

**2014  
CHORUS OPERATIONS SURVEY  
REPORT**



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# **Chorus America 2014 Chorus Operations Survey Report**

## Introduction

Chorus America continues its long-running service to the choral field with the *2014 Chorus Operations Survey Report*, with data from 2012/13 showing operational and financial trends in participating chorus organizations. Chorus leaders, the principal target of this report, can use this information to stay on top of important changes in choral music operation, and to help build the overall capacity of their own choruses. The report provides data and analysis to help illustrate how the choral field operates as a whole, as well as in particular types of choruses.

The 2014 report describes activity during a period of generally good economic news after several years of economic downturn. Overall, this year's report shows that the field is stable, with respondents in generally comparable situations to those who answered the Chorus Operations Survey in 2011/12.

All in all, this year's *Chorus Operations Survey Report* offers more than 40 different analyses, five years of trend data on a number of long-running analyses, and adds another year's data to a series of questions begun in recent years that track programming, education and community engagement expenditures, planned giving, children/youth chorus governance practice, and sources of contributed income.

## Key Findings for the 2012/13 Performing and Fiscal Years

- The median chorus offers six **programs** and seven **performances**, both fewer than the prior year's respondents.
- Overall, most choruses perform a mix of **concert programs**, of which 53 percent are self-produced, with the balance presented by others.
- Median paid **audience** for the 2012/13 season was 1,000 and median total audience was 1,487 (both lower than in the last year).
- A majority of respondents (71 percent) have **education and community engagement activities**, which account for about five percent of their overall program costs.
- On average, responding choruses have 91 **singers**; the median chorus has 55 singers. Both of these are lower than comparable numbers from 2011/12.
- Most choruses combine full- and part-time **staff**; the median chorus has eight paid staff, continuing a growth trend from prior years.
- The **boards** of responding choruses range in size from four to 71 with a median of 12, and boards meet nine times a year on average (the next largest Board has 40 members).
- Sixty-three percent of **board members** of responding choruses are also chorus singers.
- In 65 percent of choruses, board members are asked to make financial contributions.
- Board members contribute 5 percent of the total expenditures of the median chorus, which is more than the 4.3 percent reported the prior year.
- The average responding chorus spent \$8.18 on **marketing** for each ticket sold, while the median chorus spent \$5.54.
- On average, responding choruses spent 27 cents to raise one dollar; the median chorus spent 15 cents.
- The median responding chorus had total **expenses** of \$108,900, and the median responding chorus had total **revenue** of \$109,505. Both are down from the 2011/12 *Report*; median total revenue a year earlier was \$136,000.
- Total **expenses and revenues** for all respondents were \$61.6 million and \$59.7 million, respectively.
- Median **net income** of \$699 is about 2.5 percent of total revenue, which is more than the prior year (not counting one outlier); overall, 58 percent of responding choruses have a positive net income.
- Eighty percent of respondents have either a **cash reserve or endowment**.
- The median **endowment** is \$56,000 and the median cash reserve is \$20,000.

## The Survey Population

The data for this report was collected via an online survey available to choruses in spring and summer of 2014. In total, 238 chorus organizations provided usable survey data – 14 percent more respondents than the previous year's 208, and half again as many as responded with 2010/11 data. This report is made possible through the work done by staff and volunteers of those member choruses who provided the valuable data contained herein. We gratefully

acknowledge the many individuals who compiled and submitted the data, and the choruses that make participating a priority.

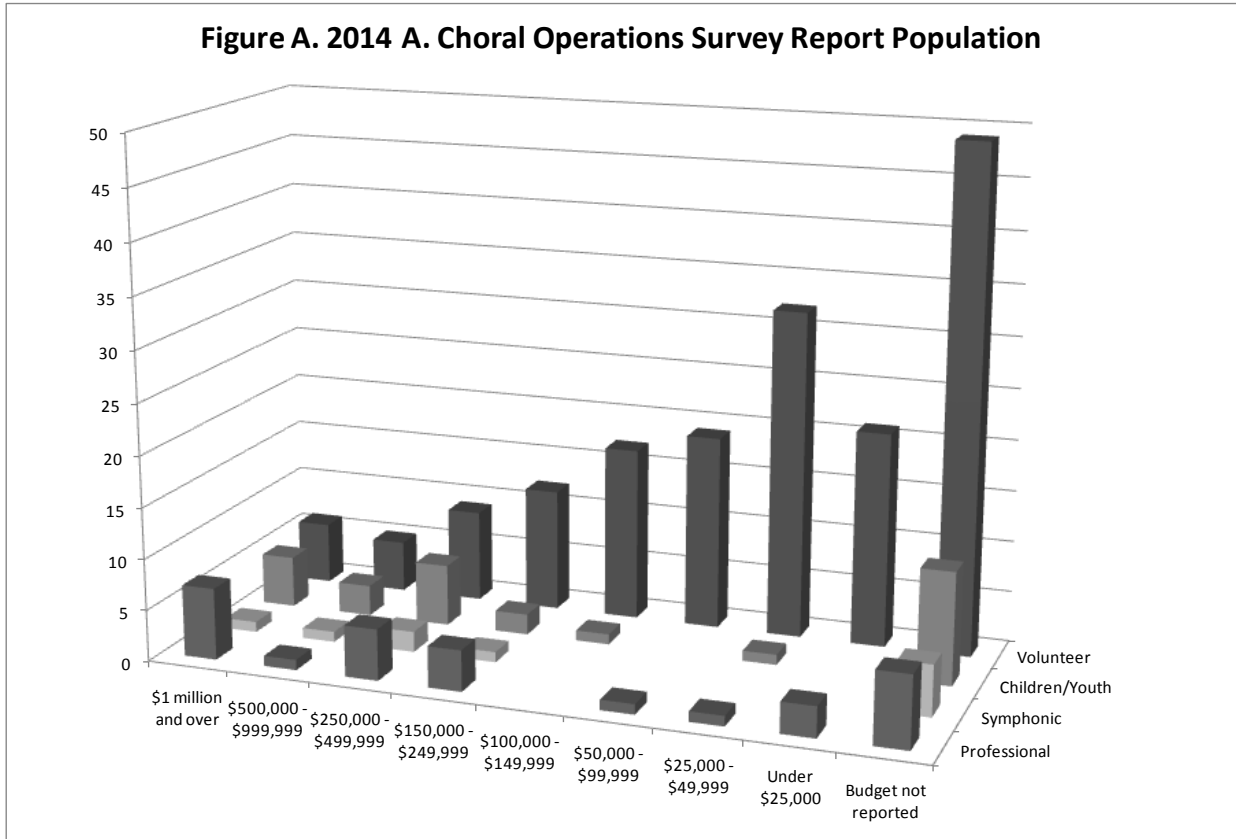
The report categorizes the 238 responding choruses in two ways: by chorus type, and by overall budget. Chorus America’s members are organized into four main constituency types of which 5 percent are volunteer choruses, 20 percent are children/youth choruses, 13 percent are professional choruses and 7 percent are symphony choruses.<sup>1</sup> This year’s *Chorus Operations Survey Report* draws data from proportionally more professional choruses and a smaller share of volunteer choruses. Still, volunteer choruses are more than half of all respondents, and the overall distribution constitutes a reasonable representation of Chorus America’s membership. Responding choruses are also classified by budget ranges, determined by total expenses shown in Table A. Thirty percent (72) of responding choruses did not provide financial information, so financial analyses use data from 166 responding choruses. Figure A shows the numbers of respondents in each budget group and chorus type. Budgets range from under \$3,500 to \$4.8 million, and almost half have budgets less than \$100,000. [Table A and Figure A]

A. Survey Population			Budget Size	Number	Share of Respondents
<b>Type of Chorus</b>	<b>Number</b>	<b>Share of Respondents</b>	\$1 million and over	19	8%
			\$500,000 - \$999,999	10	4%
			\$250,000 - \$499,999	22	9%
			\$150,000 - \$249,999	19	8%
			\$100,000 - \$149,999	18	8%
Professional	10	4%	\$50,000 - \$99,999	20	8%
Symphonic	29	12%	\$25,000 - \$49,999	34	14%
Volunteer	170	71%	Under \$25,000	24	10%
Children/Youth	29	12%	Budget not reported	72	30%
<b>Total Choruses</b>	<b>238</b>	<b>100%</b>			

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<sup>1</sup> “Symphony chorus” refers to in-house choruses for orchestras (like the Chicago Symphony Chorus) as well as choruses that self-designate as symphonic because of their repertoire and frequency of performance with orchestras.

**Figure A. 2014 A. Choral Operations Survey Report Population**



As noted above and in past *Reports*, the fact that there are small numbers of responses (with no choruses in some combinations) calls for caution when extrapolating these results to wide-ranging conclusions about Chorus America’s membership or the choral field. Outliers and response biases in the data affect the link between these results and the experience of the typical chorus. In some cases, group averages can be pulled some distance up or down by a single outlier. There is, especially, a self-selection bias: the report is based only on choruses who choose to respond to the online survey.

These limitations are not new, and appear to have no more impact on this *Report* than on earlier ones. The general findings are consistent with what members tell us anecdotally. Trend tables show how 2012/13 data compare to the experience of the field as far back as 2008/09.

### Common Attribute, Trend and Detail Tables

Three types of tables are commonly used in the balance of this report. Tables B and C below summarize selected indicators of financial and operational performance for every chorus type and every budget range.

Trend tables show data from 2008/09 to 2011/12 along with the new 2012/13 data: average, median, minimum, and maximum values for all respondents, along with average values for each budget group and chorus. A third type of detail table shows 2012/13 data only, such as share of

choruses using a particular practice. Tables 1.01 and 1.02 below are examples of each. The “n.d.” means no data for that measure.

Both averages and medians are useful here. The average number reported for any survey question is based on all responses and gives them all equal weight. Year to year trends in averages may be good indication of the condition of the choral music field. The median is the middle value: half the responses are greater than, and half less than the median. It is a figure from one responding chorus (though not the same one for each question), and can be thought of as the “typical” response, least affected by the extreme responses.

The tables show averages for all respondents and for the chorus types or budget groups. Table A and Figure A show that some categories have few respondents, so we encourage care in interpreting these results. The median reported is for all respondents.

The tables with trend results are especially helpful to understand unusually high or low averages for one year in their historic contexts. Again, Table A and Figure A on page 4 should be consulted to determine the number of organizations providing data for a particular analysis. Note that there are some budget group and chorus types where only a handful of organizations responded.

