ARTS & ECONOMIC PROSPERITY 5
The Economic Impact of Nonprofit Arts & Culture Organizations & Their Audiences
in the Commonwealth of Pennsylvania
Arts and Economic Prosperity® 5 was conducted by Americans for the Arts, the nation’s nonprofit organization for advancing the arts in America. Established in 1960, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.
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By Robert L. Lynch, President and CEO, Americans for the Arts

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“The importance of the Arts as a part of any area’s economic development strategies cannot be underestimated. The Arts help to leverage human capital and cultural resources which generate economic vitality and serve as a centerpiece for redevelopment and cultural renewal. The bottom line is this: communities that harness the power of the Arts are harnessing a powerful tool that acts as a great unifier while improving the quality of life for everyone.”

Senator Patrick M. Browne
Representing the 16th State Senatorial District
Co-chair of the PA Legislative Arts & Culture Caucus
In my travels, I meet business and government leaders who speak passionately about the value the arts bring to their communities—fueling creativity, beautifying downtowns, and providing joy. Many also share with me the challenge of balancing arts funding with the demands to support jobs and grow their economy. To these community leaders, Arts & Economic Prosperity 5 offers a clear and welcome message: the arts are an investment that delivers both community well-being and economic vitality.

Arts & Economic Prosperity 5 (AEP5) is Americans for the Arts’ fifth economic impact study of the nation’s nonprofit arts and cultural organizations and their audiences. By every measure, the results are impressive. Nationally, the nonprofit arts industry generated $166.3 billion of economic activity in 2015—$63.8 billion in spending by arts and cultural organizations and an additional $102.5 billion in event-related expenditures by their audiences. This activity supported 4.6 million jobs and generated $27.5 billion in revenue to local, state, and federal governments (a yield well beyond their collective $5 billion in arts allocations). AEP5 is the most comprehensive study of its kind ever conducted. It provides detailed economic impact findings on 341 study regions representing all 50 states and the District of Columbia. Data was gathered from 14,439 organizations and 212,691 arts event attendees, and our project economists customized input-output models for each and every study region to ensure reliable and actionable localized results.

What continues to set AEP5 apart from other studies is exactly why it is so useful: it uses localized research that not only focuses on arts organizations—but also incorporates the event-related spending by their audiences. When patrons attend an arts event, they may pay for parking, eat dinner at a restaurant, enjoy dessert after the show, and return home to pay the babysitter. The study found that the typical attendee spends $31.47 per person, per event beyond the cost of admission. AEP5 also shows that one-third of attendees (34 percent) traveled from outside the county in which the arts event took place. Their event-related spending was more than twice that of their local counterparts ($47.57 vs. $23.44). What brought those visitors to town? Two-thirds (69 percent) indicated that the primary purpose for their visit was to attend that arts event. The message is clear: a vibrant arts community not only keeps residents and their discretionary spending close to home, it also attracts visitors who spend money and help local businesses thrive.

AEP5 demonstrates that the arts provide both cultural and economic benefits. No longer do community leaders need to feel that a choice must be made between arts funding and economic development. Arts & Economic Prosperity 5 proves that they can choose both. Nationally as well as locally, the arts mean business.
Pennsylvania’s nonprofit arts sector:

- Generates approximately $3.4 BILLION in total economic activity in Pennsylvania
- Supports over 100,000 full-time equivalent jobs
- Yields $2.2 billion in Pennsylvania household income
- Delivers $402 million in local and state government revenue in Pennsylvania.
The Economic Impact of the Nonprofit Arts and Culture Industry in the Commonwealth of Pennsylvania

Arts & Economic Prosperity 5 provides evidence that the nonprofit arts and culture sector is a significant industry in the Commonwealth of Pennsylvania—one that generates $3.39 billion in total economic activity. This spending—$1.75 billion by nonprofit arts and cultural organizations and an additional $1.63 billion in event-related spending by their audiences—supports 100,114 full-time equivalent jobs, generates $2.21 billion in household income to Pennsylvania residents, and delivers $402.1 million in local and state government revenue. This economic impact study sends a strong signal that when we support the arts, we not only enhance our quality of life, but we also invest in the Commonwealth of Pennsylvania's economic well-being.

This Arts & Economic Prosperity 5 study documents the economic impact of the nonprofit arts and culture sector in 341 study regions—113 cities, 115 counties, 81 multi-city or multi-county regions, 20 states, and 12 arts districts—representing all 50 U.S. states and the District of Columbia. The diverse study regions range in population (1,500 to 12.8 million) and type (rural to large urban). Economists customized input-output models to calculate specific and reliable findings for each study region. The study focuses solely on the economic impact of nonprofit arts and cultural organizations and event-related spending by their audiences. Spending by individual artists and the for-profit arts and culture sector (i.e. Broadway or the motion picture industry) are excluded from this study.

The geographic area analyzed in this unique report is defined as the Commonwealth of Pennsylvania.

Defining Economic Impact

This proprietary study methodology uses four economic measures to define economic impact: full-time equivalent jobs, resident household income, and local and state government revenues.

Full-Time Equivalent (FTE) Jobs describes the total amount of labor employed. An FTE job can be one full-time employee, two half-time employees, etc. Economists measure FTE jobs, not the total number of employees, because it is a more accurate measure that accounts for part-time employment.

Resident Household Income (often called Personal Income) includes salaries, wages, and entrepreneurial income paid to residents. It is the money residents earn and use to pay for food, shelter, utilities, and other living expenses.

Revenue to Local and State Government includes revenue from local and state taxes (e.g., income, sales, lodging, real estate, personal property, and other local option taxes) as well as funds from license fees, utility fees, filing fees, and other similar sources. Local government revenue includes funds to governmental units such as city, county, township, and school districts, and other special districts.
Economic Impact of Spending by the Nonprofit Arts and Culture Industry (Combined Spending by Both Organizations and Their Audiences) in the Commonwealth of Pennsylvania

In communities coast-to-coast, from our smallest towns to our largest cities, America’s 100,000 nonprofit arts and cultural organizations make their communities more desirable places to live and work every day of the year.

The arts and culture provide inspiration and joy to residents, beautify public spaces, and strengthen the social fabric of our communities. Nonprofit arts and cultural organizations are also businesses. They employ people locally, purchase goods and services from other local businesses, and attract tourists. Event-related spending by arts audiences generates valuable revenue for local merchants such as restaurants, retail stores, parking garages, and hotels.

During fiscal year 2015, spending by both the Commonwealth of Pennsylvania’s nonprofit arts and cultural organizations and their audiences totaled $3.39 billion. The table below demonstrates the total economic impact of these expenditures.

<table>
<thead>
<tr>
<th>TABLE 1: Total Economic Impact of the Nonprofit Arts and Culture Industry in the Commonwealth of Pennsylvania (Combined Spending by Nonprofit Arts and Cultural Organizations and Their Audiences)</th>
<th>Commonwealth of Pennsylvania</th>
<th>Median of Participating Statewide Study Regions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Industry Expenditures</td>
<td>$3,388,145,326</td>
<td>$835,040,012</td>
</tr>
<tr>
<td>Full-Time Equivalent Jobs</td>
<td>100,114</td>
<td>25,972</td>
</tr>
<tr>
<td>Resident Household Income</td>
<td>$2,205,857,000</td>
<td>$571,859,500</td>
</tr>
<tr>
<td>Local Government Revenue</td>
<td>$178,522,000</td>
<td>$32,230,500</td>
</tr>
<tr>
<td>State Government Revenue</td>
<td>$223,594,000</td>
<td>$44,062,000</td>
</tr>
</tbody>
</table>

The Arts Improve the Economy ... and the Quality of our Personal Lives

- **82 percent** of Americans believe the arts & culture are important to local businesses and the economy
- **87 percent** of Americans believe the arts & culture are important to quality of life

Source: Americans for the Arts' 2016 survey of 3,020 adults by Ipsos Public Affairs
“This economic impact study shows that a vibrant arts community is not simply an abstract notion. It contributes real dollars and cents across the economic spectrum – from hotels and lodging, to restaurants and transportation. Support for the arts is a hallmark of a civilized society and it has always been an effective method of improving our quality of life, both culturally and educationally. This study shows that it’s good business sense, too.”

Representative Tim Briggs
Representing the 149th PA Legislative District
Co-chair of the PA Legislative Arts & Culture Caucus

Economic Impact: Total, Direct, Indirect, and Induced

How can a dollar be respent? Consider the example of the theater company that purchases a five-gallon bucket of paint from its local hardware store for $100. A very simple transaction at the outset, but one that initiates a complex sequence of income and spending by both individuals and other businesses.

Following the paint purchase, the hardware store may use a portion of the $100 to pay the sales clerk who sold the bucket of paint. The sales clerk then respends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some of the money for rent; and so on.

The hardware store also uses some of the $100 to purchase goods and services from other businesses, such as the local utility company, and then to buy a new bucket of paint from the paint factory to restock its shelf. Those businesses, in turn, respends the money they earned from the hardware store to buy goods and services from still other local businesses, and so on.

Eventually, the last of the $100 is spent outside of the community and no longer has a local economic impact. It is considered to have leaked out of the community.

The total economic impact describes this full economic effect, starting with the theater’s initial paint purchase and ending when the last of the $100 leaks out of the community. It is composed of the direct economic impact (the effect of the initial expenditure by the theater), as well as the indirect and induced economic impacts, which are the effects of the subsequent rounds of spending by businesses and individuals respectively.

Interestingly, a dollar ripples very differently through each community, which is why an input-output model was customized for the unique economy of the Commonwealth of Pennsylvania.
Economic Impact of Spending by Nonprofit Arts and Cultural ORGANIZATIONS in the Commonwealth of Pennsylvania

Nonprofit arts and culture organizations are active contributors to their business community. They are employers, producers, and consumers. They are members of the Chamber of Commerce as well as key partners in the marketing and promotion of their cities, regions, and states. Spending by nonprofit arts and cultural organizations totaled $1.75 billion in the Commonwealth of Pennsylvania during fiscal year 2015. This spending is far-reaching: organizations pay employees, purchase supplies, contract for services, and acquire assets within their community. These actions, in turn, support jobs, contribute to household income, and generate revenue to local and state governments.

