

Not Just Money: Equity Issues in Cultural Philanthropy

Research by Helicon Collaborative
with support from the Surdna Foundation

July 2017

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#notjustmoney

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Introduction

In 2011, the National Committee for Responsive Philanthropy published [*Fusing Art, Culture and Social Change*](#), written by Helicon Collaborative. The report documented the striking inequities in funding for the arts in the U.S. and laid out the aesthetic, demographic, and economic case for supporting the cultural diversity of our country more equitably.

With support from the Surdna Foundation, Helicon has looked at the picture again, five years on, to see what has changed. **Spoiler alert: despite important efforts by many leading foundations, funding overall has gotten less equitable.** Cultural philanthropy is not effectively – or equitably – supporting the dynamic pluralism of our evolving cultural landscape.

This report summarizes the main findings of the recent research, revisiting the reasons why addressing diversity and equity issues in the cultural sector matters more than ever and reviewing six key findings related to national and local patterns of funding distribution, the demographics of people making funding decisions, and the distinct issues facing cultural organizations whose primary artistic mission is to serve communities of color or low-income communities. It concludes with suggestions for how to speed progress toward a more inclusive and equitable system of cultural philanthropy.

First, why does cultural philanthropy matter?

The arts and culture are essential means by which people make sense of their lives, share their experiences, build bridges across divides, and realize their common humanity. The arts enable us to reflect on our own circumstances, understand one another, and imagine different futures.

Arts and culture are essential in any society and in all eras, but they are especially important now, as we grapple with the dramatic political, social and environmental shifts we are facing, and when some of our core democratic principles are being tested in new ways.

The United States is becoming more diverse – 37 percent of our population is of color, 25 percent is an immigrant or child of an immigrant, 40 percent is under 30 years of age. Our cultural landscape is evolving to reflect this changing population. There are now more artists and cultural groups working in traditions based in Africa, Asia, Latin America and the Middle East; and entirely new art forms are springing up as these forms of expression intersect and people respond to their experience and conditions. Audiences for and participants in arts activities are diversifying as well.

The nonprofit sector plays an essential role in developing diverse creative voices, nurturing artistic risk-taking, and ensuring wide access to arts and culture in every community across the country. Nonprofit organizations are particularly important vehicles for nourishing cultural creation and stewarding forms of artistic expression that are new, unfamiliar or unlikely to thrive in the marketplace alone.

If arts and culture are primary ways that we empathize with, understand and communicate with other people – including people different than ourselves – then enabling a broad spectrum of cultural voices is fundamental to creating a sense of the commonwealth and overcoming the pronounced socio-political divides we face today.

The contributions of foundations and individual donors – who provide almost half of the annual revenue of the nonprofit cultural sector – help support the part of our shared cultural domain that is not primarily market-driven. However, cultural philanthropy is not keeping pace with the evolution of our cultural landscape. As a result of the cultural sector's origins as a vehicle for preserving Western European high culture, as well as disparities in how wealth is distributed in our society, arts funding goes disproportionately to certain types of artforms, artists and institutions and fails to meaningfully capitalize others. This puts under-resourced communities at great disadvantage in supporting their artists and cultural practices, and

engaging audiences of various kinds. This pattern also handicaps everyone in society because it limits our ability to see the full panoply of our artistic talent and enjoy what is our cumulative cultural richness. If arts and culture are primary ways that we empathize with, understand and communicate with other people – including people different than ourselves – then enabling a broad spectrum of cultural voices is fundamental to creating a sense of the commonwealth and overcoming the pronounced socio-political divides we face today.

Both institutional and individual donors receive tax benefits for their charitable gifts based on the premise that they are made *in the public interest*. To fulfill their responsibility to an increasingly diverse public, therefore, cultural philanthropists have a responsibility to more inclusively recognize and more equitably support the full spectrum of artistic expressions alive in our nation today. By embracing this mandate, cultural donors can more effectively nurture the next generation of American artists and creative innovators, serve more people in more communities, and enhance the value and relevance of the nonprofit cultural sector to society at large. A first step toward a fairer and more inclusive field of cultural philanthropy is for donors of all kinds to honestly examine the significant inequities in the current distribution of funding with a willingness to address the deeply rooted structures, practices and beliefs that keep it this way.

Six key findings

To understand the current landscape, Helicon used the most robust data sources available on cultural philanthropy, including DataArts, Foundation Center (FC), Lilly School of Philanthropy and National Center for Charitable Statistics (NCCS). The patterns that emerged from these different datasets were remarkably consistent. The data review was supplemented with a scan of relevant research and interviews with a range of funders and field leaders. The research generated six key findings.

Finding #1: Arts foundations and nonprofit leaders are increasingly aware of diversity, equity and inclusion issues in the nonprofit cultural sector.

In recent years, growing numbers of arts foundations have become concerned about the lack of diversity, equity and inclusion in the nonprofit cultural sector. This awareness has been spurred, in part, by national conversations about economic inequality, racism, LGBTQ rights, class bias and various kinds of unexamined privilege in society overall. In particular, the [Black Lives Matter movement](#) and the 2016 presidential campaign have been important contributors to sparking consciousness.

Arts funders have launched numerous efforts to address these issues, including:

- **Discussions, self-education and training** on racism and inherent bias, encouraged by related efforts of [Grantmakers in the Arts](#), the national affinity group for arts funders;
- **Funding for new presenting and exhibition programs** that showcase artwork by artists of color and other under-represented groups;
- **Funding for new fellowships for artists of color**, such as the [Joyce Awards](#), [Community Spirit Awards](#) and others;
- **Support for internships, mentorships** and other programs to diversify staff in cultural institutions;
- **Increased attention to socially-engaged and community-based practices**, including initiatives at the [Surdna Foundation](#), [Robert Rauschenberg Foundation](#) and others;
- **Initiatives to address the specific needs of cultural groups based in communities of color or low-income communities**, such as [Leveraging a Network for Equity](#) (LANE) and the [Intercultural Leadership Institute](#);

- **New research** on issues related to diversity in the sector, including reports commissioned by the [Andrew W. Mellon Foundation](#) and [New York City Department of Cultural Affairs](#).

In some communities, groups of arts funders are working together to address equity in funding. These include:

- **Enrich Chicago** – a group of foundations and cultural organizations in Chicago that has developed explicit objectives to increase funding for organizations based in African, Latinx, Asian, Arab and Native American traditions, and to sponsor research and internships to advance those goals.
- **The Racial Equity Funders Collaborative** in the Twin Cities, which is working to build knowledge, remove barriers to equity in grantmaking, and support initiatives to advance community-based philanthropy. Their efforts include a project to boost [theaters of color](#) in the region.

Finding #2: But despite these efforts, funding is getting less equitable.

In spite of this increased attention and activity, the distribution of arts funding nationally is actually getting more concentrated in the hands of the institutions that already have the most resources. **Just 2 percent of all cultural institutions receive nearly 60 percent of all contributed revenue, up approximately 5 percentage points over a decade.**

The 2 percent cohort is made up of 925 cultural groups that have annual budgets of more than \$5 million. (NCCS) These organizations are symphonies, opera companies, regional theaters, art museums, ballet companies and other large institutions – the majority of which focus primarily on Western European fine arts traditions. While most of these institutions have made sincere efforts to broaden participation in the past decade, their audiences remain predominantly white and upper income ([NEA Research Report #57](#)).

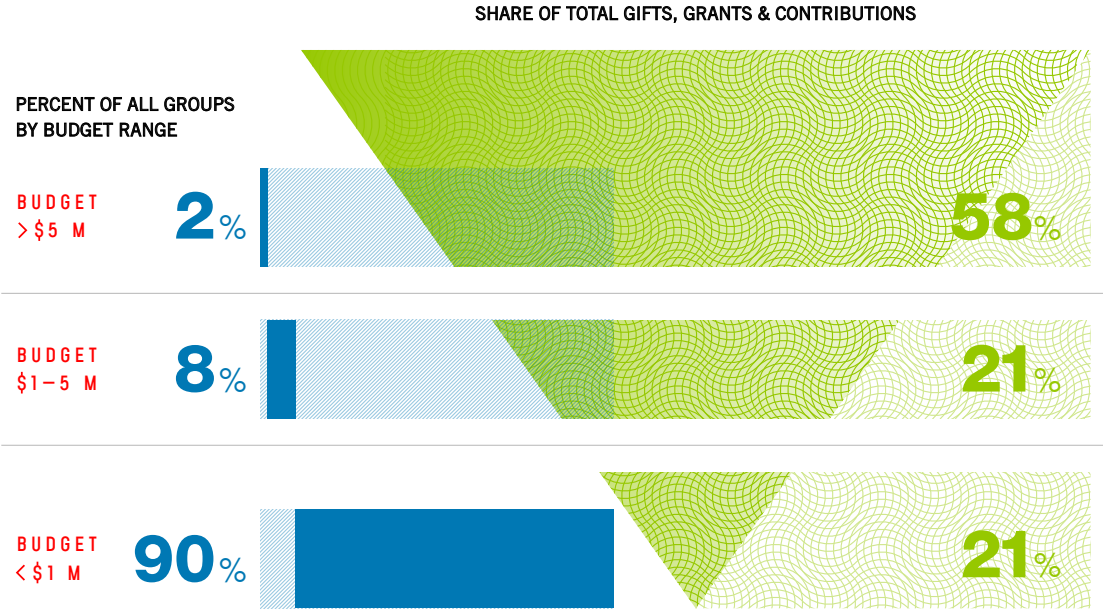
Just 2 percent of all cultural institutions receive nearly 60 percent of all contributed revenue, up approximately 5 percentage points over a decade.

