Metro Snapshots


FAME

	Bay Area	Boston	Chicago	Cleveland
Organizations in Most Recent FY (in Trend)	682 (364)	382 (248)	828 (551)	173 (108)
Surplus / Deficit[b]	14.5%	1.1%	0.0%	9.7%
Total Revenue[d]	$1,331,581,000	$1,192,696,000	$1,456,140,000	$510,996,000
Total Spending[d]	$1,009,647,000	$978,130,000	$1,416,795,000	$363,372,000
Change in Total Spending (FY 2009–2012)[a]	-0.2%	4.1%	-0.6%	-7.4%
Change in Net Assets[a]	18.9%	9.1%	3.4%	8.9%
Organizations in deficit under 10%[c]	20.7%	24.1%	23.3%	19.7%
Organizations in deficit over 10%[c]	16.7%	20.9%	16.4%	15.0%
Earned / Contributed[e]	48.3% / 51.7%	53.7% / 46.3%	51.4% / 48.6%	59.3% / 40.7%
Change in total Earned[a] (Excluding Investments Unrealized)	20.2%	52.0%	31.5%	24.1%
Change in total Contributed[a]	39.7%	22.8%	-2.1%%	-7.5%
Change in Total Revenue[a,d] (Excluding Investments Unrealized)	25.9%	35.3%	10.7%	7.8%
Largest source of revenue	All Individual (including Board) (22%)	Admissions & Tickets & Tuitions (22%)	Admissions & Tickets & Tuitions (23%)	Investments & Interests Subtotal (26%)
2nd largest source of revenue	Transfers & Reclassifications (18%)	All Individual (including Board) (17%)	All Individual (including Board) (19%)	Admissions & Tickets & Tuitions (17%)
Total Paying Members[h]	530,000	457,000	460,000	88,000
Total Paying Subscribers—Performance[h]	243,000	86,000	218,000	33,000
Total Attendance[g]	21,500,000	18,887,000	24,896,000	7,088,000
Paid / Free	35.9% / 64.1%	56.2% / 43.8%	57.1% / 42.9%	44.5% / 55.5%
Change in Total Attendance	4.2%	17.9%	-1.1%	-1.2%
School Children Attendance	2,709,000	3,271,000	5,208,000	1,622,000
Average Weighted Ticket Price[f]	$24.27	$17.69	$18.16	$18.96
Paid employment	38,000	27,000	44,000	12,000
Volunteers	55,000	66,000	57,000	21,000
Largest discipline	Music (22%)	Music (19%)	Theater (23%)	Community, Arts & Culture (21%)
2nd largest discipline	Community, Arts & Culture (18%)	History (16%)	Music (20%)	Education & Instruction (17%)

a *% change 2009–2012 (adjusted for inflation)*
b *All calculations are done after depreciation. Surplus/deficit is determined by subtracting Total Expense from Unrestricted Total Revenue. Margin is calculated by dividing this figure by Total Expenses.*
c *Deficit is determined here by subtracting Total Expense from Unrestricted Total Revenue. Margin is calculated by dividing this figure by Total Expenses. All calculations are done after depreciation.*
d *Total Revenue includes Transfers & Reclassifications.*
e *Percentages are calculated using Total Earned and Contributed Revenue*
f *Average Weighted Ticket Price is calculated by dividing Total Revenue From Admissions, Tickets, Membership, and Subscriptions Performance by Physical Attendance Paid.*
g *The Smithsonian Institution does not submit to CDP but represents an important source of attendance in the Washington D.C. metro. Including the Smithsonian's free attendence, Washington D.C.'s total attendance would increase to 40,410,000.*
h *Individuals are not unique and may be involved with more than one organization.*

