>Total</th>
<th>State</th>
<th>Federal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>44,155,072</td>
<td>31,273,166</td>
<td>12,008,050</td>
</tr>
<tr>
<td>without New York</td>
<td>27,556,072</td>
<td>14,828,166</td>
<td>12,008,050</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>State</th>
<th>Municipal</th>
<th>Private</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Each state is analyzed separately as well. Since over 50% of the state arts agencies required matching funds for all project grants, contributed funds and in-kind contributions are important aspects of agency operations. The titles in the above table are further broken down in other tables; for example, private funds will be detailed in a table noting foundation grants, individual contributions, corporation contributions, earnings and other.
Contributed funds are also analyzed in terms of whether or not they were earmarked/restricted funds or discretionary/unrestricted. Contributions to the twelve separate foundations are analyzed independently.

Provision of services to the state arts agencies by governmental and private organizations are also detailed; for example, provision of printing, legal or accounting services.

E. Financial

1. Income -- see Contributions above.

2. Expenditures -- state arts agencies spent $43.8 million in 1974; the following is a breakdown: (source--p. 25)

<table>
<thead>
<tr>
<th>Total Expenditures</th>
<th>Expenditures For Program</th>
<th>Other Administration Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>$43,780,286</td>
<td>$37,491,082</td>
<td>$4,365,811</td>
</tr>
<tr>
<td>100</td>
<td>86</td>
<td>10</td>
</tr>
<tr>
<td>Total Without New York</td>
<td>$27,183,347</td>
<td>$2,679,023</td>
</tr>
<tr>
<td>100</td>
<td>82</td>
<td>12</td>
</tr>
</tbody>
</table>

1/ Expenditures for administration and development of programs are projections from figures on the percentages of program funds used in this area.

Expenditures are analyzed on a state by state basis, by region, by project type, and by art form. Expenditures by the 12 separate foundations are also presented.

The table titles presented above are further broken down in separate tables, some on a state by state basis. The state arts agencies themselves were the primary recipients of 12 cents of every one dollar of project expenditures. This money was used for agency-administered programs such as artist-in-schools and touring.

Expenditures of state arts agency funds were also analyzed in terms of primary, or direct recipients and secondary, or indirect recipients. When analyzing the amount of funds received by primary and secondary recipients in separate tables, the entire amount of project expenditures for 1974, $34.6 million was utilized as a heading for each table. It is impossible to find out how much money went to primary recipients and how much filtered through primary grantees to secondary sources since each group is analyzed in terms of the whole.
Following is a breakdown of funds by art form—amounts in millions:

**Total Project Expenditures:** $34.6

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Amount (millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>7.8</td>
</tr>
<tr>
<td>Theater</td>
<td>4.2</td>
</tr>
<tr>
<td>Dance</td>
<td>3.5</td>
</tr>
<tr>
<td>Combination of Performing Arts</td>
<td>1.7</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>4.9</td>
</tr>
<tr>
<td>Public Media</td>
<td>1.7</td>
</tr>
<tr>
<td>Literature</td>
<td>1.1</td>
</tr>
<tr>
<td>Other Art Forms</td>
<td>1.8</td>
</tr>
<tr>
<td>Combination of Art Forms</td>
<td>6.0</td>
</tr>
<tr>
<td>Non-Arts, Humanities Field</td>
<td>1.7</td>
</tr>
</tbody>
</table>

**II CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION**

**A. Time Series**

Fiscal Year 1974 served as the basis for analysis.

**B. Sampling Characteristics**

The entire universe (the 55 state arts agencies and the 12 state art foundations) was surveyed and responded.

**C. Questionnaires**

Three meetings were held prior to the questionnaire's existence with 22 directors of state arts agencies. Survey instruments were developed at these meetings. The survey's data were collected in personal interviews (except in Guam and American Samoa) conducted by representatives of the NRCA with directors of the state arts agencies. These interviews were usually conducted in two sessions of approximately 3 hours each. In addition to the interviews, three forms covering information on internal structure of the agency and funding practices were left with the agencies for completion and return to NRCA. The questionnaires were divided into four sections: structure, organization and relationships with other groups and organizations; council, commission and staff; functions and practices; and programs.

One form requested information on agency/council/commission board members, the agency staff members, consultants, etc. Another form detailed the amount and sources of funds received and expended during fiscal 1974 as well as financial background information for 1972, 1973, 1975, and 1976. The third form dealt with project expenditures for 1974 covering such areas as the location of the project, the audiences and attendance, total costs of projects, recipients of funds, type of activity and art form assisted. All agencies had to complete multiple numbers of these forms and for some agencies the numbers ran into the hundreds.
D. Data Dissemination

The data collected from this survey were published in three reports: a 58-page "Summary Report" which preceded the latter two; a 364-page "Comprehensive Report" (the basis for this draft) and a 110-page "Directory of State Arts Agencies". Two meetings were held with the 22 arts agency directors and representatives of NEA in 1975 and 1976 to review the initial draft of the report.

The reports received attention in the arts press and NEA and foundation newsletters. The number of copies circulated and to whom and access to the unpublished tapes in not known.

D. Data Utilization

NEA contracted with NRCA to conduct this study to provide a compendium of data to serve as a base for continuing research on particular aspects of the arts agency movement. Data in this study would be of interest to public and private funding sources as well as government and arts researchers.

E. Duplication with other Sources

Earlier research in this area includes an Associated Councils on the Arts annual compilation (since 1966) and publication of data on the funds administered by the state arts agencies. And in 1972, NRCA, on behalf of ACA, collected data on state arts agencies funds for fiscal 1971 and 1972. ACA published these reports in State Arts Councils.

F. Procedures in Collection, etc.

See "C. Questionnaires," above, for a description of how data was collected. The tabulation process corresponds to that utilized for Museums USA and the tapes are available with NEA's permission.

G. Costs of Collection, etc.

As reported from NEA grant files, $144,000.

I. Most Outstanding Problems with Data

The most outstanding problem is the same inherent obstacle in all NRCA research -- the attitudinal orientation of written reports. The questionnaires were designed to elicit attitudinal responses for respondents.
Since the universe is only 55 agencies, it would not have been difficult to obtain more useful information. Many questions were left open-ended—for example, what are the functions and practices of the state art agency? Almost fifty responses ranging from "make expenditures to cultural organizations for specific projects" to "make expenditures to audience groups/sponsors/presenters for them to spend as they wish". In many cases the responses overlap or are duplicative, for example—"Make accessible quality arts" and "make expenditures to cultural organizations for ticket subsidy". Answers are recorded as: "Did a lot in 1974", "Did some in 1974", "Did Not Do", "Not a Proper Function" and "Not Answered".

(* This, however, was not one of the open-ended questions.)