Very few organizations of color or cultural groups based in low-income communities are included in this large-budget group. Across the nation, fewer than 50 cultural organizations whose missions focus primarily on artistic traditions from Africa, Asia, Latin America, the Middle East and Native America, or that focus primarily on reaching rural populations and low-income communities, receive enough funding to maintain budgets of \$5 million/year.

As the portion of funding to the largest institutions has increased, the portion to smaller groups has declined. Organizations with annual budgets under \$1 million represent 90 percent of the universe of nonprofit cultural groups, yet their share of all gifts, grants and contributions has dropped in recent years, from approximately 25 percent to 21 percent of total giving. (NCCS) This array of organizations includes dance companies, theater groups, visual arts organizations, music ensembles, media groups, literary organizations, community-based arts centers, youth arts programs, multi-disciplinary presenters and a range of other groups, many of which are the primary way that people in their communities access the live arts, and are the places where the talents of countless young artists are first nourished. Approximately 25 percent of these smaller groups focus primarily on artforms and cultural traditions that stem from Africa, Asia, Latin America, Native America and the Middle East, or on indigenous and folkloric traditions of various kinds. (FC, DataArts)

Funding Distribution by Budget Size

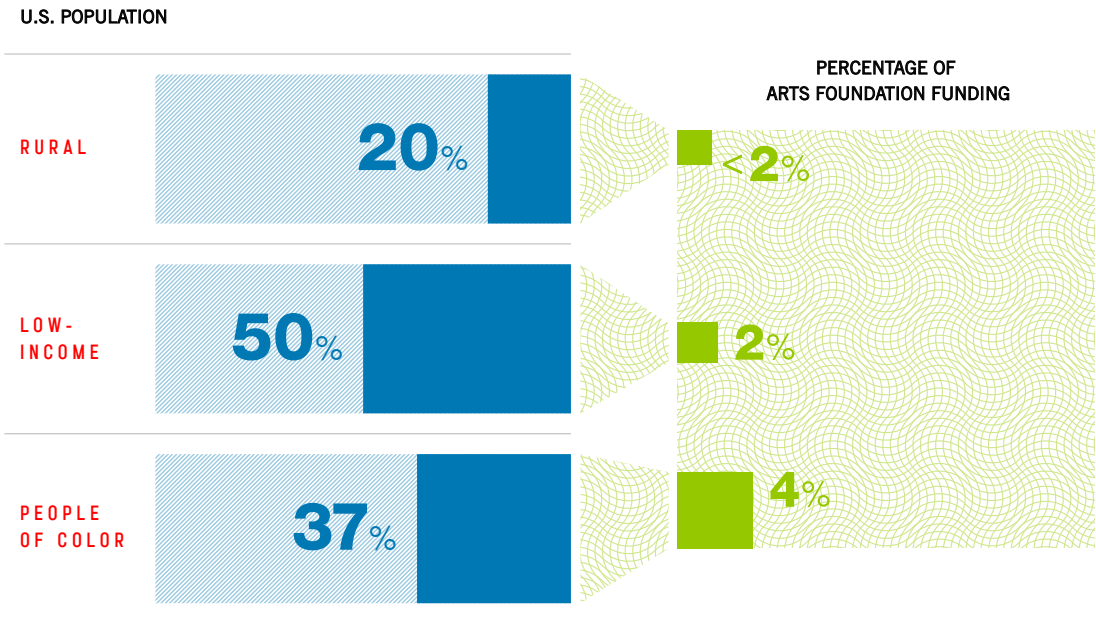
Source: National Center for Charitable Statistics (2016)



The disparities in funding are even starker for some cultural groups and communities. For example, while approximately 20 percent of Americans live in rural communities, less than 2 percent of arts foundation funding goes to cultural groups in these places. People of color represent 37 percent of the population, but just 4 percent of all foundation arts funding is allocated to groups whose primary mission is to serve communities of color. It is estimated that approximately one in two Americans is low-income or living in poverty but less than 3 percent of arts foundation funding is directed to cultural groups whose primary purpose is to serve these communities. (An additional 2 percent is allocated to “mainstream” cultural groups specifically to serve “minority” communities or communities of color.) (FC)

Arts Foundation Funding to Communities

Sources: U.S. Census, Foundation Center (2016)



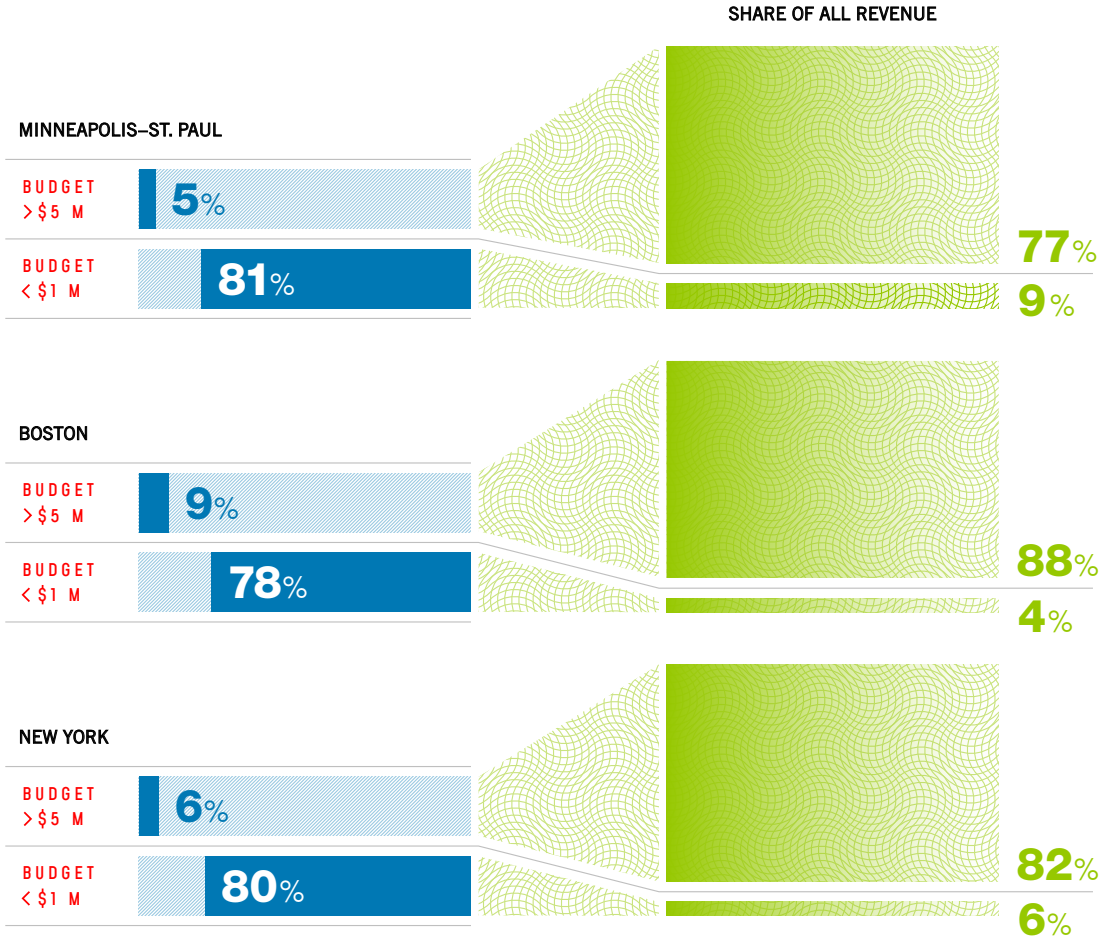
Finding #3: The inequities are systemic, and local funding patterns mirror national ones.

Helicon looked at ten cities that have among the highest levels of giving to the arts: Boston, Chicago, Detroit, Los Angeles, Philadelphia, Pittsburgh, New York City, San Francisco, the Twin Cities and Washington, DC. (See data profiles for the 10 cities – from NCCS, DataArts and Foundation Center sources, pages 21–31.) At local levels, too, arts funding is highly concentrated in the hands of relatively few large institutions.

