Diversity In The Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies

A Study by the DeVos Institute of Arts Management at the University of Maryland September 2015

Authors' Note

The DeVos Institute of Arts Management at the University of Maryland has worked since its founding at the John F. Kennedy Center for the Performing Arts in 2001 to address one aspect of America's racial divide: the disparity between arts organizations of color and mainstream arts organizations. (Please see Appendix A for a list of African American and Latino organizations with which the Institute has collaborated.) Through this work, the DeVos Institute staff has developed a deep and abiding respect for the artistry, passion, and dedication of the artists of color who have created their own organizations. Our hope is that this project will initiate action to ensure that the diverse and glorious quilt that is the American arts ecology will be maintained for future generations.

This study was commissioned by the University of Maryland, College Park. It is a component of a broader look at diverse arts organizations that also included three symposia on this vital topic. (See Appendix B.) While the DeVos Institute of Arts Management is grateful to the University, especially its President, Wallace Loh, all errors are those of the authors.

Introduction

In 1999, Crossroads Theatre Company won the Tony Award for Outstanding Regional Theatre in the United States, the first African American organization to earn this distinction. The acclaimed theater, based in New Brunswick, New Jersey, had established a strong national artistic reputation and stood as a central component of the city's cultural revitalization.

That same year, however, financial difficulties forced the theater to cancel several performances because it could not pay for sets, costumes, or actors.[1] By the following year, the theater had amassed $2 million in debt, and its major funders speculated in the press about the organization's viability.[2] The theater canceled two full seasons and—as it began an arduous turnaround—it operated on a precarious show-by-show basis with an all-volunteer staff.[3]

1 "A Bid to Save a Theater." *The New York Times.* 1999.
2 Cupuzzo, Jill P. "Questions Linger for Crossroads." *The New York Times*. 2001.
3 Capuzzo, Jill P. "A Shaft of Sunlight At the Crossroads." *The New York Times.* 2004.

Crossroads Theatre Company ultimately survived this turbulent time, albeit at a reduced scale of operations, but many other arts organizations of color do not survive similar periods of crisis—and the challenges facing these important organizations have only multiplied in the years since Crossroads nearly fell dark.

In 2015, a large number of arts organizations of color are struggling, in some cases desperately. While many of these organizations still manage to produce important artistic and educational work, the majority are plagued by chronic financial difficulties that place severe limits on what can be produced, how much can be produced, how many artists are trained, and how many people are served. As macro trends emerge that threaten the U.S. arts sector as a whole, from cuts in government funding to the proliferation of cheap online entertainment, organizations of color are particularly vulnerable.

In addition to exploring the historical factors that shaped African American and Latino museums, theaters, and dance companies, this paper seeks to assess the current status of these organizations. Arts organizations of color are, in general, much less secure and far smaller than their mainstream counterparts. In fact, the median budget size of the 20 largest arts organizations of color surveyed in this paper is more than 90 percent smaller than that of the largest mainstream organizations in their industries. African American and Latino organizations have fewer individual donors and are more reliant on grants from foundations and government sources. Perhaps not surprisingly, many leading arts organizations of color suffer from chronic deficits, with nearly half of the nation's 20 largest arts organizations of color surveyed in this paper running deficits of at least 10 percent of their total annual budgets.

This paper also offers suggestions for fostering sustainability among arts organizations of color. The DeVos Institute believes a coordinated effort by organizations themselves and the funding community can support vibrant, financially stable arts organizations of color throughout the United States. In short, these organizations, the funding community, and everyone who values a diverse, vital cultural sector must:

- Build stronger boards that lead arts organizations of color;
- Invest in management education and effective staff leadership;
- Prioritize great art rather than new buildings; and
- Encourage responsible philanthropy that promotes long-term growth and fiscal health.

The American arts ecology is the most diverse in the world, drawing upon Native American, Alaskan, Hawaiian, Asian American, Pacific Islander, African American, Latin, European, and other cultural traditions that influenced one another throughout U.S. history. And the nation is growing increasingly diverse: in fact, in many parts of the United States, the term "minority" for populations of color is now statistically incorrect. The cultural contributions of and historical challenges faced by such diverse communities are essential to a vibrant arts tapestry truly reflective of the United States of America. Given the breadth and diversity of U.S. organizations, the cultures from which they emerged, and the historical forces that shaped them, sheer practicality necessitated a narrowing of scope, and this paper seeks specifically to demonstrate common issues among arts organizations of color via the study of particular African American and Latino organizations.

U.S. Population by Race and Hispanic or Latino Origin

	1790	1800	1850	1900	1940	1950	2000	2014	2060
Total U.S. Population	3,929,214	5,308,483	23,191,876	75,994,575	131,669,275	150,697,361	281,421,906	318,748,000	*416,795,000*
Race									
White	3,172,006	4,306,446	19,553,068	66,809,196	118,214,870	134,942,028	211,460,626	246,940,000	*285,314,000*
% Total Population	81%	81%	84%	88%	90%	90%	75%	77%	*68%*
Black or African American	757,208	1,002,037	3,638,808	8,833,994	12,865,518	15,042,286	34,658,190	42,039,000	*59,693,000*
% Total Population	19%	19%	16%	12%	10%	10%	12%	13%	*14%*
Hispanic or Latino Origin*									
Hispanic or Latino Origin (of any race)			*116,943*	*503,189*	*2,201,820*	*3,231,409*	35,305,818	55,410,000	*119,044,000*
% Total Population			*1%*	*1%*	*2%*	*2%*	13%	17%	*29%*
White, non-Hispanic or Latino					*116,356,846*		194,552,774	198,103,000	*181,930,000*
% Total Population					*88%*		69%	62%	*44%*

Estimates indicated with italics.

*The racial categories included on census questionnaires, as well as the wording of questions and criteria and methods of identifying the Hispanic population have changed over time; as a result, data on race and Hispanic origin are not totally comparable over time.

Sources:

- U.S. Census Bureau. Overview of Race and Hispanic Origin: 2010. 2010 Census Briefs. March 2011. 15 July 2015. <http://www.census.gov/prod/cen2010/briefs/c2010br-02.pdf>
- Gibson, Campbell and Kay Jung. Historical Census Statistics on Population Totals by Race, 1790 to 1990, and by Hispanic Origin, 1970 to 1990, for the United States, Regions, Divisions, and States. U.S. Census Bureau Population Division Working Paper. Sept. 2002. 10 July 2015. <http://mapmaker.rutgers.edu/REFERENCE/Hist_Pop_stats.pdf>
- Colby, Sandra and Jennifer M. Ortman. "Projections of the Size and Composition of the U.S. Population: 2014 to 2060." U.S. Census Bureau. March 2015. 15 July 2015 <https://www.census.gov/content/dam/Census/library/publications/2015/demo/p25-1143.pdf>
- Gratton, Brian and Myron P Gutmann. "Hispanic Population," Historical Statistics of the United States, Millennial Edition On Line, edited by Susan B. Carter, Scott Sigmund Gartner, Michael R. Haines, Alan L. Olmstead, Richard Sutch, and Gavin Wright, Cambridge University Press 2006. 15 July 2015 <http://hsus.cambridge.org/HSUSWeb/toc/showTablePdf.do?id=Aa2189-2215>

Furthermore, the authors understand that the broad brush strokes of terminology can implicitly, if unintentionally, lump together disparate cultures. After all, "arts organizations of color" in the United States encompass organizations focused on the cultural patrimony of "Latinos," itself a broad term that in turn comprises cultures as distinctive as those of Mexican Americans living in the Southwest and Puerto Ricans in New York, for example. Playwright August Wilson railed against those who would paper over such distinctions:

> "Nor do we need the recognition of our blackness to be couched in abstract phrases like 'artist of color.' Who are you talking about? A Japanese artist? An Eskimo? A Filipino? A Mexican? A Cambodian? A Nigerian? An African American? Are we to suppose that if you put all of them on one side of the scale and one white person on the other side, that it would balance out? That whites carry that much spiritual weight? That one white person balances out the rest of humanity lumped together as nondescript 'People of Color?' We reject that. We are unique, and we are specific." [4]

While respecting Wilson's assertion, this paper employs the term "arts organizations of color" in the context of addressing the common challenges and emerging trends affecting the organizations founded by, explicitly serving, or celebrating the artistry of African Americans and Latinos. The authors respect the rich cultural diversity of this artistic output but contend there are a variety of shared financial, political, technological, organizational, and societal factors that have particular impact on these organizations.

These organizations are absolutely essential to the American arts ecology. In addition to producing remarkable art, they provide access to the arts for communities of color, bring arts education programs to children who have lost access to it in their public schools, and offer training for emerging artists, ensuring a pipeline of talent that will continue to reflect distinctive perspectives and experiences that may not otherwise be seen in mainstream or Eurocentric arts. They may also defy expectations, correct historically propagated racial stereotypes, or simply delight their audiences.

For these reasons—and countless more—these organizations matter. And to better understand their immense importance, as well as the roots of the vulnerability, it is instructive to first examine how arts organizations of color emerged in the United States.

4 Wilson, August. *The Ground on Which I Stand*. 1996.

History of Arts Organizations of Color in the United States: 1776–1950

In the early years of our nation, the arts in communities of color sprung primarily from individual artists rather than from formal institutions. The few organizations that did exist—no matter how small when compared with their Eurocentric counterparts, or how marginalized by the mainstream establishment—were essential to preserving and communicating the cultural richness of their communities. Yet institutional racism played a central role in the dearth of arts organizations of color, along with lack of access to funding and artistic training.

Individual artists dealt with overwhelming, systemic racism, as seen in the Daughters of the American Revolution's refusal to allow African American contralto Marian Anderson to sing in Constitution Hall in 1939—and countless other instances from the very founding of the United States and well into the 20th century. Not only were there few organizations and opportunities for artistic training, the mainstream public and organizations of the time oftentimes trivialized the art made by people of color either as "folk art" or as simply an appeal to the public's appetite for exoticism. Critics in mainstream publications perpetuated a school of thought that isolated artists of color and their work from the larger cultural sector.[5]

Propelled by overwhelming racism, this pervasive lack of respect for artists of color, sadly, seeped across artistic genres. Many choreographers believed that black women's bodies were not suited for ballet.[6] In theaters across America, minstrelsy was extraordinarily popular among white audiences, with white actors in blackface depicting black characters as dim-witted and contented.[7] And in American society at large, oppressive Jim Crow laws—named for a stock character in minstrel shows of the 1830s and '40s—segregated public places along racial lines.

There were exceptions: During the late 1700s and early 1800s—long before the majority of white Americans took note—African Americans founded their own literary and debate societies, as well as private libraries to create and preserve a record of their cultural experiences.[8] Early accounts of Spanish-language professional theater date back to 1589

5 Calo, Mary Ann. "African American Art and Critical Discourse between World Wars." *American Quarterly*. September 1999.

6 Marcus, Kenneth H. "Dance Moves: An African American Ballet Company in Postwar Los Angeles." *Pacific Historical Review*. 2014.

7 Penumbra Theatre Company. "A Brief Overview on the History of African American Theatre." 2009.

8 Afro-American Historical and Cultural Museum. "Afro-American Historical & Cultural Museum: 20 Years of Reflection 1976-1996." 1996.

near what is now El Paso—predating the country itself.[9] Moreover, the rich artistic traditions of the indigenous peoples of the Americas predates any European colonization.[10]

The majority of arts organization of color in the early days of the United States were small and founder-led. Some succeeded in bridging the racial divide to appeal to white audiences—along the lines of W.E.B. DuBois' efforts to reveal the rich emotional life of African Americans to educate white audiences—or attaching themselves to a larger entity, such as a university or library.[11] After the Civil War, Historically Black Colleges and Universities, for example, helped to preserve, document, and share the African American experience.

Waves of migration informed the development of arts organizations of culture in the first two centuries after American independence. Diverse, tightly knit communities—such as Puerto Rican Americans in New York—founded their own organizations reflecting their own distinctive cultural patrimonies.

African American Arts Organizations

Eurocentric organizations in this era—and well into the mid-20th century—often presented African American and African culture from an anthropological viewpoint. By depicting the "noble savage," these organizations reinforced stereotypes and supported the perception that the cultures they allegedly represented were dead.[12]

In an era of minstrelsy, Black Theater played a leading role in educating African Americans in their own cultural history, as well as depicting African Americans as fully human to white audiences. Records indicate that African American artists created, staged, and performed both existing and original works as early as 1816, when the African Grove Tea-Garden—which later became the African Grove Theatre—in New York grew with the influx of free African Americans in the city. However, the theater began to draw a white audience hungry for what they considered exotic fare, and competing white theaters had the African Grove shut down for causing a "disturbance to the peace."[13]

Despite the closure of this early theater, others began to spring up around the country in the decades that followed, gradually creating a network that fostered African American theater as a whole. Cleveland's Karamu Theater, founded in 1915 by a white couple as part of the settlement house movement, helped to advance Black Theater in the Midwest; Langston Hughes completed a residency at the Karamu Theater before establishing the Harlem Suitcase Theater in New York. W.E.B. DuBois founded the Crisis Guild of Writers and Artists in New York to champion black theater. This, in turn, led to the establishment of such notable groups as the Aldridge Players of St. Louis, founded in 1926 by Frederick O'Neal, who would later also co-found the American Negro Theater in New York.[14]

When Joseph Rickard founded First Negro Classic Ballet in 1946, he faced challenges ranging from financial constraints to racial stereotypes to a scarcity of trained dancers. The troupe turned down commercial opportunities in the entertainment industry that reinforced racial stereotypes and founded a ballet school for African Americans, prompted by few African Americans having access to formal training at the time. Yet as the company attracted an increasingly white audience, early funders reduced their support. First Negro Classic Ballet lacked a broad donor base, and the death of one major patron led to the company's closure in 1958.[15]

Before First Negro Classic Ballet, most African American ballet companies lasted little more than one year. And despite its lifespan of only 12 years, First Negro Classic Ballet—and other dance companies that followed—sought to contribute a highly valuable and uniquely contemporary African American voice in a field dominated by Eurocentric organizations.[16]

Several notable leaders emerged as African American dancers sought to harness the power of the art form to be "a balm for the wounds inflicted by racial discrimination."[17] Taking an ethnographic approach, choreographer Katherine Dunham emerged as an acclaimed leader in the African American dance field. Her elaborately costumed, highly energetic productions drew on inspiration and material she gathered on trips to Haiti, Jamaica, Trinidad, and Martinique. Her dances were vibrant, artistic, and rooted in the cultures

9 Rios-Bustamante, Antonio and Christine Marin, ed. *Latinos in Museums: A Heritage Reclaimed*. 1998.
10 Ramirez, Elizabeth C. *Chicanas/Latinas in American Theatre: A History of Performance*. 2000.
11 Hay, Samuel A. *African American Theatre: An Historical and Critical Analysis*. 1994.
12 Coleman, Christy S. "African American Museums in the Twenty-first Century." *Museum Philosophy for the Twenty-first Century*.
13 Hay, Samuel A. *African American Theatre: An Historical and Critical Analysis*. 1994.
14 Branch, William. "African American Theatre from the 1820s to the 1950s." *From the Ground Up: Grassroots Theater in Historical and Contemporary Perspective*. 1992.
15 Marcus, Kenneth H. "Dance Moves: An African American Ballet Company in Postwar Los Angeles." *Pacific Historical Review*. 2014.
16 Ibid.
17 Allen, Zita. "A Tale of Two Pioneers." *PBS Free to Dance Behind the Dance*. 2015.

of the African diaspora, resulting in a fresh style that was entirely new to mainstream audiences.

A contemporary of Dunham, Pearl Primus drew upon the experience of African Americans in the Deep South in such provocative pieces as "Strange Fruit" and "Hard Time Blues." Primus' later work combined elements of African villages with elements of the American South.[18]

The rise of Historically Black Colleges and Universities after the Civil War helped to address the lack of museums that documented and celebrated the African American experience. Hampton University houses the oldest African American museum in the United States, founded in 1868. Others followed, including the Howard University Gallery of Art in 1928, and by 1950, there were approximately 30 museums at these organizations that collected and preserved the history of African Americans. This complemented other independent organizations of the era, like the Association for the Study of Negro Life and History and Philadelphia Society for Negro Records and Research, which strived to present a nuanced, balanced depiction of the African American experience.[19]

The Division of Negro Literature, History, and Prints—a forerunner of today's Schomburg Center for Research in Black Culture—opened in 1925 as a special collection at the 135th Street Branch Library in Harlem. It garnered international acclaim the following year when it added the personal collection of Puerto Rican-born black scholar Arturo Alfonso Schomburg, amounting to more than 5,000 books; 3,000 manuscripts; and 2,000 etchings and paintings. Renamed the Schomburg Collection in 1940, it was designated one of the research libraries of the New York Public Library System in 1972 and today houses a collection of more than 10 million items, reflecting its status as a leader in documenting black life in America and around the world.[20]

During the Harlem Renaissance of the 1920s and '30s, momentum built for African American artists, writers, and musicians to respond to racist depictions in mainstream art and media—as well as to create their own artistic representation of the African American experience in the United States.[21] A few years later, the Chicago Black Renaissance (1930s-1950s) drew upon the talents of what was then the largest urban African American population in the United States to produce a wealth of theater, poetry, and music.[22]

This awakening in Chicago yielded the South Side Community Art Center, which began as a federally funded arts project and—through successful fundraising efforts—grew into the first African American-owned art center to showcase African American art.[23] The South Side Community Art Center was founded in 1940 and drew then-First Lady Eleanor Roosevelt to its dedication ceremony the following year. One of 110 Works Progress Administration (WPA) Federal Art Project Centers, the organization engaged community and civic leaders to complement federal support to launch the center and purchase its building. The South Side Community Art Center was designated a historic landmark in 1994 and continues to serve as an artistic and cultural resource in Chicago.[24]

Yet despite this momentum, organizations remained undercapitalized and marginalized. In the early part of the 20th century, 90 percent of African American theaters, for example, went out of business by their fourth season.[25]

Latino Arts Organizations

Latino arts in the United States drew upon a broad range of cultural traditions brought by diverse immigrant communities and rich artistic traditions of indigenous peoples. Between 1890 and 1920, approximately 1.5 million Mexicans—approximately 10 percent of the Mexican population—immigrated to the United States, concentrating in such cities as Los Angeles, San Antonio, San Francisco, El Paso, and San Diego. The Mexican Revolution that began in 1910 sparked the greatest influx of immigrants to the United States—and with it, a greater demand for Spanish-language entertainment and arts.[26] [27]

Florida was shaped by an influx of Cuban culture that began in the late 19th century, while Puerto Rican migration—which increased rapidly after World War II—helped to enrich the

18 Allen, Zita. "A Tale of Two Pioneers." *PBS Free to Dance: Behind the Dance*. 2015.
19 Afro-American Historical and Cultural Museum. "Afro-American Historical & Cultural Museum: 20 Years of Reflection 1976-1996." 1996.
20 "About the Schomburg Center for Research in Black Culture." New York Public Library. www.nypl.org/about/locations/schomburg.
21 Penumbra Theatre Company. "A Brief Overview on the History of African American Theatre." 2009.
22 Knupfer, Anne Meis. "African-American Designers: The Chicago Experience Then and Now." *Design Issues*. 2000.
23 Ibid.
24 South Side Community Art Center. www.sscartcenter.org/history/html.
25 Hay, Samuel A. *African American Theatre: An Historical and Critical Analysis*. 1994.
26 Ramirez, Elizabeth C. *Chicanas/Latinas in American Theatre: A History of Performance*. 2000.
27 Rios-Bustamante, Antonio and Marin, Christine, ed. *Latinos in Museums: A Heritage Reclaimed*. 1998.

