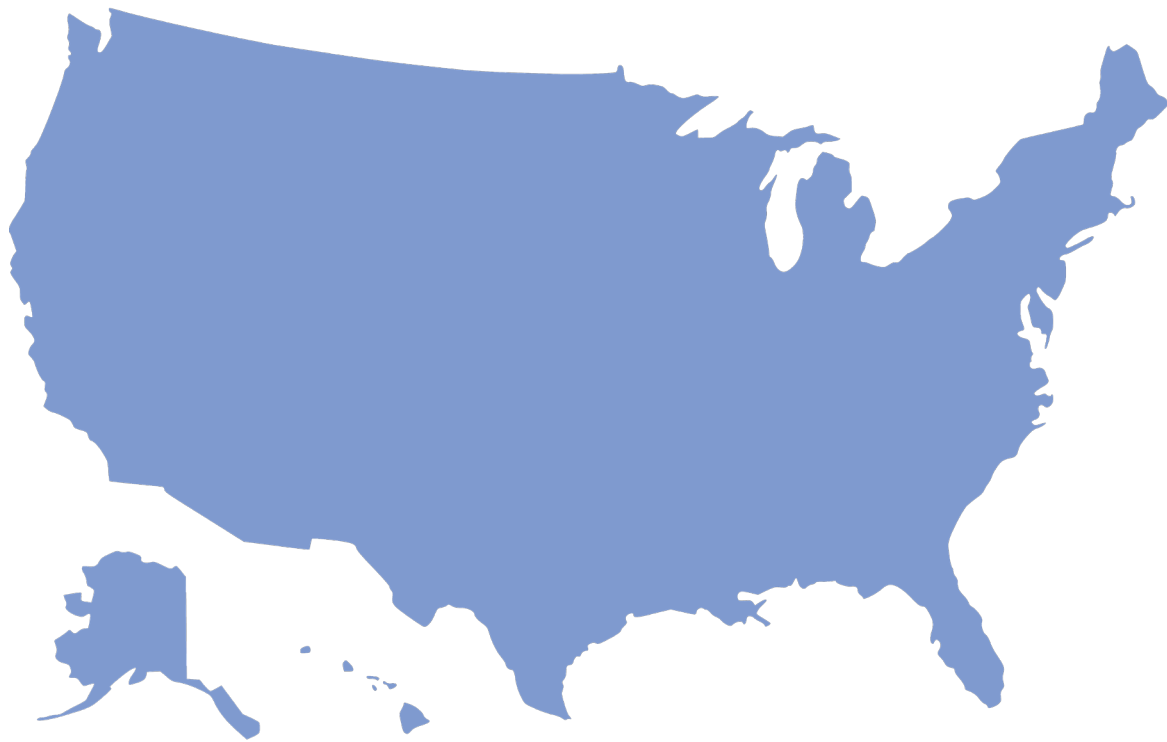


Free Art Museums in the United States

A Contemporary Study of Feasibility



Lily Groot

Department of Museum Studies

The University of the Arts

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Thesis submitted to The University of the Arts in partial fulfillment of the requirements for the degree of Masters of the Arts (MA) in Museum Communication

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For more information contact:

Lily Groot

1433 Spruce St. Apt. 2F

Philadelphia, PA 19102

Mailto: GrootLily@gmail.com

Abstract

This thesis demonstrates a rationale of the free or “more free” admission fee structure for fine art museums in the United States by providing a contemporary analysis of funding structures of these institutions. Not only is admission on average 6%¹ of the overall budget of American art museums, but many art museums in the United States have found free admission to be an asset to their visitors, as well as a boost to their attendance numbers, mission fulfillment and their bottom line. This paper focuses on two fundamental areas; first, the cost of admission for the visitor and museum (why), and second, the funding models of the free American art museum (how). American fine art museums should give fresh consideration to building free admission into their funding models, taking into account the benefits and affordability of doing so.

This paper will limit the scope to art museums in the United States due to the distinct nature of the American non-profit sector in contrast to other nations, in particular, the funding models for non-profit fine arts institutions. Art museums are distinct because their resources are largely devoted to the preservation, care, and provision of appropriate facilities for works of art which cannot be sold for revenue due to being the property of the public (i.e. accessioning). In addition to the works’ physical needs, there is also a highly speculative and tumultuous market which affects the number of resources required of the museum to acquire and insure works of art. In addition, this paper’s research focus is directed towards large art museums due to their high level of visibility, increasing the likelihood of journalistic articles published on their work. This is to help determine their role in their community and how the institution is viewed by the community at large with their day-to-day work.

To tackle art museum funding models within the realm of strategic management, this paper concedes to the uncertainty, complexity, and differences of each institution’s macroeconomic and microeconomic environment. In doing so, it is important to acknowledge that *all* large fine art museums cannot alter their financial model’s fee structure to include free admission. Such institutions include those which have a high percentage of revenue contributed by the public through admission fees, or newer institutions² that do not yet have a sufficient well of fiscal support (i.e. foundational, individual donor, or political) and/or an endowment of an insufficient size to draw from in order to fund operations. However, for most art museums it is very feasible to reap the multitude of benefits that the free admissions model provides through governmental support, endowment revenue, and contributions.

1 “Art Museums by the Numbers 2016.” Association of Art Museum Directors. 2016.

2 Johnson, Peter, and Barry Thomas. “The Economics of Museums: A Research Perspective.” *Journal of Cultural Economics*, no. 22 (1998): 75-85. 1998.



Barton, Carol. "Tag Archives: University of the Arts." *In the Studio and On the Road*. Accessed November 20, 2018. <https://carolbartonstudio.wordpress.com/tag/university-of-the-arts/>.

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Dedication

I wish to dedicate this thesis to my mother Ann Ryder, who spent her childhood riding over a mile on her bike to the Indianapolis Museum of Art and found it to be a place where she felt wonder, but also cared for. Without her support, and without the existence of a free art museum in our little Midwestern city, my love of art and art museums would never have been fostered.

I also wish to dedicate this to my fiancé Keegan Rammel, who I fell in love with road tripping across the Midwest visiting art museums and followed me halfway across the country in my pursuit of furthering my education.

Acknowledgments

I wish to acknowledge my advisor Karen Pollard for her tireless efforts, many meetings, and enduring support.

I also want to acknowledge Robert Vosburgh and Laura Foster for giving me jumping off points to my research when I was unsure where to look next.

Thanks to Mira Zergani, Chris Dietz, Michael Norris, and Vince Stango for their insight and interviews. Thank you to the Greater Philadelphia Cultural Alliance, Americans for the Arts and SMU DataArts for resources and data for research purposes.

Finally, my thanks to my committee members Cynthia Helmstetter, Susan Waskey and, again, my thesis chair Vince Stango for their feedback and time.

An extra thank-you to Susan Waskey for doing double duty and working with me this past summer on firming up my writing skills. I never ceased to appreciate your frankness, sense of humor, and generosity with your time and energy.

To the Faculty of The University of the Arts

The appointed advisors to examine the Thesis of Lily Groot find it satisfactory and recommend it to be accepted.



Vince Stango

Executive Vice President & Chief Operating Officer of the National Constitution Center
Committee Chair



Susan Waskey

Senior Development Officer at SMU Data Arts
Thesis Committee Member



Cynthia Helmstetter

Manager of Guest Services at the Museum of the American Revolution
Thesis Committee Member



Karen Pollard

Interim Director of Museum Studies at The University of the Arts
Academic Advisor

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The Real Cost of Admission Charges



"Cleveland Museum of Art." Cleveland Museum of Art. Accessed November 20, 2018. <https://clevelandart.org/>.

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I believe that free admission is an opportunity to create positive impacts on the museum's relationship with the public and its bottom line. One particular scholar in the field of museums that I must address when dissecting this topic is Colleen Dilenschneider, known for her blog entitled *Know Your Bone*. Although her contributions to the field are widely regarded, due to the casual nature of the publication of her findings they are not suitable for scholarly contexts. Many of her statistics are products of questions of intent rather than figures which measure visitor action (such as intent to visit rather than actual visitation numbers), which is a speculative metric. These articles do not feature a well-identified sample size (i.e. Who are these people? Where are these people from?) other than stating that the data was collected through intercepts, random digit dialing, and online sampling; nor do many of her charts include what questions were asked to conduct this research. Additionally, one of her articles³ on the topic of free admissions cites *Entrance Fees as a Subjective Barrier to Visiting Museums*, which is a 23-year-old (1995) article which a survey of 1,080 Germans as scholarly justification. She also includes museums in New York City in her metrics comparing intent to visit against admission cost.

For the purposes of studying funding and visitation structures in the United States, New York City, like Washington, DC should be regarded as the exception, not the example. New York City has an atypically large audience of national and international visitors, which is a notably different audience than the vast majority of art museums in the United States serve. This difference is visible in the average cost of major art museum admission (e.g. \$25 for the MoMA⁴, Whitney Museum of American Art⁵ and the Metropolitan Museum of Art⁶) being considerably higher than the median cost of admission elsewhere of \$8⁷. This may be due to the effect visitor congestion has on the visitor experience. A study published by Oxford in 2003 of visitors to the British museum suggests that many museums are similar the British museum in this issue, and many visitors would prefer to pay admissions costs than suffer through congestion⁸. Although there are truisms in this study around congestion in free museums with robust international tourist audiences, this is an example of the phenomenon of aligning an overview of the field with studies done in big-name metropolitan museums. This mentality of looking at the largest arts organizations is a fallacy; large metropolitan cities are not home to the most "cultured" or involved local visitor base. Based on a national 2016 survey by *The Art Newspaper* which utilized census data alongside

3 "How Free Admission Really Affects Museum Attendance (DATA)." Colleen Dilenschneider. February 16, 2018. Accessed October 30, 2018. <https://www.colleendilen.com/2015/08/12/how-free-admission-really-affects-museum-attendance-data/>.

4 "Museum Admission Tickets: Select | MoMA." The Museum of Modern Art. Accessed October 30, 2018. <https://www.moma.org/tickets/>.

5 "Ticketing." Whitney Museum of American Art. Accessed October 30, 2018. https://visit.whitney.org/ga/ticketing.aspx?node_id=540044&dt=11-12-2018#/step1.

6 "Admission Tickets." Metropolitan Museum of Art. Accessed October 30, 2018. <https://rsecure.metmuseum.org/>.

7 Merritt, Elizabeth E., "2009 AAM Museum Financial Information." Washington, D.C. : American Association of Museums, 2009

8 Maddison, David, and Terry Foster. "Valuing Congestion Costs in the British Museum." *Oxford Economic Papers* 55, no. 1 (2003): 173-90. doi:10.1093/oep/55.1.173.

self-reported numbers from art museums nationally, most of the museums with the most localized and involved visitor-bases per capita are cities akin to Minneapolis, MN, Richmond, VA, and Bentonville, AK. Crystal Bridges, a free art museum founded by the Walton Family foundation, drew 622,287 visitors in 2016. Their attendance in 2016 was more than the entire population of the local area (Fayetteville-Springdale-Rogers, including Bentonville).

In fact, out of the three museums with the largest local visitor bases (Museum of Fine Arts Houston 85%, Los Angeles County Museum of Art 78.7%, and the Minneapolis Institute of Art 77%) one of which has free admission (MIA) and the other two (LACMA and MFA Houston) have many opportunities for free or heavily discounted admission⁹. Specifically, MFA Houston¹⁰ and the LACMA¹¹ have an extensive list of opportunities for discounted admission dependent on need and visitor subset detailed on their websites. The elevated level of economic access is evident when one considers that in fiscal year 2016, at the MFA Houston, 118,705 people out of 173,180 attended for free and for LACMA, 867,089 out of 1,341,794 visitors attended for free¹². This is not unique to these institutions either, on average roughly half of attendees of major art museums in the United States actually pay admission at institutions with compulsory fees (fig. 7). Often the task of setting an admission price has more to do with locale, or “what the market can bear”¹³ than goal-setting for a nominal dollar amount or percentage of the budget¹⁴. The cost of admission is heavily effected by geographic location, this is noted in a 2009 study by the American Alliance of Museums showing that roughly half (47.6%) of the responding art museums had general admission fees, with the museums in the sample size being well-distributed geographically. The distribution of museums with free admission differs greatly, however. The most notable being the difference between the percentage of museums in the Northeast (30.3%) versus the Midwest (47%) despite northeastern museums’ average endowment size being roughly double the average endowment of an art museum in the Midwest¹⁵.

9 Stoilas, Helen, and Victoria Stapley-Brown. “What Is the Most Cultured City in the US?” *The Art Newspaper*. August 09, 2018. Accessed October 1, 2018. <https://www.theartnewspaper.com/feature/what-is-the-most-cultured-city-in-the-us>.

10 “The Museum of Fine Arts, Houston.” *Hours and Admission*. Accessed October 1, 2018. <https://www.mfah.org/visit/hours-and-admissions/>.

11 “Free Admission and Discounts.” *New Objectivity: Modern German Art in the Weimar Republic, 1919–1933* | LACMA. Accessed June 23, 2018. <http://www.lacma.org/free-admission>

12 Johnson, Rebecca. “All Art Museums in the United States.” June 26, 2018. *SMU Data Arts*

13 Stango, Vince, interviewed by Lily Groot at the National Constitution Center, October 19, 2018. (see Appendices)

14 Mills, Mark, interviewed by Lily Groot at the Franklin Institute, October 23rd, 2018. (See Appendices)

15 Merritt, Elizabeth E., “2009 AAM Museum Financial Information.” Washington, D.C. : American Association of Museums, 2009



Figure 7, "Visitors who actually pay admissions fees at institutions which have them", Groot, Lily, SMU DataArts 2018

For the Visitor

One of the most basic rules regarding business is that you must know your audience, and museums are no different. Each museum has a distinct set of "perspective visitors", or individuals that exist in the geographic area within a given time, as most art museums occupy physical space. Most Americans live outside of major cities like New York City, Los Angeles, and Chicago, but are still within a two to three-hour drive from an art museum. The scholarship within the field when discussing the topic of admission pricing must reconcile with the fact that the majority of art museums in the United States are serving a relatively local audience instead of a large audience of national or international visitors. To compare the value appeal of an out-of-town vacationer visiting the Metropolitan Museum of Art to someone jumping in their car and going to the local art museum during the regular work week is a fallacy. Not to say that the local art museum is worth less, but the value proposition and the visitor's motivation¹⁶ is entirely different. Many places like the Metropolitan Museum of Art (Met) have chosen to charge simply because it would be too crowded otherwise¹⁷. Because these popular museums in areas which national and

16 Falk, J., Dierking, L., "The Museum Experience Revisited." New York: Routledge. 2013

17 Weiss, Daniel H. "The Met's Updated Admissions Policy." Metropolitan Museum of Art. Accessed October 30, 2018. <https://www.metmuseum.org/blogs/now-at-the-met/2018/updated-admissions-policy-daniel-weiss>.

international tourists frequent know that the price can be really whatever they choose, they can choose a price according to what the market can sustain, rather than being concerned about what would bring the highest possible engagement¹⁸. They may not be as concerned with creating less of a “buffet-style” interaction between the guests and the collection, because many of these out-of-town guests are not likely to be repeat visitors more than on an annual basis. Art museums with a relatively smaller, localized pool of potential visitors may be likely to look more favorably upon a free admissions model which encourages repeat visitation, high attendance, and a broadening of the audience.

In theory, visitors fundamentally interact with the museum’s collection differently if they can pop in for 20 to 30 minutes at a time, rather than trying to set aside one to three hours to make sure they “get their money’s worth”. This is particularly pertinent in a climate which, according to a 2015 study of the Bureau of Labor Statistics, 59% of the workforce works for an hourly wage. According to the Economic Policy Institute, half of the jobs in America currently pay less than eighteen dollars an hour, and forty percent of jobs in the United States pay less than fifteen dollars and fifty cents¹⁹. Additionally, a 2012 study by the National Endowment of the Arts (NEA) of cultural audiences who were interested in exhibits but did not attend showed that over 25% of survey respondents listed it being too expensive, over 40% said it was too difficult to get there, and over 50% listed a lack of time due to work. Although some components of these factors are out of the museum’s control, there are things that the institution can do in combination with effective marketing to mollify these deterrents. A visit to the museum requires some potential visitors to choose between spending money or making money. Visiting an art museum has associated costs that factor into the decision of attendance such as childcare, transportation, food, time, and lost earning potential. Not only is a visit a loss of the opportunity for income, but museum admission fees cause a higher net out-of-pocket cost. This higher cost can factor heavily into this decision in a country where the American middle and lower class has a shrinking pool of disposable income and an increasing level of debt²⁰. The reality of the shrinking American middle class can be observed using the Gini Index²¹. On a study conducted by the United States Central Intelligence agency utilizing the Gini Index (a scale from 0 being perfectly equal and 1 being perfectly unequal) the United States is a 0.45, more unequal (i.e. a larger nominal difference between the wealthy and lower middle class) than Russia, Thailand and Iran.²²

However, in respect to economic access free admission should not be looked at purely as an access program, although many individuals that qualify for these programs would prefer to not have to self-identify as poor enough to visit for a lower cost. Although

18 Mills, Mark, interviewed by Lily Groot at the Franklin Institute, October 23rd, 2018. (See Appendices)

19 “First Half 2017 Data Reveal Broadly Based Wage Growth, but Inequality Persists.” Economic Policy Institute. Accessed September 2, 2018. <https://www.epi.org/blog/first-half-2017-data-reveal-broadly-based-wage-growth-but-inequality-persists/>.

20 Heathcote, Jonathan, Fabrizio Perri, and Giovanni Violante. “Unequal We Stand: An Empirical Analysis of Economic Inequality in the United States, 1967-2006.” Federal Reserve Bank of Minneapolis, 2009. doi:10.3386/w15483.

21 “Key Indicators of the Labour Market (KILM): 2001-2002”, International Labour Organization, Geneva, 2002, page 704.

22 “Country Comparison :: Distribution Of Family Income - Gini Index.” Central Intelligence Agency. Accessed October 1, 2018. <https://www.cia.gov/library/publications/the-world-factbook/rankorder/2172rank.html>.

well-meaning, this quote from sociologist Rose Paquet Kinsley is fitting on this matter, “an approach aimed at redressing injustices of distribution can thus end up creating injustices of recognition”²³. That with that criticism in mind, Philadelphia’s Art-Reach access program does provide access to over 160,000 people annually who qualify²⁴. One thing the field can glean from the success of access programs, such as Philadelphia’s Art-Reach is that they demonstrate that cost is a barrier to art museum visitation. By reducing that barrier, more people from underserved communities will visit²⁵. This need can be observed nationally; a 2009 study of art museums, 89.9% of art museum respondents had free days, and on average 50% of admissions are those to attend for free. These figures suggest that these institutions are aware of the economic burden that visitation has to a portion of their constituents who subsidize their operations as a 501(c)(3)²⁶. The audience that comes in result of free admission has shown to be a wider audience and includes a larger percentage of families with children (fig. 3) who are future arts and culture audiences²⁷.

Not only does free admission positively impact the public’s perception of the institution, it also stimulates the public’s taste for art through access and exposure. Therefore, having art and art educational resources available, appealing and accessible leads to better engagement and interest in the fine arts²⁸. This also allows for broader engagement and stronger public interest in the art historical narrative. Museums are vehicles of informal education and therefore will reflect characteristics of the American educational system broadly. To rely solely on free admission as an access program is unwise, to do so ignores the larger problems²⁹ of arts education and the perception of museums by the public. Senior fellow in Economic Studies at the Brookings Institution Richard Reeves dissects the nature of differing educational footings provided for the upper middle class in his book on the topic of the American educational system. In which, he dissects the phenomenon of “glass floor” which prevents affluent kids from falling through (e.g. legacy preferences in postsecondary education, free internships, good primary and secondary schools in wealthy zip codes, and other veritable “legs up”). This sentiment was echoed by the father of mobility studies Gary Solon,

“[Rather than] a poverty trap, there seems instead to be more stickiness at the other end: a ‘wealth trap’ if you will. There are probably more rags to riches cases than the other way around ... there seems to be better safety nets for the

23 Kinsley, Rose Paquet. “Inclusion in Museums: A Matter of Social Justice.” *Museum Management and Curatorship* 31, no. 5 (2016): 474-90. doi:10.1080/09647775.2016.1211960..”

24 “Our Impact.” Art-Reach. Accessed October 30, 2018. <https://www.art-reach.org/about/our-reach/>.

25 Norris, Michael, interviewed by Lily Groot at the Greater Philadelphia Cultural Alliance, October 26th, 2018. (See Appendices)

26 Merritt, Elizabeth E., and Philip M. Katz. 2009 Museum Financial Information 2009.

27 Dietze, Chris. Thesis Interview: Chief Financial Officer of the Baltimore Museum of Art, October 2018.

28 Rhoades, Anne Marie. Edited by Michael Norris and Kristen Gilette. Philadelphia, PA: Greater Philadelphia Cultural Alliance, 2017. 2017. Accessed September 2, 2018. https://www.philaculture.org/sites/default/files/agendaprek_longform.pdf.

29 Rabkin, Nick, and E.C. Hedberg. *Arts Education in America: What the Declines Mean for Arts Participation?* .pdf. Chicago, IL: NORC at the University of Chicago, February 2011. Based on the 2008 Survey of Public Participation in the Arts

offspring of the wealthy”³⁰.

One may then conclude that the gap between those with higher levels of education and those who did not attend postsecondary school when it comes to fine arts participation is no fault or inherent lack of interest of the non-participant, but rather a fault of larger socioeconomic educational structures. A lack of introduction can result in a decreased interest and participation. This educational divide was noted in a recent decade-long study spanning 2002-2012 by the National Endowment for the Arts (NEA) of visual arts audiences. This study noted those who have a bachelor's degree and those who have a graduate degree participate at rates 30% and 45% higher than high school graduates, respectively³¹.

A multitude of art museums are already pushing for more educational equity by partnering with Title I schools and providing them free or reduced cost field trips. These educational access programs work specifically with schools with a higher percentage of low-income families. The Title I classification indicates and qualifies a school's financial need and can be a way to track the number of low-income students who visit the museum. This is critical when the museum is deciding which schools' art educational experience out of a large set of applicants to subsidize. The Museum of Fine Arts Boston, for example provides free tours to Title I schools, and has a grant to cover transportation costs associated with bus travel called the Bernard J. Rothwell School Bus Fund³². This is an avenue for art museums to collaborate with local schools through a program by the Department of Education, created in part with the intent to “support systemic education reform by strengthening arts education as an integral part of the elementary school and secondary school curriculum.”³³. This allows art museums to contribute to the education of the next generation of arts audiences and equip society with the tools that the arts provide us.

Although the American art museum cannot fix issues of how economic disparity affects the working-class Americans' access to arts education, the museum may be there to fill that art historical education gap. These institutions could very well be thought of by the public as less intimidating and welcoming, so that everyone may take advantage of the benefits that art museums can offer. This relationship with the community can be fostered by partnering with public schools on tours, sharing resources, taking part in community-based learning, or simply being a place where school-aged people know is a safe and free place to go.

For the Museum

Free admission is a way to deter the possible negative impressions of what an art

30 Reeves, Richard V. *Dream Hoarders: How the American Upper Middle Class Is Leaving Everyone Else in the Dust, Why That Is a Problem, and What to Do about It*. Washington, D.C.: Brookings Institution Press, 2018.

31 “Who Was Interested, but Did Not Attend?” National Endowment of the Arts. August 29, 2016. Accessed July 10, 2018.

32 “Bus Grants and Admission Waivers.” Museum of Fine Arts, Boston. August 16, 2018. Accessed November 31, 2018. <https://www.mfa.org/programs/school-programs/bus-grants-and-admission-waivers>.

33 “SEC. 5551. ASSISTANCE FOR ARTS EDUCATION.” US Department of Education (ED). December 19, 2005. Accessed November 31, 2018. <https://www2.ed.gov/policy/elsec/leg/esea02/pg80.html>.

museum is (e.g. stuffy, dusty, high society, the temple on a hill, etc.) and can help to bring in new visitors. Although history has shown that these misconceptions about museums are not unfounded³⁴, these impediments to public pride can be tempered by the introduction of free admission. Mark H. Moore, the Hauser professor of Nonprofit Organizations at Harvard University summed up the responsibilities of the museum succinctly, “The aim of managerial work in the public sector is to create public value just as the aim of managerial work in the private sector is to create private value³⁵.”

It is also a misconception that membership and free admission are mutually exclusive. Michael Rushton, arts administration professor and economist, argues that the single largest detriment to the financial structure related to free admission is the loss of contributions from membership.³⁶ However, free museums report having a different relationship with their members, the members viewing their involvement as small-scale philanthropy rather than simply trying to reduce the costs associated with visitation³⁷. These members give to deepen their relationship with the museum rather than to save money. Organizations such as the Baltimore Museum of Art, have reported their transactional members falling off with the introduction of free admission, but the core philanthropic visitors (i.e. the bottom of the development pyramid, figure 1) still remain and become members. This phenomenon is also noted at age-related museums (e.g. children museums and children-focused science centers) in the smaller subset of members who remain members after the children “age out”. Those whose relationship with the museum moves past purely transactional or value-based tend to be the same people who become annual givers and deepen their support³⁸. Common objectives of this giving include educational programs for Title I schools and the provision of free, or reasonably priced, access for the public.

However, this value benefit is not entirely lost on the visitor of an art museum in the case of a “more free” (Fig. 5) admissions structure which features special admission tickets with free general admission. The Cleveland Museum of Art, for example, made nearly \$2 million in membership fees with this type of value appeal in the 2016 fiscal year

Semantics	Admission Structure
Free	Free admission every day for every exhibit.
More Free	Free general admission, paid special exhibition.
Least Free	Paid general admission with surcharge for special exhibition, one free day a month or year.

alone³⁹. There are also free museums utilizing free membership programs to increase engagement, gain usage reports and cultivate future donors similar to their counterparts with admission or special exhibition fees. For

Figure 5, Admission Structure Semantics. Lily Groot, 2018.

34 Carnegie, Andrew. The Gospel of Wealth. II. New York: North American Review, 1906.

35 Moore, M.H. 1995. Creating Public Value: Strategic Management in Government. Cambridge, MA: Harvard University Press

36 Rushton, Michael. “Should Public and Nonprofit Museums Have Free Admission? A Defense of the Membership Model.” Museum Management and Curatorship 32, no. 3 (2017): 200-09. Accessed April 2018. doi:10.1080/09647775.2016.1263969.

37 Dietze, Chris. Thesis Interview: Chief Financial Officer of the Baltimore Museum of Art, October 2018.

38 Mills, Mark, interviewed by Lily Groot at the Franklin Institute, October 23rd, 2018. (See Appendices)

39 Bauer, Edward W., “Cleveland Museum of Art 2016 IRS 990.” Internal Revenue Service. 2016

example, the Institute of Library Science (IMLS) awarded the Dallas Museum of Art (DMA) the highly competitive National Leadership Grant for them to use the open source program BadgeOS with partnering museums to compile and analyze data about visitors in-gallery engagement⁴⁰. This was part of the DMA Friends Program, a sub-membership of the free membership program at the DMA. This allowed the free museum to be innovative and responsive to visitor needs without measuring visitor interest through contributed revenue from admission fees.

40 IMLS Announces Grant to Bring Museum Engagement to Scale Using BadgeOS.” The Achievement Recognition and Badge Platform for WordPress by Credly. September 6, 2013.

Paying for Free Admission

The elimination of museum fees does not correlate to fiscal irresponsibility. As of 2016, the average American art museum makes around 6%⁴¹ of its total income from admission fees. A diverse revenue mix is very feasible within the free admission model and can give American art museums the flexibility to deal with economic recessions. For the American art museum, free admission is far more reasonable than perceived. The free admission pricing strategy effectiveness can be viewed in terms of a cost-benefit analysis. Certain experiences such as a visit to an art museum cannot be priced according to market or cost of goods like other experiences (e.g. going out to eat), because once they are produced for one person, there is little additional cost for one additional person. If a museum is free, expenses related to fee enforcement efforts are significantly smaller if not nonexistent. For example, if a museum with admission fees allows one additional person in for free, other than the minimal cost of the loss of space (in the galleries, coat room, and cafe) and cost of visitor-services related personnel, it's of little additional cost to the museum. There is a tipping point where with a high number of guests require additional visitor services and educational staff, maintenance fees, etc., which is worth noting. However, compared to dining at a restaurant where there are nominal fixed costs associated with each individual's experience (the food), the cost-benefit of pricing the experience is entirely different from other commodified experiences. This is a characteristic of the economics of the arts noted by well-respected economist Mark Blaug⁴². There are numerous methods in which free art museums obtain funding around the United States such as endowment revenue, government funding, and robust fundraising campaigns.

Corporate Support

Corporate support tends to come from companies with an immediate relationship with the area around where it's headquartered. The Eli Lilly Endowment, for example, is a foundation created in 1937 from stock from the Eli Lilly Pharmaceutical company, which is headquartered in Indianapolis. The Lilly foundation has long been the bedrock of arts and culture in Indianapolis for decades, with an equally longstanding relationship with the Indianapolis Art Museum, and most recently invested over \$48.8 million on arts and culture as part of the organization's project *Strengthening Indianapolis Through Arts and Cultural Innovation*⁴³. The Smithsonian's Office of Policy and Analysis published a report on the subject of free museums in 2007 titled *Going Free? Cooper-Hewitt National Design Museum and General Admission Fees* which stated, "The movement to make the museum financially accessible to all also offers an excellent opportunity to raise more money from funders who might otherwise be less generous, particularly private donors who historically have enjoyed the opportunity to sponsor free admission."⁴⁴ Further, the report provides an

41 "Art Museums by the Numbers 2016." Association of Art Museum Directors. 2016.

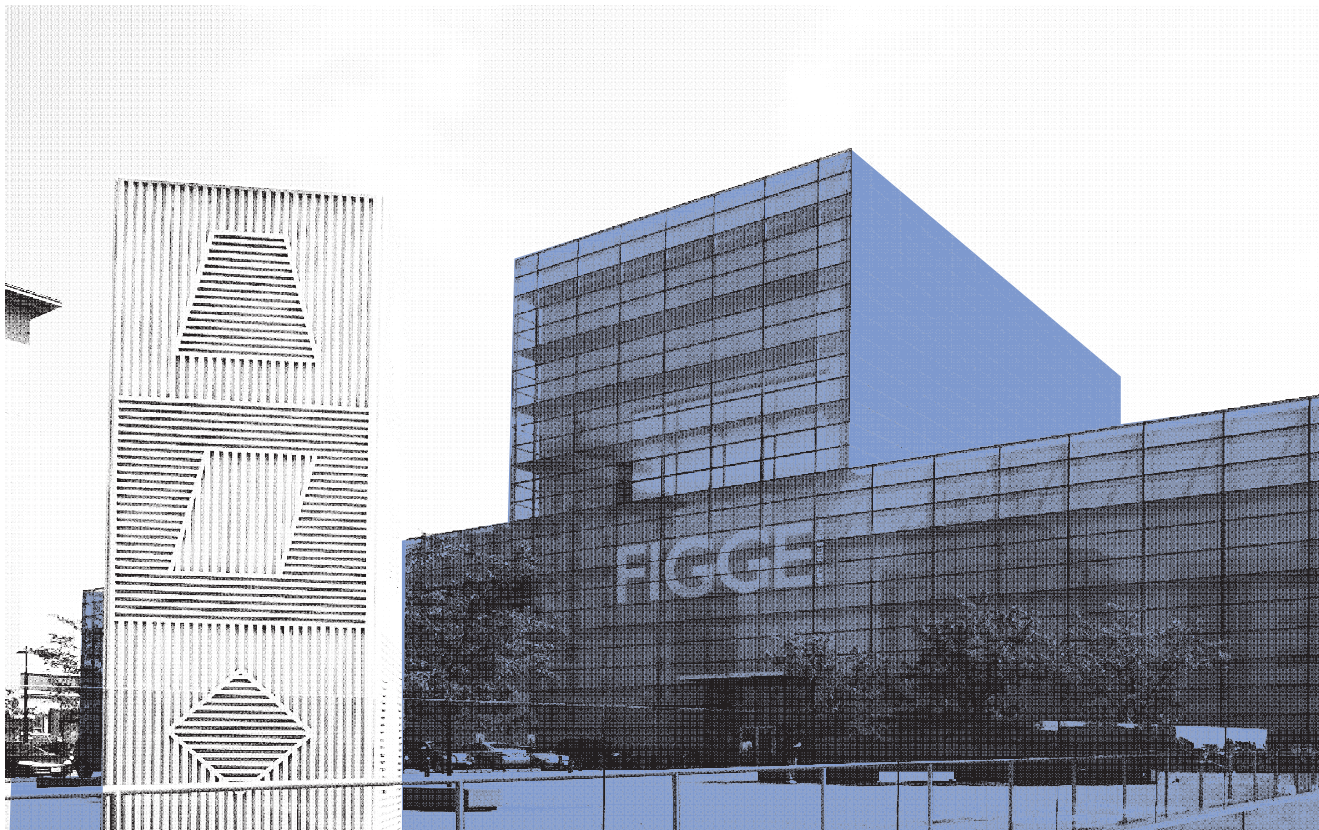
42 Blaug, M. "The Economics of the Arts" London: Martin Robertson and New York: Westview Press 1976

43 "Arts & Culture Grants List." Lilly Endowment. Accessed December 14, 2018. <https://lillyendowment.org/our-work/community-development/indianapolis/arts-culture-grants-list/>.

44 Prekarik, Andrew, Dr. "Going Free? Cooper-Hewitt National Design Museum and General Admission Fees." Office of Policy and Analysis, April 2007.

example of Target Corporation's eagerness to purchase the naming rights of free tickets to art museums.

In Des Moines, Iowa, the Figge Art Museum offers free admission in the summers supported by John Deere Classic and the Bechdel Trusts⁴⁵. This sponsored free season strategy is different from having one free day one a week or month, due to the flexibility it allows the visitor. Instead of just being able to come Wednesday nights or one Sunday a month, the potential visitor is able to come in at their convenience. This allows the person who may not be able to afford these admission fees on top of other costs of associated visitation the flexibility around other responsibilities such as work, childcare, chores, or rest. It also provides an overall less crowded experience than the one-a-month free weekend-day model. Another instance of subsidizing free admission is the Contemporary Arts Center in Cincinnati's (CAC) model. The CAC's admission fee is paid for by the Johnson Foundation, Macy's, and a group of member-philanthropists under forty-five simply called "the 50"⁴⁶.



Hancock, Amanda. "Figge Art Museum." *The Quad-City Times*. May 24, 2017. Accessed November 20, 2018. https://qctimes.com/entertainment/arts-and-theatre/figge-art-museum-to-offer-free-admission-starting-saturday/article_18c31ecd-681c-50ef-a7b1-bf5c4ace9c09.html.

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⁴⁵ "Free Admission at the Figge Art Museum." Figge Art Museum. Accessed August 2, 2018. <https://www.figgeartmuseum.org/posts/free-admission-at-the-figge-art-museum>.

⁴⁶ "Hours Admission." Contemporary Arts Center. Accessed November 12, 2018. <https://www.contemporaryartscenter.org/visit/hours-admission>.

Corporate support can be viewed as both distasteful to the public and seen as an institution drifting from its mission. This was seen recently with the backlash around the National Portrait Gallery and Van Gogh Museum accepting money from oil corporation Shell. As a result of these protests, the National Gallery then cut ties from the company⁴⁷. The issue may be one of perception than actual involvement and it isn't quite as black-and-white as it appears, because an institution's investments (i.e. Endowments) are often invested in a diverse pool of assets that often may contain objectionable corporations without anyone necessarily taking note. Also, many institutions accept money from those who have acted in great detriment to society without most taking notice. The Sackler family have their name on many galleries including institutions such as the Louvre, Harvard, Oxford, and other institutions and their family's company, Perdue Pharma have been instrumental in creating the opioid crisis. You would think that the public would be up-in-arms about these galleries considering 42,000 people died of opioids in 2016 alone⁴⁸ however there has been very little backlash due to the anonymity that the name carries as an individual or foundational gift rather than corporate support. It is important for institutions to be mindful of these public relations pitfalls when asking for a gift and to act swiftly in response to public outcry. Although Corporate support, whether it be direct corporate support or quasi-corporate foundational support, isn't without it's flaws it's certainly one way an institution may be able to close that earned revenue gap, which advantageously provides a lot of lip service to the companies footing the bill.

Endowments

Endowments are often thought of as something institutions either have or don't. This is likely because building an endowment is an extremely challenging undertaking and is often the hardest money to raise. However, with the right messaging and pool of donors, growing an institution's endowment is a method to ensure future financial security and diversify the types of revenue streams a museum can depend upon for operation. A strong endowment is key for a fee structure with free admission. Due to the quality of earned revenue and the flexible role of earned income, this fee structure has a possibility of creating a deficit in the operating budget. Maintenance and facilities tends to be the hardest to raise, and this loss of "strings-free" income may otherwise cause some challenges. Many institutions utilize their endowments to pay for things such as utilities and maintenance that may be less appealing to donors⁴⁹.

