

An Analysis of Equity in Nonprofit Arts Funding in California

Technical Report

Prepared by the National Assembly of State Arts Agencies

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Introduction

This technical report contains an in-depth exploration and discussion of the database used for our analysis of racial and geographic inequities in the arts ecosystem of California. It begins with general descriptive statistics of the data sources and distribution of organizations by focus on BIPOC (Black, Indigenous and/or people of color) communities, size and business classification. This is followed by demographic, financial, geographic and small-organization analyses. The end of the report includes a discussion on data acquisition and cleaning.

General Descriptive Statistics

Data Sources

To gain a full understanding of the nonprofit arts ecosystem in California and its prevailing inequities, a single, detailed data set for all arts and cultural organizations would be needed that includes mission statements, financial information, communities served, and programs and strategies. Unfortunately, no such data set exists. In order to compile the most comprehensive data set possible, this research combines multiple, large-scale data sources.

Drawing on these six unique data sources, the National Assembly of State Arts Agencies (NASAA) created a unified database of nonprofit arts and culture organizations in California:

- **IRS Business Master File**

In August 2020, DataArts extracted and cleaned IRS data on 17,159 California arts organizations for the California Arts Council (CAC). While this data set doesn't provide much detail about each of the organizations, it is the most comprehensive list of California arts nonprofits available. It includes all tax-exempt organizations with specific National Taxonomy of Exempt Entities (NTEE) codes and/or North American Industry Classification System (NAICS) codes related to arts and culture, including those with budgets under \$50,000 that are permitted to file a Form 990-N e-postcard rather than a Form 990 with the Internal Revenue Service.

- **National Center for Charitable Statistics (NCCS) Core Files**

Given the large number of organizations that file a Form 990-N e-postcard, or those with \$0 in reported financial information, the NCCS Core Data File for 2017 was used to set aside "zero-filers," which are analyzed separately from organizations appearing in any other source with financial information. Typically, when an organization that is not required to file a Form 990 or Form 990-EZ does so anyway, the IRS enters the Employer Identification Number (EIN), but not the financial information, into its database. All of

the financial information for these filers is recorded as zero. These organizations are called zero-filers and are generally excluded from the Core Files and other NCCS analyses. Given the large number of zero-filers, it is good practice to restrict financial analysis solely to organizations required to file.

- **DataArts Cultural Data Profiles**

DataArts Cultural Data Profiles are used to report financial data to foundations and public agencies when nonprofit arts and culture organizations apply for grants. The profiles provide a detailed account of the sources of revenue that organizations rely on, including annual contributions from individuals, corporations, private foundations, and local, state, and national agencies.

- **Candid data on foundation grants**

Candid (formerly the Foundation Center) collects data on the individual grants that foundations make, including the recipient, purpose and amount of each grant. Candid uses its Philanthropy Classification System taxonomy to classify the recipient organizations, including the populations served by the organization. In some (but not all) cases, the population served also is recorded for specific grants, which may not be the same as the population served by the recipient organization (for instance, a symphony orchestra might receive a grant to engage Hispanic youths even though the organization as a whole serves a broader population).

- **California Arts Council applicant, recipient and final report data**

CAC's current grants management system includes all applications and grant recipients for the program fiscal years 2018/2019, 2019/2020 and 2020/2021. Final reports, which include voluntary information about the demographics of grantees are available for the program years 2017/2018, 2018/2019 and 2019/2020.

- **National Endowment for the Arts (NEA) direct grantees, FY2018, 2019 and 2020**

The NEA makes a substantial number of direct grants in the state of California. The inclusion of NEA direct grantee data helps understand which California organizations have received a federal grant for arts support and the amount that those organizations received.

Combining these data sets gives us the most comprehensive view possible of California's nonprofit arts organizations based on the existing sources, but even so, many gaps remain. For one, these data sources capture organizations that are formally incorporated as nonprofits and are identifiable as arts organizations, but we know there are many loosely organized arts collectives, as well as community based programs and other initiatives—many of which are led by and serve marginalized communities—that aren't captured in this data.

(This is evident from the qualitative portraits of local arts ecosystems that CAC has commissioned separately.) But even for those organizations that are captured, the data is uneven. DataArts has the most detailed information on individual arts nonprofits, but it only has data on 4,242 organizations in California (14% of the known arts nonprofits in the state), and these tend to be larger organizations that are seeking and receiving grants from government agencies and foundations. The depth of analysis that can be supported by the existing data sets is therefore skewed, and it is important to be aware of its limitations.

Identifying BIPOC-centered Organizations

One of the biggest and most important challenges of this work—and essential to gaining data driven evidence of equity outcomes in the arts and culture field in California—is to identify culturally specific organizations and those that primarily provide services to communities of color. Through a systematic review, NASAA built a list of more than 300 unique search terms describing cultural identities, ethnicities and cultural relevance to tag organization name and mission data.

This initial tagging then went through several checks for validity and refinements. See a [detailed description of the process](#). First, lists of organizations tagged by name were reviewed for accuracy and to refine the search over time. When mission data existed (within DataArts and California Arts Council data), NASAA reviewed all coding discrepancies where there were differences between those coded by name and those coded by mission. Additionally, foundation data from Candid and association data from the Alliance for California Traditional Arts (ACTA) helped code and verify organizations serving populations of colors as BIPOC-centered. Demographic overlays show that BIPOC-centered coded organizations are more prevalent in census tracts with higher percentages of populations of color.

Validation processes also entailed [analyzing](#) random samples of 50 BIPOC-centered coded organizations and 50 non-BIPOC-centered organizations from the entire database. Results of this analysis **suggest a coding accuracy between 87% and 92%**. While the accuracy rate of the sample is encouraging, there are several limitations to this method:

- **This method only identifies organizations whose commitment to serving and/or representing a specific community or cultural practice is explicitly stated in racial, ethnic, or cultural terms.** (An organization committed to “serving the population of Boyle Heights” will not be identified as being BIPOC-Centered, even if the population of Boyle Heights is primarily Latinx, unless terms such as “Latinx/a/o” or “Hispanic” are used its name or mission statement).
- This method is focused on stated organization missions that focus on serving non-White cultural communities or promote a particular culture that is predominantly

composed of people of color. **It is not able to verify the actual work of organizations in terms of the composition of staff, or the identities of people participating in the services of the organization.**

- **This method, while useful for research purposes to describe a large number of organizations with reasonable accuracy, should not be used to identify individual organizations for the purposes of funding allocations or anything else.** Information about individual organizations should be gathered on a case-by-case basis.

With these caveats in mind, the database is very useful for describing larger structural inequities that exist across the state.

Data Sources Analysis

Of the approximately 17,000 organizations in the combined data set, 82% of the organizations are present in the IRS Business Master File. The second-largest data source is the Candid database describing foundation grantees: 26% of the organizations in the database were present in Candid sources. DataArts profiles provide information on 14% of organizations in the data set, and California Arts Council grantees and applicants provided information for 9% of the organizations. The NEA database contains information for 3% of the organizations.

Figure 1: Data Source

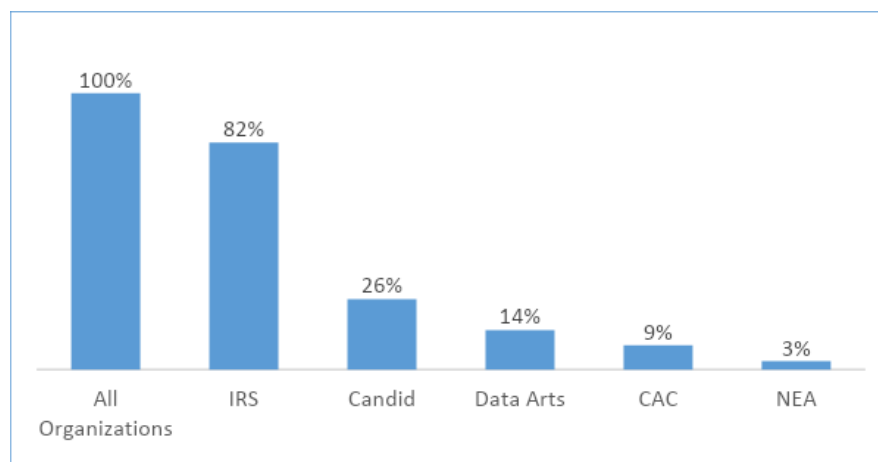


Table 1. Organizations by Data Source

	Count	Percent
All Organizations	16,626	100%
IRS	13,641	82%
Candid	4,242	26%
DataArts	2,369	14%
CAC	1,451	9%
NEA	500	3%

Around 80% of organizations (13,283) had only one source of data, and approximately 11% had two sources of data. When excluding IRS data (Table 2), 4,072 organizations (24%) had one source of data and around 5% shared two sources of data from Candid, DataArts, CAC and the NEA. Grant information came from the non-IRS data sets, so this means that 24% of organizations have grant data and 5% had data from two grant sources. The sheer bulk of the data come from the IRS. However, IRS data are incomplete in terms of arts granting.

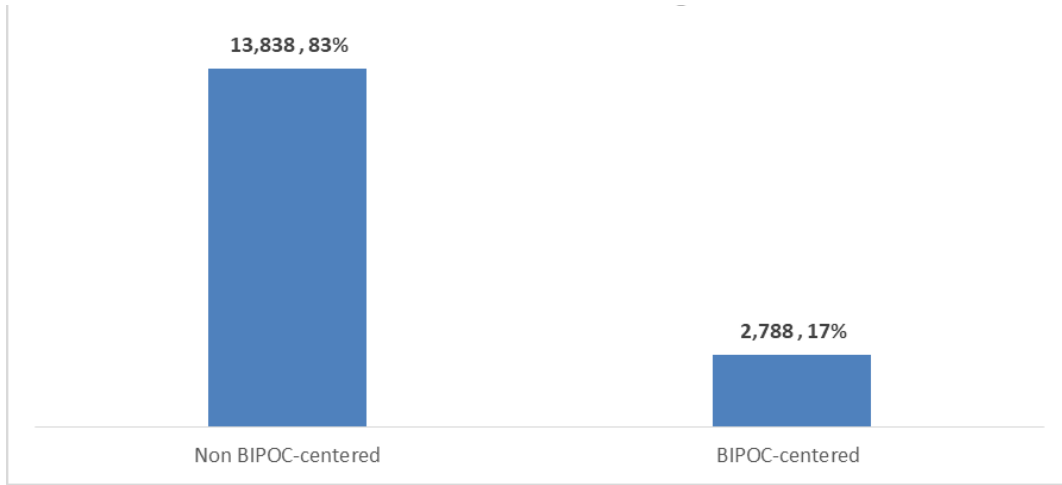
Table 2. Organizations with Multiple Data Sources

Number of Data Sources	Including IRS		Excluding IRS	
	Count	Percent	Count	Percent
1	13,283	80%	4,072	24%
2	1,846	11%	860	5%
3	711	4%	614	4%
4	529	3%	281	2%
5	232	1%	27	0.2%
6	25	0.2%		

Analysis of BIPOC-centered Organizations

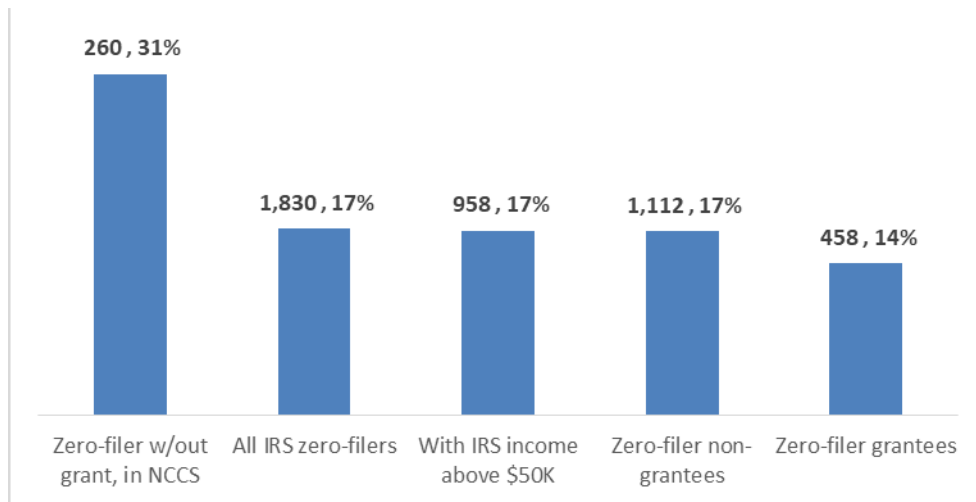
Around 17% (2,788) of the organizations within the California data set are considered BIPOC-centered and 83% (13,838) are considered non-BIPOC-centered. For a description of how BIPOC-centered was categorized, see [Identifying BIPOC-centered Organizations](#).

Figure 2: Number & Percent BIPOC-centered Organizations: All



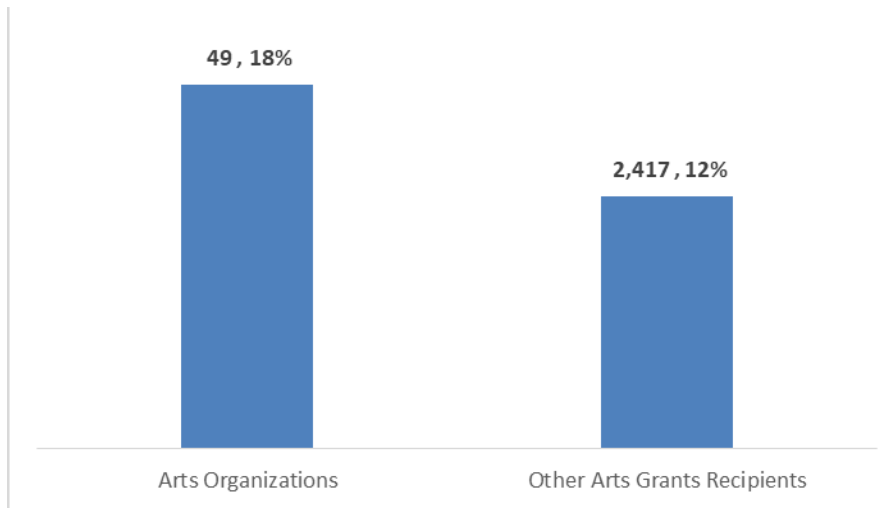
Zero-filers overall as well as organizations with reported IRS income see the same BIPOC-centered percentage breakdown as the overall set of organizations (17%). The group with the smallest percentage of BIPOC-centered organizations (14%) is zero-filers that have received grants.

Figure 3: Number & Percent BIPOC-centered Organizations: Org Type



Arts organizations whose NTEE code is unknown account for the largest share of BIPOC-centered organizations, at 27%. Once again, the actual numbers here are low, but they reveal that 27% of these 179 organizations with unknown NTEE codes are categorized as BIPOC-centered. Arts organizations include a slightly higher percentage of BIPOC-centered organizations than organizations overall, at 18%. Other arts grant recipients see the lowest percentage of BIPOC-centered organizations, at 12%.

Figure 4: Number & Percent BIPOC-centered Organizations: Arts



IRS data share the overall trend since they comprise the bulk of the data. Candid data contain the lowest share of BIPOC-centered organizations, at 14%. CAC and NEA each have a 25% share and DataArts has a 20% share.

Table 3. BIPOC-centered Organizations by Data Source

	Total		Percent of Total	
	Non-BIPOC-centered	BIPOC-centered	Non-BIPOC-centered	BIPOC-centered
IRS	11,344	2,297	83%	17%
CAC	1,068	383	74%	26%
Candid	3,633	585	86%	14%
DataArts	1,902	467	80%	20%
NEA	315	107	75%	25%

Organization Size and Available Financial Data

A key limitation in understanding the size of organizations is the large number of them that are present within the IRS Business Master File but contain no financial data. First, as mentioned, organizations with revenues below \$50,000 are permitted to file a Form 990-N e-postcard that does not include financial information. Furthermore, organizations that might file full 990s but whose annual income is below \$50,000 are reported as having zero income by the IRS. This creates a large number of organizations that must be excluded from

financial analyses as zero-filers. These zero-filer organizations with no financial data comprise 65% of the entire database. Within the combined database, IRS zero-filers are segmented as those that have received grants (based on cross-referencing other data sets), those that haven't received grants and those that are present within the NCCS Core Files data set (meaning that they have been identified as active by NCCS, even though they report \$0 in income).

40% of organizations in the data set are zero-filers that did not receive arts grants. Around 35% of organizations filed with IRS income above \$50,000. 20% of all organizations are zero-filers with a record in the data sets indicating they received an arts grant. 5% of organizations did not receive an arts grant, are zero-filers, yet are identified by NCCS as active organizations. The following charts describe how these different segments of small organizations are present within the data set.

Table 4. Organizations by Filing/Arts Grant Status

	Total	Percent
All Organizations	16,626	100%
All IRS Zero-filers	10,880	65%
Zero-filer Nongrantees	6,700	40%
With IRS Income above \$50,000	5,746	35%
Zero-filer Grantee	3,337	20%
Zero-filer w/o Grant, in NCCS	843	5%

The large presence of zero-filer organizations is an important finding in itself, and prompted a special examination of these organizations. A breakdown of organization size by data source reveals several observations. All of the zero-filer non-grantee data come from the IRS. Grantee data come from the five other sources, Candid representing the largest share.