In 2015, for example, 22 groups in Boston – those with budgets over \$5 million – received close to 90 percent of all arts revenue, while the 198 groups with budgets under \$1 million received less than 5 percent. Similarly, in the Twin Cities, 23 groups with budgets over \$5 million received 77 percent of all contributions and earned revenue while 345 groups with budgets under \$1 million received approximately 9 percent. In New York City, the largest 139 cultural groups received 82 percent of all revenue, while 1,807 with budgets under \$1 million received 6 percent. (NCCS)

Revenue Distribution by Budget Size

Source: National Center for Charitable Statistics (2016)

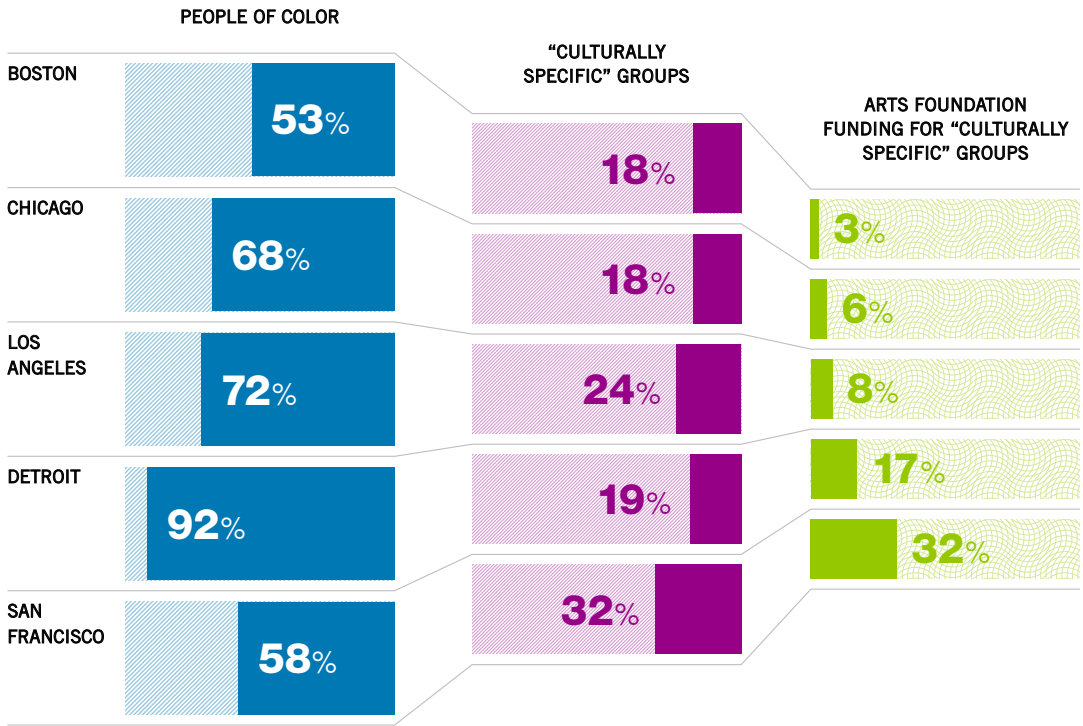


Even when the city’s population is very diverse, including places with “majority minority” populations, cultural philanthropy does not allocate significant sums to cultural organizations dedicated primarily to serving these communities. In seven of the cities Helicon studied, the proportion of funding going to groups focused on low-income communities and communities of color is less than 10 percent.

This is true even in cities where the number of cultural organizations focused primarily on serving such communities nears 25 percent of the population of all local cultural groups. In Los Angeles, for example, whose population is more than 72 percent people of color and where 24 percent of the city’s cultural groups self-identify as focusing primarily on communities of color, low-income populations, LGBTQ populations or people with disabilities, just 8 percent of all arts foundation goes directly to such groups. Similarly, in Chicago, where the population is approximately 68 percent people of color and 18 percent of the city’s cultural groups focus primarily on communities of color or low-income communities, 6 percent of all arts foundation funding goes directly to these groups. (U.S. Census, DataArts)

Arts Foundation Funding Relative to Demographics

Sources: U.S. Census, DataArts (2016)



Finding #4: San Francisco shows that sustained and systemic efforts can make a difference.

The notable exception to the general patterns is San Francisco, where two decades of intentional and collaborative efforts to boost mid-sized and smaller cultural organizations and increase cultural equity – by both public sector funders and private foundations such

as the Walter and Elise Haas Fund, James Irvine Foundation and Hewlett Foundation – has led to funding distribution patterns that more closely reflect the city’s demographic profile and the diversity of the local cultural sector. (See: [San Francisco Administrative Code §68, Cultural Equity Endowment Fund](#).) As part of this work, for example, between 2009 and 2014 approximately \$11 million was distributed to small and mid-sized groups by re-granting programs sponsored by the Alliance for California Traditional Arts, Theater Bay Area/Dancers Group, the Haas Fund and others ([Sustain Arts](#)). As a result of this multi-faceted and sustained work, not only does San Francisco have more diverse nonprofit cultural groups per capita than other cities, those groups also receive a significantly larger share of arts foundation funding than their counterparts in the other urban areas we studied.

In San Francisco, approximately 32 percent of cultural groups have primary missions to serve communities of color, low-income communities, LGBTQ populations and disabled communities, and approximately 32 percent of arts foundation funding is allocated to such groups. (DataArts)

Finding #5: There is a significant lack of diversity among cultural philanthropy leaders, and that influences funding policies and distributions.

In the business sector, academia, science and other realms, there is growing evidence about the value and importance of diverse perspectives in decision-making. (See, for example, [Harvard Business Review](#).) In the arts and cultural realm, variety of socio-economic, educational and professional background among foundation personnel can increase the likelihood that diverse artists, artforms and cultural traditions will be equitably valued, and assessed in ways that are appropriate for their cultural and social context.

Foundation giving and individual donations comprise nearly half of the nonprofit cultural sector’s annual revenue. The backgrounds and life experiences of the people making decisions about these allocations influence how funds are allocated. Currently there is a pronounced lack of diversity among arts foundation executive staff and board members, which contributes to the imbalance in funding distributions.

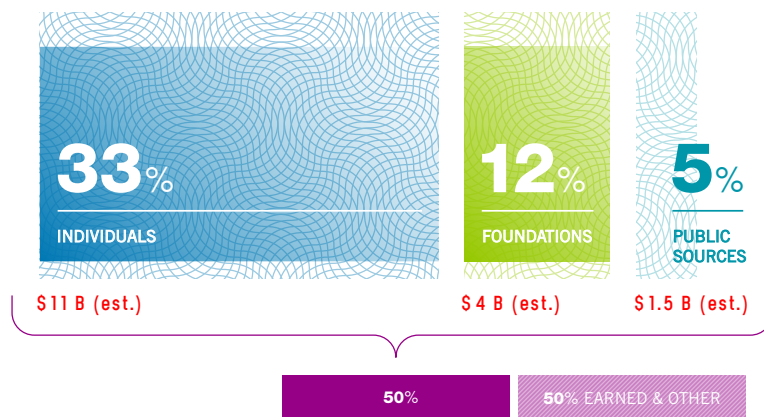
Foundations

The leadership of philanthropic institutions does not reflect the demographics of the communities they serve. The Foundation Center’s 2015 Foundation Giving Forecast Survey showed that among foundations that give more than 10 percent of their funding to the arts:

- More than 92 percent of presidents are white;
- 87 percent of board members are white;
- 85 percent of executive positions are held by white people;
- 68 percent of program staff are white; and
- The number of people of color working in these foundations increased only 1 percent between 2011 and 2015.

Estimated Revenue for Arts & Culture

Sources: Foundation Center, Lilly School of Philanthropy, National Assembly of State Arts Agencies (2016)



Of course, “white” is not a mono-culture, and many people affiliated with arts foundations value and advocate for funding diverse forms of cultural expression, regardless of their own background. But at a minimum, the overwhelming absence of people of color on boards and in senior leadership at arts foundations suggests significant blind spots in hiring practices, and these likely carry over into other realms of decision-making. In 2015, for example, just 10 percent of arts and culture foundations reported that they had established goals or guidelines for grantmaking that serves people of color, and only 30 percent could estimate how much of their funding was intended to serve people of color – on both of these points, less than other types of funders. (FC)

Individual Donors

Giving to the arts by individuals is an increasingly important part of the nonprofit cultural economy. Over the past decade, individual giving to the arts has increased, while inflation-adjusted giving by arts foundations has declined. (FC) Individual giving now represents about one-third of the cultural sector’s total revenue, and is nearly three times the amount contributed by foundations.

There is a pronounced lack of diversity among arts foundation executive staff and board members, which contributes to the imbalance in funding distributions.

Detailed demographic data on individual arts donors is not available. But we do know that the recent growth in individual giving in the arts is due entirely to wealthy individuals – that is, contributions from households with annual income over \$100,000. (Lilly School) And because people with incomes over \$100,000 are more than twice as likely to be white and urban than Black or Latino or rural, we can surmise that most of the high-end arts donors are white and living in cities. (U.S. Census)

We also know that individual giving in the arts heavily favors larger institutions. In the ten cities Helicon studied, individual donations to larger cultural organizations – on average – were six times greater than contributions to organizations of color and those serving lower-income communities. (DataArts)

Some wealthy individuals do give to smaller cultural organizations, as well as to cultural groups serving communities outside their own sphere. But as individual giving grows as a proportion of overall contributed income for the cultural sector, inspiring more wealthy people to see the larger cultural ecology and allocate contributions to a diverse range of cultural forms and communities will be essential to achieving cultural equity.

Cultural Institution Leadership

The lack of diversity in the leadership of large cultural institutions also plays a role in shaping patterns of cultural philanthropy. Through their organizational and programming decisions, the leaders of larger cultural institutions determine which artists, cultural forms, and creative ideas will receive validation, resources and attention. These organizations have longstanding relationships with both individual donors and foundations (and sometimes overlapping board memberships), which help them attract and sustain generous funding for their work, but also influence donors' views of what the cultural sector is and what warrants support. For these reasons, diversity in the leadership of larger cultural institutions is centrally important to achieving greater equity in cultural funding.

The country's changing demographics and its increasing cultural diversity are not adequately reflected in the personnel of larger cultural institutions or the artists they present.