	Los Angeles	New York	Philadelphia	Phoenix
Organizations in Most Recent FY (in Trend)	593 (286)	1,532 (867)	473 (298)	139 (32)
Surplus / Deficit[b]	-0.6%	1.1%	13.0%	4.1%
Total Revenue[d]	$1,025,921,000	$6,136,787,000	$1,225,324,000	$216,370,000
Total Spending[d]	$1,022,652,000	$5,440,317,000	$1,103,675,000	$207,348,000
Change in Total Spending (FY 2009–2012)[a]	-4.2%	-3.8%	3.4%	1.3%
Change in Net Assets[a]	-0.4%	8.0%	7.4%	24.6%
Organizations in deficit under 10%[c]	23.1%	25.5%	21.1%	21.6%
Organizations in deficit over 10%[c]	16.7%	20.4%	22.0%	17.3%
Earned / Contributed[e]	54.2% / 45.8%	53.4% / 46.6%	54.7% / 45.3%	52.1% / 47.9%
Change in total Earned[a] (Excluding Investments Unrealized)	1.8%	31.5%	9.3%	17.1%
Change in total Contributed[a]	-12.0%	-12.9%	-0.2%%	-36.8%
Change in Total Revenue[a,d] (Excluding Investments Unrealized)	-18.2%	4.6%	3.4%	-18.2%
Largest source of revenue	Admissions & Tickets & Tuitions (23%)	Admissions & Tickets & Tuitions (20%)	Admissions & Tickets & Tuition (19%)	Admissions & Tickets & Tuition (21%)
2nd largest source of revenue	All Individual (including Board) (16%)	All Individual (including Board) (16%)	Investments & Interests Subtotal (18%)	Other Contributed Subtotal (18%)
Total Paying Members[h]	244,000	1,368,000	529,000	120,000
Total Paying Subscribers—Performance[h]	128,000	244,000	131,000	53,000
Total Attendance[g]	15,569,000	69,140,000	18,331,000	6,321,000
Paid / Free	47.3% / 52.7%	55.0% / 45.0%	51.5% / 48.5%	61.3% / 38.7%
Change in Total Attendance	18.8%	0.7%	-6.0%	0.4%
School Children Attendance	2,837,000	9,684,000	3,167,000	1,143,000
Average Weighted Ticket Price[f]	$29.40	$20.44	$17.31	$15.46
Paid employment	34,000	121,000	24,000	7,000
Volunteers	48,000	89,000	35,000	19,000
Largest discipline	Music (22%)	Theater (18%)	Music (15%)	Music (27%)
2nd largest discipline	Theater (21%)	Music (17%)	History (14%)	Theater (19%)

a *% change 2009–2012 (adjusted for inflation)*
b *All calculations are done after depreciation. Surplus/deficit is determined by subtracting Total Expense from Unrestricted Total Revenue. Margin is calculated by dividing this figure by Total Expenses.*
c *Deficit is determined here by subtracting Total Expense from Unrestricted Total Revenue. Margin is calculated by dividing this figure by Total Expenses. All calculations are done after depreciation.*
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g *The Smithsonian Institution does not submit to CDP but represents an important source of attendance in the Washington D.C. metro. Including the Smithsonian's free attendence, Washington D.C.'s total attendance would increase to 40,410,000.*
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	Pittsburgh	Twin Cities	Washington DC	All
Organizations in Most Recent FY (in Trend)	175 (114)	196	329 (106)	5,502 (2,974)
Surplus / Deficit[b]	5.1%	0.5%	-0.6%	3.2%
Total Revenue[d]	$497,349,000	$559,307,000	$$660,884,000	$14,813,346,000
Total Spending[d]	$418,652,000	477,921,000	$656,240,000	$13,094,748,000
Change in Total Spending (FY 2009–2012)[a]	3.1%		-6.5%	-1.6%
Change in Net Assets[a]	2.5%		-15.4%	7.6%
Organizations in deficit under 10%[c]	22.3%	22.4%	25.8%	23.4%
Organizations in deficit over 10%[c]	20.6%	18.9%	17.6%	18.7%
Earned / Contributed[e]	51.2% / 48.8%	48.2% / 51.8%	56.3% / 43.7%	53.1% / 46.9%
Change in total Earned[e] (Excluding Investments Unrealized)	1.4%		3.0%	25.4%
Change in total Contributed[a]	14.3%		-19.7%	-3.5%
Change in Total Revenue[a,d] (Excluding Investments Unrealized)	7.5%		-9.0%	7.0%
Largest source of revenue	Investments & Interests Subtotal (19%)	Government Subtotal (17%)	Admissions & Tickets & Tuition (24%)	Admissions & Tickets & Tuition (20%)
2nd largest source of revenue	Foundation (15%)	Admissions & Tickets & Tuitions (17%)	All Individual (including Board) (15%)	All Individual (including Board) (16%)
Total Paying Members[h]	507,000	146,000	135,000	4,585,000
Total Paying Subscribers—Performance[h]	85,000	173,000	88,000	1,482,000
Total Attendance[g]	7,614,000	10,206,000	10,410,000	209,961,000
Paid / Free	66.0% / 34.0%	53.8% / 46.2%	42.2% / 57.8%	52.1% / 47.9%
Change in Total Attendance	7.9%		-5.4%	3.0%
School Children Attendance	1,447,000	2,544,000	1,812,000	35,444,000
Average Weighted Ticket Price[f]	$15.97	$15.74	$32.97	$20.32
Paid employment	11,000	19,000	17,000	353,000
Volunteers	25,000	27,000	44,000	486,000
Largest discipline	Music (25%)	Theater (19%)	Music (21%)	Music (19%)
2nd largest discipline	Theater (15%)	Music (18%)	Education & Instruction (17%)	Theater (17%)