cultural diversity of New York. In each instance, the artistic traditions of these diverse communities remained strong despite pressures from the Anglo-American majority to assimilate.[28]

For example, theater emerged as a vital social gathering space for families and served as a cohesive force for the growing Mexican American community in the southwestern and western United States. By the 1860s, Los Angeles and San Francisco were home to resident theater companies serving the cities' Mexican American communities. This was in stark contrast to the Eurocentric theater of that time, which was dominated by large touring companies from the East Coast and overseas and generally provided only short-run performances.[29]

Latino history and art programs had a slower start than their African American counterparts, in part because Latino artists and scholars did not have the institutional foundation that Historically Black Colleges and Universities provided.[30]

Latin American artists were generally ignored in Eurocentric museums in the 19th century, but this slowly began to change after the turn of the last century. Mexican artists—including Diego Rivera as perhaps the most widely known example—finally began to attract attention in the mainstream art world in the 1920s and '30s.[31]

The role of the federal government as an investor in the arts and in artists grew from the Mexican example. Fascinated by the Mexican model of the early 1920s, American artist George Biddle, also a close friend of President Franklin D. Roosevelt, proposed a government-sponsored program of mural-painting. This ultimately led to four federally funded arts programs between 1933 and 1943. The fourth program, the Works Progress Administration's Federal Art Project, yielded more than 2,500 murals by June 1943.[32]

Yet not all the attention on Latino art and artists was positive: the murals of Rivera, David Alfaro Siqueiros, and Jose Clemente Orozco in various parts of the country often prompted considerable hostility, indicative of an underlying paranoia that Eurocentric culture would be "contaminated" by outsiders.[33]

Although much of its focus was on Spain and Portugal, the Hispanic Society of America was an early example of a museum that celebrated Latin American art and culture in its free museum and reference library. Originally called the Spanish Museum, Archer Huntington, a white philanthropist, founded this New York organization in 1904 to house art, books, manuscripts, maps, prints, and photographs that depicted the cultures of the Iberian Peninsula and those of Latin America.[34]

The Art Museum of the Americas in Washington, D.C., traces its history to 1917 with the establishment of the Visual Arts Unit of the Pan American Union, now the Organization of American States. By the 1940s, the Visual Arts Unit had emerged as a hub for Latin American and Caribbean art in the United States, and it remains home to one of the most important collections of its kind in the nation today.[35]

Latino dance emerged from the distinct cultures that comingled in Spanish Colonial America: Spanish colonists, indigenous peoples, and African slaves.[36] The Catholic Church, for example, correlated Native American music and dance with Catholic prayer as part of the Church's broader evangelization efforts. In the colonial era, dance remained a vital and common component of daily life.[37]

In the Spanish colonies of the American Southwest, occasional balls (*baile*) were highly popular among the upper classes. These events included such Spanish dances as the *fandango*, *bolero*, *seguidilla*, *tirana*, *huapango*, and *jarabe*.[38] California's early history, for example, was heavily influenced by the Spanish colonial conventions, but this began to change during the Gold Rush of the mid-19th century. The influx of outsiders in search of gold absorbed the existing customs, as *bailes* for the elite made way to popular public dance halls open to all.[39]

28 Ramirez, Elizabeth C. *Chicanas/Latinas in American Theatre: A History of Performance*. 2000.
29 Ibid.
30 Rios-Bustamante, Antonio and Marin, Christine, ed. *Latinos in Museums: A Heritage Reclaimed*. 1998.
31 *The Latin American Spirit: Art and Artists in the United States, 1920-1970*. 1988.
32 Ibid.
33 *The Latin American Spirit: Art and Artists in the United States, 1920-1970*. 1988.
34 Hispanic Society of America. www.hispanicsociety.org.
35 Art Museum of the Americas. http://museum.oas.org.
36 De Soto, Frankie. "Latin American Diversity Through Music, Dance, and the Arts." *Media Rumba*. 2012.
37 *The Latin American Spirit: Art and Artists in the United States, 1920-1970*. 1988.
38 Miller, Robert Ryal. "Entertainment in Hispanic California, 1769-1848." *Southern California Quarterly*. 2004.
39 Shay, Anthony. "Fandangos and Bailes: Dancing and Dance Events in Early California." *Southern California Quarterly*. 1982.

Arts Organizations of Color in the Second Half of the 20th Century

African American Arts Organizations

In the 1950s, modern dance became a welcome artistic outlet for African American dancers with ballet training.

Throughout this decade, the first sizeable number of trained black dancers and choreographers emerged, thanks in part to the trailblazing of Dunham, Primus, and other pioneers in the field. Young dancers trained at such institutions as Dunham's School of Arts and Research and the New Dance Group Studio—but they still had few opportunities to display their talents. New modern dance companies launched with relative frequency, but the supply of skilled dancers outpaced demand for these troupes, and many dancers needed to fall back on work in commercial theater or television to piece together a full-time career in the field.[40]

During this period, modern dance companies in New York generally produced brief "seasons" at one or two venues, and gradually this bold new fusion of dance styles began to attract the attention of arts critics.[41] It was against this backdrop that a talented young choreographer named Alvin Ailey partnered with several other dancers—including a dancer in Dunham's troupe—to present a concert in New York. Ailey proved wildly popular, leading to more performances and, ultimately, a full-scale concert in December 1958.[42] Like many of his contemporaries, Ailey danced in Broadway shows and rehearsed his troupe during intermissions and after performances.

Ailey solidified his artistic reputation with such pieces as *Blues Suite* and, especially, *Revelations*, which has become the most widely seen modern dance work since its premiere in 1960.[43] Yet even beyond his artistic brilliance, what set Ailey apart was his ability to build a permanent company—the first predominantly African American company since Dunham's to gain international acclaim and to (eventually) achieve the stability necessary to grow into a lasting organization. By 1991, the Alvin Ailey American Dance Theater had performed for an estimated 15 million people in 48 states and 45 countries.[44] Despite the company's robust touring schedule and strong artistic reputation, however, the organization struggled to fundraise, with individual donations comprising only 3 percent of the company's budget around 1990.[45]

The 1960s saw an ever-higher number of college-trained artists of color—artists who had grown tired of stereotypes perpetuated by Eurocentric arts organizations and were eager to examine their own cultural roots on their own terms. Their work reflected the hope of the Civil Rights Movement, and many arts organizations of the era were launched by the artists themselves, an educated generation deeply engaged in identity politics and committed to societal change.[46]

The assassination of Martin Luther King Jr. in April 1968 was a flashpoint in the arts—both for mainstream organizations and arts organizations of color. At the New York City Ballet, for example, George Balanchine created a ballet in 1968 honoring Dr. King's legacy.[47]

The murder of Dr. King also helped to inspire the creation of Dance Theatre of Harlem.

"I started crying and I said "Goddamn it! Why is it when there's someone that's doing something—something positive—they are taken away?" Arthur Mitchell said, recalling when he learned of King's death. Mitchell, the first African American dancer in the New York City Ballet, returned to Harlem, where he co-founded Dance Theatre of Harlem with choreographer Karel Shook.[48] [49] By the early 1990s, Dance Theatre of Harlem had the same budget size as the Ailey organization.

As the Civil Rights movement progressed in the 1960s, many African American artists coalesced around the Black Arts Movement, which was an artistic parallel to the broader struggle for equality.[50] African American artists wrote essays and poetry, painted, and produced dance and theater not only as a response to pervasive racism, but also as a means to take creative control of their own arts and cultural programs.

40 Allen, Zita. "A Tale of Two Pioneers." *PBS Free to Dance: Behind the Dance*. 2015.
41 Ibid.
42 Ibid.
43 Alvin Ailey American Dance Theater. www.alvinailey.org.
44 Allen, Zita. "A Tale of Two Pioneers." *PBS Free to Dance: Behind the Dance*. 2015.
45 Richardson, Nicole Marie. "The Business of Art." *Black Enterprise*. 2006.
46 Bowles, Elinor/National Endowment for the Arts. *Cultural Centers of Color: Report on a National Survey*. 1993.
47 Marcus, Kennth H. "Dance Moves: An African American Ballet Company in Postwar Los Angeles." *Pacific Historical Review*. 2014
48 Walker, Darren; Lou Bellamy; Miriam Colon; Carmen de Lavallade; Arthur Mitchell; Rita Moreno; and Tina Ramirez. "Diversity in the Arts: Legends in the Field" panel discussion at the University of Maryland. 2015.
49 Marcus, Kennth H. "Dance Moves: An African American Ballet Company in Postwar Los Angeles." *Pacific Historical Review*. 2014.
50 Lee, Roger. "Where Have All the African American Audiences Gone for Concert Dance?" *Dance USA*. 2015.

And as the Black Arts Movement advanced (and as African American dancers slowly began to gain entrée into white dance companies), black dance developed—along with modern dance—in the years after World War II through a combination of college dance programs, New York dance studios, commercial theater, private subsidy, and tour funding from the State Department.[51]

Founded in 1969, the Dayton Contemporary Dance Company opened in Ohio, followed in 1970 by Philadanco in Philadelphia, Cleo Parker Robinson Dance/New Dance Theater in Denver, and Garth Fagan Dance in Rochester, New York.[52] The coming decades would see still more influential companies emerge: Dallas Black Dance Theater in 1976; Lula Washington Dance Theater in Los Angeles in 1980; StepAfrika! in Washington, D.C., in 1994; Evidence, A Dance Company/Ronald K. Brown in Brooklyn in 1996; and many more nationwide. Other acclaimed choreographers—such a Bill T. Jones, Jawole Willa Jo Zollar, and Blondell Cummings—began to make their voices heard in the modern dance community. Additionally, the International Association of Blacks in Dance was founded in 1991 to serve as a resource to the field and to promote dance by people of African ancestry worldwide.[53]

Theater was also changing. By mid-century, minstrelsy was, at last, becoming unacceptable to white audiences.[54] In 1959, Lorraine Hansberry's *A Raisin in the Sun* opened on Broadway, the first time a play written by an African American playwright, directed by an African American director, and focused on African American people was presented at this level.[55]

Extending a storied legacy that included Billie Holiday and Lena Horne, Harlem's iconic Apollo Theater enjoyed a renaissance during the mid-20th century, presenting such celebrated artists as Miles Davis, John Coltrane, and Thelonius Monk. Sidney Poitier appeared in the first dramatic play on the Apollo's stage, the Supremes and Stevie Wonder delighted audiences, and Amateur Night winners included the likes of Gladys Knight and Jimi Hendrix.[56]

Several of the leading African American theaters opened in these years. New Heritage Theatre Group, New York City's oldest nonprofit black theater, was founded in 1964 by esteemed playwright, director, and actor Roger Furman, who launched his own career at Harlem's American Negro Theatre in the 1940s. At its founding, the organization defined its mission as one to preserve and institutionalize classic works of black theater—a mission that was expanded in the 1980s to encompass exposure and training for veteran and emerging artists.[57]

Barbara Ann Teer founded the National Black Theatre in New York City in 1968 in response to "a need to create roles for African Americans that were not monolithic roles of housekeeper, pimp, hustler," Teer's daughter Sade Lythcott said.[58]

Lou Bellamy founded Penumbra Theatre in St. Paul, Minnesota, in 1976 to address racial tension between "black and white Americas," as well as to counter lingering misrepresentation of African Americans in the arts.[59] Penumbra Theater would help to advance the careers of many leading African American playwrights, including Pulitzer Prize winner August Wilson.

The latter half of the 1970s was a fruitful time for the launch of African American theaters. In addition to Penumbra, Black Ensemble Theater in Chicago, The Black Rep of St. Louis, and the Ensemble Theatre in Houston opened in 1976. Two decades later, the Westcoast Black Theatre Troupe of Florida was founded in Sarasota in 1999.

Yet even despite this expansion of African American theater, difficulties remained. "Black theater in America is alive. It is vital. It just isn't funded," Wilson quipped in a 1996 speech that criticized donors for supporting mainstream theaters that produced plays about African Americans, while neglecting black theaters.[60] According to author Samuel Hay, of the 46 most influential African American theaters founded in the late '60s and early '70s, not one performed a season of at least four plays in 1992.[61] One study reported that 87 percent of African American theaters founded in the 1960s went out of business by the mid-'90s.[62]

51 Manning, Susan. *Modern Dance, Negro Dance: Race in Motion*. 2004.
52 Desta, Yohana. "Brown Ballerinas: Ballet's Big Diversity Moment is Approaching." *Mashable*. 2015.
53 The International Association of Blacks in Dance. www.iabdassociation.org/about-us/
54 Penumbra Theatre Company. "A Brief Overview on the History of African American Theatre." 2009.
55 Ibid.
56 Apollo Theater. "Apollo Theater History." www.apollotheater.org/about/history.
57 New Heritage Theatre Group. www.newheritagetheatre.org.
58 Goff, Keli. "Funding Crisis Threatens Black Theater." *The Root*. 2013.
59 Penumbra Theatre Company. "A Brief Overview on the History of African American Theatre." 2009.
60 Brown, DeNeen. "What is the state of black theater in D.C.?" *The Washington Post*. 2012.
61 Hay, Samuel A. *African American Theatre: An Historical and Critical Analysis*. 1994.
62 Ibid.

There were notable exceptions: for example, Arena Players in Baltimore, founded in 1953, built a strong governing board by leveraging a network of civic groups, school associations, neighborhood groups, merchants' associations, audiences, churches, and ministerial alliances. This community theater continues to this day to provide a valuable artistic voice in Baltimore.[63]

But by and large, these organizations struggled with financial constraints, exacerbated by and stemming from competition from larger, mainstream theaters.[64] The larger theaters began targeting black audiences by producing plays by and about African Americans, drawing audiences and donors away from organizations of color. Meanwhile, these larger theater companies snared grant funding from corporate and government sources aimed at increasing diversity in the arts.[65]

Meanwhile, African American museums—and the presence of African American culture in mainstream organizations—enjoyed unprecedented growth. Yet the field still faced many of the same challenges plaguing other arts organizations of color.

In the 1960s, mainstream museums in New York and Boston hosted exhibitions featuring such artists as Romare Bearden, Jacob Lawrence, and Aaron Douglas. This was noteworthy because these talented artists were featured for their work rather than as anthropological subjects, part of a burgeoning belief among African American artists that "it was no longer acceptable to be the 'subject' of exhibitions; rather, they demanded to be the voice."[66]

During the 1960s Civil Rights Movement, grassroots cultural centers and museums—including some that are now national leaders in their field—sprang up across the United States. The first black museums that operated as independent nonprofits emerged in the 1950s and '60s in the Midwest: the African American Museum in Cleveland (1953) and DuSable Museum of African American History in Chicago (1961), followed by the Museum of African American History in Boston (1963), Charles H. Wright Museum of African American History in Detroit (1965), and the Studio Museum in Harlem (1968). The Harvey B. Gantt Center for African American Arts & Culture in Charlotte, North Carolina, opened in 1974, and the African American Museum in Philadelphia followed two years later. In 1981, the state-chartered California African American Museum opened its doors, and The National Civil Rights Museum followed a decade later, opening its doors in Memphis in 1991, followed by the Birmingham Civil Rights Institute in 1992.
In fact, almost half of African American museums or newly preserved historic sites were established in the 1990s, according to a 2003 survey.[67] Most new sites and organizations were state-funded, but very few were properly capitalized, leading to the closure of several.

Of particular note, the Anacostia Neighborhood Museum opened in 1967, part of the Smithsonian Institution's outreach to the African American community in Washington, D.C. The museum's exhibitions on African American history and arts, coupled with its strong community engagement, established it as a national model and a driving force in the African American museum movement. In the 1980s, the organization took on broader national themes and developed traveling exhibitions and programs. However, its exhibition focused on immigration and the transformation of its home city of Washington has proved particular popular, with *Black Mosaic: Community, Race and Ethnicity Among Black Immigrants in Washington* on display for two decades.[68]

Oftentimes, museums launched in the 1960s had small budgets and collections and relied on volunteer labor, tied to an "anti-establishment ethos" in which programming had a functional societal purpose beyond art.[69] These museums primarily sprang from grassroots movements that had limited funding capacity—and when the nation's economy fluctuated, the impact was felt even more strongly in the minority communities on which these museums relied for support.[70]

By the 1980s, the surviving museums founded in the Civil Rights era began to secure municipal and government support—but new funding came with strings attached. Formerly grassroots organizations needed formal mission statements, collection policies, operating procedures, and more professionalized staffs. These changes alienated grassroots donors, who worried that their beloved institutions were less connected to and committed to the community.[71] Meanwhile, as mainstream museums began to focus on

63 Hay, Samuel A. *African American Theatre: An Historical and Critical Analysis*. 1994.
64 Brown, DeNeen. "What is the state of black theater in D.C.?" *The Washington Post*. 2012.
65 Ibid.
66 Coleman, Christy S. "African American Museums in the Twenty-first Century." *Museum Philosophy for the Twenty-first Century*. 2006.
67 Coleman, Christy S. "African American Museums in the Twenty-first Century." *Museum Philosophy for the Twenty-first Century*. 2006.
68 Anacostia Community Museum. "History." http://anacostia.si.edu/about/history.
69 Coleman, Christy S. "African American Museums in the Twenty-first Century." *Museum Philosophy for the Twenty-first Century*. 2006.
70 Ibid.
71 Ibid.

diversity, the increased showings of African American art drove up the cost of materials and artworks, ironically preventing African American organizations from purchasing their own collections.[72]

Latino Arts Organizations

The concept of Latino and Latinidad are, by and large, contemporary—and distinctly American—conventions. The concept of "Latino" emerged, in part, as a response to repression by mainstream culture, fostered by the energy of social movements that would emerge in the second half of the 20th century.[73]

The Chicano movement of the 1960s focused on social, economic, and educational inequality faced by Mexican Americans. This social movement, driven by politics and propaganda, helped to foster a renaissance for Latino culture in the United States.[74]

An activist in the Chicano movement, Luis Valdez established El Teatro Campesino in 1965, initially to explore and expose the plight of farm workers in California. However, the theater soon broadened its scope to address the broader social and political issues in the Chicano movement, as well as to provide access to Chicano/Latino heritage that had been invisible in Eurocentric cultural organizations.[75] Two years after its inception, El Teatro Campesino established a cultural center called Centro Campesino Cultural in Del Rey, California, which allowed the group to professionalize its performances, seek training, and benefit from more rehearsal time.[76]

"We are not aspiring to Broadway," Valdez said. "We are aspiring to build a theatre among our people. That's the whole bit about the Teatro. We are not a theater *for* farm workers, farm workers are our theater."[77]

El Teatro Campesino was instrumental in sparking a surge of Latino/Chicano theater groups in the United States. In 1970, it hosted 16 groups at the first national festival of Chicano theaters. When El Teatro Nacional de Aztlan was founded a year later as a coalition of *teatros*, El Teatro Campesino sponsored the first events, which included summer workshops.[78] Many of the *teatros* founded in the 1960s and '70s were formed at universities, where student members compensated for a lack for formal dramatic training with determination, activism, and militancy. Though the groups could form quickly, they often dissolved rapidly.[79]
The reach of Chicano theater generally was limited to its communities until the early 1980s, when Valdez' *Zoot Suit* earned critical acclaim and financial success, prompting mainstream theaters to take note.[80] Around this time, Latino theater finally began to attract attention in the funding community. The Ford Foundation, for example, provided funding to launch a playwriting lab for Latino/Hispanic playwrights. INTAR Theater, founded in 1966 in New York, launched an annual Hispanic Playwrights-in-Residence Laboratory in the 1980s, signifying its commitment to developing and staging new works.[81] Also during this era of promise, the National Association of Latino Arts and Cultures was founded in 1989 to foster the development and advancement of Latino arts in the United States.[82]

Historically, the distance between community-based art movements and the institutions that "legitimize" artistic expression—museums and academic centers—was a major factor that hindered the development of Latino art in the United States.[83] However, this, too, began to change in the mid-20th century. Although many artists of Latin American background living and working in the United Stated preferred to align themselves with mainstream art movements, the momentum of the 1960s and '70s also buoyed Latino art museums.[84] The battles for self-empowerment and equality—embraced with fervor by the Chicano and Puerto Rican communities—helped to lay the foundation of many of today's leading Latino cultural and artistic organizations.[85]

Founded in 1969, El Taller Boricua was organized as a loose collective of artists that grew into an artistic satellite that provided educational resources for schools, universities, and mainstream museums seeking to explore Puerto Rican studies.[86]

72 Coleman, Christy S. "African American Museums in the Twenty-first Century." *Museum Philosophy for the Twenty-first Century*. 2006.
73 Davila, Arlene. "Culture in the Battleground: From Nationalist to Pan-Latino Projects." *Museum Anthropology*. 2000.
74 Ramirez, Elizabeth C. *Chicanas/Latinas in American Theatre: A History of Performance*. 2000.
75 Ibid.
76 Ibid.
77 Ibid.
78 Ramirez, Elizabeth C. *Chicanas/Latinas in American Theatre: A History of Performance*. 2000.
79 Ibid.
80 Ibid.
81 Ibid.
82 National Association of Latino Arts and Cultures. http://www.nalac.org/about-us/history
83 Caragol, Tiana B. "Archives of Reality: Contemporary Efforts to Document Latino Art." *American Art*. 2005.
84 Ibid.
85 Davila, Arlene. "Culture in the Battleground: From Nationalist to Pan-Latino Projects." *Museum Anthropology*. 1999.
86 Ibid.