Table 5. Organizations with Budgets under \$50K by Data Source

	Total				Percent of Total			
	Above \$50K	Zero-filer Grantees	Zero-filer Non-grantees	Zero-filer w/out Grant, in NCCS	Above \$50K	Zero-filer Grantees	Zero-filer Non-grantees	Zero-filer w/out Grant, in NCCS
IRS	5,746	495	6,700	700	42%	4%	49%	5%
Candid	1,854	2,362		2	44%	56%	0%	0%
DataArts	1,357	1,009		3	57%	43%	0%	0%
CAC	827	595		29	57%	41%	0%	2%
NEA	339	83			80%	20%	0%	0%

Arts Coding

Organizations were defined arts organizations or other arts grant recipients based on their NTEE codes. A full description of NTEE coding and categorization for this report is within the [Data Acquisition and Cleaning](#) section. A large majority of the organizations (83%) are coded as arts organizations based on their NTEE code. The other arts grant recipient category refers to organizations that do not have an arts related NTEE code but received an arts grant. This includes organizations such as social service organizations and educational institutions that aren't primarily focused on the arts, but nonetheless have arts programs that are funded through arts grants.

Table 6. Organizations by Arts Coding

	Total	Percent
All Organizations	16,626	100%
Arts Organizations	13,774	83%
Other Arts Grant Recipients	2,673	16%
Unknown	179	1%

The breakdown of arts-identified organizations by data source shows that the bulk of organizations from the IRS data set are identified as arts organizations (94%); those remaining received an arts grant (as determined through the other data sets) but do not have a corresponding NTEE arts code. 57% of organizations in the Candid data set identified as arts organizations and 41% as other arts grant recipients. DataArts, CAC and NEA share an average ratio of 85% to 15% arts organizations to other arts grant recipients.

Table 7. Arts-Identified Organizations by Data Source

	Total			Percent of Total		
	Arts	Other Arts Grant Recipients	Unknown	Arts	Other Arts Grant Recipients	Unknown
IRS	12,798	843		94%	6%	0%
Candid	2,385	1,710	123	57%	41%	3%
DataArts	2,039	312	18	86%	13%	1%
CAC	1,177	246	28	81%	17%	2%
NEA	375	46	1	89%	11%	0%

When considering arts organizations by organization size, arts organizations are evenly split between larger organizations (categorized as organizations with IRS income above \$50,000) and zero-filers that have not received an arts grant. 96% of larger organizations are arts organizations. 91% of the arts grant recipients that are not primarily focused on the arts are zero-filers. Arts organizations comprise 92% of zero-filers that have not received an arts grant and 89% of organizations within the NCCS data set. 41% of zero-filers that have received an arts grant are arts organizations and 54% are other types of organizations.

Table 8. Filing/Grant Status, by Arts Organization/Other Arts Grant Recipient Classification

	Arts Organizations	Other Arts Grant Recipients	Unknown
With IRS Income above \$50,000	5,501	245	
Zero-filer Nongrantee	6,154	546	
Zero-filer Grantee	1,336	1,749	150
Zero-filer w/out Grant, in NCCS	745	73	22

Table 9. Filing/Grant Status, by Arts Organization/Other Arts Grant Recipients Classification (%)

	Arts Organizations	Other Arts Grant Recipients	Unknown
With IRS Income above \$50,000	40%	9%	0%
Zero-filer Nongrantee	45%	21%	0%
Zero-filer Grantee	10%	67%	87%
Zero-filer w/out Grant, in NCCS	5%	3%	13%

Table 10. Arts Organizations & Other Arts Grant Recipients, by Filing/Grant Status (%)

	Arts Organizations	Other Arts Grant Recipients	Unknown
With IRS Income above \$50,000	96%	4%	
Zero-filer Nongrantee	92%	8%	
Zero-filer Grantee	41%	54%	5%
Zero-filer w/out Grant, in NCCS	89%	9%	3%

Demographic Analysis

Along with examining the composition of arts organizations, it is also important to assess their underlying demographic characteristics. Understanding where arts organizations are on the spectra of income, poverty and populations of color can further illuminate disparities that may exist. This section examines census tract averages for poverty, income and populations of color for both the average census tract in California and the average census tract in which an arts organization is located.

In terms of measures of income and poverty, 14% of the population in the average census tract in California is at or below the poverty line. The average census tract for all organizations in the data set is similar, at 13%, yet the median income is around \$10,000 higher than that of the average California census tract (\$90,431 versus \$80,597). Census tracts with organizations from the IRS data set average the highest median income. Census tracts with BIPOC-centered organizations average around \$4,000 lower than census tracts with non-BIPOC-centered organizations. Zero-filers that did not receive grants and arts organizations are, on average, housed in higher-income census tracts than other zero-filers, higher-income organizations and other arts grant recipients; however, the disparity is small.

Table 11. Average Percent Poverty and Median Income for Census Tracts

	Percent Poverty	Median Income
California	14%	\$ 80,597
All Organizations	13%	\$ 90,431
By Data Source		
IRS	12%	\$ 91,169
CAC	16%	\$ 80,309
Candid	14%	\$ 90,331
DataArts	15%	\$ 84,680
NEA	17%	\$ 84,740
By BIPOC-centered Status		
BIPOC-centered	14%	\$ 87,149
Non-BIPOC-centered	13%	\$ 91,095
By Organization Size		
With IRS Income above \$50,000	13%	\$ 89,961
Zero-filer Grantee	15%	\$ 88,397
Zero-filer Nongrantee	12%	\$ 92,437
Zero-filer w/out Grant, in NCCS	14%	\$ 85,476
By Arts-Identified		
Arts Organizations	13%	\$ 91,126
Other Arts Grant Recipients	15%	\$ 87,068
Unknown	16%	\$ 86,001

33% of the population in the average California census tract has a bachelor's degree or above, and 61% of the population is non-White. 46% of the population in the average census tract with an organization from the data set has a bachelor's degree or above, and 52% of the population is non-White. The IRS data match this breakdown. On average, the subset of organizations that have received NEA grants are in more highly educated census tracts (51%) than those from the other data sets. BIPOC-centered and non-BIPOC-centered organizations are located in similarly educated census tracts on average (43% and 46%, respectively), yet BIPOC-centered organizations are located in census tracts with larger percentages of populations of color than non-BIPOC-centered organizations (62% and 50%, respectively). Small and large organizations of all types are in census tracts with similar education and populations of color breakdowns, and the same is true for arts organizations and other arts grant recipients.

Table 12. Average Percent Higher Education and Populations of Color by Census Tracts

	Higher Education	Populations of Color
California	33%	61%
All Organizations	46%	52%
By Data Source		
IRS	45%	52%
CAC	45%	56%
Candid	49%	51%
DataArts	48%	55%
NEA	51%	57%
By BIPOC-centered Status		
BIPOC-centered	43%	62%
Non-BIPOC-centered	46%	50%
By Filing/Grant Status		
With IRS Income above \$50K	47%	51%
Zero-filer Grantee	48%	54%
Zero-filer Nongrantee	44%	52%
Zero-filer w/out Grant, in NCCS	43%	53%
By Arts-Identified		
Arts Organizations	46%	52%
Other Arts Grant Recipients	46%	52%
Unknown Arts	48%	58%

With exception of BIPOC-centered organizations being in census tracts with more populations of color, the distribution of organizations isn't significantly correlated with characteristics of the population at the census tract level. By contrast, the sources of funding for the organizations do differ based on the census tract demographics, as seen in Table 12.

Financial Analysis

Major Findings

Overall, data describing earned revenues, government contributions and other sources of contributed revenues have implications for future equity work in arts and culture in California. Figures show generally inequitable distributions of funding and wealth for BIPOC-centered organizations as well as those located in rural areas. The extent of the inequities is startling, and there are several key data points that show where system level support functions may be contributing to greater inequities.

Data indicate that the distribution of assets and organizational budgets is highly concentrated within a small proportion of larger organizations. For example, 1.9% of all organizations included in this study own 90% of all reported assets. It is difficult to ignore that this concentration of wealth in relatively few arts and cultural organizations in California resembles income and wealth inequality in the United States.

Among BIPOC-centered organizations, there is a similar concentration of wealth in a few organizations. However, there are even fewer BIPOC-centered organizations within the relatively small number of organizations controlling a large portion of assets and budgets. Generally, BIPOC-centered organizations have smaller budgets, have fewer assets, earn less through programs, receive less contributed revenue and, overall, comprise a disproportionately small portion of dollars within the arts ecosystem in California. Interestingly, BIPOC-centered organizations are also at a disadvantage when compared to their non-BIPOC-centered counterparts in how they are able to hire. BIPOC-centered organizations have fewer median employees and spend higher proportions of personnel expenses on contract employees.

Rural organizations also possess a disproportionately small amount of revenues and assets. According to the U.S. Department of Agriculture Economic Research Service's Rural-Urban Commuting Area (RUCA) codes census tract analysis, 90% of the California population live in urban areas and 10% live in rural areas. The distribution of arts organizations between urban and rural areas roughly matches the population distribution. Organizations located in urban settings account for well over 90% of overall budgets and assets. Rural organizations earn less through programs, receive less contributed revenue and, overall, comprise a disproportionately small portion of dollars within the arts ecosystem in California. Rural organizations show smaller percentages of aggregated revenues and assets when compared to all BIPOC-centered organizations. However, all rural organizations have higher median net assets and median total employees when compared to all urban organizations.

Data describing contributions from governments show figures that lean toward more equitable distributions, with some major caveats. Median government support for BIPOC-

centered organizations (\$31,750) is much higher than median government support for non-BIPOC-centered organizations (\$19,888). This higher median level of support is true at the city, county, state and federal levels of government. Still, a large majority of overall government funding (84%) goes to non BIPOC-centered organizations, even if there is greater parity between this figure and the total number of non-BIPOC-centered organizations in the study (83%).

Rural organizations receive a small proportion of contributed revenue in California (5.4% of total revenues versus representing 9% of all organizations) and they receive smaller median awards when compared to urban based organizations. Rural organizations are especially disadvantaged when examining foundation awards. 8.6% of foundation awards and 3.1% of foundation dollars go to rural based organizations. The median foundation award for rural organizations is \$10,000, compared to \$32,179 for urban based foundation grantees. State government support is the only form of contributed income that has higher median award amounts for rural organizations than for urban ones.

In examining sources of contributed revenues, while there are many observable points of inequity, one source of income stands out as particularly inequitable. Individual giving is a disproportionately small source of income for both rural organizations and BIPOC-centered organizations. Only 2.6% and 5.6% of individual giving go to rural organizations and BIPOC-centered organizations, respectively. This finding is important since individual giving and the resulting tax breaks that are given to individuals are a fundamental mechanism for support of nonprofit organizations in the United States. This finding suggests that networks of wealth and those with the ability to give are less connected to or less willing to give to rural and BIPOC-centered organizations. Further investigation should be made into these implications since they could identify a weakness in how equitable arts funding can be in a system that rewards particular investments by those that can benefit from tax breaks and their networks.

Summary of Key Financial Data Points

- 4.1% of all organizations included in this study account for 90% of total dollars reported in annual budgets.
- 1.9% of all organizations included in this study own 90% of all reported assets.
- Only 12% of the organizations that account for roughly 90% of wealth (in terms of both total budgets and assets) were identified as BIPOC-centered organizations.
- Overall, 16.8% of the organizations were coded as BIPOC-centered, while only 5.3% of total budgets were associated with BIPOC-centered organizations.
- 9.3% of organizations are rural, while only 4.4% of total budgets are associated with rural based organizations.

- BIPOC-centered organizations have smaller median annual budgets (\$120,989) than non-BIPOC-centered organizations (\$131,697).
- Rural organizations have smaller median annual budgets (\$107,586) than organizations in urban locations (\$132,572).
- BIPOC-centered organizations have smaller median total assets (\$85,308) than non-BIPOC-centered organizations (\$96,549); however, rural organizations have larger median assets (\$134,199) than urban organizations (\$91,812).
- 13.5% of foundation awards and 10.5% of foundation dollars go to BIPOC-centered organizations.
- 8.6% of foundation awards and 3.1% of foundation dollars go to rural based organizations.
- Median foundation award sizes are higher for BIPOC organizations (\$15,000) than non-BIPOC-centered organizations (\$12,500) and lower for rural based organizations (\$8,566) than urban based organizations (\$15,000).
- 30.2% of California Arts Council grants and 29.9% of California Arts Council dollars go to BIPOC-centered organizations.
- 8.2% of California Arts Council grants and 10.0% of California Arts Council dollars go to rural organizations.
- Median program earned revenues, total revenues and net assets were much smaller for BIPOC-centered organizations when compared to non-BIPOC-centered organizations; however, contributed revenues displayed greater parity.
- Median program earned revenues, contributed revenues and total revenues were much smaller for rural organizations when compared to urban organizations; however, net assets displayed greater parity.
- BIPOC-centered organizations have overall lower payrolls, but they spend more on contract personnel.
- Median government support for BIPOC-centered organizations (\$31,750) is much higher than median government support for non-BIPOC-centered organizations (\$19,888).
- Median individual giving is much smaller for BIPOC-centered organizations (\$12,236) than for non-BIPOC-centered organizations (\$23,655).
- Only state government support has a higher median level for rural organizations than all other types of contributed revenue, including all government support.
- Only 2.6% of all individual donations go to rural organizations and only 5.6% of all individual donations go to BIPOC-centered organizations.
- 15.2% of all government support goes to BIPOC-centered organizations. 16% of all government support goes to rural organizations.

Detailed Charts and Tables

Figure 5: Distribution of Assets by Organization Type, Top 90% of All Reported Assets

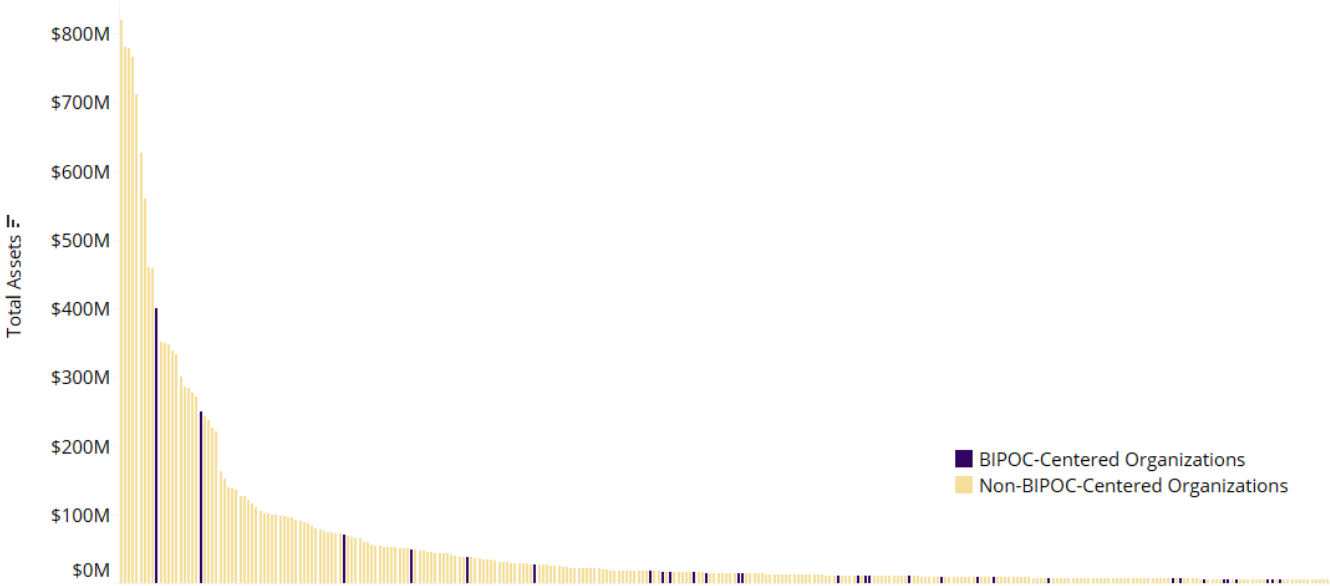


Figure 6: Proportion of Budgets, Assets and Number of Organizations, BIPOC-centered vs. Non-BIPOC-centered

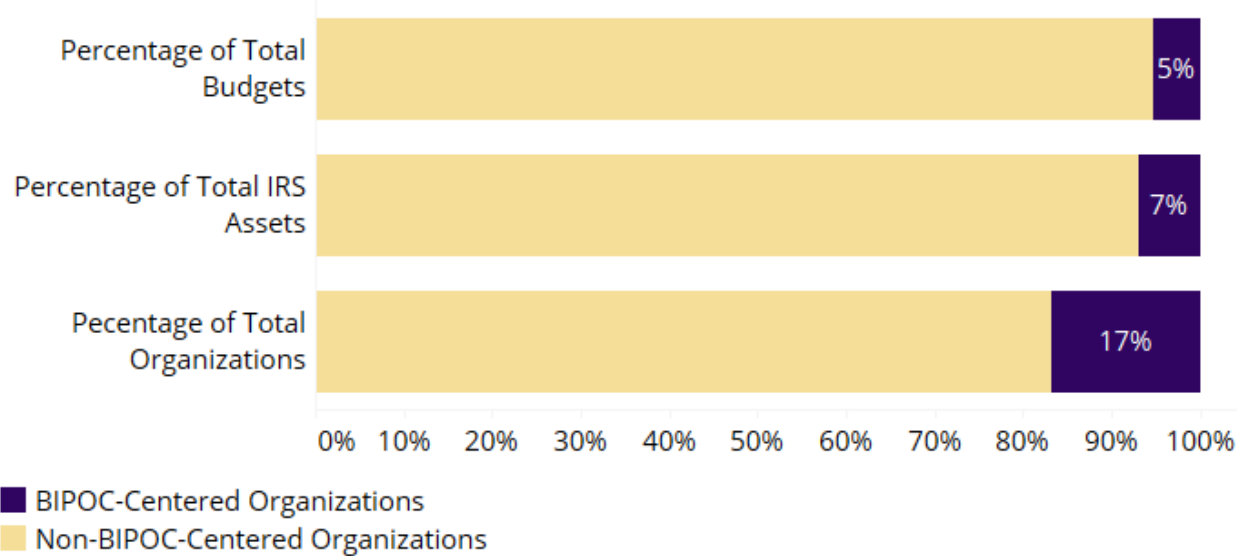


Figure 7: Proportion of Budgets, Assets and Number of Organizations, Rural vs. Urban

