ARTSFUND

An Economic Impact Study of Arts, Cultural, and Scientific Organizations in Eastside King County

2014

AN ECONOMIC IMPACT STUDY OF ARTS, CULTURAL, AND SCIENTIFIC ORGANIZATIONS IN EASTSIDE KING COUNTY: 2014

PREPARED FOR:

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EASTSIDE BREAKOUT REPORT PREPARED FOR AND FUNDED BY:

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We are honored to have been asked by ArtsFund to undertake this study of the economic impact of arts, cultural, and scientific organizations in Eastside King County again.

This was truly a collaborative effort. We could not have undertaken this study if ArtsFund had not taken leadership in data gathering from patrons and arts, cultural, and scientific organizations. Sarah Sidman, Graham Mills, and Andrew Golden were instrumental in making sure that the sampling plan for patrons was executed, and making sure that we obtained a very high level of coverage for the organization survey. They also took leadership in identifying the full scope of organizations included in this study, working closely with agencies throughout the region to obtain budget and attendance data needed for this project. It has truly been a pleasure to work with ArtsFund staff in the design, conduct, and completion of this consulting job.

The ultimate success of this project hinged on the cooperation of arts, cultural, and scientific organizations in this region. These organizations provided data of outstanding quality, yielding a database unmatched in any similar metropolitan region in the United States. Two hundred sixty-five groups of patrons responded to requests for information, with a very high level of completeness. This includes an amazing set of open-ended comments about the importance of arts, cultural, and scientific organizations to these patrons and to the identity of this region. These data are far richer than gathered by several national arts advocacy support organizations, making this region a leader nationally in analyses of the type reported in this study.

ArtsFund would not have been able to undertake this study without the financial support of a number of public and private organizations in this region. Beyond financial support, some of these organizations contributed to the data gathering needed to complete this report. Their support reinforces the contribution of arts, cultural, and scientific organizations to the quality of life and the process of economic development in this region. We hope that the report we have created meets the expectations of these funders, and contributes to the further development of arts, cultural, and scientific organizations in this region.

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ARTSFUND'S ACKNOWLEDGMENTS

Arts and creativity live at the very core of our region's identity, and the Central Puget Sound is recognized around the globe for being at the forefront of innovation, research, invention, technology, and design. The ability of the great companies rooted here to attract top talent to our region depends in no small part on the vibrant arts and cultural scene and the resulting quality of life. Our region's cultural organizations inspire and provoke us, and help us understand the world around us. They teach our children and the workforce of tomorrow about creativity, empathy, and problem solving. Our cultural assets not only enrich our lives, they are critical to a healthy society and are vital to our region's competitive advantage. They fuel the local economy, contribute to vibrant communities, and promote tourism.

Every five years, ArtsFund partners with cultural, civic, business, and public sector leaders to undertake a comprehensive scan of the economic impact of our region's cultural organizations. In 2015, ArtsFund generated an Economic Impact Study of Arts, Cultural, and Scientific Organizations in the Central Puget Sound, as well as a King County report. This Eastside Breakout report stems from data collected for those studies, and is benchmarked against a prior 2003 Eastside Breakout. Arts, cultural, and scientific organizations are vital contributors to our region's economic and civic health, and the commitment of both public and private leadership is an indicator of the wide scope and value of the study. The 2014 Economic Impact Study supporters include: The Seattle Foundation, King County, 4Culture, Bank of America, Safeco Insurance, Visit Seattle, the Nesholm Family Foundation, the Seattle Office of Arts & Culture, and Amazon. Funding for the Eastside Breakout Report was provided by: the Bellevue Arts Commission, the Redmond Arts and Culture Commission, the City of Kirkland, and the City of Issaquah Arts Commission. We are grateful to our cross-sector funding partners for their support.

We would also like to acknowledge and thank the Paul G. Allen Family Foundation for their major funding support of previous ArtsFund studies.

As is evident in the sheer number and variety of groups taking part in this year's Economic Impact Study, the Eastside of King County is home to a growing cultural ecology. This report, along with our four-county region and King County reports, demonstrates the ripple effects of cultural organizations throughout the region.

This study would not be possible without Professor William Beyers, the study's main author. All ArtsFund studies dating back to 1993 have been authored by Professor Beyers, who is recognized as one of the foremost experts in the field. The depth of reporting and scope of comparative analysis the ArtsFund studies offer is only possible due to his diligent work over the past 23 years. We are honored to collaborate with such an expert.

As in all our previous studies, Professor Beyers worked with ArtsFund's long-time partner GMA Research of Bellevue, Washington, who designed the sampling plan and tabulated data from the patron surveys. We thank Dick Anderson for his integral contribution to this study, and to all prior. And thank you to Dwight Gee for sharing the expertise and perspective garnered from overseeing all prior iterations of the study.

For helping connect ArtsFund with the Eastside nonprofit groups and organizational data needed for participation in the study, we thank our research partners: 4Culture and the Association of King County Historical Organizations, as well as our aforementioned Eastside funding partners.

The work on this report spans well over a year and a half, and we highlight and thank three members the ArtsFund team for their invaluable contributions during various stages of the process.

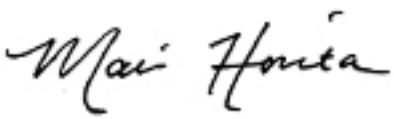
Graham Mills, for outlining the launch of the process, ensuring the organizational and patron surveys were widely distributed, designing timelines and databases, and for countless hours of research and outreach. Graham oversaw six months of patron sampling, in addition to the collection of the organizational information from which this study is built.

Halle Townes, for stepping in during the final weeks of data collection and working with our cultural partners to ensure all surveys were received, tracked, and processed.

And Andrew Golden, for picking up the baton and ushering the Economic Impact Study to completion. In compiling additional research, partnering with our creative team in the production of the final documents, offering communications support, and administering the rollout and distribution plan, Andrew's voice has been key in the final stages of the project.

We also thank ArtsFund's creative partners, Dapper + Associates, for their vision in designing and formatting the reports and summary brochure.

Finally, we are deeply grateful to all of the arts, cultural, heritage, and scientific organizations who participated in the surveying process, and to the many patrons who shared their data and perspective. It is thanks to the dedication of cultural organizations and patrons alike that this region's cultural assets play such a vital role in our lives and our communities.



Mari Horita
President & CEO
ArtsFund

Sarah Sidman
Director of Strategic Initiatives & Communications
ArtsFund

SPONSORS' REMARKS

"Redmond is proud to partner on this project and to support local cultural organizations. The report will inform local government decision makers in how to attract creative businesses, workers, and artists to the Eastside. In addition to economic impacts, the cultural arts inspire community building, distinctive community character, and intellectual stimulation."

John Marchione
Mayor, City of Redmond

"Imagine our communities without art, and you begin to understand how much art contributes to our daily experience – energizing our public spaces and our local economies and providing innumerable outlets for people to articulate their experiences, feelings and aspirations. A gesture, a brush stroke, a carving – all tell the story of our people and our times and make our cities unique. This report highlights the wide-ranging effects of our local arts organizations on our economy, our community, and our well-being."

Amy Walen
Mayor, City of Kirkland

"The City of Issaquah is pleased to be a partner in ArtsFund's Eastside Economic Impact Study. The arts are an important part of our community — they spark creativity, bridge diverse cultures, improve academic performance, help drive tourism, and strengthen our local economy with revenue and jobs. Issaquah is home to excellent arts and culture organizations of many sizes and disciplines. We are thankful for the wide range of quality arts experiences they provide our residents and visitors."

Fred Butler
Mayor, City of Issaquah

EXECUTIVE SUMMARY

Arts, cultural, and scientific organizations make significant contributions to the quality of life of people living in Eastside King County, as well as to people living elsewhere in Washington State, and from out-of-state. Eastside King County is defined for the purposes of this report as the area east of Lake Washington to Snoqualmie including Mercer Island, and from Renton north to Bothell. Patrons of Eastside organizations eloquently expressed their opinions about the value of these organizations to them:

"There are few things more valuable than cultural enrichment. It's one of the primary ways in which I feel engaged and connected with the world at large."

"(Cultural activity) makes life more interesting, provides relaxation and the opportunity for social interaction, and helps us look at different aspects of ideas and issues."

"Cultural activities expand our thinking!"

"It is vital for the growth and education of my children."

"Cultural opportunities make this area a very vibrant place to live."

Source: Eastside Patron Survey

Arts, cultural, and scientific organizations are also an important part of the local economy, directly creating thousands of jobs, millions of dollars in labor income, business sales, and tax revenues to governments.

This study reports on the economic impacts of 44 non-profit arts, cultural, and scientific organizations located in Eastside King County. It documents these economic impacts through data gathered on the expenditures that these organizations and their patrons make in the local and Washington State economies. It includes organizations with budgets of at least $35,000 in Dance, Festival, Heritage, Theatre, Music, Science, Interdisciplinary, and the Visual Arts. It also includes public and private sector non-profit organizations supporting the delivery of services from arts, cultural, and scientific organizations, hereafter referred to as Arts Service Organizations. This is the third Eastside Economic Impact Study; the first two were benchmarked against the year 2000 and 2003 (Beyers 2001; Beyers & GMA 2004). ArtsFund was the sponsor of the 2003 Economic Impact Study, while the 2000 study was funded by "The Eastside Arts Coalition ."[1] The two previous Eastside Economic Impact studies excluded scientific organizations.

1 The Eastside Arts Coalition was defined to be: Bellevue Arts Commission, Bellevue Chamber Foundation, /ArtsFund, Eastside Arts Coalition, Issaquah Arts Commission, King County Arts Commission, Music Works Northwest, and Redmond Arts Commission

AGGREGATE IMPACT

The aggregate economic impact of Eastside King County arts, cultural, and scientific organizations arises due to spending of patrons visiting these organizations, and by the spending that the organizations make in the process of supplying their services. In 2014, $123 million in business activity was generated in the Washington State economy due to spending by Eastside King County arts, cultural, and scientific organizations, and spending by their patrons. This business activity supported 2,623 jobs, and $53 million in labor income, and resulted in $5 million in sales, business and occupation, and hotel-motel room taxes.

Spending by cultural organization patrons totaled $33.5 million, with tickets and admissions accounting for $18.7 million of these expenditures. Income of arts, cultural, and scientific organizations was $30.6 million in 2014, while they spent $30 million providing these services.

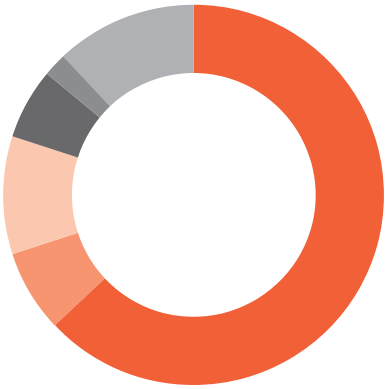
Economic impacts have changed somewhat when compared to the 2003 ArtsFund Economic Impact Study. Business activity in Washington State supported by the spending of these organizations and their patrons rose by 39%, while labor income impacts increased by 29% (as measured in $2014). In contrast, Washington State employment impacts declined from 3,500 to 2,623. This decline is related to lower direct jobs (a drop from 2,035 to 1,769), and also related to lower labor requirements per unit of output in the economic impact model used in the current study, compared to labor requirements per unit of output in the 2003 study.

NEW MONEY

The majority of the economic impacts of arts, cultural, and scientific organizations and their patrons are related to spending by local residents, spending part of their discretionary income on visits to these local organizations. However, a modest proportion of the patrons to these organizations come from outside the local area, and their spending represents “new money”— funds that would not be spent in the local area if the organizations that are the subject of this study were not located there. In addition, arts, cultural, and scientific organizations generate a portion of their income from sources located outside of King County. New money accounts for about 9.7% of the revenue of Eastside arts, cultural, and scientific organizations, while 10.8% of Eastside patron spending is new money. Eastside new money economic impacts in 2014 created 249 jobs in King County, $10.7 million in King County business activity (sales), $4.8 million in King County labor income, and $0.5 million in tax revenues.

New money economic impacts in the current study have mixed results when compared to those reported in the 2003 ArtsFund Economic Impact Study. Employment impacts were down 41%, while output impacts were up 5% (in constant $2014) and labor income impacts were up by 2% (in constant $2014). The primary driver of the differences in employment impacts were higher levels of part-time and contract employment relative to organizational budgets reported in the 2003 study than documented in the current study.

Percent of Total Income by Source



Earned	63.3%
Government	6.9%
Individual	10.3%
Corporate	5.9%
Foundation	1.6%
Benefits, inkind	11.9%
Misc. Income	0.1%

INCOME

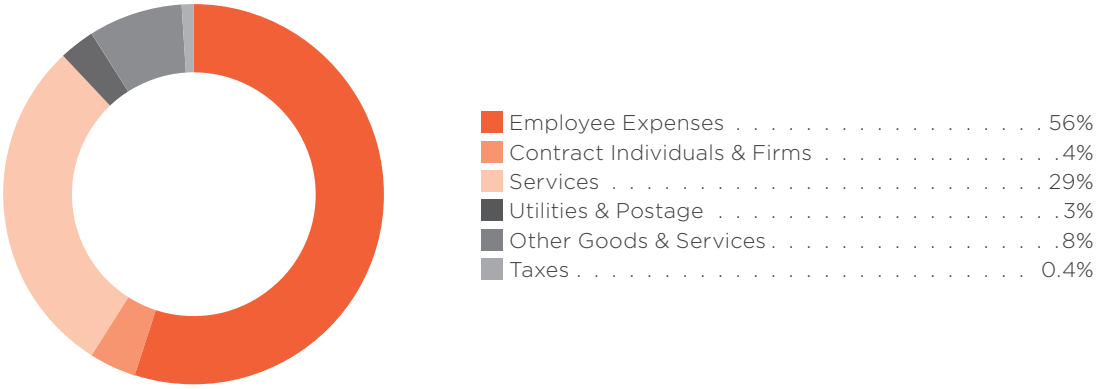
Earned income comes from tickets, admissions, tuition, retail sales, and other sources; it accounted for 63% of total income to arts, cultural, and scientific organizations in Eastside King County in 2014. The other 37% was generated through contributions, of which 10% were from individuals, 7% from governments, 12% from benefits and in-kind, 6% from corporations, 1.6% from foundations, and 0.1% was miscellaneous income. The share of earned income increased from 57% in the 2003 ArtsFund Economic Impact Study to 63% in the current study. Contributed income declined from 43% in the 2003 ArtsFund Economic Impact Study to 37% in the current study.

EXPENDITURES

Expenditures are divided between employee expenses (56%) and operating expenses (44%). Almost all employee expenses are related to payments to people living in King County, and they include wages and salaries, and benefits and payroll taxes. Operating expenses are more widely distributed, but 85% of operating expenses are made in King County. Payments to visiting artists and performers are referred to as

"contract income," and approximately 28% of these payments went to individuals living outside King County. Services account for the largest share of operating expenses (29%), and the majority of these are made in King County (81%). Service expenses include accounting, legal, banking, transportation, marketing, royalties, consulting, and professional services. Other goods and services include purchases made for resale at organization venues, such as books, souvenirs and replicas, and the purchase of materials for sets/exhibitions. These costs accounted for 8% of aggregate expenditures. Utilities and telephone costs amounted to 3%, and taxes accounted for only 0.4% of expenditures of arts, cultural, and scientific organizations. Expenditures of arts and cultural organizations in the 2003 ArtsFund Economic Impact Study had a very similar composition to expenditures reported in the current study. In the 2003 study employee expenses accounted for 51% of total expenditures, while operating expenses were 49% of total expenditures.

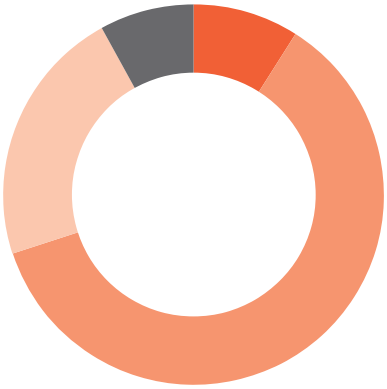
Aggregate Expenditures Of Central Puget Sound Region Arts, Cultural, and Scientific Organizations



EMPLOYMENT

An estimated 2,623 jobs in the Washington State economy were related to Eastside King County arts, cultural, and scientific organizations in 2014. Of these 1,769 were directly tied to Eastside King County arts, cultural, and scientific organizations. Many of these jobs are part-time or contractual (83%), and were held by individuals working for more than one arts, cultural, or scientific organization in the region. People working in Eastside King County arts, cultural, and scientific organizations received $16.1 million in labor income in 2014 while contract individuals and firms received an additional $1.2 million.

Employment Status

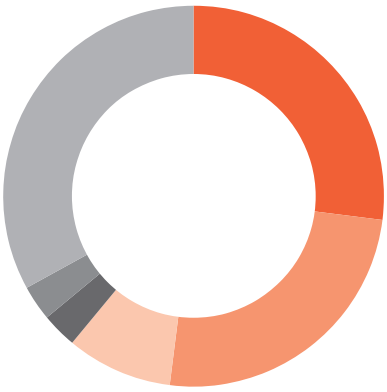


- Full-Time 9%
- Part-Time 61%
- Contractual 22%
- Work Study/Intern 8%

ATTENDANCE

There were 1.1 million admissions to arts, cultural, and scientific organizations in Eastside King County in 2014. The season ticket/membership or single ticket visits accounted for 52% of total attendance, while 33% were free admissions. The balance (15%) were discounted admissions, for students, seniors, and other types of discounted admissions. K-12 students accounted for 107,000 free or discounted admissions. About half of these students were Caucasian, and about half were other ethnicities.

Percentage Distribution Of Attendance By Category

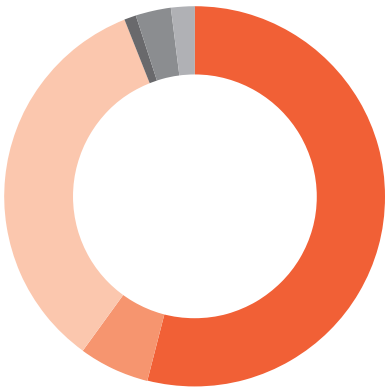


- Season Ticket/Membership Visits 27.0%
- Single Tickets/Admissions. 25.1%
- Discounted Student Tickets. 9.4%
- Discounted Senior Tickets. 2.9%
- Other Discounted Tickets 2.8%
- Free Tickets 32.9%

PATRON SPENDING

Patrons spent an average of $34 on their visits to Eastside King County arts, cultural, and scientific organizations in 2014. Local Eastside residents spent slightly more ($35) than those coming from elsewhere in King County, other Washington State or from out-of-state ($33). The largest share of expenditures was for tickets/admissions (53%). Significant outlays were also made for meals and refreshments (34%). Smaller outlays were made for transportation, lodging, souvenirs and gifts, child-care, and other expenses.

Patron Expenditures by Category



VOLUNTEERS

Volunteers are important to arts, cultural, and scientific organizations, as they provide assistance with both administrative work as well as artistic/professional/technical work. Eastside arts, cultural, and scientific organizations reported the use of over 2,500 volunteers, providing 106,000 hours of volunteer activity, an average of 31 hours per volunteer.

VALUES REGARDING CULTURAL ACTIVITY

Patrons regard cultural activities as a very important part of the quality of life in Eastside King County. They also consider it to be very important to the identity of the region, and to have been an important influence on their decision to live and work in this community. Most patrons report that their attendance and spending on cultural activities has been stable or increased in recent years, in increasingly diverse modes of engagement. They report a willingness to travel long distances to consume cultural activities, and have a desire to be able to attend cultural activities in more diverse locations.

QUALITY OF LIFE CONSIDERATIONS

This report contains extensive statistical information about arts, cultural, and scientific organizations in Eastside King County. It documents the economic impacts of these organizations, reporting strong impacts on jobs, business activity, and labor income. However, the community support for these organizations through contributed income and volunteer activity is not primarily because of these economic contributions to the regional economy. Rather, the organizations that are the focus of this study are vital elements in the cultural life of our region, anchors for the quality of life for which this region is so highly regarded. The following patron quotes make this contribution clear.

"The Pacific Northwest's lively cultural mixture is what particularly defines and drives this region and its people."

"Cultural activities are very important to a community because (they) create more connection between people in the community."

"(Cultural activity is) very important! It's a major part of our social life and adds to our quality of life."

"Culture expands my understanding of myself and the world I live in."

Source: Eastside Patron Survey

I. INTRODUCTION

"I feel cultural activities stretch expectations and motivate people to look beyond their usual experiences."

Source: Eastside Patron Survey

GOALS AND OBJECTIVES OF THIS STUDY

This Eastside King County Economic Impact Study is the third study of this type. The first was undertaken by a coalition of Eastside King County organizations in the year 2000 (Beyers 2001). This study emulated the methodology used by ArtsFund in Economic Impact Studies undertaken in King County, most particularly the study benchmarked against the year 1997. In 2003 ArtsFund undertook another round of Economic Impact Studies, including a study of the Economic Impact of Eastside King County Arts and Cultural Organizations (Beyers & GMA 2004). The current study approaches the measurement of the economic impact of non-profit arts, cultural, and scientific organizations from the same methodological perspective as in the earlier Eastside King County Economic Impact Studies, allowing comparisons of selected measures over the course of these studies.

ArtsFund sponsored two Economic Impact Studies benchmarked against the year 2014 prior to this study's publication. One of these studies is benchmarked against King County, while the other spans King, Pierce, Snohomish, and Kitsap counties (Beyers & GMA Research 2015a, Beyers & GMA Research 2015b). This Eastside King County Economic Impact Study is a breakout report, pulled from data compiled from the Regional and King County Studies.

The organizations included in this study are central to the high quality of life enjoyed by residents of Eastside King County. They also generate jobs, business activity, tax revenues, and labor income through the spending of the organizations and their patrons. This study documents these patterns of spending, and uses models of the state and regional economy to estimate the cumulative economic impacts related to attendance at exhibitions, performances, lectures, and science-based organizations.

The current study includes an expanded definition of organizations included in the Eastside ArtsFund Economic Impact Study in 2003. The scope of the study remains focused on those organizations that are classified as by the IRS as having 501(c)3 tax status. The study includes large organizations, such as the Village Theatre. It also includes many smaller organizations. We have used a budget estimate for the most recent year for which data were available to determine which organizations were included in this study, and have included all organizations with a budget of at least $35,000. This figure was

arrived at by referencing the budget basis for inclusion in the earlier ArtsFund Economic Impact Studies, and inflation since the dates of those earlier studies. In recognition of the changing nature of presentations by arts and cultural organizations, a new disciplinary classification has been utilized—Interdisciplinary. Some organizations included in the 2003 Eastside ArtsFund Economic Impact Study in other disciplines were classified in this new category in the current study, making it difficult to make some intertemporal comparisons of disciplinary activity. The current study also includes science organizations, a discipline not included in the 2003 Eastside ArtsFund Economic Impact Study.

Eastside King County is defined to include the area east of Lake Washington to Snoqualmie, stretching south from Bothell to Renton, including Mercer Island.