El Museo del Barrio, launched by New York's Puerto Rican community in 1969 with funding from the New York State Board of Education, grew out of the social struggles of the era, with particular emphasis on the struggle for educational equity. In launching El Museo, its founders envisioned a museum that positioned people, rather than collections, at the heart of its mission—reflecting an effort to "come to terms with our cultural disenfranchisement," according to artist Rafael Ortiz, the museum's first director.[87]

In response to criticism about lack of Latino representation in both programming and governance of the institution, the Smithsonian in 1997 launched its Latino Center, which works in tandem with the Smithsonian's museums to preserve and celebrate Latino contributions to the arts, history, and science, in addition to managing leadership and professional development programs for Latino youth, scholars, and museum professionals. It is worth noting, however, that the push for a National Museum of the American Latino on the National Mall in Washington, D.C., has thus far been unsuccessful. The Congressional approval process stalled in 2011, and a funding bill that was reintroduced in March 2013 was not enacted.[88]

Yet despite the emergence of thousands of Latino arts and cultural organizations between 1965 and 1995, most have closed—including several prominent organizations. Museo Chicano, for example, lost its lease on a building in downtown Phoenix when the city opted to seek a tenant who could afford higher rent, and the museum closed in 2009, ending its 19-year history.[89] Just three years later, San Antonio's Museo Alameda, formerly the largest Latino Museum in the United States and a Smithsonian affiliate, closed amid financial difficulties and was purchased by Texas A&M.[90] [91]

Meanwhile, commercial influences and popular culture heavily influenced many aspects of Latin American dance in the United States, and Latin dance music gained prominence through the American entertainment industry.[92] In the 1950s and '60s, New York's Palladium Ballroom—"home of the mambo"—emerged as a center of Latin American dance, featuring stars like Frank "Machito" Grillo, Ernest "Tito" Puente, and Pablo "Tito" Rodriguez.[93] Many other cabarets, social clubs, and dance halls were overshadowed by Anglo-American conventions, and countless dancers and musicians of Cuban and Puerto Rican descent have been largely overlooked or forgotten by mainstream audiences in the decades since.

However, prominent Latino artists made critical contributions to the field that have shaped generations to come.

When José Limón founded his modern dance company in 1946, he tapped Doris Humphrey to serve as artistic director, making the José Limón Dance Company the first troupe of its kind to have an artistic director who was not the founder. He established the José Limón Dance Foundation as a nonprofit in 1968, and—after Limón's death in 1972—the company proved it was possible for an organization to outlive its founder, setting a vital precedent for dance companies of color throughout the United States.[94]

Prima ballerina and choreographer Alicia Alonso was named a principal dancer at American Ballet Theatre in 1946, but she returned to her native Cuba two years later to found the Alicia Alonso Ballet Company, which would become the Ballet Nacional de Cuba in 1955. Although political tension prevented the company from performing outside Cuba from the 1960s through the '80s, Alonso's impact was felt throughout the United States during this time as students of her dance school began to appear with such companies as American Ballet Theatre, Boston Ballet, San Francisco Ballet, Washington Ballet, and Cincinnati Ballet.[95]

Founded in 1970 by Venezuelan American dancer and choreographer Tina Ramirez, Ballet Hispanico is now recognized as the nation's leading Latino dance organization. Its mission is to explore, preserve, and celebrate Latino culture, which it fulfills by the work of the professional Company, the School of Dance, and the Education and Outreach programs. Growing from a dance school and community-based performing arts troupe, the organization reported a $5 million budget in 2013.

87 Davila, Arlene. "Culture in the Battleground: From Nationalist to Pan-Latino Projects." *Museum Anthropology*. 1999.

88 "H.R. 1217 – Smithsonian American Latino Museum Act." Congress.gov.

89 Berry, Jahna. "Latino arts groups call for a cultural home." *The Arizona Republic*. 2009.

90 Whitney, Jennifer. "Museo Alameda celebrates final night as museum." *San Antonio Express*. 2012.

91 Berry, Jahna. "Latino arts groups call for a cultural home." *The Arizona Republic*. 2009.

92 Garcia, David F. "Contesting that Damned Mambo: Arsenio Rodriguez and the People of El Barrio and the Bronx in the 1950s." *The Afro-Latin@ Reader: History and Culture in the United States.* 2010.

93 Garcia, David F. "Contesting that Damned Mambo: Arsenio Rodriguez and the People of El Barrio and the Bronx in the 1950s." *The Afro-Latin@ Reader: History and Culture in the United States.* 2010.

94 José Limón Dance Foundation. http://limon.org.

95 "Alonso, Alicia." Encyclopedia of World Biography. 2005.

Role of Foundations and Government Agencies

Foundation and government support played an integral role—for better and, in the eyes of some, occasionally for worse—in fostering and shaping arts organizations of color.

The WPA included the federal government's first foray into arts funding. Such WPA projects as the Negro Unit of the Federal Theatre Project, Federal Music Project, and Federal Art Project helped to support the first cultural centers in the United States created specifically for communities of color. Although most funding for communities of color went to African American artists and arts organizations, the WPA also funded a Spanish-language theater project in South Florida.[96]

As arts funding from private foundations, as well as local, state, and federal government agencies, gradually became more available by mid-century, it helped organizations of color to sustain and grow their activities. New York launched the New York State Council on the Arts in 1960, pioneering a model for arts funding that helped to inform the creation of the National Endowment for the Arts (NEA) five years later.[97]

Although much of the New York Arts Council's funding initially flowed to Eurocentric arts organizations, pressure from grassroots groups in the late 1960s and early 1970s to support more diverse organizations led to the launch of the Ghetto Arts Program in New York—later renamed the Special Arts Program—and the NEA's Expansion Arts across the nation.[98] Following the NEA's lead, state and local arts agencies nationwide became increasingly vital supporters of cultural organizations of color.[99]

Additionally, the 1973 Comprehensive Employment and Training Act included artists under its federal mandate.[100]

Around this time, foundations—led by major players like the Ford Foundation—began expanding their giving portfolios to include arts organizations of color, stretching beyond large mainstream organizations.[101] Just three years after El Museo del Barrio was founded, for example, it received more than $120,000 from the National Endowment for the Arts, New York Urban Coalition, New York State Council on the Arts, the Rockefeller Brothers Fund, and other sources.[102]

Yet funding from foundation and government sources posed challenges as well.

First, funding was generally directed to "professional" organizations, which required formal models of nonprofit governance and a trained and paid staff—requirements that distanced many organizations of color from their activist, grassroots origins.[103] For example, administrators at El Taller struggled to apply for government funding while conducting programs that could be interpreted as hostile or subversive to American order, such as workshops that promoted Puerto Rican nationalism.[104]

And, as previously touched upon, many arts organizations of color struggled to compete for funding—especially from individual donors, the largest source of funding for the arts in America—with their larger, mainstream counterparts, which generally had more resources to devote to fundraising. This challenge was exacerbated, somewhat ironically, by mainstream organizations' efforts to diversify their own programming, drawing funds away from organizations of color. In fact, a study by the NEA in the 1990s found that the second most frequently mentioned concern (after income) was the impact of multiculturalism efforts of mainstream arts organizations on organizations of color.[105]

Speaking to the Theater Communications Group (TCG) on the challenges facing black theater in particular in the mid '90s, August Wilson said:

> "Black Theater doesn't share in the economics that would allow it to support its artists and supply them with meaningful avenues to develop their talent and broadcast and disseminate ideas crucial to its growth. The economics are reserved as privilege to the overwhelming abundance of institutions that preserve, promote, and perpetuate white culture … Since the funding sources, both public and private, do not publicly carry avowed missions of exclusion and segregated support, this is obviously either a glaring case of oversight, or we the proponents of Black Theater have not made our presence or our needs known."[106]

96 Bowles, Elinor/National Endowment for the Arts. "Cultural Centers of Color: Report on a National Survey." 1993.
97 Davila, Arlene. "Culture in the Battleground: From Nationalist to Pan-Latino Projects." *Museum Anthropology*. 1999.
98 Ibid.
99 Bowles, Elinor/National Endowment for the Arts. "Cultural Centers of Color: Report on a National Survey." 1993.
100 Ibid.
101 Ibid.
102 Davila, Arlene. "Culture in the Battleground: From Nationalist to Pan-Latino Projects." *Museum Anthropology*. 1999.
103 Ibid.
104 Ibid.
105 Bowles, Elinor/National Endowment for the Arts. "Cultural Centers of Color: Report on a National Survey." 1993.
106 Wilson, August. *The Ground on Which I Stand*. 1996.

Others criticized institutional donors for focusing too much on diversity at the expense of the art itself. Robert Brustein responded to Wilson's comments in *The New Republic*, saying:

> "I confess to believing that most foundations (by their own admission) no longer make artistic quality their primary consideration … Although Wilson would deny it, [his TCG speech] represents a reverse form of the old politics of division, an appeal for socially approved and foundation-funded separatism. I don't think Martin Luther King ever imagined an America where playwrights such as August Wilson would be demanding, under the pretense of calling for healing and unity, an entirely separate stage for black theater artists. What next? Separate schools? Separate washrooms? Separate drinking fountains?"[107]

The terminology of many foundations and government agencies—reflecting and shaping how funders perceive organizations of color—has also proven problematic for some leaders in the field. The term "culturally specific institution" was, for some, constrictive and outdated as the organizations it sought to define engaged audiences in an evolving world.

"We've inherited this term, and it's one that may have served our institutions in the '70s and '80s," said Jorge Daniel Veneciano, Executive Director of El Museo del Barrio. "My observation is that it's a term that—when it's used to apply to us—is used in a diminutive way."[108]

However, other leaders embrace the terminology of cultural specificity, viewing it as a means to challenge structural racism and to reflect upon the experiences of communities of color. "All arts organizations are 'culturally specific,'" said Sarah Bellamy, Co-Artistic Director of Penumbra Theatre Company. "The term 'theatre of color' marks a very special place that we occupy within the arts ecology. We offer well-informed and nuanced depictions of our communities, attending to often-underserved populations with intention and authenticity. The idea that predominately white arts institutions are not culturally specific must be challenged—it reinforces the idea that they exist as a benign norm, even when many promote a Eurocentric experience as the artistic standard."[109]

107 Brustein, Robert. "Subsidized Separatism." *The New Republic*. 1996.

108 Garcés, Michael John; César Alvarez; Magdalena A. García; Jackie Lopez; Louis Moreno; Olga Sanchez; and Jorge Daniel Veneciano. "The Future of the Field: Latino Dance Companies, Theatres, and Museums" panel discussion at the University of Maryland. 2015.

109 Bellamy, Sarah. Interview. 2015.

Challenges in the Twenty-First Century

Lack of Individual Donors

Toward the end of the 19th century, a wide range of factors converged—job creation stemming from industrialization to increased educational attainment—to support the development of a black middle class in the United States. Property ownership grew in these years, and as African Americans migrated to high-density metro areas, a sense of class cohesion emerged. In the face of pervasive and institutionalized racism, organized educational, professional, fraternal, religious, and political groups helped to pool resources and advance opportunities for black Americans.[110]

However, this gradual accumulation of wealth did not immediately or necessarily translate into philanthropy directed to cultural organizations. Then—similar to the present day—many African Americans tended to direct their charitable support to churches, social service providers, and civil rights organizations.[111]

African American museums relied on grassroots support—support that was especially vulnerable to economic conditions in its community base: "… when the nation's economy caught the proverbial cold, African American communities got pneumonia and their institutions suffered right along with them."[112]

Meanwhile, these grassroots museums oftentimes did not appeal to upwardly mobile African Americans, who did not view these organizations as relevant or challenging and eschewed them in favor of mainstream organizations that offered (perceived) cachet. As this played out across the country, the ensuing loss of support placed significant strain on many African American museums and—in some instances—forced organizations to close their doors.[113]

Percentage of Total Contributed Revenue from Individuals—Most Recent Fiscal Year

African American Dance - Median	3%
African American Museum - Median	5%
African American Theater - Median	7%
Latino Dance - Median	6%
Latino Museum - Median	8%
Latino Theater - Median	3%
SAMPLE POPULATION MEDIAN	**5%**

Source: DeVos Institute Survey; n=29
See "Where We Are Today: By the Numbers" (p. 20) for survey description.

As mainstream arts organizations began to accumulate individual donors, arts organizations of color continued to rely on institutional donors—especially foundations and government agencies. By the year 2000, approximately 60 percent of funding for mainstream arts organizations came from individual donors, while for African American and Latino organizations only 6 percent of funding came from individual donors. Why is this important? Because there are a limited number of institutional donors, and their gifts also tended to be limited in size. This placed a ceiling on the size of organizations of color that continues to this day. Mainstream organizations, however, could grow as quickly as they found and cultivated new pockets of individual wealth; by the current century it was not unusual to read of single gifts exceeding $1 million.

Pressure on Mainstream Organizations to do Diverse Work

As previously noted, mounting pressure from foundation and government funders on mainstream or Eurocentric organizations to diversify their artistic offerings has, in many instances, had the unintended consequence of harming arts organizations of color.

Eurocentric organizations oftentimes select "low-hanging fruit"—the most popular pieces by artists of color that feature the most famous performers and directors of color—when seeking to diversify their programming.[114] In the context of theater, for example, this work, which could be characterized

110 Durant Jr., Thomas J. and Joyce S. Louden. *The Black Middle Class in America: Historical and Contemporary Perspectives*. 1986.
111 Bowles, Elinor/National Endowment for the Arts. "Cultural Centers of Color: Report on a National Survey." 1993.
112 Coleman, Christy S. "African American Museums in the Twenty-first Century." *Museum Philosophy for the Twenty-first Century*. 2006.
113 Ibid.
114 Kaiser, Michael M. *Conversation Starters: Arts Management Topics for Today*. 2011.

as “plays with black people in them,” is then confused with black theater. The latter has a social justice imperative embedded in its *raison d’être*, while the former is not held to the same standard and, in fact, may use black culture and performers to reinforce racist themes.[115]

Furthermore, when mainstream organizations diversify programming—as well as their boards, staffs, and artist rosters—to reflect the communities they serve, the larger, more established mainstream organization will divert audiences and funding from organizations of color.[116] This is in large part because small, frequently underfunded, arts organizations of color simply do not have the financial capacity to match the marketing prowess or star power of their larger, mainstream counterparts.[117] This, in turn, impacts both earned and contributed revenue.

“Funders would rather give money to a white theater doing a black play than a black theater doing a multiracial play,” said Michael Dinwiddie, President of the Black Theatre Network in proclaiming a state of emergency for black theater, “because of the perverse notion we have in this country that people are being reverse racist by creating their own cultural institutions.”[118]

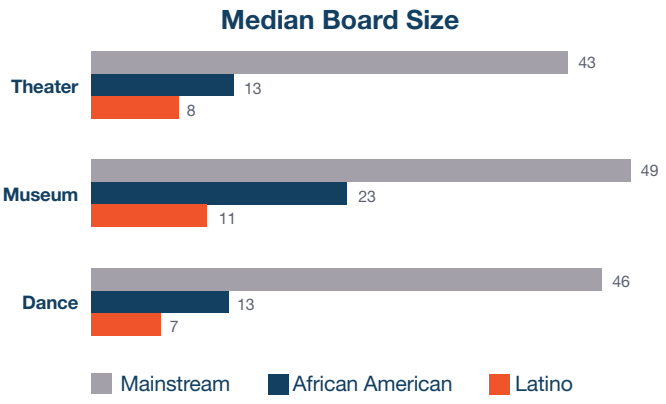
Weak Arts Boards

Among mainstream arts organizations, diversity among board members is lacking. In a 2005 survey of more than 400 arts organizations, researchers found that 70 percent of those surveyed said proactively seeking to diversify their organization’s board was either not too important or not at all important.[119]

Not surprisingly, this carries through to board membership. Of the 400 arts organizations surveyed, 91 percent of this group’s board members were white. Only 4 percent of arts organizations’ board members were African American, and 2 percent were Latino/Hispanic.[120] In fact, nearly six in 10 organizations (58.7 percent) had entirely white boards.[121]

More important for the health of arts organizations of color has been the way their own boards were constructed. Traditionally, the boards of these organizations were formed by community leaders who supported the work of the artists from their communities and who believed that these organizations were of great benefit. But these leaders did not typically have access to major arts funders, especially individual donors. These boards did not have the same power to give and raise funds as their mainstream counterparts. In 1991, the Alvin Ailey American Dance Theater had a budget of $6.5 million, raised less than 5 percent of its contributions from individual donors, and was facing bankruptcy. A substantial board restructuring in 1992–93 resulted in a new board capable of powering the growth of the organization. Today, the Ailey organization has a budget of $35 million.