The Cleveland Museum of Art (CMA) is an art museum with free admission in Ohio which opened its doors in 1916 under founding benefactor Jeptha Wade's sentiment of art

47 Saad, Shirine. "After Years of Protests, Shell Ends Corporate Partnership with National Gallery." Hyperallergic. October 22, 2018. Accessed December 12, 2018. <https://hyperallergic.com/466626/after-years-of-protests-shell-ends-corporate-partnership-with-national-gallery/>.

48 "Prescription Nation 2018: Facing America's Opioid Epidemic." National Safety Council. Accessed December 12, 2018. <https://www.nsc.org/home-safety/safety-topics/opioids/prescription-nation>

49 Development and Grant-writing: Strategic Planning. Lecture by Mira Zergani and Robert Vosburgh. University of the Arts Anderson Hall, Philadelphia, Pennsylvania, September 6, 2018.

“For the benefit of all people, forever”⁵⁰ and boasted an attendance of 707,000 during the 2015-2016 fiscal year⁵¹. This is higher than San Francisco’s Museum of Modern Art’s annual attendance at 650,000 in 2011, for purposes of comparison⁵². The Cleveland Museum of Art (CMA) is the 12th largest in square footage with the recent renovations in 2013 and has a \$755 million endowment making it one of the richest museums in the United States. Additionally, this institution is a testament to building responsibly in a way that they can afford with the goal of better serving their growing audience and relieving crowding. Overbuilding has been a massive issue in the field of museums and has forced institutions such as the Indianapolis Museum of Art to begin charging admission after being free for the better part of the decade⁵³. Director of the Dallas Museum of Art, Maxwell Anderson voiced his opinion on the topic in an article by the Star Tribune.

*[Maxwell Anderson] argues that counting on admission fees to balance budgets warps priorities by prompting museums to overbuild their facilities and book commercially appealing shows designed to boost ticket sales rather than to enrich cultural appreciation. Such tactics may work in big, tourist-heavy cities such as New York and Los Angeles, he observed, but often disappoint in the heartland.*⁵⁴

In Los Angeles, the Broad, founded by philanthropist Eli Broad opened in 2015 and offers free general admission to the public. Although few cities have the same concentration of wealth as Los Angeles, it is worth notable that this extremely new museum, working in tandem with the local government, was able to build its endowment to \$200 million as of 2014. This endowment is larger than any other museum in LA except for the J. Paul Getty Museum, which is also a free art museum. The Broad boasted an attendance of 753,000 visitors in its first year, equivalent to its paid counterpart, Los Angeles County Museum of Art’s (LACMA) attendance numbers within the same year⁵⁵. The LACMA notably also has robust discounts; nearly half of the annual visitors attend for free in 2018⁵⁶.

The Baltimore Museum of Art (alongside the Walters Art Museum) tends to be the shining example of a free art museum on the East Coast. The Baltimore Museum of Art transitioned to free general admission during 2006, right at the beginning of the financial crisis (i.e. the great recession). Luckily, the museum was cushioned by the donations contributed by the board chair who spearheaded the project, Sue Cohen. Additionally, the

50 Levenson, Cyra. “Dear Colleague Letter.” Cleveland Museum of Art. Accessed August 20, 2018.

51 Litt, Steven. “After triumph and trauma, the Cleveland Museum of Art seeks committed, long-term leadership: CMA 2014”. 26 March 2014. Accessed 4 November 2016.

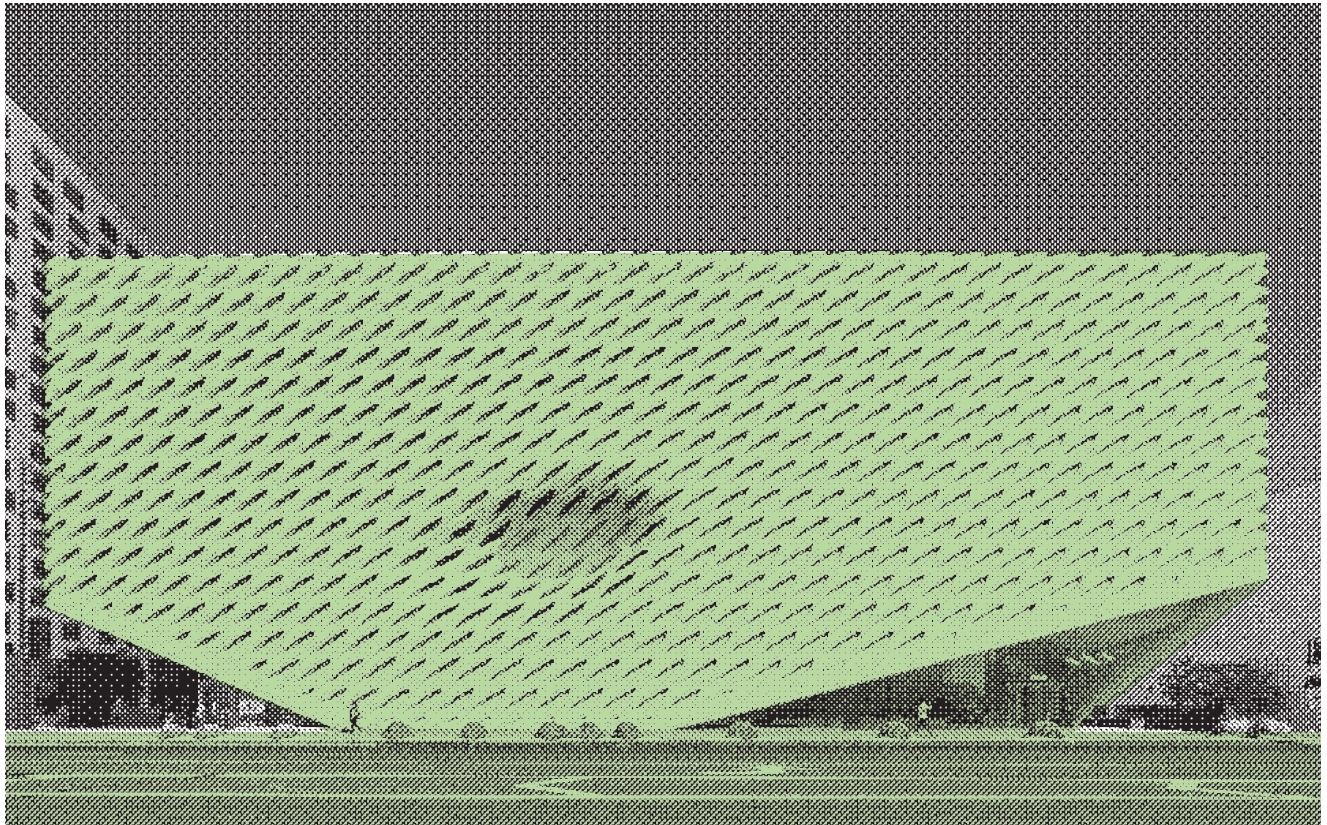
52 Fowler, Geoffrey A. “SFMOMA Thinks Big in Expansion.” The Wall Street Journal. December 01, 2011. Accessed April 23, 2018. <https://www.wsj.com/articles/SB10001424052970204262304577068941665733350#>.

53 Comiskey, Daniel S. “The Fallout from the IMA’s Admission Hike.” Indianapolis Monthly. September 27, 2016. Accessed March 23, 2018. <https://www.indianapolismonthly.com/arts-culture/the-fallout-from-the-imas-admission-hike/>.

54 Abbe, Mary. “To Be, or Not to Be, Free? Museums Ponder Vexing Question.” Star Tribune. April 20, 2015. Accessed August 23, 2018. <http://www.startribune.com/to-be-or-not-to-be-free-museums-ponder-vexing-question/256994621/>.

55 Finkel, Jori, “Eli Broad says patience is not his strong point”. The Art Newspaper. June 4, 2014

56 “Free Admission and Discounts.” New Objectivity: Modern German Art in the Weimar Republic, 1919–1933 | LACMA. Accessed June 23, 2018. <http://www.lacma.org/free-admission>.



Chan, Benny. "The Broad." *Travel and Leisure*. Accessed November 20, 2018. <https://www.travelandleisure.com/articles/broad-museum-los-angeles-visitor-information>.

Manipulated and recolored by Lily Groot

city and county government committed \$200,000 a year for three years to cover the initial loss of income that would result from the transition in funding structures. The BMA had also raised "immediate impact funds" as a component to their ongoing capital campaign which was utilized to cover things like education and programming during the recession. The organization has since found that free admission has been "a far greater fundraising tool than it was a revenue generator"⁵⁷. The ideal of free and open to all has become ingrained in the identity of the museum, and the annual campaign has messaging around free admission as an asset to the Baltimore community. They tend to utilize development funds for special exhibition sponsorship, which visitation cycles in museums tend to revolve around⁵⁸. She also noted that the largest audience subset that has increased in attendance is families and first-time visitors. It is also worth noting that after the removal of admissions fees, there was also a drop-off in both attendance and membership (table 1). This is likely attributed to less marketing dollars being spent and a sizeable portion of the museum being closed for capital improvements. In terms of membership, Chris Dietze stated that although the number of members has declined, their intent has shifted into it representing their small-scale annual giving (a phenomenon touched upon on page 12).

In summation, endowments are a restricted pool of money is often secured by bequest and is a method which many free institutions ensure their future viability. However,

57 Dietze, Chris. Thesis Interview: Chief Financial Officer of the Baltimore Museum of Art, October 2018.

58 Mills, Mark, interviewed by Lily Groot at the Franklin Institute, October 23rd, 2018. (See Appendices)

endowment revenue is not without its own issues to be mindful of. Institutions with large endowments have the vulnerability of becoming overly calcified⁵⁹ and unresponsive to the needs of their constituents. This type of vulnerability necessitates leadership who are committed to serving their visitors and community with a great deal of responsiveness. This comes down to a matter of board and upper-level management composition⁶⁰ as well as a culture of seeking feedback from those who have direct contact with the public as a major component of their work. Building a large endowment is one method philanthropists and museums around the nation have used to effect a museum's relationship with its community in a profound and lasting way by deepening their involvement.

59 Development and Grant-writing. Lecture by Mira Zergani and Robert Vosburgh. University of the Arts Anderson Hall, Philadelphia, Pennsylvania, September 6, 2018.

60 Museum Governance: Board Composition Lecture by Vince Stango. University of the Arts Anderson Hall, Philadelphia, Pennsylvania, September 12, 2018.

State and Local Government Support

The concept of educational institutions having the duty of public trust and accountability is a Jeffersonian ideal that dates to the very founding of educational institutions in the United States⁶¹. The art within any given art museum resides within the public trust and is subsidized by the American taxpayer as a 501(c)(3) charitable organization. Art museums which serve as the cultural face of any given city are also often supported by the government or are themselves quasi-government organization (e.g. the Philadelphia Museum of Art where the utilities are paid for entirely by the city⁶², and thus the taxpayers of Philadelphia). Considering this, should the access to this public space and works be commodified beyond the reach of the average person?

Visiting a museum is in part an educational pursuit in connecting oneself in the larger history of their culture while exploring the history of the entire human race. The museum's physical space, visual assets (the physical work) and visitor-focused interpretation create a venue which is educational in nature, not dissimilar to a public library. Within an alternate context, the American art museum is similar to a national park as many people value fine art museums primarily as a valuable and relaxing aesthetic experience which provides and protects a visual commodity. American art museums may preserve the nation's history like the National Mall in Washington, DC or the Independence National Historic Park in Philadelphia, PA. They may celebrate the pioneering, exploratory spirit of humankind while preserving beauty for future generations such as Northwest Rocky Mountains like Yellowstone National Park. Art museums, similarly owned by the public trust are equally worthy of the rewards of the same patriotic reverence. Why, then do we perceive the value of art museums as a public resource differently than libraries or national parks? Roberta Smith of the New York Times argued in her essay entitled *Should Art Museums Always Be Free? There's Room for Debate* that if libraries began to charge admission the public would be "aghast"⁶³. Museum visitors primarily go to art museums not only because they are interested in the content but also to have fun, relax, and experience new things. Although the provision of education is well worth noting, having an affordable and relaxing way to spend your leisure time is equally worthwhile.

In order to address the case for lobbying for government support, one must acknowledge that this type of funding may be more vulnerable to being cut than other funding sources and plan accordingly⁶⁴. However, this is not dissimilar to endowments or any other funding stream in their unpredictability. The reality of running any business is that the streams of income are inherently turbulent due to the decennial recessions of the United States' economy. Additionally, the arts organization requesting funding must

61 Hall, Peter Dobkin. "History of Nonprofit Boards in the United States." Board Source E-Book Series, 2003, 5. www.boardsource.org.

62 "Philadelphia Museum of Art Financial Statements." June 30, 2017. pg. 6 subsection a. https://www.philamuseum.org/doc_downloads/annualReports/PhiladelphiaMuseumofArtAuditedFinancialStatement2017.pdf.

63 Smith, Roberta. "Should Art Museums Always Be Free? There's Room for Debate." The New York Times. July 22, 2006. Accessed August 23, 2018. <https://www.nytimes.com/2006/07/22/arts/design/22admi.html>.

64 Tufts, Steven, and Simon Milne. "Museums: A Supply-Side Perspective." *Annals of Tourism Research* 26, no. 3 (1999): 613-31. doi:10.1016/s0160-7383(99)00024-9.

have awareness of the current political sphere which, as a public entity, it is situated in the midst⁶⁵.

There are many sustainable options for arts funding which will still render public officials electable in the case that they choose to propose it to their voters and fellow public servants. These include hotel taxes, which admittedly can be subject to the local tourist or convention economy, not to mention the effect that Airbnb has had on collection of hotel tax. That being said, many places collect their arts funding through a hotel or tourism tax. For example, San Francisco's hotel tax has gone in part towards funding for the arts for 50 years⁶⁶. This has its advantages because of the primarily non-local audience who is paying into the arts and cultural appropriation, rather than sales tax where it's primarily the local audience. There are some major critiques on raising sales tax, namely that the burden of it falls disproportionately on low-income consumers⁶⁷, however often politicians have put sunset clauses on bills which exclude things from the increased tax rate such as diapers, produce, or other necessities to mollify this. As of fiscal year 2018, nine state agencies received funding through a special tax or fee. They also received a median of 74.0% of their state funding from special fees and a median of 22.4% from the state's general fund. In some cases, the legislature creates new taxes, others create appropriations from the general fund, others it's an amendment to the state's constitution.

In the case of Minneapolis-St. Paul in Minnesota, their robust governmental funding was secured by way of a constitutional amendment and should be considered by the field a model to aspire to nationwide. Roughly half of the Minneapolis Institute of Art's (MIA) funding comes from Parks-Museum Fund, which was written by the local government into



Minneapolis Institute of the Arts. "Minneapolis Institute of Art." ARTnews. December 14, 2017. Accessed November 20, 2018. <http://www.artnews.com/2017/12/14/750000-grant-minneapolis-institute-arts-starts-center-empathy-visual-arts/>

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65 Moore, Mark H., "Creating Public Value Through State Arts Agencies.": Minneapolis: Arts Midwest, 2005.

66 "Special Taxes and Fees." NASAA. Accessed August 1, 2018. https://nasaa-arts.org/nasaa_research/special-taxes-fees/.

67 "Dedicated Sales Tax for the Arts Represents Large Increase Over Historic Funding and Puts Arts Ahead of Other Priorities Going Forward." DC Fiscal Policy Institute. June 15, 2018. Accessed September 2, 2018. <https://www.dcfpi.org/all/dedicated-sales-tax-for-the-arts-represents-large-increase-over-historic-funding-and-puts-arts-ahead-of-other-priorities-going-forward/>.

the property tax code in 1911.

Three-eighths of 1% of sales taxes support the Arts & Cultural Heritage Fund in Minnesota; 19.75% of those dollars are then appropriated by the state legislature to the Minnesota State Arts Board and its 11 regional partners. This sales tax also benefits funds for outdoor heritage, clean water and parks and will expire in 2034. The Legacy Amendment states that these funds should supplement, not replace, each department's legislative appropriation. This funding source provided just over three-fourths of the Arts Board's state funding in fiscal year 2018 and is the largest single supplemental funding mechanism in the country⁶⁸.

By working in a bipartisan way through appealing to hunters in the preservation of green space, this piece of legislation is evidence of the early 1900's Progressivism that took place in the Midwestern states like Minnesota and Wisconsin⁶⁹. Although the arts are typically thought to be solely an ideal of the Democratic party, due to the universality of art it has historically been a bipartisan issue at the state and local level⁷⁰. The Parks-Museum Fund costs the average resident of Hennepin County anywhere from two to seven cents a year as a part of their property tax. Additionally, MIA is thought of as "The People's Museum" and boasted its highest attendance of the Museum's 101-year history in 2016 of 760,000 visitors⁷¹. This robust government support is a large component of the funding structure, but they also secure a substantial amount of revenue from local philanthropists who support the museum's mission.

Due to the structure of free museums (including an overall lower earned revenue) the development department will have the extra work attached to raising that additional income, so if the institution is making the transition it is important that there is a transition plan in place to give this department time to adjust, similar the Baltimore Art Museum. Governmental support tends to have a much more democratic application process than other forms of support due to the objective standard it holds organizations to. With parameters to prevent corruption, the provision of government funds in a manner that is both fair⁷² and does not put a large or undue burden on the taxpayer is a viable option nationwide. Although it is important to be mindful of these issues, these options may be a worthwhile way for an art museum to obtain funding to replace the 6% of revenue on average that's currently being procured through admission fees.

68 "Special Taxes and Fees." NASAA. Accessed August 1, 2018. https://nasaa-arts.org/nasaa_research/special-taxes-fees/.

69 Kaufman, Dan. *Fall of Wisconsin: The Conservative Conquest of a Progressive Bastion and the Future of American Politics*. S.I.: W W NORTON, 2019.

70 Norris, Michael, interviewed by Lily Groot at the Greater Philadelphia Cultural Alliance, October 26th, 2018. (See Appendices)

71 Abbe, Mary. "Minneapolis Institute of Art has highest attendance in 101-year history" Minnesota. The Star Tribune. 2016

72 Zergani, Mira, interviewed by Lily Groot by phone, October 23rd, 2018. (See Appendices)

Research Findings

Profile: Free Art Museums	
Working Capital	\$ 34,157,134.46
Fundraising Efficiency	15.49
Marketing as % of Total Expenses	6%
Marketing as % of Earned Revenue	96%
Total Employees	326
Full Time Employees	122
Average Individual Support	\$ 1,457
Average Board/Trustee Support	\$ 48,193

Table 1, Profile: Free Museums in the United States. Groot, Lily, SMU Data Arts. 2018

Profile: Art Museums with Admission Fees	
Working Capital	\$ 55,497,068.66
Fundraising Efficiency	8.91
Marketing as % of Total Expenses	5%
Marketing as % of Earned Revenue	33%
Total Employees	319
Full Time Employees	154
Average Individual Support	\$1,163
Average Board/Trustee Support	\$ 84,823

Table 2, Profile: Museums with Admission Fees in the United States. Groot, Lily, SMU Data Arts. 2018

For the research component of my thesis, I compiled a set of figures based on financial and engagement-related data collected by National Center for Arts Research at Southern Methodist University (SMU DataArts) over a 5-year period (table 4). To provide a contemporary study of major art museums, the parameters include all 501(c)(3) organizations or departments within parent organizations which have at least 50 employees and thirty full time employees during the 2012-2017 five-year period. As also previously mentioned, Washington, D.C. and New York City are considered clear outliers, and were excluded from the study as such. I also excluded the J Paul Getty museum, as it heavily skewed the data for free museums within my relatively small sample size of 17 out of 59 total art museums. Due to the discrepancies between the American Association of Museum Directors (AAMD) *Art Museums by the Numbers* reports and the SMU Data Arts data, in both sample size and composition of museums (fig. 2, next page) for the purposes of this thesis I utilize the AAMD findings more heavily for insight into the broader field.

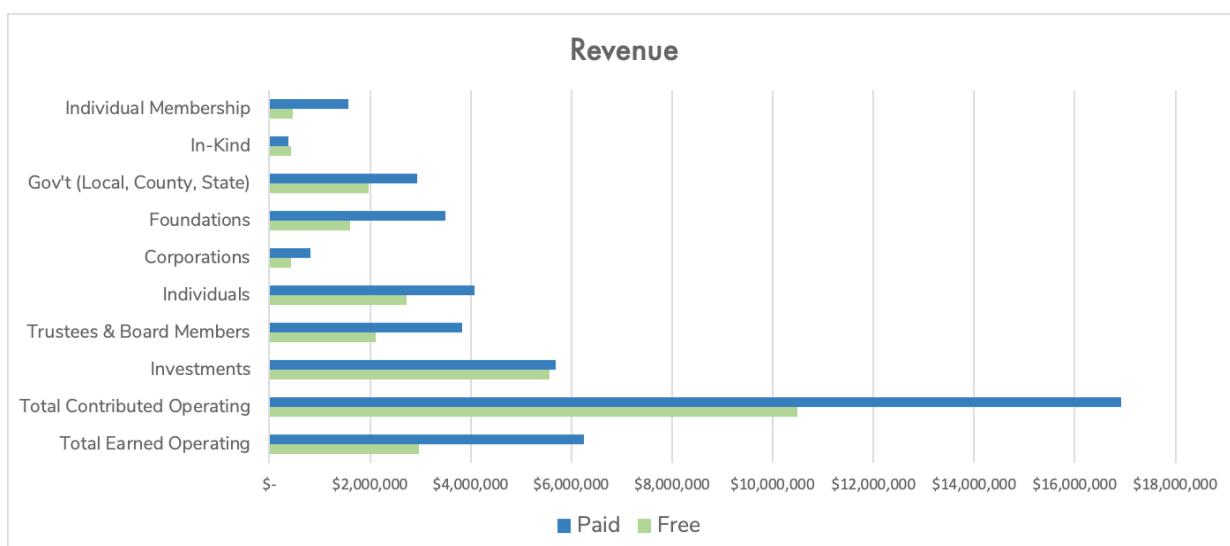


Figure 4, Revenue in Free Versus Paid Admission Major Art Museums." Groot, Lily, SMU DataArts. 2018

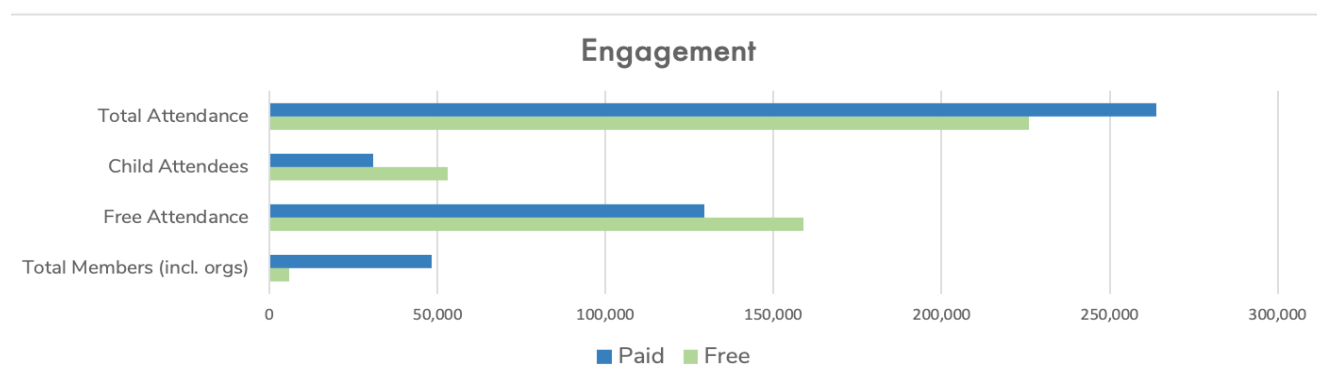


Figure 3, Engagement in Free Versus Paid Admission Major Art Museums." Groot, Lily, SMU DataArts. 2018

The SMU Data Arts figures did, however, provide a few key figures that gave me some insight into the field with greater specificity to my research. Notably, free museums touted a significantly higher amount of fundraising efficiency, meaning, on average free art museums spend less money to generate gifts. Although free museums paid the same amount into marketing from the pool of total expenses, they saw a smaller return on that marketing in terms of earned revenue. This is likely because marketing serves as a tool of outreach for free or pay-what-you-wish organizations, whereas for museums with a compulsory fee marketing serves more as a vehicle for generating admissions fees. (Table 1, 2) Additionally all though within this sample size the paid museums had both higher revenue (fig. 4) and higher attendance on average, the free institutions featured rates of child attendees twice that of museums with compulsory fees associated with admission. (Fig. 3) Free institutions also received marginally more in-kind gifts on average. These differences are echoed when looking at two institutions individually (The Frick, Pittsburgh, PA and Santa Barbara Museum of Art in Santa Barbara, CA) which exist within areas of similar population densities and have nearly the same amount of full time employees (Table 4). The Frick (a free museum) made significantly less membership revenue, but touted higher in-kind support, foundation support, and fundraising efficiency. Also interestingly when comparing the two institutions at a peer level, the Frick attracted more attendees and actually has a higher number of total members.

In summation, my analysis which features data provided by SMU Data Arts is not a complete survey of the field, however it does give great insight to American art museums, particularly north-east and west coastal institutions (fig. 5,6). This coastal slant was addressed upon the instance of first receiving the data due to the nature of the organization's work, geographical location in Philadelphia, and the current relationships the organization has formed in the field. Although some of these figures contradict assertions made in this paper, much of this could due to the admission structures prominent in metropolitan cities along the East and West coasts.

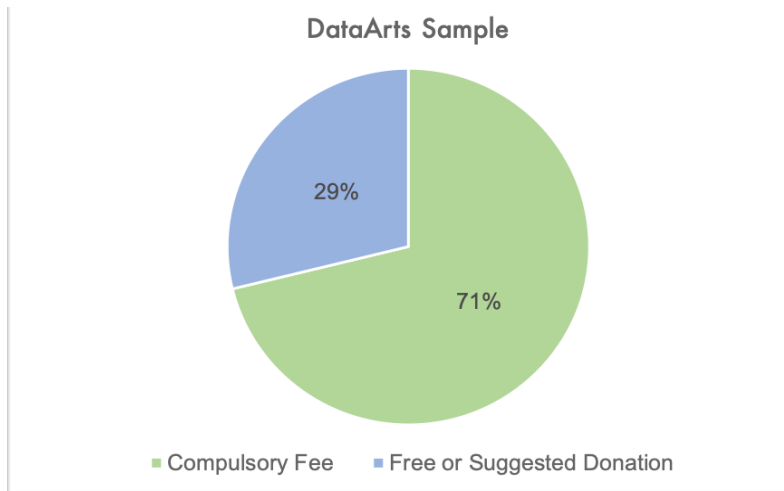
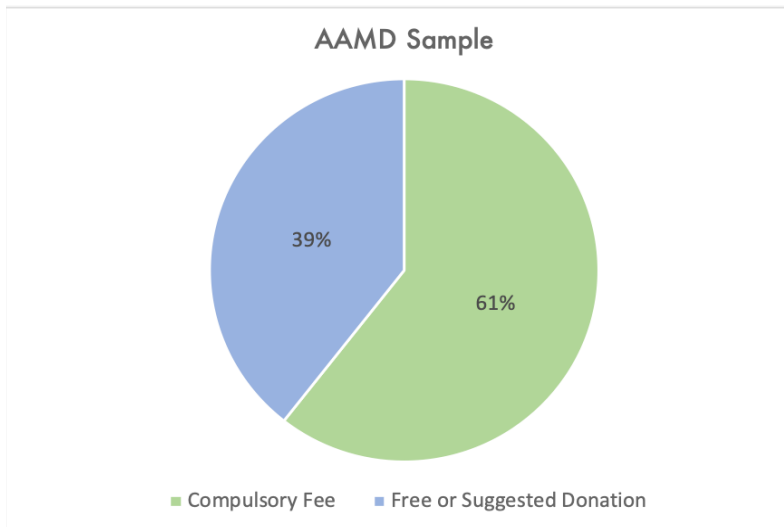


Figure 2, "Discrepancies Between Sample Composition: SMU Data Arts and Annual AAMD Survey." American Alliance of Art Museum Directors, Groot, Lily, SMU Data Arts. 2018



	Frick Art & Historical Center	Santa Barbara Museum of Art
Membership Revenue	\$338,054	\$703,631
Investment Income	\$3,687,981	-\$2,138,833
Board Support	\$398,660	\$1,070,678
City, State, County Gov't Support	\$173,489	\$0
In Kind Support	\$72,500	\$0
Individual Support	\$343,148	\$3,222,358
Corporate Support	\$160,447	\$51,008
Foundation Support	\$2,398,452	\$690,500
Contributed Operating Revenue	\$3,508,847	\$5,040,544
Total Memberships (incl. Organizat	4,027	3,067
Total Attendance	134,560	53,073
Fundraising Efficiency	16.94	14.87
Total Full Time Employees	62	63

Table 4, "Profiles: Similar Institutions With Different Admissions Structures" Groot, Lily, SMU Data Arts. 2018

Conclusions

Applicability to Field

The museum field should strive for a deeper understanding of how their admission fee structures impact their relationship with the public. An institution's admission fees are a key component of a museum's visitor service model. The overall cost to visit a museum, especially admission fees, impact the public's perception of the institution and the public's willingness to attend. Instead of earning the museum revenue, it can crippling the museum's ability to develop new arts audiences. The future of American museums may very well include the removal of admission fees if they follow suit with Western Europe and the United Kingdom in the coming decades. Regional arts organizations which exist in cities situated in low-population suburban or rural areas which are the only close exposure to arts locally may look favorably upon free admission. This unique opportunity for arts exposure to the often overlooked, underestimated and undeserved rural audience may help build arts audiences the field hasn't previously considered in investing in. This deficiency in focus is one that the National Endowment of the Arts⁷³ is currently attempting to remedy by championing regional arts organizations, and encouraging this type of cultural equity and is supporting 1,800 regional cultural projects in 800 communities nationwide. The perceived fiscal irresponsibility associated with free admissions is contrary to the reality, which is that half of visitors attend for free (fig. 7) and that on average admissions only comprise 6%⁷⁴

Implications for Further Research

Although, according to my research, free admission tends to be a method of generating support, it would be valuable to distinguish how many of those supporters began as members. Further research may assess the impacts of free admission on the cultivation of donors from the reduced pool of members that results from of the loss of the value proposition associated with joining. With deeper insight into free American art museums' relationships to donors on a broad scale in regard to free art museums, there may be a more efficient way to cultivate support. Whether it be through specific engagement tactics or through certain member benefits.

Another topic for further research consideration, would be the impact of geography on how museums build their financial structures and visitor services models. The juxtaposition of museum competition, distinct cultures, age of institutions, state and municipal government, local educational systems and other socioeconomic factors weave a complicated web. This begs the question, what is it about each region, or even population density, that creates a specific environment of support? Are these factors malleable? Is it simply competition and the well of donors in that area driving the direction of these

⁷³ "Grants to State Arts Agencies and Regional Arts Organizations." NEA. June 26, 2013. Accessed December 12, 2018. <https://www.arts.gov/recovery/grants/ARRA-grants-to-states-regions>.

⁷⁴ "Art Museums by the Numbers 2016." Association of Art Museum Directors. 2016. Accessed August 10, 2018. [https://aamd.org/sites/default/files/document/Art Museums By the Numbers 2016.pdf](https://aamd.org/sites/default/files/document/Art%20Museums%20By%20the%20Numbers%202016.pdf).

institutions? Research completed in these areas would fully provide museums with a complete structure to move from paid to free admission.

The concept of free admission as an affordable driver for attendance at small museums is also a worthy topic of research. Because of their nimble nature, small museums may be more able to make this transition depending on how robust their current support is. This may provide small museums with the opportunity to expand their audience and create a higher awareness in their surrounding communities.

Conclusion

Regardless of the primary mode of funding, free art museums, like those with admission fees, have robust development programs with a diverse compilation of corporate, foundational, donor, governmental and endowment support. The average art museum in the United States only makes \$3.70 on average in admissions per visitor⁷⁵, and the value to the museum of simply not charging admission could very well be much greater. Instead of overbuilding, charging high admission fees and attempting to utilize models that don't fit the socioeconomic contexts which most museums exist in, art museums around the country should consider the alternative. A method that free art museums are using to become a destination for road-tripping weekenders from surrounding "touch states" is providing an exceptional value for a low cost⁷⁶. In this way, free museums such as Crystal Bridges or the St. Louis Art Museum become economic engines for their cities through local tourism by capitalizing on the under served rural and regional audiences. In conclusion, art museums' bottom line and relationship with the public could greatly benefit from the fresh consideration of eliminating admission charges. Although it may seem counterintuitive, free admission feeds into the inherent responsibility that a nonprofit 501(c)(3) has in serving the public which is subsidizing the institution.

75 "Art Museums by the Numbers 2016." Association of Art Museum Directors. 2016.

76 Stoilas, Helen, and Victoria Stapley-Brown. "What Is the Most Cultured City in the US?" The Art Newspaper. August 09, 2018. Accessed October 1, 2018.

Semantics & Nomenclature

501 (c)(3) : Organization which a corporation, trust, unincorporated association, or other type of organization which qualifies for exemption from federal income tax under section 501(c)(3) of the tax code.

Access Program : Program which provides financial access to those who prove a certain level of need. This need is determined by the individual's ability to receive government assistance such as Supplemental Nutrition Assistance Program (SNAP) Benefits, Electronic Benefits Transfer (EBT), Disability Status, or Medicaid.

American : Within the United States

Endowment : is the bestowment of money as a permanent fund, the income of which is to be used in the administration of the proposed work.

Engagement : Utilization of the intuition (in concept or as a physical space) in any way, including but not limited to online or physical visitation, tours, research, use of public green space, attendance, membership, dining in the café, etcetera.

Free : No fee or “suggested donation”; non-compulsory admission fee.

Fundraising Efficiency : Measured by the total contributed revenue divided by the total fundraising expenses.

Gini Index : Measures the extent to which the distribution of income (or, in some cases, consumption expenditure) among individuals or households within an economy deviates from a perfectly equal distribution.

MoMA : Museum of Modern Art, New York

Paid Admission : Admissions structure which includes a compulsory fee

Paid Museums : Institutions with compulsory admission a majority of the time, including museums which have access programs, free days or free weeks.

Transactional Member/Membership : A visitor of the museum who joins as a member with the primary or sole motivation to lower costs associated with visitation.

Title I : A federal program which provides financial assistance through state educational agencies to local educational agencies and public schools with high numbers or percentages of low-income children to help ensure that all children meet challenging state academic content and student academic achievement standards.⁷⁷

⁷⁷ “Purpose: Title I.” November 07, 2018. Accessed November 31, 2018. <https://www2.ed.gov/programs/titleiparta/index.html>.

