

**Cultural Heritage Organizations:
Nonprofits That Support Traditional, Ethnic, Folk, and
Noncommercial Popular Culture**

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Abstract

This monograph provides an overview of nonprofit cultural heritage organizations in the United States and a snapshot of their structure, finances and programs. Cultural heritage organizations include community cultural and arts centers, ethnic and cultural awareness organizations, and festivals. Most of these organizations focus on promoting and preserving ethnic, cultural, racial, regional, linguistic, or religious traditions. The monograph confirms that cultural heritage organizations are fundamentally community oriented, and that their primary intent to preserve communities and to benefit youth, elders, immigrants, ethnic groups, neighborhoods, towns, and cities is both explicit and reflected in a broad programmatic range of cultural, educational, and human service activities beyond the arts. It also finds that cultural heritage organizations are small and lack financial resources compared with the nonprofit arts, culture and humanities subsector. Moreover, organizations affiliated with Black/African American and Hispanic ethnicities and cultures are shown to be potentially more vulnerable financially than are organizations affiliated with other race/ethnic groups. This monograph is the first systematic national study of nonprofit cultural heritage organizations using descriptive statistics and data on charitable nonprofits from the National Center for Charitable Statistics (NCCS) at the Urban Institute. It establishes a basis for measuring the size and scope of cultural heritage organizations that can be used to assess their growth and financial health in future years. It also sets out a framework for studying the seriously under-theorized and under-researched *culture* component of the arts, *culture*, and humanities subsector.

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Introduction

The world is an increasingly interconnected place, busy with mobility and rapid change. Families are relocating, immigrants are settling in, and rural areas and industrial towns are being transformed through global economic shifts. A sense of community is not something many of us can take for granted anymore. Yet across the United States, nonprofit cultural heritage organizations are helping people to remember and celebrate their shared experiences, traditions, identities, struggles, and aspirations. Most civic activity leads to a greater sense of community and that is one reason it is vital to civil society and public life. For cultural heritage organizations, building and sustaining a sense of community is the primary objective. This can happen simply by providing a place for neighbors to meet on the streets and corners they share, as it does at neighborhood fairs. It can happen when an ethnic group gathers to observe an important holiday, or when a city celebrates its diverse music and food traditions, or when immigrants organize to teach their history and values to young people. It can happen at county fairs and folklife programs, and in community cultural centers and native language schools. Despite the importance of cultural heritage organizations, almost nothing is known about how these groups are structured and sustained. This report examines the size, scope, and financial health of nonprofit cultural heritage organizations in the United States and their importance to our communities.

The analysis is based primarily on information gathered from Form 990s that nonprofit organizations file with the Internal Revenue Services (IRS) and provided by the National Center for Charitable Statistics (NCCS). While the NCCS has the most comprehensive, national database on nonprofit public charities (i.e., 501(c)(3) organizations), this database underreports (1) small organizations that receive less than \$25,000 in gross receipts annually and (2) religious organizations, because these two types of nonprofits are exempt from filing Form 990s (although some do so voluntarily).

These limitations are particularly relevant to research on cultural heritage organizations. Several studies suggest that very small organizations and religious institutions provide essential structural supports for cultural heritage activities, particularly in minority, immigrant, and low-income communities (see Cleveland 2000; Staub 2003; Stern 1997; Wali, Severson, and Longoni 2002; Walker 2003). Moreover, cultural heritage organizations present some special challenges because cultural differences are central to their activities. Culturally different understandings of the terms used to describe organizational mission, linguistic differences, and cultural assumptions built into the classification systems become particularly apparent when looking at this group of nonprofit organizations. For example, some South Asian nonprofits describe what appear to be community cultural organizations as “churches,” apparently because these organizations are based on Hindu principles of communal responsibility and philanthropy. Such groups can therefore get overlooked or misclassified in the NCCS data files. Nonetheless, because of its size and comprehensive nature, the NCCS database is an excellent resource for assessing the basic parameters and financial structures of this diverse and understudied aspect of civil society.

The Scope and Finances of Cultural Heritage Organizations

Cultural heritage is commonly considered a part of the unincorporated arts—the “range of citizen arts . . . community, avocational, traditional, or folk arts, the indigenous arts in their many manifestations” (American Assembly 1997, 5). The unincorporated arts are of note because they encompass an important grassroots dimension of the cultural sector. As such, they are seen to reflect both the value and the ubiquity of the arts, culture, and the humanities in citizens’ everyday lives (Peters and Cherbo 1998). Arts advocacy often promotes this idea. However, little has been done to measure the size, scope, and capacity of these grassroots arts associations. Compiling data on these organizations is labor intensive because they are hard to track, being less likely than other cultural organizations to belong to regional and national professional associations or to appear on the rosters of state arts agencies (Toepler 2002). Analyzing basic data on the scope and finances of cultural heritage organizations can help to flesh out our rudimentary understandings of the structure and organizational capacities of the unincorporated arts. This process, in turn, can contribute needed substance to debates about whether, how much, and the ways in which the public values the arts, culture, and the humanities.

Cultural heritage is a small but important component of the nonprofit cultural sector. There were 2,664 nonprofit cultural heritage organizations in the United States in 2001, representing approximately 9 percent of all nonprofit arts, culture and humanities organizations. Among these cultural heritage organizations, three distinct types emerge: cultural and art centers; ethnic, cultural and folk organizations; and festivals (table 1).

Cultural and Art Centers present, promote, and provide training in and access to community-oriented, noncommercial popular culture. They often serve children and youth, neighborhoods, and amateurs, and are typically multidisciplinary, with a wide range of cultural programming—from language classes to performances to film screenings to craft workshops. Community art centers are the most common kind of organization within this category. The NCCS database recorded 375 cultural and art centers in 2001, representing 14 percent of all cultural heritage organizations.

Ethnic, Cultural, and Folk Organizations use expressive forms to encourage understanding of an ethnic, cultural, racial, regional, linguistic or religious group or tradition. Many types of expression might be included, such as visual art, crafts, language, stories and histories, cosmologies, rituals, and festivities. Programs may be primarily cross-cultural or may target youth within a group. Prominent among ethnic, cultural, and folk organizations are Chinese language schools and the Alliance Francaise, groups that sponsor Scottish Highland games and St. Patrick’s Day parades, as well as multidisciplinary ethnic and immigrant arts organizations. Ethnic, cultural, and folk organizations represented the largest segment (61 percent, or 1,628 entities) of all cultural heritage organizations in 2001.

Festival Organizations produce and sponsor public events like fairs, Fourth of July commemorations, Pioneer Days, Martin Luther King Day parades, and other annual pageants, processions, and public arts-centered celebrations, such as the nationally syndicated, alcohol-free First Night celebrations held in cities and towns around the

country on New Year’s Eve. Festival organizations tend to serve communities that are geographically rather than ethnically or culturally defined—that is, neighborhoods, towns, cities, counties, and the nation. The second largest component of cultural heritage, groups sponsoring festivals made up one-quarter of all cultural heritage organizations in 2001.