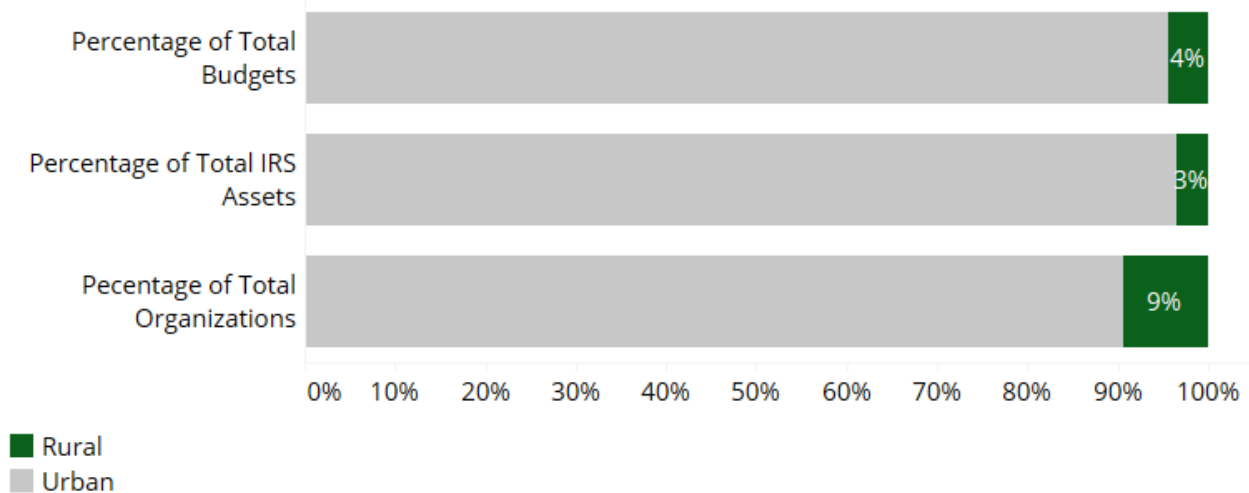


Table 13. IRS (990) Income (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median IRS Income	\$117,242	\$129,477
Number of Organizations	958	4,788
Percentage of Organizations	17%	83%
Average Income	\$552,590	\$1,955,312
Percentage of Total IRS Income	5%	95%

Table 14. IRS (990) Income (BIPOC-centered vs. Non-BIPOC-centered), Arts Organizations Only

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median IRS Income	\$117,242	129,864
Number of Organizations	938	4,578
Percentage of Organizations	17%	83%
Average Income	\$555,372	\$1,928,436
Percentage of Total IRS Income	6%	94.0%

Table 15. IRS (990) Income (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Median IRS Income	\$107,586	\$130,084
Maximum IRS Income	\$32,807,031	\$1,457,339,895
Number of Organizations	545	5,200
Percentage of Organizations	9%	91%
Average Income	\$404,785	\$1,859,771
Percentage of Total IRS Income	2%	98%

Table 16. IRS (990) Income (Rural vs. Urban), Arts Organizations Only

	Rural Organizations	Urban Organizations
Median IRS Income	\$107,348	\$129,834
Number of Organizations	510	4,990
Percentage of Organizations	9%	91%
Average IRS Income	\$417,982	\$1,506,935
Percentage of Total IRS Income	3%	97%

Table 17. Total Budget Using Combined Sources (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median Annual Budget	\$120,989	\$131,697
Number of Organizations	958	4,787
Percentage of Organizations	17%	83%
Average Annual Budget	\$527,471	\$1,947,831
Percentage of Total Annual Budget	5%	95%

Table 18. Total Budget Using Combined Sources (BIPOC-centered vs. Non-BIPOC-centered), Arts Organizations Only

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median Annual Budget	\$119,379	\$130,235
Number of Organizations	938	4,578
Percentage of Organizations	17%	83%
Average Annual Budget	\$516,924	\$1,845,435
Percentage of Total Annual Budget	5%	95%

Table 19. Total Budget Using Combined Sources (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Median Annual Budget	\$107,586	\$132,572
Number of Organizations	545	5,200
Percentage of Organizations	9%	91%
Average Annual Budget	\$548,196	\$1,832,849
Percentage of Total Annual Budget	3%	97%

**Table 20. Total Budget Using Combined Sources (Rural vs. Urban),
Arts Organizations Only**

	Rural Organizations	Urban Organizations
Median Annual Budget	\$107,202	\$130,736
Number of Organizations	512	5,004
Percentage of Organizations	9%	91%
Average Annual Budget	\$554,027	\$1,728,540
Percentage of Total Annual Budget	3%	97%

Table 21. IRS Assets (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median IRS Assets	\$85,308	\$96,549
Number of Organizations	949	4,758
Percentage of Organizations	17%	83%
Average IRS Assets	\$1,492,361	\$3,979,217
Percentage of Total IRS Assets	7%	93%

**Table 22. IRS Assets (BIPOC-centered vs. Non-BIPOC-centered),
Arts Organizations Only**

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median IRS Assets	\$84,296	\$92,435
Number of Organizations	929	4,549
Percentage of Organizations	17%	83%
Average IRS Assets	\$1,513,397	\$3,917,303
Percentage of Total IRS Assets	7%	93%

Table 23. IRS Assets (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Median IRS Assets	\$134,199	\$91,812
Number of Organizations	541	5,166
Percentage of Organizations	0.094795865	0.905204135
Average IRS Assets	\$1,274,586	\$3,805,616
Percentage of Total IRS Assets	3%	97%

Table 24. IRS Assets (Rural vs. Urban), Arts Organizations Only

	Rural Organizations	Urban Organizations
Median IRS Assets	\$115,747	\$88,347
Number of Organizations	508	4,970
Percentage of Organizations	9%	91%
Average IRS Assets	\$1,324,563	\$3,732,973
Percentage of Total IRS Assets	4%	97%

Table 25. Foundation Awards¹ (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median Foundation Grant	\$15,000	\$12,500
Maximum Foundation Grant	\$14,706,636	\$30,000,000
Number of Organizations	573	3,651
Percentage of Organizations	0.135653409	0.864346591
Sum of Total Foundation Awards	\$92,913,807	\$793,623,221
Percentage of Total Foundation Dollars	10%	90%

**Table 26. Foundation Awards (BIPOC-centered vs. Non-BIPOC-centered),
Arts Organizations Only**

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median Foundation Grant	\$20,000	\$19,240
Maximum Foundation Grant	\$14,706,636	\$30,000,000
Number of Organizations	392	2,002
Percentage of Organizations	16%	84%
Sum of Total Foundation Awards	\$437,908,260	\$3,730,800,576
Percentage of Total Foundation Dollars	11%	89%

¹ Candid data describe foundation awards.

Table 27. Foundation Awards, California (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Median Foundation Grant	\$8,566	\$15,000
Maximum Foundation Grant	\$8,293,170	\$30,000,000
Number of Organizations	360	3,840
Percentage of Organizations	9%	91%
Sum of Total Foundation Awards	\$27,619,132	\$858,477,613
Percentage of Total Foundation Dollars	3%	97%

Table 28. Foundation Awards, California (Rural vs. Urban), Arts Organizations Only

	Rural Organizations	Urban Organizations
Median Foundation Grant	\$10,000	\$20,000
Maximum Foundation Grant	\$8,293,170	\$30,000,000
Number of Organizations	208	2,176
Percentage of Organizations	9%	91%
Sum of Total Foundation Awards	\$142,968,582	\$4,025,031,990
Percentage of Total Foundation Dollars	3%	97%

Table 29. California Arts Council Grants (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median CAC Award Amount	\$25,500	\$27,128
Maximum CAC Award Amount	\$371,745	\$679,359
Number of Organizations	281	651
Percentage of Organizations	0.301502146	0.698497854
Total CAC Awards	\$10,924,759	\$25,603,672
Percentage of Total CAC Awards	30%	70%

Table 30. California Arts Council Grants (BIPOC-centered vs. Non-BIPOC-centered), Arts Organizations Only

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median CAC Award Amount	\$29,090	\$27,900
Maximum CAC Award Amount	\$371,745	\$336,300
Number of Organizations	244	560
Percentage of Organizations	30%	70%
Total CAC Awards	\$59,091,618	\$132,825,564
Percentage of Total CAC Awards	31%	69%

Table 31. California Arts Council Grants (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Minimum CAC Award Amount	\$1,000	\$349
Median CAC Award Amount	\$27,427	\$27,000
Maximum CAC Award Amount	\$315,644	\$679,359
Number of Organizations	76	856
Percentage of Organizations	8%	92%
Total CAC Awards	\$3,645,666	\$32,882,765
Percentage of Total CAC Awards	10%	90%

**Table 32. California Arts Council Grants (Rural vs. Urban),
Arts Organizations Only**

	Rural Organizations	Urban Organizations
Median CAC Award Amount	\$37,536	\$27,900
Maximum CAC Award Amount	\$315,644	\$371,745
Number of Organizations	65	739
Percentage of Organizations	8%	92%
Total CAC Awards	\$20,866,548	\$171,050,634
Percentage of Total CAC Awards	11%	89%

Table 33. NEA Grants (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Minimum NEA Grant Amount	\$10,000	\$10,000
Median NEA Grant Amount	\$15,833	\$17,500
Maximum NEA Grant Amount	\$100,000	\$100,000
Median Annual Budget	\$453,424	\$615,695
Number of Organizations	112	388
Percentage of Organizations	22%	78%
Sum of All Budgets	\$203,807,850	\$3,249,714,494
Percentage of Total Annual Budgets	6%	94%

**Table 34. NEA Grants (BIPOC-centered vs. Non-BIPOC-centered),
Arts Organizations Only**

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Minimum NEA Grant Amount	\$10,000	\$10,000
Median NEA Grant Amount	\$15,000	\$16,917
Maximum NEA Grant Amount	\$100,000	\$100,000
Median Annual Budget	\$385,021	\$1,042,132
Number of Organizations	103	298
Percentage of Organizations	26%	74%
Sum of All Budgets	\$184,591,697	\$2,738,848,701
Percentage of Total Annual Budgets	6%	94%

Table 35. NEA Grants (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Minimum NEA Grant Amount	\$10,000	\$10,000
Median NEA Grant Amount	\$12,500	\$17,500
Maximum NEA Grant Amount	\$32,143	\$100,000
Median Annual Budget	\$873,591	\$555,213
Number of Organizations	19	481
Percentage of Organizations	4%	96%
Percentage of Total Annual Budgets	4%	96%

Table 36. NEA Grants (Rural vs. Urban), Arts Organizations Only

	Rural Organizations	Urban Organizations
Minimum NEA Grant Amount	\$10,000	\$10,000
Median NEA Grant Amount	\$13,750	\$16,667
Maximum NEA Grant Amount	\$32,143	\$100,000
Median Annual Budget	\$1,012,565	\$686,126
Number of Organizations	18	383
Percentage of Organizations	4.49%	95.51%
Percentage of Total Annual Budgets	4.27%	95.73%

Table 37. DataArts Financial Overview (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Number of Organizations	458	1,892
Percentage of Organizations	19%	81%
Median Earned Revenue, Programs	\$38,785	\$56,191
Median Total Contributed Revenue	\$106,928	\$109,738
Median Total Net Assets	\$56,650	\$78,028
Median Total Revenue	\$177,722	\$217,477
Percentage of Total Revenue	7%	93%

Table 38. DataArts Financial Overview (BIPOC-centered vs. Non-BIPOC-centered), Arts Organizations Only

	BIPOC- centered Organizations	Non-BIPOC-centered Organizations
Number of Organizations	395	1,634
Percentage of Organizations	19%	81%
Median Earned Revenue, Programs	\$41,241	\$55,226
Median Total Contributed Revenue	\$102,806	\$99,080
Median Total Net Assets	\$54,639	\$64,037
Median Total Revenue	\$167,279	\$193,058
Percentage of Total Revenue	7%	93%

Table 39. DataArts Financial Overview (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Number of Organizations	146	2,204
Percentage of Organizations	6%	94%
Median Earned Revenue, Programs	\$43,597	\$54,144
Median Total Contributed Revenue	\$78,820	\$112,484
Median Total Net Assets	\$73,241	\$71,908
Median Total Revenue	\$130,608	\$211,948
Percentage of Total Revenue	5%	95%

Table 40. DataArts Financial Overview (Rural vs. Urban), Arts Organizations

	Rural Organizations	Urban Organizations
Number of Organizations	123	1,906
Percentage of Organizations	6%	94%
Median Earned Revenue, Programs	\$43,597	\$53,908
Median Total Contributed Revenue	\$78,472	\$102,553
Median Total Net Assets	\$69,398	\$61,379
Median Total Revenue	\$127,220	\$189,074
Percentage of Total Revenue	6%	94%

Table 41. DataArts Personnel (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median Salaried Personnel Expenses	\$132,773	\$185,254
Median Contract Personnel Expenses	36,760	33,307
Median Total Personnel Expenses	89,867	108,175
Median Total Employees	25	28

**Table 42. DataArts Personnel (BIPOC-centered vs. Non-BIPOC-centered),
Arts Organizations Only**

Median Salaried Personnel Expenses	\$110,541	\$151,485
Median Contract Personnel Expenses	38,192	34,680
Median Total Personnel Expenses	88,150	93,323
Median Total Employees	24	27

Table 43. DataArts Personnel (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Median Salaried Personnel Expenses	\$107,576	\$176,216
Median Contract Personnel Expenses	\$21,068	\$34,875
Median Total Personnel Expenses	\$61,718	\$105,630
Median Total Employees	31	27

Table 44. DataArts Personnel (Rural vs. Urban), Arts Organizations Only

	Rural Organizations	Urban Organizations
Median Salaried Personnel Expenses	\$105,294	\$151,283
Median Contract Personnel Expenses	\$20,878	\$36,003
Median Total Personnel Expenses	\$63,955	\$93,335
Median Total Employees	30	25

Table 45. DataArts Contributed Revenue (BIPOC-centered vs. Non-BIPOC-centered)

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median Corporate Support	\$6,868	\$5,674
Median Foundation Support	\$32,763	\$29,165
Median City Government Support	\$16,255	\$10,000
Median County Government Support	\$5,519	\$5,335
Median State Government Support	\$11,240	\$7,489
Median Federal Government Support	\$10,000	\$6,000
Median All Government Support	\$31,750	\$19,888
Sum of All Government Support	\$99,075,214	\$552,832,436
Percentage of Total Government Support	15%	85%
Median Total Contributed Revenue	\$106,928	\$109,738
Median Individual Giving Support	\$12,236	\$23,655
Sum of Individual Giving	\$36,874,514	\$623,785,381
Percentage of Total Individual Giving	6%	94%
Median Total Revenue	\$177,722	\$217,477
Sum of Total Revenue	\$413,501,134	\$5,747,286,138
Percentage of Total Revenue	7%	93%

Table 46. DataArts Contributed Revenue (BIPOC-centered vs. Non-BIPOC-centered), Arts Organizations Only

	BIPOC-centered Organizations	Non-BIPOC-centered Organizations
Median Corporate Support	\$6,507	\$5,405
Median Foundation Support	\$32,430	\$27,934
Median City Government Support	\$16,261	\$9,720
Median County Government Support	\$5,520	\$5,500
Median State Government Support	\$11,737	\$7,868
Median Federal Government Support	\$11,125	\$6,409
Median All Government Support	\$30,552	\$18,375
Sum of All Government Support	\$36,087,720	\$272,715,673
Percentage of Total Government Support	11.69%	88.31%
Median Total Contributed Revenue	\$102,806	\$99,080
Median Individual Giving Support	\$12,018	\$22,137
Sum of Individual Giving	\$29,666,200	\$480,758,260
Percentage of Total Individual Giving	6%	94%
Median Total Revenue	\$167,279	\$193,058
Sum of Total Revenue	\$258,663,571	\$3,677,034,127
Percentage of Total Revenue	6.57%	93.43%

Table 47. DataArts Contributed Revenue (Rural vs. Urban)

	Rural Organizations	Urban Organizations
Median Corporate Support	\$3,549	\$5,959
Median Foundation Support	\$10,000	\$32,179
Median City Government Support	\$1,483	\$12,000
Median County Government Support	\$2,932	\$5,500
Median State Government Support	\$13,459	\$8,600
Median Federal Government Support	\$0	\$10,000
Median All Government Support	\$18,663	\$21,848
Sum of All Government Support	\$104,278,996	\$547,628,654
Percentage of Total Government Support	16%	84%
Median Total Contributed Revenue	\$78,820	\$112,484
Median Individual Giving Support	\$12,204	\$20,866
Sum of Individual Giving	\$16,939,719	\$643,720,176
Percentage of Total Individual Giving	3%	97%
Median Total Revenue	\$130,608	\$211,948
Percentage of Total Revenue	5%	95%

Table 48. DataArts Contributed Revenue (Rural vs. Urban), Arts Organizations Only

	Rural Organizations	Urban Organizations
Median Corporate Support	\$3,838	\$5,617
Median Foundation Support	\$11,850	\$30,065
Median City Government Support	\$3,000	\$11,739
Median County Government Support	\$4,875	\$5,518
Median State Government Support	\$18,100	\$9,000
Median Federal Government Support	\$0	\$10,000
Median All Government Support	\$19,660	\$20,646
Sum of All Government Support	\$56,832,280	\$251,971,113
Percentage of Total Government Support	18%	82%
Median Total Contributed Revenue	\$78,472	\$102,553
Median Individual Giving Support	\$12,195	\$19,765
Sum of Individual Giving	\$10,899,543	\$499,524,918
Percentage of Total Individual Giving	2%	98%
Median Total Revenue	\$127,220	\$189,074
Percentage of Total Revenue	6%	94%

Geographic Analysis

To understand urban/rural distribution, data were analyzed using the RUCA system. The U.S. Department of Agriculture Economic Research Service has developed the RUCA codes as a detailed and flexible measure for subcounty urban classification. The RUCA system uses U.S. Office of Management and Budget concepts to classify census tract rurality through population, urbanization and daily commuting rates. The RUCA code system offers a detailed and disaggregate classification at the census tract level, from most urban (code 1) to most rural (code 10).