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Appendices)

Appendices

Figures

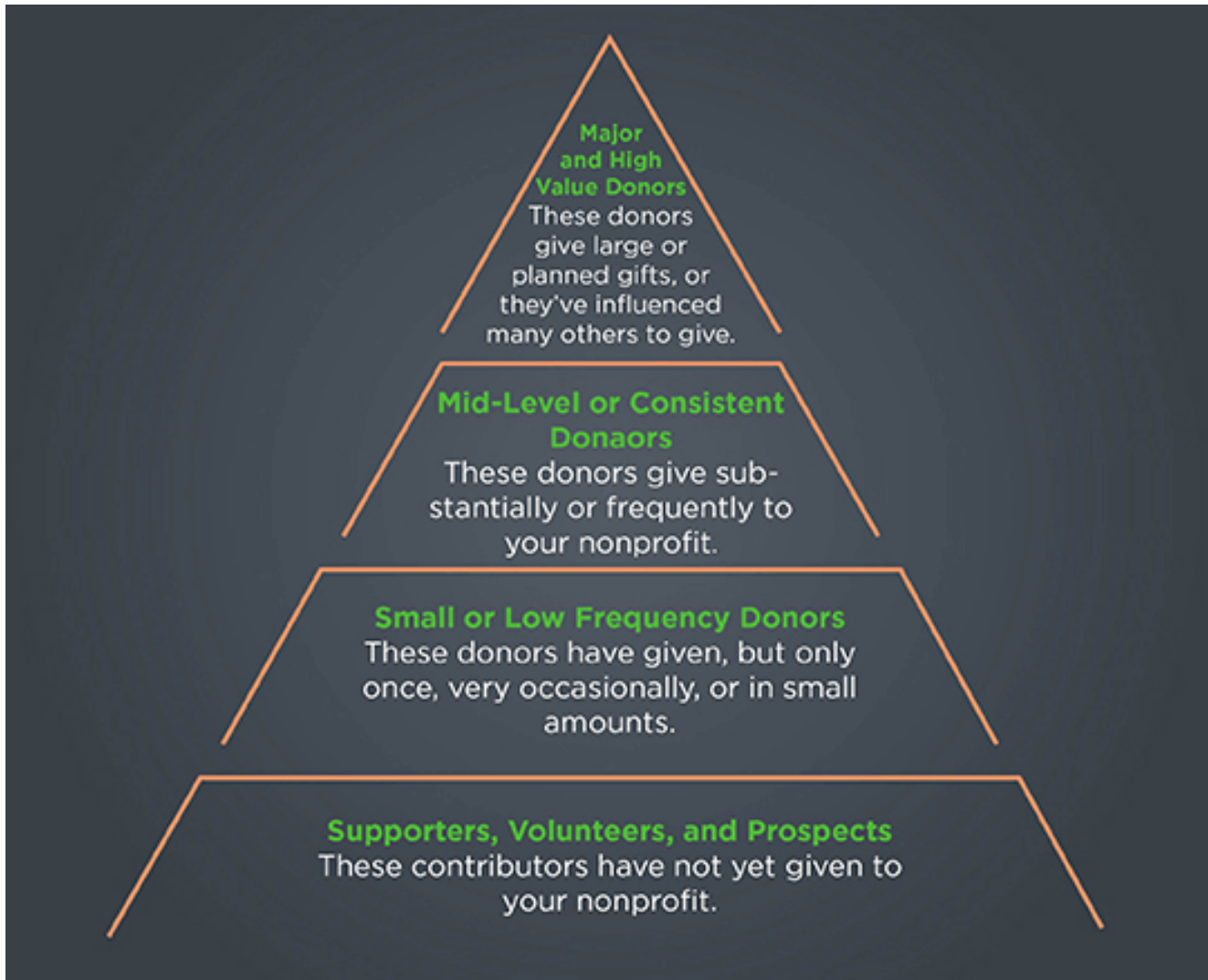


Figure 1, "Donor Stewardship: Create Lifelong Donors in 10 Steps." Qgiv Blog. Accessed October 2, 2018

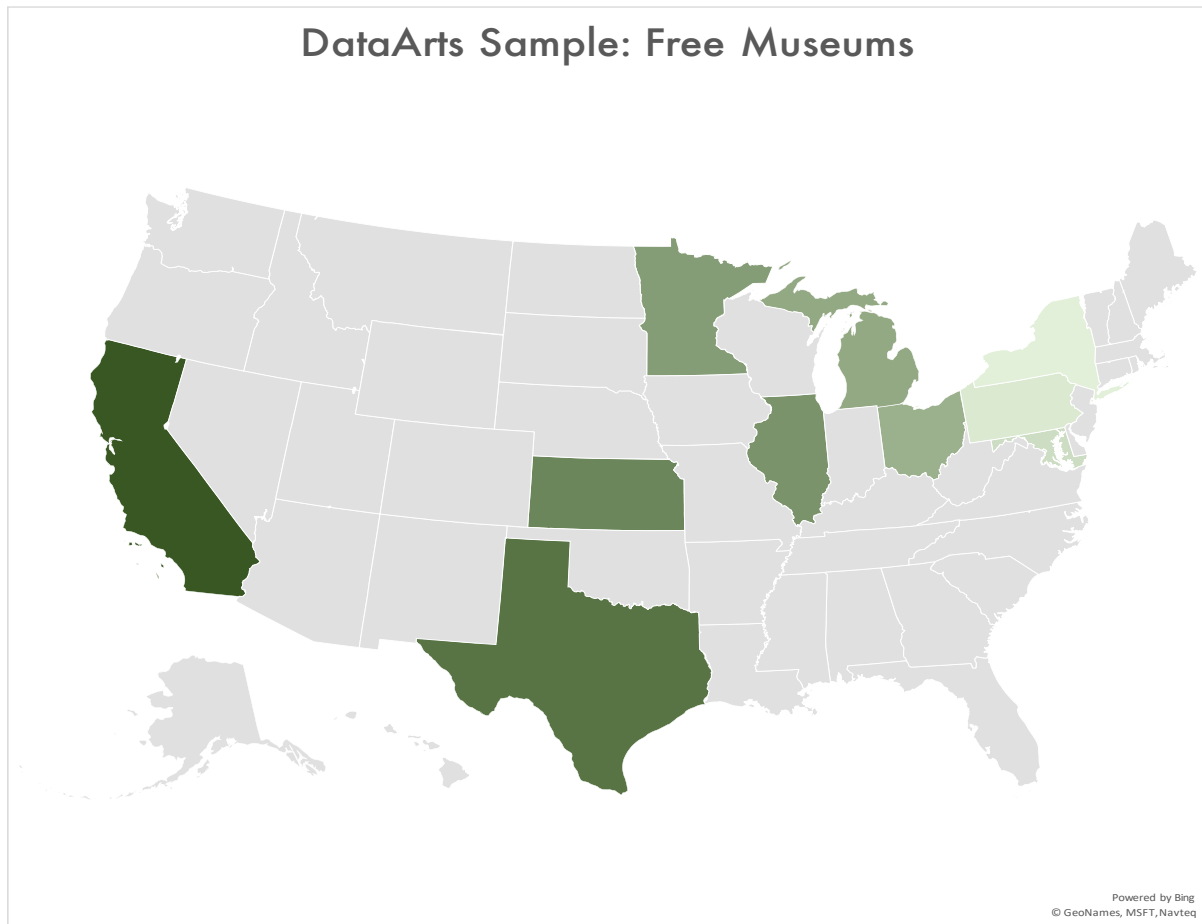


Figure 5, "Geographic Composition: Free Art Museums", Groot, Lily, SMU DataArts 2018

DataArts Sample: Paid Museums

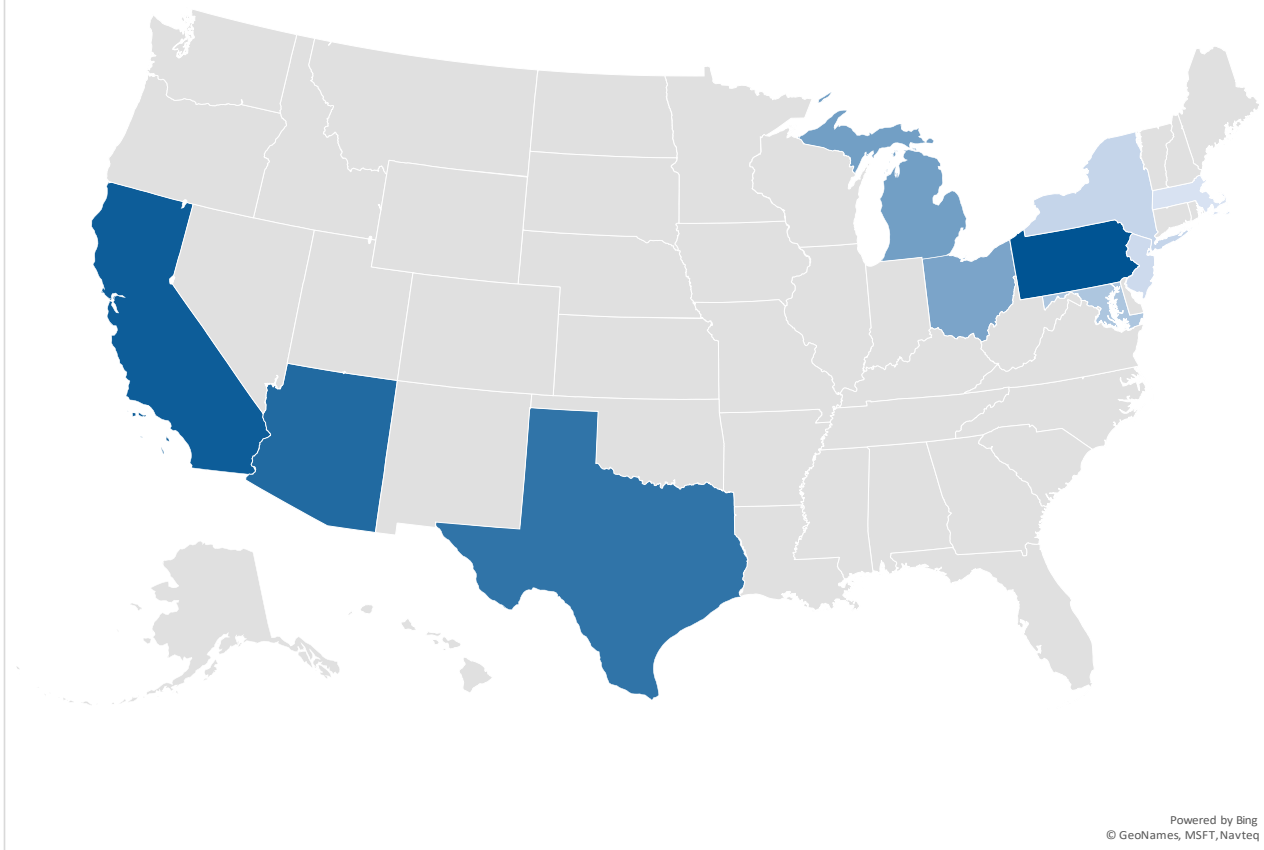


Figure 6, "Geographic Composition: Art Museums with Admissions Fees", Groot, Lily, SMU DataArts. 2018

Tables

FY	organizations_name	Free Admission?	City	State
2012	Akron Art Museum	no	Akron	OH
2013	Akron Art Museum	no	Akron	OH
2014	Akron Art Museum	no	Akron	OH
2015	Akron Art Museum	no	Akron	OH
AVG	Akron Art Museum	no	Akron	OH
2012	Allentown Art Museum	no	Allentown	PA
2013	Allentown Art Museum	no	Allentown	PA
AVG	Allentown Art Museum	no	Allentown	PA
2012	American Visionary Art Museum, Inc.	no	Baltimore	MD
2013	American Visionary Art Museum, Inc.	no	Baltimore	MD
2014	American Visionary Art Museum, Inc.	no	Baltimore	MD
AVG	American Visionary Art Museum, Inc.	no	Baltimore	MD
2012	Asian Art Museum Foundation	no	San Francisco	CA
2014	Asian Art Museum Foundation	no	San Francisco	CA
2015	Asian Art Museum Foundation	no	San Francisco	CA
2016	Asian Art Museum Foundation	no	San Francisco	CA
AVG	Asian Art Museum Foundation	no	San Francisco	CA
2012	Baltimore Museum of Art	yes	Baltimore	MD
2013	Baltimore Museum of Art	yes	Baltimore	MD
2014	Baltimore Museum of Art	yes	Baltimore	MD
2015	Baltimore Museum of Art	yes	Baltimore	MD
2016	Baltimore Museum of Art	yes	Baltimore	MD
AVG	Baltimore Museum of Art	yes	Baltimore	MD
2012	Barnes Foundation, The	no	Philadelphia	PA
2013	Barnes Foundation, The	no	Philadelphia	PA
2014	Barnes Foundation, The	no	Philadelphia	PA
2015	Barnes Foundation, The	no	Philadelphia	PA
2016	Barnes Foundation, The	no	Philadelphia	PA
AVG	Barnes Foundation, The	no	Philadelphia	PA
2012	Cincinnati Museum Association	yes	Cincinnati	OH
2013	Cincinnati Museum Association	yes	Cincinnati	OH
2014	Cincinnati Museum Association	yes	Cincinnati	OH
2015	Cincinnati Museum Association	yes	Cincinnati	OH
2016	Cincinnati Museum Association	yes	Cincinnati	OH
AVG	Cincinnati Museum Association	yes	Cincinnati	OH
2012	Columbus Museum of Art	no	Columbus	OH
2013	Columbus Museum of Art	no	Columbus	OH
AVG	Columbus Museum of Art	no	Columbus	OH
2012	Contemporary Arts Center	yes	Cincinnati	OH
2013	Contemporary Arts Center	yes	Cincinnati	OH
2014	Contemporary Arts Center	yes	Cincinnati	OH
2015	Contemporary Arts Center	yes	Cincinnati	OH
2016	Contemporary Arts Center	yes	Cincinnati	OH
AVG	Contemporary Arts Center	yes	Cincinnati	OH
2015	Contemporary Arts Museum Houston	yes	Houston	TX
2016	Contemporary Arts Museum Houston	yes	Houston	TX
AVG	Contemporary Arts Museum Houston	yes	Houston	TX
2012	Crocker Art Museum	no	Sacramento	CA
2013	Crocker Art Museum	no	Sacramento	CA
2014	Crocker Art Museum	no	Sacramento	CA
2015	Crocker Art Museum	no	Sacramento	CA
2016	Crocker Art Museum	no	Sacramento	CA
AVG	Crocker Art Museum	no	Sacramento	CA
2012	Dallas Museum of Art	yes	Dallas	TX
2013	Dallas Museum of Art	yes	Dallas	TX
AVG	Dallas Museum of Art	yes	Dallas	TX
2012	DeCordova Sculpture Park and Museum	no	Lincoln	MA
2016	DeCordova Sculpture Park and Museum	no	Lincoln	MA
AVG	DeCordova Sculpture Park and Museum	no	Lincoln	MA
2012	Detroit Institute of Arts	no	Detroit	MI
2013	Detroit Institute of Arts	no	Detroit	MI
2014	Detroit Institute of Arts	no	Detroit	MI
2015	Detroit Institute of Arts	no	Detroit	MI
2016	Detroit Institute of Arts	no	Detroit	MI
AVG	Detroit Institute of Arts	no	Detroit	MI
2012	Fine Arts Museums of San Francisco	no	San Francisco	CA
2013	Fine Arts Museums of San Francisco	no	San Francisco	CA
2014	Fine Arts Museums of San Francisco	no	San Francisco	CA

AVG	Fine Arts Museums of San Francisco	no	San Francisco	CA
2012	Frick Art & Historical Center, Inc.	yes	Pittsburgh	PA
2013	Frick Art & Historical Center, Inc.	yes	Pittsburgh	PA
2014	Frick Art & Historical Center, Inc.	yes	Pittsburgh	PA
2015	Frick Art & Historical Center, Inc.	yes	Pittsburgh	PA
2016	Frick Art & Historical Center, Inc.	yes	Pittsburgh	PA
AVG	Frick Art & Historical Center, Inc.	yes	Pittsburgh	PA
2012	Grand Rapids Art Museum	no	Grand Rapids	MI
2013	Grand Rapids Art Museum	no	Grand Rapids	MI
2016	Grand Rapids Art Museum	no	Grand Rapids	MI
AVG	Grand Rapids Art Museum	no	Grand Rapids	MI
2012	Hudson River Museum	no	Yonkers	NY
AVG	Hudson River Museum	no	Yonkers	NY
2012	Isabella Stewart Gardner Museum	no	Boston	MA
2013	Isabella Stewart Gardner Museum	no	Boston	MA
2014	Isabella Stewart Gardner Museum	no	Boston	MA
2015	Isabella Stewart Gardner Museum	no	Boston	MA
AVG	Isabella Stewart Gardner Museum	no	Boston	MA
2012	James A. Michener Art Museum	no	Doylestown	PA
2014	James A. Michener Art Museum	no	Doylestown	PA
2015	James A. Michener Art Museum	no	Doylestown	PA
2016	James A. Michener Art Museum	no	Doylestown	PA
AVG	James A. Michener Art Museum	no	Doylestown	PA
2013	DeCordova Sculpture Park and Museum	no	Lincoln	MA
2015	DeCordova Sculpture Park and Museum	no	Lincoln	MA
AVG	DeCordova Sculpture Park and Museum	no	Lincoln	MA
2012	Kalamazoo Institute of Arts	no	Kalamazoo	MI
2013	Kalamazoo Institute of Arts	no	Kalamazoo	MI
2014	Kalamazoo Institute of Arts	no	Kalamazoo	MI
2015	Kalamazoo Institute of Arts	no	Kalamazoo	MI
2016	Kalamazoo Institute of Arts	no	Kalamazoo	MI
AVG	Kalamazoo Institute of Arts	no	Kalamazoo	MI
2012	Krasl Art Center	yes	Saint Joseph	MI
2013	Krasl Art Center	yes	Saint Joseph	MI
2014	Krasl Art Center	yes	Saint Joseph	MI
2015	Krasl Art Center	yes	Saint Joseph	MI
2016	Krasl Art Center	yes	Saint Joseph	MI
AVG	Krasl Art Center	yes	Saint Joseph	MI
2015	Long Beach Museum of Art	no	Long Beach	CA
AVG	Long Beach Museum of Art	no	Long Beach	CA
2012	Mingei International Museum	no	San Diego	CA
2014	Mingei International Museum	no	San Diego	CA
2016	Mingei International Museum	no	San Diego	CA
AVG	Mingei International Museum	no	San Diego	CA
2012	Minneapolis Institute of Arts	yes	Minneapolis	MN
2013	Minneapolis Institute of Arts	yes	Minneapolis	MN
2014	Minneapolis Institute of Arts	yes	Minneapolis	MN
2015	Minneapolis Institute of Arts	yes	Minneapolis	MN
2016	Minneapolis Institute of Arts	yes	Minneapolis	MN
AVG	Minneapolis Institute of Arts	yes	Minneapolis	MN
2016	Minnesota Museum of American Art	yes	Saint Paul	MN
AVG	Minnesota Museum of American Art	yes	Saint Paul	MN
2016	Montclair Art Museum	no	Montclair	NJ
AVG	Montclair Art Museum	no	Montclair	NJ
2012	Museum Associates dba Los Angeles County Museum of Art	no	Los Angeles	CA
2013	Museum Associates dba Los Angeles County Museum of Art	no	Los Angeles	CA
2014	Museum Associates dba Los Angeles County Museum of Art	no	Los Angeles	CA
2015	Museum Associates dba Los Angeles County Museum of Art	no	Los Angeles	CA
2016	Museum Associates dba Los Angeles County Museum of Art	no	Los Angeles	CA
AVG	Museum Associates dba Los Angeles County Museum of Art	no	Los Angeles	CA
2012	Museum of Contemporary Art	yes	Chicago	IL
2013	Museum of Contemporary Art	yes	Chicago	IL
2014	Museum of Contemporary Art	yes	Chicago	IL
2015	Museum of Contemporary Art	yes	Chicago	IL
AVG	Museum of Contemporary Art	yes	Chicago	IL
2012	Museum of Contemporary Art San Diego	yes	La Jolla	CA
2013	Museum of Contemporary Art San Diego	yes	La Jolla	CA
2014	Museum of Contemporary Art San Diego	yes	La Jolla	CA
2015	Museum of Contemporary Art San Diego	yes	La Jolla	CA
2016	Museum of Contemporary Art San Diego	yes	La Jolla	CA
AVG	Museum of Contemporary Art San Diego	yes	La Jolla	CA

2012	Museum of Fine Arts, Boston	no	Boston	MA
2013	Museum of Fine Arts, Boston	no	Boston	MA
2014	Museum of Fine Arts, Boston	no	Boston	MA
2015	Museum of Fine Arts, Boston	no	Boston	MA
2016	Museum of Fine Arts, Boston	no	Boston	MA
AVG	Museum of Fine Arts, Boston	no	Boston	MA
2012	Nassau County Museum of Art	no	Roslyn	NY
2013	Nassau County Museum of Art	no	Roslyn	NY
AVG	Nassau County Museum of Art	no	Roslyn	NY
2015	National Western Art Foundation dba Briscoe Western Art Musuem	no	San Antonio	TX
AVG	National Western Art Foundation dba Briscoe Western Art Musuem	no	San Antonio	TX
2012	Norman Rockwell Museum	no	Stockbridge	MA
2013	Norman Rockwell Museum	no	Stockbridge	MA
2014	Norman Rockwell Museum	no	Stockbridge	MA
2015	Norman Rockwell Museum	no	Stockbridge	MA
2016	Norman Rockwell Museum	no	Stockbridge	MA
AVG	Norman Rockwell Museum	no	Stockbridge	MA
2012	Philadelphia Museum of Art	no	Philadelphia	PA
2013	Philadelphia Museum of Art	no	Philadelphia	PA
2014	Philadelphia Museum of Art	no	Philadelphia	PA
2015	Philadelphia Museum of Art	no	Philadelphia	PA
2016	Philadelphia Museum of Art	no	Philadelphia	PA
AVG	Philadelphia Museum of Art	no	Philadelphia	PA
2012	Phoenix Art Museum	no	Phoenix	AZ
2015	Phoenix Art Museum	no	Phoenix	AZ
2016	Phoenix Art Museum	no	Phoenix	AZ
AVG	Phoenix Art Museum	no	Phoenix	AZ
2015	Portland Museum of Art	no	Portland	ME
AVG	Portland Museum of Art	no	Portland	ME
2012	Queens Museum	yes	Corona	NY
2013	Queens Museum	yes	Corona	NY
2014	Queens Museum	yes	Corona	NY
2015	Queens Museum	yes	Corona	NY
AVG	Queens Museum	yes	Corona	NY
2016	Riverside Art Museum	no	Riverside	CA
AVG	Riverside Art Museum	no	Riverside	CA
2012	San Diego Museum of Art	no	San Diego	CA
2013	San Diego Museum of Art	no	San Diego	CA
2014	San Diego Museum of Art	no	San Diego	CA
2015	San Diego Museum of Art	no	San Diego	CA
AVG	San Diego Museum of Art	no	San Diego	CA
2012	San Francisco Museum of Modern Art	no	San Francisco	CA
2013	San Francisco Museum of Modern Art	no	San Francisco	CA
2015	San Francisco Museum of Modern Art	no	San Francisco	CA
2016	San Francisco Museum of Modern Art	no	San Francisco	CA
AVG	San Francisco Museum of Modern Art	no	San Francisco	CA
2012	San Jose Museum of Art	no	San Jose	CA
2013	San Jose Museum of Art	no	San Jose	CA
2014	San Jose Museum of Art	no	San Jose	CA
2015	San Jose Museum of Art	no	San Jose	CA
2016	San Jose Museum of Art	no	San Jose	CA
AVG	San Jose Museum of Art	no	San Jose	CA
2016	Santa Barbara Museum of Art	no	Santa Barbara	CA
AVG	Santa Barbara Museum of Art	no	Santa Barbara	CA
2012	Sterling and Francine Clark Art Institute	no	Williamstown	MA
2013	Sterling and Francine Clark Art Institute	no	Williamstown	MA
2014	Sterling and Francine Clark Art Institute	no	Williamstown	MA
2015	Sterling and Francine Clark Art Institute	no	Williamstown	MA
AVG	Sterling and Francine Clark Art Institute	no	Williamstown	MA
2012	Storm King Art Center	no	Mountainville	NY
AVG	Storm King Art Center	no	Mountainville	NY
2012	The Butler Institute of American Art	yes	Youngstown	OH
2013	The Butler Institute of American Art	yes	Youngstown	OH
2014	The Butler Institute of American Art	yes	Youngstown	OH
AVG	The Butler Institute of American Art	yes	Youngstown	OH
2012	The Cleveland Museum of Art	yes	Cleveland	OH
2013	The Cleveland Museum of Art	yes	Cleveland	OH
2014	The Cleveland Museum of Art	yes	Cleveland	OH
2015	The Cleveland Museum of Art	yes	Cleveland	OH
2016	The Cleveland Museum of Art	yes	Cleveland	OH
AVG	The Cleveland Museum of Art	yes	Cleveland	OH

2012	The Dayton Art Institute	yes	Dayton	OH
2013	The Dayton Art Institute	yes	Dayton	OH
2014	The Dayton Art Institute	yes	Dayton	OH
2015	The Dayton Art Institute	yes	Dayton	OH
2016	The Dayton Art Institute	yes	Dayton	OH
AVG	The Dayton Art Institute	yes	Dayton	OH
2014	The Eric Carle Museum of Picture Book Art	no	Amherst	MA
AVG	The Eric Carle Museum of Picture Book Art	no	Amherst	MA
2012	The Institute of Contemporary Art/Boston	no	Boston	MA
2013	The Institute of Contemporary Art/Boston	no	Boston	MA
2014	The Institute of Contemporary Art/Boston	no	Boston	MA
2015	The Institute of Contemporary Art/Boston	no	Boston	MA
2016	The Institute of Contemporary Art/Boston	no	Boston	MA
AVG	The Institute of Contemporary Art/Boston	no	Boston	MA
2013	The Isamu Noguchi Foundation and Garden Museum	no	Long Island City	NY
2014	The Isamu Noguchi Foundation and Garden Museum	no	Long Island City	NY
2016	The Isamu Noguchi Foundation and Garden Museum	no	Long Island City	NY
AVG	The Isamu Noguchi Foundation and Garden Museum	no	Long Island City	NY
2012	The Museum of Contemporary Art, Los Angeles	no	Los Angeles	CA
2013	The Museum of Contemporary Art, Los Angeles	no	Los Angeles	CA
2014	The Museum of Contemporary Art, Los Angeles	no	Los Angeles	CA
2015	The Museum of Contemporary Art, Los Angeles	no	Los Angeles	CA
2016	The Museum of Contemporary Art, Los Angeles	no	Los Angeles	CA
AVG	The Museum of Contemporary Art, Los Angeles	no	Los Angeles	CA
2013	The Museum of Fine Arts, Houston	no	Houston	TX
2014	The Museum of Fine Arts, Houston	no	Houston	TX
2015	The Museum of Fine Arts, Houston	no	Houston	TX
2016	The Museum of Fine Arts, Houston	no	Houston	TX
AVG	The Museum of Fine Arts, Houston	no	Houston	TX
2014	The Westmoreland Museum of American Art	yes	Greensburg	PA
2015	The Westmoreland Museum of American Art	yes	Greensburg	PA
2016	The Westmoreland Museum of American Art	yes	Greensburg	PA
AVG	The Westmoreland Museum of American Art	yes	Greensburg	PA
2012	Toledo Museum of Art	no	Toledo	OH
2013	Toledo Museum of Art	no	Toledo	OH
2014	Toledo Museum of Art	no	Toledo	OH
2015	Toledo Museum of Art	no	Toledo	OH
2016	Toledo Museum of Art	no	Toledo	OH
AVG	Toledo Museum of Art	no	Toledo	OH
2012	Tucson Museum of Art	no	Tucson	AZ
2013	Tucson Museum of Art	no	Tucson	AZ
2014	Tucson Museum of Art	no	Tucson	AZ
2015	Tucson Museum of Art	no	Tucson	AZ
AVG	Tucson Museum of Art	no	Tucson	AZ
2015	Wichita Art Museum	yes	Wichita	KS
AVG	Wichita Art Museum	yes	Wichita	KS
2012	Worcester Art Museum	no	Worcester	MA
2013	Worcester Art Museum	no	Worcester	MA
2014	Worcester Art Museum	no	Worcester	MA
2015	Worcester Art Museum	no	Worcester	MA
2016	Worcester Art Museum	no	Worcester	MA
AVG	Worcester Art Museum	no	Worcester	MA

Zip codes	Organization Type	Total Membership Revenue from Individual Membership	Total Earned Operating Revenue	Total Investment Income
44308	501(c)3 nonprofit organization	\$266,046.00	\$3,511,005.00	-\$649,152.00
44308	501(c)3 nonprofit organization	\$237,389.00	\$467,408.00	\$2,985,504.00
44308	501(c)3 nonprofit organization	\$182,709.00	\$468,872.00	\$4,433,104.00
44308	501(c)3 nonprofit organization	\$216,146.00	\$284,111.00	\$316,844.00
44308	501(c)3 nonprofit organization	\$225,572.50	\$1,182,849.00	\$1,771,575.00
99999	501(c)3 nonprofit organization	\$282,554.00	\$529,436.00	\$206,537.00
99999	501(c)3 nonprofit organization	\$300,647.00	\$555,265.00	\$1,054,117.00
99999	501(c)3 nonprofit organization	\$291,600.50	\$542,350.50	\$630,327.00
21230	501(c)3 nonprofit organization	\$141,085.00	\$1,736,596.00	-\$71.00
21230	501(c)3 nonprofit organization	\$133,224.00	\$1,670,867.00	\$31,869.00
21230	501(c)3 nonprofit organization	\$131,986.00	\$1,562,721.00	\$18,310.00
21230	501(c)3 nonprofit organization	\$135,431.67	\$1,656,728.00	\$16,702.67
94102	501(c)3 nonprofit organization	\$1,253,775.00	\$4,405,076.00	\$333,785.00
94102	501(c)3 nonprofit organization	\$1,506,467.00	\$5,439,991.00	\$12,608,751.00
94102	501(c)3 nonprofit organization	\$1,202,877.00	\$4,381,737.00	\$550,594.00
94102	501(c)3 nonprofit organization	\$1,577,000.00	\$6,321,944.00	-\$614,000.00
94102	501(c)3 nonprofit organization	\$1,385,029.75	\$5,137,187.00	\$3,219,782.50
21218	501(c)3 nonprofit organization	\$479,877.00	\$2,073,339.00	\$1,025,686.00
21218	501(c)3 nonprofit organization	\$478,477.00	\$2,129,278.00	\$11,313,734.00
21218	501(c)3 nonprofit organization	\$489,960.00	\$2,988,653.00	\$16,540,904.00
21218	501(c)3 nonprofit organization	\$516,982.00	\$2,376,097.00	\$4,769,360.00
21218	501(c)3 nonprofit organization	\$520,644.00	\$1,942,480.00	\$896,230.00
21218	501(c)3 nonprofit organization	\$497,188.00	\$2,301,969.40	\$6,909,182.80
19130	501(c)3 nonprofit organization	\$4,666,897.00	\$10,280,335.00	\$3,216,107.00
19130	501(c)3 nonprofit organization	\$4,213,324.00	\$11,567,725.00	\$4,771,870.00
19130	501(c)3 nonprofit organization	\$3,783,608.00	\$11,555,938.00	\$2,472,947.00
19130	501(c)3 nonprofit organization	\$4,906,945.00	\$11,625,532.00	-\$2,347,396.00
19130	501(c)3 nonprofit organization	\$3,891,699.00	\$10,472,342.00	\$3,124,973.00
19130	501(c)3 nonprofit organization	\$4,292,494.60	\$11,100,374.40	\$2,247,700.20
45202	501(c)3 nonprofit organization	\$1,237,940.00	\$3,931,754.00	\$13,879,391.00
45202	501(c)3 nonprofit organization	\$1,162,525.00	\$3,061,312.00	\$9,763,559.00
45202	501(c)3 nonprofit organization	\$1,127,619.00	\$4,627,249.00	\$12,246,696.00
45202	501(c)3 nonprofit organization	\$1,420,505.00	\$2,363,660.00	-\$1,188,137.00
45202	501(c)3 nonprofit organization	\$767,319.00	\$2,947,131.00	\$13,521,675.00
45202	501(c)3 nonprofit organization	\$1,143,181.60	\$3,386,221.20	\$9,644,636.80
43215	501(c)3 nonprofit organization	\$906,040.00	\$4,186,538.00	\$1,746,799.00
43215	501(c)3 nonprofit organization	\$962,932.00	\$3,802,623.00	\$2,482,693.00
43215	501(c)3 nonprofit organization	\$934,486.00	\$3,994,580.50	\$2,114,746.00
45202	501(c)3 nonprofit organization	\$63,483.00	\$388,699.00	\$2,234,280.00
45202	501(c)3 nonprofit organization	\$69,866.00	\$427,348.00	\$1,832,525.00
45202	501(c)3 nonprofit organization	\$61,725.00	\$432,093.00	\$3,469,489.00
45202	501(c)3 nonprofit organization	\$53,436.00	\$378,808.00	-\$757,938.00
45202	501(c)3 nonprofit organization	\$62,531.00	\$405,838.00	\$1,548,298.00
45202	501(c)3 nonprofit organization	\$62,208.20	\$406,557.20	\$1,665,330.80
77006	501(c)3 nonprofit organization	\$211,413.00	\$587,924.00	\$104,521.00
77006	501(c)3 nonprofit organization	\$162,522.00	\$560,226.00	\$275,598.00
77006	501(c)3 nonprofit organization	\$186,967.50	\$574,075.00	\$190,059.50
95814	501(c)3 nonprofit organization	\$1,457,318.00	\$3,733,811.00	\$42,968.00
95814	501(c)3 nonprofit organization	\$1,607,475.00	\$9,199,327.00	\$669,542.00
95814	501(c)3 nonprofit organization	\$1,600,286.00	\$5,758,824.00	\$1,306,934.00
95814	501(c)3 nonprofit organization	\$1,736,793.00	\$3,827,390.00	\$42,844.00
95814	501(c)3 nonprofit organization	\$1,786,077.00	\$3,589,655.00	#NULL!
95814	501(c)3 nonprofit organization	\$1,637,589.80	\$5,221,801.40	\$515,572.00
75201	501(c)3 nonprofit organization	\$1,890,323.00	\$7,543,459.00	\$23,606,796.00
75201	501(c)3 nonprofit organization	\$2,356,370.00	\$7,373,713.00	\$18,790,105.00
75201	501(c)3 nonprofit organization	\$2,123,346.50	\$7,458,586.00	\$21,198,450.50
01773	501(c)3 nonprofit organization	\$872,178.00	\$3,147,709.00	-\$596,027.00
01773	501(c)3 nonprofit organization	\$853,720.00	\$2,368,924.00	-\$406,809.00
01773	501(c)3 nonprofit organization	\$862,949.00	\$2,758,316.50	-\$501,418.00
48202	501(c)3 nonprofit organization	\$4,577,650.00	\$9,934,888.00	\$4,670,872.00
48202	501(c)3 nonprofit organization	\$4,255,865.00	\$9,904,103.00	\$13,194,029.00
48202	501(c)3 nonprofit organization	\$4,237,308.00	\$8,463,761.00	\$23,835,743.00
48202	501(c)3 nonprofit organization	\$4,565,986.00	\$11,113,746.00	-\$3,436,501.00
48202	501(c)3 nonprofit organization	\$4,307,363.00	\$12,536,341.00	-\$4,354,535.00
48202	501(c)3 nonprofit organization	\$4,388,834.40	\$10,390,567.80	\$6,781,921.60
94118	501(c)3 nonprofit organization	\$9,463,959.00	\$33,442,283.00	\$963,851.00
94118	501(c)3 nonprofit organization	\$9,455,068.00	\$26,773,396.00	\$13,056,768.00
94118	501(c)3 nonprofit organization	\$10,562,054.00	\$28,336,455.00	\$24,372,604.00