Table 1. Types of Cultural Heritage Organizations, 2001

Type of Organization	Number	% of Cultural Heritage Organizations	% of All ACH Organizations
Cultural and arts centers	375	14	1
Ethnic, cultural and folk organizations	1,628	61	6
Festivals	661	25	2
All cultural heritage organizations	2,664	100	9
All arts, culture, and humanities (ACH) organizations	28,440	--	100

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

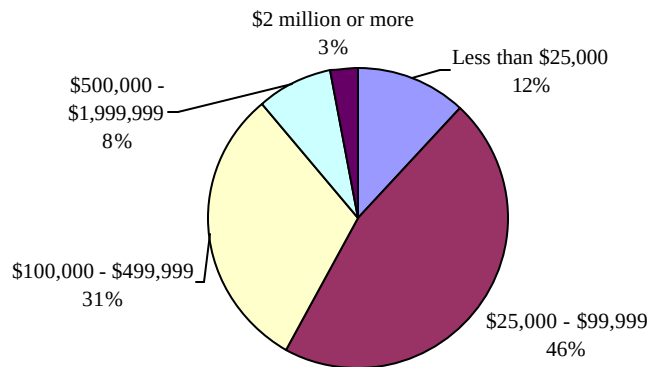
Cultural heritage organizations received approximately \$1.4 billion in revenues in 2001. This amount represents 6 percent of all revenues in the nonprofit arts, culture, and humanities subsector, although cultural heritage organizations make up approximately 9 percent of all organizations in this subsector. If cultural heritage organizations’ share of revenues matched their proportional representation in the subsector, these groups would increase their revenues by more than \$750 million.

On average, revenues among cultural heritage organizations are much smaller than those received by the typical arts, culture, and humanities organization—\$525,000 compared with \$842,000. But average revenues obscure the fact that half of all cultural heritage organizations are quite small, with annual revenues of less than \$100,000 (table 2). Only 114 U.S. cultural heritage organizations (4 percent of all cultural heritage groups) had budgets of \$2 million or more in 2001. Among cultural heritage organizations, cultural and arts centers tend to represent the greatest share of large organizations (8 percent), while ethnic, cultural, and folk organizations tend to be particularly small. Almost 60 percent of all ethnic, cultural, and folk organizations had budgets less than \$100,000 in 2001. In fact, the very small size of ethnic, cultural, and folk organizations reflects their nature as grassroots, community-based associations. About one in eight (12 percent) of these organizations had revenues of less than \$25,000.¹ Only 11 percent, or about 180

¹ In part, the careful data cleaning and recoding of cultural heritage organizations that preceded constructing this data set is likely to have revealed this finding. In identifying cultural heritage organizations, an unusual amount of attention was paid to investigating both small organizations and the NTEE A99 and Z99 codes (which generally designate “all other” groups). Small organizations are often overlooked in cleaning and coding processes. Multidisciplinary organizations and ethnically oriented organizations, such as cultural heritage organizations, often are categorized A99 or Z99.

ethnic, cultural, and folk organizations in the United States had budgets larger than \$500,000 in 2001 (see figure 1).

Figure 1. Ethnic, Cultural, and Folk Organizations, by Budget Size, 2001



Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Despite the perception that a majority of arts organizations run on relatively big budgets, most arts, culture, and humanities (ACH) organizations in reality are quite small. The distribution of revenue in the entire ACH subsector is almost identical to that of the cultural heritage organizations. About half of all organizations in the ACH subsector had revenues below \$100,000, and less than 20 percent had revenues of more than \$500,000 in 2001. However, the ACH subsector has higher average revenues than the average among cultural heritage organizations because the ACH subsector includes a handful of organizations (about 30—mostly museums) that operate on very large budgets, reporting revenues of more than \$100 million in 2001. The cultural heritage group lacks such very large institutions at its apex. And these very large organizations skew averages for the ACH subsector upward.

Table 2. Cultural Heritage Organizations, by Type and Size of Revenues, 2001

Type of Organization	Percentage of Organizations with Budgets:			
	Less than \$100,000	\$100,000- \$499,999	\$500,000- \$1,999,999	\$2 million and above
Cultural and arts centers (n = 375)	36	37	20	8
Ethnic, cultural, and folk organizations (n = 1,628)	59	31	8	3
Festivals (n = 661)	43	37	15	6
All cultural heritage organizations (n = 2,664)	51	33	12	4
All arts, culture, and humanities organizations (n = 28,440)	49	33	12	6

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Note: Percentages do not sum to 100 due to rounding.

Cultural heritage organizations differ from the entire ACH subsector as to where their revenues come from (table 3). Compared with ACH organizations, cultural heritage groups rely much more heavily on earned income, such as ticket sales, and less on private contributions. Earned income is the largest source of revenue for cultural heritage organizations; this income accounts for about two of every five dollars, compared with one in four dollars for the ACH subsector as a whole. In contrast, ACH organizations rely primarily on private contributions. About 44 percent of ACH revenue comes from foundation grants and individual and corporate donations and gifts, while 34 percent of cultural heritage organizations' revenue comes from these sources. The two groups experience virtually the same government support. Both cultural heritage and ACH organizations rely about equally on government—for roughly 10 percent of their total revenues. Festivals, which report that 68 percent of their revenue comes from earned income, account for more than half of all the earned income among cultural heritage organizations.

Table 3. Sources of Revenue, by Percentage of Total Revenue for Cultural Heritage, 2001

Type of Organization	Number	Total Revenue (\$ in millions)	Percentage of Revenue from:			
			Private Donations	Public Sources	Earned Income	Other Sources
Cultural and arts centers	375	431	40	10	26	23
Ethnic, cultural, and folk organizations	1,628	525	42	13	25	18
Festivals	661	442	17	4	68	10
All cultural heritage organizations	2,664	1,398	34	9	39	17
All arts, culture, and humanities organizations	28,440	23,935	44	11	26	17

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Note: “Private” combines direct and indirect contributions. “Public” consists of government grants. “Earned” represents program service revenues, such as ticket sales. “Other” includes revenue from membership dues, investment interest, rental income, etc.