a *% change 2009–2012 (adjusted for inflation)*
b *All calculations are done after depreciation. Surplus/deficit is determined by subtracting Total Expense from Unrestricted Total Revenue. Margin is calculated by dividing this figure by Total Expenses.*
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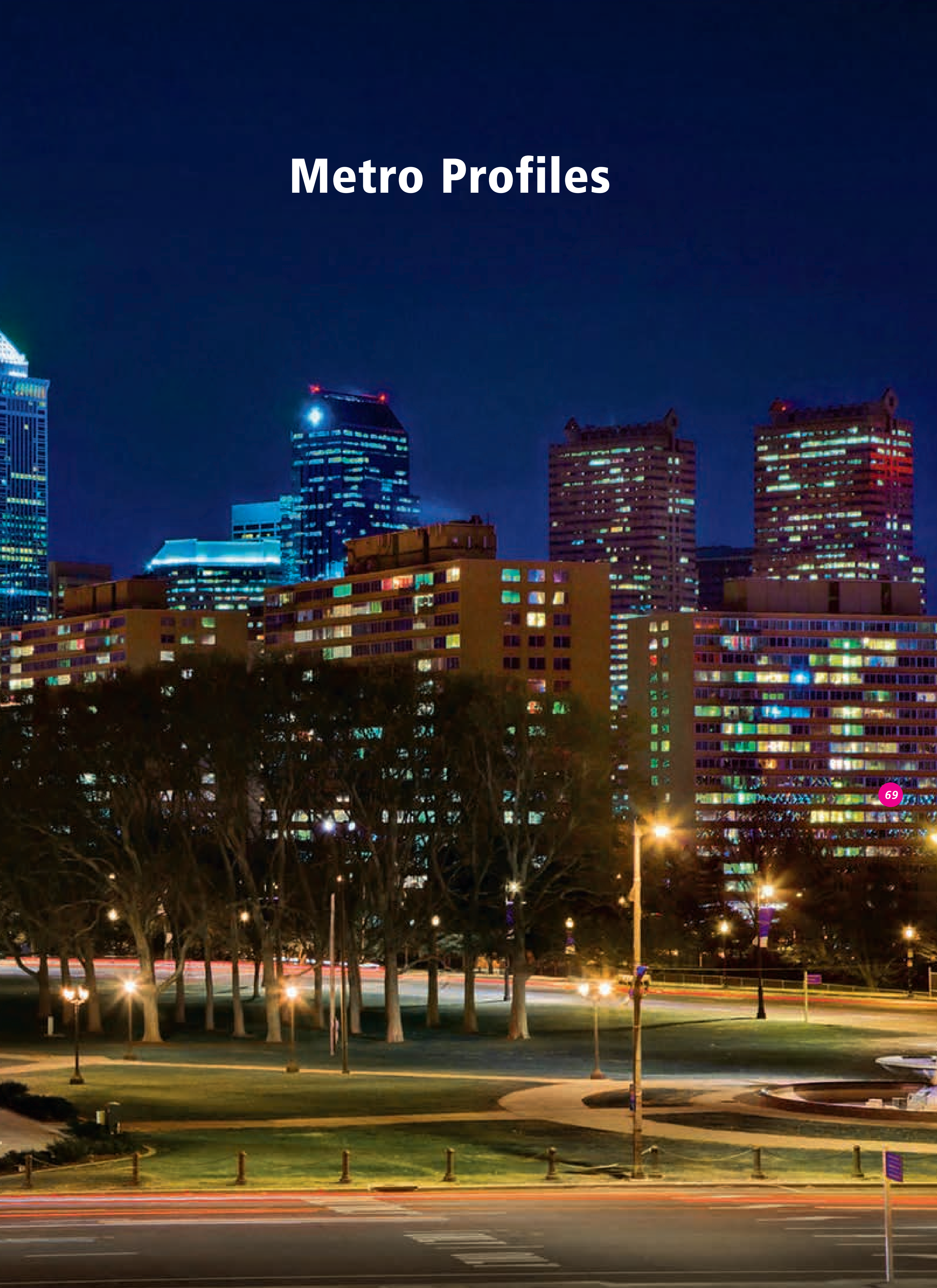
PSFS

Metro Profiles



In this report, we focused on the underlying trends that were consistent across disciplines and metro regions, particularly trends related to the breakdown in revenue sources and the trends in Earned and Contributed Income. But there were also distinctive attributes for each region, which we note in this profiles section. Every region is influenced by its own particular set of support and underlying infrastructure that has influenced the overall makeup of the regional nonprofit cultural ecologies. While there are more similarities than differences, it is helpful to note the distinctive attributes that help define each metro region.