A few highlights from recent research document the imbalance:

- A [2015 survey](#) of U.S. art museums commissioned by the Andrew W. Mellon Foundation revealed that only 16 percent of senior art museum leaders are people of color, and just 5 percent of museum directors are.
- A [2016 national report](#) on racial and gender diversity in symphonies by the League of American Orchestras found that 14 percent of symphony musicians were people of color and 21 percent of music conductors were.
- A [2009 study](#) of California nonprofits showed that 79 percent of arts organization board members were white.
- The Sphinx Organization reported in 2015 that only 1 percent of all works played by symphonies were composed by artists of color.
- A 2015 survey by the Dramatists Guild of America reported that just 12 percent of works produced by regional theaters between 2011 and 2014 were authored by playwrights of color.
- Actors' Equity, the national labor union representing professional actors and stage managers, [reports](#) that between 2013 and 2015, less than 8 percent of principal contracts went to African American members and 2 percent to Asian American members.

The country's changing demographics and its increasing cultural diversity are not adequately reflected in the personnel of larger cultural institutions or the artists they present.

Recent research also shows that diversity in cultural organization staff members is often inversely related to organizational size. The 2015 New York City Department of Cultural Affairs [survey](#) of 900 cultural institutions, for example, reported that the most diverse staffs are found in smaller institutions – in community arts organizations, multi-disciplinary groups and local arts councils. Even among organizations focused primarily on Western European high art forms, smaller organizations tend to have more diverse personnel than their larger counterparts. The League of American Orchestra's national study of symphonies, for instance, reported that smaller orchestras have twice the number of African American players as the largest ones, and nearly three times the number of Latinx musicians.

Finding #6: Cultural groups whose primary mission is to serve people of color and/or lower-income communities face distinct financial and organizational challenges.

Many, though certainly not all, cultural groups dedicated primarily to serving people of color or lower-income populations operate in communities compromised by long-term disinvestment by the public and private sectors, which has had rippling negative effects on the health, income, education, safety and other life circumstances of local residents. This is true in both urban locations and rural places.

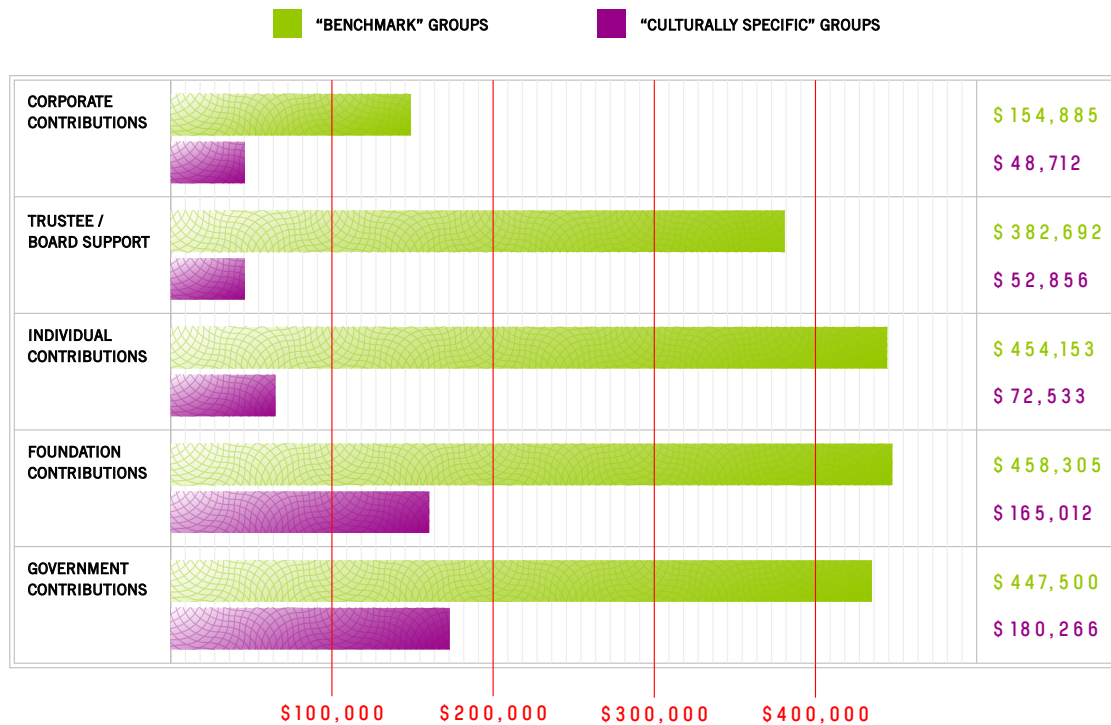
This reality makes the work of cultural groups serving these communities especially important to the health and well-being of their residents, as research by the [Social Impact of the Arts Project](#) (SIAP), Maria Rosario Jackson and [others](#) shows. It also means that these groups must do more, in more complex situations, with fewer resources. In addition to providing their communities with access to cultural programs and nurturing artists, many are called upon to offer social services, safe community spaces and development programs for youth, and to take the lead in promoting civic engagement on a range of issues.

The conditions in which these organizations work influence their financial and organizational capacity. Information drawn from a 2016 DataArts sample of 701 such groups in ten cities illuminates some of the important hurdles these organizations face:

- **They have less capacity to generate contributed income.** Giving by individuals to organizations of color and those with missions to serve lower-income communities ranged from 0 to 9 percent of all individual giving to the arts.
- **They have less capacity to generate earned income.** On average, these groups generate less than one quarter of the earned income of larger-budget institutions.
- **They have less access to grants of substantial size.** Approximately 50 percent of all arts foundation funding is awarded through grants of \$500,000 or more. (FC) Because the size of most arts grants is tied to the size of the organization's budget, large grants are out of reach to smaller organizations.
- **They have less capacity to develop reserves and generate investment income.** As a result of the budget constraints noted above, these groups generate just 4 percent of their total revenue from investments, on average, compared to 18 percent for larger groups. (These figures exclude New York City.) This can mean a differential of hundreds of thousands of dollars in revenue each year.
- **They have lower percentages of full-time staff.** Less than half the work conducted at these organizations is performed by full-time employees, which further constrains their organizational capacity.

Average Contributed Revenue in Ten Cities

Source: DataArts (2016)



All of these factors mean that these groups have limited working capital, change capital and other forms of accumulated financial assets, which severely curtails their ability to take risks, survive set-backs or invest in their own development. It also means that they are more reliant on foundation grants and public sector funding – and that they feel shifts in funding from these sources disproportionately. This is particularly true of groups in rural communities, who have the least access to funding of any kind. (Public funding is not the focus of this research but broadly speaking and with some notable exceptions, allocation of arts funding by federal, state and local agencies is more equitably distributed than funds from private sources.)

We have a self-perpetuating cycle – most cultural groups serving communities of color or lower-income and rural communities are small, therefore they can't qualify for substantial long-term philanthropic investments. But without meaningful investments over sustained periods, they can't grow their capacity and their financial reserves, which means they don't qualify for long-term investments, so they remain relatively small.

Where do we go from here?

Growing numbers of leaders in the cultural sector are seriously concerned about issues of equity, diversity and inclusion. In recent years, arts foundations, cultural institutions, arts service organizations and others have launched a wide variety of efforts in this realm.

Yet the distribution of cultural funding is getting less equitable. Why is this, and what is the fix?

To understand why the trend line is going in the wrong direction, we must first acknowledge that the causes of our current situation are deeply rooted in the origins and design of our nonprofit arts sector itself, which sprung from Western European cultural values and fine arts traditions, and was deliberately structured to preserve them. Larger social and economic systems, within which the nonprofit cultural system is embedded, are relevant here as well: structural racism, class and geographic bias, and the increasing concentration of wealth in the hands of a very few have made norms in the cultural sector particularly difficult to change.

Achieving greater fairness will take greater understanding of the systemic nature of the problems as well as strategic, persistent effort to unseat these tenaciously rooted forces.

The various foundation initiatives to address equity that we highlighted under Finding #1 are important to both expand and accelerate. This includes foundations' self-education and training on racism and bias; efforts to diversify foundation boards and staff; new funding for fellowships, presenting programs, exhibitions and other public programs that support a broader array of artists and cultural traditions; and commissioning research that illuminates inequities in the field and their consequences.

In our view, intentional work in at least three other areas is also necessary to bring about meaningful long-term change:

1. Set explicit goals for change

For arts foundations, and cultural organizations as well, change starts by articulating specific goals, and making explicit plans to reach them. This includes goals for change in the areas of organizational values, hiring policies, program guidelines and community engagement strategies, as well as in leadership and board governance. To achieve greater equity, arts funders need to:

- Address staff and board diversity,
- Think more broadly about the roles that art and culture play in different communities, and better understand the full spectrum of cultural practice going on today,

- Include people with diverse backgrounds and viewpoints in shaping policies and programs – especially people who will be affected, as they know the most about what they need and how funding policies actually hit the ground, and
- Increase funding allocations to mid-sized and smaller organizations, particularly those whose primary mission is to serve communities of color, lower-income communities and rural places.

Achieving greater fairness will take greater understanding of the systemic nature of the problems as well as strategic, persistent effort to unseat these tenaciously rooted forces.

The status quo tends to perpetuate itself, and people tend to resist change. But at least in some instances, what may look like resistance to doing things differently may be due to a lack of clarity about how to move forward. Without specific goals, timelines to achieve them and explicit mechanisms for monitoring progress, current patterns will remain the same or further deteriorate.