Not only is the high percentage of earned income among cultural heritage organizations found primarily among festivals, it is particularly prevalent among fairs (table 4). Fairs earn three-quarters of their revenue from booth rentals, admissions, and ticket sales. Arts-based celebrations also rely heavily on earned income, reporting nearly half (45 percent) of their revenues from ticket sales and the like. Commemorations, in contrast, rely primarily on private donations to conduct their activities. Roughly two-thirds (63 percent) of their revenues come from individuals, corporations, and private foundations. As noted

Table 4. Sources of Revenue for Organizations That Sponsor Festivals, by Event Type, 2001

Type of Festival	Total Revenue (\$ in millions)	Percentage of Revenue from:			
		Private Donations	Public Sources	Earned Income	Other Sources
Celebrations (n = 203)	68	38	9	45	6
Commemorations (n = 88)	17	63	5	19	7
Fairs (n = 370)	337	10	3	75	11
All festivals (n = 661)	422	17	4	68	10

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Note: “Private” combines direct and indirect contributions. “Public” consists of government grants. “Earned” represents program service revenue, such as ticket sales. “Other” includes revenue from membership dues, investment interest, rental income, etc.

previously, only a small share of revenues comes from government sources. Without funds, cultural heritage organizations would rely as much on private sources of income as does the ACH subsector—that is, private donations would be their most important income source.

In summary, most cultural heritage organizations are small organizations that focus on promoting and preserving ethnic, cultural, racial, regional, linguistic, or religious traditions. Cultural heritage organizations are small in terms of total revenues, average size, and typical size; these organizations lack financial resources compared with the nonprofit ACH subsector as a whole. Unlike the ACH subsector, where some organizations report revenues of \$100 million and above, the cultural heritage group lacks extremely large organizations. Small or very small organizations with budgets of \$100,000 or less are the norm. Although cultural heritage organizations comprise approximately 9 percent of the subsector, they control only 6 percent of its revenues. For the cultural heritage group to have the same share of subsector dollars as it does share of subsector organizations, its revenues would have to increase by more than \$750 million.

The Missions and Programs of Cultural Heritage Organizations

Recent research suggests that the arts, culture, and the humanities are essential to communities' quality of life, cohesiveness, and development (Ciccarelli and Copp 2001; Florida 2002; Putnam and Feldstein 2003). These benefits have been evaluated primarily through measures of economic impact, supplemented with descriptions of the social capital-building and economic development capacities of cultural activity. Critics, however, counter that these approaches misconstrue the benefits of the arts by employing poor economic measures (Sterngold 2004) or by focusing on the "instrumental" rather than "intrinsic" value of the arts (McCarthy et al. 2005). Policymakers and cultural sector leaders continue to search for and test appropriate ways by which to measure the benefits of the arts, culture, and the humanities. These investigations of benefit and the ability to measure benefit, though numerous, have failed to address the important problem that how organizations contribute to the public good is influenced by their mission and selection of activities. The missions and programs of cultural heritage organizations provide a sense of how these organizations view their work to be beneficial, and to whom, as well as provide guidance on assessing the degree to which these intentions are actually reflected in an organization's program priorities. Appraising organizational intent and its realization in programs is an important factor for policymakers and cultural sector leaders to consider when weighing and comparing the benefits provided by different types of cultural organizations.

Unlike arts organizations, which typically describe their core mission as oriented primarily toward presenting and promoting high-quality artworks for their intrinsic value, cultural heritage organizations often explicitly describe their purpose as using expressive forms of diverse kinds to further instrumental goals, such as youth development and education, economic development and community revitalization, and human service delivery. This objective is true across all types of cultural heritage organizations. Several examples of mission statements and programs derived from Form 990s illustrate this defining characteristic:

Art Share Los Angeles, an arts and cultural center, describes its mission as “serving the people and city of Los Angeles as an art community and educational center through:

1. The Building Language and Art Skills Together program to serve the language and literacy needs of immigrant youth. Students work on art projects designed to utilize subject matter being taught in English classes;
2. The Soldiers of Peace non-violence workshop;
3. Diversity empowerment programs that help students relate to different cultures through a combination of interactive theater, arts projects, music and dance workshops, culinary arts and fine arts exhibitions; and
4. Puppetry programs.”

The Hmong Cultural Center, a cultural organization in Saint Paul, Minnesota, reports that its mission is “to preserve and ensure Hmong culture and heritage through:

1. A youth qeej, dance, and mentorship program in which students perform at various ceremonies, community festivals, multicultural celebrations;
2. A citizenship program serving 250 Hmong refugee students; and
3. A resource center and community outreach initiative, which added books, periodicals, videos, and Hmong cultural artifacts, created an online index of collections, and produced community newsletters.”

The Houston Festival Foundation produces two festivals:

1. “A ten-day International Festival in downtown Houston promoting cultural diversity by focusing on music, food, arts and education programs; and
2. The annual downtown Houston Thanksgiving Day parade. The parade is free to the public and promotes the revitalization of downtown Houston.”

These mission statements, as well as several recent studies (Borup 2003; Moriarty 2004; Walker, Jackson, and Rosenstein 2003), suggest that the priority given to preserving and promoting identity and heritage leads community-oriented organizations like cultural heritage organizations to work in highly cross-sectoral ways. To find out whether Form 990 data reflect such a broad range of programs, the NCCS National Program Classification (NPC) codes were analyzed to assess how many cultural heritage programs were offered outside the ACH subsector and in what areas these programs are focused.

Not surprisingly, most of the programs sponsored by cultural heritage organizations occur in the cultural sector—in the areas of the arts, culture, the humanities, recreation, and sports. And most cultural heritage programs are sponsored by ACH organizations, both within the cultural heritage group and in other kinds of cultural sector organizations. An analysis of cultural heritage programming, however, also reveals very strong connections between cultural heritage and education, human services, and religion (table 5).

Outside of programming related directly to the arts, culture, the humanities, and recreation, the five largest program areas for cultural heritage organizations are education; food, agriculture, and nutrition; human services; social science (ethnic studies); and religion. The social science classification is a distinct subset of education,

making the strength of these connections that much more clear. In fact, some of the strong connections between cultural heritage and education are not even reflected in these data because the large number of ethnic-, culturally- and community-oriented nonprofit organizations that focus all or most of their programming on raising and distributing scholarship funds are coded as education groups rather than cultural heritage organizations. Among cultural heritage organizations, state and county fairs redistribute substantial amounts to education through a variety of philanthropic programs, such as scholarships, 4-H prizes, and grants to schools and community-based educational organizations. In 2001, fairs allocated close to \$27 million in this type of program activity.

Table 5. The Largest Program and Subsector Linkages to Cultural Heritage Activities

Program Areas	Subsectors That Sponsor Cultural Heritage Programs
Arts, culture, and humanities	Arts, culture, and humanities
Education	Education
Food, agriculture, and nutrition	Human services
Human services	Community improvement & capacity building
Social science (ethnic studies)	Religion-related
Religion-related	International

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

The close connection between food, nutrition, and agricultural programs and cultural heritage organizations appears mainly in state and county fair programs. These fair programs include such activities as stock-raising competitions and food preparation and preservation contests. Although fairs feature numerous distinct scholarship and agricultural programs, they also include significant programming in the arts, culture, and the humanities, serving as important presenters in many communities, especially in the South and rural areas.