Primary RUCA Codes, 2021²

Code	Classification description
1	Metropolitan area core: primary flow within an urbanized area (UA)
2	Metropolitan area high commuting: primary flow 30% or more to a UA
3	Metropolitan area low commuting: primary flow 10% to 30% to a UA
4	Micropolitan area core: primary flow within an urban cluster of 10,000 to 49,999 (large UC)
5	Micropolitan high commuting: primary flow 30% or more to a large UC
6	Micropolitan low commuting: primary flow 10% to 30% to a large UC
7	Small town core: primary flow within an urban cluster of 2,500 to 9,999 (small UC)
8	Small town high commuting: primary flow 30% or more to a small UC
9	Small town low commuting: primary flow 10% to 30% to a small UC
10	Rural areas: primary flow to a tract outside a UA or UC
99	Not coded: Census tract has zero population and no rural-urban identifier information

The following table describes the number and percentage of all California organizations by RUCA codes and the corresponding population percentage. First to note is that there are no organizations that fall into RUCA category 9. Category 99 is for census tracts that have zero populations and no rural-urban identifier. Second, there is a relatively even distribution of organizations by urban type. 91% of organizations are in metropolitan urban areas (code 1), corresponding with around 90% of the population. All other categories are well-matched in terms of census tract population share and share of arts organizations. The most rural category has a slightly larger share of arts organizations than the population (2% versus 1%).

² <https://www.ers.usda.gov/data-products/rural-urban-commuting-area-codes/documentation/>

The above-described pattern is the same for arts/non-arts organizations as well as organization size. The IRS, CAC and Candid data all follow the same distribution as well. DataArts and NEA data sets specify 94% and 96%, respectively, in category 1.

Table 49. Organizations by RUCA Codes

	Count	Percent	Census Tract Population
1	15,054	91%	90%
2	442	3%	4%
3	61	0%	1%
4	541	3%	3%
5	47	0%	0%
6	10	0%	0%
7	140	1%	1%
8	28	0%	0%
10	275	2%	1%
99	28	0%	0%
Total	16,626		

The distribution is the same for arts organizations. Organizations that are unknown account for a larger share in urban areas, pulling from RUCA code 4.

Table 50. Arts Organizations and Other Arts Grant Recipients by RUCA Code

	Arts Organizations		Other Arts Grant Recipients		Unknown	
	Count	Percent	Count	Percent	Count	Percent
1	12,524	91%	2,362	89%	168	94%
2	364	3%	73	3%	5	3%
3	46	0%	14	1%	1	1%
4	449	3%	90	3%	2	1%
5	40	0%	6	0%	1	1%
6	7	0%	3	0%		0%
7	115	1%	25	1%		0%
8	21	0%	7	0%		0%
10	217	2%	56	2%	2	1%
99	13	0%	15	1%		0%
Total	16,626	100%				

Also similar is the distribution for zero-filers. More than 90% exist in the most urban areas, some in RUCA category 4 and fewer in the remaining areas. NCCS small-organization data

are slightly more distributed in categories 4 and 10.

Table 51. Zero-filers by RUCA Codes

	Zero-filer Grantees		Zero-filer Nongrantees		Zero-filer w/out Grant, in NCCS	
	Count	Percent	Count	Percent	Count	Percent
1	3,048	91%	6,068	91%	738	88%
2	97	3%	167	2%	25	3%
3	6	0%	33	0%	4	0%
4	3	2%	236	4%	39	5%
5	6	0%	19	0%	4	0%
6	5	0%	1	0%		0%
7	15	0%	72	1%	8	1%
8	7	0%	6	0%	3	0%
10	46	1%	98	1%	19	2%
99	24	1%		0%	3	0%

Overall, most BIPOC-centered arts organizations in California are in urban areas (code 1), with a smattering elsewhere. The proportion of BIPOC-centered organizations varies. 18% of all arts organizations are BIPOC-centered in urban areas; this ranges from 10% to 4% in other areas.

Table 52. BIPOC-centered Arts Organizations by RUCA Code

	1	2	3	4	5	6	7	8	10	99
Non BIPOC-centered	12,404	402	56	489	44	9	133	27	249	25
BIPOC-centered	2,650	40	5	52	3	1	7	1	26	3
% BIPOC of all BIPOC in State	96%	1%	0%	2%	0%	0%	0%	0%	1%	0%
% BIPOC of Arts Orgs in RUCA Code	18%	8%	9%	10%	3%	0%	5%	0%	9%	15%

The image below maps the RUCA codes in California by census tract. The darker green colors represent the more rural census tracts, while the darker grey colors represent the more urban census tracts. BIPOC-centered and non-BIPOC-centered organizations are mapped on top. As can be seen, most organizations, both BIPOC-centered and non-BIPOC-centered, are concentrated in urban areas, with the heaviest concentrations in Los Angeles and the Bay Area.

Figure 8

RUCA Codes Mapped to California



The average median income is highest in RUCA codes 1 and 2. This is the case for California overall and for the average census tract with organizations from the data set. For each RUCA category, with the exception of RUCA code 6, arts organizations are in census tracts with higher median incomes. RUCA code 9 census tracts have the largest percentage of populations in poverty and the lowest median income. There are no organizations from the

data set in RUCA code 9. Median income falls the more rural a RUCA code becomes for both California and for the average household in census tracts where arts organizations are located, with one exception: for RUCA code 10, the median income jumps back up significantly from RUCA code 9 for both California and the average census tract with organizations from the data set. In census tracts with arts organizations, median income for RUCA code 10 is also higher than for RUCA codes 8, 7 and 6.

Table 53. Poverty and Median Income by RUCA Code

	Average Poverty Rate		Median Income	
	All CA census tracts	Census tracts with Arts Orgs	All CA census tracts	Census tracts with Arts Orgs
1	13%	13%	\$ 82,686	\$ 92,455
2	12%	10%	\$ 84,071	\$ 93,024
3	16%	15%	\$ 67,694	\$ 72,279
4	18%	17%	\$ 56,637	\$ 63,719
5	15%	14%	\$ 60,238	\$ 62,441
6	17%	24%	\$ 62,710	\$ 43,925
7	18%	15%	\$ 53,421	\$ 57,866
8	19%	17%	\$ 51,060	\$ 54,912
9	23%		\$ 40,021	
10	14%	16%	\$ 49,076	\$ 59,276

RUCA code 1 contains the most educated populations for both California and census tracts with arts organizations. For each category, with the exception of 6, populations of census tracts with arts organizations are more educated. For most RUCA categories (except 8), arts organizations are located in census tracts with lower non-White populations.

Table 54. College Education and BIPOC Populations by RUCA Codes

	Percent with Bachelor's Degree+		Percent Population of Color	
	CA	Arts Orgs	CA	Arts Orgs
1	34%	47%	64%	54%
2	29%	36%	45%	38%
3	19%	24%	50%	46%
4	21%	29%	46%	35%
5	25%	33%	24%	18%
6	23%	15%	38%	36%
7	20%	27%	45%	32%
8	22%	23%	31%	31%
9	9%		31%	
10	21%	29%	31%	25%

Comparing the number of arts organizations by city shows that some cities contain a much larger share of arts organizations relative to their population size than others. The table below shows only the top 25 cities in terms of the number of arts organizations. All other cities hold less than 1% of overall arts organizations within the database. Los Angeles has the largest share of arts organizations, and its share of the population is exactly the same (10%). San Francisco, on the other hand, has 8% of all arts organizations, but its share of the population is 2%. San Diego also has the same percentage of organizations as its population, as do Fresno, Irvine, Glendale, Fremont, Riverside and Santa Ana.

Table 55. Arts Organizations by City

	Count	Percent of Arts Organizations	Percent of Population
Grand Total	16,626	100%	100%
Los Angeles	1,618	10%	10%
San Francisco	1,371	8%	2%
San Diego	745	4%	4%
Oakland	495	3%	1%
Sacramento	393	2%	1%
San Jose	373	2%	3%
Berkeley	291	2%	0%
Santa Barbara	220	1%	0%
Pasadena	219	1%	0%
Long Beach	164	1%	0%
Fresno	158	1%	1%
Irvine	148	1%	1%
Santa Monica	138	1%	0%
Santa Rosa	121	1%	0%
Glendale	119	1%	1%
Fremont	110	1%	1%
Santa Cruz	106	1%	0%
Burbank	104	1%	0%
Beverly Hills	101	1%	0%
San Rafael	99	1%	0%
Riverside	95	1%	1%
Santa Ana	94	1%	1%
Palo Alto	92	1%	0%
Torrance	90	1%	0%
Sherman Oaks	86	1%	0%

Looking at the number of organizations by county paints a slightly different picture. Los Angeles County contains slightly more arts organizations than its share of the population, as do San Francisco and Alameda counties. San Diego County matches the average ratio. Orange, Sacramento, Riverside, San Bernardino and Fresno counties have fewer arts organizations per capita. Santa Barbara, Sonoma, Marin, Humboldt and Napa counties are above average.

Table 56. Arts Organizations by County

	Count	Percent of Arts Organizations	Percent of Population
Grand Total	16,626	100%	100%
Los Angeles	4,725	28%	26%
San Francisco	1,364	8%	2%
San Diego	1,322	8%	8%
Alameda	1,239	7%	4%
Orange	1,023	6%	8%
Santa Clara	924	6%	5%
Sacramento	572	3%	4%
Riverside	456	3%	6%
Contra Costa	417	3%	3%
San Bernardino	361	2%	5%
Santa Barbara	346	2%	1%
San Mateo	345	2%	2%
Sonoma	322	2%	1%
Marin	309	2%	1%
Ventura	300	2%	2%
Fresno	217	1%	3%
Monterey	201	1%	1%
Santa Cruz	181	1%	1%
San Luis Obispo	155	1%	1%
Kern	151	1%	2%
San Joaquin	144	1%	2%
Solano	120	1%	1%
Placer	111	1%	1%
Humboldt	103	1%	0%
Napa	101	1%	0%
Stanislaus	99	1%	1%

San Francisco has the largest number of BIPOC-centered arts organizations of all cities within California. It is home to 14% of the state's BIPOC-centered arts organizations. 28% of all arts organizations in San Francisco are BIPOC-centered, which is much higher than in California overall. Los Angeles has the second-highest number of BIPOC-centered arts organizations. They account for 20% of the city's arts organizations and make up 12% of all BIPOC-centered arts organizations in the state. San Francisco and Los Angeles have higher than average percentages of BIPOC-centered arts organizations.

Table 57. BIPOC-centered Arts Organizations by City

	Non-BIPOC-centered	BIPOC-centered	Percent of BIPOC-centered Arts Organizations in CA	Percent of Arts Organizations within City
Grand Total	13,838	2,788	100%	17%
San Francisco	981	390	14%	28%
Los Angeles	1,288	330	12%	20%
San Diego	619	126	5%	17%
Oakland	378	117	4%	24%
San Jose	269	104	4%	28%
Sacramento	312	81	3%	21%
Fresno	115	43	2%	27%
Irvine	107	41	1%	28%
Berkeley	251	40	1%	14%
Fremont	76	34	1%	31%
Long Beach	130	34	1%	21%
Glendale	88	31	1%	26%
Pasadena	194	25	1%	11%
Monterey Park	12	24	1%	67%
Visalia	25	24	1%	49%
Westminster	12	21	1%	64%
Santa Rosa	104	17	1%	14%
Hayward	29	16	1%	36%
Rosemead	9	16	1%	64%
Santa Ana	78	16	1%	17%
Stockton	65	16	1%	20%
Cupertino	53	15	1%	22%
Northridge	29	15	1%	34%

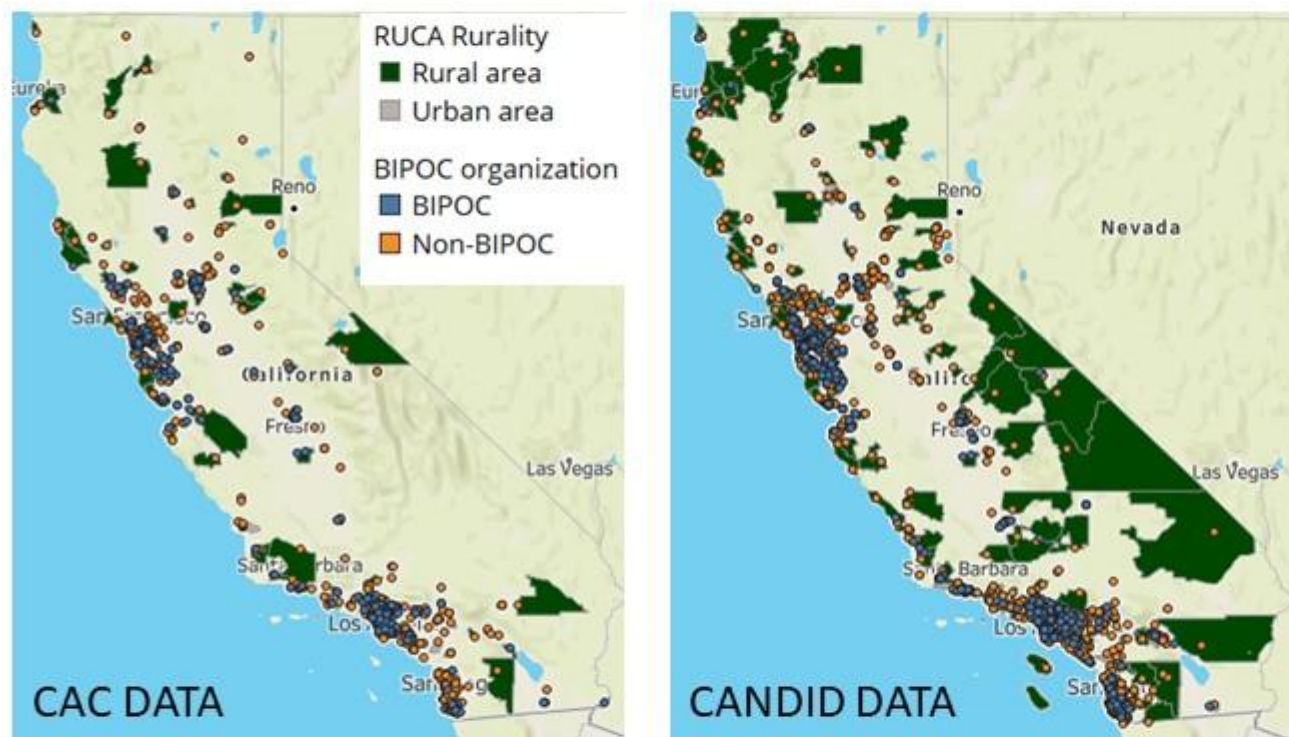
Los Angeles County takes the lead within California in terms of share of BIPOC-centered arts organizations by county, at 31%; however, this represents only 18% of total arts organizations within Los Angeles County. San Francisco County maintains the largest share of BIPOC-centered arts organizations within its county, at 29%.