## Common Chorus Attributes

Many tables in this report provide individual indicators of chorus activity. This section is a top-level view of important financial and operational issues across all types and budget ranges. This makes multiple comparisons possible at a glance in Tables B and C:

<b>B. Common Chorus Attributes by Chorus Type</b>					
<b>Group Average</b>	<b>Professional</b>	<b>Symphony</b>	<b>Volunteer</b>	<b>Children/Youth</b>	<b>All Choruses</b>
Year Founded	1975	1945	1985	1989	1982
Performing Members	48	121	80	184	91
Total Paid Attendance	4,789	3,202	2,680	8,210	3,632
Concert Programs	13	8	7	17	9
Maximum Ticket Prices	\$46.38	\$49.50	\$24.68	\$27.48	\$28.71
Minimum Ticket Prices	\$9.69	\$10.70	\$9.61	\$9.17	\$9.61
Earned Share of Total Income	39%	39%	45%	57%	45%
Program Share of Total Expense	62%	68%	60%	65%	61%
Development Share of Total Expense	10%	6%	9%	6%	9%
Marketing Share of Total Expense	12%	9%	9%	4%	9%
Administrative Share of Total Expense	16%	17%	20%	23%	20%
Other Share of Total Expense	7%	0%	11%	6%	10%
Net Income Share of Total Income	-2.7%	-0.1%	3.5%	-48.2%	-2.9%
Full-time Staff	5.0	2.6	2.8	3.4	3.4
Part-Time Staff	6.7	5.4	3.1	9.3	4.5

C. Common Chorus Attributes by Budget Size									
Group Average	\$1 million and over	\$500,000 - \$999,999	\$250,000 - \$499,999	\$150,000 - \$249,000	\$100,000 - \$149,000	\$50,000 - \$99,999	\$25,000 - \$49,999	Under \$25,000	Budget not reported
Year Founded	1961	1978	1978	1978	1981	1978	1987	1986	1989
Performing Members	246	144	137	97	99	89	50	34	63
Total Paid Attendance	17,351	4,011	4,408	2,995	4,172	3,261	1,900	490	1,724
Concert Programs	26	18	12	11	6	6	6	6	6
Maximum Ticket Prices	\$79.42	\$40.00	\$39.68	\$31.68	\$24.50	\$24.65	\$21.94	\$15.54	\$19.38
Minimum Ticket Prices	\$14.63	\$11.90	\$11.05	\$11.05	\$11.00	\$8.35	\$10.88	\$9.38	\$6.63
Earned Share of Total Income	40%	47%	42%	40%	36%	44%	50%	58%	n.d.
Program Share of Total Expense	61%	61%	61%	60%	54%	62%	63%	66%	n.d.
Development Share of Total Expense	11%	8%	9%	7%	11%	7%	9%	4%	n.d.
Marketing Share of Total Expense	9%	5%	8%	9%	9%	9%	10%	10%	n.d.
Administrative Share of Total Expense	17%	22%	19%	23%	25%	15%	15%	21%	n.d.
Other Share of Total Expense	4%	13%	9%	5%	4%	14%	14%	13%	n.d.
Net Income Share of Total Income	-0.9%	1.6%	-1.5%	1.5%	-2.2%	0.4%	-20.7%	12%	n.d.
Full-time Staff	7.4	2.9	2.1	1.1	1.0	0.0	1.0	1.7	3.3
Part-Time Staff	8.7	6.0	9.6	4.3	2.6	2.5	2.3	2.1	3.4

## 1. Performances, Audiences, and Tickets

### Concert Programs

This is the fourth increase in the number of average concert programs in recent years, but the typical chorus performed six different concert programs in 2012/13, compared with eight in 2011/12 and seven in 2010/11. Children/youth choruses continue to maintain the highest levels of performance activity, and professional groups offered more concert programs than in prior years. [Table 1.01]

This is the third *Report* in which responding choruses specified which of their concert programs were self-produced, and which were presented by another group, such as when an orchestra or performing arts series invites a chorus to perform.



<b>1.01 Number of Concert Programs</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	6	9	10	12	9
Median	4	6	7	8	6
Minimum	1	0	0	2	0
Maximum	57	61	73	126	90
<b>Chorus Type</b>					
Professional	5	8	14	17	13
Symphony	9	10	10	11	8
Volunteer	4	7	7	8	7
Children/Youth	13	18	15	19	17
<b>Budget Size</b>					
More than \$1,000,000	12	15	18	34	26
\$500,000 - \$1,000,000	12	16	15	15	18
\$250,000 - \$499,999	11	17	14	14	12
\$150,000 - \$249,999	7	14	13	10	11
\$100,000 - \$149,999	7	8	6	8	6
\$50,000 - \$99,999	5	6	7	6	6
\$25,000 - \$49,999	4	6	5	6	6
Under \$25,000	3	7	7	6	6
Budget not reported	4	10	9	8	6

Since 2009/10, we have gathered data on the sponsorship of choral concerts. Past years' responding choruses performed in response to requests by others (for hire or for free) about as much as in self-produced programs. In 2012/13, just over half of programs (53 percent) were self produced. [Table 1.02]

<b>1.02 Self-Produced Share of Concert Programs</b>		<b>Budget Size</b>	
		Over \$1,000,000	41%
	\$500,000 - \$999,999	37%	
	\$250,000 - \$499,999	52%	
<b>Type of Chorus</b>		\$150,000 - \$249,999	65%
All Choruses	53%	\$100,000 - \$149,999	54%
Professional	40%	\$50,000 - \$99,999	58%
Symphony	56%	\$25,000 - \$49,999	56%
Volunteer	33%	Under \$25,000	54%
Children	53%	Budget not reported	50%

## Performances

Any individual program can be performed just once or in multiple concerts. So, our tally of "performances" differs from the count of "programs." A typical responding chorus gave six concert performances, at the low end of the range of recent years. Most budget ranges and chorus types gave fewer performances than in prior years. Among these, the many small-budget choruses typically perform the fewest concerts. [Table 1.03]

1.03 Total Performances	2008/09	2009/10	2010/11	2011/12	2012/13
<b>All Chorus</b>					
Average	12	12	13	13	11
Median	8	8	9	8	7
Minimum	0	0	1	2	0
Maximum	85	102	73	143	93
<b>Chorus Type</b>					
Professional	12	11	16	18	17
Symphony	16	13	14	13	12
Volunteer	8	9	9	9	8
Children/Youth	24	21	20	21	21
<b>Budget Size</b>					
More than \$1,000,000	29	19	25	40	32
\$500,000 - \$1,000,000	24	18	21	16	23
\$250,000 - \$499,999	19	21	16	16	15
\$150,000 - \$249,999	15	15	18	14	11
\$100,000 - \$149,999	10	11	8	9	9
\$50,000 - \$99,999	9	7	9	7	8
\$25,000 - \$49,999	7	6	6	7	7
Under \$25,000	5	7	8	7	6
Budget not reported	10	15	11	8	8

### Education and Community Engagement Programming

An addition to the *Report* in 2009/10 shows education and outreach activities in choral music. Table 1.04 shows 71 percent of respondents offer such programs; this compares to 54 percent of reporting choruses with education and community engagement programming in 2011/12. Symphony and children/youth choruses are leaders in this activity. [Table 1.04]

1.04 Choruses with Education Outreach Programs		Budget Size	
		Budget Size	Percentage
		Over \$1,000,000	100%
		\$500,000 - \$999,999	90%
		\$250,000 - \$499,999	91%
		\$150,000 - \$249,999	74%
Type of Chorus	Percentage	\$100,000 - \$149,999	72%
All Choruses	71%	\$50,000 - \$99,999	70%
Professional	69%	\$25,000 - \$49,999	59%
Symphony	89%	Under \$25,000	46%
Volunteer	67%	Budget not reported	65%
Children	89%		

### Audiences

The median audience size for 2012/13 respondents was less than 1,500, the lowest recorded in recent prior years. Audience counts in the *Report* have always ranged widely, reflecting the different groups of choruses that respond each year as well as their varying audience counts. Even taking this into account, it is notable that there were smaller average audiences reported in most budget groups and in two of the four chorus types. Choruses that did not report their budget figures, however, did have larger audiences. Both in single year-to-year comparisons

and also longer-term trends, audiences are typically declining, except for professional choruses. As in some other analyses here, the many small budget volunteer choruses who respond have a significant impact on field totals and averages. Most audiences pay for tickets, but choruses of all types offered many performances at no charge. Since 2008/09, about ten to fifteen percent of the audience of the typical respondent offered free admission at some point in their seasons. [Tables 1.05, 1.06, and 1.07]

<b>1.05 Total Audiences</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	14,869	6,009	7,366	5,293	5,640
Median	2,500	1,700	1,600	2,100	1,487
Minimum	-	-	-	160	-
Maximum	806,101	270,000	280,228	53,905	263,650
<b>Chorus Type</b>					
Professional	15,177	3,179	4,182	7,633	14,690
Symphony	20,270	16,904	14,747	4,737	3,851
Volunteer	6,099	3,837	3,807	4,386	3,569
Children/Youth	39,666	11,024	17,174	5,997	9,344
<b>Budget Size</b>					
More than \$1,000,000	96,791	37,783	15,639	17,820	18,986
\$500,000 - \$1,000,000	10,286	33,568	48,553	6,278	5,141
\$250,000 - \$499,999	33,549	6,206	5,797	8,598	8,244
\$150,000 - \$249,999	6,951	3,119	3,842	4,871	3,985
\$100,000 - \$149,999	10,030	3,479	8,379	2,222	4,403
\$50,000 - \$99,999	4,158	2,213	5,375	1,503	3,751
\$25,000 - \$49,999	3,693	1,033	783	2,391	2,302
Under \$25,000	1,250	1,629	631	1,176	587
Budget not reported	2,957	3,952	5,267	4,023	5,922

				<b>Budget Size</b>	
<b>1.06 Paid Attendance</b>				Over \$1,000,000	17,351
				\$500,000 - \$1,000,000	4,011
				\$250,000 - \$499,999	4,408
				\$150,000 - \$249,999	2,995
				\$100,000 - \$149,999	4,172
<b>All Choruses</b>	<b>Type of Chorus</b>		\$50,000 - \$99,999	3,261	
Average	3,632	Professional	4,789		
Median	1,000	Symphony	3,202	\$25,000 - \$49,999	1,900
Minimum	-	Volunteer	2,680	Under \$25,000	490
Maximum	136,729	Children	8,210	Budget not reported	1,724

1.07 Portion of Audience That Purchased Tickets	2008/09	2009/10	2010/11	2011/12	2012/13
<b>All Choruses</b>					
Average	70%	77%	77%	84%	79%
Median	84%	89%	89%	92%	90%
Minimum	0%	0%	0%	4%	0%
Maximum	100%	100%	100%	100%	100%
<b>Chorus Type</b>					
Professional	78%	79%	77%	87%	79%
Symphony	81%	81%	89%	78%	82%
Volunteer	73%	67%	0%	77%	80%
Children/Youth	54%	82%	100%	91%	74%
<b>Budget Size</b>					
More than \$1,000,000	76%	85%	77%	82%	88%
\$500,000 - \$1,000,000	70%	85%	89%	82%	79%
\$250,000 - \$499,999	70%	84%	0%	85%	75%
\$150,000 - \$249,999	74%	78%	100%	77%	79%
\$100,000 - \$149,999	73%	79%	79%	81%	91%
\$50,000 - \$99,999	77%	79%	79%	87%	72%
\$25,000 - \$49,999	79%	81%	81%	92%	80%
Under \$25,000	50%	65%	65%	85%	75%
Budget not reported	61%	70%	70%	82%	77%

## Pricing

The following tables show ticket pricing arrangements. Table 1.08 shows average low and high prices for different chorus types. The average of minimum ticket prices is less than the \$11.07 reported last year, while the average of maximum ticket prices is less than the \$33.47 reported in the prior year. Choruses also reported the number of subscription packages they offer. Forty-two percent of respondents offer multiple packages, with professional, symphonic, and larger-budget choruses most likely to offer more than one. [Tables 1.08 and 1.09]

1.08 Single Ticket Price Average Ranges					
	All Choruses	Professional	Symphony	Volunteer	Children/Youth
Minimum	\$ 9.61	\$ 9.69	\$ 10.70	\$ 9.61	\$ 9.17
Maximum	\$ 28.71	\$ 46.38	\$ 49.50	\$ 24.68	\$ 27.48

1.09 Fraction with Multiple Subscription Packages		Budget Size	
Type of Chorus		Over \$1,000,000	84%
		\$500,000 - \$1,000,000	70%
All Choruses		\$250,000 - \$499,999	73%
		\$150,000 - \$249,999	53%
Professional	42%	\$100,000 - \$149,999	61%
Symphony	59%	\$50,000 - \$99,999	50%
Volunteer	40%	\$25,000 - \$49,999	26%
Children	44%	Under \$25,000	29%
	17%	Budget not reported	19%

## 2. Operating Finances

Financial management of operations and programs is always a pressing matter for chorus leaders, as it is for arts leaders of all kinds. Every year, we ask choruses about where their revenue comes from and how it is used for programming, education and community engagement, development, marketing, and administration. We also ask about their overall net income and their reserves and endowments. Section 2 examines data on operating finances from 166 choruses that provided adequate financial data; endowments and reserves are examined in Section 3.