A careful review of the NCCS database showed that organizations outside the cultural sector also sponsor cultural heritage events (table 5). Such programming most often appeared in the education, human services, community improvement and capacity-building, religion-related, and international subsectors. Education and religion-related organizations tend to focus on the expressive aspects of cultural heritage, sponsoring such programs as dance performances in ethnic studies institutes and traditional and folk music performances in churches. By sponsoring community arts programs or neighborhood festivals, human services and community improvement and capacity-building organizations tend to use cultural heritage activities to foster community bonds and shared identity. International understanding and exchange organizations strengthen the links between cultural heritage and cultural and national traditions through traditional holiday celebrations and programs providing cultural immersion for cross-cultural adoptive parents.

People often think that cultural heritage primarily involves the arts. Yet while cultural heritage organizations *do* focus on cultural programs grounded in expressive activity, the arts do not predominate. The festival category helps to illustrate this point. Festivals include three different categories, and each group is distinguished by a certain type of activity. Celebrations, for example, are primarily arts oriented, while commemorations focus primarily on humanities and history, and fairs are substantially recreational. Fairs also incorporate a cultural orientation; that is, fairs explicitly include activities that express group identity and traditions based on vocations (e.g., farming and ranching), eras (e.g., pioneer times and the gold rush), and local and regional folkways (e.g., cuisine).

Among festivals, fairs rather than arts-based celebrations predominate (table 6). Fifty-six percent of all festivals in 2001 were fairs, compared with 31 percent arts-oriented celebrations and 13 percent commemorations. However, while the preference for fairs (perhaps surprisingly) *does not* appear to vary depending on whether an organization is incorporated in a rural, suburban, or urban county, the preference for fairs *does* vary by region. In the Midwest and South, organizations that conduct festivals are most likely to sponsor fairs, while in the Northeast and West, these organizations are most likely to sponsor arts-based celebrations. Furthermore, certain types of festival appear typical of a region. Commemorations are most likely to be held in the Midwest, while celebrations are more likely to occur in the Northeast, and fairs are most likely to be held in the South.

Table 6. Regional Distribution of Festivals, by Type, 2001

Type of Festival	Midwest	Northeast	South	West	All Regions
Celebrations	18%	48%	27%	44%	31%
Commemorations	16%	10%	11%	22%	13%
Fairs	66%	42%	63%	34%	56%
Total	100%	100%	100%	100%	100%
Number of festivals	193	132	254	79	658

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

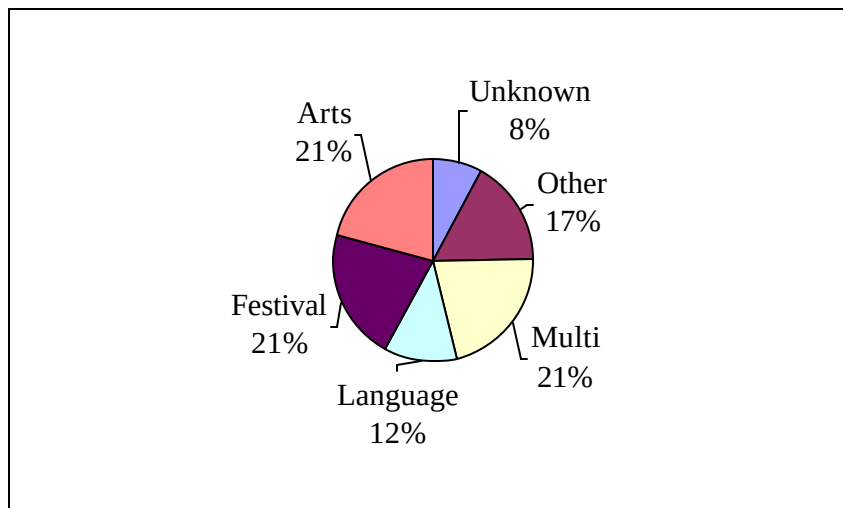
Note: Includes organizations with census region designations.

Ethnic, cultural, and folk organizations also illustrate a diversity of program focus.² As figure 2 shows, arts-oriented programs are only one aspect of cultural heritage

² To measure program focus, each ethnic, cultural, and folk organization in the data set was coded according to the organization's primary program focus: the arts; festivals such as holiday rituals, traditional sporting events, or celebrations of cuisine; language and literature; other expressive forms; or a

programming, and not a particularly dominant aspect. A considerable balance exists among programs focusing on different expressive activities: arts (21 percent), festivals (21 percent), multidisciplinary activities (21 percent), language (12 percent), and other cultural forms, such as cosmology and ethnoscience (17 percent).

Figure 2. Primary Program Activities of Ethnic, Cultural, and Folk Organizations, 2001



Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Cultural heritage organizations' mission statements and program activities clearly indicate that their purpose is to benefit youth, elders, immigrants, ethnic groups, neighborhoods, towns, and cities. These organizations are fundamentally community oriented, and their intent to preserve and promote communities and community members is often explicit in their statements of primary purpose. This community orientation leads cultural heritage organizations to work in expansive ways that encompass a broad range of cultural, educational, and service activities. Rather than focusing narrowly on the arts, cultural heritage organizations embrace diverse cultural forms—arts, festivals and rituals, languages and literatures, recreation, cosmology, and histories. Outside the cultural sector, cultural heritage has very strong connections to education, human services, and religion and spirituality. Furthermore, particular segments of cultural heritage also have important links to community improvement and capacity building, and to food, nutrition, and agriculture activities.

Variations According to Ethnic and Cultural Affiliation

Ethnic and cultural groups have distinct histories and values. For some groups, and at certain times and places, cultural heritage is a vital part of life every day. For others, traditions may be an important part of identity, but become the community's focus only once a year during a pageant or a holiday celebration. The expressive forms considered most important to the preservation and promotion of community identity and cultural

multidisciplinary focus. Primary program focus was determined by comparing the amounts budgeted for different programs.

heritage differ as well; a native language, a traditional rite of passage, a musical style or kind of cuisine, a classical art form, or even a sport may serve as a central genre around which cultural heritage activity is organized. And, of course, groups have different types of and access to resources. Given these differences, variation would be expected among cultural heritage organizations depending on their ethnic and cultural affiliations. To discover the degree to which such variation exists, ethnic, cultural, and folk organizations were coded according to ethnic or cultural affiliation and analyzed for their size and scope, racial and ethnic representativeness, programs, and financial well-being. Information about the variation among cultural heritage organizations is important to understand because it affects how they are structured and how their capacities might be enhanced.