Pennsylvania’s nonprofit arts and cultural organizations provide rewarding employment for more than just administrators, artists, curators, choreographers, and musicians. They also employ financial staff, facility managers, and salespeople. In addition, the spending by these organizations directly supports a wide array of other occupations spanning many industries that provide their goods and services (i.e. accounting, construction, event planning, legal, logistics, printing, and technology).

Data were collected from 1,077 eligible nonprofit arts and cultural organizations which are located in Pennsylvania. Each provided detailed budget information for fiscal year 2015 (i.e. labor, payments to local and nonlocal artists, operations, administration, programming, facilities, and capital expenditures/asset acquisition). The following table demonstrates the total economic impact of their aggregate spending.

<table>
<thead>
<tr>
<th>TABLE 2: Total Economic Impact of Spending by Nonprofit Arts and Cultural ORGANIZATIONS in the Commonwealth of Pennsylvania</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Total Organizational Expenditures</td>
</tr>
<tr>
<td>Full-Time Equivalent Jobs</td>
</tr>
<tr>
<td>Resident Household Income</td>
</tr>
<tr>
<td>Local Government Revenue</td>
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<tr>
<td>State Government Revenue</td>
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</tbody>
</table>
Economic Impact Beyond Dollars: Volunteerism

While arts volunteers may not have an economic impact as defined in this study, they clearly have an enormous impact by helping nonprofit arts and cultural organizations function as a viable industry. Arts & Economic Prosperity 5 reveals a significant contribution to nonprofit arts and cultural organizations as a result of volunteerism. During 2015, a total of 93,757 volunteers donated a total of 4,064,021 hours to the Commonwealth of Pennsylvania’s participating nonprofit arts and cultural organizations. This represents a donation of time with an estimated aggregate value of $95,748,335 (Independent Sector estimates the dollar value of the average 2015 volunteer hour to be $23.56). Volunteers can include unpaid professional staff (i.e. executive and program staff, board/commission members), artistic volunteers (i.e. artists, choreographers, designers), clerical volunteers, and service volunteers (i.e. ticket takers, docents, ushers, gift shop volunteers).

The 1,077 participating organizations reported an average of 87.1 volunteers who volunteered an average of 43.3 hours during 2015, for a total of 3,773.5 hours per organization.

The Value of In-Kind Contributions to Arts Organizations

The organizations were asked about the sources and value of their in-kind support. In-kind contributions are non-cash donations such as materials (i.e. office supplies from a local retailer), facilities (i.e. office or performance space), and services (i.e. printing from a local printer). The 1,077 participating nonprofit arts and cultural organizations in the Commonwealth of Pennsylvania reported that they received in-kind contributions with an aggregate value of $32,114,498 during fiscal year 2015. These contributions can be received from a variety of sources including corporations, individuals, local and state arts agencies, and government agencies.

"Across Pennsylvania, vibrant arts communities improve the image of our region. The increased appeal invites investment. The cultural impact promotes economic prosperity, drawing audience dollars from outside the area. Studies have shown that engagement in the arts improves psychological well-being, relieves stress, and helps students improve performance in other studies. Support for artists and human creative skill in Pennsylvania is a very good idea"

Representative R. Lee James
Representing the 64th PA Legislative District
Co-chair of the PA Legislative Arts & Culture Caucus
Economic Impact of Spending by Nonprofit Arts and Cultural AUDIENCES in the Commonwealth of Pennsylvania

The nonprofit arts and culture industry, unlike most industries, leverages a significant amount of event-related spending by its audiences. For example, when patrons attend a cultural event, they may pay to park their car, purchase dinner at a restaurant, shop in nearby stores, eat dessert after the show, and pay a babysitter upon their return home. Attendees from out of town often spend the night in a hotel. This spending generates related commerce for local businesses such as restaurants, parking garages, retail stores, and hotels. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

To measure the impact of spending by cultural audiences in Pennsylvania, data were collected from 6,790 event attendees during 2016. Researchers used an audience-intercept methodology, a standard technique in which patrons are asked to complete a short survey about their event-related spending (while they are attending the event). Event-related spending by these attendees totaled $1.63 billion in the Commonwealth of Pennsylvania during fiscal year 2015, excluding the cost of event admission. The following table demonstrates the total economic impact of this spending.

| TABLE 3: Total Economic Impact of Spending by Nonprofit Arts and Cultural AUDIENCES in the Commonwealth of Pennsylvania (excluding the cost of event admission) |
|--------------------------------------------|---------------------------------------------|---------------------------------------------|
| Total Audience Expenditures$^2$            | Commonwealth of Pennsylvania                | Median of Participating Statewide Study Regions |
| Full-Time Equivalent Jobs                  | $1,634,835,604                              | $379,531,275                                |
| Resident Household Income                  | $851,562,000                               | $232,723,500                               |
| Local Government Revenue                   | $105,747,000                               | $15,332,000                                |
| State Government Revenue                   | $124,598,000                               | $21,331,000                                |

$^1$ Why exclude the cost of admission? The admissions paid by attendees are excluded from the audience analysis because those dollars are captured in the operating budgets of the participating nonprofit arts and cultural organizations and, in turn, are spent by the organizations. This methodology avoids “double-counting” those dollars in the study analysis.

$^2$ To calculate estimated audience expenditures in Pennsylvania, first the audience expenditure finds for any individual participating study regions that are located within Pennsylvania were summed. Next, the residency percentages and the average per person arts-related expenditure for residents and nonresidents were applied to any additional attendance data collected from organizations located within Pennsylvania but outside of the individual participating study region(s). Finally, the results were added to the aggregate of the related expenditure for residents multiplied by the total estimated attendance by residents plus the average per person event-related expenditure for nonresidents multiplied by the total estimated attendance by nonresidents.
Cultural Tourists Spend More

The 6,790 audience survey respondents were asked to provide the ZIP code of their primary residence, enabling researchers to determine which attendees were local residents (live within Pennsylvania) and which were nonresidents (live outside Pennsylvania). In the Commonwealth of Pennsylvania, researchers estimate that 86.1 percent of the 47.5 million nonprofit arts attendees were residents; 13.9 percent were nonresidents.

Nonresident attendees spent an average of 124 percent more per person than local attendees ($52.79 vs. $23.59) as a result of their attendance to cultural events. As would be expected from a traveler, higher spending was typically found in the categories of lodging, meals, and transportation. When a community attracts cultural tourists, it harnesses significant economic rewards.

| TABLE 4: Event-Related Spending by Arts and Culture Event Attendees Totaled $1.63 billion in the Commonwealth of Pennsylvania (excluding the cost of event admission) |
|---------------------------------|-----------|-----------|-----------------|
| Total Attendance                | 40,938,171 | 6,609,066 | 47,547,237 |
| Percent of Attendees            | 86.1%      | 13.9%     | 100%          |
| Average Dollars Spent Per Attendee | $23.59   | $52.79    | $27.62       |
| Total Event-Related Expenditures | $703,517,240 | $931,318,364 | $1,634,835,604 |

| TABLE 5: Nonprofit Arts and Culture Event Attendees Spend an Average of $27.62 Per Person in the Commonwealth of Pennsylvania (excluding the cost of event admission) |
|---------------------------------|-----------|-----------|-----------------|
| Refreshments/Snacks During Event | $3.49     | $4.92     | $3.69          |
| Meals Before/After Event        | $11.46    | $16.29    | $12.13         |
| Souvenirs and Gifts              | $2.69     | $3.84     | $2.84          |
| Clothing and Accessories         | $1.31     | $1.40     | $1.32          |
| Ground Transportation            | $2.52     | $7.04     | $3.14          |
| Event-Related Child Care         | $0.24     | $0.20     | $0.23          |
| Overnight Lodging (one night only) | $1.72    | $18.65    | $4.06          |
| Other                            | $0.16     | $0.45     | $0.20          |
| Total Per Person Spending        | $23.59    | $52.79    | $27.62         |
The Arts Drive Tourism

Each of the nonresident survey respondents (i.e., those who live outside of Pennsylvania) were asked about the purpose of their trip: 70.1 percent indicated that the primary purpose of their visit to the Commonwealth of Pennsylvania was “specifically to attend this arts/cultural event.” This finding demonstrates the power of the arts to attract visitors to the community.

The audience-intercept survey also asked nonresident attendees if they would have traveled somewhere else (instead of Pennsylvania) if the event where they were surveyed had not occurred: 50.8 percent of nonresident attendees would have “traveled to a different community to attend a similar cultural event.”

Of the 13.9 percent of arts attendees who are nonresidents, 19.3 percent reported an overnight lodging expense. Not surprisingly, nonresident attendees with overnight expenses spent considerably more money per person during their visit to Pennsylvania than did nonresident attendees without overnight lodging expenses ($172.74 and $24.04, respectively). For this analysis, only one night of lodging expenses is counted toward the audience expenditure, regardless of how many nights these cultural tourists actually stayed in the community. This conservative approach ensures that the audience-spending figures are not inflated by non-arts-related spending.

The Arts Retain Local Dollars

The survey also asked local resident attendees about what they would have done if the arts event that they were attending was not taking place: 49.9 percent of resident attendees said they would have “traveled to a different community to attend a similar cultural event.”

The cultural tourism findings on this page demonstrate the economic impact of the nonprofit arts and culture industry in its truest sense. If a community fails to provide a variety of artistic and cultural experiences, not only will it fail to attract new dollars from cultural tourists, it will also lose the discretionary spending of its own residents who will travel elsewhere for a similar experience.

Did you know?

- 49.9% of resident attendees of a local cultural event said they would have traveled to a different community to attend a similar event.

- 70% of non-resident attendees of a local cultural event said the event was their primary purpose for visiting Pennsylvania.

- 91% of those PA residents that attended cultural activities voted in the 2016 Presidential election.
Travel Party and Demographic Characteristics of Arts Attendees

The tables below list the audience-intercept survey findings related to travel party size as well as the age, educational attainment, and household income reported by the survey respondents.