94118	501(c)3 nonprofit organization	\$9,827,027.00	\$29,517,378.00	\$12,797,741.00
15208	501(c)3 nonprofit organization	\$360,272.00	\$1,426,387.00	\$1,421,382.00
15208	501(c)3 nonprofit organization	\$299,735.00	\$1,175,758.00	\$5,494,972.00
15208	501(c)3 nonprofit organization	\$310,464.00	\$1,128,817.00	\$8,954,468.00
15208	501(c)3 nonprofit organization	\$348,130.00	\$1,358,480.00	\$4,528,302.00
15208	501(c)3 nonprofit organization	\$371,667.00	\$1,324,888.00	-\$1,959,219.00
15208	501(c)3 nonprofit organization	\$338,053.60	\$1,282,866.00	\$3,687,981.00
49503	501(c)3 nonprofit organization	\$276,577.00	\$1,103,554.00	\$28,402.00
49503	501(c)3 nonprofit organization	\$323,039.00	\$1,290,115.00	\$14,806.00
49503	501(c)3 nonprofit organization	\$218,377.00	\$1,243,741.00	\$0.00
49503	501(c)3 nonprofit organization	\$272,664.33	\$1,212,470.00	\$14,402.67
10701	501(c)3 nonprofit organization	\$35,297.00	\$204,227.00	\$31,888.00
10701	501(c)3 nonprofit organization	\$35,297.00	\$204,227.00	\$31,888.00
02115	501(c)3 nonprofit organization	\$799,864.00	\$3,286,535.00	-\$2,540,867.00
02115	501(c)3 nonprofit organization	\$799,700.00	\$4,516,154.00	\$16,356,678.00
02115	501(c)3 nonprofit organization	\$704,672.00	\$4,136,490.00	\$20,491,469.00
02115	501(c)3 nonprofit organization	\$714,148.00	\$4,158,281.00	\$3,036,579.00
02115	501(c)3 nonprofit organization	\$754,596.00	\$4,024,365.00	\$9,335,964.75
18901	501(c)3 nonprofit organization	\$252,907.00	\$1,440,755.00	\$1,736,981.00
18901	501(c)3 nonprofit organization	\$246,863.00	\$1,525,278.00	\$1,213,899.00
18901	501(c)3 nonprofit organization	\$325,733.00	\$1,356,523.00	-\$72,497.00
18901	501(c)3 nonprofit organization	\$349,339.00	\$1,653,529.00	\$1,399,022.00
18901	501(c)3 nonprofit organization	\$293,710.50	\$1,494,021.25	\$1,069,351.25
01773	501(c)3 nonprofit organization	\$904,274.00	\$3,186,000.00	\$553,911.00
01773	501(c)3 nonprofit organization	\$832,121.00	\$2,543,109.00	-\$260,018.00
01773	501(c)3 nonprofit organization	\$868,197.50	\$2,864,554.50	\$146,946.50
49007	501(c)3 nonprofit organization	\$348,011.00	\$1,717,571.00	\$1,188,359.00
49007	501(c)3 nonprofit organization	\$362,515.00	\$1,311,402.00	\$1,450,640.00
49007	501(c)3 nonprofit organization	\$365,609.00	\$1,402,622.00	\$2,740,044.00
49007	501(c)3 nonprofit organization	\$334,251.00	\$1,299,987.00	-\$653,336.00
49007	501(c)3 nonprofit organization	\$314,786.00	\$1,298,892.00	\$1,741,954.00
49007	501(c)3 nonprofit organization	\$345,034.40	\$1,406,094.80	\$1,293,532.20
49085	501(c)3 nonprofit organization	\$29,484.00	\$272,492.00	\$1,209,303.00
49085	501(c)3 nonprofit organization	\$32,915.00	\$359,283.00	\$994,637.00
49085	501(c)3 nonprofit organization	\$27,379.00	\$386,489.00	\$851,542.00
49085	501(c)3 nonprofit organization	\$33,832.00	\$371,332.00	\$9,686.00
49085	501(c)3 nonprofit organization	\$22,021.00	\$286,434.00	\$776,708.00
49085	501(c)3 nonprofit organization	\$29,126.20	\$335,206.00	\$768,375.20
90803	501(c)3 nonprofit organization	\$135,076.00	\$1,962,712.00	-\$8,688.00
90803	501(c)3 nonprofit organization	\$135,076.00	\$1,962,712.00	-\$8,688.00
92101	501(c)3 nonprofit organization	\$300,040.00	-\$773,291.00	\$332,464.00
92101	501(c)3 nonprofit organization	\$279,578.00	\$849,825.00	\$2,036,611.00
92101	501(c)3 nonprofit organization	\$276,791.00	\$1,267,429.00	-\$36,103.00
92101	501(c)3 nonprofit organization	\$285,469.67	\$447,987.67	\$777,657.33
55404	501(c)3 nonprofit organization	\$1,127,964.00	\$3,114,098.00	\$2,959,711.00
55404	501(c)3 nonprofit organization	\$1,389,382.00	\$6,442,791.00	\$21,529,271.00
55404	501(c)3 nonprofit organization	\$1,295,579.00	\$5,621,165.00	\$30,643,586.00
55404	501(c)3 nonprofit organization	\$1,661,584.00	\$6,579,022.00	\$5,046,005.00
55404	501(c)3 nonprofit organization	\$1,711,122.00	\$5,813,257.00	-\$3,318,612.00
55404	501(c)3 nonprofit organization	\$1,437,126.20	\$5,514,066.60	\$11,371,992.20
55101	501(c)3 nonprofit organization	\$15,870.00	\$23,866.00	\$47,493.00
55101	501(c)3 nonprofit organization	\$15,870.00	\$23,866.00	\$47,493.00
07042	501(c)3 nonprofit organization	\$342,946.00	\$1,744,344.00	\$144,541.00
07042	501(c)3 nonprofit organization	\$342,946.00	\$1,744,344.00	\$144,541.00
90036	501(c)3 nonprofit organization	\$7,867,823.00	-\$25,459,301.00	-\$1,384,649.00
90036	501(c)3 nonprofit organization	\$7,386,973.00	\$56,718,594.00	\$19,860,082.00
90036	501(c)3 nonprofit organization	\$7,365,879.00	\$21,801,338.00	\$29,731,910.00
90036	501(c)3 nonprofit organization	\$7,247,236.00	\$16,088,788.00	\$13,299,033.00
90036	501(c)3 nonprofit organization	\$8,174,844.00	\$26,826,720.00	\$3,469,807.00
90036	501(c)3 nonprofit organization	\$7,608,551.00	\$19,195,227.80	\$12,995,236.60
60611	501(c)3 nonprofit organization	\$328,348.00	\$3,970,828.00	-\$369,456.00
60611	501(c)3 nonprofit organization	\$281,391.00	\$6,965,582.00	\$10,683,285.00
60611	501(c)3 nonprofit organization	\$268,099.00	\$5,357,727.00	\$12,110,269.00
60611	501(c)3 nonprofit organization	\$434,679.00	\$10,151,391.00	\$1,661,641.00
60611	501(c)3 nonprofit organization	\$328,129.25	\$6,611,382.00	\$6,021,434.75
92037	501(c)3 nonprofit organization	\$535,377.00	\$1,920,682.00	\$497,510.00
92037	501(c)3 nonprofit organization	\$522,833.00	\$1,957,332.00	\$4,015,147.00
92037	501(c)3 nonprofit organization	\$654,732.00	\$1,962,239.00	\$6,254,086.00
92037	501(c)3 nonprofit organization	\$592,917.00	\$1,967,084.00	\$184,338.00
92037	501(c)3 nonprofit organization	\$605,639.00	\$2,208,080.00	-\$401,435.00
92037	501(c)3 nonprofit organization	\$582,299.60	\$2,003,083.40	\$2,109,929.20

02115	501(c)3 nonprofit organization	\$9,278,000.00	\$68,363,000.00	-\$15,349,000.00
02115	501(c)3 nonprofit organization	\$8,853,000.00	\$67,869,000.00	\$58,174,000.00
02115	501(c)3 nonprofit organization	\$9,267,000.00	\$72,419,000.00	\$88,352,000.00
02115	501(c)3 nonprofit organization	\$9,927,000.00	\$67,241,000.00	-\$2,747,000.00
02115	501(c)3 nonprofit organization	\$9,328,000.00	\$61,530,000.00	-\$2,269,000.00
02115	501(c)3 nonprofit organization	\$9,330,600.00	\$67,484,400.00	\$25,232,200.00
11576	501(c)3 nonprofit organization	\$240,006.00	\$950,158.00	\$880.00
11576	501(c)3 nonprofit organization	\$215,332.00	\$669,164.00	-\$2,506.00
11576	501(c)3 nonprofit organization	\$227,669.00	\$809,661.00	-\$813.00
78205	501(c)3 nonprofit organization	\$131,270.00	\$1,571,854.00	\$431,301.00
78205	501(c)3 nonprofit organization	\$131,270.00	\$1,571,854.00	\$431,301.00
01262	501(c)3 nonprofit organization	\$208,302.00	\$3,533,697.00	-\$51,919.00
01262	501(c)3 nonprofit organization	\$164,905.00	\$3,747,893.00	\$395,775.00
01262	501(c)3 nonprofit organization	\$177,171.00	\$3,770,648.00	\$401,211.00
01262	501(c)3 nonprofit organization	\$181,376.00	\$4,128,742.00	\$66,987.00
01262	501(c)3 nonprofit organization	\$239,632.00	\$3,512,788.00	\$240,397.00
01262	501(c)3 nonprofit organization	\$194,277.20	\$3,738,753.60	\$210,490.20
19130	501(c)3 nonprofit organization	\$8,348,420.00	\$21,343,772.00	-\$8,852,510.00
19130	501(c)3 nonprofit organization	\$6,034,265.00	\$20,911,524.00	\$46,032,885.00
19130	501(c)3 nonprofit organization	\$5,197,755.00	\$16,734,330.00	\$74,966,908.00
19130	501(c)3 nonprofit organization	\$5,252,455.00	\$13,598,075.00	\$15,619,711.00
19130	501(c)3 nonprofit organization	\$5,881,950.00	\$17,668,002.00	-\$15,612,800.00
19130	501(c)3 nonprofit organization	\$6,142,969.00	\$18,051,140.60	\$22,430,838.80
85004	501(c)3 nonprofit organization	\$951,330.00	\$2,766,862.00	-\$341,616.00
85004	501(c)3 nonprofit organization	\$1,123,588.00	\$3,266,347.00	\$376,946.00
85004	501(c)3 nonprofit organization	\$1,123,121.00	\$3,480,407.00	-\$504,689.00
85004	501(c)3 nonprofit organization	\$1,066,013.00	\$3,171,205.33	-\$156,453.00
04101	501(c)3 nonprofit organization	\$673,624.00	\$1,283,039.00	\$1,622,552.00
04101	501(c)3 nonprofit organization	\$673,624.00	\$1,283,039.00	\$1,622,552.00
11368	501(c)3 nonprofit organization	\$1,171.00	\$300,332.00	\$8,847.00
11368	501(c)3 nonprofit organization	\$1,879.00	\$273,151.00	\$5,500.00
11368	501(c)3 nonprofit organization	\$3,258.00	\$419,603.00	\$16,881.00
11368	501(c)3 nonprofit organization	\$6,333.00	\$567,158.00	-\$4,341.00
11368	501(c)3 nonprofit organization	\$3,160.25	\$390,061.00	\$6,721.75
92501	501(c)3 nonprofit organization	\$68,725.00	\$607,895.00	\$18,789.00
92501	501(c)3 nonprofit organization	\$68,725.00	\$607,895.00	\$18,789.00
92101	501(c)3 nonprofit organization	\$1,340,213.00	\$2,640,311.00	\$224,121.00
92101	501(c)3 nonprofit organization	\$1,151,621.00	\$2,653,671.00	\$8,667,965.00
92101	501(c)3 nonprofit organization	\$1,033,410.00	\$2,603,341.00	\$11,596,454.00
92101	501(c)3 nonprofit organization	\$1,050,184.00	\$3,033,297.00	\$3,383,083.00
92101	501(c)3 nonprofit organization	\$1,143,857.00	\$2,732,655.00	\$5,967,905.75
94103	501(c)3 nonprofit organization	\$3,354,351.00	\$34,831,347.00	-\$1,249,995.00
94103	501(c)3 nonprofit organization	\$2,614,000.00	\$13,729,300.00	\$5,596,000.00
94103	501(c)3 nonprofit organization	\$1,423,000.00	\$6,836,750.00	-\$1,610,000.00
94103	501(c)3 nonprofit organization	\$5,953,136.00	\$13,235,608.00	\$5,735,000.00
94103	501(c)3 nonprofit organization	\$3,336,121.75	\$17,158,251.25	\$2,117,751.25
95113	501(c)3 nonprofit organization	\$201,449.00	\$956,693.00	\$15,417.00
95113	501(c)3 nonprofit organization	\$197,652.00	\$953,474.00	\$749,245.00
95113	501(c)3 nonprofit organization	\$187,665.00	\$989,268.00	\$1,299,271.00
95113	501(c)3 nonprofit organization	\$186,183.00	\$873,503.00	\$183,422.00
95113	501(c)3 nonprofit organization	\$172,952.00	\$976,300.00	\$95,935.00
95113	501(c)3 nonprofit organization	\$189,180.20	\$949,847.60	\$468,658.00
93101	501(c)3 nonprofit organization	\$703,631.00	\$1,365,172.00	-\$2,138,833.00
93101	501(c)3 nonprofit organization	\$703,631.00	\$1,365,172.00	-\$2,138,833.00
01267	501(c)3 nonprofit organization	\$868,172.00	\$3,984,823.00	\$6,862,997.00
01267	501(c)3 nonprofit organization	\$1,009,509.00	\$3,109,480.00	\$37,495,838.00
01267	501(c)3 nonprofit organization	\$1,202,981.00	\$2,243,282.00	\$55,937,345.00
01267	501(c)3 nonprofit organization	\$1,448,382.00	\$3,003,417.00	\$4,844,206.00
01267	501(c)3 nonprofit organization	\$1,132,261.00	\$3,085,250.50	\$26,285,096.50
12553	501(c)3 nonprofit organization	\$94,101.00	\$1,234,496.00	\$2,165,636.00
12553	501(c)3 nonprofit organization	\$94,101.00	\$1,234,496.00	\$2,165,636.00
44502	501(c)3 nonprofit organization	\$49,628.00	\$255,195.00	\$410,084.00
44502	501(c)3 nonprofit organization	\$43,883.00	\$251,599.00	\$3,693,221.00
44502	501(c)3 nonprofit organization	\$47,225.00	\$231,490.00	\$5,995,985.00
44502	501(c)3 nonprofit organization	\$46,912.00	\$246,094.67	\$3,366,430.00
44106	501(c)3 nonprofit organization	\$0.00	\$1,259,378.00	-\$12,752,640.00
44106	501(c)3 nonprofit organization	#NULL!	\$27,058,579.00	\$77,719,879.00
44106	501(c)3 nonprofit organization	\$49,900.00	\$13,677,312.00	\$91,595,272.00
44106	501(c)3 nonprofit organization	\$41,688.00	\$9,666,047.00	\$7,152,810.00
44106	501(c)3 nonprofit organization	\$39,726.00	\$28,863,112.00	-\$40,313,755.00
44106	501(c)3 nonprofit organization	\$32,828.50	\$16,104,885.60	\$24,680,313.20

45405	501(c)3 nonprofit organization	\$906,428.00	\$2,872,148.00	\$2,821,169.00
45405	501(c)3 nonprofit organization	\$852,847.00	\$2,616,716.00	\$3,756,644.00
45405	501(c)3 nonprofit organization	\$847,387.00	\$3,081,682.00	\$851,871.00
45405	501(c)3 nonprofit organization	\$870,502.00	\$2,869,319.00	-\$833,907.00
45405	501(c)3 nonprofit organization	\$876,868.00	\$2,717,288.00	\$2,347,210.00
45405	501(c)3 nonprofit organization	\$870,806.40	\$2,831,430.60	\$1,788,597.40
01002	501(c)3 nonprofit organization	\$103,726.00	\$895,392.00	\$243,364.00
01002	501(c)3 nonprofit organization	\$103,726.00	\$895,392.00	\$243,364.00
02210	501(c)3 nonprofit organization	\$507,777.00	\$2,796,958.00	-\$69,989.00
02210	501(c)3 nonprofit organization	\$546,929.00	\$3,619,147.00	\$1,150,245.00
02210	501(c)3 nonprofit organization	\$619,241.00	\$3,341,064.00	\$2,035,210.00
02210	501(c)3 nonprofit organization	\$594,719.00	\$3,403,129.00	\$528,828.00
02210	501(c)3 nonprofit organization	\$621,972.00	\$3,877,030.00	-\$333,191.00
02210	501(c)3 nonprofit organization	\$578,127.60	\$3,407,465.60	\$662,220.60
11106	501(c)3 nonprofit organization	\$36,380.00	\$1,710,094.00	\$4,297,091.00
11106	501(c)3 nonprofit organization	\$21,495.00	\$1,747,066.00	\$1,756,817.00
11106	501(c)3 nonprofit organization	\$19,955.00	\$2,174,819.00	\$1,700,724.00
11106	501(c)3 nonprofit organization	\$25,943.33	\$1,877,326.33	\$2,584,877.33
90012	501(c)3 nonprofit organization	\$857,407.00	\$4,624,616.00	\$969,646.00
90012	501(c)3 nonprofit organization	\$634,894.00	\$3,081,253.00	\$1,385,659.00
90012	501(c)3 nonprofit organization	\$672,639.00	\$5,661,264.00	\$1,927,989.00
90012	501(c)3 nonprofit organization	\$570,120.00	\$4,106,005.00	\$1,121,442.00
90012	501(c)3 nonprofit organization	\$602,621.00	\$5,399,219.00	\$1,081,206.00
90012	501(c)3 nonprofit organization	\$667,536.20	\$4,574,471.40	\$1,297,188.40
77005	501(c)3 nonprofit organization	\$3,035,000.00	\$13,035,000.00	\$100,259,000.00
77005	501(c)3 nonprofit organization	\$2,630,000.00	\$12,661,000.00	\$193,927,000.00
77005	501(c)3 nonprofit organization	\$3,048,000.00	\$12,697,000.00	\$7,527,000.00
77005	501(c)3 nonprofit organization	\$2,920,000.00	\$12,842,000.00	\$11,480,000.00
77005	501(c)3 nonprofit organization	\$2,908,250.00	\$12,808,750.00	\$78,298,250.00
15601	501(c)3 nonprofit organization	\$90,796.00	\$259,170.00	\$1,277,475.00
15601	501(c)3 nonprofit organization	\$87,943.00	\$223,190.00	\$259,078.00
15601	501(c)3 nonprofit organization	\$114,237.00	\$649,247.00	-\$94,754.00
15601	501(c)3 nonprofit organization	\$97,658.67	\$377,202.33	\$480,599.67
43620	501(c)3 nonprofit organization	\$1,212,692.00	-\$11,258,049.00	\$7,312,959.00
43620	501(c)3 nonprofit organization	\$1,239,365.00	\$21,598,443.00	\$8,600,880.00
43620	501(c)3 nonprofit organization	\$1,702,087.00	\$11,145,100.00	\$39,073,274.00
43620	501(c)3 nonprofit organization	\$1,584,951.00	\$6,188,751.00	\$1,261,446.00
43620	501(c)3 nonprofit organization	\$1,590,361.00	\$5,521,161.00	-\$5,935,889.00
43620	501(c)3 nonprofit organization	\$1,465,891.20	\$6,639,081.20	\$10,062,534.00
85701	501(c)3 nonprofit organization	\$192,177.00	\$695,662.00	-\$85,391.00
85701	501(c)3 nonprofit organization	\$180,184.00	\$649,068.00	\$158,023.00
85701	501(c)3 nonprofit organization	\$188,105.00	\$726,563.00	\$209,081.00
85701	501(c)3 nonprofit organization	\$205,358.00	\$930,314.00	\$51,502.00
85701	501(c)3 nonprofit organization	\$191,456.00	\$750,401.75	\$83,303.75
67203	501(c)3 nonprofit organization	\$178,260.00	\$550,266.00	\$583,147.00
67203	501(c)3 nonprofit organization	\$178,260.00	\$550,266.00	\$583,147.00
01609	501(c)3 nonprofit organization	\$269,445.00	\$1,832,776.00	\$5,736,005.00
01609	501(c)3 nonprofit organization	\$322,334.00	\$1,831,030.00	\$8,676,573.00
01609	501(c)3 nonprofit organization	\$256,893.00	\$1,804,255.00	\$12,777,048.00
01609	501(c)3 nonprofit organization	\$277,734.00	\$1,987,941.00	-\$3,233,059.00
01609	501(c)3 nonprofit organization	\$271,235.00	\$1,896,292.00	\$4,892,753.00
01609	501(c)3 nonprofit organization	\$279,528.20	\$1,870,458.80	\$5,769,864.00

Trustee & Board Support	Individual Support	Corporate Support	Foundation Support	City Support	County Support	State Support
\$43,785.00	\$152,243.00	\$107,155.00	\$ 538,890.00	\$ 10,000.00	\$ -	52617
\$182,853.00	\$32,762.00	\$67,865.00	\$ 971,466.00	\$ 10,000.00	#NULL!	68096
\$217,111.00	\$7,047.00	\$111,125.00	\$ 615,948.00	\$ 10,000.00	#NULL!	69373
\$453,076.00	\$38,501.00	\$26,509.00	\$ 750,465.00	\$ 10,000.00	#NULL!	68280
\$224,206.25	\$57,638.25	\$78,163.50	\$719,192.25	\$10,000.00	\$0.00	\$64,591.50
\$41,530.00	\$262,032.00	\$138,950.00	\$ 315,763.00	\$ -	\$ 75,000.00	\$4,913,189.00
\$410,886.00	\$453,012.00	\$95,394.00	\$ 459,254.00	\$ 5,000.00	\$ 31,000.00	\$121,392.00
\$226,208.00	\$357,522.00	\$117,172.00	\$387,508.50	\$2,500.00	\$53,000.00	\$2,517,290.50
\$216,250.00	\$235,040.00	\$218,588.00	223824	\$5,410.00	\$64,340.00	\$203,105.00
\$215,405.00	\$154,272.00	\$205,309.00	379073	#NULL!	\$55,326.00	\$197,812.00
\$368,735.00	\$187,153.00	\$116,521.00	294125	\$74,087.00	\$54,209.00	\$190,018.00
\$266,796.67	\$192,155.00	\$180,139.33	\$299,007.33	\$39,748.50	\$57,958.33	\$196,978.33
\$1,693,879.00	\$2,850,609.00	\$484,680.00	\$ 1,021,978.00	\$ 7,262,298.00	\$ -	\$0.00
\$17,438,937.00	\$2,529,769.00	\$855,786.00	\$ 1,238,031.00	\$ 8,167,898.00	#NULL!	#NULL!
\$18,560,995.00	\$4,311,267.00	\$704,118.00	\$ 3,596,235.00	\$ 8,309,209.00	#NULL!	#NULL!
\$17,298,168.00	\$2,360,873.00	\$906,182.00	\$ 1,178,900.00	\$ 9,119,000.00	\$ -	\$68,000.00
\$13,747,994.75	\$3,013,129.50	\$737,691.50	\$1,758,786.00	\$8,214,601.25	\$0.00	\$34,000.00
\$566,939.00	\$1,241,351.00	\$267,791.00	\$ 1,462,701.00	\$ 2,991,244.00	\$ 446,800.00	\$2,313,146.00
\$7,477,069.00	\$1,503,861.00	\$303,100.00	\$ 1,191,162.00	\$ 2,909,648.00	\$ 363,397.00	\$2,065,464.00
\$3,003,302.00	\$2,253,152.00	\$415,850.00	\$ 596,568.00	\$ 3,074,822.00	\$ 360,465.00	\$3,967,804.00
\$1,227,973.00	\$3,980,537.00	\$319,500.00	\$ 1,987,970.00	\$ 3,491,455.00	\$ 372,240.00	\$3,969,121.00
\$4,300,173.00	\$3,449,489.00	\$251,000.00	\$ 394,499.00	\$ 2,298,521.00	\$ 358,708.00	\$835,013.00
\$3,315,091.20	\$2,485,678.00	\$311,448.20	\$1,126,580.00	\$2,953,138.00	\$380,322.00	\$2,630,109.60
\$323,002.00	\$3,611,304.00	\$2,987,217.00	\$ 17,240,592.00	#NULL!	#NULL!	\$37,135.00
\$376,500.00	\$329,688.00	\$1,345,533.00	\$ 1,041,696.00	#NULL!	#NULL!	\$37,315.00
\$726,508.00	\$739,517.00	\$1,438,154.00	\$ 1,714,907.00	#NULL!	#NULL!	\$35,890.00
\$559,041.00	\$1,404,100.00	\$1,491,033.00	\$ 7,625,728.00	\$ 11,090.00	\$ -	\$37,685.00
\$559,997.00	\$3,321,362.00	\$1,919,040.00	\$ 1,482,689.00	\$ 12,754.00	\$ -	\$56,528.00
\$509,009.60	\$1,881,194.20	\$1,836,195.40	\$5,821,122.40	\$11,922.00	\$0.00	\$40,910.60
\$500,566.00	\$2,285,529.00	\$76,971.00	\$ 1,094,577.00	\$ -	\$ -	172679
\$1,653,096.00	\$8,713,277.00	\$252,824.00	\$ 1,318,000.00	#NULL!	#NULL!	1663362
\$913,540.00	\$16,600,013.00	\$343,935.00	\$ 1,140,556.00	\$ -	#NULL!	163733
\$322,262.00	\$10,373,174.00	\$275,508.00	\$ 3,751,867.00	#NULL!	#NULL!	\$219,890.00
\$742,673.00	\$2,261,287.00	\$101,814.00	\$ 2,950,116.00	\$ -	\$ -	\$222,811.00
\$826,427.40	\$8,046,656.00	\$210,210.40	\$2,051,023.20	\$0.00	\$0.00	\$488,495.00
\$1,812,517.00	\$3,760,792.00	\$1,169,759.00	\$ 526,224.00	\$ 700,000.00	\$ -	\$132,259.00
\$2,393,415.00	\$2,957,136.00	\$2,002,121.00	\$ 647,230.00	\$ 800,000.00	#NULL!	\$150,316.00
\$2,102,966.00	\$3,358,964.00	\$1,585,940.00	\$586,727.00	\$750,000.00	\$0.00	\$141,287.50
\$85,425.00	\$369,235.00	\$204,148.00	\$ 1,225,640.00	\$ -	\$ -	60720
\$90,433.00	\$271,723.00	\$137,000.00	\$ 551,219.00	#NULL!	#NULL!	60190
\$146,713.00	\$468,246.00	\$151,800.00	\$ 881,142.00	#NULL!	#NULL!	63929
\$168,364.00	\$803,569.00	\$179,959.00	\$ 634,251.00	#NULL!	#NULL!	88577
\$143,320.00	\$700,952.00	\$150,957.00	\$ 536,903.00	\$ -	\$ -	93867
\$126,851.00	\$522,745.00	\$164,772.80	\$765,831.00	\$0.00	\$0.00	\$73,456.60
\$328,000.00	\$1,002,695.00	\$158,927.00	\$ 747,099.00	\$ 192,255.00	\$ -	16000
\$391,361.00	\$740,783.00	\$201,939.00	\$ 877,320.00	\$ 179,164.00	\$ -	20387
\$359,680.50	\$871,739.00	\$180,433.00	\$812,209.50	\$185,709.50	\$0.00	\$18,193.50
\$941,421.00	\$1,297,729.00	\$233,778.00	\$ 686,801.00	\$ 186,346.00	\$ 20,889.00	\$0.00
\$410,278.00	\$2,966,921.00	\$205,417.00	\$ 95,870.00	\$ 186,346.00	\$ 20,491.00	#NULL!
\$291,666.00	\$2,578,947.00	\$182,836.00	\$ 3,779,700.00	\$ 186,346.00	\$ 18,749.00	#NULL!
\$363,962.00	\$3,918,969.00	\$34,452.00	\$ 42,684.00	\$ 186,346.00	\$ 19,774.00	#NULL!
\$652,924.00	\$3,591,043.00	\$137,082.00	\$ 54,750.00	\$ 186,346.00	\$ 125,893.00	\$55,649.00
\$532,050.20	\$2,870,721.80	\$158,713.00	\$931,961.00	\$186,346.00	\$41,159.20	\$27,824.50
\$124,950.00	\$3,960,657.00	\$862,723.00	\$ 144,540.00	\$ 767,163.00	#NULL!	\$11,318.00
\$219,405.00	\$2,345,309.00	\$684,801.00	\$ 387,793.00	\$ 768,182.00	#NULL!	\$14,088.00
\$172,177.50	\$3,152,983.00	\$773,762.00	\$266,166.50	\$767,672.50	#DIV/0!	\$12,703.00
\$554,513.00	\$726,971.00	\$83,855.00	\$ 237,651.00	\$ -	\$ -	\$28,500.00
\$1,836,298.00	\$990,300.00	\$21,500.00	\$ 111,000.00	\$ 400.00	\$ -	\$38,900.00
\$1,195,405.50	\$858,635.50	\$52,677.50	\$174,325.50	\$200.00	\$0.00	\$33,700.00
\$983,873.00	\$6,810,747.00	\$2,029,534.00	\$ 4,591,665.00	\$ 1,382,565.00	\$ -	\$0.00
\$199,650.00	\$10,755,608.00	\$2,187,462.00	\$ 3,770,450.00	\$ 1,860,987.00	\$ 10,929,382.00	#NULL!
\$389,368.00	\$3,613,102.00	\$1,572,483.00	\$ 1,374,500.00	\$ 932,895.00	\$ 22,203,537.00	\$18,000.00
\$1,385,073.00	\$9,933,779.00	\$34,652,634.00	\$ 319,633,037.00	\$ -	\$ 22,456,004.00	\$194,940,800.00
\$402,175.00	\$4,382,768.00	\$1,786,467.00	\$ 10,350,421.00	#NULL!	\$ 23,382,554.00	\$96,438.00
\$672,027.80	\$7,099,200.80	\$8,445,716.00	\$67,944,014.60	\$1,044,111.75	\$15,794,295.40	\$48,763,809.50
\$0.00	\$4,331,078.00	\$0.00	\$ 8,360,300.00	\$ 11,496,519.00	\$ -	0
#NULL!	\$5,444,972.00	#NULL!	\$ 4,841,289.00	\$ 11,604,112.00	#NULL!	#NULL!
#NULL!	\$8,309,391.00	\$1,190,140.00	\$ 3,254,730.00	\$ 12,779,346.00	#NULL!	#NULL!

\$0.00	\$6,028,480.33	\$595,070.00	\$5,485,439.67	\$11,959,992.33	\$0.00	\$0.00
\$151,903.00	\$139,293.00	\$135,224.00	\$ 463,262.00	\$ 17,770.00	\$ 60,000.00	\$0.00
\$953,656.00	\$291,264.00	\$254,995.00	\$ 2,428,620.00	\$ 49,175.00	\$ 80,000.00	\$0.00
\$348,942.00	\$544,985.00	\$195,273.00	\$ 5,895,357.00	#NULL!	\$ 285,000.00	#NULL!
\$454,777.00	\$411,787.00	\$116,569.00	\$ 1,535,886.00	#NULL!	\$ 200,500.00	#NULL!
\$84,024.00	\$328,412.00	\$100,175.00	\$ 1,669,136.00	#NULL!	\$ 175,000.00	#NULL!
\$398,660.40	\$343,148.20	\$160,447.20	\$2,398,452.20	\$33,472.50	\$160,100.00	\$0.00
\$69,309.00	\$227,294.00	\$229,689.00	\$ 1,478,259.00	#NULL!	#NULL!	\$12,000.00
\$35,500.00	\$486,452.00	\$230,500.00	\$ 1,975,633.00	#NULL!	#NULL!	#NULL!
\$130,856.00	\$617,072.00	\$575,347.00	\$ 2,391,997.00	\$ -	#NULL!	\$62,427.00
\$78,555.00	\$443,606.00	\$345,178.67	\$1,948,629.67	\$0.00	#DIV/0!	\$37,213.50
\$268,931.00	\$101,791.00	\$72,250.00	\$ 265,000.00	\$ 309,100.00	\$ 767,123.00	144230
\$268,931.00	\$101,791.00	\$72,250.00	\$265,000.00	\$309,100.00	\$767,123.00	\$144,230.00
\$10,410,408.00	\$2,655,999.00	\$227,500.00	\$ 9,862,346.00	\$ -	\$ -	\$50,000.00
\$8,567,219.00	\$1,775,716.00	\$590,000.00	\$ 10,165,084.00	#NULL!	#NULL!	\$50,000.00
\$8,978,902.00	\$4,538,184.00	\$331,016.00	\$ 7,809,749.00	#NULL!	#NULL!	\$305,000.00
\$7,941,541.00	\$4,562,514.00	\$424,650.00	\$ 1,953,023.00	#NULL!	#NULL!	\$55,500.00
\$8,974,517.50	\$3,383,103.25	\$393,291.50	\$7,447,550.50	\$0.00	\$0.00	\$115,125.00
\$187,500.00	\$219,919.00	\$84,950.00	\$ 94,325.00	\$ -	\$ 110,000.00	37867
\$90,500.00	\$298,597.00	\$119,961.00	\$ 62,240.00	\$ -	\$ 95,000.00	30958
\$229,037.00	\$497,427.00	\$137,807.00	\$ 195,384.00	\$ -	\$ 95,000.00	32506
\$205,795.00	\$719,496.00	\$44,770.00	\$ 300,455.00	#NULL!	\$ 165,000.00	34261
\$178,208.00	\$433,859.75	\$96,872.00	\$163,101.00	\$0.00	\$116,250.00	\$33,898.00
\$1,325,436.00	\$686,557.00	\$44,500.00	161131	#NULL!	#NULL!	\$62,100.00
\$700,050.00	\$442,849.00	#NULL!	83000	\$450.00	#NULL!	\$38,700.00
\$1,012,743.00	\$564,703.00	\$44,500.00	\$122,065.50	\$450.00	#DIV/0!	\$50,400.00
\$53,291.00	\$215,668.00	\$162,661.00	\$ 390,187.00	#NULL!	#NULL!	\$10,000.00
\$60,037.00	\$2,526,525.00	\$161,100.00	\$ 401,561.00	#NULL!	#NULL!	\$25,500.00
\$70,477.00	\$202,628.00	\$137,947.00	\$ 417,698.00	#NULL!	#NULL!	\$25,500.00
\$68,202.00	\$2,098,134.00	\$169,150.00	\$ 563,942.00	#NULL!	#NULL!	\$24,000.00
\$30,395.00	\$1,440,096.00	\$133,110.00	\$ 565,364.00	#NULL!	#NULL!	\$20,000.00
\$56,480.40	\$1,296,610.20	\$152,793.60	\$467,750.40	#DIV/0!	#DIV/0!	\$21,000.00
6000	159016	56235	\$ 18,500.00	\$ -	\$ -	\$9,600.00
2485	2441	5260	\$ 18,000.00	#NULL!	#NULL!	\$40,310.00
9555	12310	9655	\$ 12,971.00	\$ -	\$ -	\$85,029.00
5140	55318	30306	\$ 6,000.00	#NULL!	#NULL!	\$80,280.00
3700	47626	286666	\$ 8,370.00	#NULL!	#NULL!	\$26,220.00
\$5,376.00	\$55,342.20	\$77,624.40	\$12,768.20	\$0.00	\$0.00	\$48,287.80
\$2,030,000.00	\$227,248.00	\$49,748.00	\$ 289,630.00	\$ 169,000.00	\$ 33,866.00	#NULL!
\$2,030,000.00	\$227,248.00	\$49,748.00	\$289,630.00	\$169,000.00	\$33,866.00	#NULL!
\$203,353.00	\$270,148.00	\$31,750.00	\$ 878,061.00	\$ 248,308.00	\$ 8,000.00	0
\$285,382.00	\$771,838.00	\$30,140.00	\$ 814,350.00	\$ 187,858.00	\$ 3,000.00	#NULL!
\$155,610.00	\$535,533.00	\$10,000.00	\$ 814,743.00	\$ 232,459.00	\$ 9,000.00	#NULL!
\$214,781.67	\$525,839.67	\$23,963.33	\$835,718.00	\$222,875.00	\$6,666.67	\$0.00
\$1,404,968.00	\$5,986,791.00	\$2,017,643.00	\$ 713,422.00	\$ -	\$ 11,496,112.00	\$57,957.00
\$2,164,894.00	\$7,397,246.00	\$1,503,032.00	\$ 2,054,539.00	#NULL!	\$ 10,694,913.00	\$125,399.00
\$5,481,238.00	\$9,302,173.00	\$2,350,753.00	\$ 2,816,874.00	#NULL!	\$ 10,405,215.00	\$142,590.00
\$6,347,113.00	\$5,372,347.00	\$2,813,187.00	\$ 16,060,263.00	#NULL!	\$ 10,497,917.00	\$144,107.00
\$729,739.00	\$5,304,633.00	\$2,770,897.00	\$ 768,298.00	\$ -	\$ 10,936,806.00	\$178,839.00
\$3,225,590.40	\$6,672,638.00	\$2,291,102.40	\$4,482,679.20	\$0.00	\$10,806,192.60	\$129,778.40
\$147,700.00	\$1,527,670.00	\$129,241.00	\$ 1,114,071.00	\$ 2,180.00	\$ -	\$43,453.00
\$147,700.00	\$1,527,670.00	\$129,241.00	\$1,114,071.00	\$2,180.00	\$0.00	\$43,453.00
\$2,100,333.00	\$1,820,857.00	\$130,000.00	\$ 238,500.00	\$ -	\$ -	\$271,652.00
\$2,100,333.00	\$1,820,857.00	\$130,000.00	\$238,500.00	\$0.00	\$0.00	\$271,652.00
\$10,710,161.00	\$5,125,273.00	\$1,963,710.00	\$ 11,492,017.00	\$ 40,000.00	\$ 21,618,500.00	-\$19,535.00
\$9,730,532.00	\$4,627,844.00	\$3,677,971.00	\$ 11,288,995.00	\$ 20,000.00	\$ 22,849,731.00	#NULL!
\$41,790,104.00	\$4,192,969.00	\$2,198,557.00	\$ 6,194,171.00	\$ 19,000.00	\$ 28,420,022.00	#NULL!
\$15,325,724.00	\$6,473,946.00	\$12,054,456.00	\$ 13,911,840.00	\$ 50,000.00	\$ 22,976,074.00	#NULL!
\$5,626,184.00	\$5,182,008.00	\$2,389,913.00	\$ 9,791,994.00	\$ 25,930.00	\$ 23,748,400.00	\$0.00
\$16,636,541.00	\$5,120,408.00	\$4,456,921.40	\$10,535,803.40	\$30,986.00	\$23,922,545.40	-\$9,767.50
\$11,132,628.00	\$3,358,500.00	\$481,802.00	\$ 659,577.00	\$ 1,729,875.00	\$ -	196037
\$18,937,923.00	\$2,461,727.00	\$319,744.00	\$ 1,419,537.00	\$ 1,714,749.00	#NULL!	220633
\$10,141,494.00	\$3,900,951.00	\$955,078.00	\$ 592,173.00	\$ 1,757,000.00	#NULL!	25567
\$23,714,970.00	\$2,290,442.00	\$371,457.00	\$ 1,041,975.00	\$ 1,789,809.00	#NULL!	900867
\$15,981,753.75	\$3,002,905.00	\$532,020.25	\$928,315.50	\$1,747,858.25	\$0.00	\$335,776.00
\$974,617.00	\$556,793.00	\$436,140.00	\$ 152,111.00	\$ 259,234.00	\$ 67,500.00	\$0.00
\$3,376,215.00	\$534,960.00	\$101,900.00	\$ 153,095.00	\$ 300,012.00	#NULL!	#NULL!
\$1,729,901.00	\$685,637.00	\$87,151.00	\$ 370,204.00	\$ 403,308.00	\$ 47,000.00	#NULL!
\$1,502,286.00	\$895,948.00	\$134,641.00	\$ 192,436.00	\$ 288,444.00	\$ 57,000.00	\$34,557.00
\$7,419,219.00	\$396,043.00	\$34,155.00	\$ 965,061.00	\$ 436,558.00	\$ 43,250.00	\$39,700.00
\$3,000,447.60	\$613,876.20	\$158,797.40	\$366,581.40	\$337,511.20	\$53,687.50	\$24,752.33