Size and Scope

In terms of number of organizations, European-affiliated organizations predominate among ethnic, cultural, and folk organizations (table 7). One-third of these organizations are affiliated with a European ethnic or cultural heritage.³ Asian/Pacific Islander-affiliated organizations are, by far, the largest category of non-European-affiliated organizations. This category, which includes Native Hawaiians and groups affiliated with East and South Asia and the Pacific Islands, contained roughly three times more organizations than any other non-European ethnic group in 2001, and represented slightly more than one-quarter (27 percent) of all ethnic, cultural, and folk organizations. Other race/ethnic groups (such as Blacks/African Americans, Hispanics, Native Americans, etc.) each represented fewer than 10 percent of the overall total.

Although there are more European-affiliated organizations, Asian/Pacific Islander-affiliated organizations reported somewhat more revenue in 2001 (\$139 million compared with \$125 million).⁴ Combined, Asian/Pacific Islander- and European-affiliated organizations received half of all revenue among ethnic, cultural, and folk organizations. The remaining organizations in this category reported revenues roughly in proportion to their share of organizations, except for the “Other” category. Organizations in the “Other” ethnicities category had somewhat more revenue (10 percent) than their share of organizations (6 percent). This difference is likely the result of several large organizations affiliated with Yiddish/Jewish diaspora ethnicity and culture that are included in this category.

³ The European-affiliated classification includes organizations that explicitly identify with a European nationality or culture: for example, organizations that promote Swedish culture through cuisine and Christmas festivals, Celtic culture through music and dance, or French culture through language and film. It does not include organizations associated with unmarked expressive forms in the Western classical tradition or American national heritage (these are classified as arts or humanities organizations). Also, “European heritage” does not correlate with “white” or “Anglo” ethnic categories, nor with a “Caucasian” racial designation.

⁴ Significant variation like ly exists among ethnic, cultural, and folk organizations affiliated with different national Asian and Pacific Islander groups as there are significant differences in income (as well as education and population growth rates) among different national groups within the Asian/Pacific Islander category (see AAPIP 2003).

Table 7. Ethnic, Cultural, and Folk (ECF) Organizations, by Race/Ethnic Affiliation, 2001

Race/Ethnic Affiliation	N	%	Total Revenue (\$)	% of Total Revenue
Asian	431	27	138,868,368	26
Asian/Pacific Islander ^a	339	21	127,137,752	
South Asian	92	6	11,731,616	
Black/African-American ^b	142	9	58,524,893	11
European	500	31	125,281,125	24
Hispanic	139	9	43,682,595	8
Native American	113	7	46,281,167	9
All other	104	6	51,210,269	10
Middle Eastern	42	3	6,328,956	
Other ^c	62	4	44,881,313	
Multi-ethnic	192	12	61,023,253	12
Total ethnic, cultural and folk organizations	1,623	101	524,872,670	100

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Note: Percentages do not sum to 100 due to rounding.

^a Asian/Pacific Islander includes Native Hawaiian.

^b Black/African American includes Caribbean, African immigrant and African diaspora.

^c Other includes Brazilian, Yiddish/Jewish diaspora.

Representativeness

Comparing ethnic, cultural, and folk organizations with their corresponding race/ethnic population groups is somewhat difficult because of the complex relationship between notions of culture, ethnicity, and race. Most analyses have been framed around a concept of ethnicity that corresponds very closely to the U.S. Census' "ancestry" classification (see Brittingham and de la Cruz 2004). However, this analysis uses the census classifications of race/ethnicity rather than ancestry to compare ethnic, cultural, and folk organizations to populations because race/ethnicity classifications are more familiar, accessible, and readily comparable with other data sets. Using census race and ethnic classifications have several limitations, however:

- The usual caution that Hispanic ethnicity overlaps with all racial classifications holds true;
- "South Asian" is folded into the "Asian/Pacific Islander" category, as it is in the census race classification;
- "Middle Eastern" is folded into an "Other" category, as the census has no Arab or Middle Eastern race classification;
- European-affiliated organizations are not considered because there is no corresponding census race/ethnicity classification.

Compared with their shares within the general population, Asian/Pacific Islander and Native American organizations are exceptionally prominent among ethnic, cultural, and folk organizations. In 2000, Asian/Pacific Islanders made up 4 percent of the U.S.

population, but accounted for 27 percent of ethnic, cultural, and folk organizations. Similarly, Native Americans made up 1 percent of the population, but held a 7 percent share of these organizations.

In contrast, ethnic, cultural, and folk organizations appear to slightly under-represent Blacks/African Americans (12 percent of the population and 9 percent of organizations) and Hispanics (13 percent of the population and 9 percent of organizations).

Because ethnic populations are not evenly distributed across the United States, it is important to examine the location of these ethnically affiliated groups to see how well they spatially match the presence of ethnic people. As table 8 shows, the correspondence between Native Americans and Asian/Pacific Islanders and their affiliated organizations is quite high. In fact, about half of all Native Americans and Asian/Pacific Islanders live in the West, and about half of the organizations affiliated with these race/ethnic groups are also found in the West. Other regions also show fairly close correspondence between the share of these population groups and their share of affiliated organizations in the region.

Table 8. Percentage of Ethnic, Cultural, and Folk (ECF) Organizations Affiliated with Race/Ethnic Groups and Corresponding Race/Ethnic Populations, by Region, 2001

Region	Percentage of:							
	Asian/Pacific Islander		Black/African American		Hispanic		Native American	
	ECF	Population	ECF	Population	ECF	Population	ECF	Population
Northeast	22	20	29	18	20	15	12	7
Midwest	12	11	22	19	14	9	17	16
South	22	19	39	55	30	33	25	29
West	44	50	10	9	36	43	47	48
Total	100	100	100	100	100	100	100	100

Sources: National Center for Charitable Statistics/GuideStar National Nonprofit Database, U.S. Census.

Spatial mismatch exists, however, for Hispanic and Black/African-American groups. About three-quarters of Hispanics live in the South and the West, yet only two-thirds of Hispanic-affiliated ethnic, cultural, and folk organizations are located in these regions. Likewise, 55 percent of Blacks/African Americans live in the South, but less than 40 percent of their affiliated organizations are located there. In comparison, the Northeast is home to a greater share of Hispanic- and Black/African American-affiliated organizations than the share of these population groups in the region.

These findings may be influenced, in part, by the completeness of the IRS database. Many of the expressive activities among Hispanic and African-American communities are held in churches, and by small community groups or businesses, which are not required to register with the IRS as 501(c)(3) organizations. This database, therefore, may

undercount some of the cultural heritage activities typical of Hispanic and African-American populations.