An open-ended question and a favorite in all NRCA research is "Name two or three areas in which funds would be spent in the next two or three years (another question asks the same for next 5 to 10 years) if sufficient funds were available for improvements or changes in programming, staffing or other activities." This question resulted in nearly 50 different responses.

While this was the first undertaking of such a major study of state arts agencies, no attempt was made to collect sufficient financial data for any year but 1974. Exceptions to this practice were tables listing state legislative appropriations (1966-1976), state appropriations per capita with rankings (1970-75), total funds received 1971-76, and total funds received per capita with rankings 1971-75.

Instead of asking agency directors what their jobs entailed, they were asked "what they feel should be major functions of their job".

No information about grantee applications such as how many received, how many funded, how much funds were requested, how much funds were distributed, were published. No information was given for the number of exhibitions, productions, performances funded. When programs or projects were discussed, they were done separating the state arts agency from the allied foundation, if one existed. Therefore, when one reads the tables listing projects, some states, like New York, appear to have no touring program, no artists in schools program and no aid for individual artists because these programs are administered by the separate foundations.
GENERAL TERMS:

**Fiscal 1974** -- The fiscal year ending in 1974.

**Earmarked or restricted funds** -- Funds received by a state arts agency for which the recipient has been designated and over which the state arts agency has no discretionary granting power.

**Program and project** -- A program refers to a broad area of funding or activity such as an agency's touring program, technical assistance program, music program, artists-in-schools program, etc. A project refers to a specific individual project usually within a program area, such as a specific dance company's tour in the state, the assignment of an advisor to provide technical assistance to a particular arts organization, the support of concerts by a particular symphony orchestra, the assignment of an artist to a school, etc.

**Grants** -- The word "grants" is used to cover the funding of recipients by the state arts agency, whether such funding is done as a grant or through a contract.

**Agency** -- An agency refers to a government agency, usually a state agency; if a federal or local agency is referred to, it will be indicated.

**Cultural organization or institution** -- A "cultural organization or institution" or "arts or cultural organization or institution" covers all types of organizations, institutions or groups, such as performing arts organizations, museums and other similar institutions, visual arts groups, writers' projects, cultural centers, non-governmental arts councils, etc.

**Commissions to artists** -- Funds provided an artist for the creation of a new work (painting, drawing, musical composition, dance, play, novel, etc.)

**Purchase grant** -- Funds provided an artist for the purchase of a work already created.

**Work grants** -- Funds provided an artist for general support and not for the purchase or commissioning of a work.

SELF-ADMINISTERED FORM B:

**Art museum** -- A museum whose collection/exhibitions are exclusively or predominantly art, including paintings, drawings, sculpture, graphics, etc.

**History museum** -- A museum whose collections/exhibitions are exclusively or predominantly history, including historic houses and sites and museum villages.

**Science museum** -- A museum whose collections/exhibitions are exclusively or predominantly science, including natural history museums, science and technology centers, zoos, aquariums, botanical gardens, etc.
General museum -- A museum whose collections/exhibitions are a relatively equal combination of art and history, art and science, history and science, or art, history and science.

Cultural center -- A structure or complex of structures designed for the public presentation of more than one art form.

Civic group -- A group of citizens primarily organized for non-arts purposes (e.g., the PTA, Chamber of Commerce, etc.) but conducting some arts-related activity such as sponsorship of performances, etc.

Orchestral/chamber, etc. -- Including all types of orchestral and chamber music, solo recitals, etc.

Theatre -- Including all types of theatrical presentations, such as musicals, drama, children's theatre, revues, dramatic readings, etc.

Literature -- The publication or presentation of non-dramatic literary material such as poetry or fiction, but does not include non-literary publications such as newsletters or pamphlets.

Earned Income -- Operating revenues received from admission fees and box office and subscription ticket sales, tuition fees, contract fees, membership dues, sales of merchandise, parking fees, monies from concessions, etc.

SELF-ADMINISTERED FORM C:

Full-time -- a paid staff member (or "consultant" serving in a staff capacity) who works a minimum of 35 hours a week on a regular basis.

Part-time -- a paid staff member (or "consultant" serving in a staff capacity) who works fewer than 35 hours per week on a regular basis or who works any number of hours for only a part of the year.

PERSONAL INTERVIEW:

Subordinate agency of a larger agency -- The situation in which the state arts agency is a full agency but is under the direction of another state agency.

An office in an agency that has purposes other than the arts -- The situation in which the state arts agency is not actually a full agency, but is only an office within a state agency that has purposes other than the arts.
Association of College, University and Community Arts Administrators surveys

CONTINUITY: ACUCM published information for the following seasons: 1964-65, 1966-67, 1969-70, 1970-71, 1972-73, and (ACUCAA) 1974-75. The profile has grown in length and variety of questions asked each year. There is almost a complete lack of internal consistency, and the format changes significantly each year.

"An institution is eligible to become an active member if it is an educational institution or non-profit public service organization responsible for the presentation of performing arts programs. (This includes colleges and universities, art councils, civic concert organizations, museums, and symphony orchestras, among others). $75.00 per year." (Giving a Smashing Performance as a Performing Arts Administrator, p. 6)

There are presently 423 members, one-quarter of them are non-profit organizations.

SAMPLING CHARACTERISTICS: ACUCAA does not sample. It sends its questionnaire to all its members. A percentage of those replying (varies over the years from 72.7% to 43%) are usable, and it is this small group that is the basis of the ACUCAA profiles. If it is representative, it is purely accidental. Secondly, ACUCAA has never published the names of the organizations that have replied to its questionnaire in any of its profiles.
QUESTIONNAIRE: ACUCAA does not publish its questionnaire until Profile IV. ACUCAA also supplies its members with a data sheet to be filled out for each event sponsored. Categories and terms are not clearly defined. Check-offs are severely overused. Questions are vague and poorly designed.

DATA DISSEMINATION: The profiles are distributed to ACUCAA members. In one of its questionnaire cover letters, ACUCAA stated that its data was used by many different groups, including Arts Management, The Wall Street Journal, and The New York Times.

DUPPLICATION WITH OTHER SOURCES: There is no other study covering the cultural activities occurring on campus.

COLLECTION PROCEDURES: The questionnaire are returned by mail to ACUCAA, and ACUCAA tabulates and reports the data in a written survey.

COSTS OF COLLECTION: Salary costs - ACUCAA employs two research assistants at $800 per project; one full time secretary/typist at $12,000 - 16,000 per year; and one executive director part time at $22,000 - 26,000 per year. Professor Prieve receives no salary from ACUCAA. The secretary and the director spend only a short period of time working on the profiles. Mailing costs - Although ACUCAA could not state the dollar cost involved, they were able to state how the profiles were mailed.
members received their profile via bulk delivery

non-members received their profile via 3rd class book delivery

Publishing costs - The cost of publishing Profile VI was $1.25 per copy. This cost does not include the labor involved in proof-reading, editing and typing. Because they use the photo-ready process, they run off additional sets of the profile when the need arises. The last run was for 600 copies. They sell approximately forty copies a year at $7.50 per copy.