\$22,597,000.00	\$14,756,000.00	\$1,721,000.00	\$ 2,840,000.00	\$ -	\$ -	\$444,000.00
\$16,864,000.00	\$10,232,000.00	\$5,059,000.00	\$ 1,162,000.00	#NULL!	#NULL!	\$50,000.00
\$25,087,000.00	\$25,081,000.00	\$3,679,000.00	\$ 9,391,000.00	#NULL!	#NULL!	\$55,000.00
\$7,541,000.00	\$38,271,000.00	\$2,409,000.00	\$ 2,376,000.00	#NULL!	#NULL!	\$55,000.00
\$14,986,000.00	\$17,965,000.00	\$2,163,000.00	\$ 1,462,000.00	\$ -	\$ -	\$57,000.00
\$17,415,000.00	\$21,261,000.00	\$3,006,200.00	\$3,446,200.00	\$0.00	\$0.00	\$132,200.00
120000	208500	45000	\$ 133,500.00	\$ -	\$ 672,219.00	\$18,500.00
115100	161599	39000	\$ 7,850.00	#NULL!	\$ 686,336.00	\$8,625.00
\$117,550.00	\$185,049.50	\$42,000.00	\$70,675.00	\$0.00	\$679,277.50	\$13,562.50
\$286,350.00	\$74,021.00	\$47,660.00	\$ 882,490.00	\$ 107,500.00	\$ -	\$28,160.00
\$286,350.00	\$74,021.00	\$47,660.00	\$882,490.00	\$107,500.00	\$0.00	\$28,160.00
\$978,603.00	\$370,137.00	\$6,350.00	\$ 43,000.00	\$ 8,000.00	\$ -	166300
\$650,528.00	\$90,975.00	\$5,375.00	\$ 33,000.00	\$ 20,000.00	#NULL!	201050
\$427,777.00	\$197,799.00	\$20,000.00	\$ 100,500.00	\$ 10,000.00	#NULL!	181300
\$260,574.00	\$434,581.00	\$100,000.00	\$ 324,500.00	\$ 5,250.00	#NULL!	\$32,900.00
\$321,150.00	\$814,749.00	\$24,490.00	\$ 890,700.00	\$ 15,000.00	\$ -	\$34,400.00
\$527,726.40	\$381,648.20	\$31,243.00	\$278,340.00	\$11,650.00	\$0.00	\$123,190.00
\$13,092,379.00	\$10,618,390.00	\$2,086,174.00	\$ 4,472,023.00	\$ 6,365,506.00	\$ -	\$14,682,686.00
\$23,544,118.00	\$8,179,627.00	\$2,041,998.00	\$ 13,054,600.00	\$ 7,565,325.00	#NULL!	\$4,924,769.00
\$34,884,994.00	\$7,636,304.00	\$1,950,715.00	\$ 18,665,666.00	\$ 6,077,518.00	#NULL!	\$2,034,253.00
\$15,531,155.00	\$8,620,080.00	\$1,787,360.00	\$ 8,000,528.00	\$ 9,395,000.00	#NULL!	\$2,920,014.00
\$2,741,400.00	\$4,989,805.00	\$1,556,921.00	\$ 4,462,218.00	\$ 5,550,000.00	#NULL!	\$199,206.00
\$17,958,809.20	\$8,008,841.20	\$1,884,633.60	\$9,731,007.00	\$6,990,669.80	\$0.00	\$4,952,185.60
\$569,375.00	\$2,665,215.00	\$457,345.00	\$ 429,804.00	\$ 17,199.00	\$ 10,000.00	\$74,415.00
\$4,368,361.00	\$2,172,588.00	\$308,895.00	\$ 370,128.00	\$ 32,560.00	#NULL!	\$60,000.00
\$5,456,560.00	\$1,687,290.00	\$709,792.00	\$ 292,588.00	\$ 34,306.00	#NULL!	\$35,700.00
\$3,464,765.33	\$2,175,031.00	\$492,010.67	\$364,173.33	\$28,021.67	\$10,000.00	\$56,705.00
\$1,448,766.00	\$2,663,481.00	\$232,910.00	\$ 658,996.00	#NULL!	#NULL!	\$16,892.00
\$1,448,766.00	\$2,663,481.00	\$232,910.00	\$658,996.00	#NULL!	#NULL!	\$16,892.00
\$64,375.00	\$10,091.00	\$128,087.00	\$ 1,182,170.00	\$ 9,100,604.00	\$ -	\$51,970.00
\$175,284.00	\$76,633.00	\$152,575.00	\$ 1,336,595.00	\$ 12,358,118.00	#NULL!	\$44,970.00
\$255,848.00	\$48,305.00	\$123,666.00	\$ 3,298,603.00	\$ 12,661,354.00	#NULL!	52320
\$198,827.00	\$55,373.00	\$306,735.00	\$ 1,586,852.00	\$ 3,426,676.00	#NULL!	60000
\$173,583.50	\$47,600.50	\$177,765.75	\$1,851,055.00	\$9,386,688.00	\$0.00	\$52,315.00
#NULL!	\$162,511.00	#NULL!	\$ 1,010,224.00	\$ 58,000.00	#NULL!	#NULL!
#NULL!	\$162,511.00	#NULL!	\$1,010,224.00	\$58,000.00	#NULL!	#NULL!
\$203,608.00	\$8,015,814.00	\$269,858.00	\$ 188,478.00	\$ 463,866.00	\$ 29,293.00	5000
\$355,452.00	\$1,016,667.00	\$259,786.00	\$ 920,755.00	\$ 293,691.00	\$ 75,000.00	#NULL!
\$167,484.00	\$2,615,299.00	\$277,994.00	\$ 494,497.00	\$ 366,050.00	\$ 13,000.00	\$3,066.00
\$347,596.00	\$269,902.00	\$197,044.00	\$ 2,139,850.00	\$ 317,150.00	\$ 92,000.00	\$0.00
\$268,535.00	\$2,979,420.50	\$251,170.50	\$935,895.00	\$360,189.25	\$52,323.25	\$2,688.67
\$167,755,401.00	\$5,296,496.00	\$2,822,171.00	\$ 891,099.00	\$ 388,700.00	\$ -	\$0.00
\$3,673,000.00	\$3,654,000.00	\$4,078,000.00	\$ 1,118,000.00	\$ 383,700.00	\$ -	\$0.00
\$3,879,000.00	\$3,279,000.00	\$1,571,000.00	\$ 8,748,000.00	\$ 395,400.00	\$ -	\$0.00
\$3,379,942.00	\$5,013,620.00	\$7,444,557.00	\$ 1,393,690.00	\$ 402,200.00	\$ -	\$0.00
\$44,671,835.75	\$4,310,779.00	\$3,978,932.00	\$3,037,697.25	\$392,500.00	\$0.00	\$0.00
\$431,398.00	\$528,060.00	\$235,139.00	\$ 749,461.00	\$ 653,845.00	\$ 75.00	\$0.00
\$2,329,215.00	\$523,426.00	\$280,832.00	\$ 307,919.00	\$ 689,887.00	#NULL!	#NULL!
\$1,133,580.00	\$122,708.00	\$221,510.00	\$ 534,500.00	\$ 707,475.00	#NULL!	#NULL!
\$205,565.00	\$425,993.00	\$278,514.00	\$ 505,961.00	\$ 696,033.00	#NULL!	#NULL!
\$256,986.00	\$596,149.00	\$385,720.00	\$ 714,224.00	\$ 748,849.00	\$ -	\$9,600.00
\$871,348.80	\$439,267.20	\$280,343.00	\$562,413.00	\$699,217.80	\$37.50	\$4,800.00
\$1,070,678.00	\$3,222,358.00	\$51,008.00	\$ 690,500.00	\$ -	\$ -	0
\$1,070,678.00	\$3,222,358.00	\$51,008.00	\$690,500.00	\$0.00	\$0.00	\$0.00
\$0.00	\$0.00	\$0.00	\$ -	\$ -	\$ -	\$300,000.00
#NULL!	#NULL!	#NULL!	#NULL!	#NULL!	#NULL!	\$300,000.00
#NULL!	#NULL!	#NULL!	#NULL!	#NULL!	#NULL!	\$655,000.00
#NULL!	#NULL!	#NULL!	#NULL!	#NULL!	#NULL!	\$155,500.00
\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$352,625.00
\$55,000.00	\$1,267,994.00	\$0.00	\$ 1,060,000.00	#NULL!	\$ -	\$1,500.00
\$55,000.00	\$1,267,994.00	\$0.00	\$1,060,000.00	#NULL!	\$0.00	\$1,500.00
\$18,500.00	\$417,143.00	\$26,731.00	\$ 640,432.00	\$ -	\$ -	\$40,324.00
\$96,346.00	\$1,509,929.00	\$126,662.00	\$ 380,260.00	#NULL!	#NULL!	\$48,520.00
\$106,955.00	\$1,670,609.00	\$134,539.00	\$ 286,270.00	#NULL!	#NULL!	\$47,587.00
\$73,933.67	\$1,199,227.00	\$95,977.33	\$435,654.00	\$0.00	\$0.00	\$45,477.00
\$3,137,747.00	\$10,557,757.00	\$1,392,313.00	\$ 4,043,528.00	\$ -	\$ 1,604,469.00	\$218,045.00
\$3,436,957.00	\$13,811,808.00	\$1,939,760.00	\$ 12,592,718.00	#NULL!	\$ 1,535,757.00	\$324,659.00
\$3,238,811.00	\$20,268,231.00	\$845,091.00	\$ 11,876,202.00	#NULL!	\$ 1,467,045.00	\$390,822.00
\$21,910,386.00	\$14,212,539.00	\$2,060,614.00	\$ 2,838,441.00	#NULL!	\$ 1,349,869.00	\$440,915.00
\$4,062,267.00	\$11,097,858.00	\$3,350,330.00	\$ 2,209,836.00	\$ 7,000.00	\$ 1,232,694.00	\$2,411,902.00
\$7,157,233.60	\$13,989,638.60	\$1,917,621.60	\$6,712,145.00	\$3,500.00	\$1,437,966.80	\$757,268.60

\$71,299.00	\$976,359.00	\$0.00	\$ 540,640.00	\$ -	\$ 42,078.00	\$93,917.00
\$61,244.00	\$1,678,050.00	#NULL!	\$ 386,033.00	#NULL!	\$ 42,078.00	\$104,931.00
\$131,046.00	\$664,937.00	#NULL!	\$ 360,747.00	#NULL!	\$ 42,078.00	\$97,153.00
\$167,273.00	\$1,777,320.00	#NULL!	\$ 408,023.00	#NULL!	\$ 42,078.00	\$338,026.00
\$1,768,073.00	\$1,276,735.00	\$177,968.00	\$ 2,859,949.00	#NULL!	\$ 42,101.00	\$1,920,667.00
\$439,787.00	\$1,274,680.20	\$88,984.00	\$911,078.40	\$0.00	\$42,082.60	\$510,938.80
\$50,775.00	\$1,055,178.00	\$83,900.00	\$ 89,550.00	\$ 2,200.00	#NULL!	\$11,000.00
\$50,775.00	\$1,055,178.00	\$83,900.00	\$89,550.00	\$2,200.00	#NULL!	\$11,000.00
\$12,171,531.00	\$1,030,802.00	\$635,047.00	\$ 1,910,975.00	\$ -	\$ -	\$61,660.00
\$6,728,412.00	\$1,481,980.00	\$843,000.00	\$ 353,500.00	\$ 3,500.00	#NULL!	\$110,000.00
\$6,322,734.00	\$2,076,412.00	\$1,080,201.00	\$ 5,500,360.00	#NULL!	#NULL!	\$65,000.00
\$5,757,418.00	\$2,168,773.00	\$304,200.00	\$ 1,297,813.00	\$ 2,000.00	#NULL!	\$156,500.00
\$4,767,391.00	\$1,926,361.00	\$768,377.00	\$ 892,741.00	\$ 2,500.00	\$ -	\$71,500.00
\$7,149,497.20	\$1,736,865.60	\$726,165.00	\$1,991,077.80	\$2,000.00	\$0.00	\$92,932.00
\$126,350.00	\$42,639.00	\$40,300.00	\$ 201,100.00	\$ 233,595.00	#NULL!	53500
\$121,895.00	\$55,625.00	\$10,300.00	\$ 9,000.00	\$ 231,515.00	#NULL!	56000
\$146,866.00	\$584,595.00	\$7,080.00	\$ 40,000.00	\$ 243,600.00	#NULL!	56000
\$131,703.67	\$227,619.67	\$19,226.67	\$83,366.67	\$236,236.67	#DIV/0!	\$55,166.67
\$3,426,077.00	\$239,252.00	\$842,621.00	\$ 792,020.00	\$ 21,250.00	\$ -	#NULL!
\$3,850,027.00	\$1,948,811.00	\$516,875.00	\$ 518,687.00	\$ 15,700.00	\$ 61,350.00	#NULL!
\$3,850,027.00	\$1,555,786.00	\$516,875.00	\$ 518,687.00	#NULL!	\$ 61,350.00	#NULL!
\$11,076,632.00	\$3,547,878.00	\$386,743.00	\$ 656,181.00	\$ 13,750.00	\$ 70,050.00	#NULL!
\$15,604,399.00	\$2,955,229.00	\$938,275.00	\$ 1,138,546.00	\$ 51,180.00	\$ 70,050.00	#NULL!
\$7,561,432.40	\$2,049,391.20	\$640,277.80	\$724,824.20	\$25,470.00	\$52,560.00	#DIV/0!
\$0.00	\$169,863,000.00	\$0.00	\$ -	\$ 673,000.00	\$ -	\$31,000.00
\$3,077,675.00	\$92,277,000.00	\$2,837,747.00	\$ 31,495,605.00	\$ 908,000.00	#NULL!	\$57,000.00
\$0.00	\$12,190,000.00	\$0.00	\$ -	\$ 856,000.00	#NULL!	\$56,000.00
\$0.00	\$14,259,000.00	#NULL!	#NULL!	\$ 807,000.00	#NULL!	153000
\$769,418.75	\$72,147,250.00	\$945,915.67	\$10,498,535.00	\$811,000.00	#NULL!	\$74,250.00
\$479,526.00	\$299,513.00	\$44,200.00	\$ 3,325,374.00	#NULL!	\$ 12,250.00	\$22,678.00
\$555,483.00	\$6,500,104.00	\$18,000.00	\$ 1,656,961.00	#NULL!	\$ 25,000.00	\$22,312.00
\$22,975.00	\$350,166.00	\$22,000.00	\$ 3,348,096.00	#NULL!	\$ 24,000.00	\$1,032,724.00
\$352,661.33	\$2,383,261.00	\$28,066.67	\$2,776,810.33	#DIV/0!	\$20,416.67	\$359,238.00
\$195,190.00	\$79,475.00	\$133,075.00	\$ 7,178,284.00	\$ -	\$ -	\$163,709.00
\$259,812.00	\$78,871.00	\$182,050.00	\$ 3,830,633.00	#NULL!	#NULL!	\$189,312.00
\$1,154,910.00	\$9,487,840.00	\$134,296.00	\$ 93,000.00	#NULL!	#NULL!	\$202,957.00
\$4,014,808.00	\$3,917,211.00	\$2,076,146.00	\$ 160,000.00	#NULL!	#NULL!	\$203,415.00
\$3,458,407.00	\$4,783,736.00	\$1,470,412.00	\$ 211,750.00	\$ -	\$ -	\$318,542.00
\$1,816,625.40	\$3,669,426.60	\$799,195.80	\$2,294,733.40	\$0.00	\$0.00	\$215,587.00
\$163,823.00	\$1,190,724.00	\$71,230.00	\$ 285,688.00	\$ -	\$ 10,000.00	\$37,530.00
\$172,256.00	\$180,184.00	\$32,400.00	\$ 40,000.00	\$ -	\$ 10,000.00	\$18,360.00
\$446,900.00	\$292,047.00	\$33,000.00	\$ 63,383.00	#NULL!	\$ 10,000.00	\$46,000.00
\$312,529.00	\$739,518.00	#NULL!	\$ 60,500.00	#NULL!	\$ 5,000.00	\$36,000.00
\$273,877.00	\$600,618.25	\$45,543.33	\$112,392.75	\$0.00	\$8,750.00	\$34,472.50
\$161,066.00	\$161,066.00	\$48,625.00	\$ 127,500.00	\$ 1,702,100.00	#NULL!	#NULL!
\$161,066.00	\$161,066.00	\$48,625.00	\$127,500.00	\$1,702,100.00	#NULL!	#NULL!
\$126,312.00	\$568,644.00	\$111,095.00	\$ 353,493.00	\$ -	\$ -	\$55,611.00
\$248,953.00	\$1,342,265.00	\$130,300.00	\$ 4,967,493.00	\$ 250.00	#NULL!	\$57,708.00
\$250,834.00	\$6,263,217.00	\$172,850.00	\$ 2,300,945.00	\$ 250.00	#NULL!	\$100,108.00
\$104,625.00	\$3,016,206.00	\$232,381.00	\$ 2,337,364.00	\$ 200.00	#NULL!	108692
\$203,911.00	\$2,246,480.00	\$257,360.00	\$ 476,921.00	\$ -	#NULL!	56500
\$186,927.00	\$2,687,362.40	\$180,797.20	\$2,087,243.20	\$140.00	\$0.00	\$75,723.80

TOTAL local/state gov't support (city, county, state)	In-Kind Support	Total Contributed Operating Revenue	# organizational memberships	# individual memberships	# other membership s	total memberships	total free attendance
\$62,617.00	0	\$1,108,435.00	#NULL!	1,295	#NULL!	1,295	19,993
\$78,096.00	#NULL!	\$1,854,260.00	#NULL!	1,251	#NULL!	1,251	19,790
\$79,373.00	#NULL!	\$1,277,144.00	#NULL!	973	#NULL!	973	15,178
\$78,280.00	#NULL!	\$1,648,668.00	#NULL!	990	#NULL!	990	23,888
\$74,591.50	\$0.00	\$1,472,126.75	#NULL!	\$1,127.25	#DIV/0!	\$1,127.25	\$19,712.25
\$4,988,189.00	\$97,911.00	\$6,098,917.00	#NULL!	1,418	#NULL!	1,418	53,402
\$157,392.00	\$34,423.00	\$1,887,955.00	#NULL!	2,049	#NULL!	2,049	62,213
\$2,572,790.50	\$66,167.00	\$3,993,436.00	#NULL!	\$1,733.50	#DIV/0!	\$1,733.50	\$57,807.50
\$272,855.00	#NULL!	\$1,208,013.00	#NULL!	2860	#NULL!	2860	64300.00
\$253,138.00	\$4,500.00	\$1,279,121.00	#NULL!	2350	#NULL!	2350	56500.00
\$318,314.00	\$15,750.00	\$1,341,702.00	#NULL!	2100	#NULL!	2100	55550.00
\$281,435.67	\$10,125.00	\$1,276,278.67	#NULL!	\$2,436.67	#DIV/0!	\$2,436.67	\$58,783.33
\$7,262,298.00	\$102,468.00	\$15,223,170.00	#NULL!	15,000	#NULL!	15,000	129,744
\$8,167,898.00	\$324,230.00	\$30,473,293.00	#NULL!	14,000	#NULL!	14,000	96,000
\$8,309,209.00	\$64,430.00	\$36,441,912.00	#NULL!	14,800	#NULL!	14,800	143,869
\$9,187,000.00	\$66,076.00	\$31,304,183.00	32	15,485	0	15,517	179,906
\$8,248,601.25	\$139,301.00	\$28,360,639.50	#NULL!	\$14,821.25	\$0.00	\$14,829.25	\$137,379.75
\$5,751,190.00	\$131,662.00	\$9,782,917.00	#NULL!	9,760	#NULL!	9,760	205,350
\$5,338,509.00	\$185,073.00	\$16,308,879.00	#NULL!	7,943	#NULL!	7,943	205,404
\$7,403,091.00	\$196,858.00	\$13,983,351.00	#NULL!	8,693	#NULL!	8,693	180,522
\$7,832,816.00	\$138,011.00	\$16,873,769.00	#NULL!	9,082	#NULL!	9,082	201,583
\$3,492,242.00	\$158,894.00	\$12,298,486.00	38	9,661	0	9,699	242,658
\$5,963,569.60	\$162,099.60	\$13,849,480.40	#NULL!	\$9,027.80	\$0.00	\$9,035.40	\$207,103.40
\$37,135.00	\$22,825.00	\$24,287,075.00	#NULL!	25,000	#NULL!	25,000	34,180
\$37,315.00	#NULL!	\$4,357,383.00	#NULL!	21,777	#NULL!	21,777	9,978
\$35,890.00	\$6,170,168.00	\$11,112,218.00	#NULL!	19,730	#NULL!	19,730	13,254
\$48,775.00	\$2,303,215.00	\$13,662,971.00	#NULL!	18,150	#NULL!	18,150	19,263
\$69,282.00	\$2,864,374.00	\$10,266,942.00	162	17,028	0	17,190	37,489
\$45,679.40	\$2,840,145.50	\$12,737,317.80	#NULL!	\$20,337.00	\$0.00	\$20,369.40	\$22,832.80
\$172,679.00	\$0.00	\$5,974,060.00	#NULL!	6,611	#NULL!	6,611	295,661
\$1,663,362.00	#NULL!	\$15,647,684.00	#NULL!	6,179	#NULL!	6,179	186,937
\$163,733.00	#NULL!	\$21,163,559.00	#NULL!	4,949	#NULL!	4,949	177,063
\$219,890.00	#NULL!	\$16,892,518.00	#NULL!	5,138	#NULL!	5,138	178,638
\$222,811.00	\$0.00	\$7,946,031.00	39	2,027	3,284	5,350	199,032
\$488,495.00	\$0.00	\$13,524,770.40	#NULL!	\$4,980.80	\$3,284.00	\$5,645.40	\$207,466.20
\$832,259.00	\$92,104.00	\$8,194,750.00	#NULL!	5,014	#NULL!	5,014	115,830
\$950,316.00	\$30,015.00	\$9,013,029.00	#NULL!	5,255	#NULL!	5,255	77,174
\$891,287.50	\$61,059.50	\$8,603,889.50	#NULL!	\$5,134.50	#DIV/0!	\$5,134.50	\$96,502.00
\$60,720.00	0	\$1,996,197.00	#NULL!	1,054	#NULL!	1,054	18,522
\$60,190.00	46388	\$1,273,191.00	#NULL!	851	#NULL!	851	27,676
\$63,929.00	\$114,378.00	\$2,050,269.00	#NULL!	803	#NULL!	803	11,814
\$88,577.00	141146	\$2,070,431.00	#NULL!	1,131	#NULL!	1,131	34,708
\$93,867.00	37250	\$1,838,310.00	11	1,124	0	1,135	98,555
\$73,456.60	\$67,832.40	\$1,845,679.60	#NULL!	\$992.60	\$0.00	\$994.80	\$38,255.00
\$208,255.00	\$0.00	\$2,510,123.00	0	397	0	397	53,636
\$199,551.00	90100	\$2,501,305.00	#NULL!	532	#NULL!	532	59,091
\$203,903.00	\$45,050.00	\$2,505,714.00	#NULL!	\$464.50	\$0.00	\$464.50	\$56,363.50
\$207,235.00	\$345,749.00	\$4,388,727.00	#NULL!	11,164	#NULL!	11,164	131,768
\$206,837.00	\$344,133.00	\$4,790,214.00	#NULL!	11,582	#NULL!	11,582	172,759
\$205,095.00	\$164,950.00	\$7,724,631.00	#NULL!	11,300	#NULL!	11,300	161,465
\$206,120.00	\$256,405.00	\$5,422,160.00	12,778	2,587	10,191	25,556	335,270
\$367,888.00	\$146,982.00	\$5,096,206.00	26	12,752	13	12,791	234,456
\$238,635.00	\$251,643.80	\$5,484,387.60	#NULL!	\$9,877.00	\$5,102.00	\$14,478.60	\$207,143.60
\$778,481.00	\$3,377,070.00	\$22,475,390.00	#NULL!	21,000	#NULL!	21,000	50,491
\$782,270.00	\$3,211,431.00	\$22,140,513.00	#NULL!	16,000	#NULL!	16,000	424,840
\$780,375.50	\$3,294,250.50	\$22,307,951.50	#NULL!	\$18,500.00	#DIV/0!	\$18,500.00	\$237,665.50
\$28,500.00	107648	\$2,255,135.00	#NULL!	2,300	#NULL!	2,300	29,000
\$39,300.00	12260	\$3,010,658.00	#NULL!	1,448	87	1,535	36,037
\$33,900.00	\$59,954.00	\$2,632,896.50	#NULL!	\$1,874.00	\$87.00	\$1,917.50	\$32,518.50
\$1,382,565.00	\$1,266,070.00	\$20,125,375.00	#NULL!	30,365	#NULL!	30,365	64,968
\$12,790,369.00	\$1,052,186.00	\$33,784,744.00	#NULL!	30,417	#NULL!	30,417	64,139
\$23,154,432.00	\$1,043,153.00	\$34,802,245.00	#NULL!	29,990	#NULL!	29,990	525,733
\$217,396,804.00	\$1,158,535.00	\$587,015,326.00	11	28,697	#NULL!	28,708	603,317
\$23,478,992.00	\$765,248.00	\$44,427,854.00	77	25,101	#NULL!	25,178	625,912
\$55,640,632.40	\$1,057,038.40	\$144,031,108.80	#NULL!	\$28,914.00	#DIV/0!	\$28,931.60	\$376,813.80
\$11,496,519.00	0	\$24,187,897.00	#NULL!	105,851	#NULL!	105,851	1,231,279
\$11,604,112.00	#NULL!	\$21,965,373.00	#NULL!	102,582	#NULL!	102,582	1,185,207
\$12,779,346.00	#NULL!	\$25,533,607.00	35	108,849	#NULL!	108,884	281,849

\$11,959,992.33	\$0.00	\$23,895,625.67	#NULL!	\$105,760.67	#DIV/0!	\$105,772.33	\$899,445.00
\$77,770.00	\$73,500.00	\$1,040,952.00	#NULL!	4,553	#NULL!	4,553	140,467
\$129,175.00	\$71,500.00	\$4,129,210.00	#NULL!	3,829	#NULL!	3,829	115,389
\$285,000.00	#NULL!	\$7,269,557.00	#NULL!	3,844	#NULL!	3,844	121,203
\$200,500.00	#NULL!	\$2,749,519.00	#NULL!	4,180	#NULL!	4,180	114,070
\$175,000.00	#NULL!	\$2,354,997.00	#NULL!	3,730	#NULL!	3,730	117,378
\$173,489.00	\$72,500.00	\$3,508,847.00	#NULL!	\$4,027.20	#DIV/0!	\$4,027.20	\$121,701.40
\$12,000.00	#NULL!	\$2,986,802.00	#NULL!	3,431	#NULL!	3,431	162,574
\$0.00	#NULL!	\$3,701,325.00	#NULL!	3,957	#NULL!	3,957	190,419
\$62,427.00	#NULL!	\$4,386,918.00	#NULL!	3,685	#NULL!	3,685	187,530
\$24,809.00	#DIV/0!	\$3,691,681.67	#NULL!	\$3,691.00	#DIV/0!	\$3,691.00	\$180,174.33
\$1,220,453.00	557230	\$2,725,791.00	#NULL!	1,165	#NULL!	1,165	21,622
\$1,220,453.00	\$557,230.00	\$2,725,791.00	#NULL!	\$1,165.00	#NULL!	\$1,165.00	\$21,622.00
\$50,000.00	\$200,000.00	\$24,292,720.00	#NULL!	6,986	#NULL!	6,986	53,784
\$50,000.00	\$10,000.00	\$22,156,295.00	#NULL!	5,968	#NULL!	5,968	42,754
\$305,000.00	#NULL!	\$22,854,706.00	#NULL!	5,421	#NULL!	5,421	58,144
\$55,500.00	#NULL!	\$15,866,748.00	#NULL!	6,000	#NULL!	6,000	20,000
\$115,125.00	\$105,000.00	\$21,292,617.25	#NULL!	\$6,093.75	#DIV/0!	\$6,093.75	\$43,670.50
\$147,867.00	\$199,900.00	#NULL!	#NULL!	4,772	#NULL!	4,772	11,685
\$125,958.00	\$195,700.00	\$1,030,156.00	#NULL!	3,477	#NULL!	3,477	10,617
\$127,506.00	\$193,300.00	\$1,388,861.00	8	515	2,980	3,503	10,763
\$199,261.00	\$190,700.00	\$1,662,077.00	166	3,476	0	3,642	18,239
\$158,541.67	\$194,900.00	\$1,360,364.67	#NULL!	\$3,060.00	\$1,490.00	\$3,848.50	\$12,826.00
\$62,100.00	\$27,291.00	\$2,894,715.00	#NULL!	2300	2897015	2899315	32022.00
\$39,150.00	\$64,240.00	\$1,903,977.00	#NULL!	1800	#NULL!	1800	32239.00
\$50,625.00	\$45,765.50	\$2,399,346.00	#NULL!	\$2,050.00	#####	\$1,450,557.50	\$32,130.50
\$10,000.00	\$304,668.00	\$1,260,668.00	#NULL!	1,969	#NULL!	1,969	93,500
\$25,500.00	\$123,430.00	\$3,502,295.00	#NULL!	2,362	#NULL!	2,362	105,000
\$25,500.00	\$255,303.00	\$1,202,778.00	#NULL!	2,562	#NULL!	2,562	95,000
\$24,000.00	\$174,872.00	\$3,208,858.00	#NULL!	2,029	#NULL!	2,029	85,000
\$20,000.00	\$24,597.00	\$2,285,367.00	64	2,070	0	2,134	93,332
\$21,000.00	\$176,574.00	\$2,291,993.20	#NULL!	\$2,198.40	\$0.00	\$2,211.20	\$94,366.40
\$9,600.00	128400	\$387,669.00	#NULL!	587	#NULL!	587	91,000
\$40,310.00	137220	\$206,926.00	#NULL!	559	#NULL!	559	87,000
\$85,029.00	123687	\$253,702.00	#NULL!	442	#NULL!	442	85,161
\$80,280.00	127475	\$304,664.00	#NULL!	447	#NULL!	447	77,844
\$26,220.00	114500	\$489,232.00	#NULL!	220	271	491	71,832
\$48,287.80	\$126,256.40	\$328,438.60	#NULL!	\$451.00	\$271.00	\$505.20	\$82,567.40
\$202,866.00	#NULL!	\$2,799,492.00	0	829	0	829	96,136
\$202,866.00	#NULL!	\$2,799,492.00	\$0.00	\$829.00	\$0.00	\$829.00	\$96,136.00
\$256,308.00	0	\$1,977,794.00	#NULL!	2,654	#NULL!	2,654	66,127
\$190,858.00	#NULL!	\$2,418,126.00	#NULL!	2,243	#NULL!	2,243	92,717
\$241,459.00	\$42,556.00	\$1,966,824.00	#NULL!	586	1,561	2,147	83,021
\$229,541.67	\$21,278.00	\$2,120,914.67	#NULL!	\$1,827.67	\$1,561.00	\$2,348.00	\$80,621.67
\$11,554,069.00	\$6,911.00	\$22,262,184.00	#NULL!	14,332	#NULL!	14,332	437,172
\$10,820,312.00	\$338,392.00	\$25,475,169.00	#NULL!	20,819	#NULL!	20,819	549,230
\$10,547,805.00	\$309,138.00	\$31,742,736.00	#NULL!	18,644	#NULL!	18,644	593,704
\$10,642,024.00	\$378,946.00	\$42,746,918.00	#NULL!	15,644	#NULL!	15,644	687,366
\$11,115,645.00	\$706,754.00	\$22,044,867.00	#NULL!	21,865	#NULL!	21,865	713,136
\$10,935,971.00	\$348,028.20	\$28,854,374.80	#NULL!	\$18,260.80	#DIV/0!	\$18,260.80	\$596,121.60
\$45,633.00	12700	\$2,994,400.00	0	189	280	469	5,346
\$45,633.00	\$12,700.00	\$2,994,400.00	\$0.00	\$189.00	\$280.00	\$469.00	\$5,346.00
\$271,652.00	\$191,139.00	\$4,752,481.00	0	819	2,617	3,436	27,492
\$271,652.00	\$191,139.00	\$4,752,481.00	\$0.00	\$819.00	\$2,617.00	\$3,436.00	\$27,492.00
\$21,638,965.00	#NULL!	\$54,336,019.00	#NULL!	67,067	#NULL!	67,067	755,612
\$22,869,731.00	#NULL!	\$56,992,077.00	#NULL!	54,722	#NULL!	54,722	668,853
\$28,439,022.00	#NULL!	\$88,482,519.00	#NULL!	52,596	#NULL!	52,596	698,853
\$23,026,074.00	#NULL!	\$75,032,873.00	#NULL!	53,577	#NULL!	53,577	660,771
\$23,774,330.00	\$0.00	\$51,479,641.00	52	15,774	34,978	50,804	867,089
\$23,949,624.40	\$0.00	\$65,264,625.80	#NULL!	\$48,747.20	\$34,978.00	\$55,753.20	\$730,235.60
\$1,925,912.00	142743	\$18,148,406.00	#NULL!	7,355	#NULL!	7,355	103,148
\$1,935,382.00	\$86,616.00	\$25,691,161.00	#NULL!	7,178	#NULL!	7,178	155,611
\$1,782,567.00	74862	\$17,738,017.00	#NULL!	7,135	#NULL!	7,135	263,806
\$2,690,676.00	53874	\$31,201,073.00	#NULL!	8,097	#NULL!	8,097	141,406
\$158,541.67	\$89,523.75	\$23,194,664.25	#NULL!	\$7,441.25	#DIV/0!	\$7,441.25	\$165,992.75
\$326,734.00	\$1,119,324.00	\$5,180,550.00	#NULL!	2,426	#NULL!	2,426	26,122
\$300,012.00	\$490,636.00	\$5,497,808.00	#NULL!	2,806	#NULL!	2,806	25,081
\$450,308.00	\$1,429,557.00	\$6,496,469.00	#NULL!	2,500	#NULL!	2,500	23,298
\$380,001.00	\$454,686.00	\$4,369,338.00	#NULL!	2,841	#NULL!	2,841	21,231
\$519,508.00	\$1,380,925.00	\$10,714,911.00	1	3,281	0	3,282	62,434
\$395,312.60	\$975,025.60	\$6,451,815.20	#NULL!	\$2,770.80	\$0.00	\$2,771.00	\$31,633.20