2. Engage wealthy donors to address equity with their funding.

Many wealthy individuals may be inspired by the opportunity to exert leadership in addressing our widening social divides through demonstrating more inclusive cultural philanthropy themselves. (See a relevant *New York Times* article, [“How to Get the Wealthy to Donate”](#).) Arts foundations can help individual donors achieve their aspirations for such civic leadership by educating them about the larger cultural ecology, providing connections to smaller groups that the donors may not know, and incentivizing collaborative action – by seeding pooled funds to support under-resourced organizations, for example, or incentivizing other joint actions. The strategy will be different with different donors, but arts foundation leadership on this issue can inspire more individual donors to diversify and democratize their giving.

Leadership in this area is particularly critical because individual contributions in the arts are expected to continue to grow as a proportion of total arts funding. The overall patterns of cultural giving cannot be reversed without meaningful action by individual donors as well as institutional funders.

3. Commit to collaborative action.

National foundations can be important philanthropic pace-setters, and they often draw attention to critical issues facing the cultural sector. But long-term change in the distribution of arts funding requires sustained effort at local levels. By looking at the systemic nature of the issue, identifying shared goals for change and mobilizing the resources of multiple entities, including public and private funding sources, local coalitions can shift funding patterns in a systemic and long-term way. (See a relevant article by [Mark Kramer](#), in *Stanford Social Innovation Review*.) This organizing work is important in all dimensions of philanthropy – including research and knowledge-building about the true cultural ecology of a community, confronting local barriers to change, and shifting policies and practices in ways that produce greater equity in funding distributions.

To date, there have been relatively few examples of cooperative action to redress funding imbalances in specific communities and geographies. San Francisco, Chicago and the Twin Cities stand out as exceptions. What could happen to overall trends if dozens – or hundreds – of communities organized to pursue collaborative strategies in pursuit of greater equity in arts funding? Might some national funders help catalyze this movement in cities, and seed a national fund to address equity for rural communities?

We are in a pivotal moment as a society, when greater recognition and meaningful support for a wider spectrum of creative voices and cultural traditions can stimulate a new burst of artistic energy, strengthen the role of the arts in diverse communities, and help our country address and heal some of its pronounced divisions. Our largest cultural institutions warrant support, without a doubt. But funding for these organizations – even for their efforts to reach out to diverse audiences – cannot and should not substitute for increasing direct support to the growing numbers of cultural groups and artists whose creative work reveals and strengthens the fabric of our diversifying communities.

Money is important, but this isn't just about money. The inequities reported here will continue to widen unless there is a meaningful adjustment in funders' thinking about the role of art and culture in our communities, and a values shift that stops privileging the few at the expense of the many. The most important work ahead centers on acts of imagination and organizing. With creativity, boldness and collective action, a new era of more equitable and inclusive cultural philanthropy is within reach.

Methodology

Helicon began this research by examining national data sets from the National Center for Charitable Statistics and the Foundation Center – sources for much of the core data in our 2011 report. Discussions with field leaders, other publications issued since 2011, and the rapidly evolving conversation about equity issues in the cultural sector all suggested that it would be useful to examine funding patterns at the local level, giving by individual donors, and diversity in the boards and staff of foundations – none of which we studied in the earlier research. In addition, because initiatives related to cultural equity in arts funding are increasing in number, we looked at notable recent funder initiatives.

Throughout this study, we use the most recently available information from the major data sources – National Center for Charitable Statistics, Foundation Center, DataArts (formerly Cultural Data Project) and Lilly School of Philanthropy.

The National Center for Charitable Statistics (NCCS) manages the most extensive dataset on nonprofit organizations, including aggregate information on revenue and expenses in various nonprofit sectors. While the National Taxonomy of Exempt Entities at NCCS reports there are approximately 95,000 nonprofit arts and cultural organizations, NCCS captures detailed information on approximately 41,000 of them – those that file Form 990 with the IRS, and have annual budgets over \$50,000. This is the dataset we used for this study.

The Foundation Center (FC) captures data on grants over \$10,000 by 1,000 of the largest foundations. This includes grants going to approximately 7,000-8,000 arts and cultural organizations nationally. In each of the past five years, the Foundation Center reports that giving to the arts by the top 1,000 foundations has amounted to slightly more than \$2 billion, which the Center estimates is about half of all giving by U.S. foundations. The other half of all giving is represented by smaller U.S. foundations and grants of under \$10,000.

DataArts collects self-reported information from any nonprofit cultural institution that submits its data. This includes applicants to 114 foundations, corporations and public funding agencies in 16 states and the District of Columbia that participate in DataArts. In 2015, DataArts had information on 9,345 organizations across the country (or approximately 23 percent of the entities in the NCCS database). These data provide more detailed information than other sources about the revenue sources and outlays of participating arts and cultural organizations, including grants of less than \$10,000.

The Lilly Family School of Philanthropy at Indiana University-Purdue University Indianapolis coordinates the annual production of Giving USA, the definitive resource for tracking private contributions by individuals and institutional donors in the U.S. For this project, the Lilly School developed custom estimates of individual giving for domestic and international arts and cultural organizations for the years 2002 through 2012 (the latest year available). Sources include IRS tax return data on individual itemized deductions; estimates of

giving by non-itemizers contained in the Philanthropy Panel Study component of the biennial Panel Study of Income Dynamics conducted by the University of Michigan; a study of high net worth individuals conducted biennially by the Lilly School in partnership with U.S. Trust; and awards of \$1 million or more reported by the Million Dollar List. The Lilly School datasets do not include any information on the purpose of the grants or the recipient organizations.

For the local profiles, we looked at Foundation Center data to determine which 10 cities have the highest contributions to organizations with primary missions to serve communities of color, low-income communities, LGBTQ populations or people with disabilities and also have robust DataArts information. These cities were Boston, Chicago, Detroit, Los Angeles, Minneapolis-St. Paul, New York City, Philadelphia, Pittsburgh, San Francisco, and Washington, DC. We then looked more closely at Foundation Center data and DataArts information for these localities, including patterns for the 701 organizations in the DataArts set that self-identify as having a primary focus on one or more of these populations: American Indians/Alaskan Natives, Arabs/Arab Americans, Asians/Asian Americans, Blacks/Africans/African Americans, Hispanics/Latinos, Native Hawaiians/other Pacific Islanders, LGBTQ people and/or people with disabilities. This group of 701 organizations represents approximately 21 percent of the total number of cultural organizations in the DataArts datasets for these cities.

Data profiles of 10 cities

The following pages present detailed information about the funding patterns in each of the 10 profiled cities. Each profile includes information on:

- Number of cultural organizations in the city (from NCCS data)
- Distribution of organizations by budget size (from NCCS data)
- Number of “culturally specific organizations” (from DataArts data)*
- Revenue and expense data for “culturally specific” organizations (from DataArts data)
- Funding patterns for organizations focused on communities of color, low-income communities, LGBTQ communities and disabled communities (from Foundation Center data)

* The term “culturally specific” here, and elsewhere in referring to DataArts information, is DataArts’ designation for organizations with missions that focus their activities on one or more of the following populations: American Indians/Alaskan Natives, Arab/Arab Americans, Asians/Asian Americans, Blacks/Africans/African Americans, Hispanics/Latinos/as, Native Hawaiians/other Pacific Islanders, LGBT people and/or people with disabilities. DataArts refers to organizations that do not have missions explicitly focused on such populations as “benchmark” organizations.

The Foundation Center data that follows categorizes grants to ethnic/racial minority-focused arts and culture organizations, economically disadvantaged-focused arts and culture organizations, LGBT-focused arts and arts and culture organizations focused on people with disabilities. Groups that do not have an explicit mission to serve one of these communities are described by Foundation Center as “mainstream” organizations. Grants to “mainstream” organizations to serve one or more of the four selected populations are also captured here.