It is important to note that in addition to lacking board members who can give and get funding, boards of Latino and African American arts organizations are simply smaller than their mainstream counterparts. The DeVos Institute’s survey suggests that the largest mainstream museums, theater companies, and dance companies typically have boards with more than 40 members. African American and Latino organizations have boards that are less than half that size. This means fewer ambassadors in the community helping to generate funding.



Source: DeVos Institute Survey; n=91
See “Where We Are Today: By Numbers” (p.20) for survey description

115 Bellamy, Sarah. Interview. 2015.
116 Lee, Roger. “Where Have All the African American Audiences Gone for Concert Dance?” *Dance USA*. 2015.
117 Kaiser, Michael M. *Conversation Starters: Arts Management Topics for Today*. 2011.
118 Goff, Keli. “Funding Crisis Threatens Black Theater.” *The Root*. 2013.
119 Ostrower, Francie. *Diversity on Cultural Boards: Implications for Organizational Value and Impact*. 2015.
120 Ostrower, Francie. *Diversity on Cultural Boards: Implications for Organizational Value and Impact*. 2015.
121 Ibid.

Reduction in Subscriptions and Arts Education

As the 20th century progressed, arts organizations of color—much like their Eurocentric counterparts—began to encounter pressure from two growing challenges: the reduction of both subscriptions as a revenue stream and arts education in schools.

In the 1950s and '60s, business travel was relatively infrequent, work schedules were more predictable, and women—who made the majority of arts purchasing decisions—oftentimes did not work outside the home. These factors began to change in the '60s and '70s, negatively affecting many families' ability to predict their availability months in advance. Meanwhile, the cost of subscriptions grew steadily, and fewer and fewer patrons were inclined to purchase them.[122]

By the 1970s, arts organizations—both organizations of color and their Eurocentric counterparts—were therefore coping with a steady decline in subscription sales. Organizations needed to dedicate more resources to selling individual tickets, and the pressure to drive sales could potentially lead to less challenging fare—more "accessible" programming and fewer new or risky offerings.[123]

After 2000, these trends only accelerated. Subscription income in American theaters was more than 9 percent lower in 2013 than in 2009, after adjusting for inflation.[124] And across the arts sector in general, subscribers now make up only about 20 percent of ticket buyers, down from the 60 or 70 percent rates that arts organizations enjoyed a generation ago.[125]

Meanwhile, the quality and quantity of arts education for children in most communities has declined precipitously. As ever more school districts abandon formal arts education altogether, fewer students benefit from the opportunity to develop their creativity through sustained, consistent arts education.[126] In 2008, all 18- to 24-year-olds were less likely to have had arts education as children than those who were that age range in 1982. However, the numbers are particularly dire in communities of color, where childhood arts education plummeted by 40 percent for Latinos and by 49 percent for African Americans. In that same period, arts education declined by only 5 percent for white children.[127]

A lack of arts education in childhood, not surprisingly, is the leading factor that shapes arts participation and consumption in adulthood. More than half of adults who benefitted from childhood arts education attended at least one arts event in a given year, but fewer than 30 percent of those who did not receive arts education as children did so.[128]

The Result: Formation and Dissolution of Arts Organizations of Color

These factors contributed to the demise of many African American and Latino arts organizations and a cultural sector in which most of the oldest arts organizations of color date only to the 1960s or '70s. And even many of these senior organizations are threatened.

Some became shadows of their former selves; Crossroads Theatre Company, at one point the largest and most distinguished of African American theater companies, is now operating on a vastly reduced budget, as mentioned previously.

Some were absorbed into larger organizations. When the Museum of Contemporary Hispanic Art closed in 1991, for example, it was absorbed into Hostos Community College.[129]

Some struggled with proper capitalization. When the Amun Ra Theatre launched in 2001, for example, it was Nashville's first African American theater to boast its own facility (completed in 2008) in more than a century. However, the financial obligations associated with increased fundraising, community relations, and marketing needs proved too heavy, and the company closed in 2012.[130]

Others, like Pittsburgh's Kuntu Repertory Theatre, did not survive the transition from founding leadership. The city's oldest and largest African American performing arts center closed in 2013 when Vernell Lillie—a professor emeritus at the University of Pittsburgh dubbed "the queen mother of black theater in this city" by municipal leaders—retired and the company in turn lost access to university facilities.

122 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
123 Ibid.
124 Voss, Zannie Giraud and Glenn B. Voss, with Illana B. Rose and Laurie Baskin/Theatre Communications Group. *Theatre Facts 2013*.
125 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
126 Ibid.
127 Rabkin, Nick and E.C. Hedberg/National Endowment for the Arts. *Arts Education in America: What the Declines Mean for Arts Participation*. 2011.
128 Rabkin, Nick and E.C. Hedberg/National Endowment for the Arts. *Arts Education in America: What the Declines Mean for Arts Participation*. 2011.
129 MoMA. "Archives of the Museum of Contemporary Hispanic Art." http://www.moma.org/learn/resources/latino_survey/hispanic_art.
130 Donnell, Evans. "Amun Ra Theatre's End Begins New Chapter for Carr Colleagues." *ArtsNash*. 2012. http://artsnash.com/theater/amunratheatre/

Mega Trends in the Twenty-First Century

The trends that began in the late 20th century and extended into the opening years of the 21st will accelerate in decades to come. As challenging as the end of the 20th century was for organizations of color, this new century has been far more difficult.

Electronic Substitutes

With ticket prices rising higher and higher, electronic substitutes for attendance at a live performance are becoming increasingly attractive for arts consumers. For a fraction of the cost of a ticket, opera aficionados can enjoy the Metropolitan Opera's simulcast in cinemas around the country. Additionally, other performances are appearing online, giving audiences free access to the arts whenever they choose.

This proliferation of electronic options is particularly problematic for small- and mid-sized arts organizations. After all, why buy a ticket to the opera in your city, when the world's top artists online are available electronically for free on demand?[131]

Given this, perhaps it shouldn't be surprising that the NEA's 2012 Survey of Public Participation in the Arts revealed that nearly three-quarters (71 percent) of adults engaged in the arts via electronic media—but less than half (49 percent) of adults attended a visual or performing arts event.[132]

Electronic substitutes may pose a particular threat to arts organizations of color. With lower real and perceived barriers to attendance, these electronic substitutes may prove especially attractive to African American and Latino audiences, who cite accessibility as a key obstacle. Also, over time, it is likely that those mainstream organizations that successfully embrace online distribution will become 'mega institutions' with huge audience bases, visibility, and funding bases. It is difficult to imagine how much smaller arts organizations of color will compete with these giants for audiences and funding, especially if the largest mainstream organizations make their work by diverse artists accessible electronically.

131 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
132 National Endowment for the Arts. "How a Nation Engages With Art: Highlights from the 2012 Survey of Public Participation in the Arts." 2013.

Decrease in Government Funding

The collapse of the tech bubble, the September 11 terrorist attacks, and the Great Recession that began in 2008 pummeled the cultural sector, diminishing each source of income for arts organizations.[133] Arts organizations of color are generally more reliant on grants from foundations and government agencies than their mainstream counterparts, making cuts in these sources deeply painful for African American and Latino organizations.[134] In fact, a survey found that the largest source of income came from government agencies—even exceeding earned income—while the smallest source was individuals.[135] And in recent years, that crucial government funding for the arts has fallen, and the philanthropic sector's interest in minority-focused cultural organizations waned under the Obama administration, part of an unstated perception among some that the election of the first black president meant racial disparities had ended.[136]

In the 2000s, government support of the arts dwindled, particularly at the state and local levels. In the scramble to trim budgets as the Great Recession began, leaders slashed arts funding (though without significantly improving their budgetary shortfalls).[137] In fact, between 2008 and 2012, arts funding from local government fell 18 percent and state funding dropped 27 percent. This continued a decline in public funding of the arts that started decades earlier, and total government funding (comprising federal, state, and local sources) in inflation-adjusted dollars had dropped 31 percent between 1992 and 2012.[138]

In the first decade of the 2000s, total legislative appropriations to state arts agencies plummeted from $450.6 million in 2001 to $276 million in 2010, a drop of 39 percent.[139] Helicon Collaborative President Holly Sidford calculates that the arts sector has done without more than $1.2 billion in state support over that period, not adjusting for inflation.[140]

When grant funding is slashed, the organizations that suffer most are the smaller groups, which have lower

133 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
134 Ibid.
135 Bowles, Elinor/National Endowment for the Arts. "Cultural Centers of Color: Report on a National Survey." 1993.
136 Goff, Keli. "Funding Crisis Threatens Black Theater." *The Root*. 2013.
137 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
138 Ibid.
139 Sidford, Holly/ National Committee for Responsive Philanthropy. *Fusing Arts, Culture, and Social Change: High Impact Strategies for Philanthropy*. 2011.
140 Ibid.

levels of visibility among other donors. This means that arts organizations of color—along with rural, avant-garde, and service organizations—suffer disproportionately. This contributes to a downward spiral, where these organizations become weaker and weaker—and with each step, become even less visible and less competitive for funding.[141]

Additionally, government funding comes with considerable reporting requirements to help the agency justify tax spending. Many arts organizations of color have small staffs commensurate with small budgets, and these requirements exacerbate the chronic challenge of understaffing, diverting attention from programmatic work.[142]

Foundations rely on income generated from their investments, and so their grant-making capacity suffered as the value of stocks and bonds dropped during the Great Recession. Foundations that had made multiyear funding commitments were particularly hamstrung in their ability to issue new grants. During this time, many foundations began emphasizing capitalization of arts organizations and requiring potential grantees to exhibit greater fiscal responsibility—a significant challenge for smaller organizations with less fundraising capacity.[143]

Even those grant funds that are available are not distributed equitably. In 2009, the majority of arts funding supports just 2 percent of arts organizations: large organizations with annual budgets above $5 million, primarily focused on Eurocentric art forms. Only 10 cents of each grant dollar made to support the arts (as a primary or secondary purpose) explicitly benefit underserved communities, including those of color, according to a National Committee for Responsive Philanthropy report.[144]

Aging of the Traditional Donor Base

Individual giving is also changing, creating fresh challenges for arts organizations. Many of the most generous supporters of American arts organizations are of an advanced age, and it is unlikely that subsequent generations will place as much of their philanthropic focus on the arts. In 20 years, arts organizations will need to engage the Millennials: the first modern American generation that did not benefit from systematic arts education as children and who may not choose to engage in the arts as audience members, let alone as donors or board members.[145]

Impact on Organizations of Color

The cumulative effect of these changes in the first years of the 21st century hints at bleak decades to come for arts organizations of color in the United States. In fact, in 20 years' time, it is unlikely that many of today's arts organizations of color will be flourishing.[146]

The nation's demographics are growing more diverse, and minorities will soon account for a majority of Americans. However, most wealth will continue to belong to white people, and this will be reflected in individual philanthropy. This will further concentrate finances, artistic resources, and board influence in a few mainstream, Eurocentric organizations that have traditionally served higher-income audiences.[147]

Furthermore, most African Americans do not include black arts organizations in their charitable giving with the same regularity as churches or such organizations as UNCF and the NAACP. This forces black organizations to seek support from a broader pool of donors while assuring those outside the African American community that these organizations will welcome them. Meanwhile, these same organizations struggle to address the needs of those with fewer financial resources while courting the financial support of those with the most.[148]

The situation is similarly problematic for Latino organizations. For example, Luna Negra Dance Theater— established in 1999 by Cuban-born choreographer Eduardo Vilaro—was widely regarded as one of Chicago's boldest and most exhilarating contemporary dance companies. Despite its strong artistic reputation and support from such major corporations as Allstate and The Boeing Company, Luna Negra struggled financially. Its deficit more than doubled in just one year—from $48,475 in 2010 to $121,141 by the end of 2011—while its earned revenue began to fall. The troupe put its dancers on hiatus in March 2013 and ultimately closed that year.[149]

141 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
142 Bowles, Elinor/National Endowment for the Arts. "Cultural Centers of Color: Report on a National Survey." 1993.
143 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
144 Sidford, Holly/ National Committee for Responsive Philanthropy. *Fusing Arts, Culture, and Social Change: High Impact Strategies for Philanthropy*. 2011.
145 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.
146 Ibid.
147 Ibid.
148 Coleman, Christy S. "African American Museums in the Twenty-first Century." *Museum Philosophy for the Twenty-first Century*. 2006.
149 Pearson, Laura. "Luna Negra Dance Theater bites the dust." *TimeOut Chicago*. 2013.

Where We Are Today: By the Numbers

The DeVos Institute analyzed a sample group of 91 organizations intended to represent some of the largest organizations by budget size in the areas of African American and Latino dance companies, museums, and theater, as well as the largest mainstream organizations in these fields, to compare common financial metrics and industry trends during the 2009-2013 fiscal years.

For the scope of this study, the Institute did not include musical or other types of cultural organizations outside of the categories of dance companies, museums, and theaters. Additionally, the Institute narrowed its investigation of theaters to producing theaters only. The iconic Apollo Theater is primarily a presenting organization and therefore was excluded from the data analysis, although its impact is addressed as a case study below.

Data sources included publicly available IRS Form 990s, financial statements, and annual reports, as well as a data survey conducted by the Institute. (See Appendix C for complete set of data.) It must be noted that 990s aggregate both operating and capital income and expenses for an organization; this can distort the results for any given organization. For this reason, the Institute has chosen to use median values rather than averages as its point of comparison.

Observations

There are several important and revealing differences between the largest mainstream arts organizations and arts organizations of color. These include:

- **Difference in ages:** On average, the largest mainstream organizations are far older than arts organizations of color by a factor of two. (The average age of the mainstream organizations is 72 years versus 35 years for diverse organizations.) This indicates the great difficulty arts organizations of color have had simply to survive, let alone thrive.

- **Difference in sizes:** The most important difference between the largest arts organizations of color and the largest mainstream organizations is budget size. The 20 largest mainstream organizations have a median budget of $61 million; the 20 largest organizations of color have a median budget size of $3.8 million. This remarkable disparity underscores a huge challenge for organizations of color: how to create the large-scale, remarkable projects that attract the press, audiences, and donors? In fact, there is only one organization of color, the Alvin Ailey American Dance Theater, that would find itself on (the bottom quartile of) the list of largest organizations. In fact, it is the only organization of color in the sample genres with a budget that exceeds $10 million. (The Apollo Theater, which is not part of this sample, also has a budget exceeding $10 million annually.) The largest Latino organization, Ballet Hispanico, has a budget of only $5 million, similar in size to the largest African American organizations except for Ailey. Of the three art forms studied, museums of color are particularly small compared to their mainstream counterparts. The nine largest arts organizations studied are all art museums and have a median budget size of over $100 million. This compares to median budget sizes for the largest African American and Latino museums of $3 million and $570,000 respectively. It is not surprising that these organizations have shown no growth over the past five years. They have difficulty establishing a real presence with budgets that are so small.

- **Sources of revenue:** The largest mainstream organizations earn 59 percent of their budget compared to just 40 percent for African American and Latino organizations. It is not surprising that arts organizations of color cannot charge the same ticket prices or entry fees to their home communities. But these organizations feel far greater pressure to raise funds than their mainstream counterparts. And with the majority of contributed funds coming from government agencies (unstable at best) and foundations (limited in number), it is not surprising that these organizations are limited in size.

- **Individual contributions:** Of the 29 respondents to a survey of the Institute's sample group, contributions coming from individual donors to the organizations of color was only 5 percent of total contributed revenue. This is the most important single statistic in the study. While it is difficult to imagine a set of arts organizations increasing government and foundation support on a consistent basis, if the organizations of color could build their levels of individual giving, they would be able to grow far more quickly and consistently. This would empower these organizations to produce the larger scale projects that would, in turn, attract larger audiences and donor bases.

- **Deficits:** Thirteen of the 20 largest arts organizations of color in the Institute's sample reported deficits in FY13 with nine reporting deficits of at least 10 percent of their total annual budgets. (Two organizations had deficits equal to at least 20 percent of their total annual budgets.) Given these results amongst the largest organizations of color in the nation, concern for the sector is justified.

- **Endowments:** Unlike their mainstream counterparts, the majority of organizations of color surveyed in this study do not maintain an endowment fund (43 of 61 organizations of color surveyed did not report an endowment balance on their FY13 990), or if they do, derive limited income from it.

Endowment Balance and Net Earnings – FY13

	Number of Organizations with Endowment	Total EOY Balance	Total Net Earnings
African American Dance	2	$54,968,748	$4,937,785
Latino Dance	1	$861,259	$76,195
Mainstream Dance	9	$272,939,604	$31,406,189
African American Museum	8	$20,043,058	$1,356,350
Latino Museum	3	$24,578,968	$2,465,821
Mainstream Museum	10	$6,758,626,577	$741,371,411
African American Theater	0	-	-
Latino Theater	2	$4,733,765	$407,442
Mainstream Theater	10	$267,312,767	$27,481,085

Source: IRS Form 990 Schedule D, Part V, Lines g and c; publicly available financial statements.

- **Compensation:** Additionally, there is a disparity in executive compensation. Organizational instability and a limited ability to offer competitive pay make it more difficult to attract and retain top leadership talent.

Highest Reported Compensation* – FY13

	Min	Max	Median
African American Dance	$7,775	$430,856	$102,000
Latino Dance	$5,252	$171,734	$51,150
Mainstream Dance	$167,030	$800,000	$337,909
African American Museum	$116,550	$239,993	$132,959
Latino Museum	$21,898	$181,000	$61,953
Mainstream Museum	$482,972	$1,183,990	$687,188
African American Theater	$29,408	$110,000	$62,692
Latino Theater	$9,970	$88,539	$51,298
Mainstream Theater	$316,134	$605,361	$388,812

Source: IRS Form 990 Part VII. Section A, Column (D) Reportable Compensation from the organization (W-2/1099-MISC).
**Note: Organizations are only required to report compensation data exceeding the following thresholds of reportable compensation: key employees, $150,000; five highest compensated employees, $100,000; directors and trustees, $10,000. Reported amounts were not adjusted to exclude performance or other pay beyond base compensation that is included in Column (D), except in the case of Alvin Ailey American Dance Theater, for which FY12 data was substituted.*

Unfortunately, these results will not surprise anyone who is working in this sector of the arts field.