### Revenues

These 166 reporting choruses as a group had lower total revenues than in 2011/12, but stayed above the low numbers reported during the recession years. Median total revenue of \$109,500 was about in the middle of the range of most prior years. Average revenue grew for all four chorus types, but groups with budgets below \$100,000 had lower revenues. [Table 2.01]<sup>2</sup>

Total revenue figures from responding choruses represent almost \$59.7 million. Like most nonprofit performing arts organizations, choruses use a mix of earned, contributed support, and investment revenue to finance their programs and operations. Choruses can earn revenue from ticket sales, performance contract fees, rental income, dues and tuition, program advertising and sales income, and the like. This has been relatively stable for different key groupings of choruses in recent years. Table 2.03 shows very few big changes from 2011/12; for respondents as a whole, earned income is 45 percent of all revenue, and it is 41 percent for the typical chorus, a combination suggesting few outliers on either the low or high ends. Children/youth choruses have typically depended more on earned income than other types, as have smaller-budget choruses. [Table 2.03]

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<sup>2</sup> A possible self-selection bias among respondents should be considered carefully when thinking about total revenues. Choruses that respond and provide data are not only willing to help, but are often more able to do so. It is likely that respondents to the survey come from a higher-capacity, higher-income segment of the chorus field with the resources and ability to provide data. Correspondingly, the *Report* cannot provide any insight into low-revenue organizations that did not respond.

<b>2.01 Total Revenue</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Chorus</b>					
Average	\$271,694	\$276,938	\$417,353	\$389,839	\$375,483
Median	\$92,841	\$99,800	\$156,000	\$136,268	\$109,505
Minimum	\$166	\$2,495	\$2,400	\$3,500	\$4,000
Maximum	\$3,739,211	\$4,022,353	\$4,625,799	\$4,262,756	\$5,746,650
<b>Chorus Type</b>					
Professional	\$ 414,154	\$ 489,781	\$ 904,922	\$ 720,157	\$ 919,455
Symphony	\$ 869,482	\$ 985,198	\$ 452,158	\$ 569,135	\$ 760,843
Volunteer	\$ 142,289	\$ 121,129	\$ 211,419	\$ 210,181	\$ 214,271
Children/Youth	\$ 413,300	\$ 440,797	\$ 446,555	\$ 598,339	\$ 642,063
<b>Budget Size</b>					
More than \$1,000,000	\$2,046,795	\$ 1,734,582	\$ 2,067,449	\$ 2,051,447	\$ 2,065,111
\$500,000 - \$1,000,000	\$ 603,328	\$ 633,186	\$ 726,772	\$ 692,712	\$ 661,773
\$250,000 - \$499,999	\$ 335,078	\$ 375,742	\$ 403,769	\$ 375,520	\$ 344,905
\$150,000 - \$249,999	\$ 190,749	\$ 200,770	\$ 205,139	\$ 187,184	\$ 201,893
\$100,000 - \$149,999	\$ 123,955	\$ 133,204	\$ 117,544	\$ 134,206	\$ 122,093
\$50,000 - \$99,999	\$ 68,895	\$ 77,786	\$ 76,530	\$ 73,359	\$ 69,561
\$25,000 - \$49,999	\$ 43,274	\$ 37,654	\$ 36,343	\$ 38,200	\$ 38,655
Under \$25,000	\$ 15,206	\$ 16,053	\$ 14,358	\$ 14,375	\$ 19,484

<b>2.02 Earned Portion of Total Revenue</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Chorus</b>					
Average	48%	50%	48%	44%	45%
Median	47%	48%	46%	44%	41%
Minimum	0%	1%	10%	1%	0%
Maximum	100%	100%	100%	100%	100%
<b>Chorus Type</b>					
Professional	39%	33%	37%	37%	39%
Symphony	44%	37%	37%	45%	39%
Volunteer	47%	51%	43%	43%	45%
Children/Youth	59%	65%	57%	57%	57%
<b>Budget Size</b>					
More than \$1,000,000	33%	45%	42%	42%	40%
\$500,000 - \$1,000,000	44%	40%	40%	40%	47%
\$250,000 - \$499,999	49%	51%	53%	53%	42%
\$150,000 - \$249,999	48%	59%	41%	40%	40%
\$100,000 - \$149,999	49%	49%	45%	45%	36%
\$50,000 - \$99,999	51%	49%	42%	41%	44%
\$25,000 - \$49,999	52%	45%	44%	46%	50%
Under \$25,000	47%	57%	46%	44%	58%

## Expenses

This section of the report shows total 2012/13 operating expenditures by responding choruses, and how funds were allocated to key operational areas.<sup>3</sup> Total expenses declined for

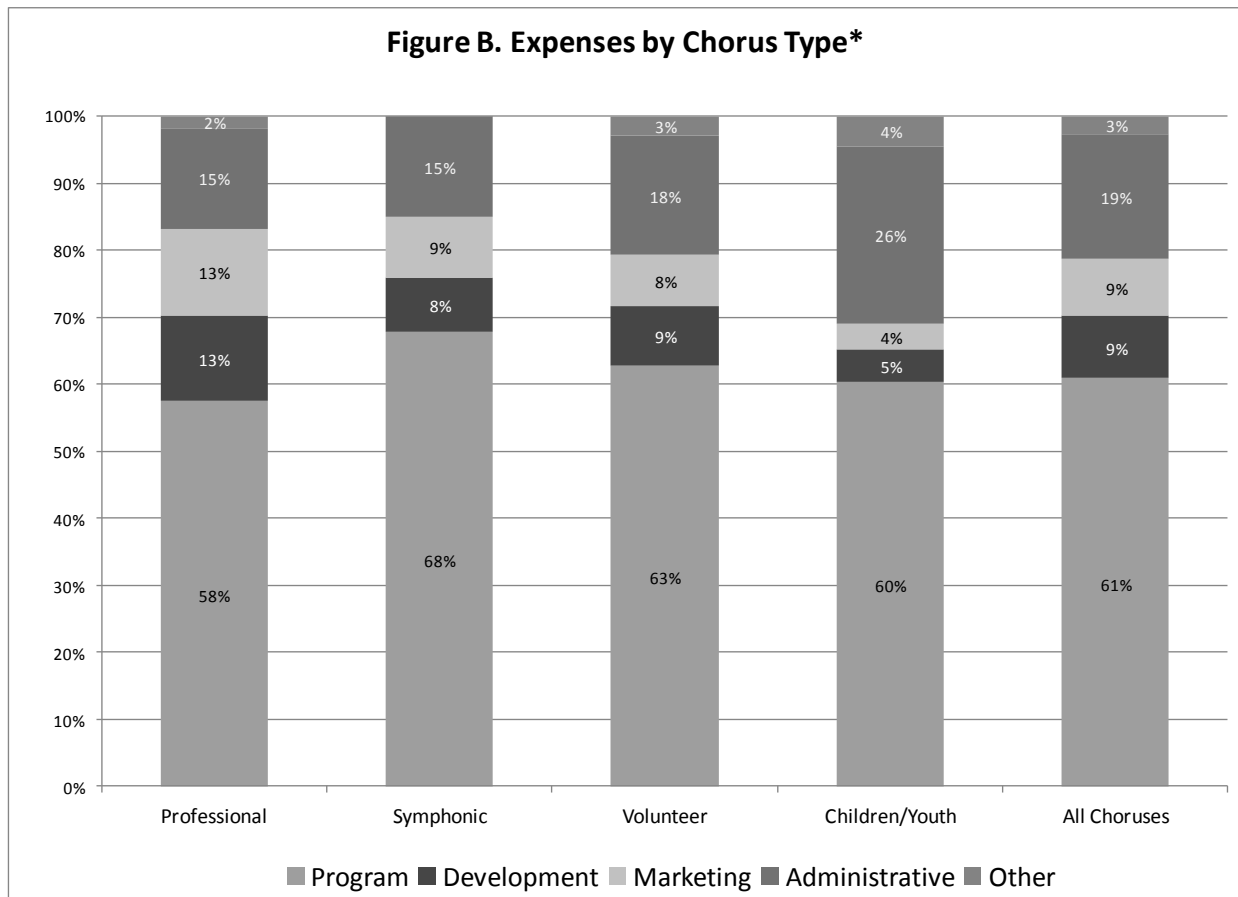
<sup>3</sup> Note that total expenses in table 2.03 are used to assign responding choruses to the budget range groups used in this report.

respondents as a whole, and also for the typical respondent as shown in Table 2.03. This is expected given the lower revenues and programming levels of respondents. [Table 2.03]

<b>2.03 Total Expenses</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	\$282,066	\$288,623	\$381,700	\$378,505	\$359,408
Median	\$98,500	\$88,914	\$158,623	\$132,669	\$108,900
Minimum	\$177	\$0	\$2,400	\$500	\$3,514
Maximum	\$3,903,908	\$4,290,187	\$3,914,307	\$4,557,668	\$4,757,867
<b>Chorus Type</b>					
Professional	\$483,494	\$438,877	\$801,190	\$730,837	\$864,232
Symphony	\$879,466	\$1,085,041	\$447,855	\$568,950	\$759,427
Volunteer	\$141,328	\$149,397	\$188,974	\$189,237	\$199,175
Children/Youth	\$424,086	\$426,900	\$444,357	\$592,278	\$1,067,818
<b>Budget Size (Total expenses are used to assign every respondent to a budget size group)</b>					
More than \$1,000,000	\$2,186,909	\$2,003,803	\$1,888,350	\$2,005,437	\$1,925,670
\$500,000 - \$1,000,000	\$602,811	\$648,817	\$702,432	\$675,344	\$652,822
\$250,000 - \$499,999	\$345,599	\$352,663	\$356,874	\$340,894	\$345,663
\$150,000 - \$249,999	\$197,911	\$190,520	\$194,184	\$195,488	\$199,327
\$100,000 - \$149,999	\$131,462	\$126,189	\$116,280	\$130,615	\$121,950
\$50,000 - \$99,999	\$70,657	\$71,514	\$72,942	\$68,591	\$67,996
\$25,000 - \$49,999	\$38,854	\$35,470	\$35,152	\$35,673	\$37,287
Under \$25,000	\$12,918	\$12,492	\$13,350	\$12,706	\$13,802

Total expenses reported here for all respondents total almost \$61.6 million. Additional details on how responding choruses use their funds are shown in the following table and figures. Table 2.04 shows the share of total expenses choruses allocated to five main types of spending: programming, development, marketing, administration, and other. Consistent with their missions, choruses routinely spent the largest share of their resources—61 percent in all—on programming. In the last four reports, this has ranged between 59 and 62 percent, again, a consistent and stable ratio. The shares of expenditure on development, marketing, and administration have similarly remained close to historic levels. Figures B and C show 2012/13 data graphically, illustrating the distribution of expenses across budget ranges and chorus types. [Table 2.04, Figures B and Figure C]