<table>
<thead>
<tr>
<th>TABLE 6: Travel Party and Demographic Characteristics of Arts Audiences in the Commonwealth of Pennsylvania</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Travel Party Size</td>
</tr>
<tr>
<td>Average number of adults (18 years or older)</td>
</tr>
<tr>
<td>Average number of children (younger than 18)</td>
</tr>
<tr>
<td>Average travel party size</td>
</tr>
<tr>
<td>Trip Characteristics</td>
</tr>
<tr>
<td>Average number of nights spent away from home as a result of arts event</td>
</tr>
<tr>
<td>Percentage with any nights spent away from home as a result of arts event</td>
</tr>
<tr>
<td>Percentage attending the arts event or facility (where they were surveyed) for the first time</td>
</tr>
<tr>
<td>Age of Cultural Attendees</td>
</tr>
<tr>
<td>18-34</td>
</tr>
<tr>
<td>35-44</td>
</tr>
<tr>
<td>45-54</td>
</tr>
<tr>
<td>55-64</td>
</tr>
<tr>
<td>65 or Older</td>
</tr>
<tr>
<td>Educational Attainment of Cultural Attendees</td>
</tr>
<tr>
<td>Less than high school</td>
</tr>
<tr>
<td>High school</td>
</tr>
<tr>
<td>2-year college/technical/associates degree</td>
</tr>
<tr>
<td>4-year college/bachelors degree</td>
</tr>
<tr>
<td>Masters degree</td>
</tr>
<tr>
<td>Doctoral degree</td>
</tr>
<tr>
<td>Annual Household Income of Cultural Attendees</td>
</tr>
<tr>
<td>Less than $40,000</td>
</tr>
<tr>
<td>$40,000 to $59,999</td>
</tr>
<tr>
<td>$60,000 to $79,999</td>
</tr>
<tr>
<td>$80,000 to $99,999</td>
</tr>
<tr>
<td>$100,000 to $119,999</td>
</tr>
<tr>
<td>$120,000 or More</td>
</tr>
<tr>
<td>Civic Engagement of Cultural Attendees</td>
</tr>
<tr>
<td>Percentage that voted in 2016 U.S. presidential election</td>
</tr>
</tbody>
</table>
Conclusion

The nonprofit arts and culture sector is a $3.39 billion industry in the Commonwealth of Pennsylvania - one that supports 100,114 full-time equivalent jobs and generates $402.1 million in local and state government revenue.

Nonprofit arts and cultural organizations are businesses in their own right. They spent $1.75 billion during fiscal year 2015 to employ people locally, purchase goods and services from local establishments, and attract tourists. They also leveraged a remarkable $1.63 billion in additional spending by cultural audiences—spending that pumps vital revenue into restaurants, hotels, retail stores, parking garages, and other local businesses.

This study puts to rest a misconception that communities support arts and culture at the expense of local economic development. In fact, communities that support the arts and culture are investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism. This Arts & Economic Prosperity 5 study shows conclusively that the arts mean business in the Commonwealth of Pennsylvania!
The Arts & Economic Prosperity 5 Calculator

To make it easier to compare the economic impacts of different organizations within Pennsylvania (or to calculate updated estimates in the immediate years ahead), the project researchers calculated the economic impact per $100,000 of direct spending by nonprofit arts and cultural organizations and their audiences.

Economic Impact Per $100,000 of Direct Spending by ORGANIZATIONS

For every $100,000 in direct spending by a nonprofit arts and cultural organization in Pennsylvania, there was the following total economic impact.

<table>
<thead>
<tr>
<th>TABLE 7: Ratios of Economic Impact Per $100,000 of Direct Spending by Nonprofit Arts and Cultural Organizations in the Commonwealth of Pennsylvania</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Commonwealth of Pennsylvania</strong></td>
</tr>
<tr>
<td>Full-Time Equivalent Jobs</td>
</tr>
<tr>
<td>Resident Household Income</td>
</tr>
<tr>
<td>Local Government Revenue</td>
</tr>
<tr>
<td>State Government Revenue</td>
</tr>
</tbody>
</table>

An Example of How to Use the Organizational Spending Calculator Table (above):

An administrator from a nonprofit arts and cultural organization that has total expenditures of $250,000 wants to determine the organization’s total economic impact on full-time equivalent (FTE) employment in Pennsylvania. The administrator would:

1. Determine the amount spent by the nonprofit arts and cultural organization;
2. Divide the total expenditure by $100,000; and
3. Multiply that figure by the FTE employment ratio per $100,000 for Pennsylvania.

Thus, $250,000 divided by $100,000 equals 2.5; 2.5 times 3.16 (from the top row of data on Table 1 above) equals a total of 7.9 full-time equivalent jobs supported (both directly and indirectly) within Pennsylvania by that nonprofit arts and cultural organization. Using the same procedure, the estimate can be calculated for resident household income as well as for local and state government revenue.
Economic Impact Per $100,000 of Direct Spending by AUDIENCES

The economic impact of event-related spending by arts audiences can also be derived for an individual organization or groups of organizations in Pennsylvania.

The first step is to determine the total estimated event-related spending by attendees who are residents of Pennsylvania. To derive this figure, first multiply the total attendance by the percentage of attendees that are residents. Then, multiply the result by the average per person event-related expenditure by resident attendees. The result is the total estimated event-related spending by resident attendees.

The second step is to do the same for nonresidents of Pennsylvania. To derive this figure, first multiply the total attendance by the percentage of attendees that are nonresidents. Then, multiply the result by the average per person event-related expenditure by nonresident attendees. The result is the total estimated event-related spending by nonresident attendees.

Then, add the results from the first two steps together to calculate the total estimated event-related audience spending. Finally, the ratios of economic impact per $100,000 in direct spending can then be used to determine the total economic impact of the total estimated audience spending.

| TABLE 8: Audience Spending Ratios for the Arts & Economic Prosperity 5 Calculator in the Commonwealth of Pennsylvania (excluding the cost of event admission) |
|---------------------------------|-----------------|-----------------|
|                                | Residents       | Nonresidents    |
| Percent of Attendees           | 86.1%           | 13.9%           |
| Average Per Person Event-Related Expenditures | $23.59          | $52.79          |

| TABLE 9: Ratios of Economic Impact Per $100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the Commonwealth of Pennsylvania |
|---------------------------------|-----------------|-----------------|
|                                | State of Pennsylvania | Median of Participating Statewide Study Regions |
| Full-Time Equivalent Jobs       | 2.73             | 2.56            |
| Resident Household Income       | $52,089          | $57,944         |
| Local Government Revenue        | $6,468           | $4,387          |
| State Government Revenue        | $7,621           | $5,982          |
An Example of How to Use the Audience Spending Calculator Tables (on the preceding page):

An administrator wants to determine the total economic impact of the 25,000 total attendees to his/her organization’s nonprofit arts and cultural events on full-time equivalent (FTE) employment in Pennsylvania. The administrator would:

1. Multiply the total attendance by the percentage of attendees that are residents;
2. Multiply the result of step 1 by the average per person event-related expenditure for residents;
3. Multiply the total attendance by the percentage of attendees that are nonresidents;
4. Multiply the result of step 3 by the average per person event-related expenditure for nonresidents;
5. Sum the results of steps 2 and 4 to calculate the total estimated event-related audience spending;
6. Divide the resulting total estimated audience spending by 100,000; and
7. Multiply that figure by the FTE employment ratio per $100,000 for the Commonwealth of Pennsylvania.

Thus, 25,000 times 86.1% (from Table 8 on the preceding page) equals 21,525; 21,525 times $23.59 (from Table 8) equals $507,775; 25,000 times 13.9% (from Table 8) equals 3,475; 3,475 times $52.79 equals $183,445; $507,775 plus $183,445 equals $691,220, $691,220 divided by 100,000 equals 6.91; 6.91 times 2.73 (from the top row of data on Table 9 on the preceding page) equals a total of 18.9 full-time equivalent jobs supported (both directly and indirectly) within Pennsylvania by that nonprofit arts and cultural organization. Using the same procedure, the estimate can be calculated for resident household income as well as for local and state government revenue.

Making Comparisons with Similar Study Regions

For the purpose of this analysis and unique report, the geographic region being studied is defined as the Commonwealth of Pennsylvania. According to the most recent data available from the U.S. Census Bureau, the population of Pennsylvania was estimated to be 12,787,209 during 2015. For comparison purposes, 458 pages of detailed data tables containing the study results for all 341 participating study regions are located in Appendix B of the National Statistical Report. The data tables are stratified by population, making it easy to compare the findings for Pennsylvania to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

The National Summary Report and National Brochure are available both by download (free) and hardcopy (for purchase). The National Statistical Report (more than 500 pages in length) is available by download only. All documents and resources can be found at www.AmericansForTheArts.org/EconomicImpact.
About This Study

This Arts & Economic Prosperity 5 study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 341 communities and regions (113 cities, 115 counties, 81 multi-city or multi-county regions, 20 states, and 12 individual arts districts)—representing all 50 U.S. states and the District of Columbia.

The diverse local communities range in population (1,500 to 12.8 million) and type (rural to urban). The study focuses solely on nonprofit arts and cultural organizations and their audiences. The study excludes spending by individual artists and the for-profit arts and entertainment sector (i.e. Broadway or the motion picture industry). Detailed expenditure data were collected from 14,439 arts and culture organizations and 212,691 of their attendees. The project economists, from the Georgia Institute of Technology, customized input-output economic models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry: full-time equivalent jobs, household income, and local and state government revenue.

The 250 Local, Regional, and Statewide Study Partners

Americans for the Arts published a Call for Participants in 2015 seeking communities interested in participating in the Arts & Economic Prosperity 5 study. Of the more than 300 potential partners that expressed interest, 250 local, regional, and statewide organizations agreed to participate and complete four participation criteria: identify and code the universe of nonprofit arts and cultural organizations in their study region; assist researchers with the collection of detailed financial and attendance data from those organizations; conduct audience-intercept surveys at cultural events; and pay a modest cost-sharing fee (no community was refused participation for an inability to pay). Thirty of the 250 partners included multiple study regions as part of their AEP5 participation (i.e. a county as well as a specific city located within the county). As a result, the 250 local, regional, and statewide organizations represent a total of 341 participating study regions.

Citizens for the Arts in Pennsylvania responded to the 2015 Call for Participants, and agreed to complete the required participation criteria.

Surveys of Nonprofit Arts and Cultural ORGANIZATIONS

Each of the 250 study partners identified the universe of nonprofit arts and cultural organizations that are located in their region(s) using the Urban Institute’s National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 Major categories, including “Arts, Culture, and Humanities.” The Urban Institute reports that approximately 100,000 nonprofit arts and cultural organizations were registered with the IRS in 2015.