Survey of 20 of the Largest African American and Latino Museums, Theater Companies, and Dance Companies in the United States, by Budget Size—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Total Contributed Revenue	% Budget from Contributed Revenue	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
Alvin Ailey American Dance Theater	$35,374,596	3%	$10,848,634	31%	3%	4%	$2,855,099	8%	$3,604,678
Dance Theatre of Harlem	$5,548,465	7%	$3,055,987	55%	10%	16%	-$676,392	-12%	$47,640
Charles H. Wright Museum of African American History	$5,375,358	-4%	$2,915,964	54%	-7%	-1%	-$1,080,301	-20%	-$700,509
Studio Museum in Harlem	$5,316,271	0%	$4,499,968	85%	17%	20%	$1,386,817	26%	$79,536
Ballet Hispanico	$5,091,087	-2%	$2,843,048	56%	1%	-4%	-$528,430	-10%	-$112,302
El Museo del Barrio	$4,507,776	0%	$3,800,492	84%	-8%	33%	$69,327	2%	-$887,949
National Museum of Mexican Art	$4,477,420	-2%	$3,901,088	87%	2%	-9%	$293,643	7%	-$30,148
Alonzo King / LINES Contemporary Ballet	$4,293,689	7%	$896,259	21%	-1%	3%	-$426,704	-10%	-$108,581
National Civil Rights Museum	$3,972,062	0%	$6,720,461	169%	69%	0%	$5,198,592	131%	$3,322,713
Dallas Black Dance Theatre	$3,949,703	29%	$2,378,344	60%	9%	6%	-$619,397	-16%	$35,873
DuSable Museum of African American History	$3,686,629	2%	$2,975,716	81%	-11%	8%	-$134,942	-4%	$1,183,787
Black Ensemble Theater	$3,474,065	17%	$1,501,239	43%	3%	29%	-$50,910	-1%	$1,073,557
LA Plaza de Cultura y Artes	$3,464,355	94%	$2,146,304	62%	388%	-	-$787,166	-23%	$1,948,145
Museum of Latin American Art (MOLAA)	$3,349,435	-4%	$1,353,554	40%	-19%	-5%	$880,569	26%	$5,379,658
Birmingham Civil Rights Institute	$3,173,239	2%	$1,886,616	59%	4%	23%	-$383,307	-12%	-$678,154
Reginald F. Lewis Museum	$2,935,257	-6%	$2,942,677	100%	0%	0%	$925,603	32%	$62,948
Museum of the African Diaspora (MoAD)	$2,390,216	-1%	$1,849,547	77%	-1%	-6%	-$401,471	-17%	-$234,447
Repertorio Español	$2,363,308	0%	$963,786	41%	-2%	1%	-$186,538	-8%	-$177,054
Harvey B. Gantt Center for African American Arts & Culture	$2,068,129	26%	$794,184	38%	-10%	61%	-$252,472	-12%	$276,770
The African American Museum in Philadelphia	$2,006,392	0%	$1,390,855	69%	3%	13%	-$32,012	-2%	-$146,473
COHORT MEDIAN	$3,818,166	0%	$2,610,696	60%	0%	4%	-$160,740	-6%	$41,756

Survey of 20 of the Largest Mainstream Museums, Theaters, and Dance Companies in the United States, by Budget Size—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Total Contributed Revenue	% Budget from Contributed Revenue	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
The Metropolitan Museum of Art	$462,576,918	6%	$310,234,475	67%	19%	3%	$168,988,217	37%	$50,987,163
Art Institute of Chicago	$270,250,707	4%	$51,730,267	19%	-9%	5%	-$16,918,704	-6%	$10,306,267
Museum of Modern Art	$220,842,932	0%	$88,978,253	40%	8%	9%	-$6,720,774	-3%	-$31,491,177
Museum of Fine Arts Boston	$140,398,864	4%	$45,346,308	32%	-3%	2%	-$8,856,309	-6%	-$7,279,386
Los Angeles County Museum of Art	$105,231,005	2%	$42,375,861	40%	0%	7%	-$23,500,564	-22%	-$31,799,429
Museum of Fine Arts Houston	$84,484,623	-1%	$172,557,739	204%	69%	9%	$141,253,961	167%	$24,526,316
Solomon R. Guggenheim Museum	$75,582,888	5%	$27,178,861	36%	7%	8%	$2,318,761	3%	-$967,986
San Francisco Museum of Modern Art	$68,858,229	14%	$238,881,434	347%	230%	-7%	$174,477,436	253%	$67,639,057
Philadelphia Museum of Art	$65,424,284	1%	$62,753,499	96%	0%	-1%	$17,140,466	26%	$9,071,847
New York City Ballet	$61,611,189	1%	$23,694,032	38%	-2%	5%	$1,810,267	3%	-$1,269,365
Roundabout Theatre Company	$60,587,348	6%	$19,623,210	32%	10%	3%	-$314,300	-1%	-$1,100,514
Cleveland Museum of Art	$55,780,680	3%	$40,144,344	72%	3%	1%	$37,681,878	68%	$21,435,564
San Francisco Ballet	$49,062,966	2%	$23,571,655	48%	-1%	4%	-$3,551,867	-7%	-$2,322,634
Center Theatre Group	$47,109,000	-2%	$16,109,000	34%	5%	-2%	$3,378,000	7%	-$2,331,000
Lincoln Center Theater (Vivian Beaumont Theater)	$43,629,047	-7%	$12,398,962	28%	-6%	-13%	-$3,343,759	-8%	$5,867,165
American Ballet Theatre	$42,311,920	3%	$17,857,398	42%	-2%	4%	$347,506	1%	-$36,742
Boston Ballet	$31,933,616	5%	$14,466,666	45%	15%	3%	$901,914	3%	$1,371,708
Guthrie Theater	$30,888,442	-2%	$9,316,157	30%	-2%	-4%	-$5,669,978	-18%	-$5,149,504
Public Theater (New York Shakespeare Festival)	$27,417,377	8%	$17,031,807	62%	1%	5%	-$957,541	-3%	$1,379,058
Manhattan Theatre Club	$23,650,041	1%	$12,679,971	54%	-6%	6%	$2,155,125	9%	$1,581,410
COHORT MEDIAN	$61,099,269	2%	$25,436,447	41%	1%	4%	$624,710	2%	$667,483

See Appendix D for additional data tables.

Success Stories

Despite the great challenges facing arts organizations of color, there are many that are performing well. It is important and instructive to evaluate these organizations to determine why they are outperforming many of their peers. These organizations include, but are not limited to:

Pregones Theater

Pregones Theater and Puerto Rican Traveling Theater (PRTT) announced a merger in 2013 to form a single Latino arts organization with performance venues in The Bronx and Manhattan. Pregones Theater was founded in 1979 in the Bronx, New York, to create new theater works in the style of Caribbean and Latin American "colectivos" or performing ensembles. The Puerto Rican Travel Theater, founded in 1967 by Miriam Colón, emerged as a beacon of the bilingual theater movement in the United States. The transformation built upon the congruence of mission, values, and programs, and sustained engagement of a growing network of diverse artists and audiences throughout and beyond New York City. The organization's programs are designed to nurture the development of extraordinary artists and new works, seed local neighborhoods with responsible leadership and revitalization, and galvanize generations of diverse artists and audiences.[150]

In 2014, the organization reported a budget of $1.6 million with contributions and grants of $1 million, making up about 66 percent of its budget. Once Pregones' merger with PRTT is finalized, its projected operating budget will be $1.7 million annually.

It is important to note that Pregones had virtually no contributions from individual donors in 2001 but now expects 4 percent of its contributions to come from individuals. The work of Rosalba Rolón and Arnaldo López to build a successful and vibrant organization and to create a larger donor base has been extraordinary.

Pregones Theater experienced an average annual growth rate in total revenue of 14 percent between FY09 and FY13, including an average annual growth of 16 percent in contributed revenue. Despite modest declines in government grants and earned revenue (11 percent and 5 percent, respectively), Pregones experienced a budget surplus each year during this same five-year period.

150 Pregones Theater and Puerto Rican Traveling Theater. http://pregonesprtt.org/.

Sphinx Organization

The Sphinx Organization looks to transform lives through the power of diversity in the arts. As an organization, its primary goal is to provide programs focused on Education and Access, Artist Development, Performing Artists, and Arts Leadership. Programs include the Sphinx Performance Academy (a full-scholarship intensive music program), the Sphinx Competition, a variety of professional chamber groups made up of Sphinx alumni, a professional orchestra comprised of African American and Latino musicians from around the country, and the Sphinx Medals of Excellence (a $50,000 grant towards professional pursuits). Sphinx also has a Global Scholars program that allows artists to travel the globe and "serve as cultural ambassadors who engage in teaching, learning, and performing abroad." Founded in 1996, the organization has continued to be committed not only to its new students, but also to its alumni and their careers. In 2013, Sphinx's contributions and grants were almost $6.5 million, surpassing their expenses by nearly $4 million and allowing for increased scholarships and grant-making.

Sphinx has benefited from effective leadership by Aaron Dworkin, whose vision and talent have allowed Sphinx to become a role model for diverse organizations. Today the Sphinx Organization has more than 100 artistic partners worldwide and engages high-profile musicians as artistic advisors, including cellist Yo-Yo Ma.[151]

Although government grants declined and earned revenue dipped slightly, the Sphinx Organization experienced an average annual growth rate in total revenue of 49 percent between FY09 and FY13. In the same five-year period, Sphinx doubled the size of its board to 26 members and saw an average annual growth of 63 percent in contributed revenue, while holding expenses steady and achieving an operating surplus beginning in FY12.

Apollo Theater

The neo-classical theater known today as the Apollo Theater was designed by George Keister and built in 1913. Originally a burlesque theater, Sidney Cohen and his partner Morris Sussman reopened the building as the 125th Street Apollo Theatre in 1934 and changed the format of the shows from burlesque to variety revues and redirected their marketing attention to the growing African American community in Harlem.

In 1983, the Apollo received state and city landmark status. After various periods of commercial management the Apollo Theater Foundation, Inc. was established in 1991

151 Sphinx Organization. http://www.sphinxmusic.org.

as a private, not-for-profit organization to manage, fund, and oversee programming. The organization's mission is dedicated to the preservation and development of the legendary Apollo Theater through the *Apollo Experience* of world-class live performances and education programs that honor the influence of African American artists; and advance emerging creative voices across cultural and artistic media. The organization's vision is to expand the reach of the Apollo Experience to a worldwide audience. Under the guidance of its Board of Directors, the Apollo presents concerts, performing arts, education, and community outreach programs.[152]

Amateur Night, which became the launch pad for such talent as Ella Fitzgerald, dates back to the Theater's beginnings. The Apollo's education and outreach programs have grown to the Apollo's Global Festival, a biennial program that brings artists from across the world to participate in a theme-based program of performances, workshops, and lectures. The Theater's annual Spring Gala has become a star-studded affair, drawing such celebrities as Nile Rodgers and Janet Jackson. In FY13, the organization reported a budget of almost $12 million, over 95 percent of which is supported by grants and contributions.

The Apollo has benefitted from a triumvirate of talented leaders: Richard Parsons, Chairman of the Apollo Board; Jonelle Procope, President and CEO of the Apollo Theater Foundation; and Mikki Shepard, Executive Director—and has added 12 members, including singer Pharrell Williams, to its board since 2009. The success of the Apollo over the past decade is a testimony to the power that strong leadership can have in building health and vitality.

From FY09 to FY13, the Apollo grew revenues across the board—both contributed (18 percent AGR) and earned (4 percent AGR)—generating an operating surplus each year, despite a decline in grants from government sources.

The Studio Museum in Harlem

Founded in 1968, The Studio Museum in Harlem is a nexus for artists of African descent and for work that has been inspired and influenced by black culture. It is a site for the dynamic exchange of ideas about art and society. Established by a group of various artists, activists, and philanthropists, the museum was created to support the artists and provide arts education. Originally based in a rented loft on Fifth Avenue, the museum now owns its building, which includes a theater, outdoor space, and more than two floors of exhibition space. In 1987, The Studio Museum of Harlem was the first African American or Latino organization to be accredited by the American Alliance of Museums. Internationally known for its promotion of art created by those of African descent, it also has an Artist-in-Residence program and initiatives for audiences of all ages.[153] In 2013, the organization reported 84 percent, or $4.5 million of its $5.3 million budget, from contributions and grants. In line with its dedication to education, it has a "Museum Education Practicum," an organization for undergraduate and graduate students studying art, museum studies, or Africana studies.

The Studio Museum experienced an average annual growth rate in total revenue of 15 percent between FY09 and FY13, including an average annual growth of 17 percent in contributed revenue, 1 percent in government grants, and 20 percent in earned revenue, while keeping expenses flat. In FY09, the Studio Museum reported a deficit of $1,471,993, but by FY13, the organization reported a surplus of nearly that same amount ($1,386,817).

El Museo del Barrio

Established by artist and educator Raphael Montanez Ortiz alongside a coalition of parents, educators, artists, and activists, El Museo del Barrio is a leading Latino cultural organization and museum. Beginning in a public school classroom, it is now located on Fifth Avenue in East Harlem, New York. The organization's mission is to present and preserve the art and culture of Puerto Ricans and all Latin Americans in the United States.[154]

In the 1990s and 2000s, there was disagreement and debate regarding the specification of Puerto Ricans within the mission statement. Many felt that this addition led to a lack of funding opportunities. The only artistic director who was not of Puerto Rican heritage was Julián Zugazagoitia, who saw the museum through a $44 million renovation and capital campaign in 2009 and worked diligently toward expanding El Museo's influence. He developed collaborations with the Museum of Modern Art, the National Portrait Gallery, and the Metropolitan Museum, among other outreach efforts.

After Zugazagoitia left, there were severe budget cuts and a lack of direction. Jorge Daniel Veneciano assumed the Executive Director position in 2013. Within the first three months of his appointment, Veneciano closed a $500,000 deficit, announced a new board chairman, and launched a new focus on female Latino artists. In FY13 the organization reported a budget of approximately $4.5 million, with

152 Apollo Theater. https://www.apollotheater.org.

153 The Studio Museum in Harlem. http://www.studiomuseum.org.

154 El Museo del Barrio. http://www.elmuseo.org.

contributions and grants making up $3.8 million, and achieved a surplus after three consecutive years of operating deficits.

After several challenging years, El Museo del Barrio has re-emerged as a vibrant organization with strong board and staff leadership. The generosity and engagement of the board of the organization has been central to its recent success.

What We Need to Do to Build a Stronger Sector of African American and Latino Arts Organizations

While these organizations are thriving, many are not. It is instructive to examine these success stories to determine what arts organizations and arts funders need to do to create a healthier arts ecology.

Build Stronger Boards

To survive, let alone thrive, arts organizations of color must strengthen their boards. Potent board members act as ambassadors in the community by generating excitement about the organization's work and introducing their friends and associates to an organization. This, in turn, lays a strong foundation for individual fundraising initiatives.[155]

Too many arts organizations (mainstream and of color) do not develop their boards as the organization matures in the same way they evolve their staffs. Yet an organization with a budget of $5 million needs different things from its board than an organization one-tenth that size. When an organization is young and small, a board is often called upon to act like staff, doing the marketing, bookkeeping, and other tasks. As the organization matures, the board must do more fundraising.

The organizations that are succeeding have boards that are growing and changing as their organizations mature. The boards of the Apollo, Ballet Hispanico, El Museo del Barrio, and The Studio Museum, for example, are distinguished by their strong leaders and generous boards.

A serious effort by all organizations of color must be made to strengthen their boards. Key funding agencies, including major foundations, corporations, and government agencies can be helpful in this endeavor by identifying potential board members who can play leadership roles for the organizations they support.

Offer More Management Education

Volunteer support can—and does—supplement small staffs, but arts leaders cite an acute need for more staff capacity in development, marketing, education, and curation.[156] [157]

Within the arts sector, there is a growing bifurcation between staff salaries at large and small organizations. At some larger organizations, development directors may earn hundreds of thousands of dollars per year—an amount that is equal to the entire salary budget at smaller organizations. With limited budgets, smaller arts organizations—a category that includes most organizations of color—struggle to attract top managerial talent.[158]

Therefore, arts organizations of color urgently need to focus on staff development to foster a pool of talented, informed, and innovative leaders.

After all, the impact of poor management can be dire. In 2010, Harlem School of the Arts (HSA)—a 63-year-old organization lauded by the President's Committee on the Arts and Humanities—temporarily closed its doors due to years of mismanagement that resulted in a severe cash-flow problem. After launching a turnaround strategy, the school re-opened under new board and staff leadership. It received a $5 million grant—the largest in its history—in 2012 that eliminated any debt, and received $500,000 in capital support. The following year, the school reached its enrollment goal, with more than 170 students on full financial aid or scholarship. As its recovery gained momentum, HSA

155 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.

156 Bowles, Elinor/National Endowment for the Arts. "Cultural Centers of Color: Report on a National Survey." 1993.

157 Campbell, Mary Schmidt. "A Report to the Ford Foundation: Black & Hispanic Art Museums: A Vibrant Cultural Resource." 1989.

158 Kaiser, Michael M. *Curtains? The Future of the Arts in America*. 2015.

reinvested in staff capacity: the school hired its first full-time development director and institutional giving manager, in addition to hosting Arturo O'Farrill and Twyla Tharp as artists-in-residence.

Funders can assist arts organizations of color by underwriting the cost of management training for their staff members. So much money is devoted to training singers, dancers, actors, and musicians, but so little is spent to fund the training of those who must employ these artists. This imbalance must be addressed by professional funders who care about the future of the sector.

Attract Great Leaders

Arts organizations of color—like their Eurocentric counterparts—need strong leadership to navigate the trends buffeting the cultural sector.

For example, Richard D. Parsons, Chairman of the Apollo Theater Foundation, has proven to be particularly adept at building and engaging a dynamic board. Joan Weill did the same during her long tenure as the Chair of the Ailey organization. Strong staff leadership is also essential. Leaders like Rosalba Rolon (Pregones), Mikki Shepard (Apollo), and Aaron Dworkin (Sphinx) are central to the successes of their organizations.

It will take time before a large cadre of well-trained arts managers of color is created. Even as more and more African Americans and Latinos earn college degrees, a lack of trained personnel remains a challenge for organizations of color. Many college graduates of color opt for more lucrative and, oftentimes, more stable careers in the corporate sector or other professions rather than enter museum administration, for example.[159]

Serious arts funders must address the need to develop pipelines to bring talented college graduates of color into the arts management field.

Focus on Art, Not Buildings

While it is understandable that arts organizations want to have a home, successful arts organizations prioritize investment in great art—not buildings. Arts managers and funders would be well-served to consider what drives audiences to their organizations, and this is unlikely to be a glamorous new building, no matter how tempting it may be to build an edifice.

"There's this fantasy that you don't have to worry about rent anymore," Arnaldo López, Development Officer at Pregones Theater. "But you're the landlord. The organization now has a concern that isn't artistic. You have to maintain the building; you need new technical staff."[160]

In 2013, for example, the August Wilson Center for African American Culture (AWC) in Pittsburgh fell into court-appointed conservatorship amid financial strife. The $40 million center named for the city's native son opened in 2009 with public and private funding, but it quickly incurred $12 million in debt from construction overruns when it opened during the Great Recession. AWC lacked sufficient marketing and fundraising capacity, its programs lacked a clear focus, and the organization was not connected with the Pittsburgh community, leaders later acknowledged. Fortunately for AWC, a coalition of foundations forgave the organization's debt in 2014 and are part of a temporary governing board that is striving to build a board of mostly African American members. "AWC 2.0 is emerging in a world vastly different from the one in which AWC 1.0 was conceived and developed," the organization states in its recovery plan. "In times of transition, times like these, community input matters because an arts organization's 'community' of concerned and passionate supporters must work to be the foundation to preserve it. The loss or lack of community connection with the AWC is perhaps the reason it floundered so quickly." AWC is now debt-free and began taking event bookings in May 2015.[161]

Although AWC has a second chance, many organizations are not so fortunate. Because of their more fragile funding structures, arts organizations of color must be cautious when investing in physical infrastructure. Programming—not a fantastic new venue—leads to sustained interest in an organization.