This report is organized as follows. The research approach is discussed in this section, including the two surveys that provide the basic data for this project. The economic impact model is also discussed in this section. Section II presents the data used to estimate economic impacts; this includes (1) data from arts, cultural, and scientific organizations on their revenue and expenditures, (2) data on expenditures made by patrons of these organizations, and (3) the calculation of economic impacts based on data from patrons and organizations included in this study. Section III presents detailed information from the survey of patrons of arts, cultural, and scientific organizations in Eastside King County. It also includes patronage statistics from the survey or organizations, including detailed data on student participation. Section IV reports on comparisons between the current study and similar reports undertaken in other regions in the United States. Section V presents some concluding comments. There are six appendices to this report. Appendix I identifies the arts and cultural organizations included in this study, divided between those who responded to the organizational questionnaire, and those otherwise included. Appendix II describes the input-output modeling methodology. Appendix III and IV contain the survey instruments used for this study. Appendix V is a summary of the economic impact measures. Appendix VI identifies the ArtsFund Board of Trustees and staff, who were instrumental in the execution of this study.

RESEARCH APPROACH

This study was informed in its development by decisions made in earlier ArtsFund Economic Impact Studies. The approach taken to the current study closely approximates the earlier Economic Impact Studies undertaken by ArtsFund. The questionnaires used in the research project are quite similar to those used in previous ArtsFund Economic Impact Studies, with minor changes intended to improve the accuracy and comprehensiveness of responses. We have undertaken these surveys because data are not available from published sources on business activity in these arts, cultural, and scientific organizations, or their patrons.

Agencies such as the Washington State Department of Employment Security or the Washington State Department of Revenue include the organizations covered in this report in their data, but they do not isolate them from broader measures of economic activity in arts, cultural, and scientific organizations. These agencies do not distinguish between 501(c)3 organizations and for-profit organizations in the industry codes covered by this study. In this study we identify eight disciplines—Arts Service Organizations, Festival and Interdisciplinary, Heritage, Dance, Music, Scientific, Theatre, and Visual Arts. However, the number of organizations found in Eastside King County is not large enough to present discipline-specific statistics in this report. The Government statistical agencies also fail to report data on performances by organizations in non-profit arts, cultural, and scientific organizations by their budget size. Since this study is benchmarked against those organizations in Eastside King County with a budget of at least $35,000, we needed to develop a data-base specific to the organizations that met this budget test. ArtsFund staff worked with other local organizations to develop this data-base; Appendix I reports the names of organizations deemed to have a budget sufficient to be included in this study.

ARTS, CULTURAL, AND SCIENTIFIC ORGANIZATION SURVEY

ArtsFund worked with local Arts Service Organizations to develop the list of names of organizations with at least $35,000 in budgets for their most recent financial report. There were 44 organizations that were identified as meeting this budget test, as reported below in Table I-1. Many of these organizations were asked to fill out the questionnaire found in Appendix 3. A total of 17 questionnaires were returned, with a small number of additional questionnaires returned by organizations whose budgets did not meet the $35,000 threshold for inclusion in this study.

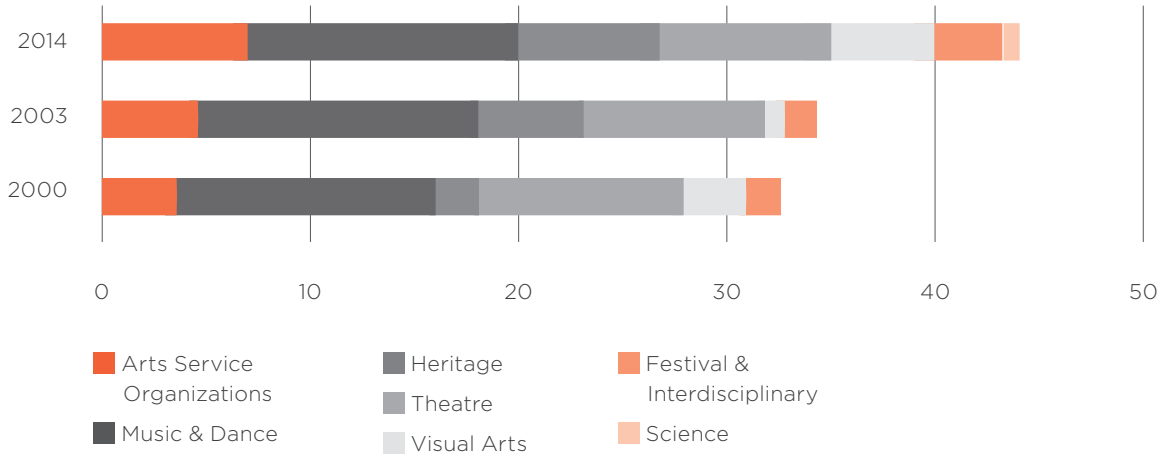
The number of organizations meeting the budget test for inclusion in Eastside Economic Impact Studies has gradually increased, as reported in Figure I-1. This figure excludes science organizations, which were not included in the 2000 and 2003 Eastside King County Economic Impact Studies. The number of organizations included in Figure I-1 has increased from 33 in 2000 to 43 in 2014, an increase of 33%. In the same 2000-2014 time period, the population of King County has increased by 20%. Over the course of these three studies there has been growth in the number of organizations in most disciplines.

The questionnaires sent to arts, cultural, and scientific organizations were in the form of a spreadsheet. The responding organizations sent their questionnaires to ArtsFund. ArtsFund staff worked hard to obtain as many questionnaires as possible, including returns from many organizations that do not receive support from ArtsFund. The questionnaires were benchmarked against the most recent budget year for the organizations participating; in most cases these were based on the year 2014.

Table I-1 Cultural Organizations Included in this Study

	# OF QUESTIONNAIRES RETURNED	# OF OTHER ORGANIZATIONS INCLUDED
Arts Service Organizations	3	4
Dance	1	2
Festival & Interdisciplinary	0	3
Heritage	4	3
Music	2	8
Science	0	1
Theatre	3	5
Visual	4	1
TOTAL	**17**	**27**

Figure I-1 Number of Organizations Included in 2000, 2003, and 2014



Appendix III contains a copy of the survey instrument sent to arts, cultural, and scientific organizations. Each organization was asked to provide information on (1) their general activity and attendance; (2) detailed activity on their income; (3) detailed expenditures on employee expenses, including wages and salaries, benefits, types of employment; (4) detailed information on expenses other than wage and salary employees, including contract employees, and detailed purchases of goods and services; and (5) information on free or reduced admissions for K-12 students.

Excellent coverage was obtained in the organizational survey, as reported in Table I-2. This table reports in column (1) the estimated total revenue by discipline, and in column (2) the reported income of organizations responding to this survey. Column (3) contains the ratio of covered to estimated total revenue. Across the disciplines we had coverage from organizations reporting $23.7 million in revenue, out of an estimated $30.6 million, or 77% percent of total revenue. Although this report does not break out data by discipline, Table I-2 provides information on the magnitude of budgets for

Eastside King County arts, cultural, and scientific organizations by discipline, as well as data on coverage by discipline to the organizational survey. Excellent coverage was obtained in Theatre and Visual Arts. Good coverage was obtained from Arts Service Organizations, Dance, and Heritage organizations. Poor or no coverage was obtained in Music, Interdisciplinary/Festival, and Science disciplines. The overall ratio reported in Table I-2 was used to extrapolate data from organizations completing the organizational questionnaire to estimated totals for the various data categories.

Table I-2 Eastside King County Cultural Organization Budget Coverage

	(1) ESTIMATED TOTAL INCOME OF ORGANIZATIONS INCLUDED	(2) OPERATING INCOME OF ORGANIZATIONS SURVEYED	RATIO (1)/(2)
Arts Service Organizations	$3,481,223	$2,348,253	1.482
Dance	1,020,242	654,968	1.558
Heritage	1,677,834	1,230,075	1.364
Interdisciplinary/Festival	2,260,938	0	No coverage
Music	2,225,024	468,913	4.745
Science	118,354	0	No coverage
Theatre	13,580,017	12,744,617	1.066
Visual Arts	6,257,749	6,222,549	1.006
TOTAL	**$30,621,381**	**$23,669,375**	**1.294**

PATRON SURVEY

The patron survey was conducted by the intercept method in venues for each discipline. People were asked by volunteers to complete a questionnaire at eight venues in Eastside King County from January 14, 2015 to July 20, 2015. A copy of the patron questionnaire is found in Appendix IV. A total of 265 questionnaires were gathered in this process. The questionnaire did not go through a pre-test, but its content was reviewed by committee established by ArtsFund to oversee development of this project. The questionnaire was similar to that used in the 2003 ArtsFund Economic Impact Study.

GMA Research Corporation developed the sampling plan for the patron survey. The questionnaires were also processed by GMA Research Corporation. The survey obtained data on (1) numbers of patrons in groups being interviewed, (2) their spending related to attendance at arts, cultural, and scientific organizations, (3) demographic characteristics of the respondents, (4) primary reasons for their trips, (5) attitudinal responses on a variety of questions related to the development of their interest in arts, cultural, and scientific organizations, and (6) their frequency of attendance to these organizations. These data are presented in Sections II and III of these report.

ECONOMIC IMPACT MODEL

The data estimated from the organizational and patron surveys were drawn together to estimate the economic impact of arts, cultural, and scientific organizations in King County. These data were used with the 2007 Washington State input-output model to develop the economic impact estimates (Beyers & Lin 2012). The 2007 Washington State input-output model was based on an extensive survey of businesses across the Washington State economy; this was the eighth estimate of input-output relationships in the Washington State economy (Beyers & Lin 2012). Unlike most regions in the United States, Washington State has invested repeatedly in the measurement of input-output relationships through survey research. Details about this model are reported in Appendix II. It should be noted that analyses of the multiplier structure in the Washington State input-output model show considerable stability over time, while labor productivity has increased significantly over the history of these models (Beyers & Lin 2013).

The economic impact data in this report are benchmarked against Washington State and King County. The structure of the state model was changed using the location quotient approach to input-output model adjustment (Miller and Blair 2009). Data reported from the patron survey were reclassified from consumer expenditure categories to producer prices, in accordance with input-output modeling procedures. Patron expenditures on tickets and admissions were excluded from the economic impact calculations, as these are part of the income of arts, cultural, and scientific organizations. The overall expenditures of these organizations within the state or regional economy were included in this report. As documented in Section II, a large fraction of the revenue of arts, cultural, and scientific organizations are not from earned income (such as tickets/admission), but from contributed income. Thus, the accounting frame used for this study avoids "double-counting" of sources of economic impacts.

Two approaches to economic impacts are presented in this report. The first is a gross regional measure of economic impacts, based on total expenditures by patrons and arts, cultural, and scientific organizations. The second is what is referred to as a "new money" measure—economic impacts that occur due to organization income or patron spending that originates outside the local region of analysis. The new money measure is often times viewed as the contribution of economic activities to the economic-base of regions—a measure of economic impact that would not occur if the organizations included were not located here. In contrast, the difference between the gross economic impact measure and the new money measure reflects the level of discretionary spending by local residents, which could be redirected to other categories of local economic activities if the arts, cultural, and scientific organizations included in this study were not present in the local economy.

II. ECONOMIC IMPACT OF CULTURAL ORGANIZATIONS LOCATED IN EAST KING COUNTY

This chapter presents estimates of the economic impact of Eastside King County arts, cultural, and scientific organizations on the Washington State and King County economies. The chapter is divided into several parts. The first two sections document the stream of income and the pattern of expenditures of arts, cultural, and scientific organizations. Then estimated levels of employment are presented, followed by estimates of patron spending. Estimates of expenditures by patrons and arts, cultural, and scientific organizations are then used to estimate economic impacts on the Washington State and King County economies. The chapter also presents estimates of volunteer activity in arts, cultural, and scientific organizations in Eastside King County.

INCOME OF EASTSIDE KING COUNTY CULTURAL ORGANIZATIONS

Arts, cultural, and scientific organizations obtain their income from a combination of earned and contributed sources. The next section of this report presents estimates of the overall structure of income. Then the structure of earned, contributed, government, and other income is reported.

(1) Total Income

Total income to arts, cultural, and scientific organizations is presented in Table II-1, while Figures II-1 and II-2 present graphic representations of the income of Eastside King County arts, cultural, and scientific organizations. Total income of these organizations in 2014 is estimated to be $30.6 million (this date represents the most recent year for budget data utilized in this analysis; it should be noted that organizations were asked to supply budget information for the most recent year for which they had data. In some cases that was calendar year 2014, in other cases it was fiscal year 2014, and in some cases it included a budget period that stretched between 2013 and 2014). Figure II-1 shows the same data as in Table II-1, the share of total income associated with the disciplines included in this study. Theatre and Visual Arts organizations account for almost two-thirds of total income. The other 35% of income was divided between Arts Service Organizations, Music and Dance, Interdisciplinary/Festival, Heritage, and Science organizations. Figure II-2 presents in graphical form the composition of income, with the shares being the same as the values in the last column of Table II-1. Figure II-2 reports that earned income was 63% of total income for all arts, cultural, and scientific organizations in Eastside King County, while contributed income accounted for the balance (37%) of total income.

The composition of income reported in Figure I-2 and Table I-1 was similar to that reported in the 2003 ArtsFund Economic Impact Study. The 2003 study reported earned income was 55%, while in the current study it was reported as 63%. Individual income and benefit/in-kind income were the secondary sources of income. Individual income decreased from 14% to 10% of total income, while in-kind/benefits increased from 8% to 12% of total income. Corporate income increased from 4% to 6%, while foundation income decreased from 4% to 1.6%. Government income decreased from 12% to 7%, and miscellaneous income decreased from 3% of 0.1%.

Table II-1 Total Income of Eastside King County Cultural Organizations

	$ MILLIONS	% OF TOTAL
Earned	$19.369	63.3%
Government	2.112	6.9%
Individual	3.158	10.3%
Corporate	1.811	5.9%
Foundation	0.503	1.6%
Benefits, in-kind	3.645	11.9%
Misc. Income	0.023	0.1%
TOTAL	**$30.621**	**100.0%**

Figure II-1 Percentage of Total Income by Discipline

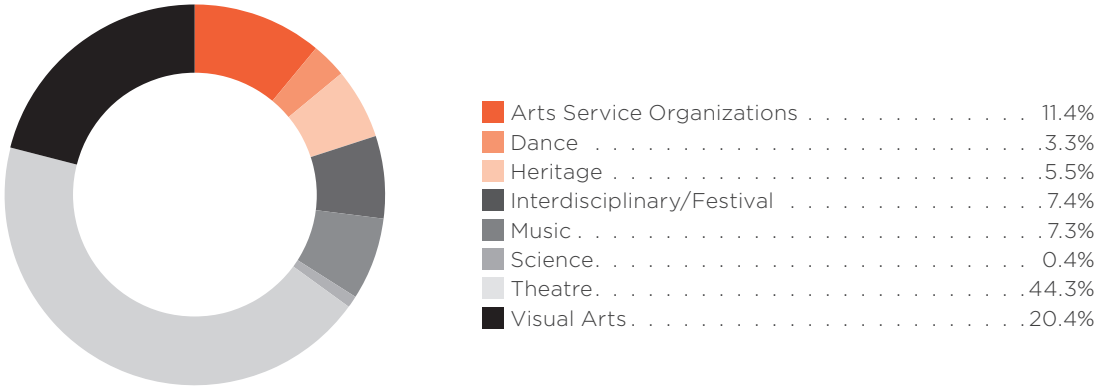
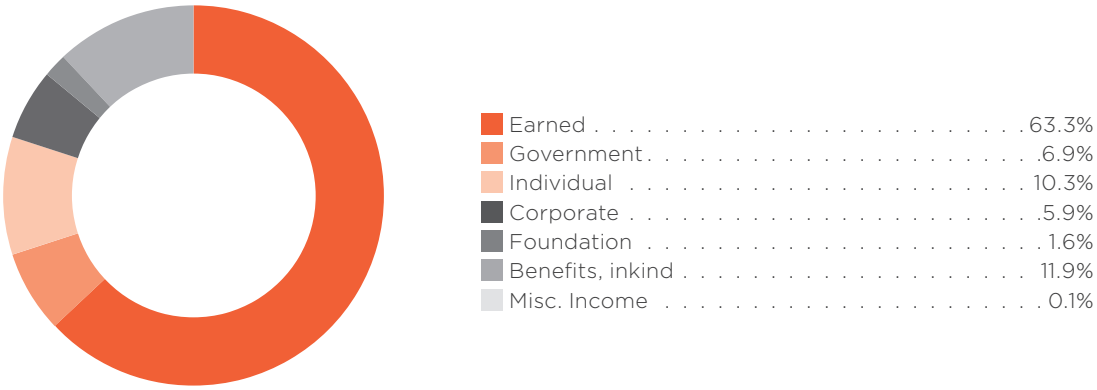


Figure II-2 Percentage of Total Income by Source



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(2) Earned Income

Earned income totaled $19.4 million, and was derived from a variety of sources, as reported in Table II-2. Box office/admissions accounted for 64% of total earned income, followed by 21% from tuition/workshops. Other earned income accounted for 10% and retail/wholesale sales for 5% of total earned income.

Table II-2 Earned Income of Eastside King County Cultural Organizations

	$ MILLIONS	% OF TOTAL
Box Office/Admissions	$12.353	63.8%
Tuition/Workshops	4.025	20.8%
Retail/Wholesale Sales	1.014	5.2%
Other Earned Income	1.969	10.2%
Interest	0.008	0.0%
TOTAL EARNED INCOME	**$30.621**	**100.0%**

(3) Contributed Income

Table II-3 provides estimates of contributed income, other than government. This table accounts for about 30% of total income. The largest share of this income came from over 8,000 individuals, who contributed an average of $387. About 4% of contributions from individuals came from outside King County. Over 300 corporations provided an average of $5,858 to Eastside King County arts, cultural, and scientific organizations. Only half of one percent of these contributions came from outside King County. In-kind contributions totaling $1.1 million were received from 658 contributors, who gave an average in-kind contribution of $1,743. Some 7.1% of these in-kind contributions came from outside King County. Private foundations gave $0.5 million in contributions. It was estimated that 79 private foundation contributions were received by Eastside King County cultural organizations, with an average contribution of $6,378. Approximately one-sixth of these contributions came from outside King County.

Table II-3 Characteristics of Income from Sources Other Than Government

	INDIVIDUALS	CORPORATIONS	PRIVATE FOUNDATIONS	IN-KIND
Total Contributions ($ Millions)	$3.158	$1.811	$0.503	$1.148
Number of Contributors	8,159	309	79	658
$/Constributor	$387	$5,858	$6,378	$1,743
% Outside King County	3.9%	0.5%	16.7%	7.1%

The 2003 Eastside King County ArtsFund Economic Impact Study found similarly modest shares of contributed income from outside King County. The average level of individual contributions was higher in the 2003 study, but current study finds more than double the number of contributors. Corporate and foundation average support levels were similar, but the number of contributors increased. In-kind contributions in the current study were much lower on average than in the 2003 study, but the number of contributors quadrupled.

(4) Government Income

Table II-4 reports estimated government contributed income. Local cities and counties accounted for the majority of this income (67%), followed by the federal government (31%). The mix of government income differs significantly from the 2003 Eastside ArtsFund Economic Impact Study. In that study the federal government accounted for only 1% of government income, while counties and cities accounted for about 94% of government income.

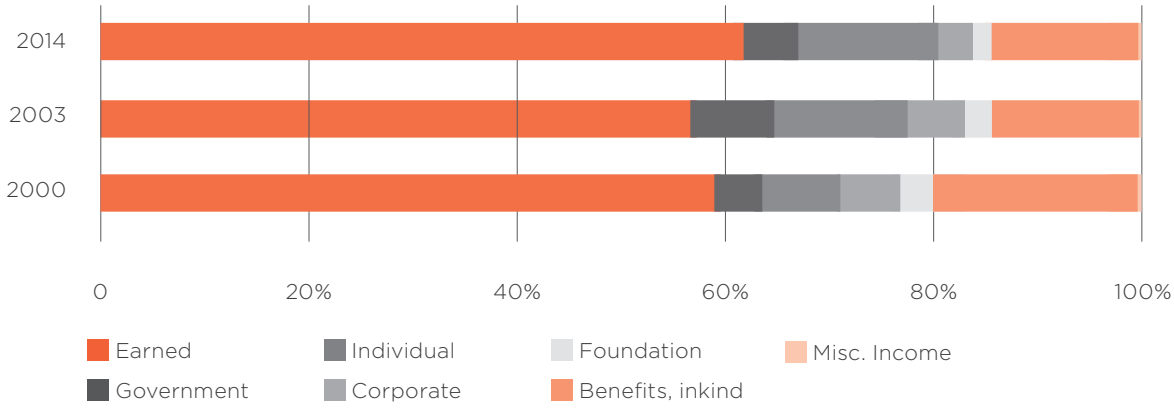
Table II-4 Level and Composition of Government Contributions

	$ TOTAL	% OF TOTAL
Federal	$663,000	31.4%
State	36,677	1.7%
Counties	291,474	13.8%
Cities	1,120,508	53.1%
TOTAL	**$2,111,658**	**100.0%**

(5) Comparison of Income 2000, 2003, and 2014

Figure II-3 presents an overview of income across the three Eastside King County Economic Impact Studies. This figure reports similar levels of earned income across the three studies, somewhat above 60%. Benefits/in-kind income has gradually become a smaller share of total income, while the share of corporate and individual income has been larger in the last two Eastside King County economic impact studies than reported in the 2000 study. Government income has fluctuated as a share of total income, amounting to 7% of total income in the current study. Miscellaneous income was such a small share across the three studies that it is nearly invisible in Figure II-3.

Figure II-3 Composition of Income in Eastside King County Economic Impact Studies



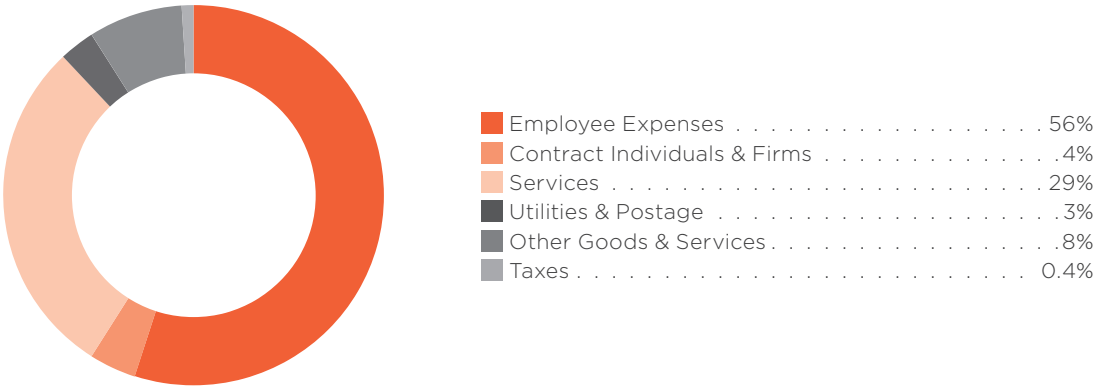
EXPENDITURES OF EASTIDE CULTURAL ORGANIZATIONS

Table II-1 reported that Eastside King County arts, cultural, and scientific organizations had income of $30.6 million in 2014. Table II-15 reports that their expenditures in this same time period were just slightly less than their total income, an estimated $30.1 million. Expenses in Table II-5 are divided into two broad categories, employee expenses (56%) and operating expenses (44%). Figure II-4 provides more detail on the composition of operating expenses. Table II-5 indicates that all of the employee expenses were incurred within King County, while 85% of operating expenses were made within King County. In the aggregate, 93% of total expenditures were made in the local economy.