Program Focus

Ethnic, cultural, and folk organizations vary in their programming focus, depending on their specific ethnic/cultural affiliation (table 9). Black/African American-, Hispanic-, and multiethnic-affiliated organizations are most likely to focus on the arts. Roughly two in five organizations with these ethnic affiliations have arts as their primary program focus. On the other hand, Asian/Pacific Islander-affiliated organizations tend to emphasize language programs, while Middle Eastern-, Native American- and Other-affiliated organizations are more oriented toward other types of expressive forms and activities, such as history programs and exhibitions, or cosmological and spiritual programming. European-affiliated organizations are more likely to emphasize festivals, such as St. Patrick's Day parades, Swedish Christmas celebrations, and Scottish Highland games.

Table 9. Primary Program Activities of Ethnic, Cultural, and Folk (ECF) Organizations, by Race/Ethnic Affiliation, 2001

Race/Ethnicity	Percentage of Primary Program Activities that are:					
	Arts	Festivals	Languages	Multi	Other	Unknown
Asian/Pacific Islander (n = 339)	16	8	33	25	13	5
Black/African American (n = 142)	41	27	0	11	15	5
European (n = 500)	10	28	13	22	19	8
Hispanic (n = 139)	36	27	1	19	6	10
Middle Eastern (n = 42)	7	5	7	29	31	21
Native American (n = 113)	24	15	4	19	33	5
South Asian (n = 92)	9	15	1	39	12	25
Other (n = 62)	26	23	4	11	30	6
Multi-ethnic (n = 192)	45	25	0	10	17	3

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

The finding that Black/African American-affiliated and Hispanic-affiliated organizations are most likely to focus on arts programming supports other research in this area. Significant evidence exists that African-American and Hispanic communities have a strong orientation toward the ethnic arts, and that Black/African American-affiliated and Hispanic-affiliated ethnic arts organizations represent a very robust share of the nonprofit ethnic arts (Bowles 1992; Peterson 1996).

In this analysis, nonprofit ethnic arts organizations—organizations that work in a single artistic discipline associated with a contemporary ethnic or non-Western classical form (such as Chinese opera)—have *not* been considered a part of cultural heritage unless community promotion or preservation is explicitly part of their mission. Instead, these ethnic arts organizations have been coded as arts organizations in the artistic discipline they practice. For example, a flamenco dance troupe was coded as a dance organization, and organizers of a Latino film festival were coded as a media organization.

As a result of this coding strategy, some ethnic-/culturally affiliated groups are omitted from the analysis. To get a sense of how much activity is left out, two analyses of the ethnic and cultural affiliations of nonprofit arts organizations were undertaken. Dance organizations were identified and coded as either “Classical/Modern” or “Ethnic-/Culturally affiliated.” Approximately 13 percent of the dance organizations affiliate with an ethnic or cultural heritage or practice a non-Western classical form. Then, a representative sample of all performing arts organizations was similarly coded, showing that approximately 10 percent of performing arts organizations have an explicit ethnic or cultural affiliation. While the results vary from discipline to discipline, the ethnic arts appear to make up around 10 percent of nonprofit arts organizations. Assuming a 10 percent undercount, approximately 2,800 organizations are excluded from this analysis.

Financial Well-being

The financial strength of ethnic, cultural, and folk organizations also depends on their ethnic/cultural affiliation. One measure of financial well-being is the level of dependence on distinct sources of revenue (table 10). For example, Asian/Pacific Islander-affiliated organizations receive a distinctively high percentage (34 percent) of their revenue from earned income, a characteristic often interpreted in the arts to indicate financial flexibility and strength because earned income is considered more robust than foundation or public sector funding. It appears that much of their earned income comes from classes taught in language schools (Chinese and Japanese language schools are particularly prevalent). Furthermore, a National Endowment for the Arts study shows that among ethnic arts organizations, Asian American arts organizations not only receive a higher *percentage* of their income from earned income than do other organizations, but also the greatest *share* of their revenue is from earned income (Bowles 1992).

Organizations in the “Other” category rely heavily on income from private sources. Sixty-two percent of their revenue is from individuals, corporations, and foundations. Black/African American-affiliated and Hispanic-affiliated organizations, on the other hand, are most likely to rely on public sources, such as government grants. In the cultural sector, dependence on government grants is often viewed as a sign of potential organizational weakness because these resources are regarded as dwindling and erratic.

Table 10. Sources of Revenue among Ethnic, Cultural, and Folk (ECF) Organizations, by Ethnic Affiliation, 2001

Race/Ethnicity	Total Revenue (\$ in millions)	Percentage of Revenue from:			
		Private Donations	Public Sources	Earned Income	Other Sources
Asian/Pacific Islander (n = 339)	127	39	4	34	22
South Asian (n = 92)	12	52	0	27	15
Black/African American (n = 142)	59	45	29	15	9
European (n = 500)	125	38	9	28	22
Hispanic (n = 139)	44	44	26	16	13
Native American (n = 113)	46	46	19	16	16
Middle Eastern (n = 42)	6	42	3	28	22
Other (n = 62)	45	62	13	7	16
Multi-ethnic (n = 192)	61	37	11	35	15
All ECF organizations (n = 1,623)	525	43	13	25	18

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Note: “Private” combines direct and indirect contributions. “Public” consists of government grants.

“Earned” represents program service revenues, such as ticket sales. “Other” includes revenue from membership dues, investment interest, rental income, etc.

Another way of assessing financial well-being is through an end-of-year balance sheet of operating expenses. Of particular interest is the percentage of organizations that end the year with a negative balance (that is, expenses exceed revenues) and their operating margins as a percentage of total revenue. In general, more than one-third (36 percent) of ethnic, cultural, and folk organizations ended 2001 with negative operating balances. The average operating margin of ethnic, cultural and folk organizations was about 8 percent (table 11).

Based on these financial indicators, Black/African American- and Hispanic-affiliated organizations show greater financial vulnerability than do those affiliated with other race/ethnic groups. For example, these organizations are more likely to end the year with a negative balance. In 2001, over 40 percent of Black/African American- and Hispanic-affiliated organizations lacked sufficient revenues to meet their annual expenses. These organizations also operated on the smallest margins—1 and 2 percent, respectively.

In contrast, Asian/Pacific Islander organizations reported relatively strong financial profiles. Fewer than 30 percent ended the year with negative operating balances, and their operating margins were at or above the average for all ethnic, cultural, and folk organizations. Middle Eastern and Other-affiliated groups were also strong performers.

Table 11. ECF Organizations' Operating Margins, by Ethnic Affiliation, 2001

Race/Ethnic Affiliation	N	% with Negative Balance	Median (\$)			Margin as % of Total Revenue
			Total Revenue	Total Expenses	Operating Margin	
Asian/Pacific Islander	340	29	82,006	72,322	5,886	8
South Asian	94	27	57,917	46,709	5,698	11
Black/African American	143	45	89,617	90,017	688	1
European	500	32	66,641	57,434	5,852	10
Hispanic	139	42	78,044	78,972	1,515	2
Native American	113	40	85,578	81,273	2,758	5
Other	65	35	92,111	76,447	8,116	10
Middle Eastern	42	24	61,472	51,190	12,314	19
Multi-ethnic	192	39	88,759	88,438	2,368	4
Total ECF Organizations	1,628	36	75,352	68,079	4,602	8

Source: National Center for Charitable Statistics/GuideStar National Nonprofit Database.