When it embarked on a capital campaign in 2011, the LA Plaza de Cultura y Artes was plagued by an inability to make payments on construction work, among a host of other problems. This, in turn, led to layoffs of more than half the staff, nonrenewal of the CEO's contract, a $5.2 million lawsuit, and a substantial amount of bad press.[162]

159 Campbell, Mary Schmidt. "A Report to the Ford Foundation: Black & Hispanic Art Museums: A Vibrant Cultural Resource." 1989.

160 National Association of Latino Arts and Cultures. "National Conversation No. 2." 2010.

161 August Wilson Center Recovery Committee. "An Interim Progress Report." 2014.

162 Guzman, Richard. "LA Plaza Facing $5.2 Million Lawsuit." *Los Angeles Downtown News*. 2015.

Encourage Responsible Philanthropy

There is an urgent need for philanthropic leaders to revise funding policies to account for changing demographics and the distinctive characteristics of organizations of color.

Project-specific grants from foundations, for example, can result in artificial growth, which may not be sustainable in the long-term. However, a shift toward general operating support allows organizations to direct resources to where they are most needed while promoting sustainable capacity growth. Furthermore, a shift toward challenge grants, requiring that matching funds be raised, would encourage the development of a larger family of donors, thereby contributing to an organization's long-term stability.

Additionally, many smaller organizations lack the capacity to evaluate their offerings in a way that is compelling to outcome-oriented funders. The small staffs at many organizations of color are already stretched to the limit delivering their services and oftentimes struggle with reporting requirements set by institutional donors. Evaluations that overemphasize target numbers can provide a skewed sense of an organization's efficacy, making an effective balance between quantitative and qualitative assessment key to understanding how organizations of color serve their communities.

With a constraint on funds available, funders might see better results by focusing their grants on a limited number of organizations. Rather than provide small grants to many (grants that allow these organizations to barely survive), they may find that providing larger grants to a smaller cohort that can manage themselves effectively, make the best art, and have the biggest impact on their communities might be necessary. This may be a difficult position to take from a political perspective, but it might allow the sector to thrive by creating a group of strong, effective organizations of color that can serve as role models and training grounds for others.

Finally, those in the funding community who are invested in the sustainability of arts organizations of color would be well-served to reconsider how they conceptualize their funding categories. Many arts leaders of color see their organizations pigeonholed, constraining their activities and curtailing their missions.

César Alvarez, co-founder and resident composer of CONTRA-TIEMPO Urban Latin Dance Theater, found that his dance company's work in Los Angeles schools was prompting funders to think of it as an educational resource, rather than an artistic innovator.

"A lot of funders are comfortable with Latino arts organizations teaching in inner-city schools … but God forbid we get funded to make our work, and God forbid you give us the stage to tell our story the way we want to tell it," Alvarez said. "We wanted to navigate this world where, yes, we're committed to creating a work, and, yes, we're committed to being involved in our community. And, no, we're not in either one of the boxes you want to put us in. We're not a white-walled ivory tower dance company, and we're not an arts education organization. We're this weird thing that's different and uncomfortable, and we're going to commit ourselves to that."[163]

There is recent conclusive evidence that professional funders are adapting to the needs of organizations of color. For example, the Ford Foundation, the nation's second-largest foundation, announced earlier this year a change to its funding priorities to focus solely on global inequality and its causes. Moving forward, all grants will support projects that seek to address financial, racial, and gender inequality.[164] A longtime supporter of the arts and of arts organizations of color in particular, the Ford Foundation will gradually conclude funding for organizations outside its new purview. These artists and arts organizations are not explicitly excluded from funding but must demonstrate a commitment to social justice and addressing the roots of inequality.[165]

163 Garcés, Michael John; César Alvarez; Magdalena A. García; Jackie Lopez; Louis Moreno; Olga Sanchez; and Jorge Daniel Veneciano. "The Future of the Field: Latino Dance Companies, Theatres, and Museums." 2015.

164 Philanthropy News Digest. "Ford Foundation to Refocus Grantmaking on Inequality." 2015.

165 Ibid.

Conclusion

The staff members at the DeVos Institute have had the distinct honor of working with and learning from an astonishing array of artists of color during our careers. We know firsthand that our nation is richer for their work and contributions. We also know that the only hope for bridging racial divides in this country comes from learning about the best of other people. And we believe that the arts represent the very best of every community.

We know this study is not complete. No field as large and important can be captured in one report. But we hope that this study moves some people to look at the challenges of arts organizations of color in a new way. And we hope that leaders of every community will feel moved to work together to ensure that the arts of every segment of our varied society are allowed to thrive.

About the DeVos Institute of Arts Management

The DeVos Institute of Arts Management provides training, consultation, and implementation support for arts managers and their boards.

It operates on the premise that while much is spent to train artists, too little is spent to support the managers and boards who keep those artists at work.

At the same time, rapid changes in technology, demographics, government policy, and the economy have complicated the job of the manager and volunteer trustees. These changes continue to accelerate.

Organizations that have mastered these trends are flourishing—even leveraging them to their advantage.

For those that have not, however, the sense that "something's not quite right" can seem unshakable. For too many, these changes have led to less art, decreased visibility, diminished relevance—even financial collapse.

These challenges inform our approach. Never has the need to balance best practices and new approaches been so urgent. Institute leadership and consultants—all arts managers themselves— understand that, in today's environment, there is no time or resource to waste. Therefore, Institute services are lean, direct, and practical.

The DeVos Institute has served more than 1,000 organizations from over 80 countries since Michael M. Kaiser founded it during his tenure as President of the John F. Kennedy Center for the Performing Arts in Washington, D.C. While environments, objectives, and disciplines vary, each of our clients shares the desire to create, market, and sustain exemplary cultural programs.

The DeVos Institute has designed its services to assist a wide range of institutions, from traditional performing and presenting organizations, museums, galleries, art schools, and libraries, to botanical gardens, glass-making studios, public art trusts, and nonprofit cinemas, to name a few.

In 2014, the DeVos Institute transitioned to the University of Maryland, where it continues to offer support to individuals, organizations, and—in collaboration with foundations and governments—to communities of organizations around the world.

For more information, please visit www.devosinstitute.net.

Appendix A: African American and Latino Clients of the DeVos Institute of Arts Management

The Institute has worked with the following organizations through consulting engagements or capacity building programs across the United States:

- 651 Arts / Kings Majestic Corporation
- Alonzo King LINES Ballet
- Anita N. Martinez Ballet Folklorico
- Apollo Theater
- Artes de la Rosa
- Ashé Cultural Arts Center
- Association to Preserve African American Society, History and Tradition, Inc. (PAST, Inc.)
- Association to Preserve the Eatonville Community, Inc. (P.E.C.), The
- Avenue 50 Studio
- AWAKENING/art & culture
- Ballet Hispanico of New York
- Ballethnic Dance Company
- Batoto Yetu, Inc.
- Black Academy of Arts and Letters, The
- Black Archives History & Research Foundation of South Florida, The
- Black Ensemble Theater
- Bronx Academy of Arts and Dance (BAAD!)
- Bronzeville Children's Museum
- Cara Mia Theater Co.
- Caribbean Cultural Center African Diaspora Institute (CCCADI)
- Carr Center, The (formerly Arts League of Michigan)
- Casa 0101
- Casita Maria Center for Arts and Education
- Cave Canem Foundation Inc.
- Center for Black Music Research
- Central District Forum for Arts and Ideas
- Charles H. Wright Museum of African American History
- Chicago Multi-Cultural Dance Center
- Cleo Parker Robinson Dance
- Complexions Dance Company
- Congo Square Theatre Company
- Cornerstone Theater Company
- Creative Outlet Dance Theatre
- Dallas Black Dance Theatre
- Dance Theatre of Harlem
- Dayton Contemporary Dance Company
- Deeply Rooted Productions
- Detroit Repertory Theatre
- DuSable Museum of African American History
- Ebony Repertory Theatre
- El Museo de Barrio
- El Teatro Campesino
- En Foco
- enFAMILIA, Inc., Art and Family Education Center
- Ensemble Español Center for Spanish Dance and Music
- eta Creative Arts Foundation
- Evidence Dance Company
- Floricanto Dance Theatre
- Frank Silvera Writers' Workshop Foundation
- FUNDarte, Inc.
- GALA Hispanic Theatre
- Galería de la Raza
- Harlem Arts Alliance
- Harlem School of the Arts
- Harlem Stage
- Harry T. & Harriette V. Moore Cultural Complex, Inc.
- Heritage Works
- Houston Ebony Music Society
- Ifetayo Cultural Arts Academy, Inc.
- Institute of Puerto Rican Arts and Culture
- INTAR / International Arts Relations
- International Latino Cultural Center of Chicago
- Kansas City Friends of Alvin Ailey
- Karamu House, Inc.
- José Limón Dance Foundation
- Little Black Pearl
- Los Angeles Theatre Center / Latino Theater Company
- Loco Bloco
- Los Cenzontles Mexican Arts Center
- Louis Armstrong House Museum
- Lula Washington Dance Theatre
- M Ensemble Company, Inc., The
- Ma'at Production Association of Afrikan Centered Theatre (MPAACT)
- Mexican Museum
- Miami Hispanic Ballet Corp.
- Milagro (Miracle Theatre Group)
- Movimiento de Arte y Cultura Latino Americana
- Muntu Dance Theatre of Chicago
- Museum for African Art
- Museum of African American History (Boston)
- Museum of the African Diaspora (MoAD)
- Musica de Camara
- National Association of Latino Arts and Culture (NALAC)
- National Black Arts Festival
- National Black Theatre
- Negro Ensemble Company
- New Federal Theatre
- Nuyorican Poets Café
- Opera Cultura

- OrigiNation, Inc.
- Penumbra Theatre
- Philadanco
- Plaza de la Raza
- Plowshares Theatre Company
- Project STEP
- Puerto Rican Arts Alliance
- Puerto Rican Traveling Theatre Company Inc.
- Rebuild Foundation
- Reginald F. Lewis Museum of Maryland African American History, The
- Rennie Harris Puremovement
- Repertorio Español
- Ritz Theatre and Museum
- Sandy Ground Historical Society
- Sankofa Dance Theater
- Santa Cecilia Orchestra
- Self Help Graphics & Art
- Social and Public Art Resource Center (SPARC)
- Society of the Educational Arts (SEA)
- Sones de México
- South Side Community Art Center
- Sphinx Organization, Inc.
- Step Afrika!
- Studio Museum in Harlem, The
- Teatro Avante, Inc.
- Teatro Luna
- Teatro Pregones
- Teatro Visión
- Teatro Vista Theater with a View
- Thalia Hispanic Theatre
- Urban Bush Women
- Weeksville Heritage Center

Appendix B: Symposia conducted at the University of Maryland in 2015

Legends in the Field

Thursday, March 12, 2015, 5:30 p.m.
Clarice Smith Performing Arts Center, University of Maryland

Lou Bellamy, Founder and Co-Artistic Director, Penumbra Theatre Company
Míriam Colón, Founder and Artistic Director, Puerto Rican Traveling Theatre
Carmen de Lavallade, Dancer, Choreographer, and Actress
Arthur Mitchell, Founder, Dance Theatre of Harlem
Rita Moreno, Actress
Tina Ramirez, Dancer, Choreographer, and Founder of Ballet Hispanico
Moderator: Darren Walker, President, Ford Foundation

Early in Rita Moreno's successful acting career of nearly seven decades, she found herself consistently cast in roles depicting what she now calls "dusky maidens."

"None of them could speak English well," Moreno recalled at a March 2015 panel discussion produced by the DeVos Institute of Arts Management. "None of them had any kind of education. None of them could read or write. And they had a rather loose kind of morality because the men in their life were always white men."

Though she felt severely constrained by such roles, Moreno persevered and built a career that included the iconic leading role of Anita in the 1961 film version of *West Side Story*—as well an Oscar, a Tony, a GRAMMY, and two Emmy Awards.

Moreno was one of six panelists who spoke of breaking boundaries in the arts in the DeVos Institute's "Legends in the Field" panel discussion, which focused on the legacy of the pioneering artists and founders of leading African American and Latino arts organizations. Ford Foundation President Darren Walker moderated the discussion at the University of Maryland's Clarice Smith Performing Arts Center.

A profound lack of diverse representation in the mainstream arts of mid-century America led several panelists to launch their own organizations.

Lou Bellamy described launching Penumbra Theatre Company in 1976 and helping introduce audiences to the works of August Wilson and other African American playwrights who proved that powerful drama stretched beyond the Eurocentric canon. Similarly, Míriam Colón founded the Puerto Rican Traveling Theatre in New York to explore on the Puerto Rican and Latino experience in the United States at a time when there was very little to reflect these communities on stage.

From left: Miriam Colón, Tina Ramirez, Arthur Mitchell, Darren Walker, Rita Moreno, Carmen de Lavallade, and Lou Bellamy

Arthur Mitchell made history as the first African American principal dancer in the New York City Ballet under the direction of George Balanchine. But the Civil Rights Movement of the 1960s and the assassination of Dr. Martin Luther King Jr. prompted him to return to Harlem to found the Dance Theatre of Harlem—a decision that Balanchine predicted would prove challenging.

"He said, 'I don't envy you because you will always be in the middle,'" Mitchell recalled. "'Black people will be upset because you are not doing what is called "black dance," and white people are going to be upset because you're going into their territory.'"

Over its nearly five-decade history, Dance Theatre of Harlem has earned a global reputation for artistic excellence, reflecting Mitchell's leadership and unwavering vision that he pledged to Balanchine. "(Balanchine) said … 'you must always be in service to the art form,'" Mitchell explained. "And I made that promise. To this day, I still live the same way."

Organizations of color also provide invaluable entrée to the arts for many who may not otherwise have access. Tina Ramirez founded Ballet Hispanico in the 1960s with student performers and described her commitment to keeping the arts accessible for new generations of performers and patrons.

"How do children come to you? How do they get to the arts?" Ramirez asked. "Somebody has to bring them or inculcate in their minds that this is where they want to go."

Despite the omnipresent challenge of funding in the arts, much of what motivated the panelists—a belief in the power of art to inspire and educate, and an unwavering commitment to diversity in creative expression—holds true in 2015.

"With all the horrors that go on, you have this that lifts the soul," said dancer, choreographer, and actress Carmen de Lavallade. "It's not a hobby, it's a lifesaver."

The Future of the Field: Latino Dance Companies, Theatres, and Museums

Tuesday, April 21, 2015, 4 p.m.
Clarice Smith Performing Arts Center, University of Maryland

César Alvarez, Co-Founder and Resident Composer, CONTRA-TIEMPO Urban Latin Dance Theater (Los Angeles, California)
Magdalena A. García, Founder and Executive Director, El Museo Latino (Omaha, Nebraska)
Jackie Lopez, Co-Founder, Artistic Director, and Choreographer, Versa-Style Dance Company (Los Angeles, California)
Louis Moreno, Artistic Director, INTAR Theatre (New York, New York)
Olga Sanchez, Artistic Director, Milagro Theatre (Portland, Oregon)
Jorge Daniel Veneciano, Executive Director, El Museo del Barrio (New York, New York)
Moderator: Michael John Garcés, Artistic Director, Cornerstone Theater Company (Los Angeles, California)

Leaders of America's preeminent Latino arts organizations reflected on the issues shaping their organizations—including the fraught designation of "culturally specific"—in the second of the DeVos Institute's three panel discussions on diversity in the arts.

Moderated by Michael John Garcés, Artistic Director of Cornerstone Theater Company, "The Future of the Field: Latino Dance Companies, Theatres, and Museums" brought together six arts leaders to discuss funding, their organization's role in the arts sector, and the evolution of their organizations as Latino communities change with continued immigration.

"El Museo del Barrio was known as a Puerto Rican institution; INTAR might've been Cuban in its beginning," said Jorge Daniel Veneciano, Executive Director of El Museo del Barrio. "With the influx of many new communities, that specificity cannot hold."

With the many cultures included under the umbrella of "Latino" or "Latinidad," Milagro Theatre Artistic Director Olga Sanchez emphasized the importance of authentically depicting individual cultures of Latin America. If Milagro were to program an Argentinian play, for example, the theatre would strive to capture the nuances of Argentinian culture depicted in that work, rather than lumping all Latino culture together as a homogenous whole, she said.

"We don't want to say, 'oh, it's Latino, it doesn't matter,'" Sanchez said. "One of our most important charges is to be as specific and authentic as possible so people can, in essence, see that there is a difference … it shouldn't be put under the same category."

The concept of "ethnically specific organization" was problematic for several panelists, particularly when the term is applied by the funding community.

"My observation is that it's a term that—when it's used to apply to us—it's used in a diminutive way, in a narrow focus such as specificity suggests," Veneciano said.

Latino arts organizations are all too often pigeonholed, panelists said. Funders may perceive organizations as narrowly focused on serving only one constituency or more suited to arts education. César Alvarez's CONTRA-TIEMPO Urban Latin Dance Theater is among the organizations constrained by this outlook.

"We have Latin American performers, we have African American performers, we have Asian American performers, telling these stories that are really based in this incredibly complicated community of Los Angeles," said Alvarez, the organization's Co-Founder and Resident Composer. "We feel like we're telling these very important and vital stories, and (funders) look at our profile and say, 'Oh, this is a culturally specific organization that's only catering towards a culturally specific audience'—which is actually completely misleading."

From left: Louis Moreno, César Alvarez, Magdalena A. García, Michael John Garcés, Jackie Lopez, Olga Sanchez, and Jorge Daniel Veneciano

The Future of the Field: African American Dance Companies, Theatres, and Museums

Tuesday, April 28, 2015, 4 p.m.
Clarice Smith Performing Arts Center, University of Maryland

Jonathan McCrory, Director, Theatre Arts Program at National Black Theatre (New York, New York)
Uri Sands, Founder, Artistic Director, and Choreographer, TU Dance (Saint Paul, Minnesota)
Mikki Shepard, Executive Director, Apollo Theater (New York, New York)
Nate Young, Co-Founder, The Bindery Projects (Saint Paul, Minnesota)
Moderator: Sarah Bellamy, Co-Artistic Director, Penumbra Theatre Company (Saint Paul, Minnesota)

A reporter once asked Sarah Bellamy, Co-Artistic Director of the Penumbra Theater Company, whether the Twin Cities would need her organization if the larger Guthrie Theater further diversified its programming.

"My first reaction was a kind of sadness," Bellamy recalled in the DeVos Institute's third panel discussion. "We don't exist to diversify other arts organizations. We exist in and of ourselves because black art is worthy of exploration."

In "The Future of the Field: African American Dance Companies, Theatres, and Museums," African American arts leaders reflected on the importance of black arts, as well as the mixed blessing tied to that phrase. Bellamy moderated the panel of four arts managers.

"I want to be a black arts organization, and I want to deny it at the same time," said Nate Young, Co-Founder of The Bindery Projects. "At times, I don't want to be 'the black arts organization' because the danger for me in that is that it allows them to marginalize us and say, 'well, you don't need to show in this museum because you've got your thing, that's your thing, and that's cute.'"