Bay Area

The Bay Area is noted for its strong Individual Giving and overall Contributed Income gains.

The Bay Area includes both San Francisco and the San Jose area. San Francisco has a strong and vibrant arts community, as well as a long history of dedicated funding to support the arts, notably the Grants for the Arts Fund, which has used a portion of the city's hotel tax to support the arts since 1961. San Jose also has strong municipal funding, with significant annual Operating Grants for cultural organizations that are disbursed by the city. The Bay Area has both the highest proportion of Dance (13%, tied with Philadelphia) and Other Performing Arts organizations (7%) of any metro region in the study.

The Bay Area is noted in our study for its strong gains in Total Revenue, second only to Boston and up 25.9%. It had strong Earned Income gains, up 20.2%, and Contributed Income gains were the strongest in the study, up 39.7%. It is one of only two metro regions that had a majority of revenue coming from Contributed sources. Individual giving (including Board giving) was the Bay Area's cultural community's major single source of revenue at 21.9%, although it is important to note that non-Board Individual giving actually declined 20.9% and gains in this category were driven by very strong Board giving. Attendance increased in the Bay Area 4.2%, and at 64.1% it had the highest percentage of Free Attendance. On a per capita basis, the Bay Area had the highest Individual giving and attendance rates and the third highest per capita spending.

Boston

Boston is currently embarking on a major new Cultural Plan under Mayor Marty Walsh, expected to be completed in June 2016. It has a rich and diverse cultural community, particularly strong in the Museums, Visual Arts, Historic and Scientific Community Meta-discipline, with more organizations in that Meta-discipline (38%) than any other metro region. For disciplines within that Meta-discipline, Boston had the highest proportion of History (16%) and Science & Nature (8%) organizations.

Boston had the strongest overall gain in revenue and a 17.9% increase in attendance.

Boston had strong gains in revenue, with the highest increase in Earned Revenue of any metro region, up 52.0%. Boston is also noted for its very supportive Foundation community, with the second highest proportion of revenue coming from Foundations at 14.8% and the highest gain in Foundation funding, which increased 44.6%. That helped drive a 22.8% gain in Contributed Revenue and the highest overall gains in Total Revenue, an increase of 35.3%. This was despite having the second highest amount of organizations reporting a deficit at 45%.

Attendance also increased significantly, 17.9%, second only to Los Angeles. On a per capita basis, Boston also had the third highest number for per capita attendance and spending as well as the strongest increase in spending of any metro region, at 4.1%.

Chicago

Chicago is second only to New York in Total Revenue and spending.

Chicago first created a Cultural Plan in 1986 and updated that plan in 2012 under Mayor Rahm Emanuel. Currently, the city government is focused on three elements of that plan: Arts Education, Creative Industries, and Cultural Districts and Tourism. Chicago has a diverse cultural sector that is second only to New York in Total Revenue and total spending. It has the highest proportion of Theaters of any metro region, representing almost 1 in 4 of the total organizations in the Chicago dataset (23%). Music is Chicago's second most prevalent discipline, at 20% of organizations.

Chicago had a strong increase in Earned Income, at 31.5% (driven primarily by increases in Investments Realized), second only to Boston and tied with New York. Individual giving is also particularly strong in Chicago (12.9%), second only to the Bay Area as a proportion of total Earned and Contributed Income. However, like 7 of the 10 Trend metro regions, Individual giving declined in Chicago by 11.1%, and despite a 19.4% increase in Foundation giving, declines in Individual giving and all other significant sources of Contributed giving caused Contributed Income to decline 2.1% overall. This tempered the gains from Earned Income, with an overall 10.7% increase in Total Revenue.

Cleveland

Cleveland's funders and advocates have made significant investments in planning, with the creation of the Northeast Ohio Arts & Cultural Plan in 2000 and the passage of a cigarette tax to support arts and culture in 2006, with funds being distributed through Cuyahoga Arts & Culture. Since then, over $125 million has been invested in the local nonprofit cultural sector by Cuyahoga Arts & Culture.

The Cleveland metro region cultural sector is notable for having the highest proportion of Community Arts & Culture (21%) and Education & Instruction (17%). Conversely, it has relatively fewer organizations than other metro areas in the Performing Arts Meta-discipline, with 31.2% of total organizations.

Cleveland has the highest proportion of revenue generated from Earned Income (59.3%), primarily driven by strong Investments. Investments and Interest made up 25.9% of Cleveland's Total Earned and Contributed Revenue, compared to 12.2% across all metros. It is also has the largest increase in paid employment, 8.8%, even though its total spending declined 7.4%, the steepest spending decline of any of the 10 Trend metro regions. Cleveland was also notable for strong gains in Individual giving (+64.1%). Corporate funding (+38.2%) was also up and Cleveland had the fewest organizations in deficit, 34.7%. Overall, Cleveland was able to increase Total Revenue 7.8%.