Follow-up procedure - ACUCAA sends out two mailings of its questionnaire with return envelopes. They are also changing the schedule so that it conforms with the schools' fiscal year, i.e., the questionnaire will be sent out in late August, early September.

PROBLEMS:
(1) It is impossible to establish any sort of information flow from one profile to the next. It is not really a time series because of the severe lack of consistency.

(2) There are far too many charts, diagrams, and graphs in the body of these reports, and far too little discussion and analysis for the reader to grasp and retain any pertinent facts. Profile III presents everything in percentages, and percentages of percentages. The other profiles are also plagued with an over-use of percentages.

(3) Definitions and classifications are vague. There is little
hard data collected. Most of the charts and diagrams are created by manipulating the few figures ACUCAA does collect. 

(4) It is almost impossible to make sense out of the little financial information that ACUCAA reports. The data is questionable because of the overall sloppiness and practices of ACUCAA.

(5) There is no apparent purpose or direction in these surveys, no real follow-up on members who did not return the questionnaires, and there are many simple mathematical errors in the final profile.

(6) Much of the information that ACUCAA gathers should be done every five or ten years, not for every report. Ex.: "facility description", and "total facilities":

INPUT-OUTPUT FACTORS

1) artists - not reported (n/r)*

2) supporting personnel - An ever increasing amount of descriptive data on the arts administrator is published.

3) exhibitions - n/r

4) facilities - The amount of information and type collected varies with each profile.

5) productions - n/r

6) performances - Only Profiles V and VI have a separate section for performances.

*n/r=Not reported
RETURN TO INPUTS

1) artist's income - n/r
2) director's income - n/r
3) administrator's income - Profile I, IV, V, and VI
4) profits - n/r
5) rents - n/r

DEMAND-AUDIENCE

1) attendance - Not reported in Profile II. Total gross attendance for program type is shown in III (% figures only), IV, V, and VI. Except for VI, these surveys show total gross student attendance for program type.
2) tickets sold - In Profile V and VI the total ticket sale revenue by program type is reported.
3) ticket prices - Only Profile II published a median ticket price range by audience type, by program type. Profile VI gave some percentage figures about ticket policies, i.e. how many schools offer tickets free to their students.
4) contributions - Profile I shows the percentage of schools receiving some subsidy. Profile II has a table showing the median percentage of support by the type of activity. This table is useless, and it is also incomplete. Only one line came close to equalling 100%. (94%, 96%, 99%, and 96%).
Profile III - n/r. Profile IV - n/r. Profile V - see attached chart. Profile VI - same as Profile V. A similar chart was done for the non-profit organizations in the ACUCAA membership.

**FINANCIAL**

1) earned income - total ticket revenue by program type is reported in Profile V and VI.

2) unearned income - see contributions

3) expenditures - n/r in Profiles I and II. The only expenditure shown in Profiles III through VI are Artist/Performance fees. Profiles III and IV show average fee by program type. Profiles V and VI show both total and average fee by program type. Profile VI is the first survey to show "other direct costs", but gives no breakdown of this class.
APPENDIX 3-A: THE MAIL SURVEY OF USERS

In late March 1977, we wrote to 53 arts organizations, stratified by type and geographic location inquiring about that organization's use of and needs for economic data on the arts. The letter (a sample copy follows this page) was not a formal questionnaire but instead worded to permit the respondent to "free associate" about arts data.

The sample and respondents by type of organization were comprised as follows:

<table>
<thead>
<tr>
<th>Type of Organization</th>
<th>Surveyed</th>
<th>Replied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art councils</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Dance companies</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Museums</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>Opera companies</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>Orchestras</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Theaters</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>College and University arts units</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>53</td>
<td>18</td>
</tr>
</tbody>
</table>

This Appendix includes the actual replies from fourteen respondents; the other replies were of the "don't know" character.
SAMPLE LETTER

March 28, 1977

Mr. Joseph Leavitt
General Manager
Baltimore Symphony Orchestra
120 West Mount Royal Avenue
Baltimore, Maryland- 21201

Dear Mr. Leavitt:

We are working on a grant from the National Endowment for the Arts to study the feasibility of constructing an on-going economic data series on the arts. Your experience as a participant and recipient of one-time as well as annual on-going data series will be helpful to us in formulating recommendations that reflect the needs of your art form. Specifically, we would be interested in what series or studies your organization utilizes and in how you utilize them. Do the studies assist you with fund-raising activities, provide back-up information for legislative hearings, serve as a way to compare yourself to other organizations, and/or other uses? Please be sure to tell us the study or data series to which your comments are referring.

Are there information needs special to your organization which existing studies do not meet? If so, could you briefly indicate what these are?

We realize that orchestras have probably been taxed to the maximum with survey questionnaires and we very much appreciate any time you can spend answering the questions we have provided above as response guidelines. Please be informed that the questions proposed by us are meant only to assist you in organizing a response and can be answered, altered, or omitted depending on your preferences.

Thank you for your assistance.

Sincerely,

Dick Netzer
Dean
(Principal Investigator, NEA Data Study)
April 26, 1977

Dick Netzer, Dean
Principal Investigator
NEA Data Study
New York University
Graduate School of Public Administration
4 Washington Square North
New York, New York 10003

Dear Dean Netzer:

Thank you for your letter of March 22, 1977. I have discussed your request with A.C.T. staff members which has revealed that the following studies are used:

- Theatre Communications Group-Annual Fiscal Survey
- Opera America - 1975 Fiscal Year Comparative Figures
- League of Resident Theatres Questionnaire
- Council on Foundations-Economic Survey IV

These studies are used primarily to compare our budgeted income and expenses with other institutions and, as a general reference, to the economies of the field.

Thank you.

Sincerely,

[Signature]

Patricia Quinn
Assistant General Manager

PQ/bg
April 4, 1977

Mr. Dick Netter
Dean
(Principal Investigator NEA Data Study)
New York University
4 Washington Square North
New York, N.Y. 10003

Dear Mr. Netter:

We are responding to your March 28th letter. Yes, there has been a deluge of questionnaires and surveys in recent months but we are pleased to give you the following information.

The most useful report to us is the comparative report on major symphony orchestras compiled by the American Symphony Orchestra League. Other shorter reports by the same organization are also very useful, especially those regarding fund raising goals and staffing of other major orchestras. The comparative report is especially useful in providing backup information for the various public funding agencies which we approach.

As with most orchestras, many parts of our operation are unique. We generate a good deal of information which is strictly for our own use.