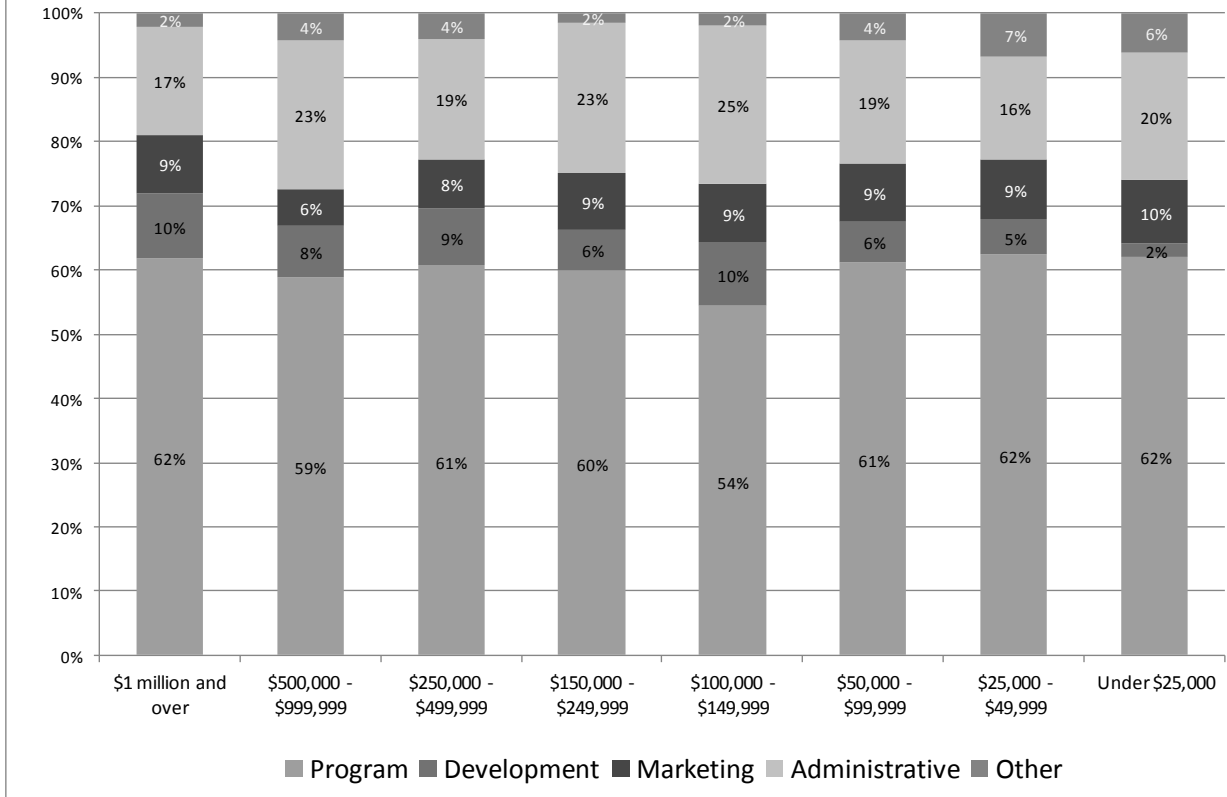
2.04 Expense Distribution	Program	Development	Marketing	Administration	Other
<b>All Chorus</b>					
Average	61%	9%	9%	20%	10%
Median	65%	6%	7%	16%	3%
Minimum	8%	0%	0%	1%	0%
Maximum	100%	53%	37%	88%	64%
<b>Chorus Type</b>					
Professional	58%	13%	13%	15%	2%
Symphony	68%	8%	9%	15%	0%
Volunteer	63%	9%	8%	18%	3%
Children/Youth	60%	5%	4%	26%	4%
<b>Budget Size</b>					
More than \$1,000,000	62%	10%	9%	17%	2%
\$500,000 - \$1,000,000	59%	8%	6%	23%	4%
\$250,000 - \$499,999	61%	9%	8%	19%	4%
\$150,000 - \$249,999	60%	6%	9%	23%	2%
\$100,000 - \$149,999	54%	10%	9%	25%	2%
\$50,000 - \$99,999	61%	6%	9%	19%	4%
\$25,000 - \$49,999	62%	5%	10%	16%	7%
Under \$25,000	62%	2%	10%	20%	6%



\* Figures may not sum to 100% due to rounding



**Figure C. Expenses by Budget Group \***



\* Figures may not sum to 100% due to rounding

### Education and Community Engagement Expenditures

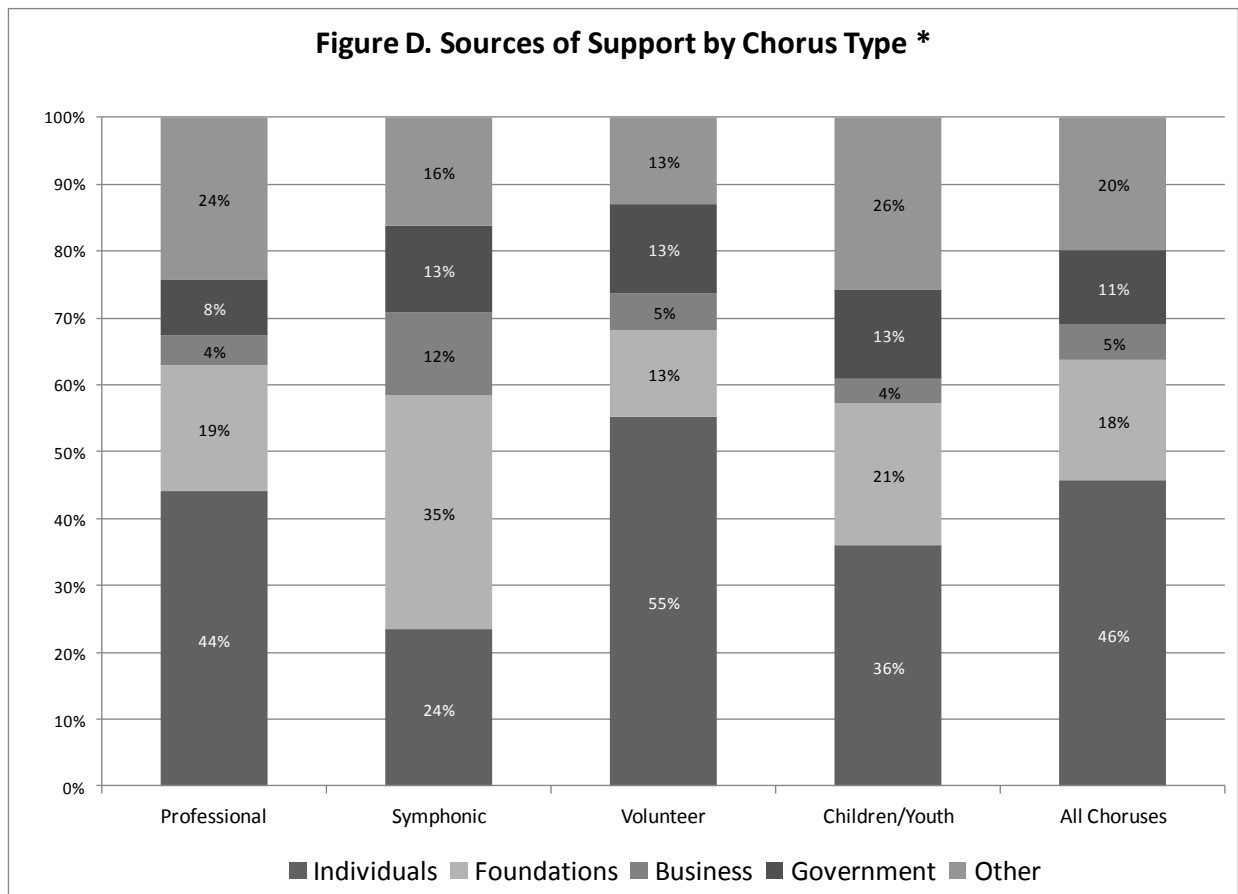
In recent *Reports*, we requested data on how choruses used resources for education and related outreach. Just over half of respondents provided data for this year's *Report* on these activities. Table 2.05 shows how much those choruses spent on education and community engagement; Table 2.06 shows that those expenditures made up five percent of responding choruses' overall program spending. This is a decrease from 14 percent in the prior year's *Report*. Larger budget choruses spend proportionally more resources on education and community engagement compared to smaller ones that emphasize performances in their programming. [Tables 2.05 and 2.06]

2.05 Education and Community Outreach Expenditures		Budget Size	
		Over \$1,000,000	\$ 61,193
		\$500,000 - \$999,999	\$ 73,593
		\$250,000 - \$499,999	\$ 14,930
		\$150,000 - \$249,999	\$ 9,987
		\$100,000 - \$149,999	\$ 3,542
		\$50,000 - \$99,999	\$ 1,311
		\$25,000 - \$49,999	\$ 1,520
		Under \$25,000	\$ 1,272
		Budget not reported	n.d.
Type of Chorus			
All Choruses	\$ 19,138		
Professional	\$ 53,799		
Symphony	\$ 9,626		
Volunteer	\$ 8,473		
Children/Youth	\$ 39,863		

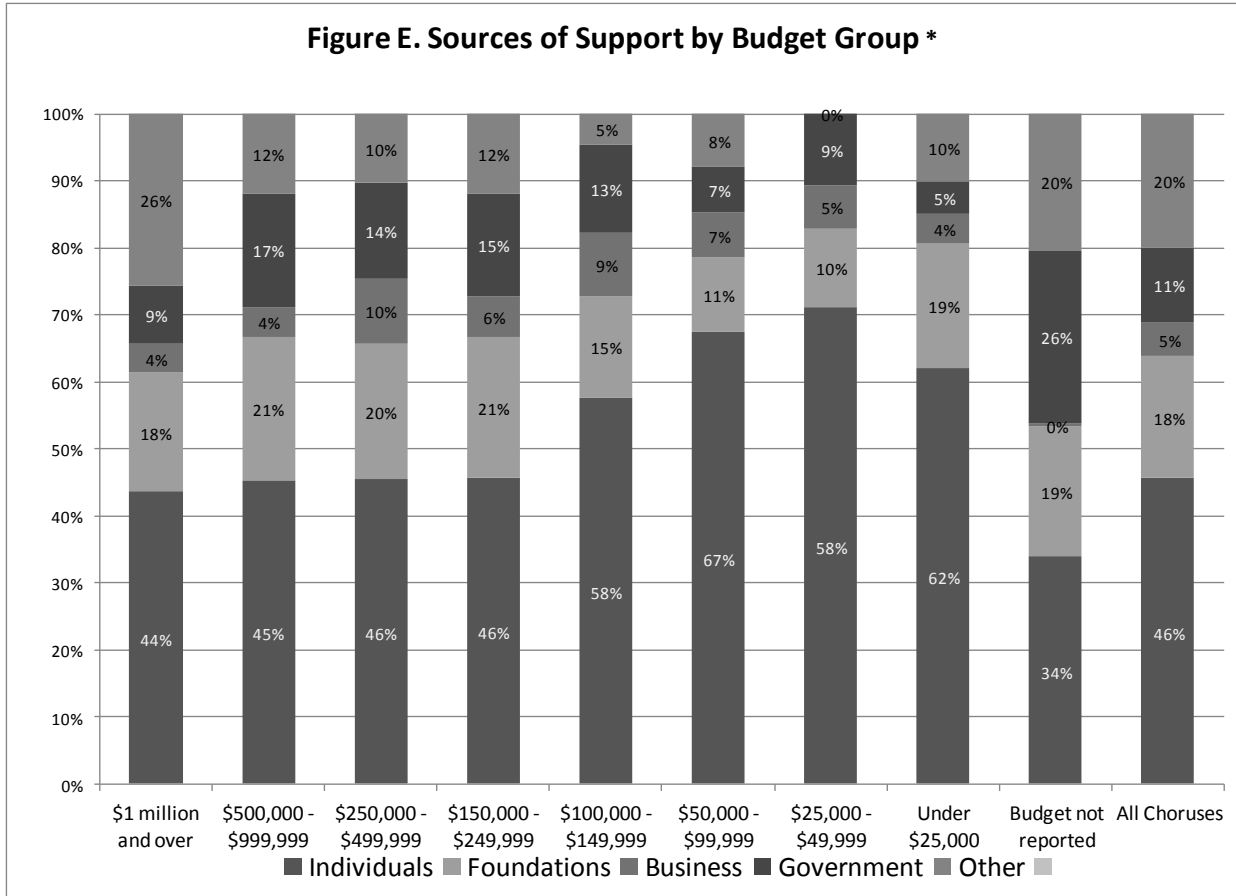
2.06 Education Outreach Share of Program Expenditures		Budget Size	
		Over \$1,000,000	3%
		\$500,000 - \$999,999	13%
		\$250,000 - \$499,999	4%
Type of Chorus		\$150,000 - \$249,999	5%
All Choruses	5%	\$100,000 - \$149,999	3%
Professional	5%	\$50,000 - \$99,999	2%
Symphony	1%	\$25,000 - \$49,999	3%
Volunteer	4%	Under \$25,000	6%
Children/Youth	7%		