The following NTEE “Arts, Culture, and Humanities” subcategories were included in this study:
A01 – Alliances and Advocacy
A02 – Management and Technical Assistance
A03 – Professional Societies and Associations
A05 – Research Institutes and Public Policy Analysis
A11 – Single Organization Support
A12 – Fund Raising and Fund Distribution
A19 – Support (not elsewhere classified)
A20 – Arts and Culture (general)
A23 – Cultural and Ethnic Awareness
A24 – Folk Arts
A25 – Arts Education
A26 – Arts and Humanities Councils and Agencies
A27 – Community Celebrations
A30 – Media and Communications (general)
A31 – Film and Video
A32 – Television
A33 – Printing and Publishing
A34 – Radio
A40 – Visual Arts (general)
A50 – Museums (general)
A51 – Art Museums
A52 – Children’s Museums
A53 – Folk Arts Museums
A54 – History Museums
A56 – Natural History and Natural Science Museums
A57 – Science and Technology Museums
A60 – Performing Arts (general)
A61 – Performing Arts Centers
A62 – Dance
A63 – Ballet
A65 – Theatre
A68 – Music
A69 – Symphony Orchestras
A6A – Opera
A6B – Singing and Choral Groups
A6C – Bands and Ensembles
A6E – Performing Arts Schools
A70 – Humanities (general)
A80 – Historical Organizations (general)
A82 – Historical Societies and Historic Preservation
A84 – Commemorative Events
A90 – Arts Services (general)
A99 – Arts, Culture, and Humanities (miscellaneous)

In addition to the organization types listed above, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, literary arts, and/or media arts. These include government-owned and government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters and cultural facilities, and arts programs that are embedded under the umbrella of a nonarts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and cultural organization, it is included. With rare exception, for-profit businesses and individual artists are excluded from this study.

To collect the required financial and attendance information from eligible organizations, researchers implemented a multipronged data collection process. Americans for the Arts partnered with DataArts to collect detailed budget and attendance information about each organization’s fiscal year that ended in 2015. DataArts’ Cultural Data Profile (CDP) is a unique system that enables arts and cultural organizations to enter financial, programmatic, and operational data into a standardized online form. To reduce the survey response burden on participating organizations, and because the CDP collects the detailed information required for this economic impact analysis, researchers used confidential CDP data as the primary organizational data collection mechanism for the Arts & Economic Prosperity 5 study. This primary data collection effort was supplemented with an abbreviated one-page paper version of the survey that was administered to organizations that did not respond to the CDP survey.

Nationally, information was collected from 14,439 eligible organizations about their fiscal year 2015 expenditures, event attendance, in-kind contributions, and volunteerism. Responding organizations had
budgets ranging from $0 to $785 million (Smithsonian Institution). Response rates for the 341 communities ranged from 9.5 percent to 100 percent and averaged 54.0 percent. It is important to note that each study region’s results are based solely on the actual survey data collected. No estimates have been made to account for nonparticipating eligible organizations. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the Commonwealth of Pennsylvania, a total of 6,790 valid audience-intercept surveys were collected from attendees to arts and cultural performances, events, and exhibits during 2016.

Economic Analysis
A common theory of community growth is that an area must export goods and services if it is to prosper economically. This theory is called economic-base theory, and it depends on dividing the economy into two sectors: the export sector and the local sector. Exporters, such as automobile manufacturers, hotels, and department stores, obtain income from customers outside of the community. This “export income” then enters the local economy in the form of salaries, purchases of materials, dividends, and so forth, and becomes income to residents. Much of it is respent locally; some, however, is spent for goods imported from outside of the community. The dollars respent locally have an economic impact as they continue to circulate through the local economy. This theory applies to arts organizations as well as to other producers.

Studying Economic Impact Using Input-Output Analysis
To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and cultural organizations and their audiences. This is a highly-regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is respent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region.

To complete the analysis for the Commonwealth of Pennsylvania, project economists customized
an input-output model based on the local dollar flow among 533 finely detailed industries within the unique economy of Pennsylvania counties. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and cultural organizations and their audiences.

The Input-Output Process

The input-output model is based on a table of 533 finely detailed industries showing local sales and purchases. The local and state economy of each community is researched so the table can be customized for each community. The basic purchase patterns for local industries are derived from a similar table for the U.S. economy for 2012 (the latest detailed data available from the U.S. Department of Commerce). The table is first reduced to reflect the unique size and industry mix of the local economy, based on data from County Business Patterns and the Regional Economic Information System of the U.S. Department of Commerce. It is then adjusted so that only transactions with local businesses are recorded in the inter-industry part of the table. This technique compares supply and demand and estimates the additional imports or exports required to make total supply equal total demand. The resulting table shows the detailed sales and purchase patterns of the local industries. The 533-industry table is then aggregated to reflect the general activities of 32 industries plus local households, creating a total of 33 industries. To trace changes in the economy, each column is converted to show the direct requirements per dollar of gross output for each sector. This direct-requirements table represents the “recipe” for producing the output of each industry.

The economic impact figures for Arts & Economic Prosperity 5 were computed using what is called an “iterative” procedure. This process uses the sum of a power series to approximate the solution to the economic model. This is what the process looks like in matrix algebra:

\[ T = IX + AX + A^2X + A^3X + \ldots + A^nX. \]

\( T \) is the solution, a column vector of changes in each industry’s outputs caused by the changes represented in the column vector \( X \). \( A \) is the 33 by 33 direct-requirements matrix. This equation is used to trace the direct expenditures attributable to nonprofit arts organizations and their audiences. A multiplier effect table is produced that displays the results of this equation. The total column is \( T \). The initial expenditure to be traced is \( IX \) (I is the identity matrix, which is operationally equivalent to the number 1 in ordinary algebra). Round 1 is \( AX \), the result of multiplying the matrix \( A \) by the vector \( X \) (the outputs required of each supplier to produce the goods and services purchased in the initial change under study). Round 2 is \( A^2X \), which is the result of multiplying the matrix \( A \) by Round 1 (it answers the same question applied to Round 1: “What are the outputs required of each supplier to produce the goods and services purchased in Round 1 of this chain of events?”). Each of columns 1 through 12 in the multiplier effects table represents one of the elements in the continuing but diminishing chain of expenditures on the right side of the equation. Their sum, \( T \), represents the total production required in the local economy in response to arts activities.

Calculation of the total impact of the nonprofit arts on the outputs of other industries (\( T \)) can now be converted to impacts on the final incomes to residents by multiplying the outputs produced by the ratios of household income to output and employment to output. Thus, the employment impact of changes in outputs due to arts expenditures is calculated by
multiplying elements in the column of total outputs by the ratio of employment to output for the 32 industries in the region. Changes in household incomes, local government revenues, and state government revenues due to nonprofit arts expenditures are similarly transformed. The same process is also used to show the direct impact on incomes and revenues associated with the column of direct local expenditures.

A comprehensive description of the methodology used to complete the national study is available at www.AmericansForTheArts.org/EconomicImpact.
"When we created the Arts and Culture Caucus, we did so knowing that the benefits of our collective work as legislators and advocates would reach far beyond inspiring young artists to achieve their dreams. From sparking economic growth to boosting household income and creating local jobs -- the economic impact created from simply investing in the arts in our communities has helped us build a foundation that will benefit generations to come. Simply stated, investing in the arts creates endless opportunities for families, for employers and our communities and at the end of the day, isn’t that what Pennsylvania is all about?"

Senator Jay Costa
Representing the 43rd State Senatorial District
Co-chair of the PA Legislative Arts & Culture Caucus.
Frequently Used Terms

Cultural Tourism
Travel directed toward experiencing the arts, heritage, and special character of a place.

Direct Economic Impact
A measure of the economic effect of the initial expenditure within a community. For example, when the symphony pays its players, each musician’s salary, the associated government taxes, and full-time equivalent employment status represent the direct economic impact.

Direct Expenditures
The first round of expenditures in the economic cycle. A paycheck from the symphony to the violin player and a ballet company’s purchase of dance shoes are examples of direct expenditures.

Econometrics
The process of using statistical methods and economic theory to develop a system of mathematical equations that measures the flow of dollars between local industries. The input-output model developed for this study is an example of an econometric model.

Econometrician
An economist who designs, builds, and maintains econometric models.

Full-Time Equivalent (FTE) Jobs
A term that describes the total amount of labor employed. Economists measure FTE jobs—not the total number of employees—because it is a more accurate measure of total employment. It is a manager’s discretion to hire one full-time employee, two half-time employees, four quarter-time employees, etc. Almost always, more people are affected than are reflected in the number of FTE jobs reported due to the abundance of part-time employment, especially in the nonprofit arts and culture industry.

Indirect and Induced Economic Impact
This study measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy, and thus to measure the economic impact generated by each round of spending. When a theater company purchases paint from the local hardware store, there is a measurable economic effect of that initial expenditure within a community. However, the economic benefits typically do not end there, because the hardware store uses some of its income to pay the clerk that sold the paint, as well as to pay its electric bill and to re-stock the shelves. The indirect and induced economic impacts are the effects of the subsequent rounds of spending by businesses and individuals, respectively. (See the example on Page 5 of this report.)
**Input-Output Analysis**

A system of mathematical equations that combines statistical methods and economic theory in an area of economic study called econometrics. Economists use this model (occasionally called an inter-industry model) to measure how many times a dollar is respent in, or “ripples” through, a community before it “leaks out” of the local economy by being spent non-locally (see Leakage below). The model is based on a matrix that tracks the dollar flow among 533 finely detailed industries in each community. It allows researchers to determine the economic impact of local spending by nonprofit arts and cultural organizations on jobs, household income, and government revenue.

**Leakage**

The money that community members spend outside of the local economy. This non-local spending has no economic impact within the community. A ballet company purchasing shoes from a non-local manufacturer is an example of leakage. If the shoe company were local, the expenditure would remain within the community and create another round of spending by the shoe company.