Wishing you every success, I am

Sincerely,

Joseph Leavitt
General Manager
April 25, 1977

Mr. Dick Netzer, Dean
Graduate School of Public Administration
New York University
4 Washington Square North
New York, New York 10003

Dear Mr. Netzer:

The only series which we regularly receive and use is the TCG annual fiscal survey. We find it most useful in the following ways:

1. As a comparison with our sister organizations: how they spend their money by category; comparative salary ranges for positions like ours; sources of funds mix as it compares with ours; and ratio of earned income and contributed income.

2. Getting a sense of the big (national) picture and where we fit into the theater growth industry. This is useful in making the case for support, particularly in the corporate sector.

3. The big picture is also useful in our political efforts, particularly on national basis, but on state level as well.

The area ignored by all existing data sources--local and national--is that of economic impact. We find that getting a good handle on our impact on this community and state from an economic standpoint as well as artistic standpoint is becoming more and more necessary. But we can't get good information on what our impact is or how it can best be established. As a result, we use the enclosed impact statement which uses only common sense in its formation. You could do us a great service by providing to the field either localized impact statements or a positive methodology which we could execute to determine ours specifically.

I should also tell you that we regularly collect market research data on our audience. Complete audience studies were done in 1963, 1973, 1974 and 1976. We use the demographics and other information gained to help us monitor trends in age, education, place of residence, and other critical dimensions important in our marketing as well as our scheduling and programming efforts.
I hope you find the information helpful. Don't hesitate to call on us if you have more questions.

Sincerely,

Donald Schoenbaum
Managing Director

Enclosure

DS:ain

Dictated by Mr. Schoenbaum but not signed.
April 11, 1977

Dean Dick Netzer
New York University
Graduate School of
  Public Administration
4 Washington Square North
New York, N.Y. 10003

Dear Dean Netzer,

In response to your letter - indeed yes - from time to time I receive the findings of surveys, studies, and data series that intrigue me but never quite work for me. These studies include the ACUCAA ones as well as the URTA ones. I have participated in State Council surveys as well, and they present the same problem - comparability. For example on salaries - what fringe benefits are included if they are included. On operating costs, light, heat and power go where. Obviously my basic budget figures mesh with those of the University and my secondary management control figures grow from the deficiencies that exist in that system.

Finally, I'd like to know how my pay stacks up against my peers - if I have any peers doing a comparable job - which I find doubtful - but isn't that everyone's problem.

Sincerely yours,

Douglas Schwalbe
Managing Director

DS/kr
April 27, 1977

Mr. Dick Netzer
Dean
Graduate School of Public Administration
Four Washington Square North
New York, NY 10017

Dear Mr. Netzer:

Thank you for your letter of March 28.

At this time the only study we conduct ourselves is one on the economic impact of our organization on the community. Using an analysis of our audiences we are projecting the money spent at each performance and adding that to our payroll and its turnover factor.

We are most decidedly remiss in not exploring further but the work load of staff members already is taxing beyond belief. We would be most happy to receive any reports from your study and answer any specific questions that we could.

I would appreciate it if you would direct future correspondence to my attention.

Thank you very much.

Sincerely,

Richard B. Turner
Company Manager
LYRIC OPERA OF CHICAGO

RT:mmc
Mr. Dick Netzer
Dean of the Graduate School of Public Administration
New York University
4 Washington Square North
New York, New York 10003

Dear Mr. Netzer:

Thank you for your letter of March 22 regarding economic data series on the arts. I hope that my response will be sufficient for your needs.

The only on-going data that we receive on an annual basis is provided by the Theatre Communications Group, which does an annual fiscal survey. This survey provides not only general economic information about earned income, total expenses, etc., but specific profiles of the theaters involved in its study, and also salary information on specific positions. I find this study to be most helpful in the area of fund-raising, public support, and in comparing my own organization with others (especially with respect to salary scales). The one area in which this study, and all others I have seen, is deficient, is with respect to the economic impact of the arts organizations, outside of the direct impact of their own budget. The Guthrie Theater in Minneapolis, for example, has put together a study which indicates that it generates nearly $3.00 of economic activity for every dollar spent directly through its budget. This would be useful information to have on a national basis.

I have also had occasion to refer to the publication of the Ford Foundation, Finances of the Performing Arts. However, this information dates back to 1974, has not been updated to my knowledge, and is becoming increasingly less useful. The same is true of the Rockefeller Panel report, entitled The Performing Arts.

In general, I do not feel that research in the area of performing arts is complete, or current with respect to economic impact, fund-raising potential, and audience development potential. However, in all areas that have mainly to do with what has already been accomplished, I am quite pleased with the information that is available, mainly through the TCG fiscal survey.
I hope this response is sufficient for your needs; if it is not, please don't hesitate to write again.

Sincerely,

Edward A. Martenson

EAM:kam
Dear Dean Netzer:

Enclosed find copies of two studies conducted by the Yankelovich organization for the Metropolitan in recent years which have been very helpful to us in determining the nature of our audience.

The second of the two was particularly helpful in establishing that the Metropolitan is both a national institution and at the same time an important contributor to the economy of the City of New York. These studies have been useful to us in our efforts to maintain adequate levels of support from governmental sources.

Also enclosed for your information is an in-house study we did on the Museum's lending program which also helped us make the case that we serve a national as well as local audience.

We hope these materials are helpful to you. With all good wishes.

Sincerely,

Diana Goldin
Editor
April 7, 1977

Mr. Dick Netzer, Dean
Graduate School of Public Administration
4 Washington Square North
New York, N. Y. 10017

Dear Mr. Netzer:

First, some clarification: Mr. Sarazin is Managing Director of the structure in which we perform. The Performing Arts Center is the landlord for the Milwaukee Repertory Theater, which is otherwise divorced from their operations.

The TCG Fiscal Survey* is proving to be our most useful reference tool. It provides a complete economic picture of the activity in the non-profit professional theater field and this information is useful as a fund raising and legislative informational tool. Further, it provides us with the ability to directly compare our own fiscal activity and internal cost ratios with those of other theaters of a comparable size around the country. This comparison not only gives us the answer to a number of direct working questions but enables my Board and the United Performing Arts Fund to compare the Milwaukee Repertory Theater Company with other non-profit professional theaters.

Studies of the general state of the arts in this country are useful to indicate broad trends, but the TCG Fiscal Survey very adequately satisfies our direct informational needs. Its accuracy and the care with which the data is gathered and interpreted is the best which I have yet encountered.

In short, what I am saying is that the most meaningful statistics for me are those which relate specifically to the theater. I feel that the operational differences between the theater and the other art forms make comparisons misleading.

Please contact me if you have further questions.