## Sources of Support

To supplement revenues from operations (mainly ticket sales), choruses finance their activities with contributed income from private and public sources. The *Report* now includes information from respondents on the sources of that support, and the shares from individuals, businesses, foundations, and government. Figures D and E show that result graphically for the different chorus types and budget groups. As is the case for the arts and other nonprofit causes, individuals provide the majority of support, especially to volunteer choruses. Community support by individuals seems to be especially strong for small budget choruses. This is evidence of satisfied audiences and satisfied chorus members. Government, business, and foundations all provide modest, but very useful, shares of the overall support, and are especially important to larger-budget and children/youth choruses. [Figures D and E]



\* Figures may not sum to 100% due to rounding



\* Figures may not sum to 100% due to rounding

## Net Income

Overall net income is calculated as “total revenue less total expense,” and is a key indicator of sustainability. Certainly choruses have more than one “bottom line,” but this financial one is typically an indicator of sustainability, especially when viewed over time. The distribution of surplus or deficit is shown in three tables that follow. Overall, the results show a good year but leave some concerns.

Table 2.07 shows net income in dollar terms. The average for the field grew over 2011/12, which is encouraging after the recession in 2008. Median net income was positive, though it remains very low. The table continues to show erratic year-to-year changes for individual budget groups and chorus types. Every year, many choruses struggle to remain in the black; the median net income for the field is only \$699, virtually unchanged from 2011/12.

Table 2.08 shows this net as a percentage of total revenue; margins are positive, but narrow, for some chorus types, and negative for others. Note that if one outlier was removed, the negative average net income in Table 2.08 would become +2.5 percent (from -2.9 percent), and the minimum figure (or maximum deficit) would become -80.1 percent (from -872.1 percent). Table 2.09 shows most respondents (about 58 percent) with surpluses in 2012/13 (though concerns remain for many others that did not). Fewer mid-range budget choruses typically break even.

Changes in net income can result from increases or decreases in revenues, expenses, or both; For 2012/13 they both dropped compared to the prior year, but expenses fell more than revenues.

In addition to the previous note of caution regarding self-selection bias among respondents related to larger budget sizes, it is also important to mention that accounting for symphony choruses are affected by the orchestras with which they're affiliated, and the specific figures that we request may not be precisely comparable from one respondent to another. [Tables 2.07, 2.08, and 2.09]

<b>2.07 Net Income</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	(\$11,979)	\$9,262	\$33,360	\$11,333	\$17,661
Median	\$0	\$1,580	\$1,500	\$708	\$699
Minimum	(\$1,008,529)	(\$879,948)	(\$278,070)	(\$706,608)	(\$630,000)
Maximum	\$166,433	\$635,201	\$726,573	\$1,088,662	\$1,818,053
<b>Chorus Type</b>					
Professional	(\$69,340)	\$31,093	\$103,733	(\$10,681)	\$88,289
Symphony	(\$8,169)	(\$99,843)	\$4,304	\$185	\$1,416
Volunteer	(\$372)	(\$26,290)	\$21,123	\$20,945	\$6,978
Children/Youth	(\$9,651)	\$11,703	\$2,197	\$6,061	\$5,194
<b>Budget Size</b>					
More than \$1,000,000	(\$140,113)	(\$269,221)	\$179,098	\$46,010	\$139,381
\$500,000 - \$1,000,000	\$517	(\$15,631)	\$24,341	\$17,368	\$8,951
\$250,000 - \$499,999	(\$10,521)	\$23,079	\$46,895	\$34,626	(\$758)
\$150,000 - \$249,999	(\$7,163)	\$10,250	\$10,955	(\$8,303)	\$3,915
\$100,000 - \$149,999	(\$7,507)	\$7,015	\$66	\$3,591	\$143
\$50,000 - \$99,999	(\$1,762)	\$6,272	\$3,588	\$4,769	\$1,328
\$25,000 - \$49,999	\$4,421	\$2,184	\$1,192	\$2,527	\$1,368
Under \$25,000	\$1,763	\$3,561	\$1,008	\$1,668	\$5,855

<b>2.08 Net Income as a Share of Total Income *</b>				<b>Budget Size</b>	
				Over \$1,000,000	-0.9%
				\$500,000 - \$1,000,000	1.6%
				\$250,000 - \$499,999	-1.5%
				\$150,000 - \$249,999	1.5%
				\$100,000 - \$149,999	-2.2%
				\$50,000 - \$99,999	0.4%
				\$25,000 - \$49,999	-20.7%
				Under \$25,000	11.9%
<b>All Choruses</b>		<b>Type of Chorus</b>			
Average	-2.9%	Professional	-2.7%		
Median	1.0%	Symphony	-0.1%		
Minimum	-872.1%	Volunteer	3.5%		
Maximum	93.9%	Children	-48.2%		

\* Note: if one outlier is removed, the average net income share in Table 2.08 becomes 2.5 percent (from -2.9 percent), and the minimum net income share (or biggest deficit) becomes -80.1 percent (from -872.1 percent).

<b>2.09 Choruses with Positive Net Income</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
All Choruses	44%	60%	70%	55%	58%
<b>Chorus Type</b>					
Professional	32%	69%	76%	68%	45%
Symphony	45%	63%	70%	60%	30%
Volunteer	48%	54%	67%	55%	40%
Children/Youth	39%	50%	69%	39%	34%
<b>Budget Size</b>					
More than \$1,000,000	45%	75%	71%	47%	53%
\$500,000 - \$1,000,000	33%	43%	71%	63%	60%
\$250,000 - \$499,999	40%	31%	73%	68%	55%
\$150,000 - \$249,999	44%	45%	52%	36%	36%
\$100,000 - \$149,999	26%	65%	45%	43%	39%
\$50,000 - \$99,999	41%	74%	50%	58%	45%
\$25,000 - \$49,999	75%	52%	64%	56%	56%
Under \$25,000	66%	64%	67%	64%	64%

### 3. Financial Reserves

Reserves and endowments offer a measure of safety in difficult years, as well as dollars to invest in future opportunities. We asked choruses if they had either endowments, cash reserves, or both. To be clear, what a given chorus calls an endowment could be permanently restricted by donors, or just designated as an endowment by the board. Compared to a true, permanently restricted fund, a cash reserve is unrestricted and can be used in full. Endowments, if they are designated as permanently restricted, typically only provide a portion of investment income to draw on for current year operations. Table 3.01 shows that an ever-larger share of choruses (80 percent) have either an endowment or reserve, or both. Not surprisingly, larger-budget groups lead the way in this area. [Table 3.01]

<b>3.01 Portion of Choruses with Endowment or Cash Reserve</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Cash Reserve	73%	70%	69%	80%	71%
Endowment	37%	27%	39%	51%	25%
Reserve or Endowment	76%	77%	86%	80%	80%
<b>Chorus Type</b>					
Professional	82%	68%	83%	76%	71%
Symphony	82%	100%	88%	78%	100%
Volunteer	75%	76%	86%	80%	79%
Children/Youth	76%	81%	100%	100%	94%
<b>Budget Size</b>					
More than \$1,000,000	91%	94%	92%	100%	95%
\$500,000 - \$1,000,000	100%	86%	100%	80%	80%
\$250,000 - \$499,999	70%	94%	91%	87%	91%
\$150,000 - \$249,999	94%	95%	95%	86%	79%
\$100,000 - \$149,999	95%	61%	82%	90%	78%
\$50,000 - \$99,999	78%	72%	78%	72%	60%
\$25,000 - \$49,999	67%	84%	86%	77%	88%
Under \$25,000	72%	56%	67%	59%	75%

We also asked about the levels of chorus reserve and endowment funds. Responses, shown in Tables 3.02 and 3.03, are mixed: average endowments for three of four types of chorus grew in 2012/13, but most budget groups had lower average endowments. Looking at multi-year data in Table 3.02, average endowments reported have had wide swings from year to year, more likely because respondents are often different for each *Report* rather than because choruses are generally exhausting their endowments. Positive net income, increases in charitable giving, and a good stock market are all favorable for endowment growth. Cash reserves shown in Table 3.02 also look strong.<sup>4</sup> [Tables 3.02 and 3.03]

<b>3.02 Average Endowments</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2009/10</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	\$337,445	\$526,384	\$689,671	\$859,433	\$847,406
Median	\$61,900	\$51,000	\$106,247	\$127,500	\$55,905
Minimum	\$46	\$0	\$5,925	\$504	\$700
Maximum	\$3,561,768	\$5,563,674	\$6,799,643	\$9,023,066	\$9,999,999
<b>Chorus Type</b>					
Professional	\$1,139,596	\$327,028	\$1,355,063	\$1,090,875	\$1,855,749
Symphony	\$621,169	\$1,534,330	\$1,069,044	\$2,414,960	\$2,552,481
Volunteer	\$253,920	\$153,067	\$532,361	\$717,702	\$450,595
Children/Youth	\$114,033	\$1,133,525	\$242,551	\$260,896	\$307,182
<b>Budget Size</b>					
More than \$1,000,000	\$1,614,993	\$2,088,079	\$2,534,740	\$2,227,628	\$2,783,264
\$500,000 - \$1,000,000	\$268,901	\$1,067,529	\$422,600	\$580,549	\$81,203
\$250,000 - \$499,999	\$134,025	\$33,302	\$107,811	\$176,842	\$109,332
\$150,000 - \$249,999	\$45,156	\$77,171	\$71,463	\$55,233	\$60,720
\$100,000 - \$149,999	\$57,100	\$47,933	\$35,000	\$117,800	\$84,543
\$50,000 - \$99,999	\$54,182	\$31,865	\$45,047	\$188,847	\$27,489
\$25,000 - \$49,999	\$25,214	\$20,194	\$8,000	\$24,600	\$25,649
Under \$25,000	\$3,523	\$30,600	n.d.	\$25,749	\$700

<sup>4</sup> Endowments tend to be long-lived; one could assume that a chorus that *ever* said “yes” to either of these questions still has its endowment and/or reserve. For example, the share of \$100-\$150K choruses with these resources is higher than just the 79% of this year’s respondents. Last year’s 86% of respondents still likely had theirs, but may not have completed this year’s survey.