Table II-5 Aggregate Expenditures of Eastside King County Cultural Organizations

	TOTAL EXPENDITURES	REGIONAL EXPENDITURES	% KING COUNTY	% OF TOTAL
Employee Expenses	$16,840,767	$16,771,509	100%	56%
Operating Expenses	$13,223,183	$11,209,673	85%	44%
TOTAL	**$30,063,950**	**$27,981,182**	**93%**	**100%**

Figure II-4 Composition of Expenses of Eastside Cultural Organizations



The shares of employee expenses and operating expenses reported in Table II-5 are similar to those reported in the 2003 ArtsFund Economic Impact Study. The 2003 study found employee expenses to be 51% of total expenses (56% in the current study), and operating expenses to be 49% of total expenses (44% in the current study). The 2003 study reported a somewhat higher share for contract individuals (9%) than reported in the current study (4%). Other categories reported in Figure II-4 had similar percentages in the two studies.

(1) Composition of Employee Expenses

Employee expenses are divided into two broad categories: administrative and other categories of employee expenses. For arts and cultural organizations, the other employees include artistic/technical/and professional occupations. Table II-6 reports the share of these two categories. On balance, slightly less than one half of employee expenses are administrative, and slightly more than half are for other employees. These percentages are inclusive of wages and salaries, as well as estimated benefits and payroll taxes incurred by arts, cultural, and scientific organizations in Eastside King County.

The overall split between administrative and artistic/professional/technical wages, salaries, and benefits in the 2003 ArtsFund Economic Impact Study has changed significantly (39% for administrative in the 2003 study vs. 46% in the current study). In contrast, other wages and salaries decreased from 61% to 54%.

Table II-6 Composition of Employee Expenses

	$ TOTAL	% OF TOTAL
Administrative Wages and Salaries & Benefits	$7,331,250	45.6%
Other Wages and Salaries & Benefits	$8,731,556	54.4%
TOTAL	**$16,062,806**	**100.0%**

(2) Operating Expenses

Operating expenses were divided into five broad categories, as reported in Table II-7 and Table II-8. The largest share of operating expenses was for services (65%), followed by "other goods and services (19.1%), contract individuals (8.9%), utilities and postage (6.2%), and taxes (0.8%). Contract individuals account for 22% of the headcount of employees, but only 8.9% of the operating expenses of Eastside arts and cultural organizations, and only 4% of their total expenses. Most contract individuals are performing work on contracts with small levels of total compensation.

The shares of operating expenses reported in Tables II-7 and II-8 have changed somewhat from shares reported in the 2003 Eastside ArtsFund Economic Impact Study. The cost of contract individuals and firms decreased from 18% to 9%, service purchases rose from 53% to 65%, and other goods and services purchases fell from 22% to 19%. Utilities and postage expenses were essentially unchanged: 6.3% vs. 6.2%. Taxes remained almost unchanged at 0.7% and 0.8%.

Table II-7 Broad Composition of Operating Expenses

	$ TOTAL	% OF TOTAL
Contract Individuals & Firms	$1,175,078	8.9%
Services	8,591,930	65.0%
Utilities & Postage	824,199	6.2%
Other Goods & Services	2,521,444	19.1%
Taxes	110,531	0.8%
TOTAL	**$13,223,183**	**100.0%**

Table II-8 Detailed Composition of Operating Expenses

	$ TOTAL	% OF TOTAL
Contract Individuals & Firms	$1,175,078	**8.9%**
Services		
Marketing	$1,423,223	10.8%
Press and Public Relations	117,298	0.9%
Photographic/Art Services	64,594	0.5%
Banking	230,713	1.7%
Insurance	330,236	2.5%
Accounting/Audit	184,706	1.4%
Transportation	207,933	1.6%
Lodging	147,455	1.1%
Food & Beverages	328,698	2.5%
Set/Costume Rental	351,142	2.7%
Equipment Rental	542,239	4.1%
Hall Rental	364,103	2.8%
Office Space Rental	955,548	7.2%
Royalties	837,446	6.3%
Other Services	2,506,596	19.0%
Subtotal Services	**$8,591,930**	**65.0%**
Utilities & Phone		
Telephone	$165,174	1.2%
Postage	172,706	1.3%
Other Utilities	486,320	3.7%
Subtotal Utilities	**$824,199**	**6.2%**
Other Goods & Services		
Printing of Programs, etc.	$191,692	1.4%
Exhibit Materials	359,886	2.7%
Production Materials	527,281	4.0%
Supplies	405,707	3.1%
Other Goods & Services	1,036,877	7.8%
Subtotal Other Goods & Services	**$2,521,444**	**19.1%**
Taxes		
Sales Tax	$61,356	0.5%
B&O Tax	4,218	0.0%
Property Tax	20,536	0.2%
Other Taxes	24,421	0.2%
Subtotal Taxes	**$110,531**	**0.8%**
TOTAL OPERATING EXPENSE	**$13,223,183**	**100.0%**

EMPLOYMENT IN EASTSIDE KING COUNTY CULTURAL ORGANIZATIONS

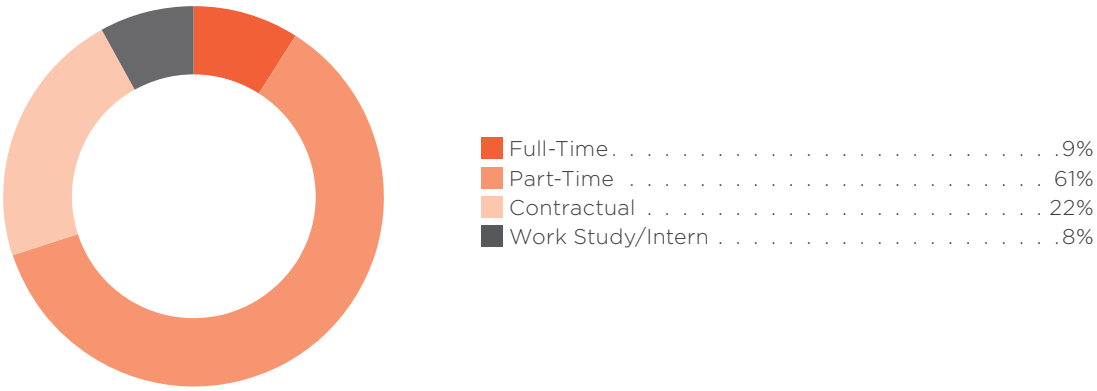
Eastside cultural organizations employ people in full-time, part-time, contractual, and intern/work study positions. Tables II-9, II-10, and II-11 provide details regarding the structure of employment in these organizations.

Table II-9 and Figure II-5 report the number of employees and the share of employment by category for Eastside cultural organizations. It is estimated that 1,769 people worked in these organizations in 2014, predominantly part-time and contractual employees. Table II-9 also indicates that 318 people worked under a union contract.

Table II-9 Employment Status in Eastside King County Cultural Organizations

	# OF EMPLOYEES	% OF TOTAL
Full-Time	151	8.6%
Part-Time	1,071	60.6%
Contractual	397	22.5%
Work Study/Intern	149	8.4%
TOTAL	**1,769**	**100.0%**
# PERSONNEL UNDER UNION CONTRACTS	**318**	

Figure II-5 Employment Status in Eastside Cultural Organizations



The composition of employment has changed significantly from the 2003 Eastside ArtsFund Economic Impact Study. That study found 64% of total employment to be contractual, while the current study estimates 22% of total employment to be contractual. In contrast, the 2003 study found 26% of employment to be part-time, while the current study reports 61% of employment to be part-time. Full-time employment was similar in the two studies, 7% in the 2003 study and 9% in the current study. Work study/interns increased from 3% of 8% of total employment.

Table II-10 reports levels of full-time, part-time and work study/interns in administrative and other types of employment in cultural organizations. (This table excludes contractual employment, as the organizational questionnaire did not ask whether this work was administrative or non-administrative). This table reports that about 21% of employment in cultural organizations is administrative, while the majority of employment (79%) is in other types of work (artistic, professional, technical occupations). Most full-time employment is administrative (64%), while most part-time and work study/intern employment is in other types of work (85% and 83%). About one-third of administrative work is full-time, while only 5% of other types of work is full-time. Over half of administrative employment (57%) is part time, while 84% of other employment is part-time.

Table II-10 Administrative and Other Employment in Eastside Cultural Organizations

	FULL-TIME	PART-TIME	WORK STUDY/ INTERN	TOTAL
Administrative	97	163	26	**286**
Other	54	908	123	**1,085**
TOTAL	**151**	**1,071**	**149**	**1,371**
Composition of Administrative Employment	34%	57%	9%	**100%**
Composition of Other Employment	5%	84%	11%	**100%**
SHARE OF EMPLOYMENT TYPE				
Administrative	64%	15%	17%	**21%**
Other Employment	36%	85%	83%	**79%**
TOTAL	**100%**	**100%**	**100%**	**100%**

Figure II-6 reports the magnitude of administrative and other employment in the three Eastside cultural organization Economic Impact Studies. Clearly in all three studies administrative employment has been a small share compared to other employment. The decrease in non-administrative employment in the current study is related to the large decrease in estimated contractual employment reported in the current study, which more than offset the estimated increase in part-time employment. An alternative estimate of part-time and contractual employment is reported in Table II-11, which converts the data reported in Table II-10 to full time equivalent (FTE) employment. When this conversion is made, FTE employment rose from 221 in the 2003 study to 341 in the current study. It should be noted that payments to employees (administrative, other, and contract) rose from $13.792 million in the 2003 study (in $2014) to $17.238 million, as reported in Tables II-6, II-7, and II-8.

Figure II-6 Historic Comparison of Administrative & Other Employment

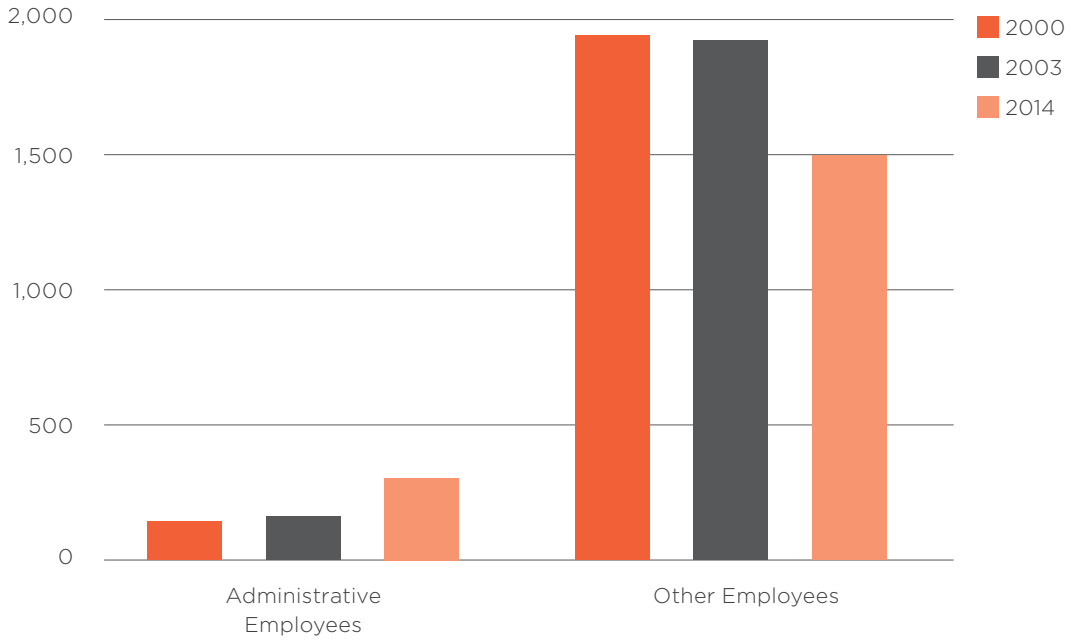


Table II-11 Full-Time Equivalent Employment

	# OF EMPLOYEES
FTE Admin PT	37
FTE Other PT	132
FTE Contract	21
TOTAL	**189**

The full-time number of part time and contractual workers was estimated from the survey of arts, cultural, and scientific organizations using the following methodology. Organizations reported the number of hours worked by these employees. It was assumed that a full-time worker would work 1,920 hours per year (48 weeks at 40 hours per week). Table II-11 reports the full-time equivalent of the part time employee numbers reported in Tables II-9 and 10. Data were not gathered on the number of hours worked by work-study students or interns.

EXPENDITURES OF PATRONS

People travelling to an arts, cultural or scientific organization have expenses beyond the cost of admission to these organizations. They incur travel costs, frequently they have food costs attributable to their trip, and if they come from long distances they frequently have overnight accommodation costs. The patron survey sample size was not large enough to have statistically valid levels of patron spending by region of geographic origin, although Section III does report data on per capita patron expenditures for Eastside residents and other patrons. Table II-12 documents estimated per capita expenses. Tickets/admissions account for more than half of average expenditures, while more than one-third of expenditures were on food and beverages either before or after the event at which the patron was interviewed, or at that event. The relatively small expenditures on other categories in Table II-12 are a reflection of the overwhelmingly local nature of patrons interviewed in Eastside King County (see Table III-5).

Table II-12 Per-Capita Patron Expenditures

	$ SPENT
Tickets/Admission	$18.70
Souvenirs	0.86
Parking	0.12
Bus/Ferry/Light Rail	0.15
Auto Travel	1.86
Food Before or After Event	10.10
Food At Event	1.58
Entertainment	0.22
Lodging	0.43
Air Travel	0.00
Child care	0.12
Other	0.28
TOTAL	**$34.42**

Average spending has increased over the history of Eastside Economic Impact Studies. The 2000 study reported $29.75 in average spending ($2014), while the 2003 study reported average spending of $31.42 ($2014). The composition of patron spending has not changed over the course of these studies; it has been dominated by tickets/admissions and food/beverages.

Table II-13 reports estimated numbers of patrons, and the estimated number of discounted student tickets or free student tickets. It was presumed that students did not incur expenditures similar to regular visitors. Section III of this report documents characteristics of student visitors. Arts, cultural, and scientific organizations were asked to estimate the number of discounted student tickets as a part of their overall estimated attendance, and to also estimate their free ticket numbers. The number of those free tickets estimated to go to students was derived from a part of the organizational questionnaire that specifically asked how many free student tickets were supplied. The last line in Table II-13 reports the estimated attendance net of free and discounted student tickets. The number of patrons reported in the last line of Table II-20 was multiplied by the average spending reported in Table II-12 to obtain estimated total patron spending. These estimates are reported in Table II-14.

Table II-13 Number of Patrons

	# OF PATRONS
Total Attendance	1,081,027
Discounted Students Tickets	32,551
Free Student Tickets	74,682
NET ATTENDANCE	**973,793**

The net attendance to arts and cultural organizations in the current study rose 49% over the level reported in the 2003 ArtsFund Economic Impact Study. The total attendance to these organizations increased from 717,000 to 1.081 million (a gain of 51%); the number of discounted student tickets decreased from 43,000 to 33,000, while the number of free student tickets increased from 22,000 to 75,000.

The estimated 974,000 patrons of arts, cultural, and scientific organizations in Eastside King County are estimated to have spent $33.5 million on their visits to these organizations, as reported in Table II-14. Patrons reported spending $18 million on tickets; the organizational survey yields an estimate of income from tickets/admissions of $12.5 million; this difference is likely related to some patrons reporting annual costs for memberships or donations that were not considered tickets or admissions in the organizational survey. Figure II-7 graphically depicts the distribution of patron

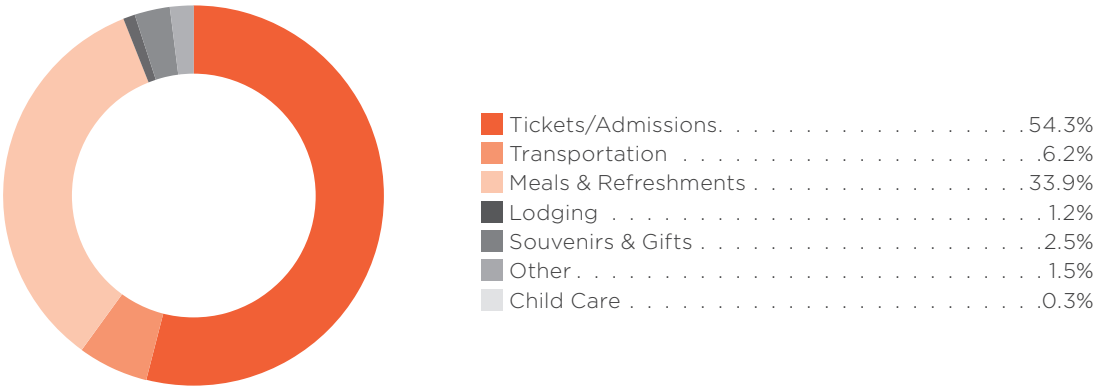
expenditures. After tickets/admissions, meals and refreshments are the major share of patron expenditures. Smaller shares are spent on entertainment, transportation, lodging, souvenirs/gifts, other goods and services, and child care.

Table II-14 Estimated Total Patron Expenditures ($ Millions)

	$ SPENT
Tickets/Admission	$18.212
Souvenirs	0.841
Parking	0.117
Bus/Ferry/Light Rail	0.147
Auto Travel	1.812
Food Before or After Event	9.834
Food At Event	1.538
Entertainment	0.212
Lodging	0.414
Air Travel	0.000
Child care	0.113
Other	0.275
TOTAL	**$33.517**

The composition of patron expenditures has changed somewhat since the 2003 Eastside ArtsFund Economic Impact Study. Tickets/admissions increased from 40% to 54% of the spending of the average patron; the average ticket/admission cost increased from $12.55 (in $2014) to $18.70, an increase of 49%. Meals and refreshments increased from 22.5% to 33.9% of average patron expenditures. Other categories of expenditure decreased, particularly the "other" category, which fell from 16% to 1.5%. The 2003 Eastside ArtsFund Economic Impact Study noted that a large share of the comments describing these "other" expenditure were for tuition/classes. The current study did not record comments of this type for this category of patron expenditures.

Figure II-7 Composition of Patron Expenditures



ECONOMIC IMPACT OF CULTURAL ORGANIZATIONS AND THEIR PATRONS

The expenditures of arts, cultural, and scientific organizations were combined with the expenditures of patrons to estimate economic impacts. A brief description of this process was presented in Section I, and a more detailed description of the mathematics involved is presented in Appendix II. Direct, indirect, and induced economic impacts were estimated for King County and for Washington State. The classification of expenditures used in the patron survey and in the organizational survey required reclassification into the categories and principles used in the input-output model utilized to calculate economic impacts. The input-output model requires data to be expressed in producer prices. For example, the purchase of gasoline at a service station is composed of the margins earned by the retailer of the gasoline, the transport costs incurred to move the gasoline from a petroleum refinery to the gas station, and the value of the gasoline at the petroleum refinery. Both organizational and patron purchases were re-expressed in producers prices, utilizing data from the 2007 U.S. benchmark input-output tables that describe this conversion from consumer expenditure categories to producer prices.

Two versions of the Washington State input-output model were used to estimate economic impacts. The state model was used to estimate statewide impacts, while an adjusted version of the multiplier structure was estimated for King County. This model used location quotients estimated for the sectors contained in the Washington State input-output model to adjust the direct requirements coefficients in the state model. This technique assumes that when the location quotient is less than 1.0, regions cannot supply all of the inputs needed by particular sectors. In these cases the direct requirements coefficients are reduced, by multiplying them by the values of the location quotient. After this procedure has been undertaken across all sectors, then an adjusted matrix of multipliers is calculated and is used to calculate local economic impacts. An example of an industry that is important at the state level, but that is modest in King County, is agriculture. This industry is very important in Eastern Washington, and in some rural parts of Western Washington, but it has a small presence in the Central Puget Sound region. The result of these adjustments is that the economic impact estimates for King County are lower than the statewide estimates.

Two estimates of economic impacts were calculated. The first is based on total spending by the patrons of arts, cultural, and scientific organizations, and on the total spending of arts, cultural, and scientific organizations. The second is an estimate of "new money," which is the estimate of funds flowing into King County from outside it. These are the earned and contributed funds that arts, cultural, and scientific organizations obtain from

sources outside the local area, and the spending locally by patrons who come from outside the local area. The second estimate can be regarded as the contribution of arts, cultural, and scientific organizations to the economic base of King County.

(1) Aggregate Impacts

Aggregate economic impacts of Eastside King County economic, cultural, and scientific organizations are reported in Table II-15. This table provides estimates of business activity (sales or output), employment, labor income, and selected taxes generated. Output or sales in the Washington economy are estimated to be $123 million, while King County impacts are estimated to be $108 million. An estimated 2,623 jobs are supported in the Washington State economy by Eastside King County arts, scientific, and cultural organizations and their patrons, while 2,535 of these jobs are estimated to be created in King County. Labor income in the state is estimated to be $53 million, while in King County it is estimated to be $49 million.

Arts, cultural, and scientific organizations pay only modest taxes to federal, state, and local governments. Their tax status largely explains these modest tax payments; their tax liability is largely related to employee-related taxes ($1.4 million). Patron spending and the other expenditures of arts, cultural, and scientific organizations leads to much larger tax revenues. Most businesses beyond a certain threshold of sales in Washington State pay business and occupations (B&O) taxes. The input-output model provides estimates of total sales by sector or industry, and data from the Washington State Department of Revenue also reports total tax collections by these same industries. A ratio was calculated of total B&O tax collections to total sales, to estimate B&O tax revenues. Sales taxes are paid on souvenirs and gifts, retail sales, and food and beverages reported by patrons, but they are also paid on labor income earned as a function of economic activity generated as measured through the input-output model. Hotel or motel stays are subject to sales tax and hotel-motel room taxes. Table II-15 provides estimates of these tax revenues sources. Other sources of tax revenue accrue as a result of income and expenditures of organizations and patrons included in this study, including property taxes and car rental taxes. Data were not available to estimate these additional sources of tax revenue. Therefore, the estimates of tax revenue reported in this study bound on the low side their total revenue to state and local governments. It is estimated that Eastside King County arts, cultural, and scientific organizations and their patrons generated $4.8 million in taxes statewide. It is also estimated that $4.5 million in the types of taxes reported in Table II-15 were generated by business activity in King County.