Sincerely,

[Signature]
Sara O’Connor, Managing Director

*Theatre Communications Group, 355 Lexington, NYC 10017
April 8, 1977

Mr. Dick Netzer, Dean,
Graduate School of Public Administration
4 Washington Square North
New York, New York 10017

Dear Mr. Netzer:

Our agency has not been involved in collecting economic data on a sustained or systematic basis, though we are very interested in establishing an economic data series. It would be useful to us in the State Legislature to demonstrate the economic impact of the non-profit arts sector and useful also in assisting other organizations with fund-raising and audience development.

Last year we conducted an informal survey of cultural organizations in Oklahoma to obtain estimates about some major economic indicators, but the data is not reliable for most purposes. We also worked with the University of Oklahoma Research Center for Economic and Management Studies to include attitudinal questions about arts activities in a larger survey they were doing of quality of life factors in Oklahoma. We are continuing to work with them to see if we can obtain any useful market information from this survey, and we are talking with the Research Division of the Kerr Foundation about the possibility of conducting a comprehensive economic study of the arts in the state that would provide the foundation for a data series, but we do not have their commitment to the idea yet.

I hope this information is helpful. Best wishes in your effort.

Sincerely,

Bill Jamison
Executive Director
April 19, 1977

Mr. Dick Netzer, Dean
(Principal Investigator, NEA Data Study)
New York University
Graduate School of Public Administration
Office of the Dean
4 Washington Square North
New York, NY 10003

Dear Mr. Netzer:

Dr. Turner has asked me to respond to your letter of March 28, 1977 concerning your grant from the National Endowment for the Arts. I am pleased to see that you will be studying a possibility of constructing ongoing economic data series for the Arts and I would be interested in hearing your results when you are finished.

The Philadelphia Museum of Art very infrequently utilizes outside consultants' reports to augment its own internal resources. When such studies are undertaken, they are undertaken only for a specific need and basically deal with technical expertise in that area. An example would be the Museum's utilization in the past of consultants to set up an ongoing program. This was a formal agreement to accomplish a specific purpose and, when management of that program became a responsibility of the institution.

There are additional studies which occur from time to time which are prepared by various museums or institutions and are rather informal in nature. We attempt to take part in these and generally on the theory that we are helping other institutions as opposed to sharing in the process.

Beyond this, we do not subscribe to any series or any studies in specific areas but expect those responsible within the Museum to keep themselves informed about their own fields, whether it be development, finances or curatorial.

I hope this proves helpful to you and I wish you well in your endeavor.

Sincerely,

Philip M. Thompson
Assistant Director for Development
May 24, 1977

Dick Netzer
Dean, Graduate School of Public Administration
New York University
4 Washington Square North
New York, New York 10017

Dear Mr. Netzer:

In response to your letter of March 28, 1977 regarding the feasibility study, we refer to a number of sources for back-up information. These sources include: Ford Foundation LETTERS, Ford Foundation THE FINANCES OF THE PERFORMING ARTS, Volumes I & II, The National Endowment for the Arts 'THE CULTURAL POST', OPERA AMERICA, OPERA NEWS, Charles Christopher Mark's ARTS REPORTING SERVICE, SENZA SORDINO and other publications directed toward the management of non-profit organizations, i.e. "Tentative Set of Accounting Principles and Reporting Practices for Non-Profit Organizations not Covered by Existing A.I.C.P.A. Industry Audit Guidelines". We find these publications to be most helpful and informative and an excellent means of comparing ourselves with other organizations.
In addition, we are in daily communication, both formally and informally, with other opera companies as well as other art organizations and find the administrators to be quite willing to share ideas and recommendations and give of their expertise.

Sincerely yours,

[Signature]

Vincent R. Artz
Assistant to the President

VRA:dh
4 April, 1977.

Mr. Dick Netzer, Dean
Graduate School of Public Administration,
New York University,
4 Washington Square, North,
New York, New York 10023.

Dear Mr. Netzer:

In response to your letter of March 28, our series of four performing arts attractions was established for, and funded by, the student activity fee. It is intended to be an extension of their education. We find the Association of College, University, and Community Arts Administrators, Inc. periodic evaluation of artists and theatrical productions very helpful in selecting events for our campus. I know of no other studies dealing with the arts utilized by the College.

We would be interested in a study of how other college facilities are staffed, permanent and part-time needs, etc. Managing the theatre for our own needs and occasional community uses seems to be an area where advice and counsel would be appreciated.

Sincerely,

Mary A. Gerber, Director
Special Programs
Dear Dean Netzer:

New York University
Graduate School of Public Administration
4 Washington Square North
New York, New York 10003

In response to your letter of March 28, 1977, the Seattle Symphony relies on the annual report published by the American Symphony Orchestra League presenting statistical data on the major orchestras in the United States. We are particularly interested in comparisons between our operation and the other "majors" in areas such as earnings, expense increases, subscription levels, contributed income, and governmental and corporate support. Such information is useful in indicating areas in which we need improvement and in "case statements" to various funding bodies.

A recent study of the arts industry in Washington state conducted by the National Research Center of the Arts has also been of value in dealing with the state legislature.

I am unable to think of any other comparative data that might be of use but, admittedly, we may have been "statisticalized" past the point of marginal utility.

Sincerely,

John E. Graham
Director of Development

In Memoriam
Louis Brechemin
Dear Dean Netzer:

We have not really made use of any "economic data series" on the arts. No doubt we ought to be doing so, but have not been aware of any such series which fits into our kind of operation and which we felt would be helpful. If you do know about any such information available to us, I should indeed be glad to know about it.

However we do submit information, when requested, to ACUCAA for its periodic study of its member organizations, and we receive their reports on those studies. If that is the question you are asking, perhaps that is the answer you are seeking. We use that principally in trying to prove to the University administration that we ought to be getting university funds to help support our operations.

I don't know of any other study or series in which we have been involved or with which we could make use of.

Sincerely yours,

(Mrs.) B. J. Connors, Manager
Committee for Arts and Lectures

April 7, 1977
APPENDIX 3-B: COST-EFFECTIVENESS OF EXISTING DATA SOURCES

The effectiveness of data series on the performing and visual arts depends in part on the use to which the data will be put. In particular, professional researchers' evaluation of a data series will differ from that of arts administrators, lobbyists, or journalists. Economists, statisticians and other researchers who wish to understand the present and future condition of arts organizations as well as to test behavioral relationships, will generally have the highest and best articulated standards for the quality of data. This Appendix concentrates on the effectiveness of the series for rather sophisticated analytical work; other users' evaluations of effectiveness are integrated into the main text of the report.¹

To evaluate effectiveness from this viewpoint, it will be helpful to make explicit a number of criteria against which a data series may be judged. These criteria are listed below, followed by a brief narrative describing the qualities of an excellent series and those of a poor series. Ratings of good and fair would fall between the descriptions for excellent and poor.