\$444,000.00	\$1,058,000.00	\$44,327,000.00	#NULL!	69,004	#NULL!	69,004	324,542
\$50,000.00	\$878,000.00	\$35,176,000.00	#NULL!	62,490	#NULL!	62,490	221,892
\$55,000.00	\$1,026,000.00	\$65,203,000.00	#NULL!	67,323	#NULL!	67,323	651,781
\$55,000.00	\$1,208,000.00	\$52,503,000.00	#NULL!	72,322	#NULL!	72,322	727,631
\$57,000.00	\$571,000.00	\$37,740,000.00	106	66,124	1,051	67,281	933,000
\$132,200.00	\$948,200.00	\$46,989,800.00	#NULL!	\$67,452.60	\$1,051.00	\$67,684.00	\$571,769.20
\$690,719.00	0	\$1,387,096.00	#NULL!	2,525	#NULL!	2,525	18,144
\$694,961.00	0	\$1,204,460.00	#NULL!	2,475	#NULL!	2,475	19,000
\$692,840.00	\$0.00	\$1,295,778.00	#NULL!	\$2,500.00	#DIV/0!	\$2,500.00	\$18,572.00
\$135,660.00	\$0.00	\$1,426,181.00	1	1,220	#NULL!	1,221	23,262
\$135,660.00	\$0.00	\$1,426,181.00	\$1.00	\$1,220.00	#NULL!	\$1,221.00	\$23,262.00
\$174,300.00	\$0.00	\$1,628,931.00	#NULL!	1,685	#NULL!	1,685	18,459
\$221,050.00	#NULL!	\$1,192,620.00	#NULL!	1,876	#NULL!	1,876	17,226
\$191,300.00	15000	\$1,020,075.00	#NULL!	1,363	#NULL!	1,363	17,202
\$38,150.00	\$0.00	\$1,456,097.00	#NULL!	1,529	#NULL!	1,529	18,593
\$49,400.00	#NULL!	\$2,100,489.00	46	365	1,005	1,416	35,748
\$134,840.00	\$5,000.00	\$1,479,642.40	#NULL!	\$1,363.60	\$1,005.00	\$1,573.80	\$21,445.60
\$21,048,192.00	\$0.00	\$51,567,296.00	#NULL!	72,706	#NULL!	72,706	42,850
\$12,490,094.00	#NULL!	\$59,619,234.00	#NULL!	54,165	#NULL!	54,165	47,989
\$8,111,771.00	#NULL!	\$72,517,032.00	#NULL!	45,095	#NULL!	45,095	50,329
\$12,315,014.00	#NULL!	\$46,309,137.00	#NULL!	41,000	#NULL!	41,000	48,332
\$5,749,206.00	#NULL!	\$17,562,279.00	0	15,617	29,947	45,564	171,215
\$11,942,855.40	\$0.00	\$49,514,995.60	#NULL!	\$45,716.60	\$29,947.00	\$51,706.00	\$72,143.00
\$101,614.00	\$5,516,843.00	\$11,101,869.00	#NULL!	11,295	#NULL!	11,295	141,507
\$92,560.00	\$5,380,916.00	\$13,983,657.00	#NULL!	11,615	#NULL!	11,615	163,841
\$70,006.00	\$4,934,371.00	\$13,614,006.00	75	10,704	79	10,858	195,054
\$88,060.00	\$5,277,376.67	\$12,899,844.00	#NULL!	\$11,204.67	\$79.00	\$11,256.00	\$166,800.67
\$16,892.00	\$0.00	\$5,074,202.00	#NULL!	9,099	#NULL!	9,099	80,671
\$16,892.00	\$0.00	\$5,074,202.00	#NULL!	\$9,099.00	#NULL!	\$9,099.00	\$80,671.00
\$9,152,574.00	\$382,538.00	\$11,131,776.00	#NULL!	86	#NULL!	86	100,000
\$12,403,088.00	\$122,399.00	\$14,593,356.00	#NULL!	97	#NULL!	97	100,000
\$12,713,674.00	\$541,636.00	\$17,257,649.00	#NULL!	204	#NULL!	204	164,149
\$3,486,676.00	84763	\$6,178,781.00	#NULL!	592	#NULL!	592	62,672
\$9,439,003.00	\$282,834.00	\$12,290,390.50	#NULL!	\$244.75	#DIV/0!	\$244.75	\$106,705.25
\$58,000.00	0	\$1,332,421.00	#NULL!	400	#NULL!	400	30,010
\$58,000.00	\$0.00	\$1,332,421.00	#NULL!	\$400.00	#NULL!	\$400.00	\$30,010.00
\$498,159.00	107663	\$9,890,991.00	#NULL!	9,912	#NULL!	9,912	63,346
\$368,691.00	187129	\$3,910,089.00	#NULL!	8,988	#NULL!	8,988	60,385
\$382,116.00	\$313,079.00	\$5,023,665.00	#NULL!	8,683	#NULL!	8,683	59,694
\$409,150.00	\$306,696.00	\$4,659,906.00	#NULL!	9,078	#NULL!	9,078	80,074
\$414,529.00	\$228,641.75	\$5,871,162.75	#NULL!	\$9,165.25	#DIV/0!	\$9,165.25	\$65,874.75
\$388,700.00	\$0.00	\$177,191,536.00	#NULL!	43,285	#NULL!	43,285	129,099
\$383,700.00	\$0.00	\$22,354,700.00	#NULL!	33,660	#NULL!	33,660	176,369
\$395,400.00	\$0.00	\$18,225,400.00	#NULL!	17,695	#NULL!	17,695	19,661
\$402,200.00	\$0.00	\$51,768,121.00	94	50,199	0	50,293	226,321
\$392,500.00	\$0.00	\$67,384,939.25	#NULL!	\$36,209.75	\$0.00	\$36,233.25	\$137,862.50
\$653,920.00	1832319	\$4,723,031.00	#NULL!	2,428	#NULL!	2,428	54,402
\$689,887.00	1774304	\$6,075,563.00	#NULL!	2,169	#NULL!	2,169	49,134
\$707,475.00	2753524	\$5,663,672.00	#NULL!	2,169	#NULL!	2,169	55,408
\$696,033.00	2115443	\$4,480,037.00	#NULL!	1,837	#NULL!	1,837	56,052
\$758,449.00	1877131	\$4,783,659.00	0	1,501	#NULL!	1,501	61,360
\$701,152.80	\$2,070,544.20	\$5,145,192.40	#NULL!	\$2,020.80	#DIV/0!	\$2,020.80	\$55,271.20
\$0.00	\$0.00	\$5,040,544.00	0	3,067	0	3,067	38,305
\$0.00	\$0.00	\$5,040,544.00	\$0.00	\$3,067.00	\$0.00	\$3,067.00	\$38,305.00
\$300,000.00	\$0.00	\$4,948,224.00	#NULL!	3,504	#NULL!	3,504	200,000
\$300,000.00	#NULL!	\$22,843,549.00	#NULL!	3,088	#NULL!	3,088	156,693
\$655,000.00	#NULL!	\$13,927,399.00	#NULL!	3,630	#NULL!	3,630	123,912
\$155,500.00	#NULL!	\$6,284,823.00	#NULL!	5,721	#NULL!	5,721	131,519
\$352,625.00	\$0.00	\$12,000,998.75	#NULL!	\$3,985.75	#DIV/0!	\$3,985.75	\$153,031.00
\$1,500.00	8495	\$3,071,921.00	#NULL!	944	#NULL!	944	8,203
\$1,500.00	\$8,495.00	\$3,071,921.00	#NULL!	\$944.00	#NULL!	\$944.00	\$8,203.00
\$40,324.00	\$1,851,650.00	\$3,130,906.00	#NULL!	1,400	#NULL!	1,400	95,000
\$48,520.00	\$227,925.00	\$2,647,691.00	#NULL!	1,400	#NULL!	1,400	92,000
\$47,587.00	\$172,450.00	\$2,574,429.00	#NULL!	1,400	#NULL!	1,400	100,000
\$45,477.00	\$750,675.00	\$2,784,342.00	#NULL!	\$1,400.00	#DIV/0!	\$1,400.00	\$95,666.67
\$1,822,514.00	\$0.00	\$21,012,620.00	#NULL!	19,760	#NULL!	19,760	319,344
\$1,860,416.00	#NULL!	\$34,178,383.00	#NULL!	19,593	#NULL!	19,593	523,361
\$1,857,867.00	#NULL!	\$38,323,084.00	#NULL!	21,840	#NULL!	21,840	723,468
\$1,790,784.00	#NULL!	\$43,056,333.00	#NULL!	21,698	#NULL!	21,698	577,780
\$3,651,596.00	#NULL!	\$24,503,318.00	82	30,094	0	30,176	740,524
\$2,196,635.40	\$0.00	\$32,214,747.60	#NULL!	\$22,597.00	\$0.00	\$22,613.40	\$576,895.40

\$135,995.00	\$142,040.00	\$2,169,621.00	#NULL!	7,564	#NULL!	7,564	1,187
\$147,009.00	\$174,768.00	\$2,597,104.00	#NULL!	6,054	#NULL!	6,054	5,000
\$139,231.00	\$129,676.00	\$1,601,136.00	#NULL!	5,837	#NULL!	5,837	9,827
\$380,104.00	\$146,539.00	\$3,097,121.00	#NULL!	5,584	#NULL!	5,584	28,758
\$1,962,768.00	\$124,087.00	\$8,169,580.00	42	5,397	#NULL!	5,439	6,853
\$553,021.40	\$143,422.00	\$3,526,912.40	#NULL!	\$6,087.20	#DIV/0!	\$6,095.60	\$10,325.00
\$13,200.00	#NULL!	\$1,487,655.00	#NULL!	1,172	#NULL!	1,172	18,020
\$13,200.00	#NULL!	\$1,487,655.00	#NULL!	\$1,172.00	#NULL!	\$1,172.00	\$18,020.00
\$61,660.00	\$169,911.00	\$17,453,449.00	#NULL!	5,514	#NULL!	5,514	127,781
\$113,500.00	\$337,711.00	\$11,043,330.00	#NULL!	5,687	#NULL!	5,687	172,130
\$65,000.00	\$295,139.00	\$16,745,406.00	#NULL!	5,359	#NULL!	5,359	128,083
\$158,500.00	\$282,511.00	\$11,877,067.00	#NULL!	5,383	#NULL!	5,383	107,886
\$74,000.00	\$159,595.00	\$6,793,965.00	155	1,667	4,427	6,249	150,483
\$94,532.00	\$248,973.40	\$12,782,643.40	#NULL!	\$4,722.00	\$4,427.00	\$5,638.40	\$137,272.60
\$287,095.00	11404	\$909,688.00	#NULL!	219	#NULL!	219	5,655
\$287,515.00	#NULL!	\$783,774.00	#NULL!	176	#NULL!	176	3,236
\$299,600.00	56281	\$1,159,422.00	#NULL!	131	#NULL!	131	9,869
\$291,403.33	\$33,842.50	\$950,961.33	#NULL!	\$175.33	#DIV/0!	\$175.33	\$6,253.33
\$21,250.00	\$10,267.00	\$12,339,649.00	#NULL!	9,000	#NULL!	9,000	71,659
\$77,050.00	#NULL!	\$13,396,417.00	#NULL!	9,000	#NULL!	9,000	20,000
\$61,350.00	#NULL!	\$83,214,321.00	#NULL!	9,000	#NULL!	9,000	20,000
\$83,800.00	\$0.00	\$41,524,885.00	9	6,191	#NULL!	6,200	30,806
\$121,230.00	#NULL!	\$24,028,613.00	#NULL!	13,948	#NULL!	13,948	24,500
\$72,936.00	\$5,133.50	\$34,900,777.00	#NULL!	\$9,427.80	#DIV/0!	\$9,429.60	\$33,393.00
\$704,000.00	\$0.00	\$172,842,000.00	#NULL!	35,000	#NULL!	35,000	109,353
\$965,000.00	\$154,000.00	\$133,079,027.00	#NULL!	28,400	#NULL!	28,400	108,651
\$912,000.00	\$67,000.00	\$13,379,000.00	#NULL!	36,143	#NULL!	36,143	184,365
#NULL!	\$114,000.00	\$15,501,000.00	#NULL!	#NULL!	#NULL!	#NULL!	118,705
\$860,333.33	\$83,750.00	\$83,700,256.75	#NULL!	\$33,181.00	#DIV/0!	\$33,181.00	\$130,268.50
\$34,928.00	#NULL!	\$4,254,614.00	#NULL!	550	#NULL!	550	0
\$47,312.00	#NULL!	\$8,853,843.00	#NULL!	600	#NULL!	600	0
\$1,056,724.00	#NULL!	\$4,799,961.00	3	403	364	770	7,763
\$379,654.67	#DIV/0!	\$5,969,472.67	#NULL!	\$517.67	\$364.00	\$640.00	\$2,587.67
\$163,709.00	\$0.00	\$8,045,097.00	#NULL!	5,957	#NULL!	5,957	371,886
\$189,312.00	\$0.00	\$4,540,678.00	#NULL!	6,707	#NULL!	6,707	372,576
\$202,957.00	\$0.00	\$11,142,033.00	#NULL!	9,017	#NULL!	9,017	374,590
\$203,415.00	\$0.00	\$10,384,470.00	#NULL!	8,773	#NULL!	8,773	404,671
\$318,542.00	\$0.00	\$10,242,847.00	#NULL!	#NULL!	#NULL!	#NULL!	21,979
\$215,587.00	\$0.00	\$8,871,025.00	#NULL!	\$7,613.50	#DIV/0!	#NULL!	\$380,930.75
\$47,530.00	48640	\$3,533,152.00	#NULL!	3,300	#NULL!	3,300	20,000
\$28,360.00	29000	\$3,221,892.00	#NULL!	3,500	#NULL!	3,500	20,000
\$56,000.00	#NULL!	\$2,431,991.00	#NULL!	3,500	#NULL!	3,500	20,000
\$41,000.00	#NULL!	\$2,238,149.00	#NULL!	3,500	#NULL!	3,500	25,000
\$43,222.50	\$38,820.00	\$2,856,296.00	#NULL!	\$3,450.00	#DIV/0!	\$3,450.00	\$21,250.00
\$1,702,100.00	#NULL!	\$2,200,357.00	9	238	395	642	#NULL!
\$1,702,100.00	#NULL!	\$2,200,357.00	\$9.00	\$238.00	\$395.00	\$642.00	#NULL!
\$55,611.00	\$0.00	\$1,263,993.00	#NULL!	3,090	#NULL!	3,090	35,643
\$57,958.00	\$0.00	\$6,869,509.00	#NULL!	3,238	#NULL!	3,238	38,023
\$100,358.00	#NULL!	\$9,264,170.00	#NULL!	3,553	#NULL!	3,553	35,241
\$108,892.00	#NULL!	\$5,912,347.00	#NULL!	3,374	#NULL!	3,374	29,385
\$56,500.00	#NULL!	\$3,263,186.00	#NULL!	#NULL!	#NULL!	#NULL!	32,988
\$75,863.80	\$0.00	\$5,314,641.00	#NULL!	\$3,313.75	#DIV/0!	\$3,313.75	\$34,256.00

total child attendees (if reported)	total attendance	total working capital	Marketing expense as % of total expense	Marketing expense as % of earned revenue	Fundraising Efficiency	Average Board & Trustee Support
11658.00	57808.00	\$ 6,151,093.00	6.4%	69.7%	3.90	\$ 1,751.40
13572.00	45059.00	\$ 6,705,973.00	5.4%	54.6%	6.42	\$ 7,314.12
9486.00	47911.00	\$ 6,933,202.00	4.3%	49.3%	3.99	\$ 8,684.44
10728.00	45848.00	\$ 6,336,241.00	4.4%	58.8%	4.96	\$ 18,123.04
\$11,361.00	\$49,156.50	\$6,531,627.25	\$0.05	\$0.58	\$4.82	\$8,968.25
8488.00	59104.00	\$ 4,877,921.00	8.8%	72.5%	7.74	\$ 1,221.47
4030.00	70784.00	\$ 4,700,151.00	7.4%	51.5%	3.03	\$ 13,696.20
\$6,259.00	\$64,944.00	\$4,789,036.00	\$0.08	\$0.62	\$5.38	\$7,458.84
16450.00	126400.00	\$ 953,912.00	0.8%	2.6%	2.18	\$ 24,027.78
18140.00	120500.00	\$ 926,495.00	1.1%	3.8%	2.26	\$ 23,933.89
12550.00	121350.00	\$ 770,889.00	1.0%	4.1%	5.61	\$ 52,676.43
\$15,713.33	\$122,750.00	\$883,765.33	\$0.01	\$0.04	\$3.35	\$33,546.03
30981.00	214402.00	\$ 84,948,087.00	5.4%	62.7%	5.06	\$ 24,198.27
32000.00	249000.00	\$ 130,034,470.00	5.7%	56.7%	12.64	\$ 276,808.52
39000.00	269885.00	\$ 135,049,322.00	4.8%	69.1%	18.96	\$ 331,446.34
#NULL!	274787.00	\$ 35,404,000.00	4.2%	29.8%	9.15	\$ 274,574.10
#NULL!	\$252,018.50	\$96,358,969.75	\$0.05	\$0.55	\$11.45	\$226,756.81
20925.00	205350.00	\$ 43,685,494.00	1.3%	18.9%	6.93	\$ 10,307.98
11980.00	207318.00	\$ 50,854,242.00	1.6%	31.5%	11.43	\$ 141,076.77
12940.00	182446.00	\$ 58,873,693.00	1.1%	9.1%	11.72	\$ 50,903.42
22452.00	203128.00	\$ 57,021,701.00	0.5%	9.9%	12.72	\$ 24,077.90
#NULL!	248897.00	\$ 100,935,630.00	0.6%	20.6%	13.82	\$ 70,494.64
#NULL!	\$209,427.80	\$62,274,152.00	\$0.01	\$0.18	\$11.32	\$59,372.14
11423.00	230517.00	\$ 37,880,548.00	2.5%	7.9%	4.02	\$ 24,846.31
34033.00	305000.00	\$ 25,133,925.00	5.3%	13.6%	1.49	\$ 31,375.00
5605.00	269835.00	\$ 19,002,467.00	4.8%	16.8%	4.17	\$ 48,433.87
11660.00	246992.00	\$ 16,683,375.00	5.3%	14.8%	5.93	\$ 39,931.50
#NULL!	283543.00	\$ 9,154,541.00	8.4%	29.4%	3.66	\$ 37,333.13
#NULL!	\$267,177.40	\$21,570,971.20	\$0.05	\$0.17	\$3.85	\$36,383.96
11126.00	295661.00	\$ 22,511,591.00	9.8%	99.2%	5.11	\$ 12,835.03
7320.00	190079.00	\$ 26,979,771.00	7.7%	93.2%	14.37	\$ 57,003.31
0.00	177694.00	\$ 35,589,655.00	6.3%	74.9%	21.12	\$ 27,683.03
0.00	179099.00	\$ 44,491,956.00	6.6%	55.2%	16.90	\$ 10,395.55
#NULL!	199032.00	\$ 9,557,753.00	5.4%	98.3%	9.96	\$ 15,801.55
\$4,611.50	\$208,313.00	\$27,826,145.20	\$0.07	\$0.84	\$13.49	\$24,743.69
22834.00	169318.00	\$ 5,556,432.00	3.4%	25.2%	8.44	\$ 39,402.54
15423.00	192935.00	\$ 4,909,651.00	3.4%	23.8%	9.64	\$ 50,923.72
\$19,128.50	\$181,126.50	\$5,233,041.50	\$0.03	\$0.25	\$9.04	\$45,163.13
4759.00	45585.00	\$ 23,824,723.00	5.7%	128.3%	4.21	\$ 2,372.92
2091.00	49836.00	\$ 23,768,877.00	5.3%	105.2%	2.72	\$ 2,659.79
3015.00	48107.00	\$ 25,780,786.00	6.5%	146.0%	4.59	\$ 4,315.09
7951.00	84287.00	\$ 21,911,028.00	7.1%	241.2%	4.38	\$ 4,951.88
37866.00	151461.00	\$ 22,713,678.00	2.1%	75.4%	3.76	\$ 3,184.89
\$11,136.40	\$75,855.20	\$23,599,818.40	\$0.05	\$1.39	\$3.93	\$3,496.91
11066.00	54886.00	\$ 7,588,345.00	4.9%	39.5%	4.25	\$ 14,260.87
17495.00	60326.00	\$ 7,764,649.00	5.2%	45.1%	4.10	\$ 14,494.85
\$14,280.50	\$57,606.00	\$7,676,497.00	\$0.05	\$0.42	\$4.17	\$14,377.86
35174.00	226454.00	\$ 7,648,374.00	10.8%	34.6%	4.77	\$ 36,208.50
45506.00	286573.00	\$ 7,970,517.00	11.0%	33.9%	2.67	\$ 15,195.48
25290.00	257633.00	\$ 8,234,808.00	12.1%	31.3%	7.30	\$ 10,802.44
#NULL!	531070.00	\$ 7,141,672.00	10.8%	33.4%	5.42	\$ 9,836.81
100000.00	424402.00	\$ 6,385,814.00	9.3%	37.6%	2.61	\$ 18,654.97
\$51,492.50	\$345,226.40	\$7,476,237.00	\$0.11	\$0.34	\$4.55	\$18,139.64
88686.00	498200.00	\$ 17,102,717.00	2.8%	21.4%	3.72	\$ 1,785.00
82868.00	542218.00	\$ 15,851,217.00	2.5%	21.0%	3.02	\$ 3,134.36
\$85,777.00	\$520,209.00	\$16,476,967.00	\$0.03	\$0.21	\$3.37	\$2,459.68
18100.00	117180.00	\$ 1,248,668.00	5.6%	20.6%	2.28	\$ 24,109.26
#NULL!	79626.00	\$ 3,113,762.00	2.5%	8.2%	4.37	\$ 96,647.26
\$18,100.00	\$98,403.00	\$2,181,215.00	\$0.04	\$0.14	\$3.32	\$60,378.26
49731.00	459031.00	\$ 104,063,613.00	5.2%	23.5%	6.08	\$ 21,863.84
104245.00	619323.00	\$ 116,965,221.00	3.4%	18.8%	11.26	\$ 4,753.57
120663.00	629909.00	\$ 136,601,135.00	3.1%	21.4%	11.04	\$ 8,464.52
163062.00	963640.00	\$ 252,129,923.00	0.2%	16.1%	116.04	\$ 32,977.93
190140.00	817604.00	\$ 219,996,468.00	2.8%	12.2%	13.68	\$ 9,140.34
\$125,568.20	\$697,901.40	\$165,951,272.00	\$0.03	\$0.18	\$31.62	\$15,440.04
83575.00	1588654.00	\$ 92,660,343.00	4.0%	12.1%	3.71	\$ -
80150.00	1546345.00	\$ 90,725,517.00	5.0%	15.4%	3.04	\$ -
79495.00	1518602.00	\$ 88,752,278.00	3.7%	10.8%	3.29	#NULL!

\$81,073.33	\$1,551,200.33	\$90,712,712.67	\$0.04	\$0.13	\$3.35	#NULL!
12902.00	152744.00	\$ 62,956,269.00	7.2%	72.6%	3.39	\$ 6,076.12
13012.00	127826.00	\$ 68,324,079.00	7.8%	93.5%	17.39	\$ 34,059.14
15317.00	134277.00	\$ 77,901,474.00	7.6%	87.3%	29.79	\$ 18,365.37
13464.00	126659.00	\$ 75,873,765.00	7.6%	81.8%	19.12	\$ 17,491.42
15345.00	131294.00	\$ 66,513,501.00	7.4%	82.7%	15.00	\$ 2,800.80
\$14,008.00	\$134,560.00	\$70,313,817.60	\$0.08	\$0.84	\$16.94	\$15,758.57
45146.00	265567.00	\$ 2,441,387.00	3.3%	51.9%	4.72	\$ 1,823.92
81501.00	238023.00	\$ 2,711,503.00	2.9%	37.4%	6.99	\$ 1,775.00
85000.00	249980.00	\$ 2,960,367.00	1.5%	35.7%	5.39	\$ 7,697.41
\$70,549.00	\$251,190.00	\$2,704,419.00	\$0.03	\$0.42	\$5.70	\$3,765.44
22847.00	61846.00	\$ 1,293,216.00	3.4%	66.8%	12.22	\$ 11,692.65
\$22,847.00	\$61,846.00	\$1,293,216.00	\$0.03	\$0.67	\$12.22	\$11,692.65
14193.00	206034.00	\$ 23,893,776.00	3.2%	24.4%	10.38	\$ 140,681.19
14627.00	211750.00	\$ 25,963,347.00	3.0%	22.1%	10.61	\$ 105,768.14
17570.00	204199.00	\$ 32,384,252.00	3.2%	26.0%	10.69	\$ 104,405.84
13587.00	225813.00	\$ 38,048,866.00	3.8%	32.2%	8.32	\$ 93,429.89
\$14,994.25	\$211,949.00	\$30,072,560.25	\$0.03	\$0.26	\$10.00	\$111,071.26
15639.00	149060.00	\$ 8,966,283.00	9.6%	45.5%	2.14	\$ 9,868.42
16972.00	133235.00	\$ 10,341,813.00	8.7%	39.1%	1.86	\$ 3,770.83
703.00	144730.00	\$ 16,388,117.00	6.2%	33.5%	2.33	\$ 8,482.85
17392.00	137066.00	\$ 17,505,667.00	6.1%	28.3%	2.68	\$ 8,574.79
\$12,676.50	\$141,022.75	\$13,300,470.00	\$0.08	\$0.37	\$2.25	\$7,674.22
9758.00	57223.00	\$ 945,311.00	2.2%	8.7%	3.51	\$ 63,116.00
10713.00	79864.00	\$ 792,186.00	2.9%	11.9%	3.07	\$ 36,844.74
\$10,235.50	\$68,543.50	\$868,748.50	\$0.03	\$0.10	\$3.29	\$49,980.37
12000.00	108861.00	\$ 11,297,960.00	6.2%	20.5%	3.39	\$ 1,973.74
20000.00	110858.00	\$ 13,685,033.00	6.2%	20.7%	8.08	\$ 2,223.59
4800.00	106142.00	\$ 15,192,354.00	5.7%	18.7%	4.07	\$ 2,135.67
3500.00	93696.00	\$ 14,239,205.00	5.8%	20.7%	8.61	\$ 2,273.40
6000.00	118220.00	\$ 1,039,120.00	5.8%	22.4%	7.23	\$ 949.84
\$9,260.00	\$107,555.40	\$11,090,734.40	\$0.06	\$0.21	\$6.28	\$1,911.25
7377.00	91496.00	\$ 3,715,672.00	16.9%	183.6%	5.71	\$ 375.00
5507.00	90186.00	\$ 3,980,514.00	19.1%	186.8%	2.60	\$ 165.67
4033.00	88303.00	\$ 4,053,742.00	22.2%	198.7%	3.08	\$ 735.00
3603.00	79779.00	\$ 3,784,980.00	22.1%	228.8%	2.92	\$ 395.39
4957.00	75700.00	\$ 3,972,766.00	1.8%	21.3%	4.69	\$ 370.00
\$5,095.40	\$85,092.80	\$3,901,534.80	\$0.16	\$1.64	\$3.80	\$408.21
15000.00	115744.00	\$ 1,315,991.00	1.9%	36.0%	17.45	\$ 101,500.00
\$15,000.00	\$115,744.00	\$1,315,991.00	\$0.02	\$0.36	\$17.45	\$101,500.00
5356.00	110211.00	\$ 1,855,037.00	6.7%	47.1%	6.87	\$ 10,167.65
0.00	119540.00	\$ 4,187,265.00	7.9%	62.2%	8.91	\$ 16,787.18
10000.00	113736.00	\$ 1,059,064.00	10.3%	70.8%	2.00	\$ 5,985.00
\$5,118.67	\$114,495.67	\$2,367,122.00	\$0.08	\$0.60	\$5.93	\$10,979.94
255590.00	456410.00	\$ 99,942,367.00	3.2%	58.5%	10.82	\$ 32,673.67
380662.00	679753.00	\$ 104,777,827.00	3.5%	35.8%	14.69	\$ 48,108.76
348260.00	644927.00	\$ 58,441,144.00	3.8%	48.3%	17.87	\$ 114,192.46
391271.00	752444.00	\$ 49,606,256.00	3.5%	36.7%	17.16	\$ 141,046.96
398224.00	765815.00	\$ 40,025,959.00	4.0%	40.8%	10.10	\$ 15,202.90
\$354,801.40	\$659,869.80	\$70,558,710.60	\$0.04	\$0.44	\$14.13	\$70,244.95
410.00	5589.00	\$ 4,385,036.00	3.6%	278.4%	9.90	\$ 7,773.68
\$410.00	\$5,589.00	\$4,385,036.00	\$0.04	\$2.78	\$9.90	\$7,773.68
#NULL!	78356.00	\$ 9,566,005.00	4.5%	13.9%	6.35	\$ 58,342.58
#NULL!	\$78,356.00	\$9,566,005.00	\$0.05	\$0.14	\$6.35	\$58,342.58
124992.00	1347018.00	\$ 207,796,145.00	1.6%	9.7%	12.44	\$ 345,489.07
123671.00	1250463.00	\$ 222,300,398.00	1.7%	10.9%	12.13	\$ 335,535.59
152796.00	1229153.00	\$ 269,822,026.00	1.8%	15.4%	15.18	\$ 1,019,270.83
136056.00	1166920.00	\$ 280,519,550.00	1.6%	13.0%	12.55	\$ 414,208.76
76482.00	1341794.00	\$ 18,355,682.00	0.3%	1.7%	9.55	\$ 165,476.00
\$122,799.40	\$1,267,069.60	\$199,758,760.20	\$0.01	\$0.10	\$12.37	\$455,996.05
16009.00	303081.00	\$ 69,223,799.00	5.8%	79.2%	10.67	\$ 166,158.63
18298.00	283824.00	\$ 85,387,034.00	5.3%	83.5%	15.35	\$ 310,457.75
19332.00	384412.00	\$ 96,133,192.00	6.2%	94.6%	10.73	\$ 149,139.62
6490.00	395268.00	\$ 111,247,750.00	5.1%	30.6%	17.90	\$ 359,317.73
\$15,032.25	\$341,646.25	\$90,497,943.75	\$0.06	\$0.72	\$13.66	\$246,268.43
4198.00	153747.00	\$ 3,190,839.00	4.2%	59.5%	15.35	\$ 23,771.15
3928.00	143423.00	\$ 2,723,675.00	5.7%	66.8%	8.02	\$ 93,783.75
7492.00	126036.00	\$ 4,312,258.00	2.8%	33.1%	12.62	\$ 44,356.44
6500.00	131600.00	\$ 3,531,193.00	3.3%	34.5%	9.91	\$ 42,922.46
#NULL!	92869.00	\$ 35,889,315.00	2.9%	31.4%	11.89	\$ 231,850.59
\$5,529.50	\$129,535.00	\$9,929,456.00	\$0.04	\$0.45	\$11.56	\$87,336.88

65549.00	1210980.00	\$	91,475,000.00	4.2%	13.8%	9.74	\$	90,751.00
46290.00	1029734.00	\$	94,136,000.00	4.1%	11.7%	7.23	\$	69,399.18
48948.00	1132202.00	\$	98,919,000.00	3.8%	10.9%	12.28	\$	895,964.29
51983.00	1227163.00	\$	103,081,000.00	3.0%	9.5%	9.77	\$	215,457.14
#NULL!	1181000.00	\$	97,432,000.00	2.4%	8.4%	6.71	\$	468,312.50
\$53,192.50	\$1,156,215.80		\$97,008,600.00	\$0.04	\$0.11	\$9.15		\$347,976.82
9174.00	73871.00	\$	1,356,727.00	0.0%	0.0%	8.07	\$	7,500.00
8736.00	74452.00	\$	1,041,979.00	0.0%	0.0%	6.82	\$	6,394.44
\$8,955.00	\$74,161.50		\$1,199,353.00	\$0.00	\$0.00	\$7.44		\$6,947.22
#NULL!	55197.00	\$	6,725,620.00	5.0%	56.9%	2.58	\$	28,635.00
#NULL!	\$55,197.00		\$6,725,620.00	\$0.05	\$0.57	\$2.58		\$28,635.00
12272.00	122142.00	\$	2,204,777.00	10.1%	22.8%	4.45	\$	28,782.44
7483.00	121901.00	\$	2,094,482.00	11.5%	26.3%	2.46	\$	19,133.18
9574.00	120905.00	\$	2,388,480.00	9.9%	22.6%	2.22	\$	13,368.03
8586.00	127928.00	\$	2,716,311.00	10.4%	21.7%	2.44	\$	11,329.30
15304.00	145152.00	\$	5,333,126.00	9.6%	19.2%	3.86		#NULL!
\$10,643.80	\$127,605.60		\$2,947,435.20	\$0.10	\$0.23	\$3.08		\$18,153.24
71980.00	885316.00	\$	145,379,101.00	3.9%	16.7%	11.07	\$	172,268.15
72965.00	683043.00	\$	143,349,378.00	3.5%	21.2%	12.52	\$	280,287.12
73093.00	629662.00	\$	156,390,382.00	3.9%	25.9%	14.62	\$	387,611.04
59086.00	659810.00	\$	160,133,293.00	3.6%	23.1%	9.63	\$	191,742.65
#NULL!	961983.00	\$	77,313,285.00	3.7%	19.8%	17.20	\$	33,431.71
\$69,281.00	\$763,962.80		\$136,513,087.80	\$0.04	\$0.21	\$13.01		\$213,068.13
36629.00	225612.00	\$	1,187,184.00	6.1%	61.3%	11.02	\$	12,652.78
32790.00	230177.00	\$	4,603,020.00	5.7%	48.5%	9.69	\$	97,074.69
45395.00	254723.00	\$	3,372,957.00	3.7%	24.7%	11.36	\$	101,047.41
\$38,271.33	\$236,837.33		\$3,054,387.00	\$0.05	\$0.45	\$10.69		\$70,258.29
8922.00	140221.00	\$	3,685,985.00	16.1%	72.8%	4.68	\$	37,147.85
\$8,922.00	\$140,221.00		\$3,685,985.00	\$0.16	\$0.73	\$4.68		\$37,147.85
38994.00	256749.00	\$	2,253,062.00	5.4%	125.6%	29.74	\$	3,576.39
86475.00	278553.00	\$	2,550,112.00	6.4%	152.4%	44.23	\$	7,303.50
94311.00	328299.00	\$	3,447,405.00	5.9%	137.7%	30.96	\$	10,660.33
46174.00	180288.00	\$	3,325,711.00	5.2%	87.8%	15.99	\$	8,644.65
\$66,488.50	\$260,972.25		\$2,894,072.50	\$0.06	\$1.26	\$30.23		\$7,546.22
#NULL!	40131.00	\$	2,240,726.00	4.8%	17.4%	9.25	\$	-
#NULL!	\$40,131.00		\$2,240,726.00	\$0.05	\$0.17	\$9.25		\$0.00
11982.00	270720.00	\$	53,330,186.00	8.5%	41.8%	9.11	\$	5,220.72
12832.00	241539.00	\$	53,776,165.00	9.1%	61.4%	3.67	\$	9,606.81
11257.00	201200.00	\$	57,878,791.00	8.1%	50.9%	5.75	\$	4,926.00
25591.00	342148.00	\$	55,901,468.00	6.4%	43.2%	7.47	\$	12,414.14
\$15,415.50	\$263,901.75		\$55,221,652.50	\$0.08	\$0.49	\$6.50		\$8,041.92
34572.00	659118.00	\$	68,394,054.00	3.2%	11.9%	30.10	\$	2,795,923.35
33259.00	618038.00	\$	60,017,000.00	9.3%	53.8%	3.91	\$	57,390.63
19559.00	392188.00	\$	171,704,000.00	6.5%	82.2%	3.89	\$	59,676.92
31344.00	447765.00	\$	124,761,000.00	2.1%	22.9%	3.90	\$	52,811.59
\$29,683.50	\$529,277.25		\$106,219,013.50	\$0.05	\$0.43	\$10.45		\$741,450.62
38914.00	85564.00	\$	4,089,883.00	4.8%	46.3%	9.51	\$	19,609.00
42769.00	91744.00	\$	4,863,355.00	4.7%	48.5%	10.98	\$	105,873.41
39682.00	103137.00	\$	5,227,392.00	5.6%	71.2%	9.82	\$	56,679.00
56957.00	101864.00	\$	4,862,628.00	6.7%	75.6%	7.62	\$	9,788.81
52230.00	127547.00	\$	3,337,395.00	4.6%	60.2%	7.22	\$	12,849.30
\$46,110.40	\$101,971.20		\$4,476,130.60	\$0.05	\$0.64	\$8.91		\$46,297.63
28817.00	53073.00	\$	61,962,772.00	1.8%	9.5%	14.87	\$	38,238.50
\$28,817.00	\$53,073.00		\$61,962,772.00	\$0.02	\$0.10	\$14.87		\$38,238.50
5851.00	200000.00	\$	265,731,718.00	0.0%	0.0%	#NULL!		#NULL!
4103.00	156694.00	\$	270,822,863.00	0.0%	0.0%	#NULL!		#NULL!
1846.00	123913.00	\$	260,271,174.00	0.0%	0.0%	#NULL!		#NULL!
6831.00	204547.00	\$	237,939,073.00	4.2%	43.8%	4.63		#NULL!
\$4,657.75	\$171,288.50		\$258,691,207.00	\$0.01	\$0.11	#NULL!		#NULL!
11689.00	80268.00	\$	24,825,808.00	4.4%	29.6%	5.08	\$	3,055.56
\$11,689.00	\$80,268.00		\$24,825,808.00	\$0.04	\$0.30	\$5.08		\$3,055.56
28000.00	96411.00	\$	32,848,116.00	5.2%	88.3%	92.75	\$	462.50
30000.00	92623.00	\$	33,493,719.00	5.4%	116.8%	80.54	\$	2,094.48
30000.00	100577.00	\$	39,598,328.00	5.6%	126.8%	67.45	\$	2,325.11
\$29,333.33	\$96,537.00		\$35,313,387.67	\$0.05	\$1.11	\$80.25		\$1,627.36
79873.00	457257.00	\$	125,719,000.00	3.7%	154.8%	5.98	\$	116,212.85
198933.00	610241.00	\$	142,867,213.00	5.6%	242.2%	9.75	\$	118,515.76
204642.00	882492.00	\$	150,534,050.00	3.2%	142.8%	8.97	\$	104,477.77
195842.00	672122.00	\$	157,912,088.00	3.1%	159.2%	9.62	\$	684,699.56
217725.00	904641.00	\$	6,855,459.00	2.3%	55.0%	5.39	\$	126,945.84
\$179,403.00	\$705,350.60		\$116,777,562.00	\$0.04	\$1.51	\$7.94		\$230,170.36