Boston, MA (Suffolk County)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	22	8.7%	\$803,522,326	88.0%
\$1,000,000 – \$4,999,999	33	13.0%	\$69,849,346	7.7%
\$500,000 – \$999,999	24	9.5%	\$17,989,556	2.0%
\$100,000 – \$499,999	82	32.4%	\$18,018,145	2.0%
Less than \$100,000	92	36.4%	\$3,302,988	0.4%
TOTAL	253	100.0%	\$912,682,361	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Boston arts & cultural organizations	79	1%
“Culturally specific” organizations as a share of number of Boston arts & cultural organizations	17	3%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Boston arts & cultural orgs’ revenue	\$8,631,656	1%
“Culturally specific” orgs’ foundation revenue as a share of Boston arts & cultural orgs’ foundation revenue	\$2,305,535	3%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$2,305,535	43%
Other contributed (special events, parent, related org support, in-kind, other)	\$2,240,636	42%
Individuals	\$623,854	12%
Corporate	\$81,199	2%
Government / Federal	\$111,235	2%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$5,362,459	62%	38%
Expenses as a share of revenue for “culturally specific” orgs	\$9,645,048	112%	80%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Boston arts & cultural orgs’ total employees	738	7%	
“Culturally specific” orgs’ share of Boston arts & cultural orgs’ total FTEs	154	3%	
Full-time employees as a share of total employees at “culturally specific” orgs	58	8%	30%
Full-time employees as a share of total FTEs at “culturally specific” orgs	58	38%	69%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$10,960,579	3%	238	13%
Economically disadvantaged-focused arts and culture organizations	\$0	0%	0	0%
LGBT-focused arts and culture organizations	\$1,247,746	0%	29	2%
People with disabilities-focused arts and culture organizations	\$220,000	0%	7	0%
SUBTOTAL	\$12,428,325	3%	274	15%
“Mainstream” organizations for activities focused on selected populations	\$2,846,253	1%	43	2%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$15,274,578	4%	317	17%
All other arts and culture funding	\$395,788,676	96%	1,544	83%
TOTAL	\$411,063,254	100%	1,861	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Chicago, IL (Cook County)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	31	4.1%	\$748,594,782	73.2%
\$1,000,000 – \$4,999,999	71	9.4%	\$153,279,449	15.0%
\$500,000 – \$999,999	64	8.5%	\$46,715,674	4.6%
\$100,000 – \$499,999	261	34.7%	\$59,564,538	5.8%
Less than \$100,000	325	43.2%	\$14,921,787	1.5%
TOTAL	752	100.0%	\$1,023,076,230	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Chicago arts & cultural organizations	389	82%
“Culturally specific” organizations as a share of number of Chicago arts & cultural organizations	84	18%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Chicago arts & cultural orgs’ revenue	\$37,716,142	3%
“Culturally specific” orgs’ foundation revenue as a share of Chicago arts & cultural orgs’ foundation revenue	\$7,779,219	6%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$7,779,219	21%
Other contributed (special events, parent, related org support, in-kind, other)	\$4,503,852	12%
Memberships, Subscriptions & Fees	\$4,143,588	11%
Admission, Tickets, Tuitions	\$3,947,744	10%
Corporate	\$3,924,777	10%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$26,687,280	71%	45%
Expenses as a share of revenue for “culturally specific” orgs	\$45,181,039	120%	78%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Chicago arts & cultural orgs’ total employees	2,453	8%	
“Culturally specific” orgs’ share of Chicago arts & cultural orgs’ total FTEs	641	7%	
Full-time employees as a share of total employees at “culturally specific” orgs	270	11%	15%
Full-time employees as a share of total FTEs at “culturally specific” orgs	270	42%	48%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$25,869,123	7%	597	14%
Economically disadvantaged-focused arts and culture organizations	\$5,235,400	1%	131	3%
LGBT-focused arts and culture organizations	\$913,600	0%	38	1%
People with disabilities-focused arts and culture organizations	\$380,154	0%	14	0%
SUBTOTAL	\$32,398,277	9%	780	18%
“Mainstream” organizations for activities focused on selected populations	\$6,724,325	2%	130	3%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$39,122,602	11%	910	21%
All other arts and culture funding	\$325,647,774	89%	3,443	79%
TOTAL	\$364,770,376	100%	4,353	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Detroit, MI (Wayne County)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	6	4.2%	\$192,721,705	76.2%
\$1,000,000 – \$4,999,999	16	11.2%	\$39,061,167	15.4%
\$500,000 – \$999,999	10	7.0%	\$7,112,943	2.8%
\$100,000 – \$499,999	48	33.6%	\$11,445,452	4.5%
Less than \$100,000	63	44.1%	\$2,633,191	1.0%
TOTAL	143	100.0%	\$252,974,458	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Detroit arts & cultural organizations	55	81%
“Culturally specific” organizations as a share of number of Detroit arts & cultural organizations	13	19%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Detroit arts & cultural orgs’ revenue	\$14,398,388	5%
“Culturally specific” orgs’ foundation revenue as a share of Detroit arts & cultural orgs’ foundation revenue	\$4,946,649	17%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$4,946,649	34%
Other contributed (special events, parent, related org support, in-kind, other)	\$1,520,674	11%
Individuals	\$1,352,763	9%
Corporate	\$1,221,711	8%
Government / Federal	\$1,011,803	7%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$11,911,020	83%	43%
Expenses as a share of revenue for “culturally specific” orgs	\$15,504,514	108%	91%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Detroit arts & cultural orgs’ total employees	612	10%	
“Culturally specific” orgs’ share of Detroit arts & cultural orgs’ total FTEs	143	6%	
Full-time employees as a share of total employees at “culturally specific” orgs	70	11%	19%
Full-time employees as a share of total FTEs at “culturally specific” orgs	70	49%	54%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$13,799,211	10%	175	19%
Economically disadvantaged-focused arts and culture organizations	\$919,880	1%	13	1%
LGBT-focused arts and culture organizations	\$0	0%	0	0%
People with disabilities-focused arts and culture organizations	\$369,638	0%	10	1%
SUBTOTAL	\$15,088,729	11%	198	22%
“Mainstream” organizations for activities focused on selected populations	\$5,834,627	4%	50	6%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$20,923,356	15%	248	27%
All other arts and culture funding	\$119,859,709	85%	660	73%
TOTAL	\$140,783,065	100%	908	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Los Angeles, CA (Los Angeles County)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	41	3.3%	\$1,303,100,821	76.4%
\$1,000,000 – \$4,999,999	101	8.1%	\$210,010,671	12.3%
\$500,000 – \$999,999	104	8.3%	\$72,918,549	4.3%
\$100,000 – \$499,999	417	33.5%	\$94,309,113	5.5%
Less than \$100,000	583	46.8%	\$24,196,329	1.4%
TOTAL	1,246	100.0%	\$1,704,535,483	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Los Angeles arts & cultural organizations	324	76%
“Culturally specific” organizations as a share of number of Los Angeles arts & cultural organizations	102	24%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Los Angeles arts & cultural orgs’ revenue	\$53,341,980	5%
“Culturally specific” orgs’ foundation revenue as a share of Los Angeles arts & cultural orgs’ foundation revenue	\$10,140,500	8%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$10,140,500	19%
Special fundraising events & other	\$9,105,269	17%
Admission, Tickets, Tuitions	\$6,730,767	13%
Other contributed (events, parent, related org support, in-kind, other)	\$4,989,115	9%
Memberships, Subscriptions & Fees	\$4,398,605	8%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$30,410,286	57%	56%
Expenses as a share of revenue for “culturally specific” orgs	\$60,633,348	114%	80%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Los Angeles arts & cultural orgs’ total employees	3,529	14%	
“Culturally specific” orgs’ share of Los Angeles arts & cultural orgs’ total FTEs	828	9%	
Full-time employees as a share of total employees at “culturally specific” orgs	397	11%	24%
Full-time employees as a share of total FTEs at “culturally specific” orgs	397	48%	64%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$22,281,715	4%	492	13%
Economically disadvantaged-focused arts and culture organizations	\$6,709,914	1%	153	4%
LGBT-focused arts and culture organizations	\$55,000	0%	4	0%
People with disabilities-focused arts and culture organizations	\$937,100	0%	29	1%
SUBTOTAL	\$29,983,729	6%	678	18%
“Mainstream” organizations for activities focused on selected populations	\$16,916,900	3%	159	4%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$46,900,629	9%	837	23%
All other arts and culture funding	\$476,107,189	91%	2,879	77%
TOTAL	\$523,007,818	100%	3,716	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Minneapolis–St. Paul, MN (Hennepin and Ramsey Counties)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	23	5.4%	\$639,929,028	77.1%
\$1,000,000 – \$4,999,999	60	14.0%	\$112,594,056	13.6%
\$500,000 – \$999,999	47	11.0%	\$33,503,175	4.0%
\$100,000 – \$499,999	159	37.1%	\$36,737,324	4.4%
Less than \$100,000	139	32.5%	\$6,996,328	0.8%
TOTAL	428	100.0%	\$829,759,911	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Minneapolis-St. Paul arts & cultural organizations	154	83%
“Culturally specific” organizations as a share of number of Minneapolis-St. Paul arts & cultural organizations	31	17%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Minneapolis-St. Paul arts & cultural org’s revenue	\$20,430,264	3%
“Culturally specific” orgs’ foundation revenue as a share of Minneapolis-St. Paul arts & cultural orgs’ foundation revenue	\$5,741,547	10%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$5,741,547	28%
Admission, Tickets, Tuitions	\$4,722,693	23%
Government / State	\$3,282,372	16%
Individuals	\$1,699,390	8%
Memberships, Subscriptions & Fees	\$1,551,400	8%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$13,675,164	67%	53%
Expenses as a share of revenue for “culturally specific” orgs	\$19,254,404	94%	80%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Minneapolis-St. Paul arts & cultural orgs’ total employees	1,690	11%	
“Culturally specific” orgs’ share of Minneapolis-St. Paul arts & cultural orgs’ total FTEs	359	8%	
Full-time employees as a share of total employees at “culturally specific” orgs	125	7%	17%
Full-time employees as a share of total FTEs at “culturally specific” orgs	125	35%	55%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$17,117,312	7%	306	10%
Economically disadvantaged-focused arts and culture organizations	\$17,805,846	7%	79	3%
LGBT-focused arts and culture organizations	\$216,000	0%	17	1%
People with disabilities-focused arts and culture organizations	\$561,000	0%	20	1%
SUBTOTAL	\$35,700,158	14%	422	14%
“Mainstream” organizations for activities focused on selected populations	\$5,083,500	2%	104	3%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$40,783,658	16%	526	18%
All other arts and culture funding	\$209,165,029	84%	2,469	82%
TOTAL	\$249,948,687	100%	2,995	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