3.03 Average Cash Reserves	2008/09	2009/10	2010/11	2011/12	2012/13
<b>All Choruses</b>					
Average	\$54,163	\$58,472	\$71,103	\$59,797	\$59,193
Median	\$20,000	\$26,898	\$30,934	\$22,000	\$20,000
Minimum	\$618	\$1,000	\$500	\$1,000	\$500
Maximum	\$395,653	\$554,846	\$727,713	\$679,343	\$559,975
<b>Chorus Type</b>					
Professional	\$61,315	\$30,301	\$86,797	\$83,452	\$84,668
Symphony	\$121,242	\$88,967	\$139,293	\$55,007	\$65,899
Volunteer	\$31,993	\$129,830	\$47,421	\$41,439	\$42,880
Children/Youth	\$106,202	\$48,884	\$102,513	\$103,708	\$132,566
<b>Reserve Ranges</b>					
More than \$1,000,000	\$201,621	\$243,984	\$248,950	\$259,617	\$230,430
\$500,000 - \$1,000,000	\$146,126	\$95,992	\$112,740	\$161,196	\$149,052
\$250,000 - \$499,999	\$101,953	\$90,839	\$84,731	\$66,081	\$69,483
\$150,000 - \$249,999	\$41,865	\$47,063	\$69,665	\$42,991	\$52,360
\$100,000 - \$149,999	\$53,267	\$52,540	\$31,949	\$38,167	\$33,435
\$50,000 - \$99,999	\$22,595	\$33,758	\$80,130	\$15,397	\$21,753
\$25,000 - \$49,999	\$13,160	\$14,352	\$8,258	\$13,914	\$18,073
Under \$25,000	\$8,372	\$7,610	\$3,873	\$4,637	\$7,837

## 4. Operating Measures

This section of the *Report* has additional ratio analyses to help measure effectiveness and efficiency in chorus financial and operational management. Using these indicators, choruses can compare their performance to others in similar categories (and of other types and sizes). This helps in setting appropriate targets. Despite differences in scale between decisions made by leaders of small-budget volunteer choruses and those made by large-budget professional ones, the essence of the decision may be very similar – how much to spend on marketing to sell tickets, on development to raise funds, or on programming that will attract higher or lower levels of sales. This section shows sources of contributed support. Ratios in this section put those decisions and sources into similar units, making it easier to compare between choruses and over time.

### Marketing Efficiency

How much does it cost to put a patron into a seat? Data provided by respondents enable us to see how choruses spent marketing dollars in 2012/13 in pursuit of audiences. The central measure here is calculated as total marketing dollars divided by paid attendance. This is an incomplete measure of marketing effectiveness, because marketing dollars have other purposes besides selling tickets, but it does provide some guidance for setting marketing budgets. Median spending per ticket in 2012/13 stayed stable (at \$5.54), leveling off after some years of growth. Large-budget choruses are especially likely to spend heavily, incurring heavy costs to attract audiences. [Table 4.01]

<b>4.01 Average Cost to Sell One Ticket</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	\$ 5.66	\$ 9.75	\$ 7.71	\$ 7.79	\$ 8.18
Median	\$ 2.99	\$ 4.00	\$ 5.14	\$ 5.56	\$ 5.54
Minimum	\$ -	\$ -	\$ 0.05	\$ 0.03	\$ 0.10
Maximum	\$55.58	\$664.70	\$53.56	\$35.23	\$48.32
<b>Chorus Type</b>					
Professional	\$ 9.58	\$ 10.89	\$11.01	\$12.40	\$12.76
Symphony	\$ 8.08	\$ 10.31	\$ 8.19	\$12.40	\$16.48
Volunteer	\$ 4.95	\$ 5.23	\$ 6.14	\$ 6.14	\$ 6.76
Children/Youth	\$ 4.73	\$ 12.01	\$ 8.00	\$ 7.24	\$ 8.65
<b>Budget Size</b>					
More than \$1,000,000	\$16.12	\$ 62.95	\$14.40	\$14.38	\$16.24
\$500,000 - \$1,000,000	\$10.08	\$ 13.49	\$11.22	\$13.33	\$10.33
\$250,000 - \$499,999	\$ 6.21	\$ 5.80	\$ 9.00	\$ 5.94	\$ 8.61
\$150,000 - \$249,999	\$ 3.52	\$ 6.75	\$ 6.36	\$ 9.91	\$ 9.29
\$100,000 - \$149,999	\$ 6.94	\$ 6.07	\$ 3.25	\$ 6.32	\$ 7.34
\$50,000 - \$99,999	\$ 4.52	\$ 6.72	\$ 7.33	\$ 6.86	\$ 5.65
\$25,000 - \$49,999	\$ 4.56	\$ 4.81	\$ 6.67	\$ 3.51	\$ 4.59
Under \$25,000	\$ 5.47	\$ 2.43	\$ 2.50	\$ 4.17	\$ 6.29

### Fundraising Efficiency

The efficiency of development efforts also helps to measure effectiveness for nonprofits of all types. Expenditures to raise contributed dollars have increased since 2008/09; the median chorus spent 15 cents to raise every dollar—more than any prior year, and only half as productive as in 2008/09. Declines in fundraising efficiency can be caused by either higher spending, lower giving, or both. Average resource development costs varied widely across most chorus types, requiring an average 27 cents per dollar raised. Mid- and high-budget choruses have the lowest fundraising efficiency. [Table 4.02]



<b>4.02 Average Cost to Raise One Dollar</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	\$ 0.15	\$ 0.21	\$ 0.14	\$ 0.18	\$ 0.27
Median	\$ 0.07	\$ 0.10	\$ 0.09	\$ 0.13	\$ 0.15
Minimum	\$ -	\$ -	\$ 0.00	\$ 0.00	\$ 0.01
Maximum	\$ 4.50	\$17.18	\$ 0.80	\$ 0.97	\$ 2.27
<b>Chorus Type</b>					
Professional	\$ 0.13	\$ 0.12	\$ 0.13	\$ 0.18	\$ 0.35
Symphony	\$ 0.15	\$ 0.09	\$ 0.12	\$ 0.15	\$ 0.20
Volunteer	\$ 0.15	\$ 0.68	\$ 0.20	\$ 0.23	\$ 0.28
Children/Youth	\$ 0.15	\$ 0.13	\$ 0.14	\$ 0.15	\$ 0.12
<b>Budget Size</b>					
More than \$1,000,000	\$ 0.13	\$ 0.19	\$ 0.18	\$ 0.23	\$ 0.35
\$500,000 - \$1,000,000	\$ 0.11	\$ 0.16	\$ 0.20	\$ 0.17	\$ 0.19
\$250,000 - \$499,999	\$ 0.13	\$ 0.12	\$ 0.14	\$ 0.17	\$ 0.29
\$150,000 - \$249,999	\$ 0.26	\$ 1.03	\$ 0.14	\$ 0.20	\$ 0.19
\$100,000 - \$149,999	\$ 0.16	\$ 0.09	\$ 0.12	\$ 0.17	\$ 0.41
\$50,000 - \$99,999	\$ 0.07	\$ 0.10	\$ 0.15	\$ 0.18	\$ 0.29
\$25,000 - \$49,999	\$ 0.11	\$ 0.08	\$ 0.10	\$ 0.08	\$ 0.23
Under \$25,000	\$ 0.22	\$ 0.11	\$ 0.08	\$ 0.24	\$ 0.09

## Financial Sustainability

Choruses can sustain themselves in difficult economic times by covering expenses using funds accumulated over past years. The relationships between reserves and endowments on the one hand, and expenditure on the other, are helpful indicators of a chorus's financial stability. Tables 4.03 (endowments) and 4.04 (cash reserves) illustrate how the choral music field saves for rainy days and program expansion. For a typical chorus with an endowment, the fund's value is 26 percent of annual expenditure, less than in any year since 2008/09. At typical payout rates of 5 percent, such an endowment might support about 1.3 percent of total annual expenditures. Respondents' total endowments are equal to 68 percent of their total expenditures. Table 3.01 shows more choruses with reserves than endowments. Table 4.04 shows that the reserves of a typical chorus could cover 25 percent of annual expenses, more than prior levels. On balance, these results show that chorus organizations continually maintain some resources to support programming and increase financial security. [Tables 4.03 and 4.04]

<b>4.03 Ratio of Endowment to Expenses</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	70%	66%	67%	98%	68%
Median	37%	31%	33%	49%	26%
Minimum	2%	0%	3%	0%	2%
Maximum	1000%	443%	407%	767%	501%
<b>Chorus Type</b>					
Professional	91%	71%	86%	77%	119%
Symphony	41%	137%	79%	268%	143%
Volunteer	98%	26%	34%	40%	54%
Children/Youth	23%	68%	77%	107%	36%
<b>Budget Size</b>					
More than \$1,000,000	88%	116%	147%	189%	143%
\$500,000 - \$1,000,000	42%	166%	67%	86%	13%
\$250,000 - \$499,999	45%	7%	35%	66%	33%
\$150,000 - \$249,999	23%	41%	35%	29%	30%
\$100,000 - \$149,999	44%	40%	27%	98%	73%
\$50,000 - \$99,999	77%	44%	59%	10%	41%
\$25,000 - \$49,999	66%	43%	31%	63%	76%
Under \$25,000	513%	80%	n.d.	n.d.	3%

<b>4.04 Ratio of Cash Reserves to Expenses</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	34%	28%	39%	26%	36%
Median	20%	14%	20%	19%	25%
Minimum	0%	0%	2%	0%	1%
Maximum	857%	338%	580%	112%	219%
<b>Chorus Type</b>					
Professional	11%	33%	33%	21%	18%
Symphony	11%	21%	21%	31%	7%
Volunteer	37%	23%	23%	29%	41%
Children/Youth	21%	10%	10%	20%	25%
<b>Budget Size</b>					
More than \$1,000,000	7%	10%	10%	13%	15%
\$500,000 - \$1,000,000	25%	14%	14%	23%	24%
\$250,000 - \$499,999	20%	20%	20%	18%	19%
\$150,000 - \$249,999	17%	20%	20%	23%	29%
\$100,000 - \$149,999	32%	22%	22%	29%	27%
\$50,000 - \$99,999	20%	32%	32%	22%	28%
\$25,000 - \$49,999	28%	35%	35%	40%	49%
Under \$25,000	66%	47%	47%	36%	72%

## Planned Giving

Planned giving programs are used to solicit funds from donors interested in securing a chorus' long-term success and the ability to make a planned gift. In 2010/11, we asked choruses if they had planned giving programs in effect to establish a baseline understanding level of how the practice is used. Table 4.05 shows that more than one in four choruses (28 percent) have a planned giving program in effect, more often in professional choruses. This compares to 24 percent and 29 percent in 2011/12 and 2010/11, respectively. [Table 4.05]

4.05 Planned Giving Program in Effect		Budget Size	
		Over \$1,000,000	84%
Type of Chorus		\$500,000 - \$999,999	40%
		\$250,000 - \$499,999	32%
All Choruses		\$150,000 - \$249,999	53%
		\$100,000 - \$149,999	22%
Professional	46%	\$50,000 - \$99,999	5%
Symphony	22%	\$25,000 - \$49,999	15%
Volunteer	24%	Under \$25,000	17%
Children	30%	Budget not reported	16%

## 5. Chorus Organization and Management Practices

Chorus membership levels (i.e., the number of singers) are shown in Table 5.01 for responding choruses; they are lower than prior years (in the 2010/11 and 2011/12 Reports, the average number of singers was 114 and 106, and the medians were 80 and 66). For the 2012/13 respondents, the comparable average is 91, and the comparable median is 55. [Table 5.01]