7448.00	143921.00	\$	19,165,567.00	5.2%	24.8%	4.93	\$	3,240.86
4955.00	129241.00	\$	21,861,623.00	6.5%	33.9%	5.93	\$	2,916.38
5215.00	122833.00	\$	21,553,152.00	5.6%	34.6%	3.15	\$	5,956.64
12569.00	103333.00	\$	21,987,606.00	6.1%	35.0%	5.40	\$	8,363.65
#NULL!	38943.00	\$	31,462,185.00	5.8%	14.3%	13.28	\$	98,226.28
\$7,546.75	\$107,654.20		\$23,206,026.60	\$0.06	\$0.29	\$6.54		\$23,740.76
17065.00	43102.00	\$	1,689,311.00	5.8%	34.7%	4.97	\$	4,615.91
\$17,065.00	\$43,102.00		\$1,689,311.00	\$0.06	\$0.35	\$4.97		\$4,615.91
22047.00	213826.00	\$	4,313,120.00	8.2%	65.1%	11.41	\$	347,758.03
22426.00	280590.00	\$	5,495,428.00	8.5%	52.8%	8.47	\$	192,240.34
20991.00	220652.00	\$	7,605,816.00	9.7%	70.8%	11.74	\$	185,962.77
18637.00	210477.00	\$	8,743,527.00	9.7%	68.5%	7.10	\$	174,467.21
20918.00	253633.00	\$	6,858,833.00	6.9%	52.2%	4.11	\$	132,427.53
\$21,003.80	\$235,835.60		\$6,603,344.80	\$0.09	\$0.62	\$8.57		\$206,571.18
2731.00	36789.00	\$	25,502,075.00	3.0%	28.2%	2.30	\$	7,896.88
3591.00	30683.00	\$	31,592,759.00	3.1%	32.0%	1.81	\$	8,126.33
#NULL!	42819.00	\$	39,490,321.00	0.4%	5.4%	2.15	\$	7,729.79
\$3,161.00	\$36,763.67		\$32,195,051.67	\$0.02	\$0.22	\$2.09		\$7,917.67
14369.00	280967.00	\$	11,140,377.00	3.1%	22.5%	9.39	\$	97,887.91
8000.00	172747.00	\$	6,783,018.00	0.7%	5.1%	14.47	\$	96,250.68
10000.00	257100.00	\$	49,647,850.00	1.2%	7.6%	97.18	\$	106,945.19
20700.00	270749.00	\$	48,467,257.00	1.0%	5.5%	33.74	\$	251,741.64
18000.00	260602.00	\$	143,967,394.00	1.9%	12.3%	15.34	\$	283,716.35
\$14,213.80	\$248,433.00		\$52,001,179.20	\$0.02	\$0.11	\$34.02		\$167,308.35
45114.00	162738.00	\$	56,821,000.00	1.8%	18.2%	42.33	\$	-
61809.00	158985.00	\$	101,962,000.00	1.4%	20.1%	28.92	\$	45,935.45
70000.00	323603.00	\$	1,278,548,000.00	1.2%	15.7%	21.17		#NULL!
#NULL!	173180.00	\$	1,244,158,000.00	1.2%	16.3%	12.20		#NULL!
\$58,974.33	\$204,626.50		\$670,372,250.00	\$0.01	\$0.18	\$26.16		#NULL!
3600.00	15673.00	\$	7,008,750.00	11.6%	185.3%	12.27	\$	25,238.21
2770.00	18469.00	\$	4,526,028.00	10.7%	266.3%	28.24	\$	29,235.95
3970.00	13193.00	\$	3,116,108.00	8.0%	59.8%	8.88	\$	1,276.39
\$3,446.67	\$15,778.33		\$4,883,628.67	\$0.10	\$1.70	\$16.46		\$18,583.52
69047.00	371886.00	\$	74,700,041.00	2.2%	31.9%	16.77	\$	8,872.27
58425.00	437167.00	\$	79,561,166.00	4.3%	38.5%	9.75	\$	11,809.64
50224.00	406688.00	\$	101,540,836.00	4.1%	30.2%	12.63	\$	50,213.48
89841.00	406878.00	\$	93,124,988.00	2.9%	25.9%	10.67	\$	182,491.27
#NULL!	46452.00	\$	214,754,932.00	2.0%	17.6%	7.93	\$	138,336.28
\$66,884.25	\$333,814.20		\$112,736,392.60	\$0.03	\$0.29	\$11.55		\$78,344.59
7000.00	50000.00	\$	1,435,315.00	5.6%	50.2%	2.62	\$	4,964.33
7000.00	50000.00	\$	1,081,483.00	6.9%	78.1%	2.67	\$	5,383.00
7500.00	55000.00	\$	1,140,972.00	6.8%	65.6%	2.24	\$	12,768.57
8000.00	65000.00	\$	1,642,994.00	6.5%	51.0%	1.86	\$	10,776.86
\$7,375.00	\$55,000.00		\$1,325,191.00	\$0.06	\$0.61	\$2.35		\$8,473.19
#NULL!	#NULL!	\$	10,156,530.00	7.4%	55.0%	15.60	\$	5,368.87
#NULL!	#NULL!		\$10,156,530.00	\$0.07	\$0.55	\$15.60		\$5,368.87
20498.00	65605.00	\$	18,817,824.00	7.9%	74.2%	2.03	\$	8,420.80
24664.00	79313.00	\$	18,453,419.00	11.0%	107.4%	11.72	\$	17,782.36
21210.00	85312.00	\$	20,216,421.00	10.0%	112.3%	11.91	\$	11,944.48
16605.00	94084.00	\$	16,223,631.00	9.1%	110.5%	7.60	\$	4,755.68
#NULL!	97879.00	\$	2,066,264.00	7.0%	75.2%	3.90	\$	9,268.68
\$20,744.25	\$84,438.60		\$15,155,511.80	\$0.09	\$0.96	\$7.43		\$10,434.40

Average Individual Support	Average Corporate Support	Average Foundational Support	Total Employees	Total Full Time Equivalent Employees
\$ 111.29	\$ 3,151.62	\$ 16,330.00	201	58
\$ 24.95	\$ 1,655.24	\$ 24,286.65	166	45
\$ 6.50	\$ 2,924.34	\$ 14,324.37	212	42
\$ 35.42	\$ 576.28	\$ 20,846.25	223	46
\$44.54	\$2,076.87	\$18,946.82	\$200.50	\$48.05
\$ 149.56	\$ 1,877.70	\$ 13,728.83	239	120
\$ 218.00	\$ 717.25	\$ 9,372.53	119	47
\$183.78	\$1,297.48	\$11,550.68	\$179.00	\$83.25
\$ 71.22	\$ 4,371.76	\$ 1,492.16	543	61
\$ 51.42	\$ 2,932.99	\$ 3,790.73	398	50
\$ 69.32	\$ 1,942.02	\$ 3,921.67	356	32
\$63.99	\$3,082.25	\$3,068.19	\$432.33	\$47.33
\$ 5,072.26	\$ 19,387.20	\$ 28,388.28	736	151
\$ 210.25	\$ 28,526.20	\$ 49,521.24	721	272
\$ 353.99	\$ 23,470.60	\$ 102,749.57	737	698
\$ 172.15	\$ 23,235.44	\$ 30,228.21	773	204
\$1,452.16	\$23,654.86	\$52,721.82	\$741.75	\$331.31
\$ 239.32	\$ 3,771.70	\$ 10,300.71	256	172
\$ 302.16	\$ 4,095.95	\$ 7,888.49	235	149
\$ 267.63	\$ 7,295.61	\$ 3,977.12	267	114
\$ 443.02	\$ 5,916.67	\$ 12,271.42	288	132
\$ 357.05	\$ 4,826.92	\$ 2,512.73	306	128
\$321.84	\$5,181.37	\$7,390.09	\$270.40	\$139.01
\$ 145.91	\$ 16,782.12	\$ 507,076.24	252	190
\$ 18.80	\$ 9,750.24	\$ 12,112.74	458	161
\$ 50.49	\$ 13,696.71	\$ 23,491.88	350	156
\$ 101.82	\$ 5,213.40	\$ 35,801.54	348	141
\$ 291.73	\$ 9,741.32	\$ 12,892.95	286	126
\$121.75	\$11,036.76	\$118,275.07	\$338.80	\$154.97
\$ 347.29	\$ 2,565.70	\$ 37,744.03	787	202
\$ 1,453.67	\$ 5,496.17	\$ 41,187.50	840	160
\$ 2,916.38	\$ 10,422.27	\$ 63,364.22	865	199
\$ 1,812.23	\$ 9,183.60	\$ 197,466.68	768	169
\$ 779.75	\$ 2,994.53	\$ 54,631.78	404	134
\$1,461.86	\$6,132.46	\$78,878.84	\$732.80	\$172.91
\$ 714.44	\$ 23,395.18	\$ 18,793.71	1491	106
\$ 560.28	\$ 42,598.32	\$ 23,115.36	1493	108
\$637.36	\$32,996.75	\$20,954.54	\$1,492.00	\$106.59
\$ 359.53	\$ 6,004.35	\$ 81,709.33	204	32
\$ 295.03	\$ 6,227.27	\$ 45,934.92	143	31
\$ 459.52	\$ 9,487.50	\$ 44,057.10	242	38
\$ 839.68	\$ 7,824.30	\$ 37,308.88	195	43
\$ 598.08	\$ 5,591.00	\$ 31,582.53	263	40
\$510.37	\$7,026.89	\$48,118.55	\$209.40	\$36.63
\$ 1,743.82	\$ 4,540.77	\$ 17,788.07	156	35
\$ 2,519.67	\$ 5,939.38	\$ 27,416.25	122	31
\$2,131.74	\$5,240.08	\$22,602.16	\$139.00	\$32.84
\$ 121.51	\$ 2,568.99	\$ 68,680.10	371	62
\$ 260.07	\$ 2,185.29	\$ 7,374.62	464	62
\$ 226.07	\$ 1,945.06	\$ 290,746.15	466	64
\$ 306.70	\$ 362.65	\$ 2,845.60	216	119
\$ 3,235.17	\$ 3,115.50	\$ 6,843.75	399	214
\$829.90	\$2,035.50	\$75,298.04	\$383.20	\$104.02
\$ 230.23	\$ 6,687.78	\$ 14,454.00	897	292
\$ 187.85	\$ 6,584.63	\$ 32,316.08	952	296
\$209.04	\$6,636.20	\$23,385.04	\$924.50	\$294.13
\$ 260.10	\$ 838.55	\$ 26,405.67	108	49
\$ 585.28	\$ 252.94	\$ 5,842.11	124	41
\$422.69	\$545.75	\$16,123.89	\$116.00	\$45.12
\$ 227.22	\$ 8,785.86	\$ 80,555.53	1024	288
\$ 437.84	\$ 10,567.45	\$ 66,148.25	1023	304
\$ 123.79	\$ 8,592.80	\$ 18,828.77	1008	289
\$ 371.73	\$ 150,663.63	\$ 5,919,130.32	1133	965
\$ 195.42	\$ 6,334.99	\$ 147,863.16	1199	983
\$271.20	\$36,988.95	\$1,246,505.20	\$1,077.40	\$565.67
\$ 45.63	\$ -	\$ 141,700.00	909	376
\$ 53.68	\$ -	\$ 100,860.19	860	391
\$ 83.09	\$ 19,835.67	\$ 43,396.40	855	335

\$60.80	\$6,611.89	\$95,318.86	\$874.67	\$367.48
\$ 28.26	\$ 3,004.98	\$ 17,157.85	150	66
\$ 68.08	\$ 5,930.12	\$ 65,638.38	154	63
\$ 160.43	\$ 3,684.40	\$ 143,789.20	160	64
\$ 109.69	\$ 2,710.91	\$ 41,510.43	161	53
\$ 85.52	\$ 5,272.37	\$ 83,456.80	130	65
\$90.40	\$4,120.55	\$70,310.53	\$151.00	\$62.35
\$ 76.35	\$ 6,960.27	\$ 49,275.30	508	38
\$ 1,637.89	\$ 3,658.73	\$ 61,738.53	428	42
\$ 1,038.84	\$ 10,274.05	\$ 61,333.26	460	52
\$917.69	\$6,964.35	\$57,449.03	\$465.33	\$43.94
\$ 311.29	\$ 3,440.48	\$ 37,857.14	156	32
\$311.29	\$3,440.48	\$37,857.14	\$156.00	\$32.30
\$ 366.70	\$ 12,638.89	\$ 428,797.65	295	129
\$ 265.47	\$ 45,384.62	\$ 508,254.20	381	169
\$ 833.61	\$ 23,644.00	\$ 339,554.30	234	91
\$ 785.96	\$ 26,540.63	\$ 78,120.92	360	154
\$562.94	\$27,052.03	\$338,681.77	\$317.50	\$135.65
\$ 482.28	\$ 384.39	\$ 5,895.31	223	40
\$ 651.96	\$ 608.94	\$ 4,445.71	184	31
\$ 1,045.02	\$ 2,756.14	\$ 13,025.60	211	38
\$ 1,436.12	\$ 814.00	\$ 18,778.44	346	39
\$903.84	\$1,140.87	\$10,536.27	\$241.00	\$37.03
\$ 271.90	\$ 412.04	\$ 10,070.69	105	47
\$ 221.43	-	\$ 10,375.00	157	43
\$246.66	\$206.02	\$10,222.84	\$131.00	\$44.98
\$ 61.62	\$ 1,913.66	\$ 48,773.38	423	91
\$ 721.86	\$ 1,660.83	\$ 36,505.55	126	39
\$ 65.51	\$ 2,815.25	\$ 29,835.57	392	41
\$ 740.34	\$ 3,383.00	\$ 37,596.13	280	53
\$ 475.44	\$ 2,047.85	\$ 33,256.71	440	41
\$412.96	\$2,364.12	\$37,193.47	\$332.20	\$52.82
\$ 2,891.20	\$ 5,623.50	\$ 9,250.00	445	33
\$ 4.37	\$ 526.00	\$ 9,000.00	452	36
\$ 22.18	\$ 3,218.33	\$ 6,485.50	503	32
\$ 97.91	\$ 777.08	\$ 3,000.00	484	38
\$ 1,587.53	\$ 6,991.85	\$ 2,790.00	706	49
\$920.64	\$3,427.35	\$6,105.10	\$518.00	\$37.60
\$ 2,272.48	\$ 1,989.92	\$ 14,481.50	135	37
\$2,272.48	\$1,989.92	\$14,481.50	\$135.00	\$36.50
\$ 1,350.74	\$ 2,886.36	\$ 97,562.33	200	51
\$ 2,555.76	\$ 4,305.71	\$ 54,290.00	245	41
\$ 1,840.32	\$ 1,250.00	\$ 45,263.50	317	37
\$1,915.61	\$2,814.03	\$65,705.28	\$254.00	\$42.95
\$ 8,223.61	\$ 20,176.43	\$ 20,983.00	3578	253
\$ 7,509.89	\$ 14,735.61	\$ 120,855.24	4038	270
\$ 11,234.51	\$ 26,412.96	\$ 100,602.64	2808	284
\$ 2,241.28	\$ 27,049.88	\$ 730,011.96	2939	292
\$ 2,600.31	\$ 26,901.91	\$ 64,024.83	2892	281
\$6,361.92	\$23,055.36	\$207,295.53	\$3,251.00	\$276.00
\$ 4,140.03	\$ 9,231.50	\$ 44,562.84	84	46
\$4,140.03	\$9,231.50	\$44,562.84	\$84.00	\$46.20
\$ 742.90	\$ 11,818.18	\$ 21,681.82	411	51
\$742.90	\$11,818.18	\$21,681.82	\$411.00	\$50.69
\$ 101.31	\$ 9,579.07	\$ 34,510.56	1182	420
\$ 99.19	\$ 19,256.39	\$ 39,197.90	1111	448
\$ 96.38	\$ 11,884.09	\$ 18,770.22	801	469
\$ 159.01	\$ 71,328.14	\$ 39,298.98	676	463
\$ 103.32	\$ 13,814.53	\$ 41,142.83	918	516
\$111.84	\$25,172.45	\$34,584.10	\$937.60	\$463.14
\$ 415.25	\$ 10,473.96	\$ 19,399.32	266	168
\$ 372.37	\$ 5,329.07	\$ 47,317.90	300	197
\$ 665.01	\$ 12,566.82	\$ 15,583.50	326	208
\$ 264.55	\$ 5,019.69	\$ 21,707.81	318	217
\$429.29	\$8,347.38	\$26,002.13	\$302.50	\$197.65
\$ 2,192.10	\$ 48,460.00	\$ 16,901.22	88	65
\$ 2,295.97	\$ 2,315.91	\$ 17,010.56	90	69
\$ 2,775.86	\$ 1,815.65	\$ 37,020.40	115	75
\$ 3,748.74	\$ 1,463.49	\$ 12,829.07	118	53
\$ 2,538.74	\$ 1,897.50	\$ 68,932.93	126	66
\$2,710.28	\$11,190.51	\$30,538.83	\$107.40	\$65.68

\$ 3,614.90	\$ 7,858.45	\$ 53,584.91	712	625
\$ 3,215.59	\$ 24,678.05	\$ 23,240.00	708	627
\$ 7,577.34	\$ 18,866.67	\$ 208,688.89	716	639
\$ 10,675.31	\$ 13,533.71	\$ 44,830.19	698	628
\$ 7,089.58	\$ 14,420.00	\$ 38,473.68	1890	546
\$6,434.54	\$15,871.37	\$73,763.53	\$944.80	\$613.00
\$ 1,069.23	\$ 865.39	\$ 7,852.94	327	38
\$ 796.05	\$ 475.61	\$ 1,308.33	324	36
\$932.64	\$670.50	\$4,580.64	\$325.50	\$37.16
\$ 120.16	\$ 1,134.76	\$ 30,430.69	53	34
\$120.16	\$1,134.76	\$30,430.69	\$53.00	\$34.43
\$ 202.82	\$ 89.44	\$ 14,333.33	76	49
\$ 48.49	\$ 86.69	\$ 16,500.00	80	53
\$ 137.74	\$ 571.43	\$ 5,911.77	96	42
\$ 304.33	\$ 990.10	\$ 27,041.67	94	55
#NULL!	#NULL!	#NULL!	96	45
\$173.35	\$434.41	\$15,946.69	\$88.40	\$48.76
\$ 2,564.83	\$ 14,387.41	\$ 86,000.44	900	468
\$ 2,098.42	\$ 13,346.39	\$ 277,757.45	911	476
\$ 2,114.15	\$ 13,641.36	\$ 405,775.35	901	473
\$ 3,668.12	\$ 12,858.71	\$ 39,803.62	928	450
\$ 1,873.05	\$ 11,447.95	\$ 108,834.59	843	452
\$2,463.71	\$13,136.36	\$183,634.29	\$896.60	\$463.70
\$ 352.54	\$ 6,628.19	\$ 26,862.75	3130	158
\$ 258.49	\$ 6,177.90	\$ 21,772.24	2974	162
\$ 204.52	\$ 16,506.79	\$ 29,258.80	2827	149
\$271.85	\$9,770.96	\$25,964.60	\$2,977.00	\$156.45
\$ 332.94	\$ 3,818.20	\$ 38,764.47	317	100
\$332.94	\$3,818.20	\$38,764.47	\$317.00	\$99.60
\$ 20.85	\$ 14,231.89	\$ 56,293.81	89	43
\$ 134.92	\$ 8,476.39	\$ 51,407.50	95	53
\$ 90.46	\$ 5,888.86	\$ 131,944.12	86	47
\$ 88.31	\$ 18,043.24	\$ 68,993.57	121	66
\$83.63	\$11,660.09	\$77,159.75	\$97.75	\$52.18
\$ 92.86	-	\$ 101,022.40	60	57
\$92.86	\$0.00	\$101,022.40	\$60.00	\$57.00
\$ 865.45	\$ 9,994.74	\$ 12,565.20	546	276
\$ 131.22	\$ 10,391.44	\$ 65,768.21	478	237
\$ 357.87	\$ 9,586.00	\$ 38,038.23	407	229
\$ 33.52	\$ 6,794.62	\$ 133,740.63	384	176
\$347.02	\$9,191.70	\$62,528.07	\$453.75	\$229.55
\$ 10,446.74	\$ 43,418.02	\$ 35,643.96	504	283
\$ 7,178.78	\$ 74,145.46	\$ 50,818.18	537	246
\$ 6,947.03	\$ 34,152.17	\$ 624,857.14	281	263
\$ 6,091.88	\$ 79,197.42	\$ 87,105.63	539	408
\$7,666.11	\$57,728.26	\$199,606.23	\$465.25	\$299.95
\$ 216.60	\$ 6,915.85	\$ 68,132.82	249	34
\$ 246.32	\$ 8,259.77	\$ 20,527.93	178	31
\$ 50.13	\$ 5,829.21	\$ 35,633.33	233	33
\$ 202.37	\$ 7,141.39	\$ 33,730.73	234	41
\$ 306.19	\$ 9,643.00	\$ 42,013.18	224	43
\$201.25	\$7,718.34	\$32,976.29	\$217.25	\$36.63
\$ 1,055.82	\$ 5,667.56	\$ 31,386.36	438	63
\$1,055.82	\$5,667.56	\$31,386.36	\$438.00	\$63.42
#NULL!	#NULL!	#NULL!	215	96
#NULL!	#NULL!	#NULL!	226	98
#NULL!	#NULL!	#NULL!	203	97
#NULL!	#NULL!	#NULL!	253	107
#NULL!	#NULL!	#NULL!	\$224.25	\$99.61
\$ 1,036.79	-	\$ 10,392.16	67	36
\$1,036.79	\$0.00	\$10,392.16	\$67.00	\$35.50
\$ 320.88	\$ 2,430.09	\$ 26,684.67	224	122
\$ 1,161.48	\$ 9,047.29	\$ 19,013.00	226	123
\$ 1,285.08	\$ 8,969.27	\$ 14,313.50	213	117
\$922.48	\$6,815.55	\$20,003.72	\$221.00	\$120.17
\$ 672.21	\$ 8,238.54	\$ 20,319.24	1053	371
\$ 902.56	\$ 11,900.37	\$ 58,030.96	919	349
\$ 1,078.33	\$ 4,747.70	\$ 51,412.13	1029	361
\$ 877.86	\$ 10,303.07	\$ 10,137.29	1065	381
\$ 441.95	\$ 28,882.16	\$ 64,995.18	1145	423
\$794.58	\$12,814.37	\$40,978.96	\$1,042.20	\$376.93

\$ 139.72	\$ -	\$ 30,035.56	360	56
\$ 277.18	\$ -	\$ 27,573.79	746	65
\$ 115.44	\$ -	\$ 15,684.65	292	95
\$ 322.33	\$ -	\$ 51,002.88	829	251
\$ 236.39	\$ 1,853.83	\$ 259,995.36	490	38
\$218.21	\$370.77	\$76,858.45	\$543.40	\$100.80
\$ 2,131.67	\$ 2,893.10	\$ 9,950.00	61	33
\$2,131.67	\$2,893.10	\$9,950.00	\$61.00	\$33.10
\$ 176.03	\$ 8,820.10	\$ 90,998.81	265	80
\$ 263.42	\$ 11,092.11	\$ 18,605.26	272	90
\$ 381.69	\$ 15,431.44	\$ 229,181.67	258	91
\$ 415.08	\$ 5,070.00	\$ 72,100.72	252	90
\$ 352.23	\$ 9,726.29	\$ 59,516.07	312	100
\$317.69	\$10,027.99	\$94,080.51	\$271.80	\$90.08
\$ 157.92	\$ 3,100.00	\$ 14,364.29	71	32
\$ 190.50	\$ 686.67	\$ 1,800.00	72	36
\$ 2,283.57	\$ 321.82	\$ 3,636.36	78	36
\$877.33	\$1,369.50	\$6,600.22	\$73.67	\$34.65
\$ 26.78	\$ 15,604.09	\$ 13,895.09	172	129
\$ 243.60	\$ 17,229.17	\$ 16,731.84	103	64
\$ 331.02	\$ 16,152.34	\$ 25,934.35	94	58
\$ 877.32	\$ 19,337.15	\$ 59,652.82	197	74
\$ 667.70	\$ 37,531.00	\$ 94,878.83	204	78
\$429.28	\$21,170.75	\$42,218.59	\$154.00	\$80.55
\$ 48,051.77	\$ -	\$ -	1828	1766
\$ 27,220.35	\$ 12,391.91	\$ 463,170.66	1834	609
\$ 3,621.51	#NULL!	#NULL!	1664	590
#NULL!	#NULL!	#NULL!	627	537
#NULL!	#NULL!	#NULL!	\$1,488.25	\$875.39
\$ 239.80	\$ 7,366.67	\$ 133,014.96	426	51
\$ 5,031.04	\$ 295.08	\$ 38,533.98	153	31
\$ 282.62	\$ 4,400.00	\$ 85,848.62	168	31
\$1,851.15	\$4,020.58	\$85,799.18	\$249.00	\$37.34
\$ 13.66	\$ 1,291.99	\$ 552,175.69	717	152
\$ 11.76	\$ 10,708.82	\$ 425,625.89	669	165
\$ 1,052.22	\$ 1,279.01	\$ 11,625.00	756	181
\$ 447.68	\$ 26,617.26	\$ 20,000.00	773	182
\$ 7,715.70	\$ 17,504.91	\$ 11,763.89	737	93
\$1,848.20	\$11,480.40	\$204,238.09	\$730.40	\$154.44
\$ 360.83	\$ 7,123.00	\$ 28,568.80	245	34
\$ 53.00	\$ 3,240.00	\$ 4,000.00	245	34
\$ 83.44	\$ 4,125.00	\$ 7,922.88	272	35
\$ 211.29	#NULL!	\$ 7,562.50	149	36
\$177.14	\$4,829.33	\$12,013.54	\$227.75	\$34.75
\$ 1,610.66	\$ 1,945.00	\$ 12,750.00	149	33
\$1,610.66	\$1,945.00	\$12,750.00	\$149.00	\$32.84
\$ 1,566.51	\$ 1,915.43	\$ 12,189.41	560	109
\$ 2,899.06	\$ 2,246.55	\$ 171,292.86	526	100
\$ 20,468.03	\$ 1,129.74	\$ 85,220.19	597	110
\$ 8,151.91	\$ 2,056.47	\$ 57,008.88	579	118
\$ 2,535.53	\$ 1,935.04	\$ 8,516.45	398	118
\$7,124.21	\$1,856.65	\$66,845.56	\$532.00	\$111.00

Table 3, "Complete Data Table", Groot, Lily, SMU Data Arts. 2018

Attendance & Revenue Analysis

	FY04	FY05	FY06	FY07	FY08	FY09	FY10	FY11	FY12	FY13	FY14	FY15	FY16	FY17
MAJOR EXHIBITIONS, Significant Events, Etc. (\$ = ticketed)	Work Ethic, Toulouse Lautree \$12	Theodore Robinson \$12, Slide Show	Monet's London (free with museum admission \$10)	FREE Admission, Lucas, Pissaro \$15	Matise Sculptor \$15, Looking Thru the Lens	Franz West, Circus \$8, Economic Downturn	Matise Printmaker, Cezanne \$15	Warhol \$15, Seeing Now, West Wing closes	Print by Print Cont. Wing re-opens, Amer. Wing closes, 40% of museum closed	Cont. Wing re-opens, Amer. Wing closes, 40% of museum closed	60% of museum closed	100th an., Amer. Wing, Lobby re-opens; African, Asian re- opens	Joseph Education Center opens, \$17.50, Artists Books Campaign for Art; renovations complete	Matise Diabekorn \$17.50, Artists Books
Attendance	268,769	243,485	259,534	275,213	268,151	205,732	222,919	221,761	205,350	205,404	180,552	199,211	208,976	246,188
Ticketed Exhibition Attendance (Included in total above)	37,201	20,412		25,483	33,913	17,234	18,406	25,960						45,716
Ticket Revenue				\$196,308	\$221,011	\$66,718	\$179,553	\$177,566						\$435,715
Member Households (includes New)	7,220	6,471	7,617	7,018	6,957	5,853	6,653	6,733	5,496	5,410	4,918	5,114	5,154	6,700
Revenue	\$572,469	\$537,510	\$586,184	\$545,309	\$542,142	\$467,096	\$504,629	\$508,827	\$477,187	\$481,182	\$481,280	\$512,542	\$522,899	\$601,000
Avg. Gift	\$79.29	\$83.06	\$76.96	\$77.70	\$77.93	\$79.80	\$75.85	\$75.57	\$86.82	\$88.94	\$97.86	\$100.22	\$101.45	\$89.70
New Members	1,860	1,427	2,062	1,933	1,728	1,130	2,027	1,539	886	962	664	1,111	1,021	2,550
Revenue	\$124,661	\$96,570	\$142,856	\$124,534	\$115,963	\$78,221	\$133,268	\$102,241	\$63,475	\$70,865	\$52,308	\$86,900	\$76,618	\$165,000
BMA Council Revenue	234	242	258	264	268	254	259	270	276	287	288	283	278	285
Revenue	\$366,904	\$447,650	\$467,627	\$553,635	\$553,846	\$511,349	\$546,400	\$639,705	\$642,984	\$715,986	\$754,049	\$767,594	\$771,608	\$813,826
Avg. Gift	\$1,568	\$1,850	\$1,813	\$2,097	\$2,067	\$2,013	\$2,110	\$2,369	\$2,330	\$2,495	\$2,618	\$2,712	\$2,776	\$2,856
All Trustees Revenue	72	73	74	72	73	70	67	63	64	63	60	63	61	67
Revenue	\$389,704	\$405,921	\$446,995	\$447,590	\$552,411	\$521,880	\$515,271	\$498,152	\$442,505	\$458,836	\$470,841	\$447,671	\$489,785	\$537,616
Avg. Gift	\$5,413	\$5,561	\$6,040	\$6,217	\$7,567	\$7,455	\$7,691	\$7,907	\$6,914	\$7,283	\$7,847	\$7,106	\$8,029	\$8,024
Benchmarking Data														
Members as % of Total Attendance - BMA						3.00%	3.13%	3.19%	2.84%	2.80%	2.92%	2.74%	2.63%	2.86%
Members as % of Total Attendance - AAMD All Museums										3.51%	3.28%	3.42%	3.20%	3.19%
Members as % of Total Attendance - Free Admission Museums										2.28%	2.23%	1.99%	1.98%	1.92%
Members as % of Total Attendance - Walters Art Museum										2.63%	2.48%	2.48%	2.24%	2.34%
BMA Shop Revenue														
Revenue							\$ 644,825	\$ 777,131	\$ 727,828	\$ 696,043	\$ 642,600	\$ 696,000	\$ 649,738	\$ 1,015,612
Store Transactions							23,868	27,505	25,562	22,618	21,848	15,968	18,437	30,470
Sales per Visitor							\$ 3.13	\$ 3.49	\$ 3.28	\$ 3.39	\$ 3.13	\$ 2.84	\$ 3.49	\$ 4.13
Benchmarking Data														
Sales per Visitor							\$ 3.13	\$ 3.49	\$ 3.28	\$ 3.39	\$ 3.13	\$ 2.84	\$ 3.49	\$ 4.13
Sales per Visitor - AAMD All Museums											\$ 3.11	\$ 2.87	\$ 3.56	\$ 3.42
Sales per Visitor - Free Admission Museums											\$ 1.65	\$ 1.75	\$ 2.02	\$ 1.83
Sales per Visitor - Walters Art Museum											\$ 2.31	\$ 2.42	\$ 2.46	\$ 2.09

Table 1, Attendance and Revenue Analysis. Baltimore Art Museum 2018. Courtesy of Chris Dietze CFO

Interviewee: Mark Mills, VP of External Affairs

Interviewer: Lily Groot

Date and Time: October 23rd, 2018 15:00-15:55

Location:

Franklin Institute Offices

222 N 20th St.

Philadelphia, PA 19103

Additional Notes:

For the sake of legibility, the interviewer's comments and questions below are denoted with bold font. Digital introduction provided by Karen Pollard. Interviewee has over ten years of experience in membership at art museums including the Philadelphia Museum of Art, the High Museum of Art and the Phillips Collection. He currently works at Vice President of External Affairs at the Franklin Institute.

How does the Franklin prioritize grant writing within your diverse revenue mix and would you say that having the people-power of a large institution helps with that process?

Our operating budget is about \$34 Million and 60% of that is earned income, 30% of that is contributed and then that remaining 10% is what we get from federal grants and the endowment. I would say there is a period around that 2012 time where we had a devoted grant writer for federal grants who has come as an academic from higher ed. That went gangbusters and secured like \$17 million multi-year grants. But in many regards those grants weren't really tied to what we were doing as a building every day. A lot of it was academic work and more to ensure that the different scientists or educators had their salaries covered. We asked, perhaps how was the work or research connected to our day-to-day mission? So one of the things that the strategic plan had us to is to go through the process and really say, "what are the grants we need?" "what should we really be doing?" Also, all of the scientists and all of that should be operationalized, they shouldn't be dependent on grants in order to pay for themselves. At the same time we did go and pursue a number of major grants for annual operations. So, we got two major grants from the Pew foundation, one advancement grant around the buildout of our digital team, and a major grant to add augmented reality to our Terra Cotta Warriors exhibition. We have a 3-year million-dollar commitment with the William Penn Foundation for annual operations. Things that tie back to the museum and advance our work are what we've sort of shifted our focus to. I will say we did receive a new NSF grant last summer for \$2.3 million dollar to take a science literacy grant that we did at the free library and bring that to about 90 communities across the country. So we love that, when we can take something and pilot it and test in in Philadelphia and then use those resources to spread out the impact across the country if not globally.

I noticed that in your annual report and your strategic plan. I love how your annual report and your strategic plan is really well- designed and very public facing.

And this year we're actually designing our strategic plan for digital. So, we printed our impact reports and data reports and we are just finalizing our 2017 digital annual report. Which will be very different from an old-school 60-page annual report. Much more dynamic.

As someone who has over 10 years of experience in the realm of membership in art museums, why, past the value proposition, do people become or stay members?

I think for loyalty. I think you want to be part of, if you believe in the mission, it's a great way whether its \$50 a year or \$50,000 a year and everything in between to say you get that your gift no matter how big can help sustain operations and the mission. And that you're an insider, so you get the insider information, you always know what exhibitions are coming up, you're the first to see the exhibitions. It's both, "Join us for these benefits" and a "this is the value added for your gift."

How do you think free museums can conquer the challenges of having a less potent value appeal as it pertains to membership?

The museums that I've known that have done that, like the (free museums in Baltimore, MD) Walters and the Baltimore Museum of Art went free, the transactional members all left, and it got to a great core of people who are members out of a passion, philanthropy, and a supportive place. I think even the art museum here right now are kind of moving away as they go through with their renovations of big, blockbuster exhibitions and moving more

to more artistic and scholarly shows that perhaps don't drive the attendance numbers in as much. So their membership program has sort of contracted, but if 40,000 people are committed to the Philadelphia Museum of Art, that's the best. You don't have to have that churn of when you have a Van Gogh show to maybe you have a lesser known contemporary artist and you lose half of those people who joined just for the marquee name. Some years, depending on the size of that program, there's millions of dollars that can facilitate a lot depending on the exhibition program. So the tighter you can get to that, to who are those core supporters, the better. We here at the Franklin are just before I came membership was under marketing and was very much almost viewed as a season pass. And assumptions were made all around that these people were just value transaction focused. Now, three years down the road I changed the message by adding new mission messaging into everything talking about the school kids and everything we make possible. We now have seen more that segment being multi-year members. And typically, if you can get them to year 3, you'll have them for a long time. Then you watch their average gift increase.

Would you say it's a way to prevent your members from aging out?

That was one of the mythologies here also, that, of course members don't renew because it's almost like Please Touch Museum or the Zoo, at a certain point the kids don't want to come. And then you pull the reports and then there's a couple thousand people who have been members for 10-15 years. Clearly the kids have cycled in and out of the household but they have moved on to wanting to invest in what the Franklin's doing, "I want to be a member. Whether I'm coming to see Vikings, or game masters or the Pixar exhibition or not." We obviously would love to have more of those people, but they definitely exist.

If I had all the data in the world, I would love to do a study of are the people who are there past the value/transactional appeal, are those the people that move up the pyramid? How would you measure that?

We are doing tracking more and more, so we can see the lifetime impact. Say like in 2016, 15,000 people joined that year and we can look at the data three years later and say we only have 3,000 of those people left, but cumulatively those 3,000 have contributed \$3 million to the organization. Then you start to see things like that. And typically the value of a member is 2:1 to a non-member, in terms of overall impact in giving and bringing guests, being your ambassadors on the street, word of mouth.

How do you think that art museums, or just museums, are ensuring return visitation in an effective way?

I think it goes back to program. I think keeping a rich and varied both exhibition program and public programs. doing programs for your audience, so the rise of young professional or twenty-one plus programming, film nights, mommy and me stroller tours. So, no matter where you are in your life and where you're intersecting, making sure that there's a niche for the different audiences. Here at the Franklin it's very much we have a family audience, so what is a niche program for 21+ [adults] without kids in the household, and seniors without kids, how can we engage them here? And move more with exhibitions whether you're 5 to 85 that there's something in that exhibition for you, and also do the targeted programming. For us, it's very much in the exhibition schedule. We have a show about Vikings right now, and typically the artifacts and historically-based shows our audiences all ages about 10 years older and looks more like the art museum audience. Or when we do a show like game masters or the upcoming Marvel exhibition, the average is moms 35-45 and kids 8-12. As

long as we have both in a given year, you're reaching the whole range of audience.

Are things like access programs or other provisions to provide a lower associated cost of visitation something that donors are interested in?

Most definitely. So we have 200,000 school kids come in here each year, 30,000 plus for the title one schools are all free. And those 170,000 are all 60% discounted all based on philanthropy. We very much highlight that message on our annual communications and then do targeted grants. We had one trustee that made a significant gift to make a Saturday in September open (for free) and we targeted that message to communities who would need that message, and they needed to pre-register, so we went into that Saturday with 5,000 pre-registered names for people who that \$23 General Admission fee may have been insurmountable. We also do community night once a month and that's sponsored by Merck right now. That's been going on for many years, and is another way that we work with our different community partners to let them know that we're always open once a month 5 p.m. to 8:30 p.m.. We do special programming also designed around education and a whole bunch of topics. So access and impact of access is something that very much resonates with philanthropy. Especially with underserved youth; we do two youth education programs and we take students who perhaps wouldn't have the opportunities of other students and supplement their education. For those who want to work hard and get into college.

When you worked at the Barnes Foundation in your position in external affairs and visitor services, how was that admission price decided upon?