Data Items Covered

An economic data series can contain the following five kinds of data:

1. financial information on income and expenditures;
2. demand and audience information on attendance, consumer expenditures, and ticket prices;
3. input-output factors such as number of artists, number of productions and performances, number of exhibitions, etc.;
4. return to inputs such as artists' incomes, directors' incomes, profits, etc.;
5. other coverage such as geographical, profit or non-profit, etc.

An excellent series has a comprehensive questionnaire in which financial, demand-audience, and at least one other area are well-covered. A poor series does not include any financial data and covers other areas in a limited way.

¹ The mail questionnaire, upon which the effectiveness of the series for other uses is partially based, is described in Appendix 3A.
Coverage of Université

An excellent series has a universe which is clearly defined so that users are able to precisely ascertain the characteristics of the organizations represented. In addition, the universe definition is reasonable in that it is not too limited or too heterogeneous. A poor series is neither clearly nor plausibly defined.

Continuity

An excellent series is one that began long enough in the past to provide a times series, is repeated annually, and will definitely continue in the future in the same or commensurate format. A poor series is not a series at all, but rather a one-time survey.

Statistical Quality

An excellent series must have three characteristics: the questionnaire design, follow-up, internal consistency, and instructions must be top quality; procedures used in collection, tabulation, and storage must be beyond fault; and the universe must be scientifically sampled or completely covered. A poor series has none of the characteristics.

Accessibility

An excellent series is easily available in published and publicized form and data on individual organizations are available when needed. A poor series requires special, personally negotiated procedures for access.

Non-Duplication of Other Sources

An excellent series is unique in its field; a poor series overlaps several others in terms of coverage of time period, organizations and data items.

Table 1 shows how existing data series on the arts might be rated on each criterion. The Table classifies the data sources according to their coverage of many art forms (broad-gauged), coverage of one art form (single art form) or coverage of institutions that are not themselves producers of the arts (all other).
Although there are obvious problems in trying to rank data sources from information in Table 1, nevertheless, some effort along those lines is useful. If we assign six points to an excellent rating, four points to good, two points to fair, and zero points to poor, and then weight each criterion as follows, we derive a score for each data source.

Weights for Each Criterion

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data Items Covered</td>
<td>40</td>
</tr>
<tr>
<td>Coverage of Universe</td>
<td>10</td>
</tr>
<tr>
<td>Continuity</td>
<td>20</td>
</tr>
<tr>
<td>Statistical Quality</td>
<td>15</td>
</tr>
<tr>
<td>Accessibility</td>
<td>10</td>
</tr>
<tr>
<td>Non-Duplication</td>
<td>5</td>
</tr>
</tbody>
</table>

The weights are an indication of the importance we think should be given to each criterion. The classification of the series into three overall effectiveness groups, as described in the next paragraph, would barely be altered if the following alternative, and probably equally reasonable, weighting system were used:

Alternative Weights for Each Criterion

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
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<td>Data Items Covered</td>
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</tr>
<tr>
<td>Coverage of Universe</td>
<td>25</td>
</tr>
<tr>
<td>Continuity</td>
<td>8.34</td>
</tr>
<tr>
<td>Statistical Quality</td>
<td>25</td>
</tr>
<tr>
<td>Accessibility</td>
<td>8.33</td>
</tr>
<tr>
<td>Non-Duplication</td>
<td>8.33</td>
</tr>
</tbody>
</table>

On the basis of the weighted score derived from the first set of weights, the data sources can be classified into three groups in terms of their effectiveness. Table 2 displays a cross-tabulation of the overall effectiveness of data sources with the type of source (broad-gauged, single art form, all other).

Two conclusions emerge from the Table 2 display. Symphony orchestras (A.S.O.L.), nonprofit theaters (T.C.G.) and motion pictures (Census of Selected Services) are the only art forms which are covered at all adequately on an individual and continuing basis.

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2 Using the second set of weights described in the text, the only change in classification would be a switch of the CES to mediocre and the IRS-990 to poor. The series rated excellent overall remain so no matter which weights are applied.
The visual arts, dance, and profit theater are not at present adequately covered in on-going data series. The second conclusion is that the data sources rated outstanding overall could be improved substantially. For example, T.C.G. is a relatively recent series which does not yet provide enough data points for a good time series. The A.S.O.L. series has existed for a longer time, but the data on individual orchestras are not readily available to analysts, and data for earlier years are not always reliable. Other problems for these and other sources are highlighted in the main text of the report.

II. Costs

Information on the cost of the data series, although somewhat more straightforward than effectiveness measures, present a number of problems. Very few of the data generators are able to provide accurate cost figures. Sometimes, when no information at all is obtainable from generators, the research staff has estimated some or all of the costs themselves. In addition, the cost information must be converted to a common unit of measure for comparison because as reported by generators it is in dollars, personnel, and/or time. We have converted all the costs into time per year, as displayed in columns 3 and 4 of Table 3. The method of conversion is described in the footnotes to Table 3. Table 3 displays all the cost information as background materials for the final results in Tables 4 and 5. Columns 5 and 7 of Table 3 are the most important. Because the precise costs reported in columns 1 through 4 and 6 are estimates, which are reasonably accurate but not exact, we have converted those costs into a high, medium or low measure (columns 5 and 7); it is the high, medium and low cost which we use in presenting final results.

Tables 4 and 5 display cross tabulations of data sources by overall effectiveness, cost and type of source (broad-gauged, single art form, or all other). Table 4 presents producer costs, Table 5 respondent costs. It was not possible to collect cost information on all data sources; many of the government sources are missing. For the data sources with complete information, we can observe that the ones whose effectiveness is rated outstanding have costs which are either high or medium (not low). This is, of course, an expected result. The sources rated mediocre show no particular pattern with their costs, perhaps because the goals of some of these sources include ones irrelevant for arts analysts. For example, some of the limited effectiveness sources are published with many charts and graphs more useful to the general public than to analysts. Other of the mediocre sources are constructed to provide national employment data, or legal information on nonprofit status, or Gross
National Product information rather than data on the condition and future of the arts. Finally, the very poor data sources are by-and-large low in costs, which is to be expected.