New York, NY (Bronx, Kings, New York, Queens, and Richmond Counties)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	139	6.2%	\$4,623,482,340	82.2%
\$1,000,000 – \$4,999,999	301	13.4%	\$654,814,848	11.6%
\$500,000 – \$999,999	205	9.1%	\$144,627,670	2.6%
\$100,000 – \$499,999	688	30.6%	\$159,824,831	2.8%
Less than \$100,000	914	40.7%	\$38,578,428	0.7%
TOTAL	2,247	100.0%	\$5,621,328,117	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of NYC arts & cultural organizations	796	78%
“Culturally specific” organizations as a share of number of NYC arts & cultural organizations	221	22%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of NYC arts & cultural orgs’ revenue	\$435,893,087	9%
“Culturally specific” orgs’ foundation revenue as a share of NYC arts & cultural orgs’ foundation revenue	\$36,863,677	6%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Investments (excluding unrealized)	\$102,128,736	23%
Admission, Tickets, Tuitions	\$74,856,785	17%
Government / City	\$47,914,650	11%
Foundation	\$36,863,677	8%
Trustee / Board Support	\$30,773,987	7%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$193,810,792	44%	51%
Expenses as a share of revenue for “culturally specific” orgs	\$400,119,535	92%	87%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of NYC arts & cultural orgs’ total employees	10,573	7%	
“Culturally specific” orgs’ share of NYC arts & cultural orgs’ total FTEs	4,166	5%	
Full-time employees as a share of total employees at “culturally specific” orgs	2,169	21%	53%
Full-time employees as a share of total FTEs at “culturally specific” orgs	2,169	52%	86%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$89,675,693	4%	1,272	10%
Economically disadvantaged-focused arts and culture organizations	\$227,825,390	10%	262	2%
LGBT-focused arts and culture organizations	\$0	0%	0	0%
People with disabilities-focused arts and culture organizations	\$1,057,750	0%	41	0%
SUBTOTAL	\$318,558,833	14%	1,575	12%
“Mainstream” organizations for activities focused on selected populations	\$56,378,334	3%	383	3%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$374,937,167	17%	1,958	15%
All other arts and culture funding	\$1,834,763,092	83%	11,316	85%
TOTAL	\$2,209,700,259	100%	13,274	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Philadelphia, PA (Philadelphia County)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	31	9.7%	\$592,021,202	79.3%
\$1,000,000 – \$4,999,999	54	16.8%	\$101,497,504	13.6%
\$500,000 – \$999,999	30	9.3%	\$21,695,412	2.9%
\$100,000 – \$499,999	107	33.3%	\$26,708,849	3.6%
Less than \$100,000	99	30.8%	\$4,649,052	0.6%
TOTAL	321	100.0%	\$746,572,019	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Philadelphia arts & cultural organizations	282	87%
“Culturally specific” organizations as a share of number of Philadelphia arts & cultural organizations	44	13%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Philadelphia arts & cultural orgs’ revenue	\$10,414,070	1%
“Culturally specific” orgs’ foundation revenue as a share of Philadelphia arts & cultural orgs’ foundation revenue	\$3,955,892	3%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$3,955,892	38%
Admission, Tickets, Tuitions	\$1,406,540	14%
Government / City	\$1,159,054	11%
Individuals	\$637,736	6%
Corporate	\$622,620	6%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$7,567,276	73%	50%
Expenses as a share of revenue for “culturally specific” orgs	\$11,141,905	107%	89%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Philadelphia arts & cultural orgs’ total employees	934	5%	
“Culturally specific” orgs’ share of Philadelphia arts & cultural orgs’ total FTEs	264	4%	
Full-time employees as a share of total employees at “culturally specific” orgs	75	8%	20%
Full-time employees as a share of total FTEs at “culturally specific” orgs	75	28%	56%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$10,051,479	3%	196	8%
Economically disadvantaged-focused arts and culture organizations	\$694,500	0%	35	1%
LGBT-focused arts and culture organizations	\$50,000	0%	2	0%
People with disabilities-focused arts and culture organizations	\$764,300	0%	11	0%
SUBTOTAL	\$11,560,279	4%	244	10%
“Mainstream” organizations for activities focused on selected populations	\$8,210,891	3%	151	6%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$19,771,170	6%	395	16%
All other arts and culture funding	\$295,223,408	94%	2,094	84%
TOTAL	\$314,994,578	100%	2,489	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Pittsburgh, PA (Allegheny County)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	14	6.8%	\$256,109,094	80.3%
\$1,000,000 – \$4,999,999	20	9.7%	\$34,464,239	10.8%
\$500,000 – \$999,999	10	4.8%	\$7,147,422	2.2%
\$100,000 – \$499,999	74	35.7%	\$17,020,965	5.3%
Less than \$100,000	89	43.0%	\$4,049,867	1.3%
TOTAL	207	100.0%	\$318,791,587	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Pittsburgh arts & cultural organizations	130	88%
“Culturally specific” organizations as a share of number of Pittsburgh arts & cultural organizations	17	12%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Pittsburgh arts & cultural orgs’ revenue	\$2,457,743	0%
“Culturally specific” orgs’ foundation revenue as a share of Pittsburgh arts & cultural orgs’ foundation revenue	\$1,091,012	2%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$1,091,012	44%
Other contributed (special events, parent, related org support, in-kind, other)	\$548,177	22%
Admission, Tickets, Tuitions	\$294,387	12%
Corporate	\$136,043	6%
Individuals	\$100,526	4%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$2,065,237	84%	66%
Expenses as a share of revenue for “culturally specific” orgs	\$2,659,160	108%	111%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Pittsburgh arts & cultural orgs’ total employees	297	2%	
“Culturally specific” orgs’ share of Pittsburgh arts & cultural orgs’ total FTEs	61	1%	
Full-time employees as a share of total employees at “culturally specific” orgs	6	2%	39%
Full-time employees as a share of total FTEs at “culturally specific” orgs	6	10%	78%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$16,414,547	9%	155	9%
Economically disadvantaged-focused arts and culture organizations	\$0	0%	0	0%
LGBT-focused arts and culture organizations	\$346,866	0%	18	1%
People with disabilities-focused arts and culture organizations	\$0	0%	0	0%
SUBTOTAL	\$16,761,413	9%	173	10%
“Mainstream” organizations for activities focused on selected populations	\$5,368,752	3%	103	6%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$22,130,165	12%	276	16%
All other arts and culture funding	\$159,939,561	88%	1,495	84%
TOTAL	\$182,069,726	100%	1,771	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

San Francisco, CA (San Francisco County)

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	20	4.8%	\$767,766,140	77.6%
\$1,000,000 – \$4,999,999	65	15.6%	\$140,041,625	14.1%
\$500,000 – \$999,999	52	12.5%	\$37,158,215	3.8%
\$100,000 – \$499,999	172	41.3%	\$39,956,250	4.0%
Less than \$100,000	107	25.7%	\$4,879,660	0.5%
TOTAL	416	100.0%	\$989,801,890	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of San Francisco arts & cultural organizations	218	68%
“Culturally specific” organizations as a share of number of San Francisco arts & cultural organizations	101	32%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of San Francisco arts & cultural orgs’ revenue	\$106,888,568	12%
“Culturally specific” orgs’ foundation revenue as a share of San Francisco arts & cultural orgs’ foundation revenue	\$31,919,514	32%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Foundation	\$31,919,514	30%
Other contributed (special events, parent, related org support, in-kind, other)	\$20,805,820	19%
Government / City	\$13,416,624	13%
Individuals	\$10,407,302	10%
Special Events & Other	\$10,390,455	10%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$83,758,615	78%	49%
Expenses as a share of revenue for “culturally specific” orgs	\$105,014,469	98%	93%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of San Francisco arts & cultural orgs’ total employees	4,551	25%	
“Culturally specific” orgs’ share of San Francisco arts & cultural orgs’ total FTEs	903	17%	
Full-time employees as a share of total employees at “culturally specific” orgs	414	9%	16%
Full-time employees as a share of total FTEs at “culturally specific” orgs	414	46%	57%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$19,914,051	5%	453	12%
Economically disadvantaged-focused arts and culture organizations	\$123,000	0%	10	0%
LGBT-focused arts and culture organizations	\$1,388,740	0%	46	1%
People with disabilities-focused arts and culture organizations	\$0	0%	0	0%
SUBTOTAL	\$21,425,791	5%	509	14%
“Mainstream” organizations for activities focused on selected populations	\$9,901,636	2%	135	4%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$31,327,427	7%	644	17%
All other arts and culture funding	\$395,437,469	93%	3,085	83%
TOTAL	\$426,764,896	100%	3,729	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Washington, D.C.