Table 58. BIPOC-centered Arts Organizations by County

	Non-BIPOC-centered	BIPOC-centered	Percent of BIPOC-centered in CA	Percent of Total within County
Grand Total	13,838	2,788	100%	17%
Los Angeles	3,852	873	31%	18%
San Francisco	975	389	14%	29%
Alameda	974	265	10%	21%
Santa Clara	733	191	7%	21%
San Diego	1,143	179	6%	14%
Orange	845	178	6%	17%
Sacramento	471	101	4%	18%
San Mateo	286	59	2%	17%
Contra Costa	361	56	2%	13%
Fresno	164	53	2%	24%
San Bernardino	323	38	1%	11%
Riverside	423	33	1%	7%
Sonoma	290	32	1%	10%
Marin	280	29	1%	9%
Tulare	65	29	1%	31%
Ventura	272	28	1%	9%
Kern	126	25	1%	17%
San Joaquin	121	23	1%	16%
Monterey	179	22	1%	11%
Santa Barbara	325	21	1%	6%
Santa Cruz	162	19	1%	10%
Stanislaus	82	17	1%	17%
Humboldt	87	16	1%	16%

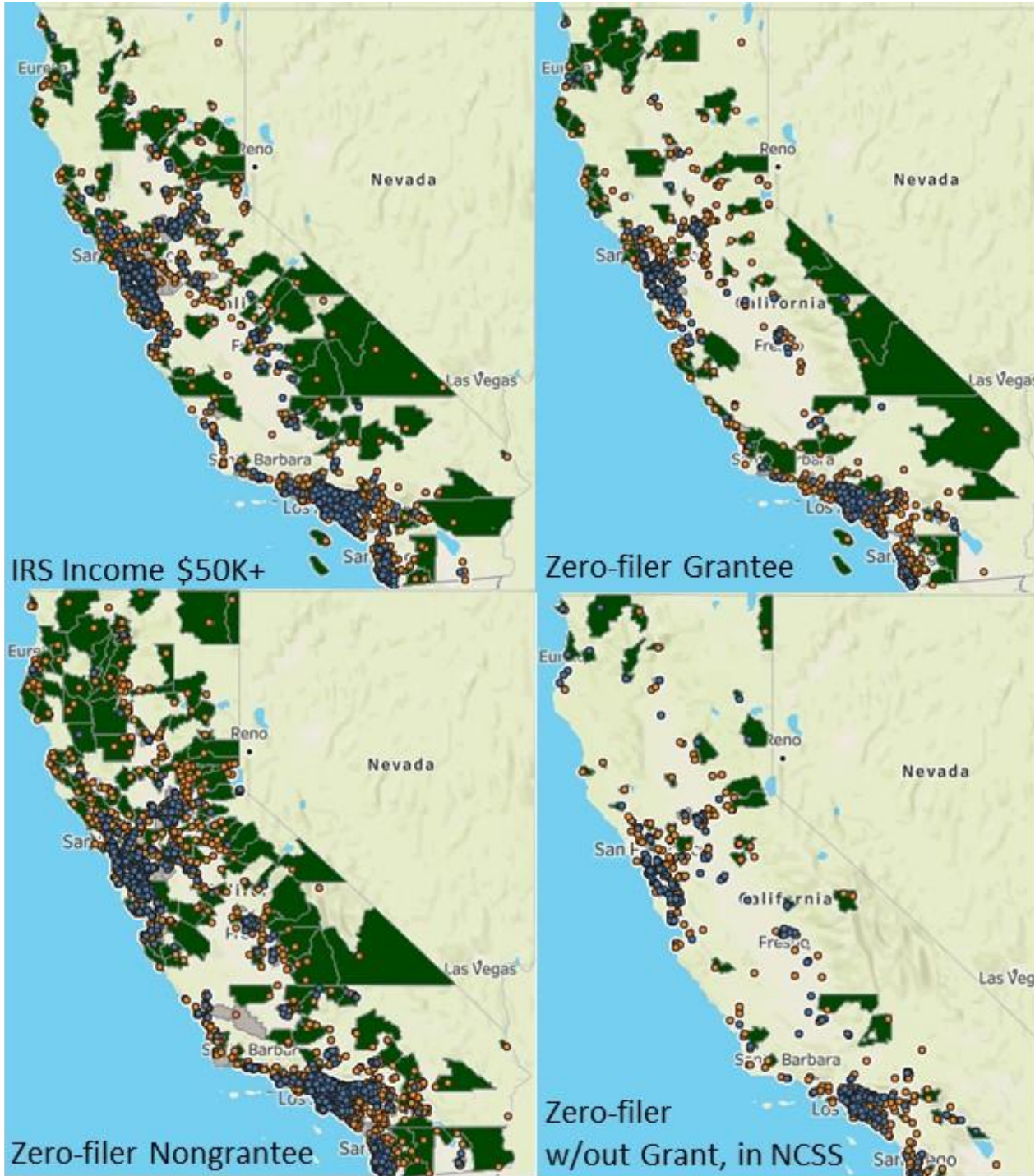
The following pair of maps (Figure 2) shows data from CAC and Candid. The color of the dots distinguishes arts organizations that are BIPOC-centered from those that are not, and the color of the census track reflects urban/rural classifications. Urban, as noted by the grey color, represents RUCA code 1, and rural, as represented by the dark green color, represents codes 2-10. Urban/Rural classifications are shown only for census tracts with an arts organization. The clustering is generally the same for the two data sources, with Candid data having a further reach, but this is because it represents 26% of the data, rather than 9% for CAC.

Figure 9



The maps below (Figure 3) show arts organizations by their filing and grant status. Zero-filers without grants represent the furthest reach, but they also represent more organizations (65% versus 40% for larger organizations). As can be seen in the Zero-filer nongrant map, there are more non-BIPOC-centered organizations in rural areas.

Figure 10



The following set of maps (figures 4-9) illustrates the mapping differences by neighborhood. Three cities are explored: Los Angeles, San Francisco and Sacramento. As can be seen, nuances occur at the local level that are difficult to spot in the more general state aggregation.

Figure 11: Arts Organizations in Los Angeles, with Median Income by Census Tract

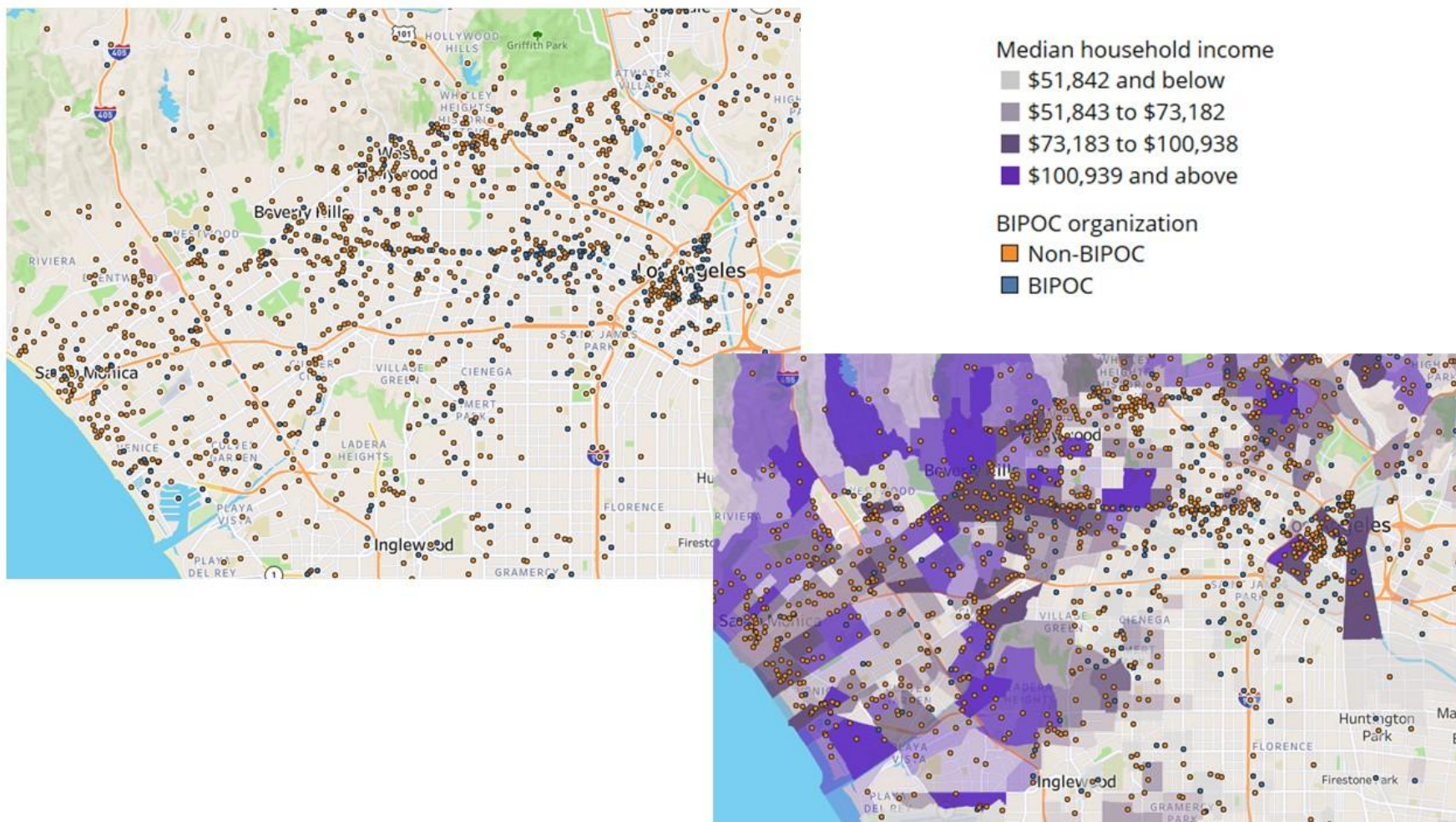


Figure 12: Arts Organizations in Los Angeles, with Percent of Population with a Bachelor's Degree or Higher and Percent Populations of Color by Census Tract

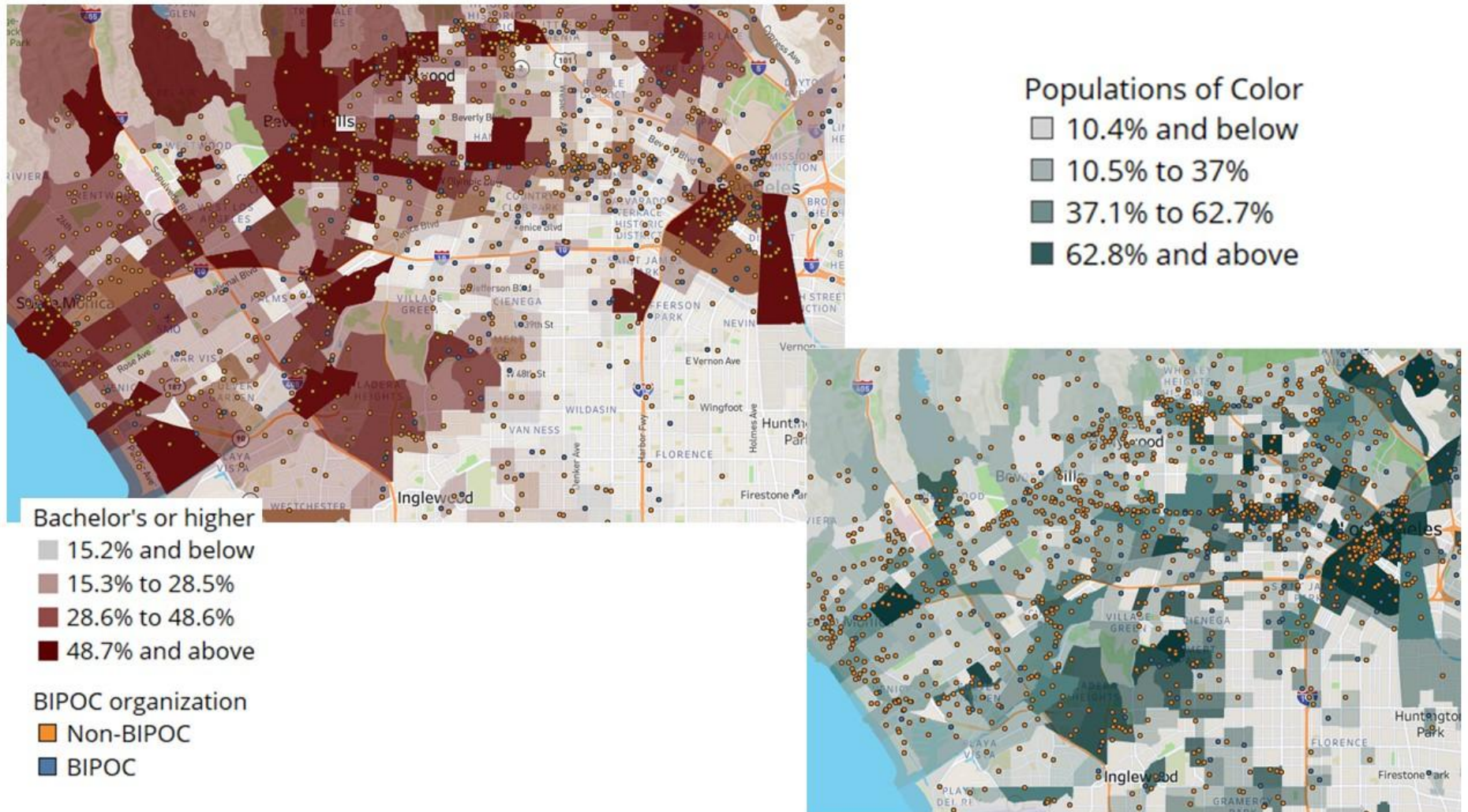


Figure 13: Arts Organizations in San Francisco, with Median Income by Census Tract

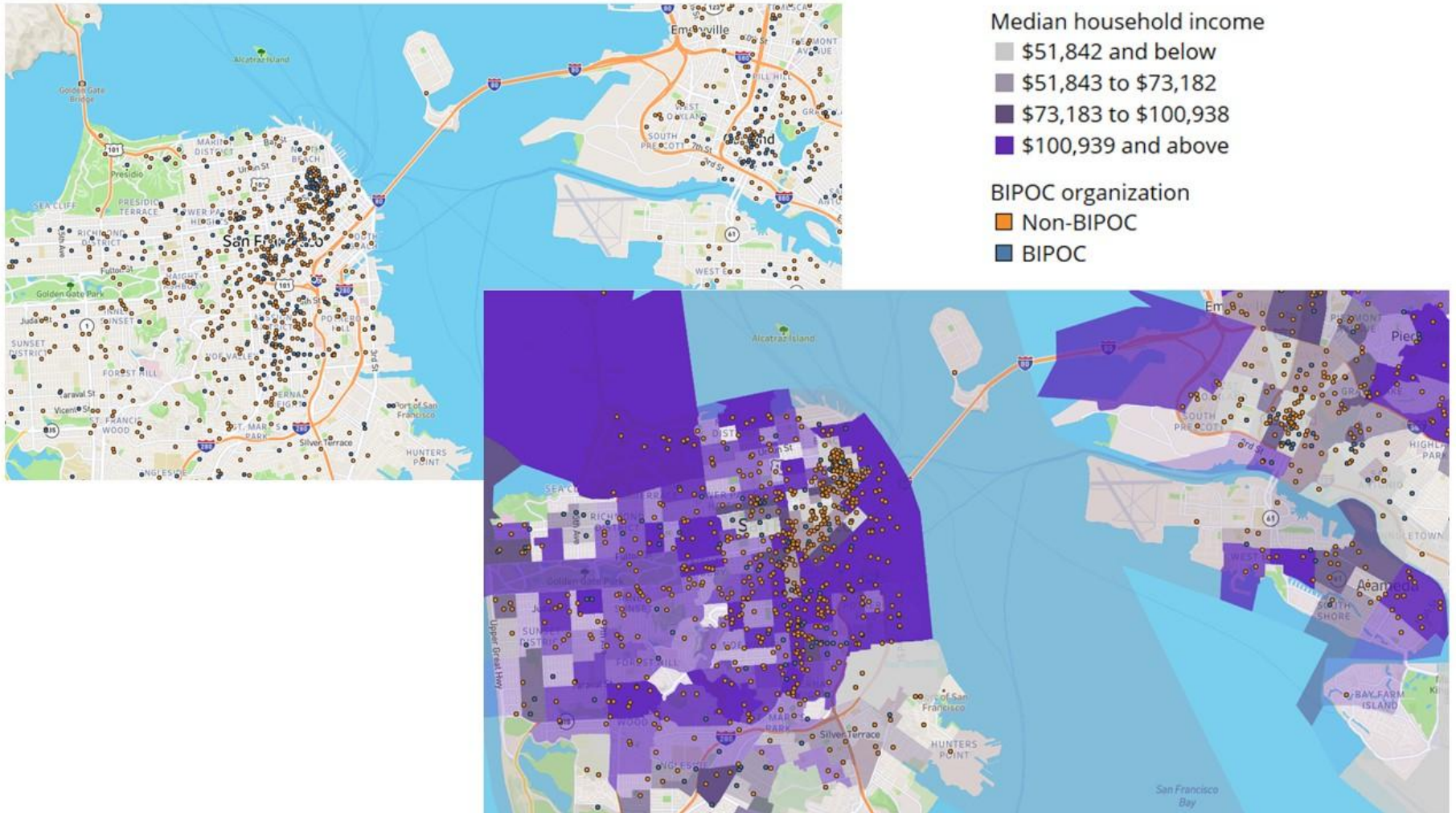


Figure 14: Arts Organizations in San Francisco, with Percent of Population with a Bachelor's Degree or Higher and Percent Populations of Color by Census Tract