Table II-15 Summary of Washington State and King County Economic Impacts

	WASHINGTON	KING COUNTY
Output ($ Millions)		
Natural Resources and Utilities	$4.022	$3.319
Construction and Manufacturing	13.993	7.675
Retail and Wholesale Trade	12.248	9.937
Producer and Transport Services	28.229	25.931
Consumer Services & S&L Govt.	64.293	61.368
TOTAL	**$122.785**	**$108.231**
Employment		
Natural Resources and Utilities	9	6
Construction and Manufacturing	30	22
Retail and Wholesale Trade	94	73
Producer and Transport Services	177	163
Consumer Services & S&L Govt.	2,314	2,271
TOTAL	**2,623**	**2,535**
Labor Income ($ Millions)		
Natural Resources and Utilities	$1.027	$0.844
Construction and Manufacturing	1.962	1.397
Retail and Wholesale Trade	4.227	3.388
Producer and Transport Services	10.190	9.399
Consumer Services & S&L Govt.	35.699	34.063
TOTAL	**$53.105**	**$49.091**
Tax Impacts ($ Millions)		
State Sales on Direct Sales	$0.814	$0.814
Local Sales on Direct Sales	0.313	0.313
State sales as a share of labor income	1.586	1.466
Local Sales as a share of labor income	0.732	0.677
Hotel-Motel Tax (Direct sales)	0.050	0.050
State B&O Tax	0.883	0.794
Local B&O Tax	0.460	0.416
TOTAL	**$4.838**	**$4.528**

Table II-16 Detailed King County Economic Impacts

	OUTPUT (MILS. $2014)	EMPLOYMENT	LABOR INCOME (MILS. $2014)
1. Crop Production	0.006	0	0.002
2. Animal Production	0.006	0	0.002
3. Forestry and Logging	0.002	0	0.000
4. Fishing, Hunting, and Trapping	0.319	1	0.091
5. Mining	0.116	0	0.022
6. Electric Utilities	2.018	3	0.601
7. Gas Utilities	0.509	0	0.034
8. Other Utilities	0.342	1	0.092
9. Highway, Street, and Bridge Construction	0.498	1	0.116
10. Other Construction	3.728	13	0.859
11. Food, Beverage and Tobacco Manufacturing	1.895	3	0.156
12. Textiles and Apparel Mills	0.036	0	0.007
13. Wood Product Manufacturing	0.016	0	0.002
14. Paper Manufacturing	0.084	0	0.011
15. Printing and Related Activities	0.384	2	0.127
16. Petroleum and Coal Products Manufacturing	0.398	0	0.005
17. Chemical Manufacturing	0.017	0	0.003
18. Nonmetallic Mineral Products Manufacturing	0.208	0	0.030
19. Primary Metal Manufacturing	0.003	0	0.001
20. Fabricated Metals Manufacturing	0.108	0	0.022
21. Machinery Manufacturing	0.074	0	0.011
22. Computer and Electronic Product Manufacturing	0.033	0	0.011
23. Electrical Equipment Manufacturing	0.006	0	0.001
24. Aircraft and Parts Manufacturing	0.004	0	0.001
25. Ship and Boat Building	0.009	0	0.002
26. Other Transportation Equipment Manufacturing	0.060	0	0.007
27. Furniture Product Manufacturing	0.034	0	0.009
28. Other Manufacturing	0.080	0	0.016
29. Wholesale	4.022	14	1.131
30. Non-Store Retail	0.162	1	0.040
31 Other Retail	5.753	58	2.216
32. Air Transportation	0.650	1	0.093
33. Water Transportation	0.280	1	0.057
34. Truck Transportation	0.533	3	0.165
35. Other Transportation/Postal Offices	1.352	6	0.444
36. Support Activities for Storage, Transportation and Warehousing	0.344	2	0.124
37. Software Publishers & Data Processing & related services	0.601	1	0.209
38. Telecommunications	2.553	5	0.443
39. Other Information	0.986	4	0.417
40. Credit Intermediation and Related Activities	3.781	8	0.845
41. Other Finance and Insurance	3.988	20	1.295
42. Real Estate and Rental and Leasing	4.770	47	0.957

	OUTPUT (MILS. $2014)	EMPLOYMENT	LABOR INCOME (MILS. $2014)
43. Legal/Accounting and Bookkeeping/ Management Services	3.331	32	2.633
44. Architectural, Engineering, and Computing Services	1.385	9	0.750
45. Educational Services	0.726	9	0.256
46. Ambulatory Health Care Services	3.092	23	1.626
47. Hospitals	2.739	13	1.007
48. Nursing and Residential Care Facilities, Social Assistance	1.239	17	0.531
49. Arts, Recreation, and Accommodation	32.812	1,794	18.567
50. Food Services and Drinking Places	14.695	209	4.802
51. Administrative/Employment Support Services	1.377	25	0.966
52. Waste Management/Other, and Agriculture Services	6.066	46	1.918
State & Local Government		**159**	**5.357**
TOTAL	**108.231**	**2,535**	**49.091**

Table II-16 presents a more detailed portrait of regional economic impacts than contained in Table II-15. This table shows the output (sales), employment, and labor income created in each sector included in the input-output model. These impacts are largely driven by the spending of labor income by consumers. Arts, cultural, and scientific organization costs are dominated by their labor payments, and the expenditures by patrons lead to other large levels of direct earnings of labor income (in places such as restaurants or hotels). The economic impact model calculates the indirect and induced effects of these measures, and Table II-16 documents the magnitude of these effects for the sectors in the input-output model. Every industry has some economic impact, but the total impacts are concentrated in service industries for arts, cultural, and scientific organizations.

The economic impact of spending by arts, cultural and scientific organizations in King County, and by their patrons, have increased, as reported in Table II-17 and Figure II-8. These increases were recorded for sales (output), employment, and tax revenues. Labor income impacts have a reported decline, due to the lower direct employment estimate in the current study compared to the 2003 study, as well as due to differences in the economic impact models used in these two reports. Compared to background measures for Washington State population and employment, economic impacts of arts, cultural, and scientific organizations in Eastside King County have outstripped these background measures. Tax revenue impacts are not comparable, due to significant differences in the computational methodology used in the 2003 study compared to the current study, and are not included in Table II-17.

Table II-17 Change in Aggregate Impact Measures 2003-2014

	WASHINGTON STATE	KING COUNTY
Output (constant $)	39%	39%
Labor Income (constant $)	29%	31%
Employment	-25%	-26%
Background Measures		
Population	14%	13%
Employment	14%	14%

Figure II-8 Aggregate Economic Impacts in Washington State

(2) New Money Impacts

The second perspective on economic impacts included in this study is from the perspective of "new money." This concept benchmarks economic impacts against spending that comes from outside King County by patrons, and income that is earned by organizations from outside this region. Table II-18 reports that an estimated 5% of overall organization income came from outside King County based on the organization survey. When data from the patron survey are used to adjust earned income, this figure rises to 9.7%. Table II-18 estimates that non-local patron outlays were $3.4 million, of which $1.6 million were made on expenses other than tickets.

Table II-19 contains estimates of new money economic impacts for Eastside King County arts, cultural, and scientific organizations and their patrons. These impacts are approximately 10% of the gross value of sales impacts, 10% of the overall job impact, 10% of total labor income impacts, and 11% of overall tax impacts.

Table II-18 New Money Sources

ORGANIZATION INCOME SOURCES	NEW MONEY
Income Category	
Earned Income From Survey	$547,221
Earned from Survey Except Tickets/Admissions	115,445
Adjusted Earned Income (including tickets/admissions from patron survey)	1,986,991
Government	699,677
Corporate	8,409
Other	288,608
TOTAL	**$2,983,685**
Patron Expenditures (Total - $ Millions)	**$3,444,418**
Except Tickets ($ Millions)	**$1,572,872**
TOTAL GROSS NEW MONEY ($ MILLIONS)	**$4,556,557**
% of Organization Income from Outside King County	5.0%
Adjusted New Money as a fraction of organization budgets	9.7%

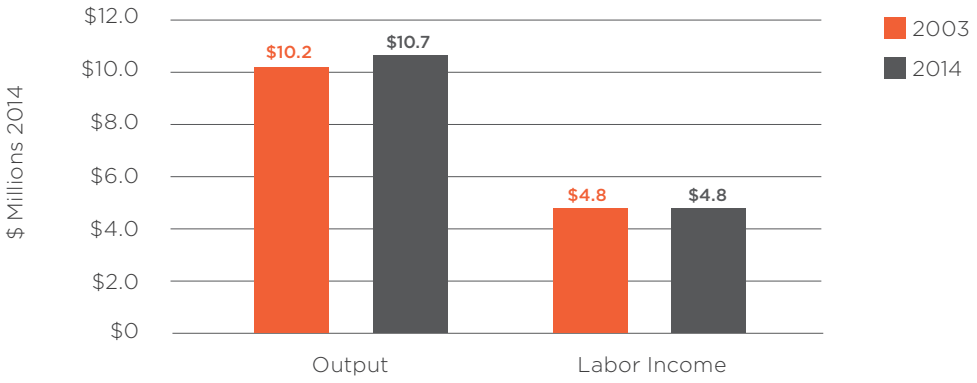
New money economic impacts in the current study are above those reported in the 2003 Eastside ArtsFund Economic Impact Study, as reported in Figure II- 9. In the 2003 study an estimated 11.6% of patron spending came from outside King County, while in the current study this percentage is estimated to be 10.3%. Organizations' direct spending was estimated to be 5.0% from new money sources (based on the organization survey; 9.7% using adjusted data from the patron survey). This compares with 12% in the 2003 study using adjusted data from the patron survey. Thus, the foundation for new money impacts was similar in the 2003 and the current economic impact study. The overall expansion of Eastside arts and cultural activity was the driver of increased new money economic impacts, not changes in the structural underpinnings of these economic impacts.

Table II-19 New Money Economic Impacts

	OUTPUT ($ MILLIONS)	EMPLOYMENT	LABOR INCOME ($ MILLIONS)
Natural Resources and Utilities	$0.329	1	$0.084
Construction and Manufacturing	$0.765	2	$0.139
Retail and Wholesale Trade	$0.986	7	$0.336
Producer and Transport Services	$2.560	16	$0.927
Consumer Services & S&L Govt.	$6.074	223	$3.358
TOTAL	**$10.715**	**249**	**$4.844**

TAX IMPACTS	$ MILLIONS
State Sales on Direct Sales	$0.084
Local Sales on Direct Sales	$0.032
State sales as a share of labor income	$0.145
Local Sales as a share of labor income	$0.067
Hotel-Motel Tax (Direct sales)	$0.050
State B&O Tax	$0.078
Seattle Business Tax	$0.041
TOTAL	**$0.497**

Figure II-9 New Money Economic Impacts of Eastside King County Cultural Organizations in 2003 and 2014



VOLUNTEERS IN CULTURAL ORGANIZATIONS

Table II-20 reports data from the organization survey with regard to volunteers. This survey finds 3,483 volunteers, working over one hundred thousand volunteer hours, or an average of 31 hours per volunteer. The 2003 Eastside ArtsFund Economic Impact Study recorded a total of 2,149 volunteers working 27,631 hours; an average of 13 hours per volunteer. Thus, the number of volunteers has increased significantly, and their average number of volunteer hours has also increased significantly.

Table II-20 Volunteers in Cultural Organizations

	NUMBER OF ADMINISTRATIVE VOLUNTEERS	NUMBER OF OTHER VOLUNTEERS	TOTAL HOURS	HOURS/ VOLUNTEER
TOTAL	960	2,523	106,438	31

III. CULTURAL ORGANIZATION PATRONAGE CHARACTERISTICS

This section presents information about patrons attending arts, cultural, and scientific organizations in Eastside King County. It reports responses from many questions in the patron survey, but also includes data from the survey of organizations on the numbers of patrons, and on students.

NUMBER OF PATRONS

Arts, cultural, and scientific organizations reported information on the number of patrons and other characteristics of patrons on their survey forms. These data are summarized in Table III-1, and were used to calculate the percentages of attendance by type also presented in Table III-1 and presented graphically in Figure III-1. Line (1) in Table III-1 reports the number of season tickets sold or the number of visits made by people who were members of a particular organization. This is not a measure of the number of season ticket holders or members, but rather an estimate of their total number of times attending these organizations. The number of season tickets/memberships sold is reported in Table III-3. Line (2) reports the number of single tickets/admissions purchased; lines (1) and (2) represent the majority of the attendance at these organizations, as depicted in Figure III-2. Discounted student, discounted senior, and other discounted tickets/admissions are reported in lines (3), (4) and (5). Free admissions/tickets are reported on line (6), while total admission/tickets are reported on line (7). Line (8) reports the number of tickets/admissions used to calculate total patron spending, as reported in Section II of this report. These numbers exclude discounted student admissions (line 3), and estimated free student admissions reported by organizations (See Table II-13 for further adjustments to these numbers, to also exclude free student admissions reported in Table III-28).

Figure III-2 reports the percentage distribution by discipline. Visual Arts, Theatre, and Arts Service Organization patrons each account for about one-fourth of total attendance. The composition of attendance has changed somewhat since the 2003 ArtsFund Economic Impact Study. That study found Theatre to have a larger share of attendance (33%), while Arts Service Organizations had a smaller share of attendance (12%). Music and Dance accounted for 24% of attendance in the 2003 study, but only 12% of attendance in the current study. Visual Arts organizations accounted for 10% of attendance in the 2003 study, while Heritage organizations accounted for 13%. The creation of the Interdisciplinary/Festival discipline in the current study affects these comparisons, as some organizations that were classified in Theatre or Music in the 2003 study have been reclassified into the Interdisciplinary/Festival category in the current study.

Table III-2 provides comparisons of selected patronage statistics for the 2003 and 2014 ArtsFund Economic Impact Studies. This table reports an increase in overall attendance (51%), and gains in attendance levels across all categories. The last two columns in Table III-2 report the shares of total attendance by category. The shares accounted by season ticket/membership visits, discounted senior and other discounted tickets, and free tickets were very similar in 2003 and 2014. The share of single admissions fell somewhat, while the share of discounted student tickets increased between 2003 and 2014.

Table III-1 Estimated Number of Patrons

	TOTAL # OF ATTENDEES	% OF TOTAL ATTENDANCE
(1) Season Ticket/ Membership Visits	291,476	27.0%
(2) Single Tickets/ Admissions	271,237	25.1%
(3) Discounted Student Tickets	101,219	9.4%
(4) Discounted Senior Tickets	31,335	2.9%
(5) Other Discounted Tickets	30,369	2.8%
(6) Free Tickets	355,391	32.9%
(7) Total Attendance	**1,081,027**	**100.0%**
(8) Net Of Free Tickets and Discounted Students	624,417	57.8%

Figure III-1 Percentage Distribution of Attendance by Category

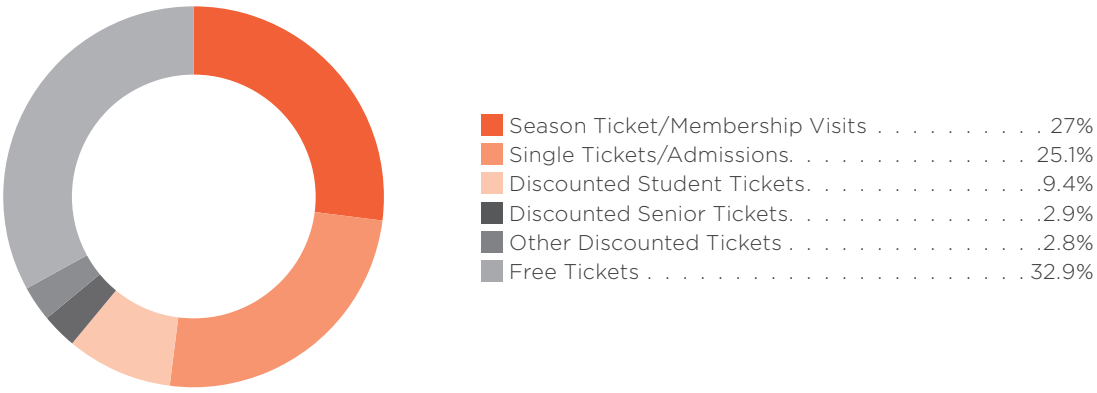


Figure III-2 Percentage Distribution of Attendance by Discipline

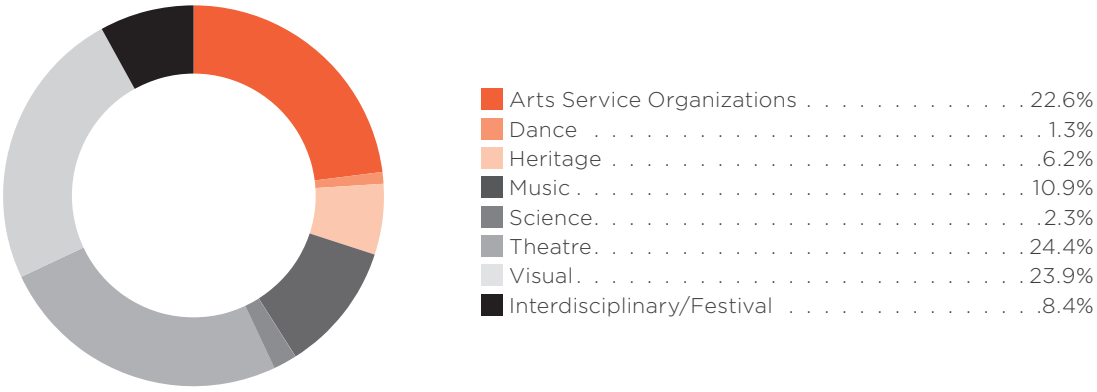


Table III-2 Comparison of 2003 and 2014 Patron Levels and Composition

	2003 PATRON #	2014 PATRON #	% CHANGE	2003 % OF TOTAL	2014 % OF TOTAL
Season Ticket/ Membership Visits	187,200	291,476	55.7%	26.1%	27.0%
Single Tickets	226,014	271,237	20.0%	31.5%	25.1%
Discounted Student	43,207	101,219	134.3%	6.0%	9.4%
Discounted Senior	25,315	31,335	23.8%	3.5%	2.9%
Other Discounted	18,719	30,369	62.2%	2.6%	2.8%
Free	216,622	355,391	64.1%	30.2%	32.9%
TOTAL	**717,077**	**1,081,027**	**50.8%**	**100.0%**	**100.0%**

CULTURAL ORGANIZATION PERFORMANCE, EXHIBITION, AND ATTENDANCE STATISTICS

The survey of arts, cultural, and scientific organizations documented the number of productions or exhibits, memberships sold, subscriptions sold, average percentage of capacity, and the number of patrons served with disabilities. Table III-4 provides summaries of these data. Over 900 unique productions or exhibits were mounted by Eastside King County arts, cultural, and scientific organizations. They sold 8,505 memberships, and 25,000 full or partial subscriptions to performances or exhibitions. These memberships and subscriptions generated almost 300,000 season ticket or memberships visits, as reported in Table III-1. The average percentage of capacity measure is only meaningful for certain of the disciplines included in Table III-3. It is estimated that Dance, Music, Interdisciplinary, and Theatre organizations played to 71% of capacity. Over 19,000 patrons were served with disabilities.

Performance, exhibition, and attendance statistics in the 2003 ArtsFund Economic Impact Study show significant differences for most of the measures reported in Table III-3. The number of productions/exhibits shows a rise—from 830 to 934. The number of memberships sold were nearly double those reported in the 2003 study, while full and partial subscriptions sold were lower than the numbers reported in the 2003 study. The number of patrons served with disabilities increased from 13,316 to 19,428.

Table III-3 Cultural Organization Performance and Exhibition Statistics

	TOTAL
Number of Productions/Exhibits	934
Number of Memberships Sold	8,505
Number of Full Or Partial Subscriptions	24,874
Average Percentage of Capacity	71.3%
Number Of Patrons Served With Disabilities	19,428

PATRON TRIP REASONS

Patrons were asked whether the primary reason for their trip was to attend the arts, cultural, or scientific organization at which they were interviewed. Table III-5 reports responses to this question. Overall, 93% of patrons were primarily on trips to go to the organization at which they were interviewed. Patrons who said that their primary trip reason was other than visiting the venue in which they were interviewed were asked what the primary reason for their trip was. These responses were quite diverse. Here are a few of them: *Dinner at Fins Bistro, camping, on vacation, helping with front of house, visit a friend. A number of patrons interviewed at the Northwest Railway Museum answered this question no, but then described taking a train ride in conjunction to their visit to the museum: Ride the steam train, enjoy train ride, ride the train, my 3 year old loves trains and we thought this would be fun.* The 2003 Eastside ArtsFund Economic Impact Study also reported 93% of patrons made their trips primarily to attend the cultural activity at the organization where they were interviewed.

Table III-4 Primary Reason for Patron Trips

	VALID CASES	ALL CASES
Yes	95.5%	93.1%
No	4.5%	6.9%
TOTAL	**100.0%**	**100.0%**

N = 223 for Valid Cases; **N = 259** for all cases

A cross-tabulation of the shares of patrons primarily making their trip to go to the organization at which they were interviewed by geographic origin and discipline is presented in Table III-6. This table indicates data similar to that in Table III-4. The respondents included in Table III-4 who said that they made their trip primarily to attend the event that they were interviewed at are then shown by region of origin as to their primary reason for their trips. Overall the percentages are generally lower for people travelling longer distances. The 2003 Eastside ArtsFund Economic Impact Study reported similar high percentages for patrons from King County. However, that study reported even higher percentages for patrons travelling from outside King County, while the current study reports lower percentages for the relatively small share of patrons coming from outside King County.

PATRON ORIGINS

Most patrons coming to Eastside King County arts, cultural, and scientific organizations live in the local area, as reported in Table III-5. Approximately 69% of the patrons are from the Eastside, while another 20.6% are from elsewhere in King County. Half of those coming from elsewhere in King County came from Seattle. The 2003 Eastside ArtsFund Economic Impact Study reported 66.4% of patrons came from Eastside King County locations, 21.9% came from elsewhere in King County, 10.6% from elsewhere in Washington State, and 1% came from out-of-state.

Table III-5 Geographic Origin of Patrons

	PATRON ORIGIN
Eastside King County	69.2%
Elsewhere in King County	20.6%
Snohomish, Kitsap, Pierce Counties	5.1%
Other Washington	2.8%
Out of State	2.4%
TOTAL	**100.0%**
N = 253	

A cross-tabulation of the shares of patrons primarily making their trip to go to the organization at which they were interviewed by geographic origin and discipline is presented in Table III-6. This table indicates data similar to that in Table III-4. The respondents included in Table III-4 who said that they made their trip primarily to attend the event that they were interviewed at are then shown by region of origin as to their primary reason for their trips. Overall the percentages are generally lower for people travelling longer distances. The 2003 Eastside ArtsFund Economic Impact Study reported similar high percentages for patrons from King County. However, that study reported even higher percentages for patrons travelling from outside King County, while the current study reports lower percentages for the relatively small share of patrons coming from outside King County.

Table III-6 Patron Origins and Percentage Making Trip Primarily to Attend an Eastside King County Cultural Organization

	% OF TOTAL
Eastside King County	96.5%
Elsewhere in King County	94.1%
Snohomish, Kitsap, Pierce Counties	75.0%
Other Washington	71.4%
Out of State	66.7%

PATRON EXPENDITURES

The 265 questionnaires gathered from Eastside cultural organization patrons were screened to determine if spending answers were reasonable, and the size of patron groups were also reasonable. In some cases patrons failed to provide data on the size of their groups or did not report any answers related to expenditures. Table III-7 reports that 85% (225) of the surveys were considered to have usable data on patron group sizes and expenditures.