Cleveland had the lowest proportion of organizations with deficits and the highest proportion of Earned Income of any metro region.

Los Angeles

Los Angeles had the highest increase in attendance, up 18.8%.

Los Angeles is one of the most culturally diverse regions in the country and a creative powerhouse, with most spending generated by the entertainment, fashion and publishing industries (according to the *2014 Otis Report on the Creative Economy*). The nonprofit cultural sector is an important component of that creative economy, attracting over 15 million visits annually and seeing strong growth in attendance, up 18.8% from 2009 to 2012, the highest increase of any metro region. It also had the second highest increase in job growth, 5.9%, despite a decline in overall spending of 4.2%.

Los Angeles saw a slight increase in Earned Income (+1.8%). It had the highest proportions of revenue for any metro region for Subscriptions and Touring, and the second highest percentage of revenue from Admissions/Tickets/Tuitions. However, like most other metro regions, LA saw a 12% decline in Contributed support, driven by declines in Individual, Corporate and Government giving, despite a 5.3% increase in Foundation giving. Smaller organizations performed well in aggregate, with budgets under $10 million having an aggregate surplus of 19.0%, the second highest of any region, but organizations with budgets over $10 million had the largest aggregate deficit of any metro region, at -7.9%, resulting in an overall margin of -0.6%.

New York

New York had the highest per capita government funding and total spending on any metro region.

New York announced in early 2015 that the city would complete a Cultural Plan by 2017. The goal of the plan is to assess cultural needs in each of the five boroughs and find new ways to support existing groups, especially in underserved communities. As a global cultural center, New York's nonprofit cultural sector is significantly larger than all other metros, generating 41.5% of the study's total spending and representing 27.8% of the total organizations in the report. Despite its disproportionate size, it exhibited several characteristics shared by most other metro regions—a typical ratio of Contributed to Earned Income (53.4%/46.6%); strong gains in Earned Income (+31.5%); and a decline in Contributed support (-12.9%). This resulted in a Total Revenue increase of 4.6%. However, New York also had the highest percentage of organizations reporting a deficit, at 45.9%.

Attendance was extremely robust in New York—at 69 million, it had the highest of any metro region—but it was not the highest on a per capita basis and attendance was flat at 0.7%. Spending per capita and Government Contributed Income per capita were both the highest in the study. New York had the highest portion of Media Arts organizations at 10% and, like 6 other metro regions, Theater and Music were the dominant disciplines in terms of total organizations.

Philadelphia

Revenue from Membership growth in Philadelphia (+23.4%) was 2.5 times the increase of any other metro region.

Philadelphia is the home of the Cultural Data Project (CDP); the Alliance has been using the CDP to report the health and scope of the nonprofit cultural sector since 2006. It is a community rich in diverse cultural attractions, with the fourth largest cultural sector in terms of revenue. Music (15%) and History (14%) are the most prevalent organizations but Philadelphia, along with the Bay Area, also has the highest proportion of Dance organizations. It had a strong increase in Earned Income, up 9.3%. Revenue growth from Memberships was particularly strong, up 23.4%, two and a half times greater than the next highest increase, in Pittsburgh. However, there was virtually no growth in Contributed Income (-0.2%). In particular, Individual giving decreased 12.7%. Despite those declines, Foundation funding, an important source of funding at 11.9% of Total Revenue, increased 5.6%; that, combined with strong gains in Earned Income, helped Philadelphia's Total Revenue increase 3.4%. Attendance was similar to Boston's at over 18 million, but attendance declined 6.0%. For more detailed information on the Philadelphia metro region's nonprofit cultural community, please read the ***2014 Portfolio*** at www.philaculture.org/portfolio.

Attendance for Philadelphia is not consistent with our previous ***2014 Portfolio*** because of additional adjustments in free attendance based on updated analysis.

Phoenix

Phoenix tuition revenue increased 43.8%, the highest of any metro region.

Phoenix has a rich and diverse cultural sector and, with the smallest dataset in the report, is seen as an emerging arts community reflective of the ongoing growth and younger age of the Phoenix region. It has a high proportion of performing arts organizations, most notably Music. Over 1 in 4 cultural organizations in Phoenix (27%) were Music organizations, the highest proportion in the study. Also strong was the Community Arts & Education Meta-discipline, which made up 1 in 5 organizations (19%), and helped Phoenix achieve the highest increase in Tuition revenue, up 43.8%. Phoenix also had strong overall gains in Earned Income, up 17.1%. But its Contributed Income, as with many other metro regions, dropped significantly, with a 19.3% drop in Individual giving and overall Contributed Revenue down 36.8%, pushing Total Revenue into the negative, dropping 18.2%. However, overall margins were positive at 4.1%, and Phoenix had the strongest gains in Net Assets and Endowments (+24.6% and +35.7%, respectively). Employment was also up 3.9%, and it was one of only four cities where spending increased.