5.01 Number of Chorus Members				Budget Size	
				Over \$1,000,000	246
All Choruses				\$500,000 - \$1,000,000	144
				\$250,000 - \$499,999	137
Type of Chorus				\$150,000 - \$249,999	97
				\$100,000 - \$149,999	99
Average	91	Professional	48	\$50,000 - \$99,999	89
Median	55	Symphony	121	\$25,000 - \$49,999	50
Minimum	0	Volunteer	80	Under \$25,000	34
Maximum	879	Children	184	Budget not reported	63

Table 5.02 reveals what choruses told us about how singers help cover the costs of maintaining a performing chorus. About six of ten responding choruses asked choristers to pay dues; children/youth choruses more routinely charge tuition compared to other chorus types. About one quarter (26 percent) asked singers to pay for their music. Annual auditions were standard in 29 percent of responding choruses, with volunteer choruses least likely to require an audition. These findings are consistent with prior years. Table 5.03 shows what singers paid in tuition and dues. Median tuition was \$475, charged most often by children/youth choruses. Median dues were \$120, down only slightly from \$125 in 2011/12. [Tables 5.02 and 5.03]

5.02 Choruses Requiring Members to ...	Provide Apparel	Pay Dues	Pay Tuition	Purchase Own Music	Audition Annually
<b>Type of Chorus</b>					
All	29%	61%	19%	26%	29%
Professional	50%	12%	8%	4%	50%
Symphony	56%	78%	0%	56%	56%
Volunteer	18%	79%	8%	33%	18%
Children	56%	7%	96%	0%	56%
<b>Budget Size</b>					
Over \$1,000,000	37%	21%	37%	11%	37%
\$500,000 - \$1,000,000	50%	40%	40%	20%	50%
\$250,000 - \$499,999	55%	27%	32%	18%	55%
\$150,000 - \$249,999	32%	68%	32%	37%	32%
\$100,000 - \$149,999	17%	78%	17%	33%	17%
\$50,000 - \$99,999	20%	90%	5%	40%	20%
\$25,000 - \$49,999	12%	74%	3%	26%	12%
Under \$25,000	17%	63%	0%	33%	17%

5.03 Annual Member Fees	Tuition	Dues
<b>All Choruses</b>		
Average	\$ 677	\$ 140
Median	\$ 475	\$ 120
Minimum	\$ 10	\$ 20
Maximum	\$2,700	\$ 450
<b>Type of Chorus</b>		
Professional	\$ 290	\$ 122
Symphony	n.d.	\$ 121
Volunteer	\$ 333	\$ 141
Children	\$ 866	\$ 213
<b>Budget Size</b>		
Over \$1,000,000	\$1,382	\$ 213
\$500,000 - \$1,000,000	\$1,158	\$ 209
\$250,000 - \$499,999	\$ 670	\$ 258
\$150,000 - \$249,999	\$ 267	\$ 133
\$100,000 - \$149,999	\$ 217	\$ 145
\$50,000 - \$99,999	\$ 200	\$ 128
\$25,000 - \$49,999	\$ 180	\$ 129
Under \$25,000	n.d.	\$ 151
Budget not reported	\$ 498	\$ 109

## 6. Governance

Governance practices are critical to the success of most nonprofit organizations; choruses, with their large contingents of volunteers, are no exception. This section covers board activity and other governance matters, including singer participation, meeting frequency, and director contributions practice. There is also data on an issue first explored in 2010/11: parent and alumni participation on children/youth chorus boards.

## Board Practices

The boards of responding choruses ranged in size from four to 71 members, and generally met nine to ten times a year. These numbers have been stable for some years, and are comparable to practices in other arts and other nonprofit organizations of similar sizes. Generally, larger-budget chorus boards had more members but met less often. [Table 6.01]

6.01 Board Activity	Board Size	Annual Meetings
<b>All Choruses</b>		
Average	12	9
Median	11	10
Minimum	4	1
Maximum	71	24
<b>Type of Chorus</b>		
Professional	16	8
Symphony	16	9
Volunteer	11	9
Children	12	9
<b>Budget Size</b>		
Over \$1,000,000	22	6
\$500,000 - \$1,000,000	13	9
\$250,000 - \$499,999	14	9
\$150,000 - \$249,999	12	9
\$100,000 - \$149,999	11	8
\$50,000 - \$99,999	11	9
\$25,000 - \$49,999	9	10
Under \$25,000	8	9
Budget not reported	11	9

## Singer Participation on Boards

Participation in governance activities is a commitment for choral singers in addition to their roles as chorus members. For all responding choruses, 63 percent of board members are singers; the percentage for volunteer choruses is 71 percent. It is not surprising that board members are singers in responding smaller-budget and volunteer choruses, but even the largest-budget choruses benefit from significant singer participation on their governing boards. [Table 6.02]

6.02 Singers as a Fraction of Chorus Boards				Budget Size	
<b>All Choruses</b>				Over \$1,000,000	23%
				\$500,000 - \$1,000,000	59%
				\$250,000 - \$499,999	57%
				\$150,000 - \$249,999	75%
				\$100,000 - \$149,999	49%
<b>Type of Chorus</b>				\$50,000 - \$99,999	73%
				\$25,000 - \$49,999	39%
Average	63%	Professional	28%	Under \$25,000	68%
Median	70%	Symphony	51%	Budget not reported	81%
Minimum	4%	Volunteer	71%		
Maximum	100%	Children	15%		

## Board Member Contribution Policies

Tables 6.03 through 6.07 show how board members of responding choruses financially supported their choruses. Sixty-five percent of responding choruses explicitly asked or made direct suggestions to board members for support, up from 59 percent of respondents to the survey covering 2011/12. Fewer smaller-budget and volunteer chorus boards pursued this policy, but it is the case for a majority of all types and sizes (except the smallest two budget ranges), and for 90 percent or more of responding choruses with budgets over \$250,000. [Table 6.03]

6.03 Choruses that Suggest a Board Contribution		Budget Size	
			Over \$1,000,000
	\$500,000 - \$1,000,000	90%	
	\$250,000 - \$499,999	91%	
Type of Chorus		\$150,000 - \$249,999	79%
All Choruses	65%	\$100,000 - \$149,999	72%
Professional	81%	\$50,000 - \$99,999	60%
Symphony	89%	\$25,000 - \$49,999	44%
Volunteer	56%	Under \$25,000	38%
Children/Youth	85%	Budget not reported	n.d.

“Give and get” policies are in place among twenty percent of respondents, where directors are expected to solicit funds to support the chorus. Board members solicit funds from others to meet the “get” goal, which supplements their own “give.” Table 6.04 shows the share of choruses that implement a “give and get” policy, and Table 6.05 shows the suggested amounts for both “give and get” policies and general board contributions. All of these amounts have been moving up over the prior three years. [Tables 6.04 and 6.05]

6.04 Choruses that Suggest a "Give and Get" Amount		Budget Size	
			Over \$1,000,000
	\$500,000 - \$1,000,000	10%	
	\$250,000 - \$499,999	36%	
Type of Chorus		\$150,000 - \$249,999	11%
All Choruses	20%	\$100,000 - \$149,999	17%
Professional	27%	\$50,000 - \$99,999	25%
Symphony	33%	\$25,000 - \$49,999	9%
Volunteer	18%	Under \$25,000	13%
Children/Youth	19%	Budget not reported	n.d.

<b>6.05 Suggested Board Giving Levels</b>	<b>Suggested "Give and Get" Amount</b>	<b>Suggested Contribution</b>
<b>All Choruses</b>		
Average	\$1,051	\$627
Median	\$500	\$0
Minimum	\$0	\$0
Maximum	\$5,000	\$10,000
<b>Type of Chorus</b>		
Professional	\$900	\$402
Symphony	\$2,357	\$2,107
Volunteer	\$333	\$444
Children	\$820	\$332
<b>Budget Size</b>		
Over \$1,000,000	\$4,300	\$2,992
\$500,000 - \$1,000,000	n.d.	\$460
\$250,000 - \$499,999	\$594	\$375
\$150,000 - \$249,999	\$750	\$140
\$100,000 - \$149,999	\$667	\$154
\$50,000 - \$99,999	\$550	\$156
\$25,000 - \$49,999	\$250	\$83
Under \$25,000	\$113	\$82
Budget not reported	n.d.	n.d.

Direct board member support is typically a cornerstone of total fundraising. Total board giving is reported in Table 6.06, showing steady growth in the average. Table 6.07 shows the impact of those gifts in defraying total expenses. Averages fluctuate from year to year, but Table 6.06 shows that board giving in 2012/13 remains on the high end of recent years' figures. Table 6.07 shows that the board of the median chorus donated four to five percent of budgets in recent years including for 2012/13. It is not surprising that the boards of choruses with the smallest budget also provide proportionally more support than board members in larger-budget groups, though at 10%, it makes a proportionally smaller impact than in prior years. [Tables 6.06 and 6.07]

<b>6.06 Total Board Financial Contribution</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	\$15,903	\$21,124	\$25,165	\$25,679	\$26,554
Median	\$3,012	\$4,200	\$4,000	\$5,000	\$5,000
Minimum	\$0	\$0	\$0	\$0	\$0
Maximum	\$562,288	\$654,560	\$611,156	\$694,000	\$1,179,972
<b>Chorus Type</b>					
Professional	\$46,455	\$6,710	\$74,990	\$67,510	\$114,870
Symphony	\$32,970	\$69,775	\$14,204	\$18,236	\$19,020
Volunteer	\$8,374	\$13,057	\$11,963	\$14,463	\$12,318
Children/Youth	\$15,664	\$67,870	\$9,147	\$20,614	\$21,530
<b>Budget Size</b>					
More than \$1,000,000	\$152,369	\$181,633	\$172,329	\$186,813	\$189,924
\$500,000 - \$1,000,000	\$32,004	\$36,604	\$72,272	\$19,861	\$36,626
\$250,000 - \$499,999	\$16,281	\$13,847	\$13,914	\$14,294	\$18,288
\$150,000 - \$249,999	\$9,502	\$11,307	\$11,558	\$11,983	\$8,664
\$100,000 - \$149,999	\$5,503	\$6,246	\$5,507	\$13,229	\$8,795
\$50,000 - \$99,999	\$3,376	\$5,888	\$3,624	\$5,488	\$6,191
\$25,000 - \$49,999	\$3,399	\$1,878	\$3,409	\$2,638	\$2,956
Under \$25,000	\$1,245	\$1,491	\$1,992	\$1,520	\$1,365
Budget not reported	\$4,561	\$4,090	\$6,394	\$7,753	\$13,783

<b>6.07 Board Contributions as a Portion of Total Expenses</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Choruses</b>					
Average	9%	10%	8%	9%	7%
Median	4%	5%	5%	4%	5%
Minimum	0%	0%	0%	0%	0%
Maximum	386%	427%	95%	120%	55%
<b>Chorus Type</b>					
Professional	9%	10%	10%	12%	11%
Symphony	4%	4%	4%	8%	4%
Volunteer	11%	9%	9%	9%	8%
Children/Youth	3%	6%	6%	4%	3%
<b>Budget Size</b>					
More than \$1,000,000	7%	8%	11%	10%	9%
\$500,000 - \$1,000,000	5%	10%	6%	3%	6%
\$250,000 - \$499,999	5%	4%	4%	4%	6%
\$150,000 - \$249,999	5%	6%	5%	6%	4%
\$100,000 - \$149,999	4%	5%	5%	11%	8%
\$50,000 - \$99,999	5%	5%	8%	7%	8%
\$25,000 - \$49,999	8%	10%	5%	8%	8%
Under \$25,000	24%	19%	29%	17%	10%