Table III-7 Questionnaire Classification Into Valid and Not-Valid for Computation of Average Patron Spending

	% OF TOTAL
Valid	84.9%
Not Valid	15.1%
TOTAL	**100.0%**
N = 265	

Average spending by patrons is reported in Table III-8. The composite expenditure distribution was used for the economic impact analysis reported in Section II, while Table III-8 reports average spending for patrons originating in Eastside King County and elsewhere. The overall spending of the two groups reported in Table III-8 is very similar. The average spending reported in the 2003 Eastside ArtsFund Economic Impact Study was very similar to that reported in the current study. When adjusted for inflation by the consumer price index, average spending in the 2003 study was $31.42, slightly below the $34.42 reported in the current study. The composition of spending in the two studies was also similar, dominated by tickets/admissions and food and beverages.

Table III-8 Patron Spending by Region of Origin

	EASTSIDE KING COUNTY	OUTSIDE EASTSIDE KING COUNTY	COMPOSITE
Tickets/Admission	$20.04	$16.56	$18.70
Souvenirs	0.48	1.49	0.86
Parking	0.10	0.16	0.12
Bus/Ferry/Light Rail	0.21	0.06	0.15
Auto Travel	1.28	2.79	1.86
Food Before or After Event	9.84	10.52	10.10
Food at Event	2.16	0.65	1.58
Entertainment	0.20	0.24	0.22
Lodging	0.38	0.50	0.43
Air Travel	0.00	0.00	0.00
Child Care	0.19	0.00	0.12
Other	0.45	0.01	0.28
TOTAL	**$35.31**	**$32.98**	**$34.42**
SAMPLE SIZE	**145**	**80**	**225**

PATRON GROUP SIZES

The distribution of group sizes is presented in Table III-9. The median group size was 2 persons, while the mean was 2.88 persons for the valid cases used to calculate average expenditures, and 3.39 persons for the overall sample. The mean is higher than the median because of the share of groups larger than the median being larger than the share of group sizes below the median. The 2003 Eastside ArtsFund Economic Impact Study also reported the median group size to be two persons, but the mean was somewhat higher (4.02). The 2003 study had a much higher share of groups with five or more persons (24.2%) than reported in the current study (14.8%).

Table III-9 Group Sizes Attending Eastside King County Cultural Organizations (% of Total)

GROUP SIZE	VALID CASES	ALL CASES
1	13.3%	14.4%
2	44.0%	49.9%
3	18.7%	14.3%
4	13.3%	12.7%
5	3.1%	4.5%
6 or more	7.6%	4.2%
TOTAL	**100.0**	**100.0%**
MEAN	**2.88**	**2.80**
MEDIAN	**2**	**2**
SAMPLE SIZE	**225**	**264**

ATTENDANCE FREQUENCY

Patrons were asked how frequently they attended an arts, cultural, or scientific organization's activity. Table III-10 reports the pattern of responses to this question. Attendance on a monthly basis was the most common response, and about 71% indicated either monthly or more than twice a year. At the extremes, about 8% said they participated weekly, while about 21% went only about once or twice a year. A similar question was posed in the 2003 Eastside ArtsFund Economic Impact Study. That study also reported monthly attendance to be the most common, and a somewhat larger share reporting weekly attendance (14.8%). The other categories used in the 2003 study were different than in the current study—37% going 3 or 4 times a year, and 4.2% going once a year.

Table III-10 Frequency of Attendance

	% OF TOTAL
Weekly	8.1%
Once a Month	41.5%
Once or Twice a Year	20.9%
More than Twice a Year	29.5%
TOTAL	**100.0%**

N = 258

WILLINGNESS TO TRAVEL DISTANCE

Patrons were asked how far they were willing to travel to attend a cultural event. Table III-11 presents percentage responses by patrons to this question. This question has not been asked in previous ArtsFund Economic Impact Studies. The answers here are quite clear: patrons are willing to travel long distances to attend cultural events. This question was not asked in the 2003 Eastside ArtsFund Economic Impact Study.

Table III-11 Willingness to Travel Distance

	% OF TOTAL
Less than 5 miles	0.8%
5-10 miles	16.3%
11-19 miles	22.3%
20-29 miles	28.8%
More than 30 miles	31.8%
TOTAL	**100.0%**

N = 264

Several cross-tabulations were undertaken exploring the relationship between patron's willingness to travel various distances and their participation in cultural activities. The tables reported below were all statistically significant, as measured by Chi-square values. Table III-12 reports on the frequency of attendance with regard to the location of the patron's residence. Patrons from Eastside King County clearly participate more frequently than those who travel longer distances. In contrast, those who came from outside Eastside King County report the lowest frequency of participation.

Table III-12 Cross-Tabulation of Attendance Frequency and Patron Origin

	EASTSIDE KING COUNTY	OTHER ORIGINS	ALL
Weekly	11%	3%	8%
Once a month	45%	34%	41%
Once or twice a year	28%	32%	29%
More than twice a year	16%	30%	21%
TOTAL	**100%**	**100%**	**100%**

N = 258

Table III-13 reports on the frequency of attendance and patron's willingness to travel various distances to cultural activities. The sample size for this cross-tabulation was not large, although the data are statistically significant as measured by a chi-square test. There were only two cases who were willing to travel less than five miles, and they both said they went once a month to cultural activities. Those willing to travel five to ten miles or over thirty miles report relatively high weekly attendance rates, compared to those willing to travel between eleven and 29 miles. A larger sample size could well display different tendencies than documented in Table III-13.

Table III-13 Cross-Tabulation of Attendance Frequency and Willingness to Travel Distance

	LESS THAN 5 MILES	5-10 MILES	11-19 MILES	20-29 MILES	MORE THAN 30 MILES
Weekly	0%	14%	5%	4%	11%
Once a month	100%	43%	40%	45%	37%
Once or twice a year	0%	14%	31%	36%	31%
More than twice a year	0%	29%	24%	15%	20%
TOTAL	**100%**	**100%**	**100%**	**100%**	**100%**

N = 258

Table III-14 reports a clear increase in the willingness to travel long distances for patrons coming from outside Eastside King County compared to those who live in Eastside King County. Only 26% of patrons residing in Eastside King County said they would be willing to travel more than 30 miles to a cultural event, while 42% of those residing outside King County said that they were willing to travel more than 30 miles to attend a cultural event. Eastside King County residents are more frequently willing to travel between five and 19 miles to a cultural organization, than is the case for patrons living outside Eastside King County.

Table III-14 Cross-Tabulation of Patron Origin and Willingness to Travel Distance

	LESS THAN 5 MILES	5-10 MILES	11-19 MILES	20-29 MILES	MORE THAN 30 MILES	TOTAL
Eastside King County	1%	21%	24%	28%	26%	**100%**
Other Origins	0%	8%	19%	31%	42%	**100%**

N = 264

PATRON INFORMATION SOURCES

Information was gathered from patrons on the primary information source that they relied upon when making their trip. Table III-15 reports results of this question. It was assumed when this question was composed that new media sources such as Blogs, Facebook, YouTube, and Twitter would have a strong showing, but the data in Table III-15 do not show that these sources of information were nearly as important as traditional sources, such as friends and family, newspapers, or websites. The strong response to the category "other" was followed up by a request to state in writing what the other reason was for attendance. A sample of these responses follows: *private club, seniors group, e-mail, bus advertisement, longtime season ticket holder, season tickets, volunteer with this organization, school.* These responses suggest that some may have misinterpreted this question, as they held season tickets or memberships. However, the majority of these respondents identify categories that were not predefined in this question, rather than being a misinterpretation of the question. Cross-tabulations were calculated for responses to these categories of information sources and patron origin (Eastside King County or elsewhere). The only category for which there was a statistically significant relationship was for tourism organizations, in which those from outside the Eastside relied on these organizations more strongly than was the case for Eastside residents. This question was not asked in the 2003 Eastside ArtsFund Economic Impact Study.

Table III-15 Patron Information Sources

	% OF TOTAL
Friend/family	49.8%
Newspaper	10.9%
TV	0.8%
Radio	1.1%
Website	13.6%
Blog	1.5%
Social Media	9.1%
Mail	6.8%
Tourism Organization	1.1%
Other	17.7%
# of citations/ patron	1.12

ATTENDANCE AND SPENDING CHANGE

Two questions were asked of patrons regarding changes in their frequency of attendance and spending with regard to arts and cultural organizations. Tables III-16 and III-18 report responses to these questions. Few respondents reported decreases in attendance and spending. About half of respondents indicated that their attendance and spending had not changed, while about 44% indicated that it had increased. Patrons that reported a change in attendance or spending were invited to explain why they experienced a change. Tables III-17 and III-19 contain a sampling of these comments. The 2003 Eastside ArtsFund Economic Impact Study asked patrons about spending change, and the responses are similar to that reported in Table III-18. Over two-thirds of respondents in the 2003 study reported no change in spending, while 23% said that their spending had increased, and 9% said their spending had decreased.

A sample of answers to the question about reasons for changes in attendance are reported in Table III-17. A variety of responses are evident for both increases and decreases in attendance. Monetary concerns, changes in family status, heath, changes in residential location, and changes in educational status dominate the answers.

Table III-16 Patron Attendance Change

	% OF TOTAL
Increased	44.4%
Stayed the same	50.6%
Decreased	5.0%
TOTAL	**100.0%**
N = 259	

Table III-17 Reasons For Change in Attendance

INCREASED ATTENDANCE	DECREASED ATTENDANCE
More time to go	Cost of tickets
More interesting performances offered	Ticket price increase
I am wanting to expose my kids to all arts	Less time, less income
Kids out of college	Baby
Want to explore theaters in our area	Cost/finances
Increased participation in the arts	More busy with school activities
Kids	Difficult driving after dark
More interest as I've gotten older	Costly, crowded, nowhere to park
Children are getting older and more involved	Lack of interest
Got married to an artist	Limited funds
Kids performing in theater	
My children are interested in performing	
Children involvement	
More time, more availability	
Senior citizen - better prices	
Increased income	
More time	
Got more involved with my community	
Know someone active in theater	

Table III-18 Patron Spending Change

	% OF TOTAL
Increased	43.3%
Stayed the same	52.0%
Decreased	4.8%
TOTAL	**100.0%**

N = 252

Table III-19 Reasons for Change in Spending

INCREASED SPENDING	DECREASED SPENDING
Attending more	Baby
Because of increased involvement	Less activities
I volunteer here	Cost of tickets
Increased income	Retired, not as much income to spend
Son is now performing regularly and our children are old enough to attend with us	Seattle is less expensive than New York where I came from 2 years ago
More discretionary finds	Baby
More interest	Finances
My mandatory priorities have evolved	Limited funds
Prices have risen	
More time to attend events	
More opportunities	
More events	
Better income	
Increased interest	
Children involved, connection with artists	
Daughter older, more options	
Getting more active = increased spending	
Kid got older	
Kids in theater	

MODES OF ENGAGEMENT BY PATRONS IN CULTURAL ACTIVITIES

Patrons were asked how their modes of engagement in cultural activity had changed over the past 3 years, with three ways identified for this engagement: in-person, hands-on (e.g. art classes, art making), and virtual (e.g. videos, streaming, downloads). Tables III-20, III-21, and III-22 report answers to these questions. The level of non-response was higher with regard to hands-on and virtual modes of engagement than was the case for in-person modes of engagement. Most patrons reported their engagement was about the same. However, in-person modes of engagement were reported to increase by about 43% of respondents, while only 5% reported less frequent in-person modes of engagement. About an equal number of patrons reported more frequent (18%) or less frequent (16%) hands-on modes of engagement. Virtual modes of engagement were reported to increase more frequently (27%) than they were reported to have decreased (16%). The broad message from responses to this question is that patrons report that they are more frequently engaged with cultural activities, and this result is consistent with the responses to questions regarding attendance and spending on cultural activities. This question was not asked in earlier ArtsFund Economic Impact Studies.

Table III-20 Change in In-Person Modes of Engagement in Cultural Activity Over the Past Three Years

	% OF TOTAL
More Often	42.7%
About the same	52.2%
Less Often	5.1%
TOTAL	**100.0%**
N = 253	

Table III-21 Change in Hands-On Modes of Engagement in Cultural Activity Over the Past Three Years

	% OF TOTAL
Increased	18.1%
Stayed the same	65.5%
Decreased	16.4%
TOTAL	**100.0%**
N = 226	

Table III-22 Change in Virtual Modes of Engagement in Cultural Activity Over the Past Three Years

	% OF TOTAL
Increased	27.2%
Stayed the same	57.1%
Decreased	15.6%
TOTAL	**100.0%**
N = 224	

LOCATIONS SOUGHT OR WANTED FOR CULTURAL ACTIVITIES

Two questions were posed to patrons regarding the locations where they are currently most likely to go to cultural activities, and where they would like to see more cultural activities taking place. Tables III-23 and III-24 report responses to these two questions. Patrons were able to identify more than one location, and on average they identified about three locations where they currently go to cultural activities, and they identified on average almost two locations where they would like to see more cultural activities. Regarding where patrons are currently likely to go for cultural activities, Table III-23 reports that formal venues, museums or galleries, open-air venues or parks, and community facilities are the most frequently utilized. Informal areas and art schools had much more modest citations. Patrons were invited to describe their "other" locations, and these responses include: *installations at the UW, art fairs, churches, outdoor concerts, theatres*. Earlier ArtsFund Economic Impact Studies did not include these questions.

Table III-23 Where Patrons Are Currently Most Likely To Go To Cultural Activities

	% OF TOTAL
Formal Venues	60%
Museums or Galleries	77%
Open-Air Venues or Parks	62%
Informal Areas	24%
Community Facilities	52%
Art Schools	18%
Not Sure	3%
Other	3%
CUMULATIVE PERCENTAGE	**298%**

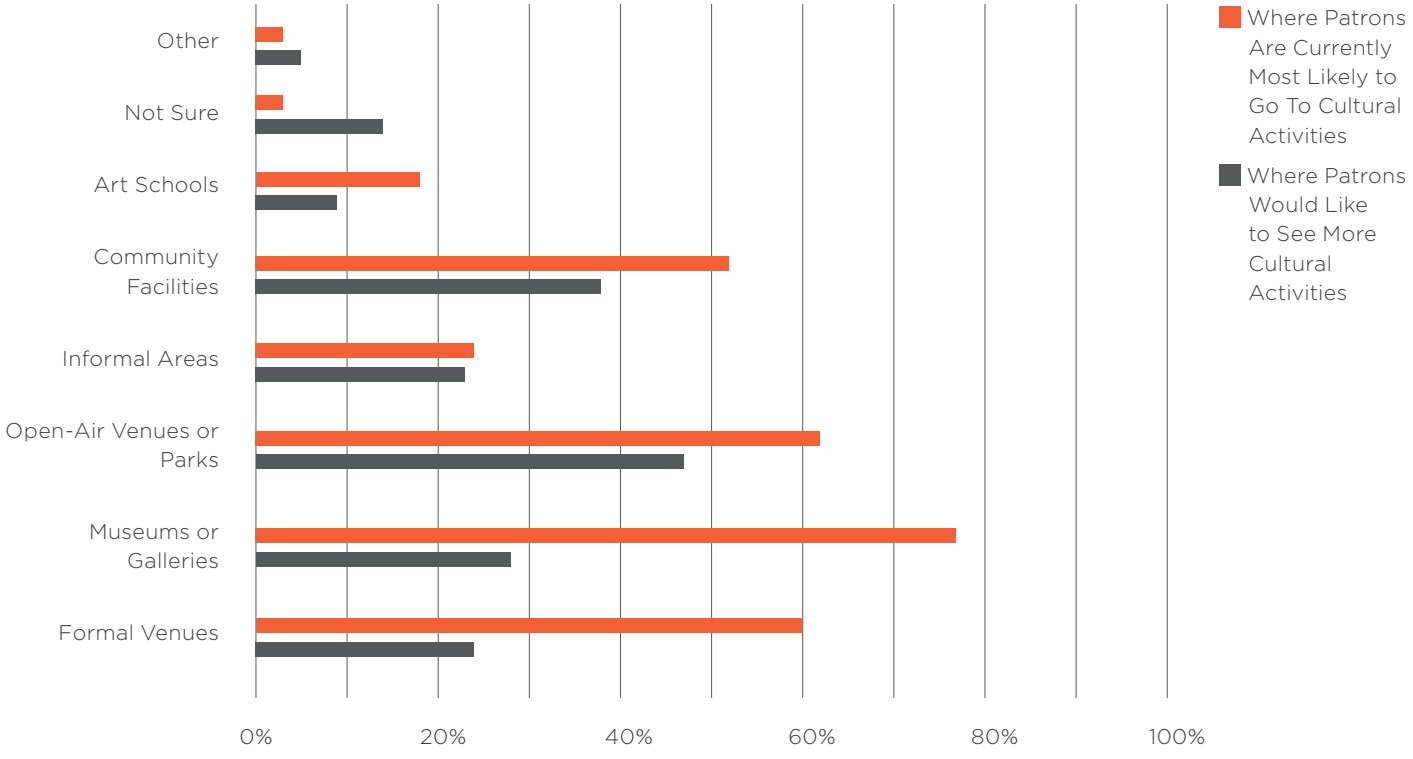
N = 265

Table III-24 Where Patrons Would Like To See More Cultural Activities

	% OF TOTAL
Formal Venues	24%
Museums or Galleries	28%
Open-Air Venues or Parks	47%
Informal Areas	23%
Community Facilities	38%
Art Schools	9%
Not Sure	14%
Other	5%
CUMULATIVE PERCENTAGE	**188%**

Table III-24 reports the pattern of responses regarding where patrons would like to see more cultural activities, compared to their current participation locations. However, the strength of responses regarding open-air venues or parks, and informal areas is greater with respect to places where patrons would like to see more cultural activities compared to where they currently participate, as reported in Figure III-3. Patrons were also asked to describe the "other" locations where they would like to see more cultural activities. Answers to this question are quite diverse. A sampling of other answers follows: *would love more events in parks/venues in the neighborhoods as well as downtown, grade schools, return of the arts to public schools, historic preservation—living history.*

Figure III-4 Comparison of Current and Desired Locations for Participation in Cultural Activities



PATRON ATTITUDES RELATED TO QUALITY OF LIFE, REGIONAL IDENTITY, AND RESIDENTIAL AND WORK LOCATIONS

The patron survey asked three questions related to the relationship between cultural activities and quality of life, regional identity, and the decision of patrons as to where they live and work. Tables III-25, III-26, and III-27 report the results of these questions. Respondents were asked to evaluate these questions on a seven point Likert-scale, with a value of 1 being not at all important, and value of 7 being very important. Answers were skewed towards being very important for the data reported in Table III-25 (quality of life & culture), and in Table III-26 (regional identity and culture). The 2003 Eastside ArtsFund Economic Impact Study did not ask these questions.

Table III-25 How important is culture to the quality of life in this region?

	% OF RESPONSES
1 (Not at all Important)	0%
2	2%
3	1%
4	5%
5	17%
6	24%
7 (Very Important)	50%
TOTAL	**100%**
N = 256	

Table III-26 How important is culture to the identity of this region?

	% OF RESPONSES
1 (Not at all Important)	0%
2	2%
3	2%
4	7%
5	17%
6	24%
7 (Very Important)	49%
TOTAL	**100%**
N = 254	

Answers to the question as to the importance of cultural life in the region to the decision as to where to work or live has a somewhat different pattern of answers than to the two previous questions, as reported in Table III-27. Patrons were not so extreme in their answers towards the "Very Important" end of the Likert scale. This pattern of response suggests that other factors were also important to patrons answering this question, but they were not asked to identify other factors that they considered to be competing with or also very important in their decision as to where to live or work. Future ArtsFund studies that ask this question could consider asking patrons to describe other factors in their decision as to where to live or work beyond the importance of cultural activity.

Table III-27 How important was the cultural life of this region in your decision of where to live and work? (Restricted to King County zip codes)

	% OF RESPONSES
1 (Not at all Important)	7%
2	5%
3	9%
4	12%
5	20%
6	17%
7 (Very Important)	30%
TOTAL	**100%**

N = 256

STUDENT DEMOGRAPHICS

Arts, cultural, and scientific organizations were asked to provide information on the number of free or discounted admissions of K-12 students that their organizations served at their facilities, or at programs that their organization took to schools or other spaces. The next section of this report presents results from this survey. Most organizations completed this part of the questionnaire, but some left this section blank. It cannot be determined if those who left this section blank had no student attendance, or if they were unable to provide this type of information. As is evident in the tables below, a substantial proportion of those responding to these questions did not have data that allowed them to provide information in the categories requested.

Table III-28 contains estimates of the number of free and discounted student admissions, as well as income indictors for these students. Roughly 70% of these student tickets were free, while roughly 30% are discounted. The number of discounted student admissions in Table III-28 is well below that reported in Table III-1 (that table reported 101,000 discounted student admissions). This difference may be accounted for by discounted student admissions to those outside the K-12 system (preschool and college students). About 41% of students on free admissions were given a free lunch, while about 9% of those with discounted admission were given a free lunch. About 27% of students on a free admission were given a reduced cost lunch, while 17% of those with discounted admissions were given a reduced cost lunch. About 32% of students on free admissions were not on a lunch program, while 74% of students with discounted admissions were not on a lunch program.

Table III-28 Income Indicators for Free and Discounted Student Admission

	# FREE ADMISSION	% FREE ADMISSION	# DISCOUNTED ADMISSION	% DISCOUNTED ADMISSION
Free Lunch	8,005	10.7%	781	2.4%
Reduced Cost Lunch	5,385	7.2%	1,433	4.4%
Not on Lunch Program	6,202	8.3%	6,321	19.5%
Don't Know	54,961	73.7%	23,952	73.7%
TOTAL	**74,553**	**100.0%**	**32,486**	**100.0%**
Total in responses	**74,682**		**32,551**	
Missing Distribution	**129**		**65**	

The 2003 Eastside ArtsFund Economic Impact Study reported a very different portrait than presented in Table III-28. That study found discounted admissions to be double the number of free admissions, while just the reverse is reported in Table III-28. A much smaller percentage of respondents in the 2003 study did not know income indicators for these students than reported in Table III-28. Finally, the 2003 study found most of the students not on a lunch program, and while that is the case for discounted admissions in Table III-28, it is not the profile of students granted free admission.

About two-thirds of the organizations responding to the question about ethnicity and providing free and discounted admissions did not know the ethnicity of their free student admissions (Table III-29). Of those that responded with regard to ethnicity, about half indicated that these students were Caucasian. The balance of students provided free or discounted admission were minorities. The data in Table III-29 indicates that arts, cultural, and scientific organizations provide free or discounted admissions to a large cohort of minority students.