Pittsburgh

Pittsburgh, one of two metro regions in Pennsylvania in this report, has a strong nonprofit cultural sector noted for its high proportion of Performing Arts organizations (49%). As with many metro regions, the Music community is strong, comprising 1 in 4 cultural organizations. It also has the second highest per capita government investment (including dedicated funding through the Allegheny County sales tax). Unlike most communities, Pittsburgh saw a strong increase in total subscribers (+16.0%) and Corporate funding (+17.6%). Increases in Earned Income, unlike many other regions, was modest, at 1.4%, but, again bucking general trends, Contributed

Pittsburgh bucked the trend and had strong gains in subscribers and Corporate funding.

Income was up 14.3%, helping to drive a 7.5% increase in Total Revenue. This was despite the second highest drop in Individual giving revenue (-20.5%). Most of the gains in Contributed Income came from Foundation revenue, which is a higher proportion of community funding in Pittsburgh than any other metro region and had the second highest increase of Foundation revenue, up 35.0%. It was also one of only two metro regions that saw Corporate revenue increase, going up 17.6%, second only to Cleveland.

Twin Cities

The Twin Cities has the highest proportion of funding from both government and Corporate sources.

The Twin cities did not have enough Trend organizations to calculate trend data to document changes in revenue and spending. However, we were able to examine the most recent fiscal data, and noted some distinctive attributes of arts and culture in the region. The Twin Cities had a robust cultural sector and, like many metro regions, Theater (19%) and Music (18%) were the dominant disciplines. It was also the metro region with the highest proportion of Museums, Galleries & Visual Arts, making up 11% of the Twin Cities cultural organizations in our study. The organizations were overall at breakeven margin with a 0.5% aggregate margin. Contributed Revenue was the major source of funding for Twin Cities cultural organizations. The Twin Cities, along with the Bay Area, were the only two metro regions that generated more than 50% of their revenue from Contributed sources (51.8% for the Twin Cities). Notable was the highest proportion of Government funding (17.4% and also the third-highest per capita), driven by strong state funding, which at 12.8%, was dramatically higher than the 1.5% across all metro regions. (In 2008 Minnesota, by public referendum, passed the Clean Water, Land, and Legacy Amendment, a small increase in the state sales tax. Of those funds, 19.75% goes to an Arts and Cultural Heritage Fund to support arts, arts education, and arts access. In 2016, the Arts and Cultural Heritage Fund distributed $64 million in funds across the state). The Twin Cities also has the highest proportion of Corporate funding, at 5.5%, which was also the highest on a per capita basis. For additional information on the cultural sector in Minnesota, we recommend the recently released study, *Creative Minnesota: The Impact and Health of the Nonprofit Arts and Culture Sector, available at www.creativemn.org.*

Washington DC

Washington DC had strong gains in ticketing revenue and member growth.

As the nation's capital, Washington DC has a strong nonprofit cultural sector, but it also has the country's largest federally run cultural sector, which is not included in this analysis. The Smithsonian Institution—a complex of 19 museums, the National Zoo, and 9 research centers—had, in FY2012, a budget of $810 million, compared to $660 million in revenue that same year generated by the 329 nonprofit cultural organizations examined in this report. (Only 1 organization from the Smithsonian submits to the CDP). As such, unlike most other metro regions, there is an important aspect of the cultural sector in Washington DC that was outside the scope of this report. However, examination of the 329 institutions that make up the nonprofit cultural sector dataset for Washington DC is comparable to the cultural organizations in the 10 other metro regions.

This nonprofit cultural sector in Washington DC has the report's highest proportion of Education & Instruction organizations (17%), but the most prevalent discipline is Theater, representing 21% of the D.C. nonprofit cultural sector. While organizations with budgets under $10 million had a slight surplus (+1.8%), those over $10 million had a -2.4% margin. Additionally, the trends in revenue were mostly negative. While Earned Income increased 3.0%, Contributed Income dropped 19.7%, driving overall aggregate revenue down 9.0%. On the Earned side, the increases were supported by the strongest increase in Ticket revenue of any metro region, with a 29.2% increase. This helped Earned Revenue overall comprise the second highest portion of funding of any metro region, 56.3%. On the Contributed side, the declines were driven by the second largest decline in Foundation support, down 47.5%, as well as declines in Government and Corporate support. Despite increases in Individual and Board giving, overall Contributed Income was down significantly. Spending and employment also declined, with a 6.5% decline in spending and a 3.1% drop in paid employment, the largest drop of any region. Overall, these declines drove the only significant decline in Net Assets of any metro region, with a 15.4% decline. However, attendance grew 5.4%, and if Smithsonian attendance, at over 40 million, were included, Washington DC would be second only to New York in total attendance.