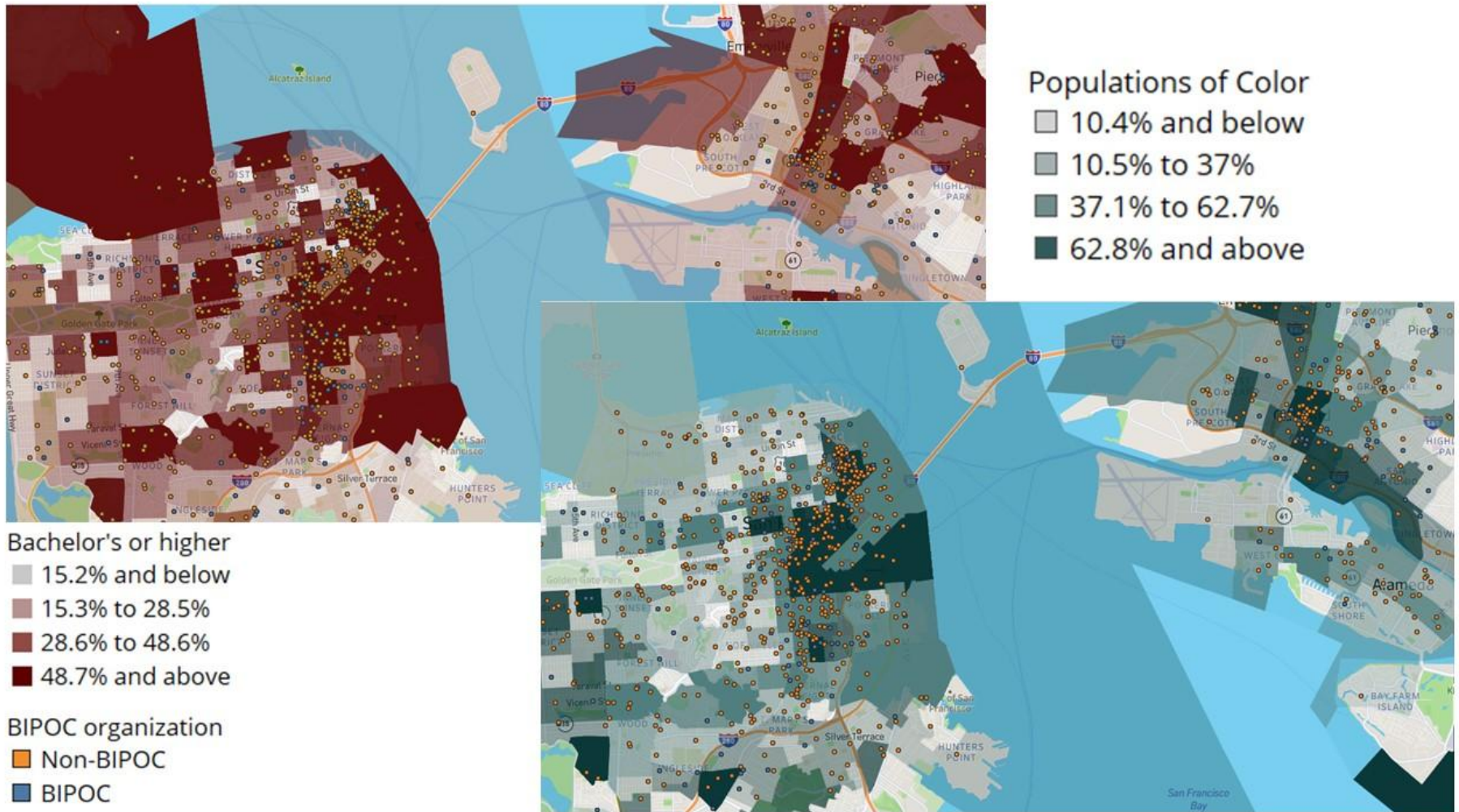
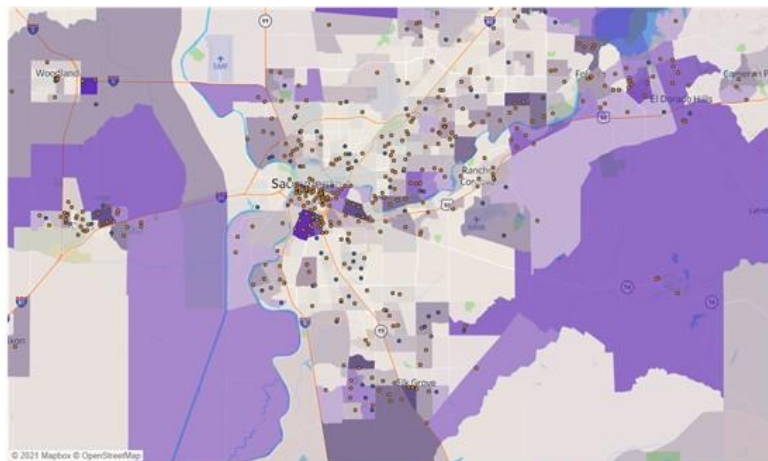


Figure 15: Organizations in Sacramento, with Percent of Population with a Bachelor's Degree or Higher and by RUCA Code



Figure 16: Organizations in Sacramento, with Median Income and Percent Populations of Color by Census Tract

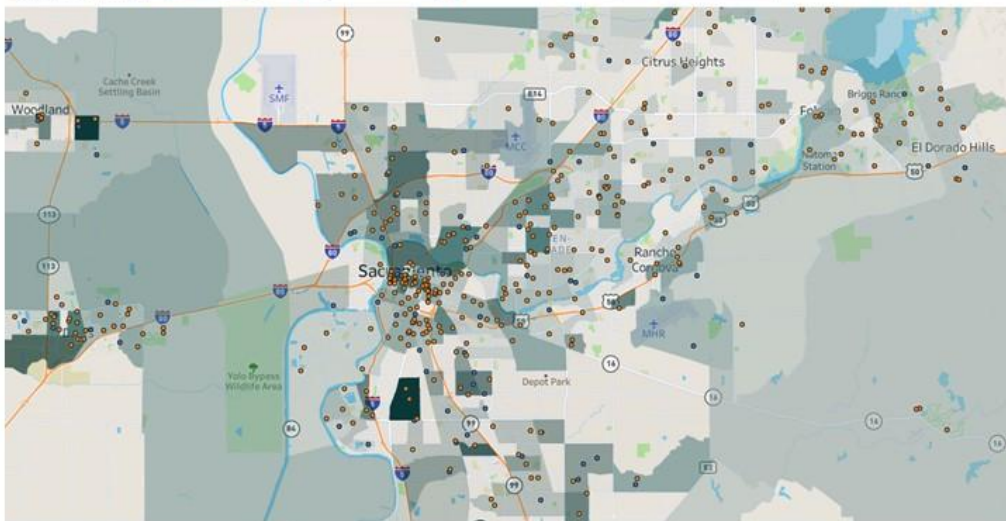


Median household income

- \$51,842 and below
- \$51,843 to \$73,182
- \$73,183 to \$100,938
- \$100,939 and above

BIPOC organization

- Non-BIPOC
- BIPOC



Populations of Color

- 10.4% and below
- 10.5% to 37%
- 37.1% to 62.7%
- 62.8% and above

Analysis of Small Organizations

The following section takes a deeper look at small organizations based on two samples: one from the NCCS data set and other from outside of the NCCS. Separate samples were taken from each of these sources because it was presumed that organizations included with the NCCS data set were more likely to be active and could be an important cohort identified for further outreach. Thirty organizations were selected from each source (15 BIPOC-centered and 15 non-BIPOC-centered). Online research was conducted for each organization. Of primary interest was whether the organization had an official website, either their own or hosted through another site. If a website could not be found, organization information was obtained through websites that compile organization tax information. An organization was determined "defunct" if it was listed as defunct or if the date of last activity was several years old, "unknown" if no information could be found, and "active" if active information could be found. If it was obvious the organization was not arts related, this was noted as its status. Also, if it was obvious the organization's classification as BIPOC-centered or non-BIPOC-centered was incorrect, this coding error was recorded.

The tables below summarize the data of the two samples (NCCS and non-NCCS). They contain the organization name, focus on serving and/or representing BIPOC communities (where appropriate), website status, active status, and other comments. Below the tables, a summary of each organization is provided, including web address, mission statement and other information.

Some patterns emerged. The non-NCCS organizations seem to be slightly more stable, which is surprising since NCCS has a process for cleaning IRS data which is supposed to eliminate inactive organizations. 80% of the organizations in the non-NCCS sample both have a website and are active (24 out of 30). Around 53% of NCCS sample organizations (16 out of 30) are active and 67% (20 out of 30) have website information. The same share of unknown or defunct status is seen in both BIPOC-centered and non-BIPOC-centered groups within the NCCS data (7 out of 15). In the non-NCCS data, unknown status was slightly higher in the BIPOC-centered group (4 out of 15) than the non-BIPOC-centered group (2 out of 15). Around 33% of the total sample (NCCS and non-NCCS) are not arts organizations. Two organizations from the total sample should have been coded as BIPOC-centered but were not categorized as such, and one was miscategorized as BIPOC-centered.

Table 59. Sample of Small Organizations from NCCS Data Set

	BIPOC-centered	Website Available	Defunct/Active	Comments
The Artist Collective	No	No	Unknown	
Beverly Hills Int'l. Documentary Film Festival	No	No	Unknown	
Telangana Culture of San Diego	No	No	Unknown	
Pai Chai Mens Chorale	No	No	Unknown	
DConstruction Arts	No	Yes	Active	
The Stagehands	No	Facebook	Active	
L'Alliance Francaise de Fresno	No	Yes	Subsidiary	Not an arts org
Plexus Dance Theatre	No	No	Unknown	
The Great Basin Institute	No	No	Subsidiary	Not an arts org
Univ. Guild for Jazz and Progressive Music	No	Yes	Active	
Broadway in the Park	No	Facebook	Defunct	
I Cantori di Carmel	No	Yes	Active	
KARIKTAN Dance Company	No	Yes	Active	Definitely BIPOC-centered
Jazzed Up Marriages	No	Yes	Active	Not an arts org
Just the X of Us	No	No	Unknown	
Obakoso: Jose Francisco Barroso	Yes	Facebook	Unknown	
Tonayense International Benefit Organization	Yes	Yes	Defunct	
Persian American Cultural Center	Yes	Yes	Active	
Centro Oaxaca International Benefit Organization	Yes	No	Unknown	
Inglewood Cultural Arts	Yes	Yes	Possibly Defunct	Received grant from Alliance for California Traditional Arts (ACTA)
Stepology	Yes	No	Unknown	Received grant from ACTA
African American Miniature Museum	Yes	Yes	Active	Continues to receive grants from ACTA
Polynesia Polynesia	Yes	No	Unknown	
Islamic Art Exhibit	Yes	Yes	Active	
Asian American Parents Association	Yes	Yes	Active	Not an arts org
Confederacion Centro Americana COFECA	Yes	Facebook	Active	
De Rompe y Raja	Yes	Yes	Active	Continues to receive grants from ACTA
Chavalos de Aquí y Allá	Yes	Yes	Active	Continues to receive grants from ACTA
Odissi Vilas: Sacred Dance of India	Yes	Yes	Active	
Palestinian American Society	Yes	No	Unknown	

Table 60. Sample of Small Organizations from outside of NCCS Data Set

	BIPOC-centered	Website Available	Defunct/Active	Comments
Westchester Lariats	No	Yes	Active	
Elevate Dance Company	No	Yes	Active	
Redwood Playhouse	No	Yes	Active	
Bridge Museum Inc.	No	Yes	Active	
New Horizons Band of Sonoma County	No	Yes	Active	
A World Cultural Center – AWCC	No	Yes	Active	Possibly BIPOC-centered
CDM Orchesis Dance Company	No	Yes	Active	
Northern CA Writing Centers Association	No	Yes	Active	Possibly not arts
Synesthesia Sinfonietta	No	Yes	Active	
Mariah's Gift Value Life	No	Yes	Active	Possibly not arts
Adoration Dance Ministries Inc.	No	No	Unknown	
Coins and Quilts 4 Life	No	Yes	Active	
San Francisco Musical Fund Society	No	Yes	Active	
Sacramento Performing Arts Conservatory	No	Yes	Active	
French Gulch Flare Ups Inc.	No	No	Unknown	
Armenian Dance Center	Yes	Yes	Active	
Japanese American Medical Association	Yes	Yes	Active	Not arts
Sri Sankarapuram Mahaperiyava Agnihothrigal Gurukula Gramam	Yes	Yes	Active	Possibly not arts
Desarrollo Cultural Latino Xochiquetzal	Yes	No	Unknown	
Indo-American Cultural Organization	Yes	No	Unknown	
Ballet Folklorico Mexico Vivo	Yes	Yes	Active	
Ballet Folklorico de South San Francisco	Yes	Yes	Active	
Bhojpuri Parivar Inc.	Yes	No	Defunct	
CA Korean Contractors Association	Yes	Yes	Active	Not arts
KHMER Arts Cultural Center	Yes	No	Unknown	
Blue Ming Asian Artists	Yes	Yes	Active	
Filipino Community Organization of the Monterey Peninsula	Yes	Yes	Active	Possibly not arts
Native Daughters of the Golden West	Yes	Yes	Active	Possibly not arts or BIPOC-centered
San Francisco Chinese Alliance Church	Yes	Yes	Active	Not arts
Asian Women Entrepreneurs	Yes	Yes	Active	Not arts

Sample of 15 Non-BIPOC-centered Organizations from NCCS Data Set

1. The Artist Collective Inc.

No website

Mission: The Artist Collective seeks to create awareness of global social issues primarily through the production of the annual Artist Film Festival and Artist Awards.

The Artist Collective, Inc produces the annual Artist Film Festival, where we screen films addressing international human rights, children's advocacy, animal welfare, and environmental preservation. The screenings serve as an arena for filmmakers, organizations, and the public to come together to learn about issues affecting the world today and steps that can be taken to address these issues.

2. Beverly Hills International Documentary Film Festival

No website

3. Telagana Culture of San Diego Inc.

No website

4. Pai Chai Mens Chorale

No website

5. DConstruction Arts

Active; offers paid services

<https://www.dconstructionarts.org/>

DConstructions Arts' co-founders and artistic directors, Jane Rose and Tavi Stutz, have pooled their talents to create memorable and thought-provoking theatrical experiences. Their productions combine the arts of circus, theater, and multimedia to tell stories that entertain audiences, enrich lives and inspire people to think about their place in the world and how to make a positive difference.

We are committed to conceiving, creating and producing the highest quality theater, multimedia, and social experiences. Working with world-class artists and providing accessibility to all audiences, we explore themes derived from conversations in our society that affect our identities and understanding of self. A nonprofit company, we fulfill our mission through the development and production of new works, educational initiatives and audience outreach programs that enrich the lives of all ages.

6. The Stagehands

Active; informal theatre group offering paid productions

<https://www.facebook.com/The-Stagehands-211844588849485/about/>

7. L'Alliance Francaise de Fresno Inc.

Active subsidiary; offers paid services

<https://www.comite-officiel.org/alliance-francaise-de-fresno.html>

We provide the following for our membership: Lectures Series in French & English; Weekly French Conversation Group; French Language School; Scholarships for Students of French; Co-sponsorship of Various Cultural Events; Traditional French Celebrations

8. Plexus Dance Theatre

No website

9. The Great Basin Institute

Subsidiary of the Great Basin Institute located in Cedarville. The Great Basin Institute is part of AmeriCorps. The Applegate office is located in Cedarville and seems to pertain to wildlife monitoring. This organization is not an arts-affiliated org.

10. Universal Guild for Jazz and Progressive Music

Active; voluntary

<https://www.stixhooper.com/ugjpm/>

The Universal Guild for Jazz and Progressive Music (UGJPM) is a nonprofit organization with the mission to honor, promote, protect and preserve America's indigenous musical art form, Jazz, along with other progressive musical genres. Through seminars, concerts, clinics and forums, UGJPM strives to educate, inform, teach and enlighten music professionals while providing general knowledge, information and accessibility of the music(s) to the general public. Stix Hooper is proud to have founded and serves the Guild as President of the organization. Has a board including Quincy Jones.

11. Broadway in the Park

Defunct

<https://www.facebook.com/pages/category/Park/Broadway-In-The-Park-130112479906/>

12. I Cantori di Carmel

Active; volunteer and two staff

<https://www.icantori.org/>

In September 1981, several members of the Carmel Bach Festival Chorus met to discuss the idea of forming an independent choral group on the Monterey Peninsula. From the beginning, the emphasis was on gathering together quality singers who would be dedicated to the pursuit of excellence in choral performance. I Cantori di Carmel ("the Singers of Carmel") is a volunteer chorus of auditioned singers and our programs include major choral works as well as lesser-known jewels of the choral repertoire.

Supported by a grant from Arts Council for Monterey County, Monterey County Board of Supervisors and Community Foundation

13. KARIKTAN Dance Company

Definitely BIPOC-centered; voluntary

<https://kariktan.org/>

KARIKTAN Dance Company is a nonprofit cultural organization 501(c)(3) based in Concord, California. The organization's goal is to promote Philippine Culture through dance and music by means of its members, consisting at the present time of 20 young adults ranging from age 16 to 40, and their families. It helps young Filipino-Americans learn about the cultural traditions of their homeland and helps to provide them with the opportunity to experience the richness and diversity of their native culture and instill pride in their heritage. In many ways, the participation in the folk dancing, the use of native costumes, playing instruments, and singing Filipino songs, teaches them not only about tradition but also occupies their time in meaningful activities, develop confidence, social skills and respect for their elders, their peers and ethnicity.

14. Jazzed Up Marriages

Active; not an arts org

<https://glencarlyn.wixsite.com/jazzedup>

Jazzed Up Marriages is passionate about preparing the engaged for their 'ever after' while planning their 'big day' and jazzing up unhappily married couples for the glory of God! More than 40% of couples divorcing report that they wish they were better prepared for marriage, especially couples that were getting remarried with stepchildren involved. Our Prep4Marriage package involves a comprehensive online assessment dealing with 9 key areas couples normally struggle with and a 90-minute preview of the results.

15. Just the X of Us Inc.

No website or other information

Sample of 15 BIPOC-centered Organizations from NCCS Data Set

1. Obakoso: Jose Francisco Barroso

Dance company; Facebook page of Jose

2. Tonayense International Benefit Organization Inc.

Voluntary; defunct

<https://www.facebook.com/pg/Tonayense-International-Nonprofit-Organization-Club-Tonayense-154239614661337/posts/>

3. Persian American Cultural Center

Active; owns its building and has paid staff

<http://www.persiancenter.org/>

Persia: a land of poets, thinkers, and scientists. A place where the world's first human rights declaration was made. A rich homeland of civilization and history. The strength of our culture has given us a reason for pride.

The Persian Center encourages and facilitates programs contributing to the social, cultural, educational and recreational advancement and enrichment of the community. It is a gathering space where Iranians, Iranian descendants, and all interested in or related to Persian culture can come together to celebrate traditional cultural festivals such as Nowruz and Yalda, as well as attend book readings, art exhibitions, workshops, classes, and ceremonies!

4. Centro Oaxaca International Benefit Organization Inc.

Could find no information.

5. Inglewood Cultural Arts

Received a grant in 2014 from the Alliance for California Traditional Arts, but no other information could be found; possibly defunct.