Table III-29 Ethnicity of Free and Discounted Student Admissions

ETHNICITY OF STUDENTS	# FREE ADMISSION	% FREE ADMISSION	# DISCOUNTED ADMISSION	% DISCOUNTED ADMISSION
Caucasian	13,106	17.7%	4,598	14.7%
African American	1,635	2.2%	425	1.4%
Asian/Pacific Islander	6,264	8.4%	3,105	9.9%
Hispanic/Latin	3,118	4.2%	1,093	3.5%
Native American	580	0.8%	118	0.4%
Other	1,889	2.5%	391	1.3%
Don't Know	47,638	64.2%	21,509	68.9%
TOTAL	**74,229**	**100.0%**	**31,239**	**100.0%**
Total in responses	**74,682**		**32,551**	
Missing Distribution	**453**		**1,312**	

Arts, cultural, and scientific organizations reported stronger knowledge about where these students came from, than regarding income characteristics or ethnicity, as reported in Table III-30. They reported not knowing the geographic origin for only about one third of the discounted students, but did not know the origin of half of the free admissions. Free student admissions are clearly much more local (in the city from which the students came) than is the case for discounted student admissions. A much larger share of students granted discounted origins come from counties outside the location of the arts, cultural, or scientific organization. This result should not be interpreted as students coming from outside King County, as the question in the organization survey did not ask for a specific geographic origin for students from outside the county of the organization being surveyed.

As with income indicators, the 2003 Eastside ArtsFund Economic Impact Study report had many fewer cases where respondents did not know the ethnicity of students. However, in the cases where ethnicity was reported it was dominantly Caucasian. The share of Asian/Pacific Islander and Hispanic students appears larger in the current study than reported in the 2003 study.

The 2003 ArtsFund Economic Impact Study reported a larger share of students coming from unincorporated King County than the current study, possibly a reflection of annexations of unincorporated territory into Eastside cities since 2003.

Table III-30 Geographic Origin of Free and Discounted Student Admissions

ORIGIN OF STUDENTS	# FREE ADMISSION	% FREE ADMISSION	# DISCOUNTED ADMISSION	% DISCOUNTED ADMISSION
Your City	19,551	26.2%	2,556	7.9%
Your County Outside Your City	16,990	22.7%	7,351	22.6%
Washington State Outside Your County	1,756	2.4%	1,544	4.7%
Outside Washington	133	0.2%	156	0.5%
Don't Know	36,252	48.5%	20,944	64.3%
TOTAL	**74,682**	**100.0%**	**32,551**	**100.0%**

PATRON DEMOGRAPHIC CHARACTERISTICS

A set of questions were asked of patrons regarding themselves on a set of measures referred to here as demographic characteristics. It should be emphasized that these questions were addressing these characteristics of the individual filling out the patron questionnaire, rather than for their entire party. It should also be noted that these responses are not presumed to be representative of characteristics of the population of Eastside King County. Data on demographic characteristics of patrons were not included in the 2003 Eastside ArtsFund Economic Impact Study.

Table III-31 presents results from a question the patron answering the questionnaire how long they have lived in King County. (The data in this question are restricted to those whose zip-code was in King County.) There is a wide distribution of length of residence reported in these responses. The median overall was 7-9 years, while the median age of the patron responding to the patron questionnaire was 55-64 years, implying a strong share of patrons moving to this region recently.

Table III-31 How Long Have You Lived In King County?

# OF YEARS LIVED IN KING COUNTY	% OF RESPONDENTS
N/A	6.6
<1	5.3
1-3	8.4
4-6	11.5
7-9	19.8
10-19	16.7
20-29	28.6
30-39	3.1
40-49	11.1%
50-59	5.7%
>59	5.5%
TOTAL	**100.0%**

N = 227

The gender of those answering the patron questionnaire is reported in Table III-32; females were the largest cohort of respondents. This question did not ask the gender of persons in the party being interviewed. Table III-9 reported that the median group size was two persons, and the average nearly three persons. The way that this question was worded does not allow determination of the gender composition of overall party-sizes.

Table III-32 Gender of Patron Questionnaire Respondents

GENDER	% OF RESPONDENTS
Male	32.1%
Female	67.9%
TOTAL	**100.0%**
N = 252	

Patrons were asked to identify their age, in the categories reported in Table III-33. The age category that contains the median is italicized, 55-64 years of age. The shares of patrons by age is relatively evenly distributed between the 35-44 and the 75 or older year age groups; with relatively few respondents younger than 35.

Table III-33 Age of Patron Questionnaire Respondents

AGE	% OF RESPONDENTS
19 or younger	3.9%
20-24	2.3%
25-34	8.2%
35-44	13.3%
45-54	18.8%
55-64	19.5%
65-74	19.1%
75 or older	14.8%
TOTAL	**100.0%**
N = 256	

Table III-34 presents a profile of the educational attainment of the patron answering the patron questionnaire. Most patrons had a four year college degree, with nearly one-third holding a graduate or post-graduate degree.

Table III-34 Educational Attainment of Patron Survey Respondents

EDUCATIONAL ATTAINMENT	% OF TOTAL
High school diploma or equivalency	8.3%
College or vocational/technical degree	20.5%
Four-year college / university degree	39.8%
Graduate degree	18.9%
Post-graduate degree	12.6%
TOTAL	**100.0%**

N = 254

The patron survey asked about the level of household income, using the income range's reported in Table III-35. Across all disciplines the median income range was $100,000 to $124,999. There was a somewhat lower percentage response rate to this question than for most questions in the patron survey, possibly because patrons were unwilling to reveal their income level.

Table III-35 Household Income of Patron Survey Respondents

INCOME	% OF TOTAL
Under $20,000	2.7%
$20,000-$39,999	8.4%
$40,000-$59,999	10.6%
$60,000-$74,999	10.2%
$75,000-$99,999	15.5%
$100,000-$124,999	18.6%
$125,000-$249,999	23.9%
Over $250,000	10.2%
TOTAL	**100.0%**

N = 226

Patrons were also asked to indicate their household size, and these results are reported in Table III-36. For the sample as a whole this number was two persons, the same as the patron group size reported in Table III-9. The average household size was 2.59 persons, larger than the median because the share of households with more than two persons was greater than the share of households with one person.

Table III-36 Household Size of Patron Survey Respondents

HOUSEHOLD SIZE	% OF TOTAL
1 person	18.7%
2 people	40.5%
3 people	17.5%
4 people	14.3%
5 people	5.6%
6 or more people	3.6%
TOTAL	**100.0%**
N = 252	

The last question in the patron questionnaire asked the person interviewed to identify their race, as reported in Table III-37. Caucasian/white was identified by the majority of patrons. Approximately 15% of the overall sample identified a category other than Caucasian/white, with Asian/Asian American being the most common other racial category identified. However, it should be noted that patrons were allowed the check more than one racial category, and Table III-40 indicates that several respondents did select at least one other category, as the total reported in Table III-40 is slightly greater than 100%.

Table III-37 Race of Patron Survey Respondents (The totals are greater than 100% because individual respondents could cite more than one racial category)

ETHNICITY	% OF TOTAL
African American/Black	2.3%
Asian/Asian American	5.7%
Hispanic Origin	3.4%
Native American/Inuit/Aleut	1.1%
Caucasian/ White	82.6%
Other	1.1%
Prefer not to Answer	4.2%
TOTAL	**100.4%**
N = 251	

IV. COMPARISONS WITH OTHER STUDIES

This ArtsFund Economic Impact Study presents information similar to that gathered in other studies undertaken by regional arts and cultural organizations, as well as by national arts and cultural advocacy organizations. This section of this report presents selected results gathered in these other studies; it is not intended to be exhaustive, but rather to present some comparisons that provide a context for results presented in this study. This section first addresses sources of data similar to those measured in the current study, and then turns briefly to Washington State and local government efforts focused on programs aimed at enhancing support for arts and cultural activities.

NATIONAL OVERVIEWS

Several organizations have developed a significant presence nationally in the measurement of arts and cultural activity, including Americans for the Arts and the Cultural Data Project. These organizations have developed many regional reports, in addition to providing national level measures of arts and cultural activity. Their work complements research presented by the National Endowment for the Arts (NEA).

A baseline report on public participation in the arts comes from the NEA, through its surveys of public participation in the arts. The latest of these surveys was benchmarked against 2012, as a part of the Current Population Survey conducted by the U.S. Census Bureau. A few highlights from this report are presented here, with an emphasis on trends in participation. NEA reported a slight decrease in national rates of attendance at visual and performing arts activities, with levels remaining below those documented in 2002. Peak participation (41% of the adult population) was recorded in 1992; in 2002 it fell to 39.4%, while in 2012 it was 33.4%. The 2012 survey found strong levels of consumption of art through electronic media, with 71% of adults utilizing television or radio, hand-held or mobile devices, the internet, and DVD/CD/tape/or record players. Comparisons with earlier surveys of consumption by electronic media were not available. The NEA survey found that: "nearly half of the nation's adults attended at least one type of visual or performing arts activity." and "...half of the nation's adults created, performed, or shared arts art of various types, and more than two-thirds accessed art via electronic media" (NEA 2013b, p. 42). The current ArtsFund Economic Impact Study is not benchmarked against the overall population. Rather, data were gathered from patrons interviewed at arts, cultural, and scientific organizations in the region. Thus, these two sources of data are not entirely comparable.

Americans for the Arts reports similar data. "Arts attendance remains fluid: In 2012, 32 percent of the adult population attended a live performing arts event, the same as in

2010, but much less than the 40 percent of 2003. Art museums attendance also held steady with 13 percent of the population attending at least once (down from 15.5 percent in 2003). Overall, attendance at theatre, opera, and movies increased in 2012 over 2011, while audiences for symphony got smaller. Almost certainly related is the decreasing share of households making contributions to the arts—a figure that has dropped annually since 2007, from 9.3 percent to 8.6 percent." (Americans for the Arts 2014). The current Eastside ArtsFund Economic Impact Study finds strong attendance growth between 2003 and 2014. Its results are based on the survey of patrons intercepted at arts, cultural and scientific organizations, rather than being a general survey of the overall population.

Americans for the Arts compiles a composite index that attempts to convey trends in the health of the non-profit arts sector. The 2014 index contains a value for 2012 of 97.3, up from 96.1 in 2011, but below the baseline 100 from 2003. This index is based on a set of 81 indicators. The analysis indicates that the nonprofit arts community did not start to recover from the Great Recession until 2012, 3 years after the economy as a whole began to improve. Many arts nonprofits operate at a deficit—44% in 2012—"a figure that raises concerns about the long-term sustainability of arts organizations that are unable to achieve a break-even budget" (Americans for the Arts 2014). In the current Eastside King County ArtsFund Economic Impact Study 20% of the respondents completing the organizational survey reported lower operating income than operating expenses, a much lower percentage than cited by Americans for the Arts.

Americans for the Arts also reports on charitable giving to the arts, referred to as contributed income earlier in this report. "Total charitable giving and overall employment help explain the health of the arts sector: For the 10-year period between 2002 and 2011, two economic forces were strongly correlated to the overall National Arts Index: (1) total private giving to all charities, and (2) the overall number of workers in all occupations. This combination of factors explained a robust 75 percent of the change in the Index value from 2003-2012. The significance of this finding is that it points to two bellwethers for the arts over the long term. People who are working, especially within the confidence of a growing job market, have more discretionary income to engage in the arts both personally and as consumers, and are financially more able to make charitable contributions. At the same time, an environment where charitable giving rises is also healthy for the arts. Thus, the increases in employment and in overall levels of charitable giving in 2013 and 2014 are promising signs for the arts." (Americans for the Arts 2014).

EARNED VS. CONTRIBUTED INCOME

ArtsFund has carefully measured the composition of income to non-profit arts, cultural, and scientific organizations. One of the statistical initiatives that has emerged for the non-profit arts and cultural organization sector is the Cultural Data Project (CDP), which allows development of data on the composition of income and other metrics. Started in 2004 by the Pew Charitable Trusts, the CDP offers an online system that allows arts and cultural organizations to enter statistical information in a standardized form. Users can then access these data and can aggregate them into reports organized by discipline or by geography. Currently twelve states and the District of Columbia participate in the CDP, and the CDP has become an independent nonprofit with a national board of directors and governance structure (Cultural Data Project 2015a). Recently, it was announced that the CDP will provide the organizational data collection platform for the next Arts & Economic Prosperity Economic Impact Study conducted by Americans for the Arts (Cultural Data Project 2015b).

The state of Minnesota is a participant in the Cultural Data Project, and has recently issued a detailed report on the impact and health of the nonprofit arts and culture sector in that state (Minnesota Citizens for the Arts 2015). This report contains data that parallel the ArtsFund Economic Impact Studies on a number of dimensions. It reports statewide impacts, as well as a set of regional profiles. Table IV-1 below provides an example of data contained in this report that can be compared to data gathered by ArtsFund. The Minnesota study did not report income composition below the state level, a much larger region than Eastside King County. To provide an additional comparison, data from the 2014 ArtsFund King County Economic Impact Study are also included in Table IV-1. Eastside King County arts, cultural, and scientific organizations have a level of earned income somewhat above organizations in Minnesota (note that science organizations are not included in the Cultural Data Project), and in King County as a whole. Individual contributions are similar, while government and corporate & foundation contributions are higher in Minnesota and King County as a whole, than in Eastside King County. In-kind contributions are considerably higher in Eastside King County than in Minnesota or King County as a whole. Similar comparisons could be made from reports generated in other regions participating in the Cultural Data Project, although sub-state income data were not found on the Cultural Data Project website.

Motivations for giving were reported in a survey of individuals by LaPlaca Cohen. This survey finds that 61% of patrons support organizations that benefit the community, 59% support organizations they enjoy, 48% give to support the arts, 46% give to help with funding challenges, 35% give because of tax deductibility, 34% give to help organizations achieve their potential, and 22% give because of benefits received (LaPlaca Cohen 2014, p. 88).

Table IV-1 Composition of Income

	MINNESOTA	KING COUNTY	EASTSIDE KING COUNTY
Earned Income	43.65%	56.9%	56.0%
Individual Contributions	16.70%	14.2%	14.0%
Corporate & Foundations	14.50%	8.3%	9.0%
Government	21.98%	12.3%	12.0%
Special Event/Other	1.65%	0.8%	1.0%
In Kind	1.54%	7.5%	8.0%
TOTAL	**100.02%**	**100.0%**	**100.0%**

Regarding government support, the Americans for the Arts 2014 National Arts Index wrote: "Government arts funding struggles continued in 2012. Funding of the whole suite of federal arts-related agencies stayed very close to historic highs of previous years at $1.86 billion. Funding of the National Endowment for the Arts decreased to $155 million in 2011, and total arts funding dropped from 0.40 percent of federal domestic discretionary spending to 0.30 percent between 2002 and 2012. Not included in these totals are arts programs embedded in the budgets of other federal departments and agencies such as Health and Human Services, GSA, Transportation, and Defense (which boasts vigorous music programs throughout the armed services). State arts funding dropped to historic lows in 2012 dollars, in share of total expenditures, and per capita, while municipal arts funding in 60 of the largest US cities grew." (Americans for the Arts 2014).

EXPENDITURES

Americans for the Arts provides limited information on the composition of expenditures of arts and cultural organizations. Table IV-2 presents a comparison of these data. Americans for the Arts includes full time contract employees in employee expenses, while all contract employment is reported separately in the ArtsFund Economic Impact Study. The data in Table IV-2 from Americans for the Arts are for regions with population between half a million and one million, a range that encompasses population in Eastside King County. These data suggest a somewhat lower share of employee expenses in the Americans for the Arts surveys than documented in the current study.

Table IV-2 Composition of Expenses

	AMERICANS FOR THE ARTS	EASTSIDE KING COUNTY
Employee Expenses	45.4%	56.0%
Contract Labor/Artists	11.2%	3.9%
Other Operating Expenses	43.4%	40.1%
TOTAL	**100.0%**	**100.0%**

PATRON SPENDING

Data on patron spending was documented in the Americans for the Arts' Arts & Economic Prosperity IV initiative. An example of data from this initiative is reported in Table IV-3. It should be noted that surveys of this type were conducted in 182 communities around the United States. In Table IV-3 patron spending other than for tickets/admissions is reported for study regions with more than a population between half a million and one million, and the average spending in the Eastside ArtsFund King county study. The overall levels of spending are lower in the Eastside survey, with relatively close figures for meals before or after event, ground transportation, and for child care. The Americans for the Arts questionnaire identifies clothing and accessories as a specific category, while ArtsFund did not identify this category. ArtsFund data report considerably lower average spending for overnight lodging, and the other category folds together several categories identified by ArtsFund, including air transportation spending.

Table IV-3 Patron Spending (Excluding Tickets/Admission)

	MEDIAN OF SIMILAR STUDY REGIONS (POP. BETWEEN 500,000 AND 999,999)	EASTSIDE KING COUNTY
Refreshments/Snacks During Event	$2.78	$1.58
Meals Before/After Event	$11.27	$10.10
Souvenirs & Gifts	$2.63	$0.86
Clothing & Accessories	$1.01	Not defined (part of Other)
Ground Transportation	$2.63	$2.13
Event-Related Child Care	$0.37	$0.12
Overnight Lodging	$2.98	$0.43
Other	$0.76	$1.36
TOTAL PER PERSON SPENDING	**$24.42**	**$15.72**

Spending by Local vs. Non-Residents.
The Americans for the Arts studies differentiate between local resident spending and non-resident spending. In the Miami study this was $25.21 vs. $46.89 for non-residents; this survey estimates 79.7% of patrons were local, vs. 20.3% non-residents. Americans for the Arts reports an average of 60% local patrons and 40% non-local patrons in its survey of metropolitan areas with populations between 0.5 and 1 population (Americans for the Arts 2012b, Table 15). The Eastside King report finds local patrons to be 64%, versus 36% non-local, a similar percentage of non-local patrons than documented in the Americans for the Arts study. Local spending was $15.27 for non-ticket/admission spending in Eastside King County; versus $16.42 average non-ticket spending patrons from outside Eastside King County. Americans for the Arts reports average local spending of $18.61 and non-local patrons spending of $36.72 for all metropolitan areas included in its survey with a population between one half and one million(Americans for the Arts 2012b, Table 15), a much larger spread than estimated for Eastside King County.

The Minnesota study included an audience survey, in addition to using data from the Cultural Data Project. This survey found 84.2% of the audiences were local, 15.8% nonlocal. Average spending by local patrons (excluding tickets) was $17.83, while non-local spending was $32 (Minnesota Citizens for the Arts 2015). As with the Americans for the Arts patron expenditure data, these figures are above measurements made in the current Eastside ArtsFund study.

ECONOMIC IMPACTS

Many regions have undertaken Economic Impact Studies similar to those sponsored by ArtsFund. Nationally, Americans for the Arts has become a major source of these studies, undertaken in partnerships with local governments and arts advocacy organizations. As with the ArtsFund studies, these Economic Impact Studies are based on measures of patron spending and non-profit arts organization spending, and utilize input-output models to calculate indirect economic impacts.

One major difference between the approach taken by ArtsFund to economic impacts and that taken by Americans for the Arts has to do with organizations considered "eligible" for inclusion in these studies. In the case of ArtsFund, that was organizations with budgets over $35,000 for their most recent fiscal year, and as reported in Table I-2, data from organizations completing the ArtsFund organizational questionnaire was supplemented with budget data for other organizations. In contrast, Americans for the Arts excludes data for non-respondents: "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 non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most

of the individual study regions" (Americans for the Arts Los Angeles Fact Sheet, p. 2). Americans for the Arts reports response rates averaged 42.6% from the population of possible respondents in metropolitan areas with populations between half a million and one million (Americans for the Arts 2012b, Table 5). Americans for the Arts does not provide estimates of budgetary coverage comparable to those reported in Table I-2 in this report, which indicates ArtsFund had survey data results from organizations accounting for about 77% of total estimated budgets.

Americans for the Arts description of their input-output modelling approach appears to be similar to that used in the current study. They have brought data from patron and organization spending together, and have created a system for estimating local economic impacts for each region included in their studies. This modelling system includes induced effects related to household spending, and direct as well as indirect income impacts on state and local governments. It is not possible to compare directly multipliers used in the Americans for the Arts impact models with the models used in this study. One point of comparison can be made, as to the relative importance to patron versus organizational spending. Americans for the Arts reports audience spending that is 70% of organizational spending in metropolitan areas with populations between 0.5 million and 1 million. (Americans for the Arts 2012b, Tables 2 and 15). In the current study we find a lower ratio (50%).

While Americans for the Arts distinguishes between resident and non-resident attendees and spending, it does not calculate the new money economic impact estimates found in this report.

A particularly rich example of an economic impact study utilizing data from the Cultural Data Project and Americans for the Arts economic impact modelling comes from Philadelphia. This report presents the results common to the Americans for the Arts Economic Impact Studies—direct spending by audiences and organizations, and economic impacts as measured by jobs, labor income, and sales or output (Greater Philadelphia Cultural Alliance 2012). However, it goes beyond these metrics to place Philadelphia in context. The authors calculate per capita direct spending, jobs generated per 1,000 population, and total FTE jobs generated for Philadelphia and other regions in the Americans for the Arts Economic Impact Study with populations over one million. They also supplement the normal Americans for the Arts patron survey with data similar to that gathered in this study—89% said that attending cultural events were important to them, 12 % went once a week (vs. 8% in this report), 48% went at least once a month, and 36% went at least once a year (vs. 41% once a month, 21% once or twice a year, and 29% more than once or twice a year in this study).

VOLUNTEERS

Considerable information was reported on volunteers in various studies across the United States. For reference, in Eastside King County about 3,500 volunteers gave about 106,000 hours or 31 hours per volunteer. The Colorado study reported 44,438 volunteers giving 1.77 million hours, or an average of 40 hours per volunteer, close to the Eastside King County average. The Minnesota Cultural Data Project database for Minneapolis reported 42,705 volunteers and 1,958,967 volunteer hours, or 46 hours per volunteer. Americans for the Arts reported an average of 43.6 hours per volunteer in the metropolitan areas with a population between 0.5 million and 1 million included in its 2010 Economic Impact Study (Americans for the Arts 2012b, Table 13).

Americans for the Arts 2014 National Arts Index reported the following about volunteers: "Millions of Americans spend their time in the arts. Three Index measures show the range of volunteer engagement in the arts. Volunteering at an arts organization was the choice of service for 2.1 million people in 2011, up 15 percent from 1.8 million in 2010. This amounts to 24 volunteers for every nonprofit arts organization in the country! In another federal study of volunteerism, 6.2 million Americans say that arts activities (such as playing music) are their main volunteering activities, regardless of type of organization they volunteered for (a school or church, for example). Consistently, about three percent of Americans spend time engaged in the arts every day, and those who do spend about 2.85 hours a day" (Americans for the Arts 2014).

The new Bureau of Economic Analysis Arts and Cultural Satellite Accounts present estimates of volunteer activity, based on the Census Bureau Current Population Survey. This survey documents 210 million hours of volunteer activity by 2.2 million people, or 95.5 hours per volunteer. This survey breaks down the type of volunteer effort, as reported in Table IV-5. Other volunteer activity includes general labor and transportation, mentoring youth, and other services not specified in the volunteer supplement.

Table IV-4 Composition of Volunteer Activity (United States)

CATEGORY	% OF TOTAL
Management	21.3%
Music and Performance	13.0%
General Office Work	12.8%
Teach	7.7%
Usher or greeter	5.8%
Fundraise	4.8%
Distribute goods	2.1%
Serve food	0.7%
All Others	31.9%

Source: National Endowment for the Arts 2013, p. 35

OTHER PATRON DATA

This section reports other data about patrons gathered in the process of conducting Economic Impact Studies and from other patron surveys. These data parallel some of the questions contained in the patron questionnaire used in this study.