We did studies, and looked at where we were in the market, and where we were nationally. We set the price knowing also that also the Barnes has a different mandate than, let's say the art museum or the Franklin Institute. Our projections were that we were looking at 250,000, and we had limited capacity. At this point in time, the Barnes core audience was highly educated, post-graduate, and therefore affluent. So, it's an audience that's going there that hasn't shown it needs discounts. We did market studies, just like we do at all other institutions, and so we decided to start with \$20, because that was on par with the PMA and the Franklin Institute. Then over the years after we opened in 2012, we would also test afternoon discounted rates for seniors. It was also leveraging that \$20 charge to triple the amount of students we could get in there for free for our education programs. And then we did get a major grant from PECO to be open once a month for free. And again, those were all from a very targeted communities to make sure we were as accessible as possible. By the time I had left we had moved the GA up to \$25 dollars. We did a lot of up charging. At the PMA you can go on a docent tour for free, but [at the Barnes] people would pay double GA to go on the tour. And also those first two years we were open, we were sold out. You can only have 800,000 people in there a day, and those first two years created the anytime ticket. Which is \$45. So, if you walked up, we were always holding a finite number of those.

And now it's members only, they get the anytime ticket.

Which was, I would say, the more typical model. But remember the Barnes moved to be in a place of financial stability. So the focus, I would say, by the trustees was make sure we are balancing the books first and foremost. But, how to also expand our programming and create all these things we would have never been able to do in Marion. Do you think the value for the Barnes is not there for \$20-\$25?

GA is \$30. I would say it's on par for New York, but I would say New York is the

exception, not the example. Kind of like how DC is the exception?

When I worked at the Phillips collection, that's basically free on the weekday, and on the weekend a nominal charge. But yet Philadelphia that would be a \$20, but if that collection was in any other city, the financial picture would look so different. But everything else, you've got the National Gallery that's free and American Art and all that, that why should you go up the street to Dupont to go to the Phillips and pay \$10-\$12 dollars?

That comes down to what the audience is and is that an out-of-town visitor? Or are you dealing with local people? I think it has to do more with your audience, is it national or international?

Our model is based on four people paying at once, and what is the value there? You don't have many people bringing... kids are a small market when you're going to the Barnes. Where, you know it's usually two people, so \$60 is different. I know we were looking at in those studies thinking, "all right if we want this market to come, so this other market can be up charged to pay for students who ... don't have those resources."

Is that price is it a solution to overcrowding? Because of the way the collections are laid out?

Yeah, it's definitely one of those sensitivities. When we were working with the marketing companies, its like "all right, are you going for mass? Or are you going for revenue?" So, it was always about we had to make those 800-1000 slots count every day. And if you're not going to get them on a Wednesday, it's especially key to make sure your weekends are optimized.

Can you speak a little bit about Franklin's relationship with the city of Philadelphia or the state of Pennsylvania?

This is one of the things that definitely sets us apart from the other major science centers. So we receive thirteen thousand dollars from the city of Philadelphia. The Franklin Institute is the most visited museum in Pennsylvania, New Jersey and Delaware. It's a huge driver for tourism, you'll see us always hotel packages around our exhibitions, so we get \$13,000 from the city. Up until the recession we used to get about \$800,000 from the state, and then during the recession that disappeared overnight. So we currently get \$50,000 from the state of Pennsylvania. For comparison, in Los Angeles, the science center in California, they get \$20 million from California which then allows them to have free general admission. The Museum of Science and Industry in Chicago gets \$8 million dollars, city and state money. We get nothing, basically, on an annual basis from both of those entities as the most visited. And that hurts, so we're going back to earned income is such a focus here. And we have to earn or raise 99 cents out of every dollar we spend here.

Yes, and science centers, zoos, children's museums, and aquariums' financial model is so much different than art museums.

Yes. And even art museum's contributed philanthropy is always kind of bigger than earned. Here our admissions is huge, like \$60 million, now our endowment is also small. Science centers always have a lower endowment, for whatever reason, even for us being an 193-year-old institution, our endowment is only \$36 million. We are coming up on fifty and we would love to double that. To give us that cushion, and in our next campaign is to endow as many of the science education positions and programs as possible. To again, diversify that business model.

I think it can be really challenging to catch up. Let me know how that goes, marketing that to your constituents is interesting.

Endowments are hard, but nothing has been named here. We can name every one of those scientists. There's lots of spaces like education centers that can all be named, so we'll be working on it that way with our major and corporate donors.

Interviewee: Michael Norris, Chief Strategy Officer

Interviewer: Lily Groot

Date and Time: 10/26/2018 16:00-16:50

Location:

Greater Philadelphia Cultural Alliance Office

1315 Walnut St, 7F

Philadelphia, PA 19107

Additional Notes:

For the sake of legibility, the interviewer's comments and questions below are denoted with bold font. Digital introduction provided by Laura Foster. The interviewee has worked at the Greater Philadelphia Cultural Alliance for nearly eleven years and knows the inner-workings of the organization deeply. He has served as their Chief Strategy officer for nearly seven years, prior to that he was the Interim Executive Director, and a Board member. He also served as the executive director of Art-Reach, a low income access organization, for eight years.

So tell me a little bit about what the Philadelphia Cultural Alliance does as an organization, and what you're up to at the moment.

So, the center on regional politics is based at Temple and it's run by this guy named Joe McLaughlin (SP) who used to be a lobbyist here for many, many years, so he's very well connected politically. He started this thing 10 years ago, basically they exist to find solutions to governmental problems that seem hard to solve. So, through their own research through pretty high-powered advisory committee they have of elected officials and other civic leaders, they've kind of taken on issues that have been daunting, to say the least. So, things like how do we meet our public pension obligation (which is essentially crippling local and municipal government)? How do we create fair funding formulas for public education? So, they're really not afraid to kind of tackle these things that seem huge and insurmountable. Through many conversations and our dogged interest in this, Joe and his group have agreed to work with us on the issue of dedicated government support for arts and culture. Not to secure that funding, because that's not their job. Their job really is to figure out and analyze different possible sources of revenue from such dedicated funding can come from? What is the political viability of that? If those different sources in terms of going to a vote)? Will they vote for A versus B and why? Does the use of the money have an effect on whether or not legislators will be more or less likely to vote for something? For instance, in Portland they have a dedicated public support for arts education which funds salaries for teachers, arts educational programs at arts and culture organizations... So, the fact that they focused it completely on education was one of the reasons it passed. Would that be true in [Philadelphia's] case? I don't know. What Joe will find out with his work with us, is testing all of those questions and assumptions with the people who would actually vote on something at the end of the day. We're just in the early stages of charting out what that looks like and we're pulling together a whole bunch of data specifically around models of dedicated funding that exist all around the country. We will be doing some sort of closed-door off-the-record meetings where we can have the real conversations with legislators to say, "what do you think about this? Would this actually fly? Would you vote for this? Why would you or why wouldn't you? What would make you vote for it?" So we'll sort through that and also as I said he's brought on who used to be the revenue commissioner for the whole state of Pennsylvania... So, she basically knows every possible stream of money that comes into the government. So, she'll be doing the analysis of "oh, this is what you could raise through a sales tax, oh this is what you could do with X, Y, Z tax or source of revenue. because part of what we need to do is land on what is the best actual revenue stream. Best in the sense of it generates the most money and is politically viable. The sales tax that happens in many other places, it's not a given that it would be the right source for us because some people think our sales tax is already too high. So, the hotel tax is also another one that is used but in Philadelphia, none of the hotel tax goes to art and culture, right? We would love to change that but that's a whole other thing. That would involve a whole other political strategy.

Are you familiar with the Minneapolis-St Paul model?

Yes, the state model that Minnesota has – we actually really like that model, because there's a lot of similarities with Minnesota and Pennsylvania in terms of rural and urban, so all of those political dynamics you have to pay attention to. So, what was genius about their coalition, is that they partnered heavily with the open space and land conservation people and even hunters, because part of the fund there goes to fund conservation and green space. Which of course all the hunters love. That's definitely one of the things we're going to be looking at. There's also questions of in many cases these are multi-county or state wide.

Does it make sense that it could just be Philadelphia? Should it be the five counties? What's the difference? Politically and all that.

From what I heard it may be possible to sell Philadelphia county, but from what I understand buy in from the surrounding counties would be very beneficial.

Yes. And we're not even getting to, which is a whole other thing, what even happens with the money? How is it getting distributed? That has actually killed previous efforts in our region to advance something like this because politicians perceived that the cultural organizations could not agree on how the money would be distributed. And, one of the things that has become prominent in this whole conversation that hasn't been the case. It's been ten or twelve years or more since we've taken a serious look at this issue. The whole issue of equity is now sort of a serious part of the conversation that has to be thought about. We can't have this kind of funding mechanism go into place and then 90% of the money go to the five biggest, whitest organizations. That just can't happen. Probably couldn't happen given where politicians are in terms of their understanding of those issues. That's sort of a whole other lens of the conversation that has to be talked about as well. So, like I said we're just starting this project and it'll be sort of going into high gear in the new year. I sort of expect sort of spring-ish for Joe to have some sort of results in terms of what we learn from these close-door conversations, and the analysis of the various revenue streams. And we don't have any sort of pipe dreams I think we'll be very realistic with what happens next. I mean, he could come back and say "this is DOA, forget it."

Try again in a few years?

Or he might say, "oh this is a little interesting, we got a little traction on this and maybe we then pursue that." That's when things begin to get more complicated because then we have to build a coalition, politics, lobbying, all of that. Even if something is just in Philadelphia, it would have to be approved in Harrisburg, because of the nature of tax policy. So that would just get big and complicated. We're sort of going one step at a time. So, something we just did as part of this project is we did just get a huge data dump from the Americans for the Arts around all of the various public arts dedicated funding streams. I don't know how much knowledge you have in terms of looking at various models around the country, but I'd be happy to share it with you.

Thank you! That is helpful.

We have not specifically looked at your angle of using public funding to justify free admission policy. We're not going to that level of specificity, at least not yet. But in terms of this sort of... overall knowledge base on who's doing these kinds of dedicated funding streams. We do have one in Pennsylvania, right here in Allegheny county and that's been potentially useful model because it is in Pennsylvania.

And it was pretty recent, correct?

Yes, and part of our thing is if they can have it why can't we? So, we've been having some interesting domino effects around that in Pittsburgh where once the tax was set up different politicians were coming out of nowhere and saying oh well we need money for X,Y,Z that has nothing to do with these regional assets, let's just take the money from there because they have it. So, what our peer organization in Pittsburgh has often said to us because

they know for us dedicated public funding is sort of the thing we always say, “oh when that happens we can just shut down the office and we’ll all go home.” We jokingly sort of say that, in the way that dedicated arts and culture funding is our one major goal as an organization. Our friends in Pittsburgh have said many times be careful what you wish for, because there are complications and issues of who’s getting the money and all sorts of stuff. It’s inherently political and we have to be ready for that. We feel strongly that this sort of equity lens we talked about is really important but we also need our big institutions to be behind this. Even if they won’t necessarily be gobbling up the majority of the worth. And I think that could actually happen, so we engage our large institutions now on multiple advocacy issues all the time and we work with them so that doesn’t seem out of the realm of possibility to me. But, we’re not there yet so we’ll see how that all plays out.

I’m very interested in the Philadelphia Cultural fund that was established in the 1990s. Can you talk about your organization’s relationship to PCF and what the process was like to establish it?

What’s interesting is that the cultural fund is unique in some ways from other municipal funding with Philadelphia being a historically corrupt municipal government the cultural fund was set up specifically to eliminate pet projects and unsupervised distribution of funding. Right? So before the cultural fund they used to do these things called class-500 grants where council members could dictate at their will to their favorite organization. There was no system, oversight or transparency. No one was taking a global view on how the funding was being distributed. So the Cultural Fund was set up to fix that problem and it succeeded spectacularly well because it is now in my mind the most transparent process that happens in Pennsylvania arts funding right now in Philly. It’s the most equitably distributed arts funding in the city. Its respected by the organizations themselves, the grantees, and they have a lot of integrity and transparency in the process. Another thing they did which was genius is that the Cultural Fund itself is a stand-alone 501 (c)(3), it is not technically a city agency. It’s a separate organization with its own board. Even though the money all comes from the city, the governance of the organization and the process of grantmaking is controlled by the board. Now, city council the mayor can appoint the board, but the way they structured the organization there is just no ability for any particular council person so say, “Can you slide 1,000 to my favorite organization that’s in my district?” That just can’t happen. So, that’s been really good and has helped create this reputation for being transparent and authentic. We’re big fans of the Cultural Fund and one of our advocacy goals for this year is to get an increase in the Cultural Fund’s budget appropriation because there hasn’t been one in I think four years now, at least three.

Is it a nominal amount?

It’s tiny, it’s \$3.1 million. When you look at the per capita breakdown of that relative to other cities it’s not what it should be.

You have to adjust it for inflation?

There really should be an inflation or cost of doing business increase. Because two things have happened since it was last increased. One there’s inflation and the cost of business increased from doing business. Two they’ve been very proactive in recruiting and expanding the grant pool. So I think the number of grantees in the past year has gone up 10%-15%, which is good in theory, but when you are giving out more grants but have the same pot of money the grants get smaller. So that’s started to happen where we got less money this

year than we did last year. And that's not how it should be. The equity piece is also a huge part of this too, the Cultural Fund is by far the most equitably distributed funding source for the arts in the city, they have data to prove that. And because equity is such a huge focus for the mayor and city council right now, we hope we can make that argument. If you really want to continue to support more arts organizations especially those who are working in neighborhoods that are partnered with minority communities, the best way to do that is to increase the appropriation. There has been some talk that they could cap out the funding formula so that the bigger organizations get smaller grants, I guess yes technically they could. But then all the big organizations are pissed off at you, and they are the organizations that have the most clout with city council (such as the zoo or orchestra, who have lobbyists and that's their job). So we feel that excluding big organizations is not a good strategy to increase the equitability of the funding, and that really the best way is to make the pot bigger. The big organizations already cap out at a certain amount anyway. Even if you increase the whole pot, the amount of their increase is going to be smaller relative to a smaller organization's increase because of the way the funding formula is constructed. So, we're about to engage in that conversation as well.

There is a pervasive belief across different arts organizations that obtaining government funding is an increasingly challenging pursuit. Do you agree about that? If so, what about the current climate makes it difficult?

Yes, I agree with that. You know, it's because of the reality that even in a place like Philadelphia where you have a supposedly progressive administration, there are all these other challenges. There's the pension challenge, there's the public education challenge, there are just all these other huge issues that are perceived to be more important than supporting arts and culture. Of course, part of our whole advocacy method is to integrate that and say "well, actually arts and culture is one of the things that actually helps with education and does all this stuff in communities." and I think we're really good at spreading that message. But at the end of the day legislators have to make decisions. I think it's hard to kind of make that a priority relative to these other challenges. The good thing is for something like the cultural fund, a relatively modest increase would have a really big impact. Even if it just went from \$3 million to \$4 million, that would be huge. So that's one of the sort of weird ironies of sort of not having a whole lot to begin with is that you can say "oh but just a little bit makes a big difference!". So we're not trying to triple the amount.

It is hard, I will say that we, and you can certainly see this at the federal level, and to an extent at the state level, the bipartisan thing doesn't really count in Philadelphia, because we are not really a bipartisan government. But, certainly at the state and federal level the level of support of arts funding such as it is... the reason that the support continues as it is, is that there's bipartisan support for that to happen. We're often under pressure from some of our activist members to be more vocal against republicans, and we're not allowed as a nonprofit to endorse candidates. There is a perception of some of our members who lean left that the reason we don't have more arts funding is because of republicans, and that's actually not true. I mean, at the state level the last increases have happened for the state arts council have happened under Republican governors, and governor Mendel (D) cut the budget for the arts council. So, people conveniently forget that, and I always remind them that it doesn't play out along neat partisan lines. It just depends, you can't throw anyone under the bus. And especially at a federal level, we have a president who has called for a total elimination of all arts funding. Right? That has not happened. In fact, it's gone up in the last two years. NEA (National Endowment for the Arts) and NEH (National Endowment

for the Humanities) both got increases. Small, but nevertheless increases. The reason that happened is that in a republican controlled congress, that means that Republicans wanted that increase to happen despite what their president is telling them what to do. That's really meaningful, and we can't just flip the bird to Republicans because that's not going to get you anywhere. I also think that there is a good synergy there because of the world that we're in and the organizations that we're serving and representing are embraced by everybody. Because of the nature of what arts is, it's inherently non-partisan. It's easier, I guess in some ways, to work both sides of the aisle than it is for people who are trying to protect abortion rights, for instance. Where the issue is so politically divided. We don't have that partisanship, which is good for us. Even though the funding levels we're talking about that are not huge, we have the ability to work across the aisle and I think that's really good. Especially right now.

This goes for the government but also generally with donors, what statistics are funders most interested in?

The age-old impact issue of immeasurable outcomes and all of that... I always joke I'm going to put together a rock band for arts and culture and the rock band is going to be the measurable outcomes. Because of how we're working in this ecology where funders expect to have these kinds of very real data points of impact but we're also operating with a field where that's just really hard to do, with arts and culture. So, we measure economic impact, people in government tend to be very plugged into that because they want to know that we're creating jobs, generating taxes, that kind of stuff. And we have that data and that's a good part of the story, but it's not really the only part. The social impact can be harder to document and measure but for people it's just as important if not more important than economic impact. We've increasingly realized that we have to tell all of those stories. So, the social and community impact is just as important as economic because that's what some people care about. They want to know that the afterschool art program in north Philly is keeping kids off the street and helping them do their homework. That's more important to them than the fact that the Kimmel Center has 150 jobs. We have to be able to know all of that stuff and tell those stories. It's hard, it can be, because there's a lot of that. We just did a census over the summer to try to get our minds around "how do we measure social impact?". At least, start to aggregate some stuff that allows us to then push back out to the larger universe, to say, you know, look at this stuff, we actually have arts organizations who are addressing all of these issues. That has in the last three years become a really big piece of our storytelling, because the economic numbers can only take you so far. And if we can't quantify to some degree, or tell stories about other kinds of impact, we're missing a whole area of buy-in and potential support.

I noticed a lot of your publications quote figures regarding economic impact of the arts. How is that quantified?

The main economic impact study of arts and culture happens every five years and is coordinated by Americans for the Arts across the country. They recruit partners at the local level to help do that work, we're the local partner for our area of Southwestern Pennsylvania. So the data is sort of a combination of sort of analyzing some basic stuff from SMU Data Arts around spending by arts organizations and different employment figures and stuff like that, and what we do is coordinate all these local intercept interviews. We hire students like you to walk up to people after arts events and interview them for about five minutes and ask them questions like: Did you go to dinner? How much did you spend? Did you

stay overnight? Did you drive here? Did you park nearby? And all of that gets captured and sent back up to AFTA, and they work with economists who specialize in economic impact analysis so they sort of churn all of the numbers. And there's also a multiplier in effect within this formulas. Some people question the entire legitimacy of economic impact studies in general as being sort of suspect and inflated. But, putting that aside, we have to believe in something, so AFTA does work with people who are real experts at this, and they do all the analysis. And so, they sort of generate the local numbers for us because they also factor in population and all of that stuff. So, that's where that economic impact data comes from. And like I said, that's every five years. For some of our social impact stuff, these are not based on original research, we're just highlighting and summarizing pre-existing research. We feel like we need to tell the story of, for example, what impact the arts are having in early childhood education, there's already a ton of research that demonstrates that. Why do we need to do more research? So, the point of this is to not do the research but tell the story as an advocacy tool. So we simply pull out the most relevant figures.

I have to say that all of your materials have a clear focus on readability and design.

We work with a great design agency that makes these, we loved the tabs they added to our most recent pieces. The fourth one of these is coming out this year and it's about veterans. That's been a really successful takeaway for us, because it's existing research it's relatively low-cost to produce, but it's very visual and you can stick it in someone's hand. As far as a messaging tool goes, it's way better than "here's a boring white paper that's 80 pages long." Nobody's going to read that! But here's a bunch of nice pictures and infographics and people can get behind that.

Is affordability of art to the community something that funders are currently concerned with?

That's an interesting way to phrase it. So, I would say that some funders are, I wouldn't generalize. Is it a concern to audiences and potential audiences? No question, yes. We know that is true, especially in a place like Philadelphia that has a giant poverty rate. You know, the cost of admission is a huge barrier to many many people. The success of Art-Reach access admission program is evidence of that. Do you know what that is?

Yes, I respect their work but I have some opinions about access programs.

Well, yes, it's complicated but the success of that program to me demonstrates incontrovertibly that cost is a barrier, and if you reduce that barrier people will come. I don't know if that's necessarily true of funders. Especially funders who are concerned with the creation of art, right? So if their primary goal is creating high quality – however you think that's defined – art then they have less of a reason to care how many people see it or how much it costs to see it. That's not their interest as much as the art itself. It's hard to generalize, it depends. One of the things that we do when we do our big portfolio analysis every couple of years, is when you aggregate all the admissions, lots of organizations are free, something like 50% of all admissions are free, and the average cost of a ticket was \$15. So, now \$15 might be a barrier to a lot of people but it's not, you know, \$80. Right? Even simple data points like that can help to illustrate that in aggregate we have a pretty accessible sector. Does it cost \$150 to go to the Opera? Yes. But when you look at everything and you aggregate it, there are many opportunities for affordable access to the arts. And that's how we help to dispel the mythology around the arts being "elitist" and not everyone can afford them. It's based on a very narrow perception of what the arts are. If all you think about is the orchestra, the opera and the ballet, anywhere it costs \$50 or more for

a ticket, you're going to think it's elitist.

And then it gets into access to art history education, and “How do you know you like art?” and how people are introduced to that (art).

Yeah, the long-term effects of decreases in art education funding are terrifying. Not just because of audience deterioration, but for their own personal sense of being human, being alive and being connected. But it also means they won't be audiences, donors, advocates, it's scary. So, they won't go to art school, they won't know that art school is a thing. So, that's the big challenge for our sector. When we first started advocating for arts education we had some members who were upset about that. They thought that my job was to advocate for the cultural fund and the NEA. I was like well, we're not going to not do that.

People need the entry point.

Exactly. Do you want to be here in 30 years? if you don't have audiences who care about art. That's another role for us is to play the long game, and to realize this is all a continuum. And that if we don't educate kids when they're little they won't turn out to be doctors or artists or people who just go to plays.

Interviewee: Mira Zergani, Director of Development

Interviewer: Lily Groot

Date and Time: October 23rd, 2018 10:00-10:34

Location:

Conducted remotely by telephone.

Additional Notes:

For the sake of legibility, the interviewer's comments and questions below are denoted with bold font. The interviewee has served as the Director of Development for the Morris Arboretum for four and a half years. Prior to which was the Assistant Vice President of Development for six and a half years at the University of the Arts. She has also worked in development roles at other institutions such as the American College of Physicians, the Philadelphia Zoo, and the Franklin Institute.

Could you tell me a little bit about the audience for the Morris Arboretum? Who's your main constituency? You demographics or maybe why you think people want to visit? Is it neighbors?

So, the Arboretum for a very long time served a relatively small audience that was very local, or very homogenous in terms of interest. There were horticulturalists, gardeners, tended to be wealthy or aspiring to wealth. Very much in the Chestnut Hill community or close area. I think we had probably about 30,000 visitors, and major change has happened probably in the last 25 years where the audience has grown in many ways. In terms of diversity, sheer numbers, and composition of the visitor unit. Since we introduced the garden railway, which is the train exhibition here. It started in the 90's and it opened up a whole new audience for us. Families, people with kids, grandchildren were coming here not just because it was a place that was known to have a stupendous plant collection and specimen collection, but also it was kind of a fun experience for kids. And that grew even more when we introduced, in 2009, the *Out on the Limb* exhibition. So we're now sitting on around 140,000-145,000 visitors a year. There's been a remarkable and very fast change in the demographics because of that. So what was once skewing older, we have now a third of our visitors are children. It was absolutely not the case just twenty five years ago. But still, I would say within that 140,000 there's still a lot of those die hard kind of gardeners and people who are into horticulture and the environment, and are older and are maybe empty nesters coming here with their spouses or friends. But again, there's a lot of families coming, and a lot of young families.

Would you say that audience is reflective of the way they use membership?

Yeah, I mean, we've had a change the membership program to be absolutely much more reflective of the fact that families are interested in us. So, you know, 25 years ago, I wasn't here I don't know, I'm imagining there were fewer families using family memberships, and doing special things like storytime in the gardens, and children's programming. What it was then is not what it is now. Programmatically we built it to be more attractive to kids and young families. Young moms and working mothers, whatever else we can, it seems to be part of our core audience.

I saw on your website that the Philadelphia Cultural Fund (PCF) sponsors the Morris Arboretum?

So the PCF is a quasi-governmental organization. So this is the first place I actually arrived to that as a museum and a cultural organization that didn't have it when I got here. They weren't competing for it, it was just because the grant person wasn't aware that the competition was open to them. So PCF for operating funds does do a three-year conditional commitment of support, if you qualify, win, are rated high enough. We did submit and we were approved, but as part of the conditions, you have to put in the publications their logo and a little thing about how they receive support. It's not the largest amount of money, but it's hard to come by its city funds.

I've been looking a lot at the difficulties surrounding obtaining governmental funds in Philadelphia, despite Allegheny county, Pittsburgh, recently instituting a tax.

I think it got even worse in the early 2000s to be honest with you.

In that grant writing process, what kind of figures or statistics did you guys find effective

for that process? What sort of things made your application competitive? Were they interested in your audience, education, outreach?

I think they were interested, it's been a little while but having dealt with the Philadelphia Cultural fund when I was a grant writer, I think because it's operating funds it's always about the totality of your operation. It's not that its competitors in the sense that, like the National Science Foundation is, as we've been discussing in class. They have a formula they use, to be frank with you. So if you meet the conditions, that you're open a certain amount of days a year, you have a budget that's at a certain level, that you are offering public programming... I wouldn't say you're virtually assured but they want to give you funding. They want to break up the appropriation they have to give funding to any eligible organization at whatever level they think it should be getting. So if we were poorly managed, or suffering in debt I'm sure we would have seen a difference in the amount of money we were given, but I wouldn't say it's competitive in the same way that a federal or even a large foundation grant would have been for an institution of our size. It's funding for the city, and there's a process in place and it's a fair process and equitable process. It kind of looks at the totality of your operations, so it's looking at your audience, your programs, your budgeting, financing, and how you run as an organization. Which I think is helpful for annual revision to go through it. It does force you to kind of look internally at how you do business.

What's been the process of adjusting the admission price? How has the arboretum landed on that number?

We do it based on a number of factors. First, we look at our peer institutions are doing both locally and nationally. So organizations that are comparable in size, but also institutions who are local. For example, the Franklin Institute is many times larger, budget-wise, but what are people being charged there? We have to take that into consideration. So that's one thing. So we're constantly looking at what other organizations are charging. We're also looking at for-profits as well, that's important too. We try not to raise the prices on a yearly basis for both, so what we'll do is try to alternate so membership gets an increase one year and another year we increase admissions. We try to keep it minimal, we're not trying to price anybody out of it, but I would say that it's a thing we get the least pushback about, you always expect a little more. I think the tendency is to anticipate more pushback than what you get when you raise prices. We'll try to also introduce the price increases with some kind of special for people who are already in, so like "get your membership at last year's prices. Do it now, there's a time thing on it." So we can maybe use it to create new memberships or get people to renew just by prompting them. I think we tend to do this with some consideration with what people may actually be able to pay. I think there's a tendency that people aren't going to pay more and it keeps places from actually charging a competitive rate. More and more studies are coming out that it isn't what is keeping people away.

What influence, other than the provision of 12% of your budget and management of portions of your endowment, has been partnered with Penn had? Has it increased the Arboretum's credibility or fundraising power?

You're specifically referring to the fact we are part of Penn? Well, I think the Arboretum is in a unique position among all of Penn's assets in that it's more of an arts and culture destination. Even though it's a research or research-based organization, it functions very much as art and cultural destination or asset. But we have to be off of campus, way off of campus. So I think that there's a freedom and independence that the Arboretum has that it might not feel otherwise. Also structurally, administratively we don't report to the provost,

we report to business services at Penn, which is unlike the other arts and cultural assets as well. We do, probably the second or third in terms of transactions at Penn, so we require the support of the Penn system in ways that might not be known about or appreciated but are incredibly important. When I say transactions mean every transaction is transacted here and then at Penn as well. So it takes a lot of people-power to make sure all of our transactions whether they are fifty or \$500,000 are taken care of, they're both transactions and require the same amount of work. We're glad to have that behind us I think the support of Penn is incredibly important for our operations in ways that we aren't always aware of. Even if the Arboretum is paying its own salaries, let's say, there is a whole structure of benefits that's supporting that that is made available by Penn. There are a few salaries that are paid directly from Penn, including my own. Other than the name I don't think that other people would necessarily be aware that it's part of the University of Pennsylvania. I mean you've been here, right?

Yes.

Did you feel that it was incredibly Penn-like here?

It's Philly-like. Historical.

Yeah, and I think that's how most people feel. I do think that it gives, and I say this anecdotally because I don't think we've ever surveyed anyone on this, I think that there are a few concerns that people have. For example, does it inhibit fundraising because we are affiliated with the University of Pennsylvania and therefore we don't need any money? It's a story we tell a lot and I don't know how necessary it is. Again, it's anecdotal, I don't know. and the other thing with Penn is there seems to be the sense, even at Penn that we could have larger donors coming from further away. Larger meaning people outside of the Philadelphia region who are, you know titans of industry. I don't know that the connection exists, though. I think that's a different kind of connection. It's one of the things that is a challenge for us in terms of fundraising. Is that there might be a "Penn person" or "Penn people" who would be super interested in granting here. Again, that's one thing that people think but there's no evidence that is something that would exist without a lot of work on our part. Including building relationships with on-campus assets in a way that we haven't been. I think it can be a good thing but it can be inhibiting. It depends on the day and what you're looking at. When all is said and done overall it's a helpful partnership because it's so supportive and relatively off-hand.

Looking at the annual report it seems that a good part of the financial structures of the arboretum is supported by Penn in a lot of really helpful ways.

I'm not a fan of this annual report, frankly. It's super incomplete. Well, this is not my preference as a development person. So we don't do an independent audit because we're not independent. We're part of Penn so our funds roll up into Penn's larger 990. A lot of independent nonprofits have an independent auditor come in and do your funding, you get your balance sheets, and you can kind of include all of that. According to GAAP principles, what they'll ask is that you divide all of your operating and non-operating funds into unrestricted, temporarily restricted, and permanently restricted funding. And it's not a language that the Arboretum has been using in its financial reports, but it's something that a lot of other nonprofits have been using. So it's kind of commonly seen and understood in nonprofit worlds, perhaps not by the public, but certainly nonprofits. So this income report and expense report, [the 2016-2017 Financial report] is operating, and it's operating only.

So it doesn't give you the full picture of fundraising, for example, that's going on, It also has stuff not exactly where it should be. So if you look at earned revenue, you'll see that memberships are captured in there, something that's called member events, those are both development and membership functions and they are contributed in the most, or at least in some sense of the word. If you look at contributed revenue, it's only doing foundations, premier membership annual giving, and other projects. It doesn't include commitments of gifts or the whole picture of fundraising for the institution. Again, it's just operating, and it's not operating under the contributed revenue line. It's an old outline that was put together for the purposes of annual reports that we've been using for many years, and it's sometimes hard to move away from that institutionally.

I actually did have a question about earned revenue, because I saw that it comprised 30% of the budget in your annual report.

Admissions is \$386,000. There's more made from rentals.

Exactly. What does your institution put emphasis on to generate this kind of income?
Which kind of income?

All of this earned revenue: events, a huge amount from the gift shop, rentals, etc.

Like I said, part of what you're seeing in earned revenue at 30%, at least half of that is more of a development function. So if you move contributed revenue into where it could arguably be, it's a pretty significant difference. So, again this is playing with numbers and you'll see this a lot with nonprofits and how you choose to, kind of, determine what's contributed versus earned. So what we really work on here is that there's an overwhelming feeling that because of where we are we can only go so far with admissions because we don't have enough parking. So we have a couple days a year where we don't just have overfill parking but super overfill parking where it upsets the neighborhood. There's not really a great way to get here unless you're in a car. Parking becomes premium, so we don't expect that until we do something that would circumvent the issue we have with parking right now, we don't expect that the number of people can grow too much more. That's at least where the conventional wisdom is. So that number you're seeing for admission is part and parcel of that, but of course, most of our visitors that come in are coming in through memberships. We have a pretty high return rate for our members, we also have people who use their memberships here. I would guess that people use their botanical memberships than they use their other kind of memberships. It's not uncommon to see people who come here every day, every other day, a couple times a week, once a week. With most museums, people go with their families once a month at the most? More likely once a year. So I don't personally think, based on where we are and how we can get people here, that the idea that building admissions is not the biggest thing. Building membership is a bigger thing that building that admission fee and converting those who come through the door into members. There's a lot of an emphasis on asking people to convert to membership when they purchase their tickets. There is an agreement that [admission] has the potential to be a big source of earned revenue for us but that we have to be careful that there is a potential for it to impact our mission-based programming. So we are, right now, every weekend Friday, Saturday, Sunday from Spring through Fall, is generally booked for rentals. For weddings, engagements, whatever. And in the off-season we're still doing stuff. And we're looking to grow in a way we can't right now with the admissions program. We would like to be doing more in terms of consulting contracts but I'm very uninvolved with that so I can't really speak well or with

any kind of depth to that. I think we do a good job at the gift shop, it's a really tiny gift shop but it's really got great stuff. I think there's been an effort to make sure all the stuff is unique and fun, and people like it. The plant sale is something we've been doing forever. I wish it raised more funds but I have a feeling that it's ultimately in the way of the dodo bird because you can buy plants everywhere nowadays. There is still a tendency to hold onto it because it's something special to long-time members to appreciate it and love it. I think there's always some sense of what can we do in terms of earned, with the understanding that we have limitations in terms of how many people we can welcome at one time.

So, a large portion of your audience is people who engage in return visitation?

It's anecdotal but I know from my own experience, people I know, from what I've observed in working at a bunch of institutions that people buy family memberships to the Franklin Institute maybe two times a year, or the Please Touch Museum maybe they'll go a little bit more frequently because it's little kids, but certainly not like us. An art museum may be a few times a year but nothing like people do here. People are literally here on a daily basis taking their health walk, doing their yoga, once a week or twice a week. It's kind of insane. I can't tell you how many of our visitors, and we're working on tracking that now with our new system, but how many of our visitors are members who are just repeating visitors.

I think it has to do with what a garden is and how it's constantly changing. Art museums cycles tend to revolve around new exhibits.

And you've seen that already.

The Arboretum has a significant over \$50 million endowment which provides a significant amount of operating revenue for the gardens. Can you speak a little bit about what the process has been raising these endowment funds?

I'm pretty sure it's around \$60 million at the time. There's a little story there in the Financial report there. I will tell you this, the arboretum has had great success in endowment funding. Much of that is due to kind of a unified message coming out of the executive director's office to the board and then beyond. Our executive director, who is retiring after 42 years here at the Arboretum. He has really set the agenda for endowment growth here in a big way and has had a board who is very supportive. It is very expensive to run and maintain a garden of this size. A lot of our peer institutions (arboretum, public gardens, botanical gardens) have been gifted relatively large endowments from the get-go. When I say large, I mean millions. And when he started, the endowment was relatively small. I think back in 1970 he said that we had like a \$5 million endowment? Something ridiculously small. There's no way to support a place like this and what the garden needs without having a pretty large endowment. Especially, again given that we can't expect to go much further with attendance. So he's really been on a 25-year quest to increase the endowment in a really demonstrable way. And as I said in the '70s, when he started here it was really low and now it's over \$60 million. So it's pretty insane growth, partially due to a really strong stock market. Obviously with a dip around 2008, but came back very strong.

We're in a campaign now to close the gap on what we need just for the endowment to generate enough spending income that could be to a great degree maintained through an endowment fund. It's been a unified and strong message to donors and they have been receptive. It's hard for me to say, I don't know if they've been receptive because these are

people who would naturally tend towards giving to endowments, or if it's because they've been especially receptive to his message. It's not clear because it's been going on for so long. I know with donors here and members of the board they're very enamored with endowments themselves. They're concerned about our endowment, they talk about it in a way that I've not seen it talked about in other institutions. So I do think there's something unique going on here. But I can't say with any sense of assuredness what the root of it is. Again, if it's the donors we're dealing with who are already predisposed to like the idea of endowments or is it the institution that it is. It could be a combination of all of those things.

But you know, most of the donors in Philadelphia tend to want larger projects with naming rights, buildings. As a former colleague of mine used to say, people have edifice complexes they always want their name on the side of the building. I don't think that's the point here. I don't think I've dealt with all that many people who are kind of crazed about wanting their name on anything. Which has made it a little odd, in some ways because the regular kind of accepted principles for what people want or what donors expect or need, especially major gift donors, it's a little different here. Even if they may have those pretensions in other places, they don't have them here.

The conventional wisdom is that it's very very hard to raise an endowment.

Well, it can be.

“The Museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.”

– **Public Trust and Accountability Standards, American Alliance of Museums**