Inglewood Cultural Arts is a nonprofit community lead organization that promotes the arts in Inglewood. Since its founding in 1999, it has been actively initiating and collaborating on many arts-focused programs in the City of Inglewood that serve to raise awareness of the arts and enhance the quality of life for the residents.

ICA spearheads a wide range of activities in Inglewood. Some of which include: the Afro-Latin Festival of Music and Dance, Poetry Festivals and the annual Open Studios, which occurs the second weekend in November, showcasing the growing artist community in Inglewood.

The Community Murals program, completed in 2001, introduced disadvantaged youths to the process of making art. Local artists led a series of workshops that created about half a dozen murals. They were installed at various civic locations around the City. Some of the resulting artworks include Culture Fusion, Inglewood Genesis, and On Your Mark.

Inglewood Cultural Arts has always incorporated community planning initiatives into its mission, beginning with its role in Inglewood's Cultural Arts Master Plan, providing advocacy for artist issues and staying abreast of current developments in the arts. Recent initiatives include Creative Spark, a youth/professional artist mentorship series and the Interarts Experience, combining creative writing, performance and visual arts for middle school students.

6. Stepoloigy

Defunct

Received a grant in 2007-2012 from the Alliance for California Traditional Arts, but no other information could be found.

7. African American Miniature Museum

Voluntary; run out of one person's home

<https://www.africanamericanminiaturemuseum.com/>

Continues to receive grants from the Alliance for California Traditional Arts.

Folk artist Karen Collins, over the course of 24 years, has created a pictorial view of black history through dioramas placed in shadowboxes. From the very beginning of the journey - the Middle Passage to America - up to Barack Obama and Kendrick Lamar, Karen's miniatures bring clarity and vibrance in the telling of black history. The museum began as a mobile project in the '90s, when Karen took her work to schools, libraries, churches and community centers, as a way to bring both the many triumphs and the horrors of black history to a generation of children that sorely needed a sense of self and context. She has continued to work from her workshop at home, and has been exhibited at the Museum of Tolerance, the Madam Walker Legacy Center in Indianapolis, the Jazz Museum at Leimert Park, and in libraries and schools throughout the Los Angeles area, including the recent '21 Collections' exhibit at the LA Library Main Branch.

As of now, the museum exists only as a "mobile" project, operated from home, without a physical space for visitors to go. Karen's dream for the future is to have a permanent location for the more than 50 dioramas she has created so far; a creative space where her work can become a living tradition, where young people can create and learn to express themselves with art, and where her artwork can be preserved for future generations.

8. Polynesia Polynesia

Defunct

To preserve Polynesian culture in California

9. Islamic Art Exhibit

Active; voluntary

<http://www.islamicartexhibit.net/>

Islamic Art Exhibit: The Message of the Quran: Benevolence – Fremont Main Library

For almost 1400 years, the tradition of Islamic art has flourished throughout the world, with the beautiful patterns and designs unique to the art manifested in forms such as architecture, calligraphy, painting and ceramics. Today, in the twenty-first century, Islamic art has new media through which artists can now express themselves. The style is constantly evolving while remaining true to its origins, and it is a valuable art form that deserves recognition and awareness.

Islamic Art Exhibit, a nonprofit corporation, has organized a traveling exhibit to showcase contemporary Islamic art. In June and July, it will be at the Fremont Main Library, in the adult reading area on the main floor behind the reception desk.

10. Asian American Parents Association

Voluntary

<http://aapa.net/>

AAPA addresses concerns facing our children's K-12 education, provides opportunities for the exchange of ideas on issues related to education, and organizes activities that support student development. AAPA fosters member involvement in all aspects of the educational processes, especially but not exclusively, as it pertains to the needs of students of the Asian American community. AAPA encourages voluntarism in support of schools' educational programs. AAPA promotes dialogue with school administration personnel and advances greater understanding between the general public and the Asian community.

11. Confederacion Centro Americana COFECA

<https://es-la.facebook.com/Confederacioncentroamericana/about/>

12. De Rompe y Raja

<https://www.facebook.com/derompeyrajasf/>

De Rompe y Raja Cultural Association in Richmond, CA, was founded in 1995 as a cultural organization and performance troupe dedicated to preserving and promoting traditions and culture from the coastal region of Peru, where the music and motifs of European, African, and indigenous peoples intersect.

13. Chavalos de Aquí y Allá

<https://chavalos.org/>

Chavalos de Aquí y Allá celebrates a decade of transnational organizing and local youth development. Current programming includes the teaching of traditional dance and folklore, Central American poetry and professional dance showcases, all of which benefit Chavalos transnational humanitarian aid efforts - making Chavalos one of the most multidimensional and creative Central American nonprofit organizations in the San Francisco Bay Area.

Our goal is to bring together local youth to form a support system for under-resourced families, both in our local communities and in Nicaragua. We continue to do this through community outreach, organizing and by promoting Nicaraguan culture in and around the Bay Area. We are committed to providing San Francisco youth and adults with quality professional dance training. Through our dance program, Chavalos Danzas por Nicaragua, participants learn about the intersectionality between the cultural performing arts and community building. Chavalos showcases our cultural traditions and teaching at our yearly programming: El Güegüense, Paseo Masaya, La Cultura Cura, and Noche Bohemia.

14. Odissi Vilas: Sacred Dance of India

<https://www.odissivilas.org/>

History: In ancient India the temple was the center of learning, culture, religion and art. In Odisha, in

north eastern India, in the temple of Lord Jagannath, 'Lord of the Universe,' religious rituals, music, and dance were combined together to create the highly sculpturesque and devotional dance style, Odissi.

Offers paid classes.

15. Palestinian American Society

Could not find information

Sample of 15 Non-BIPOC-centered Organizations outside of NCCS Data Set

1. Westchester Lariats

Active

<http://www.westchesterlariats.org/>

<https://www.facebook.com/thewestchesterlariats/>

The Westchester Lariats is a nonprofit international youth dance troupe located in the Los Angeles community of Westchester. Our focus is to give children, Kindergarten through 12th grade, a unique and educational experience by teaching students international folk dances, American square and line dances, Polynesian, Bollywood, and exciting "era" dances such as Swing, Charleston, and 50's. We offer three classes; each varies by grade and allows students to grow their dancing abilities.

In addition, each summer we invite the Performing Lariats to attend a one or two-week goodwill summer tour where students and chaperones visit national parks, historical monuments, view stunning architecture, and eat amazing food. The Lariats have traveled all over the world, some tours as close as San Diego and some as far as Paris, France and Budapest, Hungary. Please visit our Tour page to learn more and view photos.

2. Elevate Dance Company

Active

<https://www.elevatedancecompany.com/>

At Elevate, we are the higher learning in technique, showmanship and artistry. Our company focuses on competitions and develops skills for professional auditions. We offer classes for dancers starting at the age of 3 and up.

3. Redwood Playhouse

Active

<http://www.redwoodplayhouse.com/>

This building was originally constructed as a public school by the Federal Public Works Administration in 1939. In the 1970's it became an important hub of a thriving Southern Humboldt Theatre and Dance renaissance- Driven by the new-settlers of the "back-to-the-land" movement.

After several incarnations as school, meeting place & administrative offices & teen center, the building- by then in decline, was purchased and partially rehabilitated by the College of the Redwoods in 2009. The college administration was very supportive of our community vision of refurbishing the former gym, remembered fondly by long-time residents as "The Theatre" to serve local performing artists, & community gatherings. Organizers meeting for a year, became The Redwood Community Theatre Board of Directors and entered into a lease agreement with the college that led to reopening the theatre now known as The Redwood Playhouse, as a community nonprofit in January 2013.

4. Bridge Museum Inc.

Active

The Bridge Museum Inc is located in San Jose, CA, United States and is part of the Museums, Historical Sites, and Similar Institutions Industry. The Bridge Museum Inc has 1 total employees across all of its locations and generates \$34,482 in sales (USD). (Sales figure is modelled).

The Bridge Museum's mission is to inspire future bridge builders to achieve our vision of a more connected, less polarized world. To test the Bridge Museum concept, a temporary museum is currently being planned for 2019 at an Oakland, California location. We hope to extend, expand and scale the museum to other parts of the United States.

Our Advisory Council includes a five-time Noble Peace Prize nominee, Los Angeles's Poet Laureate, the architect of the Bay Bridge's New East Span, a San Francisco-based internationally renowned bridge engineering firm, a former Secretary of Transport (and WWII camp internee) and an Oakland-based leader on Restorative Justice.

5. New Horizons Band of Sonoma County

Active; voluntary; on hiatus until after pandemic

<https://nhbsc.org/>

We are a nonprofit organization dedicated to giving seniors an opportunity to make music, regardless of ability or experience. Haven't picked up a trumpet since high school? Not a problem. Here at the New Horizons Band we create a fun environment where you can learn and improve without pressure.

6. A World Cultural Center - AWCC

Active; voluntary; possibly BIPOC-centered

<http://www.aworldculturalcenter.org/>

There is a strong need for a peaceful and healthy world. Starting with one community at a time, A World Cultural Center (AWCC) provides people access to healthy and peaceful living in the form of exercises, healthy nutrition, and friendly forums.

We encourage people from different races, beliefs, sexual orientations, and different political views to come together to do exercises and share their knowledge, beliefs, and cultures with each other.

AWCC believes that people need to work together cooperatively to achieve healthy balance, respect, and acceptance of each other. People are different so that they can complement each other to achieve

balance in our world.

AWCC wants people that cannot afford gym fees to have a choice, at least once a week, to come to an AWCC center to exercise without thinking about cost, but about the fun they will have to achieve wellness.

AWCC will position itself as a happy place where people can come and feel love and happiness of being alive and belonging to a community of caring people. AWCC believes in its success because its activities will promote healthy living, which invariably lowers medical costs, and sharing of cultural knowledge will encourage dialogue, acceptance of differences, and compassion among people in our local communities. Ultimately the center will grow globally, enabling peaceful relations around the world.

7. CDM Orchesis Dance Company

Active

<https://www.cdmorchesis.com/home>

Orchesis Dance Company is a 501(c)3 nonprofit high school dance organization dedicated to providing quality and professional dance instruction and instilling an appreciation for the art of dance in a safe studio environment at Corona Del Mar High School. Our mission is to provide dance education in the classroom, the school and the community.

8. Northern California Writing Centers Association

Active; possibly non-arts

<https://sites.google.com/view/ncwca/home>

The Northern California Writing Centers Association is a nonprofit educational organization that provides support, encourages scholarship, and promotes community among writing center professionals.

Our primary commitment is to serve colleges and universities in Northern California and Northern Nevada (2-year, 4-year, public, and private) while inviting participation from colleagues nationally and internationally. We define writing centers broadly, acknowledging the intersections of writing, reading, and academic support in the various institutional setting in which this work occurs. We are committed to the following:

Sponsoring conferences located in the Northern California and Northern Nevada region and welcoming all interested participants. Supporting the establishment and development of writing centers within their varied institutional contexts. Promoting and providing professional development for writing center staff members including: tutors, directors, coordinators, instructors, funding agents. Encouraging exploration of and dialog about multiple conceptions of literacy and the teaching, tutoring, and learning thereof. Facilitating dialogue about our diverse student populations and strategies for promoting their success.

9. Synesthesia Sinfonietta

Active

<https://www.synesthesiasinfonietta.com/about>

Synesthesia Sinfonietta is an orchestral ensemble under the direction of Isaiah Castro and comprised of musicians from the Los Angeles County and Orange County areas. The group is seeking to expand to performances that occur four times a year (seasonally-fall, winter, spring, summer) and to frequently include choral/orchestral works in performance repertoire. Each concert will be comprised of thematic programming that features relatively known or lesser-known works of timeless composers alongside new pieces that are being premiered or have recently been written. Additionally, the group aims in the long term to provide community outreach opportunities through "meet the orchestra", educational enrichment programming, interactive rehearsals with musicians providing masterclasses to the community, and unique collaborative projects with artists and cultural influencers.

The board members of Synesthesia Sinfonietta plan to meet monthly not only for the purposes of planning future programming but also for securing musicians, marketing materials, instruments, sheet music, equipment, rehearsal spaces, performance venues, and adequate funding for each of the performances. The board also intends to communicate regularly with current, potential, and future donors. Additionally, this board will conduct research and apply for grants that will enable the ensemble to provide thematically programmed concerts in various spaces with sufficient resources to provide quality programming and reasonable compensation for musicians and administrators.

In conclusion, Synesthesia Sinfonietta seeks to contribute to Southern California as an ensemble that provides quality and unique concert programming and seeks to collaborate with various artists in various fields, with the intended outcome that all who attend Synesthesia Sinfonietta concerts or work with Synesthesia Sinfonietta ensemble and artistic director are enriched as humans beyond simple consumption of concert music, but in their other senses and within their personal human existence.

10. Mariah's Gift Value Life

Active; voluntary

<https://www.facebook.com/pages/category/Nonprofit-Organization/Mariahs-Gift-Value-Life-396966633819086/>

Very difficult to find information; looks like a scholarship fund but not necessarily related to art.

11. Adoration Dance Ministries Inc.

No website; no info other than address

12. Coins and Quilts 4 Life

Active; voluntary

https://www.purecharity.com/field_partners/beautyfromashesug

To provide spiritually, emotionally, physically, financially and socially for single mothers and families in crisis in Uganda, Africa.

13. San Francisco Musical Fund Society

Active; voluntary

<https://sanfranciscomusicalfund.weebly.com/>

The purpose of this Society is to elevate and better the status and general welfare of musicians and music in the community by: 1) engaging in programs to promote within the general community the value of music and music education; and 2) providing financial assistance and scholarships to music education programs and students of music; and 3) engaging in programs to promote the welfare of musicians; and 4) sponsoring events involving the public performance of music.

The Musical Fund Society was formed by the frontier musicians back in the days when San Francisco and the West were first coming into being. Gold was discovered in California in 1848 and San Francisco soon grew to a population of 10,000 people. San Francisco became a city in 1850, and soon became the theatrical city of the West with many shows and performers coming to San Francisco by ship around the horn. There existed many theaters in the city at that time to house all those performers, and shows, as well as the musicians. In January of 1864, during the Pony Express days and five years before the first transcontinental railroad was completed in 1869, a group of musicians in San Francisco decided to join together as a group to "relieve sick members and provide a death benefit" for each other. They called themselves the San Francisco Musical Fund Society.

A year later, in 1865, the Musicians Mutual Protective Union #10 was founded, most likely by these same musicians. In February 1887, 23 years after the founding of the Musical Fund Society, the American Federation of Musicians came about with our Local 6 as the San Francisco Union.

Today, at 150 years, the Musical Fund Society still exists with membership made up of many Local 6 musicians as well as non-union musicians and even non-musicians! It is more of a social group now with 2 free dinners/brunches in San Francisco per year for members and guests, with dues and donations going to needy musical causes---music students, music classrooms, etc.

14. Sacramento Performing Arts Conservatory

Active

<https://www.sacramentoconservatory.com/>

Since 2005 Sacramento Performing Arts Conservatory has brought performing arts classes to the SCUSD, EUSD, FCUSD, SJUSD, Roseville USD, TRUSD, and last but not least the EGUSD. Drawing on the community's diverse resources; our professional arts faculty and experienced educational staff and partnerships with other arts and social organizations; we have served hundreds of students throughout Sacramento.

The goals of our program activities are to: Give interested students access to training in performing art forms which reflect the ethnic makeup of their community. Provide ample opportunities for students to share their work with their community and peers through performances and showings. Develop an appreciation for the arts in the schools and the community. Encourage and/or improve

communication and involvement between parents and school activities. Provide a positive environment through the arts which encourages cross-cultural understanding and pride.

15. French Gulch Flare Ups Inc.

No website

French Gulch Flare Ups Inc is classified along with Other Cultural & Ethnic Awareness. The primary purpose of these organizations is to promote artistic expression within a particular ethnic community; work for the preservation and promotion of the traditions, values and lifestyles of different cultural groups; organize activities and events which promote cultural exchange locally or nationally; and encourage understanding and respect for different cultural heritages among the youthful members of the group as well as the mainstream population.

Sample of 15 BIPOC-centered Organizations outside of NCCS Data Set

1. Armenian Dance Center Inc.

Active, voluntary

<https://www.facebook.com/pages/category/Dancer/Armenian-Dance-Center-175280755933529/>

2. Japanese American Medical Association

Active; not an arts org

<https://jamasocal.org/>

Founded in 1947, The Japanese American Medical Association (JAMA) is a Southern California nonprofit, tax-exempt organization, comprised of physicians and spouses. JAMA's physicians are involved in 46 medical specialties and subspecialties, and practice either in a private practice-based or university-based setting. JAMA's purposes are to maintain and advance the professionalism of its physicians in the communities of Southern California and to promote the social relationships of its members and spouses.

3. Sri Sankarapuram Mahaperiyava Agnihothrigal Gurukula Gramam

Active; voluntary; does not seem to be arts related

<http://www.srisankarapuram.com/assets/files/US-Pamphlet-English.pdf>

Mission: Preserve and promote Indian traditional culture per Vedic Scriptures

4. Desarollo Cultural Latino Xochiquetzal

No website or other information

5. Indo-American Cultural Organization

No website or other information

6. Ballet Folklorico Mexico Vivo

<http://www.balletfolkloricomexicovivo.com/>

Active; voluntary

Ballet Folklórico México Vivo (BFMV) is a nonprofit organization (501c3) established to promote Mexican culture through dance. Since 1997 we have served the community of Redwood City and surrounding areas by sharing our rich tradition of dance through performances. Our organization is composed of many families and we are proud to showcase fathers, mothers, sons and daughters dancing side by side – passing our culture from one generation to another.