In the Minnesota study, 60% of non-residents said the primary reason for their trip was "specifically to attend this arts/cultural event" (Minneapolis Citizens for the Arts 2015). Americans for the Arts reports that 64.8% of non-residents interviewed in communities with a population between 0.5 million and 1 million said they were making their trip primarily to attend the arts event at which they were interviewed. This same study indicates that 19% said their primary trip reason was a vacation or holiday, 5.9% said their primary trip reason was to visit friends or relatives, and 10.3% had other trip reasons (Americans for the Arts 2012b, Table 25). In this report, about 70% of non-local patrons said they made their trip primarily to attend the event at which they were interviewed.

The Minnesota study also reported on the education of attendees. It reported high-school or less for 8.3%, a 2 or 4 year college degree for 51.7%, and a Masters or doctoral degree for 40% of attendees. Americans for the Arts also reported educational attainment of arts and cultural organization patrons, with more detail than reported in the Minnesota study, as reported in Table IV-6. The Americans for the Arts data are for metropolitan regions with population between 0.5 million and 1 million (Americans for the Arts 2012b, Table 26). The Americans for the Arts data report a somewhat higher educational attainment profile than the Minnesota data. This compares to 9.6% high school diploma or equivalency in the Eastside King County report, 60% with a 2 or 4 year degree, and 31.5% with a graduate degree.

Table IV-5 Educational Attainment of Patrons

	AMERICANS FOR THE ARTS	EASTSIDE KING COUNTY
High School or Less	9.6%	9.6%
2 year degree/college or vocational/technical degree	11.7%	20.5%
Four-year college/university degree	38.5%	39.8%
Graduate/MA Degree	29.6%	18.9%
Post-Graduate/Doctoral Degree	10.6%	12.6%
TOTAL	**100.0%**	**100.0%**

Household income in the Minnesota study was reported to be less than $60,000 for 36.1% of respondents; $60,000 to $99,999 for 30.7% of respondents; and over $100,000 for 33.2% of respondents (Minnesota Citizens for the Arts 2015). The Americans for the Arts Economic Impact Study also reports household income; Table IV-7 contains these data for metropolitan areas with between 0.5 million and 1 million population participating in that study (Americans for the Arts 2012b, Table 26). The Americans for the Arts data have a distribution similar to that reported for Minnesota. In contrast, in the King report finds 31% with income less than $60,000, 27% with incomes between $60,000 and $100,000, and over $100,000 for 42%. Thus, incomes in the Eastside King County study have a somewhat higher profile than documented in Minnesota and by Americans for the Arts.

Table IV-6 Household Income of Patrons

	AMERICANS FOR THE ARTS	EASTSIDE KING COUNTY
Less than $40,000	17.9%	19%
$40,000 to $59,999	15.6%	12%
$60,000 to $74,999	15.8%	11%
$75,000-$99,999	13.3%	16%
Over $100,000	25.0%	42%
TOTAL	**100.0%**	**100.0%**

The age distribution of arts and cultural organization patrons was also reported by Americans for the Arts. Table IV-8 reports these data, for metropolitan areas with populations between 0.5 million and one million participating in the Americans for the Arts study (Americans for the Arts 2012b, Table 27). The data in Table IV-8 report a smaller cohort of younger patrons in Eastside King County than reported by Americans for the Arts, and a larger cohort of patrons in the oldest age group in Eastside King County.

Table IV-7 Age Distribution of Patrons

	AMERICANS FOR THE ARTS	EASTSIDE KING COUNTY
18-34	21.2%	14.4%
35-44	15.1%	13.3%
45-54	18.4%	18.8%
55-64	21.6%	19.5%
65 or older	23.7%	33.9%
TOTAL	**100.0%**	**99.9%**

LaPlaca Cohen is a consulting organization that has "helped many of the world's leading cultural and creative organizations, build powerful connections and achieve greater impact through strategy, design, and advertising. All of our work is grounded in a strategic understanding of cultural audiences, which we gain through ongoing research and experience with clients who span the spectrum of the cultural world" (LaPlaca Cohen, p. 113). The latest LaPlaca Cohen report is a study based on 4,026 patron interviews across the 50 states (LaPlaca Cohen 2014). This is "a national study based on the attitudes, behaviors, and motives of culturally active audiences" (LaPlaca Cohen, P. 5). This presentation resonates with some of the questions in the ArtsFund patron survey.

LaPlaca Cohen notes participation has grown for many art forms (living museums, science museums, history museums, art museums, musical theatre, classical music), but there were declines for some (dramatic theatre, modern and classical dance, opera). "Although audiences are attending a wider variety of activities, frequency is down" (compared to 2011 and 2007). They recorded the following annual frequency for the years 2014, 2011, and 2007: None 30% vs. 27% and 27%; 1-2 events 54% vs. 51% and 42%; 3+ events 15% vs. 22% and 31%. "The effect of the economic downturn lingers" (LaPlaca Cohen, p. 28). Economic reasons for decreasing cultural participation were cited to be: reducing expenses across the board, cutting back on leisure activities, reprioritizing time/money spent on leisure, and preferring to spend more time at home. The results of this study contrast with the ArtsFund survey, that finds only 5% of patrons reporting a decrease in attendance, 51% with no change in attendance frequency, and 44% having increased their attendance frequency.

The LaPlaca Cohen study also reported: "But people are defining culture even more broadly…and they are open to new experiences" (LaPlaca Cohen, p. 30). They document examples including visiting a national state or municipal park, going to a live performance in a movie theatre (such as the Metropolitan Opera Live in HD broadcasts), street art, food and drink experiences, listening to a live or recorded lecture, going to an independent film, or watching non-commercial television. These results are consistent with the ArtsFund patron survey, which found growth in virtual and in-person modes of engagement, and a desire to go to more diverse settings to engage in cultural activities.

LaPlaca Cohen discusses motivations and barriers for participation. Motivations for participation include: "subject matter, cost, being invited by family or friends, recommendation of friend, interest by spouse or partner, ease of getting a ticket" (LaPlaca Cohen, p. 45). Barriers include: "cost, unappealing topics, it's a hassle to get there, can't find anyone to go with, and inconvenient hours" (LaPlaca Cohen pp. 47). These responses mirror the text in Tables III-17 and III-19 in this report.

Information sources are also discussed by LaPlaca Cohen, and print & broadcast media all show declines in use from that recorded in their 2011 study. Online information sources also tended to be down, but strong use of mobile devices was recorded to take photos, share photos, browse cultural organization websites, and to use search engines (LaPlaca Cohen, p. 74). These findings also mirror results reported in the current ArtsFund study, in Table III-15.

Loyalty to visual and performing arts declined, as measured by the percent of respondents with memberships or subscriptions, according to the LaPlaca Cohen report (LaPlaca Cohen 2014, p. 77). Table III-2 reports an increase in season ticket/ membership visits for Eastside King County arts and cultural organizations, a trend at odds with that reported by LaPlaca Cohen. The motivations to purchase performing arts experiences by LaPlaca Cohen were related to getting less expensive tickets, the types of performances, the desire to support local organizations, and the existence of subscriber only events (LaPlaca Cohen pp. 79-81).

Similar dynamism is evident in the report from Americans for the Arts, in their 2014 National Arts Index. They argue: "How the public participates in and consumes the arts is ever-expanding. Tens of millions of people attend concerts, plays, operas, and museum exhibitions every year—and those that go frequently attend more than once and enjoy multiple art forms (sometimes called the "cultural omnivore"). Digital tools afford consumers access to more personally-curated engagement in their arts experiences. Technology lets consumers select between in-person participation and experiences as well as remote experience through media. The evolving delivery model is digital, so arts producers whose business model relies on in-person engagement by the audience have to compete in different ways. The public is certainly not walking away from the arts, but they are walking away from some traditional models of delivery. Here are some interesting shifts in how audiences consume and participate in the arts:

> "Technology is changing audience engagement and the arts delivery models: The effects of technology have been undeniably swift, but it depends where one sits on the arts production-to-consumption food chain as to who the winners and losers are. For example, since 2003, half of the nation's CD and record stores have disappeared. The public, however, has hardly stopped listening to music. Annual data about downloads was not even collected until 2004, yet in 2012 it accounted for 40 percent of total music industry sales, and recent evidence shows that it has grown since then. "Access models" from providers like Pandora and Spotify represent an additional 15 percent of recording revenues. Similarly, bookseller revenues are down even though the number of books in print is increasing,

thanks to more self-publishing, print on demand, eBooks, and downward pressure on prices. Savvy nonprofit arts organizations are using technology to broaden their audience base and enrich the audience experience, like the successful Metropolitan Opera simulcasts (2,000 theatres in 66 countries and 3 million tickets sold annually). As ever, technology can be a two-edged factor. There is concern that simulcasts of the arts are cannibalizing live attendance. While growing evidence suggests that this is not the case, nor does it seem to provide a bridge to increased live attendance. Technology has even altered the business model for artists. More musicians now deal directly with consumers via websites—selling songs to fans and even allowing them to vote on touring venues—thus bypassing traditional record labels and ticket services."

"Consumer arts spending flat at $151 billion: Since 2002, discretionary consumer spending on the arts (e.g., admissions, musical instrument purchases) has remained in the $150 billion range. Because total consumer spending increased over time, however, the arts' share slipped from 1.83 percent in 2002 to 1.35 percent in 2012. As noted in the Key Findings, one of the economic factors most strongly correlated with the health of the arts is total employment in the economy. As economic revitalization in coming years builds employment, consumer buying power, and the charitable instinct, the arts are poised to compete better."

"Arts organizations foster creativity and innovation through new work: Year after year, entrepreneurial arts organizations nurture new ideas, innovative leaders, and creative energy. One Index indicator tracks premiere performances and films. Between 2002 and 2012, audiences were treated to more than 10,000 new works—over 130 new operas, 1,342 orchestral works, 2,744 plays, and almost 5,900 movies. Regardless of the economic cycles, America's arts industries continued to produce new and exciting work for their audiences" (Americans for the Arts 2014).

These comments from Americans for the Arts on arts and cultural organization participation are not parallel directly to data gathered in the current ArtsFund Economic Impact Study. Future ArtsFund Economic Impact Studies could consider an expanded framework for measuring local economic impacts of these evolving media approaches to consumption of arts, cultural, and scientific activities.

BROADER APPROACHES

The Creative Vitality Index has been promoted by organizations such as the Western States Arts Federation (WESTAF). An example is Creative Vitality in Washington State, published by the Washington State Arts Commission in Dec. 2013. They make it clear this is not an Economic Impact Study—rather an index created around (1) revenue from nonprofit arts organizations, (2) earnings from for-profit arts related businesses, and (3) employment numbers for arts-related jobs. The index is essentially a location quotient, which is an index number comparing a measure for a region against a benchmark region. Using the United States as the benchmark, Washington comes off with a score of 1.02, while Oregon has an index of 1.05 and Idaho an index of 0.71. King County comes in with an index of 2.09, while Snohomish & Pierce come in with scores between 0.3 and 0.69, and Kitsap has a score between 0.7 and 0.99. This report uses Washington State workforce development regions for analysis, and uses the industry-x-occupation data to track creative jobs.

Americans for the Arts also produces an index related to creative industries, which includes non-profit and for-profit industries with a scope similar to the BEA cultural production and satellite accounts. The American for the Arts indices are available for states, counties, congressional districts, and state legislative districts. This index makes use of a Dun & Bradstreet classification of industry categories, with great detail in industry categories at the national level. Americans for the Arts refers to this index as a means to understand the scope and economic importance of the arts in the United States. It should be noted that this index is limited to businesses that have registered with Dun & Bradstreet, and it excludes self-employed individuals who compose a large share of employment in some artistic occupational categories as reported by the U.S. Census Bureau's non-employer series.

In 2013 the U.S. Bureau of Economic Analysis (BEA) and the NEA reported a new series, entitled the U.S. Arts and Cultural Production Satellite Account (ACPSA) (NEA 2013). This framework includes both for-profit and non-profit businesses in the North American Industry Classification System (NAICS) codes deemed to be part of ACPSA. It also includes data from self-employed workers counted by the U.S. Census Bureau Non-employer statistical system. BEA does not report on the relative importance of for-profit, non-profit, and self-employed activity by NAICS codes, making it difficult to compare measures from this series with those developed by NEA or Americans for the Arts. The Otis School of Art and Design in Los Angeles has used a similar definition to ACPSA for a series of reports on the "creative economy" (LAEDC 2014). Otis recently expanded this analysis from the Los Angeles region to the entire state of California.

Complementing the advocacy of organizations like ArtsFund are government programs, such as those developed by the Washington State Arts Commission and local governments. The Washington State Arts Commission states: "We envision a Washington where the arts are thriving and celebrated throughout the state--woven into the fabric of vital and vibrant communities" (Washington State Arts Commission 2015). They attempt to achieve this goal through programs that distribute state and federal dollars, through grants to expand opportunities for people statewide to participate in the arts, connects the arts to economic development, and track the impact of the arts on Washington communities.

Efforts have emerged locally to create a cultural taxing district similar to that found in Denver. These efforts were galvanized by the industry cluster strategies developed by the Puget Sound Regional Council (PSRC) through its Prosperity Partnership project that began in 2004 to help stimulate employment in the regional economy. This effort identified quality of life dimensions to be of importance to all industry clusters, including strong arts, cultural, and scientific organizations. A decade later there is still interest in this initiative, and today this effort is being pursued by Cultural Access Washington (Cultural Access Washington 2015). The 2015 Washington State Legislature authorized the taxing authority for a program of this type in Washington State. Local governments can now present the voters with measures that, if approved, would implement a cultural access program in the local area.

SUMMARY COMMENTS

This brief review of comparative findings of this ArtsFund Economic Impact Study and similar studies undertaken in other regions leads to several concluding comments. First, the broad contours of results presented from this study resonate with results presented in other studies conducted around the United States. Second, the results attest to the strong position of arts, cultural, and scientific organizations in this region. Research of this type undertaken by independent organizations such as ArtsFund has become less common as national arts and cultural advocacy organizations have mounted frameworks for providing analyses of the economic impact of and values regarding arts and cultural organizations. While "independent" studies of this kind may be more costly for their funders, they also provide customized results and greater detail on dimensions of importance to local arts and cultural organizations than provided by studies done through important national arts and cultural support organizations. The authors hope that ArtsFund will continue its pioneering tradition of supporting research of this type.

V. CONCLUDING REMARKS

This report on the economic impact of arts, cultural, and scientific organizations in Eastside King County has built upon prior research efforts by ArtsFund. It has utilized a new disciplinary classification—Interdisciplinary/Festival—recognizing the changing nature of programming by arts and cultural organizations. The Executive Summary presents conclusions from the detailed reporting found in the main body of this document. This section provides reflects on aspects of the research approach, and suggests ways in which future studies could be improved.

POSSIBLE AREAS FOR IMPROVEMENT IN THE CURRENT RESEARCH APPROACH

Organization Survey

Data from arts, cultural, and scientific organizations were obtained through use of a spreadsheet (See Appendix 3), that generally provided excellent statistical results. This spreadsheet simplified somewhat data requests from participating organizations, making it easier for them to supply the data needed for the Economic Impact Study. This simplification does not appear to have compromised the accuracy of the economic impact calculations. There were few cases where data supplied by organizations were evidently in error, but in some cases clearer instructions would have been helpful. Some organizations reported responses to the section on General Information that were problematic. While a footnote was provided defining how to respond to the question about the number of productions/exhibits, some organizations had difficulty relating to this definition. Future studies could explain this request in greater detail, possibly with the use of examples. Some organizations reported unlikely estimates of the number of patrons with disabilities served. There was no explanation of how organizations were expected to respond to this question. Future studies could provide some explanations as to how organizations could consider this question. Questions about student demographics had large percentages reporting “don’t know” to all three questions (student family income indicators, ethnicity, and place of residents). Future studies could consider more detailed instructions that would reduce the percentage of responses not providing useful data.

Patron Survey

The patron survey used in this ArtsFund Economic Impact Study had minimal problems with layout or data collection. Data with valid answers for the economic impact calculations were obtained from 85% of respondents. Several questions were included in the current study that were new, and not used in prior ArtsFund Economic Impact Studies. These new questions generally worked well. However, the questions with Likert scale values related to culture and quality of life in this region; the importance of culture to the identity of the region, and regarding the importance of cultural life in the region to

the patron's decision about where to live or work tended to have answers at the extreme (very important) end of the scale. Future survey questions related to these topics could be phrased in a way that yields more useful information, possibly having patrons provide open-ended text similar to that sought about the importance of cultural activities to the patron, and related to the importance of culture to the identity of this region. A single version of the patron questionnaire was utilized. Future studies could have a slightly different version for patrons interviewed at science organizations, as some of the questions phrased for patrons interviewed at arts and cultural organizations were problematic for those interviewed at some science organizations.

POSSIBLE BASES FOR EXPANSION IN THE SCOPE OF THIS STUDY

In Section IV of this report there was a review of a selection of other studies of arts and cultural organizations and their patrons. The patron questionnaire used by Americans for the Arts includes several questions not utilized in this study, and also has somewhat different categories of patron expenditures than used in this study. ArtsFund could consider including some of these additional questions and categories in future patron studies. Americans for the Arts also requests information on capital expenditures, and includes these as expenditures used in the calculation of economic impacts. Earlier ArtsFund Economic Impact Studies did include questions about capital expenditures, but these were not used in the economic impact analysis. With the rise of standardized data entry systems, such as developed by the Cultural Data Project and Americans for the Arts, future ArtsFund surveys of arts and cultural organizations could be modified to be more consistent with these national data gathering approaches. This comment is not intended to be taken as a criticism of the current organizational survey instrument—it has worked well.

It has been eleven years since ArtsFund last provided a detailed portrait of the Eastside King County cultural community. As this report is released it would be useful for readers to suggest types of data that they would like to see reported that are not contained in this report. Comments from funders of this project, from reporters and the media, from arts, cultural and scientific organizations, and others who read this report are welcome. If ArtsFund undertakes another study of this kind, it would be useful to know how its dimensions should be modified to provide more relevant information on these important institutions in our community.

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APPENDIX 1

EASTSIDE KING COUNTY ORGANIZATIONS EITHER PARTICIPATING IN OR INCLUDED IN THIS STUDY

ARTS SERVICE ORGANIZATIONS SURVEYED

Arts Impact

Bellevue Downtown Association

City of Redmond Arts and Culture Commission

ARTS SERVICE ORGANIZATIONS INCLUDED

Bellevue Arts Commission

City of Issaquah Arts Commission

Duvall Arts Commission

Pacific Northwest Writers Association

DANCE ORGANIZATIONS SURVEYED

The Evergreen City Ballet

DANCE ORGANIZATIONS INCLUDED

Ballet Bellevue

International Ballet Theatre

FESTIVAL & INTERDISCIPLINARY ORGANIZATIONS INCLUDED

Kirkland Performance Center

Northshore Performing Arts Center

Wintergrass Music Festival

HERITAGE ORGANIZATIONS SURVEYED

Camlann Medieval Association

Issaquah Historical Society

Northwest Railway Museum

Redmond Historical Society

HERITAGE ORGANIZATIONS INCLUDED

Eastside Heritage Center

Northwest Art Center

Renton Historical Society

MUSIC ORGANIZATIONS SURVEYED

Bellevue Chamber Chorus

Bellevue Youth Symphony Orchestra

MUSIC ORGANIZATIONS INCLUDED

Cascadian Chorale

Columbia Choirs Association

Kirkland Choral Society

Master Chorus Eastside

Music Works Northwest

Pacific Sound Chorus

Rock School Kirkland

Sammamish Symphony Orchestra

SCIENCE ORGANIZATIONS INCLUDED

Friends of the Issaquah Salmon Hatchery

THEATRE ORGANIZATIONS SURVEYED

Studio East

Village Theatre

Youth Theatre Northwest

THEATRE ORGANIZATIONS INCLUDED

Bellevue Youth Theatre Foundation

Emerald Ballet Theatre

Renton Civic Theatre

Second Story Repertory

Woodinville Repertory Theatre

VISUAL ARTS ORGANIZATIONS SURVEYED

artEAST

Bellevue Arts Museum

KidsQuest Children's Museum

Kirkland Arts Center

VISUAL ARTS ORGANIZATIONS INCLUDED

Eastside Association of Fine Arts

APPENDIX 2

INPUT-OUTPUT MODEL METHODOLOGY

DEFINITIONS AND CONVENTIONS

Output

Output is the value of production or sales within a given industry. In most industries it is measured in producers' prices. In certain industries, notably transportation services, retail and wholesale trade, and in selected financial services, the industry's output is its margins for performing its services. Thus, in retail trade, the value of output is defined as the value of sales less the cost of goods sold. Output has been measured in $2014 in this study.

Employment

The measure of employment used in this study is a headcount of total full-time and part-time employment, including estimates of self-employed workers.

Income

Income as measured in the model used in this study refers to labor income. This is inclusive of wages and salaries, as well as the value of benefits. Labor income has been measured in $2014 in this study.

IMPACT ANALYSIS METHODOLOGY

Input-Output Model

The input-output model used in this study is a standard regional Leontief input-output model, based upon the 2007 Washington State input-output model developed by Beyers and staff of State of Washington agencies (Beyers & Lin 2012). This model is ultimately rooted in measures of the transactional relationships between industries in the state economy, and with final markets and sources of goods and services imported to the state economy. The heart of this model is a "production function" for each industry, which links its demands for factor inputs to the supplies forthcoming from related industries in the economy.

Washington State has estimated eight input-output models. Beginning with the model developed for the year 1963, and continuing through the 2007 model, this state has developed an unmatched series of models tracking the input-output relations of Washington industries. Although the state economy has grown significantly over the 1963-2007 time period, there has been relatively modest changes in the multiplier structure contained in this model (Beyers & Lin 2013).

The 2007 Washington State input-output model involved extensive survey research on the state's economic structure. Over 2,500 businesses across the economy provided data on their final markets (sales to households, investors, state and federal government, and exports to the rest of the U.S. and to foreign markets). They also provided data on their purchases within the state economy, payments of labor income and other value added, and imports from elsewhere in the United States and from foreign countries. The interindustry structure of the 2007 Washington Input-Output model was developed by adjusting the structure of the 2002 Washington State input-output model, which in turn was based on the 2002 U.S. benchmark input-output model.

Adjusting and Augmenting the Input-Output Model

The 2007 Washington transactions matrix was used to develop estimates of multipliers used in this study. A direct, indirect, and induced requirements matrix was estimated by closing the model with regard to personal consumption expenditures and state and local government. Personal consumption expenditures were considered to be a function of labor income. State and local government demands were considered to be a function of other value added.

The current model has also been used to make estimates of sales, hotel-motel use tax, and B&O tax revenues. Tax sectors are not contained directly in the model. However, it is possible to form relationships between the aggregate levels of personal income and the volume of sales tax revenue to estimate state and local sales taxes resulting from income earned as a result of economic activity related to arts, cultural, and scientific organizations and their patrons. State B&O tax revenues were estimated by developing sector-specific ratios of B&O taxes per dollar of sales, based on reports from the Washington State Department of Revenue. Direct estimates of sales taxes paid by patrons in relation to food and beverage, souvenir, and entertainment purchases were made, with an estimate 6.5% paid to the State of Washington, and 3% to local governments. Direct estimates of hotel-motel taxes paid by patrons were calculated based on the City of Seattle tax rate of 15.6%.