Methodology

This is the fifth edition of the Greater Philadelphia Cultural Alliance's ***Portfolio*** series, ***2015 Portfolio: Culture Across Communities*** ("*Culture Across Communities*"). Previous editions examined Greater Philadelphia only and were published in 2006, 2008, 2011, and 2014. This edition expands analysis beyond Philadelphia to cover 10 additional metropolitan areas—the Bay Area (including San Francisco and San Jose), Boston, Chicago, Cleveland, Los Angeles, New York, Phoenix, Pittsburgh, the Twin Cities (Minneapolis/St. Paul), and Washington DC. While the basic methodology used to derive the outputs is the same for all editions of ***Portfolio***, we discourage drawing conclusions from direct comparisons with previous editions, which used different cohorts of organizations. This report examines 5,502 organizations in the Most Recent FY dataset and 2,974 in the Trend FY2009–FY2012 dataset (see the Cultural Data Project section for more details on the datasets).

Each organization is classified in primarily three ways—metro region, budget size, and discipline.

The Greater Philadelphia Cultural Alliance selected metro regions from states that were participating in the Cultural Data Project (CDP). Each region is composed of the counties that make up a city core and the surrounding counties that contain CDP organizations. The Alliance used Metropolitan Statistical Areas (MSAs) to estimate population using the U.S. Census Bureau's Annual Estimates of the Resident Population: April 1, 2010 to July 1, 2013. The Twin Cities metro is not included in the Trend FY2009–FY2012 dataset due to a low number of Trend organizations.

Cultural Data Project Counties by Metro Region

Bay Area: Alameda, Contra Costa, Marin, San Francisco, San Mateo

Boston: Bristol, Essex, Middlesex, Norfolk, Plymouth, Suffolk, Worchester

Chicago: Cook, DuPage, Kane, Kendall, Lake, McHenry, Will

Cleveland: Cuyahoga, Geauga, Lake, Lorain

Los Angeles: Los Angeles, Orange, Ventura

New York: Bronx, Kings, Nassau, New York, Queens, Richmond, Rockland, Westchester (New Jersey did not participate in the CDP during the study period and counties in New Jersey were not included)

Philadelphia: Bucks, Chester, Delaware, Montgomery, Philadelphia (New Jersey did not participate in the CDP during the study period and counties in New Jersey were not included)

Phoenix: Maricopa, Pinal

Pittsburgh: Allegheny, Butler, Fayette, Greene, Lawrence, Washington, Westmoreland

Twin Cities: Anoka, Dakota, Hennepin, Ramsey, Scott, Washington

Washington DC: Calvert, Charles, District of Columbia, Frederick, Montgomery, Prince Georges (Virginia did not participate in the CDP during the study period and counties in Virginia were not included)

Budget size categories, based on annual expenses, are:

Small organizations, with budgets of up to $249,999 per year

Medium organizations, with budgets from $250,000 up to $999,999 per year

Large organizations, with budgets from $1,000,000 up to $9,999,999 per year

Very Large organizations, with budgets of $10,000,000 or more per year

The Greater Philadelphia Cultural Alliance uses a 12-Disciplines-into-4-Meta-Discipline Organization Type system of classification for its research and publications. The following Organization Types and Disciplines are used to group organizations based on their mission, self-selected type, and primary activities:

Community Arts and Education

Community Arts & Culture, providing arts and cultural programs to a specific community—including geographic, linguistic, ethnic, or religious communities

Education & Instruction, providing music, visual, and performing arts instruction—including schools, colleges, and universities; using arts as a primary instruction or therapy practice; lecture series

Museums, Visual Arts, Historic, and Scientific

Media Arts, working in print, sound, or visual media—including nonprofit broadcasters; spoken word, publishers, literary or poetry societies, film and video producers, and film theaters

Museums, Galleries & Visual Arts, creating exhibits or displaying visual arts—including painting, drawing, sculpture, public art, or murals; not including science and history museums or film and video organizations

Science & Nature, advancing or presenting science and the natural world—including science museums, horticultural organizations, zoos, aquariums, and parks

History, preserving and presenting history and/or heritage, historical collections, or artifacts—including history museums, historical sites, archives, and libraries