District of Columbia; Calvert, Charles, Frederick, Montgomery, and Prince George's Counties, MD; Arlington, Clarke, Culpeper, Fairfax, Fauquier, Loudoun, Prince William, Rappahannock, Spotsylvania, Stafford, and Warren Counties, Alexandria City, Fairfax City, Falls Church City, Fredericksburg City, Manassas City, and Manassas Park City, VA; Jefferson County, WV

Arts, Culture, and Humanities Public Charity 990 Filers Reporting Revenue in Their Most Recent Filing Year*

REVENUE RANGE	NO. OF ORGS	%	TOTAL REVENUE	%
\$5 Million and over	59	5.2%	\$1,947,981,798	79.3%
\$1,000,000 – \$4,999,999	155	13.7%	\$328,344,644	13.4%
\$500,000 – \$999,999	108	9.6%	\$77,685,865	3.2%
\$100,000 – \$499,999	360	31.9%	\$81,227,012	3.3%
Less than \$100,000	444	39.3%	\$19,907,670	0.8%
TOTAL	1,129	100.0%	\$2,455,146,989	100.0%

* Source: National Center for Charitable Statistics, 2016. In general, NCCS data represent FY 2014 or 2015 revenue (and sometimes FY 2013 revenue) for organizations required to file IRS Form 990 or 990-EZ. This includes all organizations with revenue of more than \$50,000 or assets of at least \$200,000. Organizations that do not meet this threshold may also choose to complete a 990 or 990-EZ at their discretion and, therefore, some smaller organizations are included in the totals. See <http://nccsweb.urban.org/PubApps/search.php>. Revenue includes all gifts, grants and contributions, earned revenue and investment income.

Revenue, Expenses, and Staffing for “Culturally Specific” Arts & Cultural Organizations Located in Area, 2014**

	NO. OF ORGS.	SHARE OF ALL
“Benchmark” organizations as a share of number of Washington, D.C. arts & cultural organizations	161	69%
“Culturally specific” organizations as a share of number of Washington, D.C. arts & cultural organizations	71	31%

REVENUE	AMOUNT	SHARE OF ALL
“Culturally specific” orgs’ revenue as a share of Washington, D.C. arts & cultural orgs’ revenue	\$97,721,902	14%
“Culturally specific” orgs’ foundation revenue as a share of Washington, D.C. arts & cultural orgs’ foundation revenue	\$10,929,671	24%

TOP REVENUE SOURCES FOR “CULTURALLY SPECIFIC” ORGANIZATIONS	AMOUNT	SHARE OF ALL
Government / City	\$20,426,197	21%
Admission, Tickets, Tuitions	\$18,832,926	19%
Foundation	\$10,929,671	11%
Special Events & Other	\$9,454,982	10%
Investments (excluding unrealized)	\$9,430,490	10%

	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
Contributed revenue as a share of total revenue for “culturally specific” orgs	\$57,062,561	58%	44%
Expenses as a share of revenue for “culturally specific” orgs	\$108,847,719	111%	92%

STAFFING	AMOUNT	SHARE OF ALL	“BENCHMARK” ORG SHARES
“Culturally specific” orgs’ share of Washington, D.C. arts & cultural orgs’ total employees	2,503	19%	
“Culturally specific” orgs’ share of Washington, D.C. arts & cultural orgs’ total FTEs	1,388	33%	
Full-time employees as a share of total employees at “culturally specific” orgs	696	28%	18%
Full-time employees as a share of total FTEs at “culturally specific” orgs	696	50%	56%

** Source: DataArts, 2016. Figures based on self-reporting by organizations engaged in arts and cultural activities. Therefore, totals do not reflect all active arts and cultural organizations in this area

Foundation Funding for Arts and Culture in Area, 2009–2013***

	AMOUNT	%	NO. OF GRANTS	%
Ethnic/racial minority-focused arts and culture organizations	\$21,603,367	3%	323	9%
Economically disadvantaged-focused arts and culture organizations	\$786,882	0%	31	1%
LGBT-focused arts and culture organizations	\$250,000	0%	8	0%
People with disabilities-focused arts and culture organizations	\$1,236,876	0%	23	1%
SUBTOTAL	\$23,877,125	3%	385	11%
“Mainstream” organizations for activities focused on selected populations	\$39,785,228	5%	106	3%
SUBTOTAL FOR FUNDING FOCUSED ON SELECTED POPULATIONS	\$63,662,353	9%	491	14%
All other arts and culture funding	\$673,721,679	91%	3,008	86%
TOTAL	\$737,384,032	100%	3,499	100%

*** Source: Foundation Center, 2016. Figures based on all grants of \$10,000 or more awarded to organizations by 1,000 of the largest U.S. foundations, which account for approximately half of giving by all of the nation’s foundations each year. Sources of data include foundation electronic grants files provided directly to the Center, websites, annual reports and other foundation publications, and IRS Form 990-PFs. Data are based on authorized grant amounts (reflecting the full value of multi-year grant commitments in the year they were made) when available. Otherwise, grant payment amounts are used. Foundation Center staff assign coding to the grants for purpose/activity, recipient organization type, type of support provided, population group(s) served, and geographic focus. Data is aggregated over 4 year period to diminish aberrations caused by significant gifts in a given year.

Selected resources

Americans for the Arts – Statement on Cultural Equity; other resources

<http://www.americansforthearts.org/about-americans-for-the-arts/statement-on-cultural-equity>

Arts in a Changing America

<http://artsinachangingamerica.org>

Art X Culture X Social Justice Network – a network of people and organizations engaged in learning and action to create a more equitable and creative world

<http://artculturejustice.com>

Chuck Collins, Helen Flannery and Josh Hoxie. “Gilded Giving: Top-Heaving Philanthropy in an Age of Extreme Inequality.” Institute for Policy Studies. 2016.

<http://www.ips-dc.org/wp-content/uploads/2016/11/Gilded-Giving-Final-pdf.pdf>

Createquity – “Making Sense of Cultural Equity,” August 2016, and other articles

<http://createquity.com/2016/08/making-sense-of-cultural-equity>

Dance/USA – Statement on Equity and Inclusion and related program initiatives

<https://www.danceusa.org/core-values-of-equity-inclusion>

D5 Coalition – various resources and reports, including “Foundations Facilitate Diversity”

<http://www.d5coalition.org>

DeVos Institute of Arts Management. “Diversity in the Arts: The Past, Present and Future of African American and Latino Museums, Dance Companies, and Theater Companies.” 2015.

<http://www.devosinstitute.umd.edu/What-We-Do/News-and-Announcements/Announcements/Announcements/Diversity%20in%20the%20Arts%20paper>

Evaluation Learning Lab

<http://animatingdemocracy.org/evaluation-learning-lab>

Grantmakers in the Arts – Statement of Purpose on Racial Equity; articles; tools and other resources

<http://www.giarts.org/group/arts-funding/racial-equity-and-social-justice>

Kris Putnam-Walkerly and Elizabeth Russell. “The Road to Achieving Equity: Findings and Lessons from a Field Scan of Foundations that are Embracing Equity as a Primary Focus.” Putnam Consulting Group. 2016.

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Los Angeles County Arts Commission. "LA County Arts Report: Cultural Equity and Inclusion Initiative." 2017.
https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_ceiireport_final.pdf

Mina Para Matlon, Ingrid Van Haastrecht, Kaitlyn Wittig Menguc. Figuring the Plural. 2014.

Policy Link. "Creating Change through, Arts, Culture and Equitable Development: A Policy and Practice Primer." 2017.
http://www.policylink.org/sites/default/files/report_arts_culture_equitable-development.pdf
Also, <http://www.policylink.org/equity-tools>

Racial Equity Tools
<https://www.racialequitytools.org/home>

Reflective Democracy Campaign of the Women's Donor Network
<http://www.womendonors.org/what-we-do/strategic-initiatives/reflective-democracy>

Social Impact of the Arts Project. "Culture and Social Wellbeing in New York City: Highlights of a Two-year Research Project," and numerous other research publications and proceedings
<http://www.sp2.upenn.edu/people/research-centers-special-projects/siap/>

Vikki N. Spruill and Diana Campoamor. "Philanthropy and Inclusivity: A longstanding problem that must be treated as urgent." Nonprofit Quarterly. April 7, 2016.
<https://nonprofitquarterly.org/2016/04/07/philanthropy-and-inclusivity-a-longstanding-problem-that-must-be-treated-as-urgent>

Derek Thompson. "Total Inequality." The Atlantic. April 1, 2016.
<https://www.theatlantic.com/business/archive/2016/04/total-inequality/476238/>

Zannie Giraud Voss, Glenn Voss, Andrea Louie, Zenetta Drew. "Does 'Strong and Effective' Look Different for Culturally-Specific Organizations?" National Center for Arts Research. 2016.
<http://www.smu.edu/~media/Site/Meadows/NCAR/NCARWhitePaper01-12>

Alaka Wali. "The Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places." 2002.

A note on terminology

Throughout the report, we put the terms “culturally specific,” “benchmark,” “mainstream” and “minority” in quotations because these terms – while widely used – are increasingly problematic. Populations that represent 60 percent of a community, for example, are not a minority. What is considered mainstream depends on one’s point of view and cultural context. And every kind of cultural organization is culturally specific – ballet companies, for example, or symphony orchestras represent artforms that have specific cultural roots. Our language is not keeping pace with our changing consciousness; here we bracket these commonplace terms until we have better ones to replace the.

Acknowledgements

This paper was written by Holly Sidford and Alexis Frasz. We thank Judilee Reed and the Surdna Foundation for their support in underwriting the research and publication, and guidance throughout. We also thank the many people who provided us insights and assistance as we developed the findings. We are deeply grateful to Steven Lawrence, consultant and former Research Director at the Foundation Center, who provided invaluable contributions in both collecting and analyzing various data sets. We also thank Nick Crosson and staff at DataArts and the Lilly School of Philanthropy for their assistance. We are responsible for any errors of fact or interpretation.

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