However, other panelists pointed to the role of black arts organizations in creating access for artists and audiences alike.

Mikki Shepard, now Executive Director of the Apollo Theater, recalled an interaction with a funder during her tenure at 651 Arts, an organization focused on arts of the African diaspora and affiliated with Brooklyn Academy of Music (BAM). The funder questioned supporting both BAM and 651 Arts.

"We provide a platform, an environment for these emerging artists to perform," Shepard said, explaining how 651 Arts fulfilled a distinct role in fostering the development of African American performers and providing access for audiences eager to see emerging black artists.

Others emphasized the innate importance of black artists and organizations as fully part of and engaged in their community, reflecting the African American experience from an informed vantage point rather than observing from afar.

"I think it's vitally important that we figure out how to create capacity and space for our black and other culturally specific institutions," said Jonathan McCrory, Director of the Theatre Arts Program at National Black Theatre. "Because without them, the reflection of our communities dwindles; the light of our communities dwindles."

From left: Nate Young, Mikki Shepard, Sarah Bellamy, Jonathan McCrory, and Uri Sands

For more information, please visit www.devosinstitute.umd.edu/Research.

Organization	Founded	Location	Board Size FY13	Highest Reported Compensation FY13	Endowment FY13 EOY Balance	Endowment FY13 Net Earnings
Alvin Ailey American Dance Theater	1958	New York, NY	33	$430,856[1]	$54,960,243	$4,937,785
Dance Theatre of Harlem	1969	New York, NY	23	$103,400	$8,505	-
Alonzo King / LINES Contemporary Ballet	1982	San Francisco, CA	18	$118,075	-	-
Dallas Black Dance Theatre	1976	Dallas, TX	42	$102,000	-	-
Garth Fagan Dance	1970	Rochester, NY	9	$40,771	-	-
Philadanco	1970	Philadelphia, PA	13	$7,775	-	-
Dayton Contemporary Dance Company	1968	Dayton, OH	12	$73,682	-	-
Step Afrika!	1994	Washington, DC	11	$104,050	-	-
Evidence, A Dance Company / Ronald K. Brown Company	1996	Brooklyn, NY	10			
Cleo Parker Robinson Dance (New Dance Theater)	1970	Denver, CO	10	$60,000	-	-
African American Dance—Cohort Median	1970		13	$102,000	-	-
Charles H. Wright Museum of African American History	1965	Detroit, MI	26	$131,100	$935,356	$35,668
The Studio Museum in Harlem	1968	New York, NY	24	$239,993	$7,595,935	$261,525
National Civil Rights Museum	1991	Memphis, TN	34	$138,419	$859,575	-$6,142
DuSable Museum of African American History	1961	Chicago, IL	28	$132,959	$246,911	$32,203
Birmingham Civil Rights Institute	1992	Birmingham, AL	21	$143,113	-	-
Reginald F. Lewis Museum	2005	Baltimore, MD	22		$5,107,490[2]	$645,819[3]
Museum of the African Diaspora (MoAD)	2005	San Francisco, CA	18	$171,077	-	-
Harvey B. Gantt Center for African American Arts & Culture	1974	Charlotte, NC	12	$125,840	$4,944,968	$386,430
The African American Museum in Philadelphia	1976	Philadelphia, PA	33	$120,170	$15,243	$847
Museum of African American History (Boston)	1963	Boston, MA	19	$116,550	$337,580	-
African American Museum—Cohort Median	1975		23	$132,959	$897,466	$35,668
Black Ensemble Theater	1976	Chicago, IL	13	$110,000	-	-
Penumbra Theatre	1976	St. Paul, MN	13	$60,000	-	-
Ensemble Theatre Houston	1976	Houston, TX	34		-	-
Karamu House	1915	Cleveland, OH	13		-	-
North Carolina Black Repertory Company	1979	Winston-Salem, NC	13	$29,408	-	-
True Colors Theatre Company	2002	Atlanta, GA	19	$62,692	-	-
St. Louis Black Repertory Theatre (The Black Rep)	1976	University City, MO	12			
Westcoast Black Theatre Troupe of Florida	1999	Sarasota, FL	20	$93,293	-	-
New Freedom Theatre	1966	Philadelphia, PA	4		-	-
Jubilee Theatre	1981	Fort Worth, TX	17		-	-
African American Theater—Cohort Median	1976		13	$62,692	-	-

1 Highest Reported Compensation represents FY12 figure.

2 FY13 EOY Endowment Balance reflects Investment Balance from FY13 Annual Report.

3 FY13 Net Endowment Earnings reflects Total Endowment Income Realized and Unrealized from FY13 Annual Report.

Organization	Founded	Location	Board Size FY13	Highest Reported Compensation FY13	Endowment FY13 EOY Balance	Endowment FY13 Net Earnings
Ballet Hispanico	1970	New York, NY	18	$171,734	$861,259	$76,195
José Limón Dance Foundation	1946	New York, NY	17	$81,346	-	-
Miami Hispanic Ballet	1993	Miami, FL	1	$10,500	-	-
Hispanic Flamenco Ballet / Arts & Dance Company	2005	Miami Beach, FL	4	$60,500	-	-
Ritmo Flamenco (National Institute of Flamenco)	1982	Albuquerque, NM	3	$5,252	-	-
Flamenco Vivo Carlota Santana	1983	New York, NY	7	$41,800	-	-
Soledad Barrio & Noche Flamenca	1993	New York, NY	2	$54,678	-	-
Ensemble Español	1976	Chicago, IL	11		-	-
Contra-Tiempo	2005	Los Angeles, CA	6	$51,150	-	-
Latin Ballet of Virginia	1997	Glen Allen, VA	19	$36,470	-	-
Latino Dance—Cohort Median	1988		7	$51,150	-	-
El Museo del Barrio	1969	New York, NY	26	$171,316	$100,000	-
National Museum of Mexican Art	1982	Chicago, IL	30	$162,500	-	-
LA Plaza de Cultura y Artes	2002	Los Angeles, CA	14	$64,115	-	-
Museum of Latin American Art (MOLAA)	1996	Long Beach, CA	13	$181,000	$23,816,168	$2,409,479
The Mexican Museum	1975	San Francisco, CA	8	$82,500	-	-
Mexic-Arte Museum	1984	Austin, TX	9	$55,400	-	-
Galería de la Raza	1970	San Francisco, CA	6	$21,898	-	-
National Museum of Puerto Rican Arts & Culture	2001	Chicago, IL	12	$59,791	-	-
Museo de las Americas	1991	Denver, CO	8	$53,000	$662,800	$56,342
El Museo Latino	1993	Omaha, NE	8	$55,761	-	-
Latino Museum—Cohort Median	1988		11	$61,953	-	-
Repertorio Español	1968	New York, NY	30	$86,560	$4,213,765	$407,442
Cornerstone Theater Company	1986	Los Angeles, CA	18	$84,669	$520,000	-
Los Angeles Theatre Center/ Latino Theater Company	1985	Los Angeles, CA	19	$9,970	-	-
GALA Hispanic Theatre	1976	Washington, DC	12	$56,333	-	-
Pregones Theater*	1979	Bronx, NY	8	$88,539	-	-
Puerto Rican Traveling Theater*	1967	Bronx, NY	0		-	-
Milagro Theatre	1985	Portland, OR	7	$42,000	-	-
Su Teatro	1971	Denver, CO	8	$37,500	-	-
Thalia Hispanic Theatre	1977	Sunnyside, NY	0	$51,298	-	-
Teatro Avante / International Hispanic Theatre Festival (IHTF) of Miami	1979	Miami, FL	3		-	-
Casa 0101	2000	Los Angeles, CA	7	$11,022	-	-
Latino Theater—Cohort Median	1979		8	$51,298	-	-

*Undergoing merger.

Organization	Founded	Location	Board Size FY13	Highest Reported Compensation FY13	Endowment FY13 EOY Balance	Endowment FY13 Net Earnings
New York City Ballet	1948	New York, NY	45	$800,000	$163,814,832	$17,217,057
San Francisco Ballet	1933	San Francisco, CA	61	$637,481	$174	$4,702
American Ballet Theatre	1940	New York, NY	47	$298,574	$19,312,266	$2,399,350
Boston Ballet	1963	Boston, MA	31	$381,913	$8,587,106	$678,925
Houston Ballet	1955	Houston, TX	109	$363,356	$60,024,431	$8,912,296
Pacific Northwest Ballet	1972	Seattle, WA	56	$312,462	$15,702,692	$1,540,340
The Joffrey Ballet	1956	Chicago, IL	61	$300,646	-	-
Miami City Ballet	1985	Miami Beach, FL	16	$549,705	$1,114,983	$91,090
Pennsylvania Ballet	1963	Philadelphia, PA	27	$167,030	$3,262,894	$379,299
The Washington Ballet	1966	Washington, DC	36	$232,000	$1,120,226	$183,130
Mainstream Dance—Cohort Median	1960		46	$337,909	$8,587,106	$678,925
The Metropolitan Museum of Art	1870	New York, NY	43	$1,183,990	$2,371,491,241	$301,511,700
Art Institute of Chicago	1879	Chicago, IL	53	$610,934	$870,433,675	$104,193,471
Museum of Modern Art	1929	New York, NY	41	$1,079,632	$459,691,000	$30,123,000
Museum of Fine Arts Boston	1870	Boston, MA	44	$692,071	$573,881,010	$44,307,413
Los Angeles County Museum of Art	1910	Los Angeles, CA	54	$900,122	$115,294,358	$10,277,456
Museum of Fine Arts Houston	1900	Houston, TX	84	$608,833	$1,047,024,665	$100,531,810
Solomon R. Guggenheim Museum	1937	New York, NY	29	$755,789	$73,895,920	$10,890,238
San Francisco Museum of Modern Art	1935	San Francisco, CA	74	$682,304	$168,761,171	$16,635,203
Philadelphia Museum of Art	1876	Philadelphia, PA	65	$482,972	$382,041,537	$47,045,120
Cleveland Museum of Art	1913	Cleveland, OH	30	$680,967	$696,112,000	$75,856,000
Mainstream Museum—Cohort Median	1905		49	$687,188	$516,786,005	$45,676,267
Roundabout Theatre Company	1965	New York, NY	42	$399,786	$18,420,364	$749,012
Center Theatre Group	1966	Los Angeles, CA	47	$475,159	$40,789,000	$3,592,000
Lincoln Center Theater (Vivian Beaumont Theater)	1985	New York, NY	42	$552,507	$88,643,811	$11,462,648
Guthrie Theater	1963	Minneapolis, MN	69	$605,361	$45,662,969	$5,150,564
Public Theater (New York Shakespeare Festival)	1954	New York, NY	37	$316,134	$18,509,281	$2,175,086
Manhattan Theatre Club	1970	New York, NY	39	$517,440	$1,664,458	-
Goodman Theatre	1976	Chicago, IL	74	$377,837	$8,087,375	$500,250
Shakespeare Theatre Company	1985	Washington, DC	37	$335,654	$1,504,409	$158,201
American Conservatory Theater	1965	San Francisco, CA	44	$324,684	$24,665,384	$2,168,946
Alley Theatre	1948	Houston, TX	59	$350,593	$19,365,716	$1,524,378
Mainstream Theater—Cohort Median	1966		43	$388,812	$18,937,499	$2,168,946

Organization	Total Revenue						Program Service Revenue					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr AGR
Alvin Ailey American Dance Theater	$31,540,927	$36,333,926	$35,349,636	$39,092,241	$38,229,695	4%	$19,791,499	$17,894,979	$21,659,350	$22,819,015	$23,602,208	4%
Dance Theatre of Harlem	$3,158,935	$4,595,551	$5,411,373	$3,764,183	$4,872,073	11%	$1,089,522	$1,031,497	$1,114,435	$1,347,273	$1,985,250	16%
Alonzo King / LINES Contemporary Ballet	$3,466,818	$3,368,687	$3,548,727	$4,057,214	$3,866,985	2%	$2,495,434	$2,450,496	$2,598,618	$2,719,121	$2,837,308	3%
Dallas Black Dance Theatre	$2,182,459	$2,139,110	$2,374,173	$2,884,952	$3,330,306	11%	$525,046	$610,468	$526,173	$608,360	$685,906	6%
Garth Fagan Dance	$1,158,661	$1,283,037	$1,376,396	$1,068,989	$1,664,392	9%	$367,213	$401,648	$394,452	$394,230	$471,562	6%
Philadanco	$998,458	$1,326,525	$1,033,365	$832,601	$1,198,574	4%	$517,840	$407,146	$615,337	$320,455	$583,296	3%
Dayton Contemporary Dance Company	$896,143	$1,211,712	$1,148,926	$1,160,643	$1,044,129	3%	$155,119	$382,752	$463,144	$302,182	$280,458	16%
Step Afrika!	$901,193	$1,114,271	$1,080,991	$1,191,639	$1,467,561	13%	$564,677	$845,622	$817,297	$847,602	$1,050,703	17%
Evidence, A Dance Company / Ronald K. Brown Company	$1,236,196	$1,046,491	$1,047,280			-	$476,692	$176,275	$266,154			-
Cleo Parker Robinson Dance (New Dance Theater)	$1,220,002	$1,009,800	$816,692	$886,254	$721,132	-8%	$833,035	$520,696	$476,333	$405,964	$439,427	-9%
African American Dance—Cohort Median	$1,228,099	$1,304,781	$1,262,661	$1,191,639	$1,664,392	4%	$544,862	$565,582	$570,755	$608,360	$685,906	6%
Charles H. Wright Museum of African American History	$5,563,138	$5,220,331	$4,626,438	$4,651,371	$4,295,057	-5%	$352,749	$307,063	$319,029	$327,935	$326,385	-1%
The Studio Museum in Harlem	$3,790,759	$4,940,053	$5,757,895	$4,845,383	$6,703,088	15%	$49,395	$36,359	$71,643	$74,042	$99,107	20%
National Civil Rights Museum	$3,991,905	$5,558,264	$6,932,152	$10,922,502	$9,170,654	26%	$1,973,383	$1,894,816	$1,935,820	$2,169,831	$1,937,415	0%
DuSable Museum of African American History	$6,808,881	$5,121,328	$4,775,667	$3,413,853	$3,551,687	-10%	$116,157	$137,137	$176,051	$177,552	$163,345	8%
Birmingham Civil Rights Institute	$2,050,045	$1,938,216	$2,394,199	$2,191,134	$2,789,932	7%	$322,812	$350,798	$509,420	$580,061	$698,016	23%
Reginald F. Lewis Museum	$2,973,246			$3,665,124	$3,860,860	6%	$243,537			$333,973	$239,658	0%
Museum of the African Diaspora (MoAD)	$2,231,616	$1,743,875	$1,693,519	$2,240,452	$1,988,745	-2%	$132,520	$110,899	$147,610	$175,102	$92,428	-6%
Harvey B. Gantt Center for African American Arts & Culture	$1,551,655	$2,479,779	$2,726,345	$1,008,114	$1,815,657	3%	$161,908	$310,594	$463,748	$352,179	$655,111	61%
The African American Museum in Philadelphia	$1,979,985	$1,971,183	$1,962,405	$1,770,302	$1,974,380	0%	$147,047[4]	$108,321	$104,018	$189,377	$245,529	13%
Museum of African American History (Boston)	$1,556,241	$1,698,597	$4,564,183	$2,265,083	$2,038,061	6%	$19,145	$554,873	$83,435	$247,310	$123,363	109%
African American Museum—Cohort Median	$2,602,431	$2,479,779	$4,564,183	$2,839,468	$3,170,810	5%	$154,478	$307,063	$176,051	$287,623	$242,594	11%
Black Ensemble Theater	$2,005,748	$7,348,851	$2,469,827	$3,921,246	$3,423,155	14%	$570,086	$612,928	$816,756	$2,023,717	$1,397,868	29%
Penumbra Theatre	$1,857,278	$2,272,454	$2,176,585	$2,286,811	$2,110,488	3%	$792,712	$612,877	$1,026,153	$1,259,159	$514,783	-7%
Ensemble Theatre Houston	$1,748,560	$1,618,773	$1,888,023	$1,903,750	$2,094,525	4%	$663,132	$564,629	$630,739	$691,778	$831,486	5%
Karamu House	$1,881,138	$1,692,762	$1,795,157	$785,732[5]	$1,628,957	-3%	$268,044	$284,048	$433,839	$179,551[5]	$296,370	2%
North Carolina Black Repertory Company	$1,103,697	$305,890	$1,378,674	$399,860	$1,707,635	11%	$660,130	$62,908	$702,094	$85,605	$862,211	6%
True Colors Theatre Company	$1,572,893	$1,386,967	$1,527,716	$1,261,229	$1,641,402	1%	$897,940	$918,249	$773,089	$604,835	$681,261	-5%
St. Louis Black Repertory Theatre (The Black Rep)	$1,426,581	$1,328,634	$1,055,545	$704,803		-	$541,523	$566,248	$376,962	$74,479		-
Westcoast Black Theatre Troupe of Florida	$248,041	$302,824	$964,969	$1,070,881	$1,885,147	132%	$0	$149,694	$397,592	$500,035	$529,750	-
New Freedom Theatre	$1,258,951	$633,889	$1,060,454	$1,069,628	$647,253	-10%	$371,417	$234,825	$211,125	$464,938	$264,007	-6%
Jubilee Theatre	$575,262	$528,673	$579,245	$591,116	$532,443	-1%	$245,145	$220,894	$217,657	$232,697	$226,068	-2%
African American Theater—Cohort Median	$1,499,737	$1,357,801	$1,453,195	$1,070,255	$1,707,635	3%	$555,805	$424,339	$532,289	$482,487	$529,750	0%