**Multiplier** *(often called Economic Activity Multiplier)*

An estimate of the number of times that a dollar changes hands within the community before it leaks out of the community (for example, the theater pays the actor, the actor spends money at the grocery store, the grocery store pays its cashier, and so on). This estimate is quantified as one number by which all expenditures are multiplied. For example, if the arts are a $10 million industry and a multiplier of three is used, then it is estimated that these arts organizations have a total economic impact of $30 million. The convenience of a multiplier is that it is one simple number; its shortcoming, however, is its reliability. Users rarely note that the multiplier is developed by making gross estimates of the industries within the local economy with no allowance for differences in the characteristics of those industries, usually resulting in an overestimation of the economic impact. In contrast, the input-output model employed in Arts & Economic Prosperity 5 is a type of economic analysis tailored specifically to each community and, as such, provides more reliable and specific economic impact results.

**Resident Household Income** *(often called Personal Income)*

The salaries, wages, and entrepreneurial income residents earn and use to pay for food, mortgages, and other living expenses. It is important to note that resident household income is not just salary. When a business receives money, for example, the owner usually takes a percentage of the profit, resulting in income for the owner.

**Revenue to Local and State Government**

Local and state government revenue is not derived exclusively from income, property, sales, and other taxes. It also includes license fees, utility fees, user fees, and filing fees. Local government revenue includes funds to city and county government, schools, and special districts.
Frequently Asked Questions

How were the 341 participating communities and regions selected?
In 2015, Americans for the Arts published a Call for Participants for communities interested in participating in the Arts & Economic Prosperity 5 study. Of the more than 300 participants that expressed interest, 250 agreed to participate and complete four participation criteria: (1) identify and code the universe of nonprofit arts and cultural organizations in their study region; (2) assist researchers with the collection of detailed financial and attendance data from those organizations; (3) conduct audience-intercept surveys at cultural events; and (4) pay a modest cost-sharing fee (no community was refused participation for an inability to pay). Thirty of the 250 partners included multiple regions as part of their participation (i.e. a county as well as a city located within the county); as a result, the 250 local, regional, and statewide partners represent a total of 341 participating study regions.

How were the eligible nonprofit arts organizations in each community selected?
Local partners attempted to identify their universe of nonprofit arts and cultural organizations using the Urban Institute’s National Taxonomy of Exempt Entity (NTEE) codes as a guideline. Eligible organizations included those whose primary purpose is to promote appreciation for and understanding of the visual, performing, folk, and media arts. Government-owned and government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters and cultural facilities, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a hospital or church) also were included if they play a substantial role in the cultural life of the community. For-profit businesses and individual artists are excluded from this study.

What type of economic analysis was done to determine the study results?
An input-output economic analysis was customized for each of the participating study regions to determine the economic impact its nonprofit arts and cultural organizations and arts audiences. Americans for the Arts, which conducted the research, worked with highly regarded economists to design the input-output models.

What other information was collected in addition to the arts surveys?
In addition to detailed expenditure data provided by the surveyed organizations and cultural attendees, researchers and economists collected extensive wage, labor, tax, and commerce data provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), as well as local and state tax data for use in the input-output analyses.

Why doesn’t this study use a multiplier?
When many people hear about an economic impact study, they expect the result to be quantified in what is often called a multiplier or an economic activity multiplier. The economic activity multiplier is an estimate of the number of times a dollar changes hands within the community (i.e. a theater pays its actor, the actor spends money at the grocery store, the grocery store pays the cashier, and so on). It is quantified as one number by which expenditures are multiplied. The convenience of the multiplier is that it is one simple number. Users rarely note, however, that the multiplier is developed by making gross estimates of the industries within the local economy.
and does not allow for differences in the characteristics of those industries. Using an economic activity multiplier usually results in an overestimation of the economic impact and therefore lacks reliability.

**Why are the admissions expenses excluded from the analysis of audience spending?**

Researchers assume that any admissions dollars paid by event attendees are typically collected as revenue for the organization that is presenting the event. The organization then spends those dollars. The admissions paid by audiences are excluded because those dollars are captured in the operating budgets of the participating nonprofit arts and cultural organizations. This methodology avoids “double-counting” those dollars in the analysis.

**How is the economic impact of arts and culture organizations different from other industries?**

Any time money changes hands there is a measurable economic impact. Social service organizations, libraries, and all entities that spend money have an economic impact. **What makes the economic impact of arts and culture organizations unique is that, unlike most other industries, they induce large amounts of related spending by their audiences.** For example, when patrons attend a performing arts event, they may purchase dinner at a restaurant, eat dessert after the show, and return home and pay the baby-sitter. These expenditures have a positive and measurable impact on the economy.

**Will my local legislators believe these results?**

Yes, this study makes a strong argument to legislators, but you may need to provide them with some extra help. It will be up to the user of this report to educate the public about economic impact studies in general and the results of this study in particular. The user may need to explain (1) the study methodology used; (2) that economists created an input-output model for each community and region in the study; and (3) the difference between input-output analysis and a multiplier. The good news is that as the number of economic impact studies completed by arts organizations and other special interest areas increases, so does the sophistication of community leaders whose influence these studies are meant to affect. Today, most decision makers want to know what methodology is being used and how and where the data were gathered.

You can be confident that the input-output analysis used in this study is a highly-regarded model in the field of economics (the basis of two Nobel Prizes in economics). However, as in any professional field, there is disagreement about procedures, jargon, and the best way to determine results. Ask 12 artists to define art and you may get 12 answers; expect the same of economists. You may meet an economist who believes that these studies should be done differently (for example, a cost-benefit analysis of the arts).

**How can a community not participating in the Arts and Economic Prosperity 5 study apply these results?**

Because of the variety of communities studied and the rigor with which the Arts & Economic Prosperity 5 study was conducted, nonprofit arts and cultural organizations located in communities that were not part of the study can estimate their local economic impact. Estimates can be derived by using the Arts & Economic Prosperity 5 Calculator (found at www.AmericansForTheArts.org/EconomicImpact). Additionally, users will find sample PowerPoint presentations, press releases, Op-Ed, and other strategies for proper application of their estimated economic impact data.
Acknowledgments

Americans for the Arts expresses its gratitude to the many people and organizations who made *Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the Commonwealth of Pennsylvania* possible and assisted in its development, coordination, and production. A study of this size cannot be completed without the collaboration of many partnering organizations.

Generous funding for this project was provided by Citizens for the Arts in Pennsylvania, which also served as the statewide project partner and as such was responsible for the statewide implementation and data collection requirements of this customized analysis for the Commonwealth of Pennsylvania.

Special thanks to the John D. and Catherine T. MacArthur Foundation, the Barr Foundation, and The Ruth Lilly Fund of Americans for the Arts for their financial support of the national implementation of Arts & Economic Prosperity 5.

Finally, each of our 250 local, regional, and statewide research partners contributed time and/or financial support toward the completion of this national study. We thank each and every one of them for committing the time and resources necessary to achieve success. A study of this magnitude is a total organizational effort; appreciation is extended to the entire board and staff of Americans for the Arts. The research department responsible for producing this study includes Randy Cohen, Ben Davidson, Isaac Fitzsimons, and Graciela Kahn.

The Commonwealth of Pennsylvania’s Participating Nonprofit Arts and Cultural Organizations

This study could not have been completed without the cooperation of the 1,077 nonprofit arts and cultural organizations in the Commonwealth of Pennsylvania, listed below, that provided detailed financial and event attendance information about their organization.