III. Conclusions

The cost-effectiveness information on existing data sources is displayed for two reasons. Future users interested in the visual and performing arts will have easy access to information on the strong and weak points and the costs of many data sources. Second, the information gathered for this part of the study serves as the basis for devising alternative recommendations for future collection efforts and in particular, for filling missing gaps now present, at minimum cost.
Table 1: EVALUATION OF DATA SOURCES

<table>
<thead>
<tr>
<th>Data Sources1:</th>
<th>Census: Manufacturing</th>
<th>Census: Performing Arts</th>
<th>Census: County Expenditure Patterns</th>
<th>Census: Consumer Population Survey (CES)</th>
<th>Census: Revenue Service-990 (IRS 990)</th>
<th>National Endowment for the Arts-In-ternal Data (NEA-int)</th>
<th>National Income Accounts and Expenditures (PCE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poor</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
<td>Fair</td>
<td>Excellent</td>
<td>Fair</td>
<td>Fair</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coverage of Universe</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
<th>Excellent</th>
<th>Poor</th>
<th>Excellent</th>
<th>Excellent</th>
<th>Fair</th>
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<th>Excellent</th>
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</thead>
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<td>Good</td>
<td>Good</td>
<td>Poor</td>
<td>Excellent</td>
<td>Excellent</td>
<td>Fair</td>
<td>Excellent</td>
<td>Fair</td>
<td>Excellent</td>
</tr>
<tr>
<td>Statistical Quality</td>
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<td>Fair</td>
<td>Excellent</td>
<td>Good</td>
<td>Excellent</td>
<td>Excellent</td>
<td>Excellent</td>
<td>Poor</td>
<td>Poor</td>
<td>Fair</td>
</tr>
<tr>
<td>Accessibility</td>
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<td>Good</td>
<td>Excellent</td>
<td>Excellent</td>
<td>Poor</td>
<td>Excellent</td>
<td>Fair</td>
<td>Poor</td>
<td>Excellent</td>
<td></td>
</tr>
<tr>
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<td>Good</td>
<td>Excellent</td>
<td>Fair</td>
<td>Excellent</td>
<td>Excellent</td>
<td>Poor</td>
<td>Poor</td>
<td>Excellent</td>
<td></td>
</tr>
</tbody>
</table>

1 The abbreviations in parentheses are used in future tables.
Table 1: (continued)

<table>
<thead>
<tr>
<th>Data Source:</th>
<th>American Symphony Orchestra</th>
<th>Central Opera America Service (Op Am)</th>
<th>Best Theater Communications (Best Pl)</th>
<th>Variety Group (TCC)</th>
<th>Association of American Dance Companies [N.R.C.A.]</th>
<th>U.S.A. Office of Education Museums (Mus USA)</th>
<th>American Census: Motion Pictures Association of Motion Pictures (AAM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criterion</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Data Items Covered</td>
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<tr>
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<td>Good</td>
<td>Fair</td>
<td>Excellent</td>
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<td>Excellent</td>
<td>Fair</td>
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</table>
Table 1: (continued)

<table>
<thead>
<tr>
<th>Data Source:</th>
<th>Business Committee for the Arts (BCA)</th>
<th>State Art Councils [N.R.C.A.] (St Art Coun)</th>
<th>Project in the Arts (Proj. in Arts)</th>
<th>Giving U.S.A. Association of College University, and Community Arts Administrators (ACCUCA)</th>
<th>Filer Report (Filer)</th>
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</thead>
<tbody>
<tr>
<td><strong>Criterion</strong></td>
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<td></td>
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<tr>
<td><strong>Data Items Covered</strong></td>
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<td><strong>Coverage of Universe</strong></td>
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<td>Excellent</td>
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<tr>
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<td>Good</td>
<td>Poor</td>
<td>Good</td>
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<td><strong>Statistical Quality</strong></td>
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<tr>
<td><strong>Accessibility</strong></td>
<td>Good</td>
<td>Good</td>
<td>Good</td>
<td>Excellent</td>
<td>Excellent</td>
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<tr>
<td><strong>Non-Duplication</strong></td>
<td>Excellent</td>
<td>Fair</td>
<td>Fair</td>
<td>Poor</td>
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</tr>
</tbody>
</table>
Table 2: Data Sources by Type and Overall Effectiveness

<table>
<thead>
<tr>
<th>Type</th>
<th>Broad-gauged</th>
<th>Single Art Form</th>
<th>All Other</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Effectiveness</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Outstanding</td>
<td>Ford I and II</td>
<td>ASOL</td>
<td>BCA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Census: Mot.Pic.</td>
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<tr>
<td></td>
<td></td>
<td>TCG</td>
<td></td>
</tr>
<tr>
<td>Mediocre</td>
<td>PCE</td>
<td>Mus. USA</td>
<td>Proj. in Arts</td>
</tr>
<tr>
<td></td>
<td>Census: Pf Arts</td>
<td>Variety</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Census: Pop</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>CBP</td>
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<td></td>
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<tr>
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<td>CPS</td>
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<td></td>
<td>IRS - 990</td>
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<td>CES</td>
<td>COS</td>
<td>Giving USA</td>
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<td>NEA - int.</td>
<td>Best Pl.</td>
<td>ACCUCA</td>
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<td>Filer</td>
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<td></td>
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<td>AAM</td>
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</tbody>
</table>

Notes: See Table 1 for full name of abbreviated data sources. AADC cannot be included, because the first survey has not yet been published.
<table>
<thead>
<tr>
<th>Source</th>
<th>1 Producer Costs as Reported by Producer</th>
<th>2 Producer Costs as Put Together by NYU Staff</th>
<th>3 Producer Personnel Costs in Time/Year¹</th>
<th>4 Total Costs in Time/Year²</th>
<th>5 Scale Assignment for Column 4 (low, medium, high)³</th>
<th>6 Respondent Costs</th>
<th>7 Scale Assignment for Column 6 (low, medium, high)³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Census: Man/Ret</td>
<td>Not available (NA)</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td>Census: Pf. Arts</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Census: Pop</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>CES</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>CBP</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>CPS</td>
<td>2 weeks research ass’t.; 2 weeks professional + clerical (for report from CPS worksheets)</td>
<td>1/13 year (.08 years) 1/13 year (.08 years)</td>
<td>low</td>
<td>zero MC</td>
<td>low</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Ford I and II</td>
<td>$1,000,000⁴,⁵</td>
<td>(2.5 - 3 years)</td>
<td>high</td>
<td>1-2 days respondent⁶</td>
<td>high</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>IRS - 990</td>
<td>1.5 hours per form; 2386 requests; 9300 sent out</td>
<td>1.5 X 9300</td>
<td>high</td>
<td>zero MC</td>
<td>low</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>