7. Ballet Folklórico de South San Francisco

Active; subsidiary of South San Francisco High School

https://ssfhs.schoolloop.com/pf4/cms2/view_page?d=x&group_id=1536995847268&vdid=i82w2b1yx_hj2gq

8. Bhojpuri Parivar Inc.

Defunct

9. California Korean Contractors Association

Not arts related; NTEE code is Business

10. Khmer Arts Cultural Center Inc.

No website or other information

11. Blue Ming Asian Artists

Active; paid classes

<https://www.asian-artists.org/>

Mission Statement: Blue Ming Asian Artists (BMAA) is a registered not-for-profit organization. We are aimed at integrating local American Asian and Pacific Islander (AAPI) arts and cultures into American society while celebrating the uniqueness and beauty of the AAPI peoples.

Serving the Community Since 2010: We started as a Chinese dance group, but we expanded our cultural coverage to include all AAPI communities. We are now an established and thriving platform for San Diego area AAPI artists to promote and showcase their cultures, ethnic backgrounds and creativities in the arts. Our efforts focus on inspiring and educating the larger community about AAPI's significant impact on American cultural, artistic diversity, and economic development starting as far back as the early days of the country's history. BMAA has participated in, and produced, art festivals, museum showcases, theater presentations, and art competitions in addition to other community events, featuring AAPI's artists, cultures and heritages. Our work serves the long-term goal of building a more equal and justice society in America.

Working with Alliance Partners: On the journey to achieve our long-term goals, BMAA believes in building partnerships with organizations from around the country to celebrate the breadth and diversity of the Asian American experience. We actively reach out to and welcome other organizations to work with us, share information and resources, and join and support each other's events. United

we are able to achieve more, reach farther, and make a bigger impact. We offer our public artistic performance services when time permits. We also promote alliance partner events through our media channels. By sharing our resources with our alliance partners, we strive to demonstrate that AAPI communities are a culturally rich, socially vibrant, and valuable part of the community that stands against hate and inequity in all its forms.

Increasing the Visibility of AAPI Artists: We help AAPI artists to gain visibility and direct connection with broader audiences by organizing public art classes and workshops. We also assist artists in hosting fee-based classes for those students who are interested in continuing their education. These ongoing administrative and management services are available to all artists who need the service.

12. Filipino Community Organization of the Monterey Peninsula

<https://www.filipinocommunitymonterey.org/about>

The purpose of the F.C.O.M.P. is to promote the Filipino Culture & their History to the Community of Monterey and its surrounding cities. This Organization holds Academic, Social, & Athletic activities for its members and friends of the Monterey Peninsula.

13. Native Daughters of the Golden West

Active; non-arts

<https://www.ndgw.org/>

The 501(c)(3) charitable Children's Foundation was founded in 1952 and is sponsored by the Native Daughters of the Golden West, an organization of individuals born in California who are dedicated to the preservation of California's history and the social and cultural development of the State.

The Foundation serves the interests of children who are not eligible for any other existing aid. When a child needs medical, dental, occupational or educational therapy, the Foundation is there to provide the help needed for those services, thanks to the hard work and generous donations of the Native Daughters of the Golden West, their friends, and community supporters.

14. San Francisco Chinese Alliance Church

Active; non-arts

<https://www.sfcac.org/>

The Alliance was birthed in 1881 when Pastor A. B. Simpson organized a small group of believers devoted to experiencing Jesus in His fullness and making Him known to New York City's marginalized dock workers.

15. Asian Women Entrepreneurs

Active; non-arts

<http://aweoc.com/>

The purpose of Asian Women Entrepreneurs (AWE) is to assist Asian Pacific Women to realize their entrepreneurial potential, promoting their entrepreneurial skills in a dynamic business environment;

identifying specific needs of Asian Pacific Women, providing available resources through entrepreneurial networking opportunities to assist members to grow their businesses to the next level.

Data Acquisition and Cleaning

Data Cleaning Steps

EINS, Names, Addresses

- 1) Cleaned EINS to delete hyphens and leading 0's so they are uniform across all sources.
- 2) Cleaned organization names to follow the IRS's spelling and punctuation. If they were not in IRS data set, then they were edited to have uniform spelling and punctuation across other sources.
- 3) Proofread EINS and organization names across all sources. Missing EINS from one source were filled from other sources.
- 4) If EINS are not available from any source, inserted "NA" to confirm they have been reviewed and not found.
- 5) Cleaned addresses so they are uniform across all sources. If EINS and names match, then missing addresses from one source were filled in with addresses from other sources.
- 6) Verified the cleanliness of EINS and names by counting how many names each EIN has and vice versa to spot records missed in the cleaning. EINS found with multiple names may be fiscal sponsors, such as Community Partners. Names found with multiple EINS are usually individual chapters of associations.
- 7) Verified cleanliness of addresses. Multiple addresses found for a name are usually the locations of individual chapters of associations. Multiple names found with identical addresses may be fiscal sponsors.

Fiscal Sponsorship

A fiscal sponsor receives donated funds on behalf of an unincorporated project or group. Its EIN is used to make the transaction because the unincorporated entity does not have one. Organizations that are either marked or suspected to be fiscally sponsored organizations

and those that are fiscal sponsors are included in the database.

- 1) Created table of suspected fiscal sponsors where EINs have many organization names: 67 from Candid, 6 from DataArts, 2 from CAC. [See Fiscal Sponsors Guessed.xlsx]
- 2) Created table of fiscal sponsors from DataArts and CAC where data sets did have a column to mark fiscal sponsorship: 193 organizations from DataArts and 167 organizations from CAC. [See Fiscal Sponsors Marked.xlsx]

How BIPOC-centered Organizations Were Identified

- 1) Created an extensive list of keywords used to flag BIPOC-centered names. Lists are shown below.
- 2) Reviewed organization names in IRS, Candid, DataArts, CAC records to flag for BIPOC-centered keywords, then read for accuracy. Initial review of all records from only the IRS, DataArts and Candid sources: 2,381 records were flagged out of 26,576 total records; but these records include duplicates across sources when spelling and punctuation are not cleaned. Cleaning of names came after flagging for BIPOC-centered.
- 3) Reviewed organization mission statements in DataArts and CAC to flag for BIPOC-centered keywords, then read for accuracy.
 - a. 211 DataArts organizations were originally flagged with BIPOC-centered keywords in their missions. After review, 35 of them were deemed non-BIPOC-centered and were unflagged.
 - b. 231 CAC organizations were originally flagged with BIPOC-centered keywords in their missions. After review, 79 of them were deemed non-BIPOC-centered and were unflagged.

In below lists, an asterisk at the end of a keyword broadens the search by finding words that start with the same letters.

BIPOC-centered keywords used to flag organization names and missions:

Africa*	Kurd*
Algeria*	Latin*
Asia*	Leban*
Aztec*	Marshallese*
Barbadian*	Maya*
Barbados*	Mexic*
BIPOC	Middle East*
Black	Migrant*
Blackfeet*	Morocc*
Cambodia*	Native*
Chamorro*	Navajo*
China*	Nigeria*
Chinese*	Pacific*
Colombia*	Pakistan*
Cuba*	People of Color*
Cultur*	Philippine*
Dominica*	Puerto*
Ecuador*	Salvador*
Egypt*	Samoa*
Ethiopia*	Somali*
Fiji*	South Africa*
Filipin*	Syria*
Ghana*	Togo*
Guatemala*	Tongan*
Haiti*	Tribal*
Hawai'ian*	Tribe*
Hispanic*	Vietnam*
Hmong	
Immigra*	
India*	
Indigenous*	
Iran*	
Iraq*	
Jamaica*	
Japan*	
Korea*	

Additional BIPOC-centered terms picked up through reviewing organization names:

Afghan*	Jaliscienses	Sikh
Andean	Jiang*	Sino
Anime	Juneteenth	Sri
Arab*	Kabuki	Sudan*
Armenia*	Kendo Dojo	Suqia
Azerbaijan	Kenya	Syria*
Bahai	Khmer	Tai
Bali*	Kuhai	Taichi
Bangladesh*	La Raza	Taiko
Bengal*	Lao*	Taipei
Bharati	Las Americas	Taiwan*
Bhutan*	Lion Dance	Tajik
Bolivia*	Little Saigon	Tamil
Buddha	Little Tokyo	Tejanos
Burma/Burmese	Malay*	Thai*
Caribbean	Mandarin	Tia Chucha
Cherokee	Mariachi	Tian
Chettiar	Meiychang	Tibet*
Chicana	Meizhou	Tlaxcal*
Chicano	Mekong	Tonayense
Cinco de Mayo	Mestiz*	Tubong
Color, of	Michoacanos*	Turk*
Dai Ichi	Minority	Turkic
Dao	Multicultural	Urasenke
East-West	Muslim	Uyghur
Eritrea*	Negro	Viet*
Ethnic	Nepal*	Wan Kim
Falun Dafa	Nippon	Wat
Far East	Oaxaca	World Culture*
Federacion	Okinawa	Xiamen
Fukienese	Palestin*	Yamaha
Guadalajara	Panama*	Yangtze
Guang	Paraguay*	Yoga
Gujarati Samaj	Pelota Mixteca	Yuet
Guqin	Persia*	Yunnan
Guzheng	Peru*	Yurt
Habib	Polynesia*	Zhaoyu
Hakka	Punjab*	Zhejiang
Halal	Qigong	Zhi
Halau	Raices	Zhong

Han	Sakura	Zhuhai
Hi Chi Minh	Salaam	Zoroastrian
Himalaya*	Shahaziz	Zuli
Hindu	Shaheed	
Hip Hop	Shahrzad	
Hunan	Shandong	
Indo	Shanghai	
Indo American	Sheng Zhen	
Indonesia*	Shradha	
Islam*	Shuaijiao	
Istanbul	Siddhi	

4) Searched Candid's "grant population code" and "recipient population code" to flag for BIPOC-centered. Codes PE00 through PE03 and PE05 through PE09 are BIPOC-centered; PE04 is European (<https://taxonomy.candid.org/populations>). This resulted in flagging approximately 410 out of 3,994 organizations as BIPOC-centered.

5) Searched ACTA's "Primary Cultural Community" and "Primary Specific Cultural Community" fields for BIPOC races and ethnicities to flag for BIPOC-centered. This resulted in flagging 217 out of 320 organizations as BIPOC-centered.

a. *Primary Cultural Community:*

African/African-American
Asian/Asian-American/Pacific Islander
Eastern European-American
European/European-American
Latin/o/a/x
Middle Eastern/Middle Eastern-American
Native American

b. *Primary Specific Cultural Community:*

African American	Latin American
African and Afro-Latin Diaspora	Latino, Afro Latino
African, African Diaspora	Maidu
API	Maya/Mexica
Armenian	Native Mexican/Aztec
Ashkenazi Jewish	Mexican
Black, Latinx, Indigenous	Mexican/Mexican-American

Brasil	Mixtec
Brazilian	Mizrahi Jewish
Bulgarian	Mono
Cambodian	Myanmar
Cambodian/Khmer	Oaxacan
Caribbean	Pacific Islander/Asian American
Central Asia	Persian
Chamorro	Peruvian
Chicano	Peruvian/Andean/Afro-Peruvian
Chinese	Philippine/Philippine American
Chinese American	Puerto Rican
Congolese	Purepecha
Croatian	Quechan
Cuban	Romani
Filipino	Salvadoran Indigenous
Filipino American	Senegal/Mali
Guatemalan	Senegalese
Guinea	Somali
Haitian	Somali-American
Hawaiian	South Asian
Hawai'ian	South East Asian/Indian
Hmong	Southern Sierra Miwuk
Hungarian	Spain/Gitano
Ilocano	Tataviam
Indian	Thai
Indigenous Mixtec	Tibetan
Irish	Tongan
Iu Mien	Trinidad + Tobago
Japanese	Ukrainian
Karuk	Venezuelan
Korean	Vietnamese
Korean American	Vietnamese American
Lao	West African

- 6) Used membership list from Latino Arts Network to further identify organizations as BIPOC-centered.
- 7) Used list of AAACC Resident Companies to further identify BIPOC-centered organizations.

Focus on the Arts

Another significant challenge in this work was to identify a cohort of organizations that are primarily focused on the arts without excluding the many organizations that conduct arts activities within a cultural context. Overall, the NTEE was used to select organizations with missions in the arts rather than the humanities. However, included in the analysis are organizations that may not have an "arts focused" NTEE code but receive arts related funding from public or private sources. The report is primarily about arts organizations but makes room for other types of organizations that are funded by arts grant makers and produce arts activities, even if they may not be "arts organizations" in the strictest sense. Additionally, NASAA analyzed differences between the entire data set, "arts organizations" and "other arts grant recipients," which did not reveal any major insights or findings. Further explanations of included codes are detailed below.

- 1) Deleted organizations whose IRS-provided NTEE code and name are clearly not arts related. This removed 3,762 non-arts organizations.
- 2) Deleted selected organizations with out-of-scope NTEE codes and names.

Organizations Removed Using NTEE Codes and Names

Organization Types Removed

A1280 Arts Culture Humanities - Fund Raising & Fund Distribution – Historical Organizations
A1282 Arts Culture Humanities - Fund Raising & Fund Distribution – Historical Societies & Historic Preservation
A80 Arts Culture Humanities - Historical Organizations
A82 Arts Culture Humanities - Historical Societies & Historic Preservation
A02 Arts Culture Humanities - Management & Technical Assistance
A30 Arts Culture Humanities - Media & Communications
A0330 Arts Culture Humanities - Professional Societies & Associations – Media & Communications
A34 Arts Culture Humanities - Radio
A05 – A0582 Arts Culture Humanities - Research Institutes & Public Policy Analysis
A1180 Arts Culture Humanities - Single Organization Support - Historical Organizations
A1182 Arts Culture Humanities - Single Organization Support - Historical Societies & Historic Preservation
A32 Arts Culture Humanities - Television
B70 Education - Libraries
C36 Environment - Forest Conservation

C40 Environment - Botanical, Horticultural & Landscape Services
C41 Environment - Botanical Gardens & Arboreta
C42 Environment - Garden Clubs
C60 Environment - Environmental Education
D 32 Animals - Bird Sanctuaries
D 34 Animals - Wildlife Sanctuaries
D50 Animals - Zoos & Aquariums
N 32 Recreation & Sports - Parks & Playgrounds

Table 1. Organizations Individually Selected to Be Cut

Name	Avg IRS Assets	Avg IRS Income	Reason for Exclusion
Top 100 Income			
Academy Museum Foundation	\$484,355,869	\$1,561,357,329	Under construction
Lucas Museum of Narrative Arts	\$375,640,365	\$254,459,431	Under construction
National Hot Rod Association	\$49,990,171	\$97,102,434	Car racing
TMT International Observatory LLC	\$146,081,140	\$59,389,392	Observatory being built in HI
Armenia Artsakh Fund Inc	\$38,411	\$43,993,721	Primarily humanitarian aid
Mind Research Institute	\$11,337,690	\$30,565,569	Math education Research/Technology
Simon Wiesenthal Center	\$65,824,034	\$28,016,890	Global organization fighting anti-semitism, but also operates Museum of Tolerance in CA
SWC Museum Corp	\$133,147,152	\$24,503,279	Nonprofit established why Simon Wiesenthal Center to fund construction of Museum in Jerusalem
Internet Archive	\$4,873,111	\$21,785,998	Digital archive of Internet
WJO Foundation	\$26,992,027	\$19,117,778	Seems to be primarily humanitarian and educational causes
Doma Development Corp	\$39,850,162	\$17,709,970	Housing development
Japanese Community Youth Council	\$6,277,817	\$14,412,658	Youth development
Ayn Rand Institute-The Center for the Advancement of Objectivism	\$7,513,276	\$11,861,011	Think tank
Promax International-B P M E	\$3,653,025	\$10,016,493	Celebrates advertising

Top 100 Assets			
University Development Foundation	\$100,146,651	\$118,114	Investing in higher education
Business Arts Plaza Inc	\$71,969,201	\$6,230,686	Real estate: "Collect and distribute the income from real property, on behalf of screen actors guild-producers pension"
Annual Reviews Investment Corporation	\$68,684,710	\$6,460,171	Financial management
Dr Prem Reddy Family Foundation	\$51,190,274	\$4,649,594	Focuses on health/medical
Las Cumbres Observatory Global Telescope Network Inc	\$41,664,484	\$9,264,500	Global network of telescopes
RLG Land Foundation	\$28,021,634	\$1,388,667	Invests in charter schools

Table 2. NEA Unique Organizations Cut from 1st Flat

Cut from 1st Geocoded Flat (IRS, Candid, DataArts, CAC, ACTA)			
BIPOC-centered Unified	EIN	Name	NTEE Name
No/Unknown	330532354	Aquarium of the Pacific	Animals - Zoos & Aquariums
No/Unknown	432051736	Barcid Foundation	Arts Culture Humanities - Historical Organizations
Yes	943329786	Bayview Hunters Point Center for Arts and Technology	
No/Unknown	943385643	David Brower Centrer	Environment - Environmental Education
Yes	943317442	Friends of Peralta Hacienda Historical Park	Arts Culture Humanities - Single Organization Support - Historical Organizations
No/Unknown	510665121	Future Roots Inc	Arts Culture Humanities - Radio
Yes	954331261	Hernandez Mariachi Heritage Society	Arts Culture Humanities - Historical Societies & Historic Preservation
No/Unknown	521654276	Independent Television Service Inc	Arts Culture Humanities - Television
Yes	954776447	Latino Public Broadcasting	Arts Culture Humanities - Media & Communications
Yes	942472322	Radio Bilingue Inc	Arts Culture Humanities - Radio
No/Unknown	943271686	Searchlight Educational Media Inc	Arts Culture Humanities - Media & Communications