[Redacted] Theater Company; 11th Hour Theatre Company; 12 Peers Theater; 1807 & Friends; 1812 Productions; 1901 Church; 215 Festival; A Change of Harp; Abington Art Center; Academy of Natural Sciences, The; Academy of Vocal Arts; Academy Theatre Foundation; Ach Clear Pathways; ACPPA Community Art Center; Act II Playhouse, Ltd.; Adams County Arts Council; Advocate Center For Culture and Education; Advocates for Public Art, LLC; Aeolian Winds Of Pittsburgh; African American Cultural Center Of Pittsburgh; African American Jazz Preservation Society of Pittsburgh; African American Museum in Philadelphia; African Cultural Alliance of North America; Afrika Yetu; Afro-American Music Institute; Albion Area Fair; Al-Bustan Seeds Of Culture; Alia Musica Pittsburgh; Allegheny Ballet Company; Allegheny Brass Band; Allegheny College Art Galleries; Allegheny County Library Association; Allegheny County Parks; Allegheny Land Trust; Allegheny Riverstone Center for the Arts; Allegheny-Kiski Valley Historical Society; Allegria Ensemble/Debra Trudeau; Allens Lane Art Center; Allentown Area Swing Dance Society; Allentown Art Museum; Allentown Band; Allentown Community Concert Association; Allentown Music Festivals; Allentown Public Theatre; Allentown Symphony Association; Allied Artists of Johnstown; Almanac; Altoona Community Theatre; Alumni Theater Company; Ambler Theater; America on Wheels; American Composers Forum, Philadelphia Chapter; American Dance Abroad; American Jewish Museum of the JCC of Greater Pittsburgh; American Legion Band of Bethlehem; American Philosophical Society; American Poetry Review; American Poetry Review, The; American Swedish Historical Museum; Andrew Carnegie Music Hall; Andy Warhol Museum, The; Anita Shapolsky Art Foundation;
Presbyterian Church; Arts at St. Johns I; Arts Community First
Arts + Business Council Of Greater Philadelphia; Arts
Artists Upstairs; Art-Reach; Arts & Cultural Council of Bucks County; Musicos Latino Americanos; Artists For Art; Artists Image Resource; Artists Upstairs; Art-Reach; Arts & Cultural Council of Bucks County;
Arts + Business Council Of Greater Philadelphia; Arts at First Presbyterian Church; Arts at St. Johns I; Arts Community of Easton (ACE); Arts Council of Erie; Arts Education Collaborative; Arts Holding Hands & Hearts of Culturetrust Greater Philadelphia; ArtsQuest; Artwell; Artz Philadelphia; Asap/After School Activities Partnerships; Asian Americans United; Asian Arts Initiative; Assembly; Associated Artists of Pittsburgh; Association for Public Art; Association for the Advancement and Integration of Design; Association for the Colonial Theatre; Astral Artists; Athenaeum of Philadelphia; Attack Theatre; Audubon Society of Western Pa; Automatic Arts; Autumn House Press; Avonworth Municipal Authority; Awbury Arboretum Association; Azuka Theater Collective; Bach and Handel Chorale; Bach Choir of Bethlehem; Bach Choir of Pittsburgh; Bach Festival of Philadelphia; Banana Box Gallery House; Balafon Ensemble; Ballet Guild of the Lehigh Valley; Ballet Theatre of Scran ton; Ballets; Barber National Institute; Barnes Foundation, The; Baum School of Art; Beacon Theatre Productions; Bearded Ladies Cabaret; Beaver Valley Choral Society; Bedford County Players; Bel Canto Children's Chorus (Greater Philadelphia); Bel Canto Children's Chorus (Lehigh Valley); Belle Voci; Belfonte Arts & Crafts Fair; Belfonte Historical and Cultural Association; Berks Arts Council; Berks Ballet Theatre Inc; Berks Community Television; Berks Opera Workshop; Berks Youth Chorus; Berserker Residents, LLC; Best of My Life Of So Far; Bethlehem Fine Arts Commission; Bethlehem Palette Club; Bible Raps; Big Picture Alliance; Billtown Blues Association; Birds on a Wire Dance Theatre; Black Pearl Chamber Orchestra; Blair Concert Chorale; Blair County Arts Foundation; Block of Art; Bloom Collaborative; Bloomsburg Theatre Ensemble; BMNECC; Biodigography Contemporary Ballet; Bottle Works; Bowerbird; Box of Light; Boyce/Maxview Park of Upper St. Clair Township; Bradford County Regional Arts Council; Brainspunk Theater; Brandwyine Ballet Company; Brandwyine River Museum of Art; Brat Productions of Culturetrust Greater Philadelphia; Brew House Association; Bricolage; Brilliant Corners; Bristol Riverside Theatre; Brown Street History and Cultural Association; Bucks County Historical Society; Burying Ground; Bynaw Mawr College, Office for the Arts; Bynaw Mawr Film Institute; Bucks County Historical Society; Bucks County Playhouse; Bucks County Symphony; Buffalo; Buildabridge; Bunker Projects; Bushfire Theatre of Performing Arts; Butler County Symphony Association; Calliope House; Camara Arts; Cambria Library Association; Camara Singers; Cameron County Chamber of Commerce & Artisan Center; Campus Theatre; Cantante Carlisle; Capital Area Music Association; Carbon County Art League; Carlisle Arts Learning Center; Carnegie Institute; Carnegie Library of Pittsburgh; Carnegie Mellon University School of Music; Carnegie Museum of Art; Carnegie Museums Of Pittsburgh; Cassa De Duende; CelebrateErie; Celtic Fest (dba Celtic Cultural Alliance); Center for Architecture and Design; Center for Art in Wood; Center for Emerging Visual Artists, The; Center in the Park; Central PA Festival of the Arts; Central Pennsylvania Friends of Jazz; Central Pennsylvania Ballet; Centro Nueva Creacion; Chamber Music Pittsburgh; Chamber Music Society of Bethlehem; Chamber Orchestra of Philadelphia, The; Chambersburg Community Theatre; Chatham Baroque; Chelsea & Magda; Chester Children's Chorus; Chester County Historical Society; Chestnut Street Singers; Children's Museum; Children's Museum of Pittsburgh; Chinese American Women's Sisterhood Society of Philadelphia; Choroneova; Choristers; Christ Church Preservation Trust; Circadium; Citizens for the Arts in Pennsylvania; City of Asylum/Pittsburgh; City of Erie Cable TV Access Corporation; City of McKeesport Renzehausen Park; City of Pittsburgh; City Theatre Company; Civic Light Opera; Civic Theatre of Allentown; Clay on Main; Clay Studio, The; Cleaver Magazine; Cleveden of the National Trust; Coal Country Hangout; Coalition of Diasporan Scholars Moving; Coatesville Cultural Society; Collaborative Cataloging Japan; College of Physicians of Philadelphia; Committee of Seventy; Commonwealth Classic Theatre Company; Commonwealth Youthchoirs; Community Arts Center (Delaware County); Community Arts Center (Williamsport); Community Arts Center of Cambria County; Community Concerts at Lackawanna College; Community Conservatory of Music; Community Education Center; Community Music School (Allentown); Community Partnerships RC&AD; Community Singers; Community Theater Project Corporation; Community Theatre League; Company Players; Concert Operaeta Theater; Concord Chamber Singers; Concord School House and Upper Burying Ground of Germantown; Conservation Center for Art And Historic Artifacts; Contempradance Theatre; Cook Forest Sawmill Center for the Arts; Cooperative Project; Corningsworks; Coro Latinamerico; Corry Area Arts Council; Cosacoisa Art at Large; County Theatre; Craftsmen's Guild of Pittsburgh; Crazy Art Gallery; Crazy Quilters Quilt Guild; Creative Nonfiction Foundation, The; Creative Works Of Lancaster; Cresson Lake Playhouse; Crime Victim Center; Crossing; Crossroads Music; Cultural Alliance of York County, The; Cultural and Arts Commission Ltd (aka Nazareth Center); Cultural Data Project; Cultural Enrichment Fund; CultureTrust Greater Philadelphia; Cultureworks Greater Philadelphia; Cumberland Valley School of Music; Curio Theatre Company; Curtis Institute Of Music; Da Vinci Art Alliance; Da Vinci Discovery Center of Science And Technology; Dafmark Dance Theater; Dance Affiliates; Dancefusion; Dancing Classrooms Philly; Dans4Nia Repertory Ensemble; Darlington Fine Arts Center; Delaware & Lehigh National Heritage Corridor; Delaware County Symphony; Deni Theatre Foundation; Dlsabled Philly Film Series; Dolce Suono Ensemble; Downtown Chambersburg Inc (dba The Capitol Theatre Center); Downtown Edinboro Art & Music Festival; Dreams Of Hope; Dreamwrights Center For Community Arts; Early Music America; East Coast Black Age of Comics Convention; East Stroudsburg High School South Musical Theater Program; Eastern State Penitentiary Historic Site; Ebenezer Maxwell Mansion; Eclectic Laboratory Chamber Orchestra; Edgewood Symphony Orchestra; Edinboro Area Historical Society; Edinboro Highland Games; Edinboro University Chamber Players; Egopo Classic Theater; Eleone Dance Theater; Elk County Council on the Arts; Elmwood Park Zoo; Emmaus Arts Commission; Enchantment Theatre Company; Encore Series D/B/A The Philly Pops; Endless Mountain Music Festival; Enja's Dance Crew; Entertainment Consortium; Envision Peace Movement University; Erie Art Museum; Erie Contemporary Ballet Theatre; Erie Civic Theatre Company; Erie County Historical Society; Erie Dance Consortium; Erie Dance Theater a Program of the MLK Center; Erie Downtown Partnership; Erie Homes For Children and Adults; Erie Philharmonic; Erie Playhouse; Erie Port Authority - 8 Great Tuesday's; Erie Zoological Society; Essential Public Media Inc; expERIence Children's Museum; F.M. Kirby Center for the Performing Arts; Fabric Workshop and Museum; Fairhill Burial Ground; Fairmount Park Conservancy; Fairview Area Historical Society; Fiberarts Guild of Pittsburgh; Fiddlekicks; Fidget; Film Pittsburgh; Film Society of Northwestern Pennsylvania; Fine Art Miracles; Fine Arts Discovery Series Inc; Fine Arts Fiesta; First Lutheran Church Noon Recital Series; First Night Newtown; First Person Arts; Flagship Niagara League; Flashpoint Theatre Company; Flautations; Focus on Renewal; Footlight Players; Forest Area Arts Council; Fort Leboquerque Historical Society; Fort Mifflin on the Delaware; Found Theater Company; Foundation at the Manor; Foundation for the Reading Public Museum; Founder's Hall at Girard College; Frank L. Meleaga Art Museum; Franklin Civic Operetta Association; Franklin Institute; Frator Heru Institute; Free Library of Philadelphia Foundation; French Creek Community Theater; Frick Art & Historical Center; Friends of Flight 93 National Memorial; Friends of History; Choral Arts Society of Philadelphia; Friends of Laurel Hill Cemetery; Friends of the 1803 House; Friends of the Embassy Theatre; Friends of the Japanese House and Garden;