*Footnotes follow the table.
<table>
<thead>
<tr>
<th>Source</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
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</thead>
<tbody>
<tr>
<td>NEA-int</td>
<td>low to zero</td>
<td>low to zero</td>
<td>low to zero</td>
<td>low</td>
<td>low</td>
<td>low</td>
<td>low</td>
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<tr>
<td>PCE</td>
<td>20 hours/year</td>
<td>1 year</td>
<td>1 year</td>
<td>low</td>
<td>zero MC</td>
<td>low</td>
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</tr>
<tr>
<td>ASOL</td>
<td>5½ months person time</td>
<td>$600 publication</td>
<td>about ½ year</td>
<td>½ year</td>
<td>medium</td>
<td>high</td>
<td>medium</td>
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<tr>
<td>COS</td>
<td>$400 mailing+ follow up; 3 weeks (Maria Rich + ass't); 1 week volunteer.</td>
<td>1 year</td>
<td>1.4 months</td>
<td>low</td>
<td>NA</td>
<td>medium</td>
<td></td>
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<tr>
<td>Op Am</td>
<td>$100 publications; 2 weeks- Ann Darling; 1 month-ass't</td>
<td>1/8 year</td>
<td>2/15 year</td>
<td>low</td>
<td>1 day</td>
<td>medium</td>
<td>medium</td>
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<tr>
<td>TCC</td>
<td>$2,500 personnel; $600 publication</td>
<td>5/24 year</td>
<td>½ year</td>
<td>medium</td>
<td>2-3 days per theater</td>
<td>high</td>
<td>medium</td>
</tr>
<tr>
<td>Variety</td>
<td>1/2 day per week or 1 month/year</td>
<td>1/12 year (.08 year)</td>
<td>1/12 year (.08 year)</td>
<td>low</td>
<td>low (theaters compile it anyway)</td>
<td>low</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>---------------------------------</td>
<td>----------------------</td>
<td>----------------------</td>
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<td>---------------------------------</td>
<td>-----</td>
<td></td>
</tr>
<tr>
<td>AADC</td>
<td>$750 total ($200 public/ $500 postage, xerox, time); [30 hours Giengrich, 40 hours volunteer]</td>
<td>1 3/4 weeks about 1/26 year (.04 year)</td>
<td>1/26 year (.04 year)</td>
<td>low</td>
<td>1 hour</td>
<td>low</td>
<td></td>
</tr>
<tr>
<td>Mus USA</td>
<td>$357,000 high</td>
<td>high</td>
<td>high</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>OE-M</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>AAM</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>Census: Not Pic</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>BCA</td>
<td>$70,000 at $20,000/person year=3.5 years</td>
<td>high</td>
<td>high</td>
<td>high</td>
<td>high</td>
<td>high</td>
<td></td>
</tr>
<tr>
<td>St. Art Coun</td>
<td>$144,000 high</td>
<td>high</td>
<td>high</td>
<td>high</td>
<td>high</td>
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</tr>
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</table>
Table 3: (continued)

<table>
<thead>
<tr>
<th>Source</th>
<th>Proj. in Arts</th>
<th>Giving USA</th>
<th>AACUCA</th>
<th>Filer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>Producer</td>
<td>Producer</td>
<td>Producer</td>
<td>Scale</td>
</tr>
<tr>
<td>Costs as</td>
<td>Costs as</td>
<td>Personnel</td>
<td>Total Costs</td>
<td>Assignment</td>
</tr>
<tr>
<td>Reported by</td>
<td>Put Together</td>
<td>Costs in</td>
<td>in</td>
<td>for Column</td>
</tr>
<tr>
<td>Producer</td>
<td>by NYU Staff</td>
<td>Time/Year</td>
<td>Time/Year</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Source</th>
<th>Proj. in Arts</th>
<th>Giving USA</th>
<th>AACUCA</th>
<th>Filer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

**Proj. in Arts**

- $2500 staff & nonpersonnel;
- $1000 Stephen Benedict

**Giving USA**

- Fred Schnaire
- 2 months whole report;
- Printing-16-18,000 copies (week);
- ($5.50 for ones sold)

**AACUCA**

- 2 research assistants (8000)(4 months each); 1 full-time staff ($12-16,000);
- 1 part-time executive director ($22-26,000); 1 secretary

**Filer**

- NA

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Footnotes to Table 3:

1 A $12,000 annual gross salary (52 weeks) is used to convert personnel costs reported only in dollars to time/year, except if another figure is clearly more appropriate.

2 A $12,000 annual gross salary is used to convert personnel and non-personnel costs reported only in dollars to time/year. This assumes not only that personnel working on each survey are equally paid and equally productive, but also that labor and capital are perfect substitutes.

3 The following scale assignment is used for producer costs:

- **Low**: Less than or equal to .2 year.
- **Medium**: Greater than .2 year but less than 1 year.
- **High**: Greater than 1 year.

4 This is the Ford Foundation's actual costs. They are high because of the joint products produced (data series, econometric modeling, publication) and because of some inefficiencies in procedures. The costs in non-dollar terms are more accurate.

5 The following costs are estimates by Ford Foundation personnel of the cost of updating the series for three years of data. This assumes that the staff is experienced and that all the data forms have been devised:

- 2 years coordinator;
- .05 year assistant to coordinator;
- .01 year auditor;
- .01 year data collector;
- .78 year computer programmer;
- .25 - .50 year keypuncher;
- .21 computer time;
- (?) computer overhead.

6 This is the Ford Foundation's estimate for organizations that have completed the form previously.

7 The requests and the number sent out are not all for analytic purposes. We could obtain no estimate on the numbers of IRS 990s requested for analysis. As a rough guesstimate, these costs should probably be reduced by at least 80%. The reduction would still result in a high cost data source.

8 These figures were obtained from N.E.A. grant files.
Table 4: Data Sources by Type, Overall Effectiveness, and Producer Costs\textsuperscript{a/}

(Source: Tables 2 and 3)

<table>
<thead>
<tr>
<th>Type/ Cost</th>
<th>Broad-gauged</th>
<th>Single Art Form</th>
<th>All Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effectiveness</td>
<td>Low</td>
<td>Medium</td>
<td>High</td>
</tr>
<tr>
<td>Outstanding</td>
<td>Ford I and II</td>
<td>ASOL</td>
<td>TCG</td>
</tr>
<tr>
<td>Mediocre</td>
<td>PCE</td>
<td>IRS 990</td>
<td>Op. Am</td>
</tr>
<tr>
<td>Very Poor</td>
<td>NEA - int</td>
<td>COS</td>
<td>Giving USA</td>
</tr>
</tbody>
</table>

\textsuperscript{a/} Source: Tables 2 and 3
Table 5: Data Sources by Type, Effectiveness, and Respondent Costs a/
(Source: Tables 2 and 3)

<table>
<thead>
<tr>
<th>Type</th>
<th>Broad-gauged</th>
<th>Single Art Form</th>
<th>All Other</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td>Low</td>
<td>Medium</td>
</tr>
<tr>
<td>Effectiveness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outstanding</td>
<td>Ford I</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>and II</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>IRS</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>990</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>CPS</td>
<td></td>
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</tr>
<tr>
<td>Very Poor</td>
<td>NEA-int</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a/ Source: Tables 2 and 3