Among ethnic, cultural, and folk organizations, those affiliated with Asian/Pacific Islander ethnicities and cultures are markedly strong. Their numbers are high compared with the actual population of Asians and Pacific Islanders in the United States. These organizations control comparatively high revenues, receive the majority of their income from relatively dependable and stable earned income streams, and enjoy high operating margins. While it is crucial to keep in mind the likely significant differences among Asian/Pacific Islander groups, taken together these organizations clearly represent the most robust category of ethnic, cultural, and folk organization. European-affiliated organizations are numerous and wide-spread. Native American-affiliated organizations also are quite strong, with many organizations compared with the population and with high revenues. Organizations in the "Other" category also show important strengths, with high average and median size as well as very robust private sources of income. This likely reflects the finances of several large organizations affiliated with Yiddish/Jewish diaspora ethnicity and culture. In contrast, on three indicators of organizational strength, Black/African American-affiliated and Hispanic-affiliated organizations are weak. Both under-represent the population, gain comparatively large proportions of income from public sources, and have very small operating margins. Furthermore, because the database under-represents small businesses, religious institutions, and the ethnic arts, which are particularly important within the Black/African American and Hispanic communities, the analysis cannot speak definitively about cultural activities for these race/ethnic groups. However, the relatively weak financial performance of African-American and Hispanic groups in 2001 suggests the need to closely monitor the financial well-being of these types of organizations and perhaps to target capacity-building assistance toward these organizations.

Conclusions

By analyzing the scope, finances, and program priorities of cultural heritage organizations, this report has taken an unusual approach to understanding cultural heritage. People usually think of cultural heritage activities as fundamentally informal,

spontaneous practices that take place in private homes and public spaces, and that are shared and passed down across generations as part of everyday life, work, play, and devotion. To think of cultural heritage as purposeful or motivated undermines its authenticity. However, cultural heritage often is self-consciously engaged, particularly when communities are facing change or stress because of forces like migration, state-sponsored violence, economic shifts, and technological innovation (see Handler 1988; Handler and Linnekin 1984). Although a substantial amount of cultural heritage activity fits the image of authentic, unself-conscious “folk” culture, such activity also has vital nonprofit, public sector, commercial, and religious organizations structuring and sustaining it. Recognizing that structured components of cultural heritage exist and understanding their shape and reach is essential to developing opportunities for cultural heritage organizations to participate in policymaking, to garner equitable shares of available resources, and to give voice to strategies for overcoming the challenges that face the communities they promote and preserve.

For the past decade, cultural sector leaders have been conceiving a model of “cultural citizenship” formed around the notion that cultural organizations are deeply embedded in community life and necessary to fostering national identity (American Assembly 1997; Bacon, Yuen, and Korza 1999). This model promotes building up elements of the cultural sector that are outward looking and actively engaged, both through advocacy and through the contribution of expression and creativity to all aspects of public life (Cameron 2004). Cultural heritage organizations have a unique role to play in this work, a role rooted in their connections with neighborhoods and cities, ethnic groups and immigrants, rural areas, and other communities. The primary and distinguishing purpose of cultural heritage organizations is to bind communities together by promoting and preserving their identities, traditions, and values. By providing public programs through which cultural heritage can be shared, cultural heritage organizations often are leaders in building bridges between groups and communities as well. Cultural heritage organizations have firmly established intentions to serve communities in this way, and these purposes are a foundation for their far-reaching programs and experiences working in the public sphere to benefit communities.

In many ways, the community orientation that leads cultural heritage organizations to work in highly diverse, cross-sectoral ways is their greatest strength. However, this orientation also is a source of weakness because philanthropy often is highly structured, segregating arts and culture programs from community building, education, social service, and other programs. Support of community-oriented cultural organizations by the Ford Foundation’s Asset Building and Community Development Program is an important exception at the national level. Typically, though, cultural heritage organizations must compete for resources with arts organizations; that is, they must compete in a field where primary commitments are to aesthetics rather than inclusiveness or community building. While those commitments to the arts and aesthetics may resonant strongly with cultural heritage in some traditions or among some groups, such as African-Americans and Hispanics, they are discordant for others. For Asian-Americans, Native Americans, and growing communities of Middle Eastern and South Asian immigrants, other cultural forms, such as native language study and holiday rituals, represent an equally or more

important heart of cultural heritage. Finding ways to acknowledge and integrate the contributions of these *culturally* oriented organizations is essential to supporting the groups and communities that build them.

Most cultural heritage organizations are small and under-resourced, but the analysis presented here shows that organizations affiliated with Black/African American and Hispanic ethnicities and cultures are potentially more vulnerable financially than are organizations affiliated with other race/ethnic groups. Because the structured characteristics of cultural heritage have generally been ignored, assessing or interpreting these findings is difficult. These weaknesses may be insignificant because other entities, such as public agencies, churches and small businesses, are primary structuring mechanisms sustaining cultural heritage in these communities. Yet these weaknesses may represent an important area for intervention. More comprehensive and systematic documentation of how cultural heritage organizations sustain and develop the sorts of informal cultural activity taking place in homes, neighborhoods, streets, schools, parks, and libraries would be useful. A comprehensive assessment of what might be called the civil society of cultural heritage, mapping the roles of and connections among cultural heritage organizations, religious institutions, and public sector programs, is yet to be conducted. Little is known about why groups and communities take steps to incorporate nonprofit cultural heritage organizations. These organizations are founded and developed by communities to serve communities, but to assess whether their absence or their lack of resources are detrimental to a community, it will be necessary to better determine how these organizations impact public culture and everyday cultural life.

Unquestionably, though, the fact that cultural heritage organizations are under-resourced affects the cultural sector. Cultural heritage organizations serve groups and communities that have consistently been underserved by mainstream organizations in the arts, culture, and the humanities: people of color, immigrants, rural areas, inner-city neighborhoods. Under-resourced cultural heritage organizations are not only less able to provide cultural activities to these groups and communities, and less able to share these traditions with the broader public, but they also are less likely to have the time and experience to function as effective advocates and full partners in policymaking processes.

To better support cultural heritage organizations, several of their key characteristics must be taken into account.

- Cultural difference is central to the work of most cultural heritage organizations, so linguistic and educational differences, different traditions of intellectual property and community responsibility, different understandings of aesthetic value and of the social, educational, and political functions of the arts and culture, must be taken into account.
- Cultural heritage organizations are small, so documentation, outcome measures, and partnership expectations must be fitted to their capacities.
- Cultural heritage organizations focus on promoting and preserving communities by addressing diverse needs, so their programming crosses over into traditional program areas of many public and private funders.