Friends of the Wissahickon; FringeArts; Front Porch Theatricals; Fulton Theatre Company; Fund for the Water Works; Gabriel Chamber Ensemble; Galleries at Moore College of Art and Design; Gateway to the Arts; Gemini Theater Company; Generoo Organization; Geographical Society of Philadelphia; George Junior Republic; George W. South Memorial Episcopal Church of the Advocate; Georgia E. Gregory Interdenominational School of Music; German Society of Pennsylvania; Germantown Mennonite Historic Trust; Gershman Y; Gettysburg Chamber Orchestra; Gettysburg Community Concert Association; Gettysburg Majestic Theater; Gettysburg Review; Girls Rock Philly; Glen Foerd Conservation Corporation; Global Philadelphia Association; Global Posse Productions; Godfrey Daniels; Goodell Project; Graystone Society; Greater Hazleton Concert Series; Greater Lehigh Valley Writers Group; Greater Philadelphia Cultural Alliance; Greater Philadelphia Film Office; Greater Pittsburgh Arts Council; Gretna Productions; Grotiworks of Culturetrust Greater Philadelphia; Group Motion Multi Media Dance Theater; G-Town Radio; Guardians of Sound; Guiding Star Dance Foundation; Harborscreek Historical Society; Harmony Singers of Pittsburgh; Harrisburg Area Contra Dance Association; Harrisburg Choral Society; Harrisburg Community Theatre; Harrisburg Symphony Association; Head & The Hand Workshop of Culturetrust Greater Philadelphia; Headlong Dance Theater; Hedgerow Theatre; Helen Kate Furness Free Library; Heritage Gospel Chorale of Pittsburgh; Heritage Players; Huawatha Project; Hidden City Philadelphia; Hill Dance Academy Theatre (Hda); Historic Bethlehem Partnership; Historic Fallssington; Historic Germantown; Historic Philadelphia; Historic Rittenhousetown; Historic Yellow Springs; Historical & Genealogical Society of Somerset County; Historical Society of Frankford; Historical Society of Pennsylvania; Historical Society of Western Pennsylvania; Hiway Theatre; Hole In The Wall Puppet Theatre; HOLeY Jeans; Home Textile Tool Museum; Honesdale Roots And Rhythm Music and Arts Festival; Hope Horn Gallery University of Scranton; Horshy School Restoration Society; Hot Jet Center for the Arts; Idiopathic Riddopathy Consortium; Images of the Motherland-Interactive Theatre; Imani Edu-Tainers African Dance Company; Inclined Plane; Independence Seaport; Independent Visitor Center Corporation; Indiana Arts Council; Inis Nua Theatre Company; InLiquid.com; Institute of Contemporary Art; Interact Theatre Company; Intercultural Journeys; International Ballet Exchange; International House Philadelphia; International Performing Arts for Youth; Interplay Pittsburgh; Invisible River; Ionsound Project; Iron Factory, LLC; Islamic Cultural Preservation & Information Council / New Africa Center; Israeli Film Festival Philadelphia; IUP University Museum; James A. Michener Art Museum; Japan America Society of Greater Philadelphia; Jazz Bridge Project; Jazz Orchestra of Philadelphia of Culturetrust Greater Philadelphia; Jazz Workshop; Jazzerie; Jeanne Ruddy Dance; John A. Heffernan Art Museum; John Ritter Center for the Arts and Humanities; John Bartram Association; Johnson House Historic Site; Johnstown Area Heritage Association; Johnstown Concert Series; Johnstown Flood National Memorial; Johnstown Symphony Orchestra; Jump Street; Juniata Presents; Juniata River Valley Visitors Bureau Cultural Programs; Junk; Just Act; Just Act (Formerly Gas & Electric Arts); Kaleid Theatre; Kaleidoscope Arts Festival; Kama-Sahlor Group; Kaufmann Center; KBK Foundation; Kennett Area Senior Center's Living History Storytelling Project; Kenneth Flash; Kente Arts Alliance; Keystone State Music Theater; Kimmel Center; Kinetic Theatre Company; King's College; Korean Cultural Foundation; Koresh Dance Company; Ku Presents!; Kulu Mele African American Dance Ensemble; Kun-Yang Lin/Dancers; Kyodoa Taiko Drummers (Formerly Shofuso Taiko); La Salle University Art Museum; Lackawanna Historical Society; Lady Hoofers Tap Ensemble; Lafayette College (Art Galleries & Collections Labyrinth Program); (Performance) Lake Erie Arboretum at Frontier; Lake Erie Ballet; Lancaster Symphony Orchestra; Lansdowne Economic Development Corporation; Lansdowne Symphony Orchestra; Lantern Theater Company; Laurel Arts; Leah Stein Dance Company; Learning Lamp (arts & culture programs); Lebanon Community Concert Band; Lebanon County Community Concert Association; Legacy Arts Project; Lehigh Art Alliance; Lehigh County Agricultural Society; Lehigh County Historical Society; Lehigh University Art Galleries - Museum Operation; Lehigh Valley Arts Council; Lehigh Valley Association Of Independent Colleges; Dance Consortium; Lehigh Valley Chapter Sweet Adeline's International; Lehigh Valley Community Broadcasters Association; Lehigh Valley Italian-American band; Lehigh Valley Photography Club; Lehigh Valley Storytelling Guild; Lehigh Valley Zoological Society; Lenape Chamber Ensemble; Liberty Bell Museum; Library Company of Philadelphia; Lightning Rod Special; Little Theatre of Wilkes-Barre; Liveconnections.Org; Long's Park Amphitheater Foundation; Longwood Gardens; Loyalsock Township; Luther Memorial Academy/ Church; LVAIC Dance Consortium; Lyra Society; Lyric Consort; Lyric Fest; Macguffin Theatre & Film Company; Macungie Band; Mad Poets Society; Main Line Art Center; Manayunk Art Center; Manayunk Theatre Company; Manchester Craftsman's Guild; Mann Center for the Performing Arts; Marine Band of Allentown; Market Square Concerts; Mary Miller Dance Co.; Marywood University Art Galleries; Mascher Dance; Masjidullah-Center for Human Excellence; Mattress Factory Ltd, The; The Mauch Chunk Historical Society of Carbon County; Mauckingbird Theatre Company; Mayfair; Mckeesport Little Theatre; Mckeesport Regional History and Heritage Center; Mckeesport Symphony Orchestra; Meadville Council on the Arts; Media Arts Council; Media Business Authority DBA Jazz by Night Celebration; Media Mobilizing Project; Media Theatre; Mendelsohn Choir of Pittsburgh, The; Mendelsohn Club of Philadelphia; Mercer Fonthill Trust; Merser Area Community Church; Mercyhurst Institute for Arts & Culture; Metropolitan Ballet Company; Mexican Cultural Center; Meyersdale Area Historical Society; Mofflin Community Library; Mighty Writers; Miller Park and Recreation Committee; Millbrook Playhouse; Miller Center for the Arts; Miller Gallery at Carnegie Mellon University; Millersville University - The Arts at Millersville; Mind TV; MLK Community Mural; Mock Turtle Marionette Theater; Mon River Arts; Mon Yough Chorale; Monroe Farmers Market; Montgomery County Community College; Montgomery Theatre; Moonstone Inc; Moore College of Art and Design; Moravian Historical Society; Mostly Opera; Mountain Playhouse; Mt. Airey Art Garage; Mt. Gretna Arts Council; Muhlenberg Summer Music Theatre; Multicultural Arts Exchange of Culturetrust Greater Philadelphia; Muny Historical Society & Museum of History; Municipal Band of Allentown; Municipal Opera Company of Allentown; Museum of Indian Culture; Music Academy, The; Music at Abington; Music at Gretna; Music on the Edge; Musicipia; Muya Philippine Dance Company; Naked Stark, National Assoc. of Watch and Clock Collectors; National Aviary in Pittsburgh; National Constitution Center; National Liberty Museum; National Museum of American Jewish History; National Museum of Industrial History; Ned Smith Center for Nature and Art; Nego Gato; Network for New Music; Neu Kirche Contemporary Art Center; New City Stage Company; New Freedom Theatre; New Hazlett Center for the Performing Arts; New Horizon Theater; New Paradise Laboratories; Newmarket Renaissance Theatre Company; Newport Chamber Orchestra; Nia Center Inc; Nichole Canuso Dance Company; Nicodemus Center for Ceramic Studies; Nittany Valley Symphony; Nora Gibson Contemporary Ballet; Norris Square Neighborhood Project; North East Arts Council; North Hills Art Center; North Light Community Center Arts Program; North Pittsburgh Symphonic Band; North Suburban Symphonic Band; Northampton County Historical & Genealogical Society; Northeastern Pennsylvania Philharmonic; Northern Tier Symphony Orchestra; Nurture Nature Center; Oakmont Carnegie Library; Off The Wall Productions; Office of Arts, Culture and the Creative Economy; Oil Region Ballet; Ollin Yolitzli Calmecac; Olney Youth Arts Festival; Ombelico Mask Ensemble; Open Stage of Harrisburg; Opera North; Opera Philadelphia; Orbiter 3; Orchestra 2001; Our Town Foundation; PA Presenters; PA Shakespeare Festival at Desales University; Packwood House Museum; Painted Bride Art Center; The; Palmer Museum of Art; Paul Davis Blues Fest; Papaya; Papageno College (15 Parkland), Partners for Sacred Places; Passion Y Arte; Pasquella Performing Arts Center; Passyunk Square Civic Association; PBS39/WLVT; Pearl S. Buck House; Penn State Center for the Performing Arts; Penn State Centre Stage; Penn State Erie, Music at Noon - The Logan Series; Penn State Lehigh Valley, Ron Delong Gallery,