Performing Arts

Dance, performing all types of dance—including ballet and other dance companies

Music, performing instrumental or vocal music—including opera companies, orchestras, bands, and ensembles

Theater, performing theater productions—including theater companies and related organizations

Other Performing Arts, performing or presenting work not described solely by one of the other performing categories—including nonprofit venues and festivals

Support and Other

Councils, Services & Support, supporting the whole sector or organizations in a specific discipline, or artists, generally not directly producing or presenting arts and cultural products

Other, not fitting in any of the other categories

Our goal was to analyze the most recent financial and programmatic data for as many organizations as was possible within the parameters and resources of the study. The CDP was used because it is the most current and complete database for such detailed analysis of nonprofit financial and programmatic activity. The Alliance has estimated that the CDP organizations examined represent 85% of the economic activity of the 11 metro regions, based on a comparison of the report's Most Recent FY dataset to financial data from the National Center for Charitable Statistics (NCCS). While the majority of organizations in *Culture Across Communities* (53%) are Small organizations, participation in the CDP by Small organizations is lower than in other budget categories. As such, we recognize that the smaller nonprofits are most likely to be underrepresented in both the CDP and this report. This study does not purport to capture data from every cultural nonprofit in the 11 metro regions, thus these findings may not be representative of the sector as a whole.

Additional information on the Alliance's data preparation and analysis is available at www.philaculture.org/portfolio.

Cultural Data Project

The Cultural Data Project (CDP)—an independent, nonprofit cultural research organization—collects data through a web-based data collection system. For this report, two CDP datasets were used. The primary and larger dataset, "Most Recent FY," is comprised of the most recent CDP data profile for each organization, primarily FY2012 or FY2013. A smaller dataset, "Trend FY2009–FY2012," is made up of organizations that have CDP profiles from both FY2009 and FY2012. All organizations in the "Trend Data" are also in the "Current Data" dataset. All data on individual organizations are strictly confidential, and no information is presented except in aggregated form.

CDP data are self-reported by organizations using the CDP; neither the CDP nor its Governing Group make any representations or warranties concerning the accuracy, reliability, or completeness of the self-reported data. Any interpretation of the data is solely the view of the Greater Philadelphia Cultural Alliance and does not reflect the views of the CDP or its Governing Group.

All figures contained in this report are ultimately the responsibility of those organizations submitting data to the CDP. The Cultural Alliance, Metro Metrics, and the CDP are not responsible for errors in data submitted by individual cultural organizations whose information is used here.

It is impossible to calculate aggregate numbers of unique persons in certain categories, such as attendance, members, subscribers, school children, volunteers, artists, board members, individual contributors, and employees. In these cases, we refer to the aggregate totals in terms of the number of instances rather than the number of unique individuals involved in those instances.

Cultural Alliance Data

Metro Metrics

Metro Metrics LLC, an independent consulting firm specializing in research and project management services to nonprofit and government organizations, served as research partner to the Cultural Alliance for the development of the *Culture Across Communities* report by conducting data analysis and interpretation services. Notably, Annette Mattei, Principal of Metro Metrics, was lead researcher for the 1998 report on the economic impact of arts and cultural organizations in the region, Greater Philadelphia's Competitive Edge: The Nonprofit Culture Industry and its Economic Value to the Region, which has been cited in previous editions of ***Portfolio***. Metro Metrics conducted the calculations on the datasets downloaded from the CDP and returned raw data results to the Cultural Alliance. Error-checking and testing for statistical outliers was conducted by both Metro Metrics and the Cultural Alliance.

Occasionally, data from a small number of organizations is removed from specific calculations in this report. This occurs in circumstances only when that organization's data was flagged as a potential outlier, and the organization did not respond to multiple requests to verify data. All of those alterations are noted where they occur.

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Endnotes

1 Three organizations were excluded because of invalid or unverifiable data

2 Five organizations were excluded because of invalid or unverifiable data

3 Sixty-three organizations were excluded because of invalid or unverifiable data

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About the Greater Philadelphia Cultural Alliance

Established in 1972, the Greater Philadelphia Cultural Alliance is one of the country's leading arts and cultural advocacy, research, and marketing organizations. Our membership includes over 400 organizations ranging from museums and dance companies to community art centers, historic sites, music ensembles, and zoos. The Alliance produces and commissions research on the health and growth of the sector in Philadelphia and the country as a whole; directs grant-making in partnership with the Pennsylvania Council on the Arts; provides robust professional development and membership services; markets the sector through our signature consumer marketing programs, Phillyfunguide.com and Funsavers; and provides leadership in policy and community engagement through our GroundSwell advocacy initiative and STAMP teen program. For more information on the Cultural Alliance, please visit www.philaculture.org.

Recent research by the Alliance is available at www.philaculture.org/research