- Cultural heritage organizations, like the groups and communities who build them, are diverse in terms of the cultural activities they prioritize and the levels at which they are developed. These variations must be considered when developing and implementing programs of support that target multiple groups and communities.

Appendix 1: Identifying and Coding Cultural Heritage Organizations

Organizations in NCCS data files are categorized according to a standard classification system, the National Taxonomy of Exempt Entities (NTEE). Programs sponsored by nonprofit organizations are categorized according to the Nonprofit Program Classification (NPC) system. Most cultural heritage organizations and programs are classified as NTEE-A—Arts, Culture and Humanities. Some fall into NTEE-N—Recreation and Sports. A number of organizations previously classified NTEE-B—Education have been recoded into the cultural heritage categories.

Working with NCCS classifications presents a challenge. Effective coding involves establishing a careful balance between maintaining NCCS definitions and differentiations, and answering the pragmatic need to reflect the understandings held by practitioners and policymakers. NCCS classifications are driven by the logic of the taxonomic structure itself and the kinds of differentiations built into it. In order to maximize the degree to which classifications reflect understandings in the field of cultural practice, several lapsed NTEE codes were revived, some codes that had not been clearly defined or considered of marginal value were reprioritized, and some of the boundaries between codes were reassessed. Because of this, a substantial amount of recoding was necessary to complete this analysis.

The coding process began with a review of existing codes, incorporating codes from the Unified Database of Arts Organizations. The entire database was searched to identify cultural heritage organizations among all organizations that sponsor “Cultural Heritage” programs, “Celebrations,” “Cultural and Ethnic Awareness” programs, “Cultural Festivals,” and “Folklife and Traditional Arts” programs. Finally, the database was searched using a list of ethnic, cultural, and language group names taken from the U.S. Census and the Human Relations Area Files (HRAF) at Yale University. Additional cultural heritage organizations were identified during a concurrent process of analyzing the arts, culture and humanities; the International; and the social services subsectors.

A key principle used to guide the cleaning and coding process was the understanding that classifications and terminologies of nonprofit activity have historical, cultural, and policy saliences that must be taken into account. For example, organizations that used the term “folk” in their name or mission statement to describe the work they promote, produce, or present were coded as folk organizations. At the same time, many organizations that sponsor language programs call themselves “schools,” although they are more cogently understood and properly coded as “ethnic awareness organizations.” Certain classifications of common nonprofit activities have greater currency in philanthropic circles than do others. Others have perceived tax and other policy implications. As with other parts of the Form 990, there are incentives and disincentives to naming the activities sponsored by using one or another term. Therefore, we looked carefully at organizational purposes, program descriptions, and expenditures, and weighed these factors against our classifications with an open mind.

Appendix 2: Names and Definitions of Cultural Heritage Organizations

Cultural heritage is a segment of the seriously under-theorized and under-researched *culture* component of the arts, *culture*, and humanities subsector. Nonprofit culture also includes organizations of “public culture,” such as public broadcasters, which represent some of the sector’s largest organizations, widest- reaching programs, and most substantial public investments. Preliminary estimates suggest that, in 2001, nonprofit media and communications organizations (NTEE-A30s) represented approximately one-quarter of all organizations in the nonprofit arts, culture and humanities subsector. These organizations controlled approximately \$4 billion, or 17 percent of the subsector’s revenues.

The term “culture” is used in this report to include a range of expressive activity much broader than just the arts, spanning the cultural sector to include arts, heritage, humanities, sports and recreation, and even education and science. Cultural heritage encompasses both tangible heritage (i.e., objects, monuments, buildings, sites) and the kinds of forms identified in UNESCO’s 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*: “oral expressions and traditions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship” (UNESCO 2003).

Cultural heritage as defined and analyzed in this report includes organizations with the following NTEE classifications:

- **Cultural and Arts Centers (A20)**—Organizations that promote, produce, or provide access to a variety of arts experiences encompassing the visual, media, or performing arts. Prominent in this category are art centers that display or sell local artists’ work and that offer workshops, studios, and/or classes that deal with many art forms. Key words for this category include: Arts and Crafts; Arts Centers; Arts Guilds; Multipurpose Arts; Multipurpose Cultural Organizations.

Ethnic, Cultural, and Folk Organizations

- **Ethnic and Cultural Awareness Organizations (A23)**—Organizations that 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 that 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. Prominent in this category are multidiscipline cultural and ethnic organizations that offer cultural education programs, including but not limited to language instruction. Key words for this category include:

Cultural Awareness; Cultural Heritage; Cultural Centers; Cultural Fairs; Ethnic Awareness; Ethnic Fairs; Heritage; National Day Celebrations.

- **Folk and Traditional Arts Organizations (A24)**—Organizations that are engaged in the promotion, production, or performance of art forms that were developed as a part of the history, culture, religion, language, or work of a particular region or people, and passed from generation to generation as a part of their traditions. National, regional, state, and local groups that present, sell, or teach various folk art forms (e.g., toolmaking, crafts, sewing, smocking, basket weaving, batik/tie die, origami, harmonica playing); organizations that perform, present, and support folk art in a specific region; and organizations that produce, promote, and disseminate information on traditional music, dance, theater, or folklore of various cultures.
- **Ethnic and Folk Museums (A53)**—Specialized museums, foundations, and other organizations whose activities and collections preserve and promote the culture and history of a specific nationality or racial or ethnic group, e.g., Native Americans.

Festivals

- **Public Celebrations (A27)**—Organizations that are engaged in the promotion, production, or performance of community and public celebratory events. This category includes: Arts and Street Fairs; First Night Events; and Multidiscipline Arts Festivals, but excludes Agricultural Fairs, Historical Events; Music Festivals; and Theater Festivals.
- **Commemorations (A84)**—Organizations sponsoring activities that celebrate, memorialize, and sometimes recreate important events in history, such as battles, treaties, speeches, centennials, independence days, catastrophes that had an important impact, or other similar occasions. Key words for this category include: Bicentennials; Centennials; Civil War Reenactments; Columbus Day; Dedication Ceremonies; Heritage Days; Historical Reenactments; Independence Day; July 4th; Memorial Celebrations; Revolutionary War Reenactments; Veterans Day; Martin Luther King Day; Cinco de Mayo. These organizations are distinguished from historical societies and historic preservation organizations, which are classified in NTEE as “Historical Societies and related Historical Activities.”
- **Fairs (N52)** - Organizations that sponsor, organize, and promote fairs and festivals. Includes collectible/antique fairs, county and state fairs, street fairs, festivals, parades, and other similar activities during religious and patriotic holidays and other special occasions. This category includes: Agricultural Fairs; Antiques Fairs; County Fairs; State Fairs.

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