COUNTY LEVEL IMPACTS

The state model was modified to make impact estimates at the regional level. Location quotients were developed for the various sectors for King County, using the state as a benchmark. Direct requirements coefficients were modified in sectors with location quotients below one, and the adjusted matrix of coefficients was then used to calculate a King County inverse matrix of multipliers.

Impact Estimation Procedure

The estimation of total and "new money" economic impacts involves two steps: (1) the estimation of direct economic impacts, and (2) the use of the input-output model to estimate indirect and induced economic impacts. Information was requested from arts, cultural, and scientific organizations on the location of their purchases, so that out-of-region purchases would not be considered as local economic impacts.

The development of step (1) involves bringing together the patron expenditures and arts, cultural, and scientific organization expenditures information in a consistent accounting system that is compatible and consistent with the structure of the input-output model. This required in both cases the translation of the data as measured into the accounting concepts used with the input-output model. In the case of arts, cultural, and scientific organization expenditures, this was largely a process of classifying their purchases by input-output model sector. For example, the purchase of telephone services is from the telecommunications sector in the input-output model. In some cases the purchases needed to be decomposed into manufacturers (producer price) values, transportation, and trade margins. Thus, the purchase of supplies and materials for the construction of sets is valued as a combination of margins and the producer's prices of factor inputs such as cloth, paint, or wood products. Similarly, the patron expenditures had to be translated from the expenditure categories reported in Chapters II and III into the sectors used in the input-output model. This was accomplished in part by using estimates produced by the U.S. Bureau of Economic Analysis that report national level estimates of the relationship between consumer expenditure categories and values as measured in producer's prices. The sum of these two sets of expenditures information are considered as direct requirements in the input-output model.

The input-output model's multiplier structure translates the direct demands of patrons and arts, cultural and scientific organizations into total measures of impact. Two conceptions of these impacts are presented in this report. The first—the gross impacts—are based on aggregate expenditures of patrons and arts, cultural, and scientific organizations. The second—the "new money" impacts—are estimated by considering only that portion of the expenditure stream that accrues from outside the local economy. Data were not available to estimate the new money impacts at the state level, as we did not ask organizations participating in the survey to distinguish between purchases made outside of Washington State and purchases made in Washington State outside the Central Puget Sound region. Instead, it was only possible to estimate new money impacts at the county scale. If we were able to estimate new money impacts at the state scale they would actually be smaller than at the county scale, because a

significant portion of the new money impacts stem from Washington State residents spending their income within the region, and at the state level these expenditures would not be considered new money.

Accuracy of the Results

The economic impact measures presented in this report should be considered as estimates. They are subject to measurement error from a variety of sources: incomplete coverage of the income of arts, cultural, and scientific organizations, errors made by patrons in estimating their expenditures, errors in the input-output model itself, and errors introduced in translating the raw data used in this study into the impact analysis results. In general, a conservative approach has been taken to the estimation of the results presented in this study. Although it is not possible to calculate a margin of error for the results presented in this study, they appear to be reasonable, and consistent with the results of similar studies.

DIRECT ECONOMIC IMPACTS: ARTS, CULTURAL, AND SCIENTIFIC ORGANIZATION EXPENDITURES

Impact analysis of this type depends upon good estimates of the economic activity levels of the industries under study. In this study we were fortunate to have about 77% of the aggregate budgets covered by our surveys. This is a very high rate of coverage, and should be related to a relatively accurate estimate of direct regional economic effects. The digital approach to gathering cultural organization budgets yielded surveys with few arithmetic errors.

DIRECT ECONOMIC IMPACTS: PATRONS

The survey of patrons was conducted by the intercept method, which reduces dramatically self-selection bias in participation. Although it is not possible to present an estimate of the percentage of people asked to complete a survey form who did so, it is possible to say that 90% of the completed forms contained useable information on patron spending. An issue which arises with intercept measures of the type used in this study is whether the patrons can anticipate the level of expenditures that they will incur after they are interviewed, in relation to their visit to a cultural organization. Cross-checks between the results obtained here and with other studies lead us to believe that we obtained an accurate sample of patron expenditures (and related information), especially given the sample sizes achieved in the various disciplines.

APPENDIX 3

SURVEY FORM FOR ARTS, CULTURAL, AND SCIENTIFIC ORGANIZATIONS

ArtsFund Economic Impact Study 2015

Instructions

1. Please answer every question; this is NOT an accounting document. ***ESTIMATES ARE ACCEPTABLE.***
2. Please enter a "0" if you have no activity related to a question. With a "0" we know you've considered the question. A blank cell looks like it was skipped over.
3. Please provide information for the **most recently completed operating year only**.
4. **Arts Service Organizations:** If your organization is a commission or service organization, please **DO NOT** include funds you "pass-through" to cultural organizations. Include only information relating to the operation of your organization. That is, if your organization's total revenue is $100,000 and you make grants of $80,000 to other cultural organizations and use $20,000 for your own operations, report only on the $20,000 used for your operations.
5. Bold numbers in parentheses, **(1)** for example, indicate that further instructions for that section or line can be found at the bottom of the page. For most versions of Excel, holding your mouse over the indicated cell will also display the footnote.
6. **Please do not alter the structure of this Excel workbook.** This is critical for correct transfer of your information to the database used for impact analysis.
7. Some questions ask for information for the local area. ***Please consider King, Pierce, Snohomish and Kitsap Counties to be the local area.***
8. If you have questions regarding the completion of this form or the economic impact study, please contact Graham Mills at 206.788.3048, or economic@artsfund.org.

Due date/submission instructions

Please submit completed survey by May 30th, 2015 (Wednesday) via email to Economic@artsfund.org

Working with attachments

Read this only if you need some prompting. To prevent losing your work, we recommend you immediately "save as" this file to a directory on your computer system (outside your email program). When you finish the survey, please attach the completed file to an email and send it to economic@artsfund.org with "Completed Financial Survey" in the address line.

This Study is Co-Sponsored by

The Seattle Foundation · King County · 4Culture · Bank of America · Safeco Insurance · Visit Seattle · Nesholm Family Foundation · A&

Additional Research and Support

4Culture
Office of Arts & Culture, City of Seattle
Snohomish County Arts Commission
Tacoma Arts Commission
Association of King County Heritage Organizations

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ARTSFUND

2015 ArtsFund Economic Impact Study **Page 1 of 5**

ORGANIZATION INFORMATION

ESTIMATES ARE ACCEPTABLE!

Name of Organization:

Address:

City: State: Zip:

Telephone: E-Mail:

Date org. established *(mm/dd/yy)*:

Date form completed *(mm/dd/yy)*:

Note: base all information on FY you give here:

Most recently completed fiscal year - ending: 1/0/00 *(mm/dd/yy)*

Primary Activity: 1

1. Art Service Organization
2. Dance
3. Festival
4. Heritage
5. Music
6. Science
7. Theater
8. Visual
9. Interdisciplinary
10. Other

GENERAL INFORMATION

	For FY ending: 1/0/00
Number of productions/exhibits **(1)**	
Number of memberships sold (for museums, zoos, etc.)	
Number of full and/or partial subscriptions sold (performing groups)	
Average percentage of capacity (museums, zoos, etc. enter n/a)	
Attendance	
1 - Season ticket/membership visits **(2)**	
2 - Single tickets or admissions sold (other than member tickets/admissions)	
3 - Discounted student tickets including school groups (other than season tickets)	
4 - Discounted senior tickets (other than season tickets)	
5 - Other discounted tickets (rush etc.)	
6 - Free tickets/admissions	
TOTAL ATTENDANCE (add lines 1-6)	0
Number of patrons with disabilities served	

Footnotes for Page 1

1 Performance groups should enter number of individual productions; science/visual arts/heritage/etc. groups should enter number of exhibits.

2 Enter total number of visits made during year by people using subscription tickets or membership privileges.

2015 ArtsFund Economic Impact Study **Page 2 of 5**

OPERATING INCOME (1)

ESTIMATES ARE ACCEPTABLE!

NOTE: Report operational activities only (see Note "1" of Footnotes).

Earned Income:

	For FY ending: 1/0/00	% Outside Local Area
Box Office/Admissions (incl. revenues from season tickets, etc.) **(2)**		
Tuition/Workshops		
Retail/Wholesale Sales		
Other earned income (touring, rents, royalties, etc.)		
Interest		
Total Earned Income	0	#DIV/0!

Contributed Income:

Report only operational activity. **Do not include temporarily or permanently restricted gifts.**

	For FY ending: 1/0/00	% Outside Local Area	Number of Contributors
Corporations			
Foundations			
Federal Government (100% outside local area)		100%	
State Government (100% outside local area)		100%	
County Government			
City Government			
Individuals (zoos, museums, incl membership rev if deductible) **(2)**			
Benefits / Galas / Guilds			
In-Kind contributions (exclude non-prof. vols.) **(3)**			
Misc. contributions			
Total Contributed Income	0	#DIV/0!	
Total Operating Income	0	#DIV/0!	

Footnotes for Page 2

1 Report only operational activity. Do not include any temporarily or permanently restricted gifts. If any previously restricted gifts are released as time or purpose requirements are met, include them in the appropriate revenue category.

2 Zoos, museums, etc., include revenues from memberships if memberships are tax deductible, but do NOT double count memberships under "Box Office/Admissions" AND individual contributions.

3 Exclude value of time contributed by volunteers except professionals donating professional services in their field.

Fiscal year ends: 1/0/00

For the purposes of this economic impact study, general operating expenses are measured in two categories: 1) Labor-related expenses for your employees (or non-contract personnel - ***entered on this page***), and 2) other operating expenses (which include contract personnel - ***entered on page 4 of 5***). Employees may be paid benefits, or have deductions from earnings for purposes such as income tax, while contract employees are only paid an agreed upon sum for their services.

EMPLOYEE EXPENSES: enter information on contract workers next page (1)

Note: enter information on this page ONLY for persons you consider to be direct employees. Enter information on contract workers on page 4.

ESTIMATES ARE ACCEPTABLE!

1. In columns A and B, please enter your employee expenses for administrative and other personnel and the percentage of these payments which were made to residents outside the local area for the reported FY. Include employee compensation which you consider to be to direct employees only; report payments to individuals and firms you contract with on page 4. In column C, report amounts you pay in employment taxes.

2. In column D enter the number of people you consider to be full-time employees. For the purposes of this survey, we consider a full-time employee to be an individual employed approximately 40 hours per week year-round.

3. In column E report how many people you consider to be part-time employees. This includes all employees not meeting the above definition of full-time employees. Enter head count only, no decimals or fractions.

4. In column F please enter the total number of hours you estimate are worked by all part-time employees in your organization for the reported FY.

(NOTE: Report activity for Most Recent FY)	A Salaries, Benefits for FY for full- and part-time employees	B % of $'s spent residing outside Local Area	C Employment Taxes (2)	D Number of Full Time Employees	E Number of Part-Time Employees (Headcount)	F Total est. hours all part-time employees for FY	G Work Study/ Interns	H Number of Volunteers
Administrative Employees	-		-	-	-	-	-	-
Other Employees	-		-	-	-	-	-	-

0	Please estimate the number of hours contributed by the volunteer personnel you identified in Col. H above
0	Please enter number of people listed above who work for your organization under a union contract.

Footnotes for Page 3

1 Report only operational activity (programming, administration etc.) on this page. Exclude contract personnel; enter contract personnel information on page 4.

2 This should include the total of all employment taxes (e.g. social security, Medicare, employment security and labor & industries).

2015 ArtsFund Economic Impact Study **Page 4 of 5**

For the purposes of this economic impact study, general operating expenses are measured in two categories: 1) labor-related expenses for your employees (or *non-contract* personnel - ***enter on page 3 of 5***), and 2) other operating expenses (which include *contract* personnel - ***enter on this page***).

Do NOT report on endowments, capital projects or other non-operational activity.

Do NOT report on debt service and interest payments; those do not figure into impact calculations.

ESTIMATES ARE ACCEPTABLE!

CONTRACT PERSONNEL

	1/0/00 Total Amount Paid	% of $ Outside Local Area	Number of contract personnel	Estimated total hours worked by contract personnel
Total Contract Personnel (not employees)		0%	-	-

OPERATING EXPENSES (1)

	$ for FY ending: 1/0/00	% of $ Outside Local Area
Services		
Marketing expenses		
Press and public relations		
Photographic/art services		
Banking		
Insurance		
Accounting, auditing		
Transportation		
Lodging		
Food/beverage services		
Set/costume/exhibit rental		
Equipment rental		
Hall rental		
Office and work space rental		
Royalties		
Other services: *(please specify)*		
Subtotal Services	0	#DIV/0!
Utilities & Postage		
Telephone		
Postage		
Other utilities		
Subtotal Utilities & Postage	0	#DIV/0!
Other Goods & Services		
Printing of programs etc.		
Exhibit/set materials		
Production materials		
Supplies		
Other goods & services		
Subtotal Other Goods & Services	0	#DIV/0!
Taxes (2)		
Sales tax		
B&O tax		
Property tax		
Other taxes: *(please specify)*		
Subtotal Taxes	0	#DIV/0!
Total Operating Expenses (except labor - page 3)	0	#DIV/0!

NON-Operating Expenses and Information

Most recent year capital improvement expenses	
Current balance of endowment	

Footnotes for Page 4

1 Report only operational activity (programming, administration, fundraising etc.) on this page. Exclude employees (non-contract personnel); employee information should be entered on page 3. **Do NOT report on endowments, capital projects or other non-operational activity.**

2 Do not include employment taxes here. Employment taxes should be included as part of your labor costs on page 3.

2015 ArtsFund Economic Impact Study **Page 5 of 5**

Student demographics

ESTIMATES ARE ACCEPTABLE!

Please report below the **number** of free and discounted admissions for K-12 students whom your organization serves either at your facility or at programs your organization takes into the schools or other spaces.

Please enter estimated percentages of both free student admissions and discounted student admissions for 1) income indicators, 2) ethnicity and 3) place of residence.

For FY ending: 1/0/00

	Number of free admissions	Number of discounted admissions
Total student attendance K-12 only		

	Enter percent of free admissions below	Enter percent of discounted admissions below
1) Students' family income indicators		
On free lunch program		
On reduced-cost lunch program		
Not on lunch program		
Don't know		
Total this section (to equal 100%)	0%	0%
2) Ethnicity		
Caucasian/White		
African American/Black		
Asian/Asian American		
Hispanic Origin		
Native American/Inuit/Aleut		
Other		
Don't know		
Total this section (to equal 100%)	0%	0%
3) Place of students' residence		
Your city		
Your county outside your city		
Washington outside your county		
Outside state of Washington		
Don't know		
Total this section (to equal 100%)	0%	0%

APPENDIX 4

SURVEY FORM FOR PATRONS

ARTSFUND

Sandy McDade
Board Chair

Mari Horita
President and CEO

Dear Cultural Organization Patron,

Cultural organizations in the Puget Sound region make important contributions to the vitality of our communities and to our economic prosperity. To measure the economic impact of cultural activity, we ask you to take a few minutes to complete this survey. Your anonymous answers will enable us to update our comprehensive economic impact study of the arts.

Thank you for your time, your cooperation and your support of cultural activities in the Puget Sound region.

Economic Impact Study of Cultural Activity in the Puget Sound Region

Study conducted by: GMA Research, Bellevue, Washington &
Dr. William B. Beyers, University of Washington

Commissioned by: ArtsFund

This Report is Co-Sponsored by:

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Additional Research Support from:

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Snohomish County Arts Commission
Seattle Office of Arts & Culture
Tacoma Arts Commission

P.O. Box 19780, Seattle WA 98109 206 281 9050 www.ArtsFund.org

PATRON SURVEY

This questionnaire will provide very important information about patrons of cultural activities in the Puget Sound region. Please take a few minutes to fill out all three pages of this brief questionnaire!

For the purposes of this survey, cultural organizations refer to science centers, zoos, aquariums, art and history museums, theatres, symphonies, dance organizations, etc.

1. Including yourself, how many people are in your party? _____

2. Was the primary reason for your trip today/tonight to attend this performance/exhibition? ☐ Yes ☐ No

   If no, what was the primary reason for your trip?

   _____

   _____

3. Please estimate the total expenditures made by your party for each of the following.
   Include only those expenditures you would attribute to attending today's/tonight's performance/exhibition.
   (One person should estimate expenditure for the entire party.)

Tickets/admissions	$_____
Souvenirs and gifts	$_____
Parking fees	$_____
Bus/ferry/light rail/taxi costs	$_____
Auto travel costs (gas, rentals)	$_____
Food/beverages before or after event	$_____
Food/beverages at the event	$_____
Entertainment before or after event	$_____
Lodging/accommodation costs	$_____
Air travel costs	$_____
Child care/baby-sitting	$_____
Other costs (SPECIFY BELOW)	
_____	$_____
_____	$_____

4. How often do you attend cultural performances/exhibitions?
   ☐ Weekly ☐ Once a month ☐ Once or twice a year ☐ More than twice a year

5. How far are you willing to travel to attend a cultural event?
   ☐ Less than 5miles ☐ 5-10 miles ☐ 11-19 miles ☐ 20-29 miles ☐ >30 miles

6. What was your main source for learning about the cultural activity you are attending today? (Please check only one):
   ☐ friend/family ☐ newspaper ☐ TV ☐ radio ☐ website ☐ blog ☐ social media
   ☐ mail ☐ Tourism organization ☐ other: _____

Please go to the next page of this questionnaire.

7. Over the past three years:

Has your attendance at cultural activities: ☐Increased ☐ Stayed the same ☐ Decreased

If it has changed, why? _____

Has your spending on cultural activities: ☐ Increased ☐ Stayed the same ☐ Decreased

If it has changed, why? _____

8. Over the past 3 years, how has your mode of engagement in cultural activity changed?

In-person attendance:	☐More often	☐About the same	☐Less often
Hands on Participation (e.g. Art classes, art making.):	☐More often	☐About the same	☐Less often
Virtual Participation (e.g. Videos, streaming, downloads.):	☐More often	☐About the same	☐Less often

9. Please describe the importance of cultural activities to you and your life.

_____

_____

_____

10. Please describe the importance of culture to the identity of this region.

_____

_____

11. Where are you currently most likely to go for cultural activities? Check all that apply.

☐Formal Venues
☐Museums or Galleries
☐Open-air Venues or Parks
☐Informal Areas (e.g. businesses, storefronts)
☐Community Facilities
☐Art Schools
☐Not Sure
☐Other, Please describe: _____

12. Where would you like to see more cultural activities? Check all that apply.

☐Formal Venues
☐Museums or Galleries
☐Open-air Venues or Parks
☐Informal Areas (e.g. businesses, storefronts)
☐Community Facilities
☐Art Schools
☐Not Sure
☐Other, Please describe: _____

Please go to the next page of this questionnaire.

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13. How important is culture to the quality of life of this region?

Not at All Important						Very Important
☐1	☐2	☐3	☐4	☐5	☐6	☐7

14. How important is culture to the identity of this region?

Not at All Important						Very Important
☐1	☐2	☐3	☐4	☐5	☐6	☐7

15. If you live in the Puget Sound region (King, Kitsap, Pierce &Snohomish Counties), how important was the cultural life in this region in your decision of where to live or work?

Not at All Important						Very Important
☐1	☐2	☐3	☐4	☐5	☐6	☐7

16. How many years have you lived in the Puget Sound region?

☐N/A ☐<1 ☐1-3 ☐4-6 ☐7-9 ☐10-19 ☐20-29 ☐30-39 ☐40-49 ☐50-59 ☐>59

17. Are you: ☐ Male ☐ Female

18. Your age:
☐ 19 or younger ☐ 35-44 ☐ 65-74
☐ 20-24 ☐ 45-54 ☐ 75 or older
☐ 25-34 ☐ 55-64

19. Please indicate your highest level of education completed:
☐ High school diploma or equivalency ☐ Graduate degree
☐ College or vocational/technical degree ☐ Post-graduate degree
☐ Four-year college/university degree

20. Please indicate your household income:
☐ Under $20,000 ☐ $75,000-$99,999
☐ $20,000-$39,999 ☐ $100,000-$124,999
☐ $40,000-$59,999 ☐ $125,000-$249,999
☐ $60,000-$74,999 ☐ Over $250,000

21. What is your zip code?_____

22. How many people are currently living in your household, including yourself?_____

23. Race (check all that apply):
☐ African American/Black ☐ Caucasian/White
☐ Asian/Asian American ☐ Other (Please specify): _____
☐ Hispanic Origin ☐ Prefer not to answer
☐ Native American/Inuit/Aleut

Thank you very much for participating in our survey!

To be completed by staff

Date_____ **Time of Day**_____

APPENDIX 5

ARTSFUND ECONOMIC IMPACT STUDY MEASURES SUMMARIZED ($2014)

	EASTSIDE KING COUNTY		
	1999*	2003	2014
Vital Stats			
# Cultural Orgs. Included	33	35	44
Org. Income – Aggregate ($millions)	20.97	23.86	30.62
Org. Expenditures - Aggregate ($millions)	19.27	23.18	30.06
Volunteers	643	2,149	3,483
Productions/Exhibits	N/A	830	934
Aggregate Impacts			
Aggregate Sales Impacts ($millions)	56.74	85.66	122.79
Total Jobs Created (full & part time)	2,451	3,406	2,623
Labor Income Impacts ($millions)	26.83	37.58	53.11
Tax Impacts - Aggregate ($millions)	0.26	1.91	4.84
Patron Spending- Aggregate ($millions)	21.62	20.53	33.52
Direct Jobs Created	2,059	2,035	1,769
New Money Impacts			
New Money Sales Impacts ($millions)	5.8	10.18	10.72
New Money Total Jobs Created	238	421	249
New Money Labor Income Impacts ($millions)	2.76	4.77	4.84
Patron Spending- New Money ($millions)	1.92	2.75	3.44
Expenditures			
% Budget Spent on Employee Expenses	50%	49%	56%
% Budget Spent on Operating Expenses	50%	51%	44%

EASTSIDE KING COUNTY

	1999*	2003	2014
Income			
Earned Income	59%	57%	63%
Contributed-Government	5%	9%	7%
Contributed-Individual	7.5%	13%	10%
Contributed-Corporate	5%	7%	6%
Contributed-Foundation	3.5%	2%	2%
Contributed-Other	20%	12%	12%
Attendance			
Total Attendance	701,978	717,077	1,081,027
# of Memberships Sold	2,679	4,601	8,505
# of Full or Partial Subscriptions Sold	18,598	26,235	24,874
Season Ticket Visits / Membership Visits	100,967	187,200	291,476
Single Ticket / Admission Visits	222,309	226,014	271,237
Student Admissions	40,580	64,770	107,233
Discounted Senior Admissions	12,481	25,315	31,335
Patrons Served with Disabilities	3,759	13,316	19,428

*1999 figures from: **Beyers, W.** (2001) Creative Necessity. *An Economic Impact Study of Arts, Cultural, and Scientific Organizations in East King County, Washington.* Prepared for the Eastside Arts Coalition.

APPENDIX 6

ARTSFUND BOARD OF TRUSTEES AND STAFF (2014–2015)

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