## Parent and Alumni Involvement in Children/Youth Chorus Governance

This is the third year for reporting answers to new questions about how parents and alumni participate in the governance of children/youth choruses. There is data from 35 choruses on involvement of parents of current or alumni singers. Table 6.08 shows that, in almost all cases (89 percent), parents of current singers serve on chorus boards, and alumni singers and parents also frequently serve on governance or advisory boards. Table 6.09 shows that in their various roles, parents and alumni have significant shares of overall board membership in children/youth choruses. [Tables 6.08 and 6.09]

<b>6.08 Parent and Alumni Participation in Chorus Boards (35 respondents)</b>		
	<b>Number</b>	<b>Percent</b>
Parents of one or more current singers serve on the board	31	89%
Parents of one or more alumni parent serve on the board	28	80%
One or more alumni singer(s) serve on the board	17	49%
Parents serve on a Parents Advisory Board/Council	10	29%

<b>6.09 Parent and Alumni Participation in Chorus Boards</b>			
Budget range	Average Board Size	Parents or Alumni on Board	Parent/Alumni Share of Board
\$1 million and over	22	9	68%
\$50,000 - \$99,999	13	7	53%
\$250,000 - \$499,999	14	4	38%
\$150,000 - \$249,999	12	6	58%
\$100,000 - \$149,999	11	3	29%
\$25,000 - \$49,999 *	11	2	18%
Under \$25,000	9	2	14%
Budget not reported	8	1	13%

## 7. Staffing and Compensation

### Chorus Staffing

This section summarizes chorus responses regarding paid and volunteer staff, including part- or full-time work status. Overall, paid staff numbers from responding choruses stayed close to 2011/12 levels. Most all choruses (81 percent) reported at least one full- or part-time paid staff person. Across all types, configurations for responding choruses were:

Zero paid staff: 19%  
 Full-time only: 4%  
 Part-time only: 48%  
 Full-and part-time: 29%

Overall, median paid staff was eight, sustaining the increase seen from 2010/11 to 2011/12. Most workers in responding choruses are part-time, and most of the growth total staff comes from higher numbers of part-timers. Full-time staff members were most common in the largest

budget groups. Almost half (48 percent) reported at least one volunteer staffer, and overall volunteering levels were generally higher than past years [Tables 7.01, 7.02, and 7.03].

<b>7.01 Total Paid Staff</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Chorus</b>					
Average	5	5	6	10	11
Median	3	3	3	7	8
Minimum	0	0	0	2	2
Maximum	57	60	53	44	35
Share of respondents	88%	87%	85%	31%	31%
<b>Chorus Type</b>					
Professional	4	3	6	8	13
Symphony	7	4	5	9	11
Volunteer	3	12	3	8	8
Children/Youth	11	6	13	14	14
<b>Budget Size</b>					
More than \$1,000,000	16	16	16	18	16
\$500,000 - \$1,000,000	9	6	6	9	9
\$250,000 - \$499,999	8	8	11	10	13
\$150,000 - \$249,999	5	6	5	4	5
\$100,000 - \$149,999	4	4	3	5	3
\$50,000 - \$99,999	3	4	2	n.d.	4
\$25,000 - \$49,999	1	2	3	3	n.d.
Under \$25,000	1	1	1	n.d.	n.d.
Budget not reported	3	6	4	9	9

<b>7.02 Fraction of Paid Staff that is Full-Time</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
<b>All Chorus</b>					
Average	16%	14%	19%	39%	39%
Median	0%	0%	0%	33%	37%
Minimum	0%	0%	0%	9%	6%
Maximum	100%	100%	100%	95%	90%
<b>Chorus Type</b>					
Professional	38%	6%	34%	53%	44%
Symphony	28%	27%	16%	43%	42%
Volunteer	9%	19%	12%	42%	45%
Children/Youth	18%	49%	21%	26%	26%
<b>Budget Size</b>					
More than \$1,000,000	60%	47%	34%	55%	55%
\$500,000 - \$1,000,000	37%	58%	16%	45%	39%
\$250,000 - \$499,999	29%	33%	12%	29%	25%
\$150,000 - \$249,999	15%	9%	21%	38%	27%
\$100,000 - \$149,999	3%	8%	8%	23%	40%
\$50,000 - \$99,999	8%	4%	4%	n.d.	29%
\$25,000 - \$49,999	8%	3%	3%	34%	n.d.
Under \$25,000	5%	8%	8%	n.d.	n.d.
Budget not reported	5%	8%	8%	n.d.	46%

7.03 Volunteer Staff	2008/09	2009/10	2010/11	2011/12	2012/13
<b>All Choruses</b>					
Average	8	7	12	12	20
Median	0	0	1	5	7
Minimum	0	0	0	1	1
Maximum	400	240	600	100	203
Share of respondents	45%	48%	49%	45%	44%
<b>Chorus Type</b>					
Professional	4	5	7	11	35
Symphony	3	3	5	8	4
Volunteer	3	22	11	10	11
Children/Youth	27	1	24	18	47
<b>Budget Size</b>					
More than \$1,000,000	10	7	2	4	65
\$500,000 - \$1,000,000	1	20	7	12	17
\$250,000 - \$499,999	27	25	39	15	16
\$150,000 - \$249,999	4	13	6	23	29
\$100,000 - \$149,999	3	3	4	16	16
\$50,000 - \$99,999	4	2	4	14	5
\$25,000 - \$49,999	4	1	5	9	7
Under \$25,000	1	2	2	3	7
Budget not reported	9	20	10	9	27

### Accompanist and Singer Compensation

Choral singers and accompanists rehearsed and performed under a variety of compensation arrangements. We asked specifically about payment practices such as annual salaries, stipends, pay by rehearsal and/or performance, or by the hour for rehearsals and/or performances. Table 7.04 shows the employment status of paid accompanists and singers (employee vs. independent contractor) among respondent choruses. In choruses that pay, most accompanists and singers are reported as independent contractors. The percentages in Table 7.03 do not sum to 100 percent because some accompanists and singers are volunteers. Just one fifth (19 percent) of choruses pay accompanists an annual salary, with a median of \$5,734. Singers were compensated by 32 percent of responding choruses, an increase over 21 percent the prior year. [Tables 7.04, 7.05, and 7.06]<sup>5</sup>

7.04 Payment Status of Accompanists, and Singers		
	Accompanists	Singers
Respondents	153	153
Independent Contractor Share	72%	13%
Employee Share	26%	6%

<sup>5</sup> Compensation data reported here for accompanists and singers are in aggregate. We also capture compensation data for chief artistic and administrative leaders. These figures are available to member choruses on request. To request a salary study, contact Chorus America via email at [membership@chorusamerica.org](mailto:membership@chorusamerica.org).

<b>7.05 Accompanist Payment Practices</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
Share paying accompanists in some	82%	77%	77%	57%	71%
<b>Paying annual salary</b>	27%	35%	26%	21%	19%
Minimum annual salary	\$260	\$0	\$125	\$125	\$85
Maximum annual salary	\$70,000	\$70,000	\$70,000	\$70,000	\$70,000
Median annual salary	\$5,920	\$4,192	\$6,824	\$7,000	\$5,734
<b>Paying per performance</b>	33%	46%	41%	8%	14%
Minimum performance fee	\$40	\$0	\$32	\$20	\$15
Maximum performance fee	\$1,500	\$600	\$600	\$4,360	\$1,000
Median performance fee	\$147	\$125	\$150	\$100	\$150
<b>Paying per rehearsal</b>	31%	39%	32%	31%	21%
Minimum rehearsal fee	\$15	\$0	\$15	\$20	\$15
Maximum rehearsal fee	\$100	\$1,850	\$1,850	\$300	\$397
Median rehearsal fee	\$40	\$35	\$40	\$40	\$100
<b>Paying hourly rehearsal fee</b>	19%	30%	20%	16%	17%
Minimum hourly rehearsal fee	\$25	\$0	\$15	\$20	\$15
Maximum hourly rehearsal fee	\$150	\$2,500	\$2,500	\$130	\$250
Median hourly rehearsal fee	\$50	\$35	\$46	\$40	\$100
<b>Paying hourly performance fee</b>	30%	40%	35%	22%	11%
Minimum hourly performance fee	\$25	\$0	\$30	\$125	\$15
Maximum hourly performance fee	\$235	\$235	\$235	\$70,000	\$200
Median hourly performance fee	\$90	\$75	\$83	\$6,350	\$45
<b>Paying hourly fee for recording / other</b>	5%	17%	14%	21%	5%
Minimum fee for recording / other	\$25	\$0	\$15	\$15	\$50
Maximum fee for recording / other	\$159	\$1,000	\$125	\$65	\$500
Median fee for recording / other	\$68	\$0	\$34	\$40	\$100

<b>7.06 Choral Singer Payment Practices</b>	<b>2008/09</b>	<b>2009/10</b>	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>
Percentage paying singers in some form	17%	16%	21%	39%	32%
<b>Paying rehearsal fee</b>	10%	18%	7%	8%	7%
Minimum rehearsal fee	\$9	\$10	\$15	\$18	\$15
Maximum rehearsal fee	\$200	\$110	\$125	\$950	\$65
Median rehearsal fee	\$48	\$52	\$50	\$18	\$45
<b>Paying per performance</b>	13%	13%	13%	6%	11%
Minimum performance fee	\$17	\$35	\$30	\$25	\$20
Maximum performance fee	\$375	\$1,000	\$1,000	\$10,005	\$385
Median performance fee	\$95	\$18	\$100	\$51	\$100
<b>Paying hourly rehearsal fee</b>	6%	8%	6%	1%	4%
Minimum hourly rehearsal fee	\$8	\$8	\$18	\$475	\$15
Maximum hourly rehearsal fee	\$1,850	\$50	\$40	\$2,185	\$950
Median hourly rehearsal fee	\$23	\$22	\$25	\$1,330	\$26
<b>Paying hourly performance fee</b>	3%	4%	3%	7%	2%
Minimum hourly performance fee	\$11	\$10	\$18	\$15	\$15
Maximum hourly performance fee	\$100	\$100	\$125	\$950	\$1,250
Median hourly performance fee	\$36	\$20	\$40	\$23	\$20

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## About the Author

Roland J. Kushner is associate professor of business at Muhlenberg College in Allentown, PA. He researches and writes about cultural economics and arts administration. He is research director and co-author of the 2009 through 2014 *National Arts Index* reports published by Americans for the Arts, and his work has been published in *Nonprofit Management & Leadership*, *International Journal of Arts Management*, *Nonprofit & Voluntary Sector Quarterly*, *Journal of Higher Education*, and *Journal of Arts Management, Law, and Society*, in which he published an article about the choral field in 2011. He is research director of the Local Arts Index project of American for the Arts, with data available at [www.artsindexusa.org](http://www.artsindexusa.org). He has authored the *Chorus Operations Survey Report* since 2006, and has produced significant reports for the Performing Arts Research Coalition, OPERA America, and C.F. Martin & Co. Kushner was also managing director of Bethlehem Musikfest, development director of the Bach Choir of Bethlehem, and interim executive director of WDIY-FM.

## About Chorus America

Chorus America is the advocacy, research, and leadership development association that advances the choral field. We support and serve choral conductors, administrators, board members, and singers with tools, training, peer networking, and access so that choruses are better able to contribute to their communities.

More than 2,000 choruses, individuals, businesses, and organizations are members of Chorus America and have access to a wide array of programs, publications, research, and personal services developed for their benefit. These services strengthen their ability to build strong organizations that foster quality choral performances.

Chorus America is governed by a diverse board of accomplished arts leaders from across North America, and the executive staff is headquartered in Washington, DC. Learn more at [www.chorusamerica.org](http://www.chorusamerica.org).

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