Pennhurst Memorial & Preservation Alliance; Pennslyvania Society; Pennsylvania Academy of the Fine Arts; Pennsylvania Ballet Association; Pennsylvania Centre Orchestra; Pennsylvania Consort; Pennsylvania Dance Theatre; Pennsylvania Guild of Craftsmen; Pennsylvania Horticultural Society; Pennsylvania Humanities Council; Pennsylvania Jazz Collective; Pennsylvania Lumber Museum Associates; Pennsylvania Maple Festival; Pennsylvania Public Radio Associates; Pennsylvania Regional Ballet; Pennsylvania Rural Arts Alliance; Pennsylvania Sinfonia Orchestra; Pennsylvania Youth Theatre; People's Light; People's Shakespeare Project; Performing Artists Collective Association; Performing Arts Live (dba Allentown JazzFest); PF/PAC; Philadelphia Area Consortium of Special Collections Libraries (Pasccl); Philadelphia Art Alliance; Philadelphia Artists' Collective; Philadelphia Arts in Education Partnership; Philadelphia Asian American Film & Filmmakers; Philadelphia Asian Performing Artists; Philadelphia Boys Choir & Chorale; Philadelphia Chamber Ensemble; Philadelphia Chamber Music Society; Philadelphia Chapter - Barbershop Harmony Society; Philadelphia Chinese Opera Society; Philadelphia Clef Club of Jazz & Performing Arts; Philadelphia Community Arts Network; Philadelphia Community Tap Project; Philadelphia Dance Company (PHILADANCO!); Philadelphia Dance Foundation; Philadelphia Dance Projects; Philadelphia Film Society; Philadelphia Folklore Project; Philadelphia Folksong Society; Philadelphia Freedom Band; Philadelphia Gay Men's Chorus; Philadelphia Guild of Hand Weavers; Philadelphia Independent Film & Video Association; Philadelphia Museum of Art; Philadelphia Orchestra Association; Philadelphia Photo Arts Center; Philadelphia Photo Review; Philadelphia Photo Review, The; Philadelphia Public Access Corporation; Philadelphia Regional Arts Consortium; Philadelphia Sculptors; Philadelphia Shakespeare Theatre, The; Philadelphia Sinfonia Association; Philadelphia Singers, The; Philadelphia Sketch Club; Philadelphia Society for the Preservation of Handicrafts; Philadelphia Spin Coalition; Philadelphia Stories; Philadelphia Theatre Company; Philadelphia Virtuosi Chamber Orchestra; Philadelphia Voices of Pride; Philadelphia Waterborne; Philadelphia Women in Film and Television; Philadelphia Wooden Boat Factory; Philadelphia Young Playwrights; Philadelphia Youth Dance Fest; Philadelphia Youth Orchestra; Philadelphia Zoo; Philadelphia's Magic Gardens; Philip and Muriel Berman Museum of Art at Ursinus College; Philly Drum Project; Philo Pigeon LLC; Philly Youth Poetry Movement; Philo Project of Culturetrust Greater Philadelphia; Phipps Conservatory and Botanical Gardens; Phoenix Village Art Center; Photography Without Borders; PIFFARO, The Renaissance Band; Pig Iron Theatre Company; Pioneer Band of Allentown; Pittsburgh Arts & Lectures; Pittsburgh Ballet Theatre; Pittsburgh Botanic Garden; Pittsburgh Camerata; Pittsburgh Community Building; Creative Reuse Project; Pittsburgh Classical Guitar Society; Pittsburgh Community Broadcasting Corp dba 90.5 Wesa / dba 91.3 Wyej; Pittsburgh Concert Chorale; Pittsburgh Entertainment Project; Pittsburgh Glass Center; Pittsburgh Irish and Classical Theatre; Pittsburgh Irish Festival; Pittsburgh Jazz Orchestra; Pittsburgh Lesbian and Gay Film Society; Pittsburgh Mandolin Society; Pittsburgh Musical Theater; Pittsburgh New Music Ensemble; Pittsburgh Opera; Pittsburgh Opera Theater; Pittsburgh Parks Conservancy; Pittsburgh Philharmonic (North Pittsburgh Civic Symphony); Pittsburgh Playwrights Theater Co.; Pittsburgh Public Theater Corporation; Pittsburgh Savoyards Inc; Pittsburgh School for the Choral Arts; Pittsburgh Society of Illustrators; Pittsburgh Symphony; Pittsburgh Trust for Cultural Resources; Pittsburgh Youth Ballet Company; Pittsburgh Youth Chorus; Pittsburgh Youth Philharmonic Orchestra; Pittsburgh Youth Symphony Orchestra; Pittsburgh Zoo & PPG Aquarium; Rural On, Philly!; Playgrounds and Players; Pocono Bluegrass and Folk Society; Pocono Youth Orchestra; Portside Arts Center; Presbyterian Historical Society; Preservation Alliance for Greater Philadelphia; Presque Isle Partnership; Pride of the Greater Lehigh Valley; Prima Arts; Prime Stage; Print Center, The; Prism Quartet; Project 440 Inc; Project Capoera; Project Twenty 1; Prometheus Chamber Orchestra of Culturetrust Greater Philadelphia; Public Broadcasting NW PA; Public Citizens; Public Youth; Puertorriquen Music Preservation; Putty Dance Project; Qflix Philadelphia; Quakertown Band; Quantum Theatre; Quercreek Mine Rescue Foundation; Quiet Valley Living Historical Farm; Quintessence Theatre Group; Radiant Hall Studios; Raices Culturales Latinoamericanas; RAIR; Reading Buccaneers; Reading Choral Society; Reading Musical Foundation; Reading Pops Orchestra; Reading Symphony Orchestra; Reading Terminal Market; Reading Theater Project; Reallivepeople; Recordante Recorder Choir; Red 40 & The Last Groovement; Relache; Remington Ryde Bluegrass Festival; Renaissance & Baroque; Renaissance City Choirs; Renaissance City Wind Music Society; Renegade Company; Renfrew Institute for Cultural & Environmental Studies; Repertory Dance Theatre (Allentown); Requisite Movers; Resonance Works; Resource Exchange; Revolution Shakespeare; River City Brass Band; Rivers of Steel Heritage Corporation; Rock School for Dance Education, The; Rock to the Future; Rose Lehrman Arts Center, Performing Artist Series; Rose Lehrman Gallery at HACC, Central Pennsylvania's Community College; Rosenbach Museum & Library; Rough Cut Productions; Royales; Saint Vincent College Concert Series; Saltworks; Samek Art Museum; Samuel Gompers Elementary School; Samuel S. Fleisher Art Memorial; Satori; Saucon Valley Conservancy; Schuylkill Center For Environmental Education, The; Schuylkill County Historical Society; Schwenkfelder Library & Heritage Center; Scrannton Civic Ballet Company; Scrannton Cultural Center at the Masonic Temple; Scribe Video Center; SEAMAAAC; Second State Press; Second Sunday Concert Series; Sembene--The Film and Arts Festival; Senior Community Services; Seton Hill University, Settlement Music School; Shakespeare in Clark Park; Shakespeare-In-The-Schools; Shelley Road Productions; Shona Sharif African Dance and Drum Ensemble; Silk Screen; Silver Eye Center for Photography; Simpatico Theatre Project; Sing Out Corporation; Singing City; Sister Cities Girlchoir; Slate Belt Historical Society; SLB Radio Productions; Slought Foundation; Small But Mighty Arts of Culturetrust Greater Philadelphia; Smith Memorial Playground & Playhouse; Soapbox: Community Print Shop & Zine Library; Society for Contemporary Craft; Society to Preserve Millvale Murals of Maxo Vanka; Soldiers & Sailors Memorial Hall and Museum Trust; Somerset County Federated Library System; Sounds of Pittsburgh Chorus; South Arts (Pittsburgh); South Asian American Film & Video Festival; South Hills Chorale; South Park Theatre; Southern Alleghenies Museum Of Art; Southside Film Institute; Spanish American Civic Association; Spells Writing Lab, Spiral Q Puppet Theater; Springettsbury Township - Sounds of Summer; Spring's Historical Society of the Casselman Valley; Squonk Opera; Stadler Center for Poetry; Stage Right; Stagecrafters; Stahl's Pottery Preservation Society; State College Area Municipal Band; State College Choral Society; State Theatre; State Theatre Center for the Arts (Fayette County); State Theatre Center for the Arts (Lehigh Valley); Stenton; Storybook Musical Theatre; Strand-Capitol Performing Arts Center; Studio B; Studio R; Studio X; Subcircle; Sullivan County Council on the Arts; Summer Carillon Concerts; Summer Harmony Men's Chorus of the Lehigh Valley; Summer Sounds of the Greater Altoona Economic Development Corp; Summit Hill Heritage Center; Sunshine Arts; Susan Hess Modern Dance; Susquehanna Chorale; Susquehanna Folk Music Society; Susquehanna Valley Chorale; Swarthmore College - Arts & Cultural Programming; Swarthmore-Rutledge School; Sweetwater Center for the Arts; Swim Pony Performing Arts; Taller Puertorriqueno; Tangle Movement Arts; Team Sunshine Performance Corporation; Tempest Productions Inc; Tempesta Di Mare; Temple Contemporary; Temple Judea Museum; Temple University Institute on Disabilities; Temple University Music Preparatory Division; Termite TV Collective; Texture Contemporary Ballet; Theater of the Seventh Sister; Theatre Alliance; Theatre Encore of Culturetrust Greater Philadelphia; Theatre Exile; Theatre Horizon; Theatre In The North; Theatre Philadelphia; The Last Groovement; ThirdBird; Three Aksha; Three Rivers Storytelling Festival (Storyswsp); Three Rivers Young Peoples Orchestra; Throughline Theatre Company; Tickets For Kids Charities; Tiny Dynamite; Titusville Council On The Arts; Totem Pole Playhouse; Tots Gap Arts Institute; Touchstone; Touchstone Center for Crafts; Tri-County Concerts Association; Trinity Center For Urban Life; Trinity Musical Theatre; Tuesday Musical Club; Turkeyfoot Valley Historical Society;
Twelve Gates Arts; UMOJA African Arts Company; Undercroft Opera; Union Project; University City Arts League; University of Pennsylvania Museum of Archaeology and Anthropology; Unsaim/D Shakespeare Co.; Uptown Entertainment and Development Corporation; Uptown! Entertainment Alliance; Urban Creators; Usiloquy Dance Designs; Valley Contra Dance Society; Valley Lyric Opera; Valley Players Of Ligonier; Vandalus; Variant Six; Village Library Of Wrightstown; Village of Arts and Humanities, The; Village Theater Company; Visionary Performing Arts Academy; Visual Arts Alliance; Voces Solis; Vox Populi; Vulcan Lyric (Formerly Center City Opera Theater; W.O.R.X. Works Of Raphael Xavier; Wagner Free Institute of Science; Walk In Art Center; Walnut Street Theatre; Warren Civic Orchestra; Warrior Writers Of Culturetrust Greater Philadelphia; Warriors of the Wonderful Sound; Washington Symphony Orchestra; Waterfire Sharon; Wayne Art Center; Wayne County Arts Alliance; Weathervane Music Organization; Weis Center For The Performing Arts at Bucknell University; West End Library Arts Program; West Park Cultural Center; West Philadelphia Cultural Alliance; West Whiteland Township Friends of the Park; Western Pennsylvania Conservancy; Westmoreland Arts & Heritage Festival; Westmoreland County Parks & Recreation Citizens Advisory Board; Westmoreland Museum of American Art; Wharton Esherick Museum; Wheatland Chorale; Whitaker Center for Science and the Arts; White Box Theatre; White Rose Chorus; WHYY; Wilkins School Community Center; Williamsport Ballet Guild, Williamsport Chamber Choir & Orchestra; Williamsport City Jazz Orchestra; Williamsport Civic Chorus; Williamsport Community Concert Association; Williamsport Lycoming Arts Council; Williamsport Symphony Orchestra; Wilma Theater, The; Wilson College; Wolf Performing Arts Center; Women of Visions; Women's Coalition for Empowerment; Woodlands Trust for Historic Preservation; Woodmere Art Museum; WQED Multimedia Pittsburgh; WXPN; Wyck Association; Wyoming County Cultural Center; Yocum Institute For Arts Education; York Jewish Community Center; York Symphony Orchestra; Young Artists Debut Orchestra; Young Audiences of Eastern Pennsylvania; Young People's Chorus of Erie; Young People's Philharmonic of the Lehigh Valley; Youth Education in the Arts; Zoellner Arts Center; and Lehigh University.

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The Commonwealth of Pennsylvania’s Participating Cultural Event Attendees

Additionally, this study could not have been completed without the cooperation of the 6,790 arts and cultural audience members who generously took the time to complete the audience-intercept survey while attending a performance, event, or exhibit within Pennsylvania during calendar year 2016.
The following national organizations partner with Americans for the Arts to help public- and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.

Cover: Andrew Shurtleff Photography