4 FY09 Program Service Revenue represents IRS Form 990 Part VIII, Line 2g.

5 FY12 figures represent a stub year (1/1/2012-6/30/2012).

Organization	Total Revenue						Program Service Revenue					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr AGR
Ballet Hispanico	$4,415,668	$3,578,358	$4,465,794	$7,466,441	$4,562,657	1%	$1,705,884	$1,358,024	$1,308,438	$1,586,459	$1,374,794	-4%
José Limón Dance Foundation	$1,227,118	$1,395,350	$1,134,270	$1,453,489	$1,369,283	2%	$713,001	$605,063	$318,256	$613,881	$606,064	-3%
Miami Hispanic Ballet	$809,811	$817,000	$860,500	$879,233	$884,737	2%	$0	$0	$0	$0	$0	-
Hispanic Flamenco Ballet / Arts & Dance Company	$238,428	$270,286	$438,084	$262,093	$777,132	45%	$0	$0	$0	$0	$776,182	-
Ritmo Flamenco (National Institute of Flamenco)	$482,584	$794,097	$871,596	$885,370	$1,277,374	33%	$343,530	$563,103	$679,954	$691,189	$1,001,182	38%
Flamenco Vivo Carlota Santana	$698,355	$706,204	$668,809	$677,144	$771,349	2%	$698,355	$706,204	$668,809	$417,918	$543,845	-4%
Soledad Barrio & Noche Flamenca	$752,032	$903,352	$548,578	$581,703	$584,566	-4%	$528,197	$583,966	$445,851	$269,703	$291,066	-9%
Ensemble Español	$241,294	$322,653	$373,669	$517,588	$510,025	22%	$106,357	$154,429	$197,480	$224,341	$238,312	25%
Contra-Tiempo	$144,587	$254,278	$330,484	$320,780	$325,561	25%	$94,464	$125,324	$204,525	$183,779	$188,250	20%
Latin Ballet of Virginia	$389,181	$308,872	$244,319	$287,253	$324,703	-3%	$254,319	$200,290	$179,700	$196,538	$160,409	-7%
Latino Dance—Cohort Median	$590,470	$750,151	$608,694	$629,424	$774,241	2%	$298,925	$381,697	$261,391	$247,022	$417,456	-3%
El Museo del Barrio	$6,170,236	$5,216,350	$3,980,778	$3,518,617	$4,577,103	-5%	$221,269	$460,767	$708,938	$687,018	$589,461	33%
National Museum of Mexican Art	$4,213,797	$4,798,919	$4,968,310	$4,413,327	$4,771,063	3%	$369,658	$344,209	$283,381	$272,653	$211,351	-9%
LA Plaza de Cultura y Artes	$374,114	$2,549,402	$14,102,022	$3,019,877	$2,677,189	123%	$0	$0	$49,663	$182,615	$405,457	-
Museum of Latin American Art (MOLAA)	$22,776,352	$8,248,992	$4,162,133	$7,804,238	$4,230,004	-16%	$310,248	$218,959	$156,574	$311,628	$228,927	-5%
The Mexican Museum	$126,211	$462,970	$715,058	$1,051,840	$1,178,021	167%	$0	$0	$0	$3,422	$2,404	-
Mexic-Arte Museum	$544,503	$587,959	$722,358	$743,585	$1,700,560	42%	$20,312	$52,470	$0	$0	$70,770	50%
Galería de la Raza	$297,714	$339,060	$223,204	$258,851	$496,467	13%	$9,319	$35,349	$12,388	$22,722	$161,316	326%
National Museum of Puerto Rican Arts & Culture	$133,371	$556,398	$158,758	$334,645	$451,971	48%	$0	$0	$0	$0	$0	-
Museo de las Americas	$480,808	$504,751	$476,245	$453,504	$398,815	-3%	$51,134	$40,274	$56,174	$40,831	$33,947	-7%
El Museo Latino	$341,841	$370,437	$301,063	$615,600	$291,107	-3%	$0	$49,739	$69,321	$70,066	$59,392	-
Latino Museum—Cohort Median	$427,461	$572,179	$718,708	$897,713	$1,439,291	8%	$14,816	$45,007	$52,919	$55,449	$116,043	14%
Repertorio Español	$2,159,158	$2,446,797	$2,545,058	$2,437,614	$2,176,770	0%	$937,043	$1,011,012	$1,066,090	$1,018,311	$993,509	1%
Cornerstone Theater Company	$899,615	$1,545,886	$1,857,006	$2,528,178	$1,653,523	17%	$309,555	$297,538	$323,564	$65,982	$99,851	-14%
Los Angeles Theatre Center/ Latino Theater Company	$1,256,888	$1,505,403	$1,005,170	$983,447	$1,360,159	2%	$624,067	$612,851	$513,372	$490,753	$648,957	1%
GALA Hispanic Theatre	$1,911,391	$1,274,723	$1,405,048	$1,216,490	$1,295,271	-6%	$241,761	$177,646	$281,392	$301,148	$314,597	6%
Pregones Theater*	$1,096,158	$1,150,012	$1,040,922	$1,325,622	$1,857,604	14%	$67,417	$113,092	$76,612	$60,427	$49,626	-5%
Puerto Rican Traveling Theater*	$495,779	$305,439	$184,001	$373,223	$421,980	-3%	$247,519	$168,617	$28,555	$235,659	$304,885	5%
Milagro Theatre	$500,744	$576,820	$557,008	$560,678	$711,492	8%	$154,958	$203,862	$217,725	$178,905	$196,997	5%
Su Teatro	$709,110	$841,102	$596,601	$416,065	-$293,907	-28%	$72,475	$71,867	$89,660	$91,141	$88,591	4%
Thalia Hispanic Theatre	$585,550	$504,089	$481,598	$496,520	$480,486	-4%	$124,706	$113,865	$93,823	$104,771	$99,975	-4%
Teatro Avante / International Hispanic Theatre Festival (IHTF) of Miami	$400,883	$457,623	$400,883	$434,785	$428,100	1%	$47,507	$53,713	$47,507	$57,785	$64,600	7%
Casa 0101	$129,175	$159,714	$154,706	$1,192,583	$395,175	41%	$51,177	$51,328	$34,651	$100,818	$93,972	17%
Latino Theater—Cohort Median	$709,110	$841,102	$596,601	$983,447	$711,492	1%	$154,958	$168,617	$93,823	$104,771	$99,975	4%

*Undergoing merger.

Organization	Total Revenue						Program Service Revenue					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr AGR
New York City Ballet	$53,697,000	$54,223,323	$60,867,554	$66,520,828	$63,421,456	4%	$27,035,000	$25,939,085	$28,546,642	$32,717,113	$33,852,401	5%
San Francisco Ballet	$43,605,599	$38,462,959	$40,237,683	$47,434,620	$45,511,099	1%	$19,257,541	$19,114,523	$19,947,004	$21,194,755	$22,655,917	4%
American Ballet Theatre	$38,192,743	$38,682,192	$36,814,221	$40,321,459	$42,659,426	2%	$19,016,481	$18,435,456	$22,863,149	$22,842,968	$23,183,113	4%
Boston Ballet	$22,680,421	$30,414,847	$28,281,604	$33,343,098	$32,835,530	9%	$14,512,665	$15,143,709	$15,320,285	$16,266,282	$17,035,491	3%
Houston Ballet	$23,962,621	$22,129,236	$26,454,439	$27,101,661	$25,511,637	1%	$8,830,075	$8,196,840	$9,130,753	$10,153,660	$10,743,310	4%
Pacific Northwest Ballet	$20,038,288	$19,384,059	$20,693,283	$19,804,728	$21,900,648	2%	$13,745,631	$13,569,619	$14,226,993	$13,211,317	$14,576,274	1%
The Joffrey Ballet	$12,784,617	$12,529,301	$14,781,644	$12,618,111	$14,208,745	2%	$5,264,004	$6,919,266	$7,349,207	$7,703,111	$9,335,730	15%
Miami City Ballet	$11,815,024	$11,852,555	$14,977,247	$12,337,521	$14,321,372	4%	$6,202,524	$5,946,228	$6,252,832	$6,576,768	$5,882,551	-1%
Pennsylvania Ballet	$9,238,278	$9,188,882	$16,600,254	$8,861,632	$13,471,556	9%	$4,392,011	$4,334,586	$4,336,762	$4,291,748	$4,699,217	1%
The Washington Ballet	$8,644,170	$6,982,792	$7,910,958	$9,236,579	$9,906,574	3%	$4,186,200	$4,366,601	$5,306,774	$5,958,594	$6,533,502	11%
Mainstream Dance—Cohort Median	$21,359,355	$20,756,648	$23,573,861	$23,453,195	$23,706,143	3%	$11,287,853	$10,883,230	$11,678,873	$11,682,489	$12,659,792	4%
The Metropolitan Museum of Art	$319,054,654	$278,869,051	$470,048,040	$418,697,665	$631,565,135	20%	$16,021,203	$12,477,967	$11,769,800	$19,484,860	$18,292,718	3%
Art Institute of Chicago	$179,782,721	$256,390,680	$397,084,961	$242,355,755	$253,332,003	8%	$126,243,707	$135,434,821	$214,444,567	$154,790,347	$160,195,800	5%
Museum of Modern Art	$104,549,110	$166,389,581	$205,587,007	$237,817,359	$214,122,158	21%	$25,045,572	$28,045,516	$27,921,807	$34,934,150	$36,801,669	9%
Museum of Fine Arts Boston	$69,151,998	$122,786,169	$157,082,067	$152,013,278	$131,542,555	18%	$31,892,934	$34,898,993	$33,254,546	$37,225,500	$35,693,337	2%
Los Angeles County Museum of Art	$22,754,561	$78,821,263	$76,176,095	$80,746,356	$81,730,441	52%	$25,300,815	$32,774,453	$33,563,803	$34,559,276	$34,447,790	7%
Museum of Fine Arts Houston	$64,715,491	$93,449,583	$131,146,791	$76,374,152	$225,738,584	50%	$5,610,291	$4,308,219	$7,367,413	$6,860,407	$8,178,668	9%
Solomon R. Guggenheim Museum	$49,019,081	$57,671,996	$72,284,172	$81,190,884	$77,901,649	12%	$29,728,154	$29,573,785	$39,028,473	$40,559,103	$41,714,675	8%
San Francisco Museum of Modern Art	$35,879,023	$54,808,997	$49,034,556	$207,459,748	$243,335,665	116%	$8,144,284	$6,363,646	$6,474,086	$7,445,624	$5,328,728	-7%
Philadelphia Museum of Art	$59,553,958	$80,391,278	$70,755,900	$79,868,516	$82,564,750	8%	$7,338,214	$7,975,558	$7,518,362	$9,443,495	$6,860,888	-1%
Cleveland Museum of Art	$44,249,428	$78,046,094	$58,282,541	$89,100,516	$93,462,558	22%	$3,889,523	$3,085,759	$3,042,143	$4,147,733	$3,992,799	1%
Mainstream Museum—Cohort Median	$62,134,725	$86,920,431	$103,661,443	$120,556,897	$172,832,357	20%	$20,533,388	$20,261,742	$19,845,804	$27,022,068	$26,370,254	4%
Roundabout Theatre Company	$43,195,566	$53,091,565	$61,229,746	$64,689,896	$60,273,048	8%	$31,748,025	$36,022,312	$44,153,873	$50,071,394	$36,163,771	3%
Center Theatre Group	$47,358,000	$50,912,000	$43,809,000	$43,385,000	$50,487,000	1%	$35,216,000	$37,925,000	$32,120,000	$31,329,000	$32,091,000	-2%
Lincoln Center Theater (Vivian Beaumont Theater)	$68,535,663	$72,382,451	$42,538,653	$59,724,538	$40,285,288	-8%	$54,223,921	$36,906,200	$19,915,422	$33,327,925	$20,119,702	-13%
Guthrie Theater	$26,902,636	$20,745,123	$29,934,294	$26,898,899	$25,218,464	-1%	$16,222,328	$12,846,069	$14,067,498	$13,902,076	$12,591,877	-4%
Public Theater (New York Shakespeare Festival)	$22,342,843	$21,540,468	$23,754,399	$26,196,892	$26,459,836	4%	$5,704,080	$7,404,305	$5,429,074	$5,614,063	$7,121,247	5%
Manhattan Theatre Club	$28,556,208	$19,267,992	$20,620,742	$22,458,745	$25,805,166	-2%	$10,070,675	$11,474,009	$12,126,529	$14,813,599	$12,910,951	6%
Goodman Theatre	$18,119,789	$17,188,204	$19,157,491	$21,272,792	$23,291,558	6%	$11,967,181	$8,660,717	$10,309,954	$11,429,675	$12,933,360	2%
Shakespeare Theatre Company	$18,624,687	$17,153,202	$17,694,217	$22,104,334	$16,012,263	-3%	$9,868,428	$10,256,404	$10,499,877	$9,941,020	$8,657,830	-2%
American Conservatory Theater	$19,862,318	$18,256,084	$18,222,105	$21,982,885	$20,116,189	0%	$10,133,978	$10,014,407	$11,422,429	$11,275,336	$12,416,424	5%
Alley Theatre	$1,495,931	$14,378,550	$13,592,085	$15,388,217	$31,687,722	404%	$7,216,509	$8,120,293	$7,468,284	$7,767,491	$7,872,360	2%
Mainstream Theater—Cohort Median	$24,622,740	$20,006,558	$22,187,571	$24,327,819	$26,132,501	1%	$11,050,580	$10,865,207	$11,774,479	$12,665,876	$12,751,414	2%

Organization	Total Contributed Revenue						Government Grants					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr AGR
Alvin Ailey American Dance Theater	$9,458,190	$10,564,613	$11,957,843	$14,322,871	$10,848,634	3%	$632,523	$688,855	$528,411	$460,395	$530,573	-3%
Dance Theatre of Harlem	$2,053,594	$3,563,014	$4,129,348	$2,533,964	$3,055,987	10%	$297,902	$373,989	$370,857	$407,753	$272,076	-2%
Alonzo King / LINES Contemporary Ballet	$931,435	$808,326	$929,506	$1,292,266	$896,259	-1%	$148,000	$135,700	$131,900	$107,950	$109,200	-5%
Dallas Black Dance Theatre	$1,615,683	$1,458,655	$1,592,512	$2,060,518	$2,378,344	9%	$326,428	$279,973	$353,685	$317,172	$266,531	-4%
Garth Fagan Dance	$752,090	$863,710	$967,545	$675,150	$1,191,483	12%	$107,600	$141,098	$78,098	$70,770	$55,770	-10%
Philadanco	$383,998	$820,941	$423,811	$521,271	$624,014	13%	EZ	$338,270	$145,841	$33,380	$146,849	-
Dayton Contemporary Dance Company	$684,711	$706,403	$687,232	$522,862	$762,498	2%	EZ	$0	$0	$12,958	$12,777	-
Step Afrika!	$329,524	$253,344	$255,626	$329,311	$402,901	4%	$0	$0	$0	$187,500	$242,075	-
Evidence, A Dance Company / Ronald K. Brown Company	$733,436	$842,543	$771,075			-	$60,700	$119,050	$78,250			-
Cleo Parker Robinson Dance (New Dance Theater)	$386,967	$419,037	$273,325	$449,890	$245,559	-7%	$146,019	$190,128	$167,694	$205,507	$0	-20%
African American Dance—Cohort Median	$742,763	$831,742	$850,291	$675,150	$896,259	4%	$147,010	$165,613	$138,871	$187,500	$146,849	-4%
Charles H. Wright Museum of African American History	$4,534,299	$4,272,811	$3,689,272	$3,403,237	$2,915,964	-7%	$3,094,686	$2,686,683	$2,072,169	$2,549,997	$1,061,199	-13%
The Studio Museum in Harlem	$2,437,209	$3,203,786	$4,003,836	$3,085,801	$4,499,968	17%	$1,081,910	$1,125,556	$882,194	$1,162,664	$1,122,380	1%
National Civil Rights Museum	$1,518,653	$3,107,403	$4,322,851	$8,159,359	$6,720,461	69%	$170,591	$423,955	$1,768,443	$2,183,010	$1,794,156	190%
DuSable Museum of African American History	$6,290,833	$4,626,001	$4,063,332	$2,730,446	$2,975,716	-11%	$5,720,338	$3,826,588	$3,480,417	$1,748,046	$2,057,461	-13%
Birmingham Civil Rights Institute	$1,553,286	$1,470,120	$1,733,652	$1,399,268	$1,886,616	4%	$132,271	$457,984	$497,235	$832,578	$630,491	75%
Reginald F. Lewis Museum	$2,998,402			$3,227,729	$2,942,677	0%						-
Museum of the African Diaspora (MoAD)	$1,963,885	$1,588,176	$915,532	$1,974,031	$1,849,547	-1%	$900,000	$750,000	$700,000	$700,000	$375,000	-12%
Harvey B. Gantt Center for African American Arts & Culture	$1,582,905	$2,302,836	$1,703,263	$761,851	$794,184	-10%	$85,484	$412,250	$0	$0	$37,028	-11%
The African American Museum in Philadelphia	$1,603,488[6]	$1,479,696	$1,534,821	$1,329,844	$1,390,855	-3%	$599,117	$374,600	$671,952	$381,548	$621,251	1%
Museum of African American History (Boston)	$1,522,671	$1,131,077	$4,465,233	$1,968,129	$1,858,867	4%	$163,238	$300,000	$3,888,000	$859,275	$268,739	13%
African American Museum—Cohort Median	$1,783,687	$2,302,836	$3,689,272	$2,352,239	$2,401,290	-1%	$599,117	$457,984	$882,194	$859,275	$630,491	1%
Black Ensemble Theater	$1,292,154	$6,596,744	$1,527,118	$1,795,842	$1,501,239	3%	$0	$4,264,025	$847,323	$1,104,345	$0	-
Penumbra Theatre	$969,581	$1,580,778	$1,202,288	$1,018,765	$1,553,274	12%	$59,505	$197,538	$127,538	$105,194	$102,205	14%
Ensemble Theatre Houston	$1,041,956	$998,909	$1,007,451	$930,609	$1,204,073	3%	$349,819	$360,233	$0	$0	$279,118	-4%
Karamu House	$1,581,214	$1,392,205	$1,317,797	$594,615[7]	$1,270,018	-4%	$950,841	$950,802	$924,879	$726,754[7]	$608,141	-7%
North Carolina Black Repertory Company	$443,567	$242,982	$676,580	$314,255	$845,424	18%	$0	$107,634	$0	$304,928	$0	-
True Colors Theatre Company	$696,648	$468,718	$754,627	$637,889	$959,407	8%	$85,629	$82,030	$101,007	$96,806	$157,988	17%
St. Louis Black Repertory Theatre (The Black Rep)	$846,624	$741,110	$655,743	$614,911		-	$184,138	$246,328	$0	$141,887		-20%
Westcoast Black Theatre Troupe of Florida	$248,041	$152,398	$538,773	$544,446	$1,180,254	75%	EZ	EZ	$0	$0	$43,403	-
New Freedom Theatre	$336,195	$261,363	$150,948	$369,970	$286,922	-3%	$109,834		$120,951	$159,778	$55,331	-10%
Jubilee Theatre	$360,343	$340,732	$416,855	$378,224	$318,340	-2%	EZ	$12,500	$0	$11,025	$16,025	-
African American Theater—Cohort Median	$771,636	$604,914	$715,604	$604,763	$1,180,254	3%	$97,732	$221,933	$50,504	$123,541	$55,331	-6%

6 FY09 Contributed Revenue represents IRS Form 990 Part VIII, Line 1h.

7 FY12 figures represent a stub year (1/1/2012-6/30/2012).

Organization	Total Contributed Revenue						Government Grants					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr AGR
Ballet Hispanico	$2,764,890	$2,038,316	$2,983,118	$5,636,800	$2,843,048	1%	$248,745	$343,675	$197,085	$181,245	$393,694	12%
José Limón Dance Foundation	$523,646	$741,813	$815,945	$839,595	$554,783	1%	$149,478	$237,057	$211,776	$128,618	$0	-20%
Miami Hispanic Ballet	$809,811	$817,000	$860,500	$879,233	$884,737	2%	$311,978	$0	$0	$0	$0	-20%
Hispanic Flamenco Ballet / Arts & Dance Company	$0	$0	$0	$0	$848	-	$0	$0	$0	$0	$0	-
Ritmo Flamenco (National Institute of Flamenco)	$139,054	$140,498	$191,642	$194,181	$67,192	-10%	EZ	$140,498	$74,971	$63,196	$0	-
Flamenco Vivo Carlota Santana	$0	$0	$0	$259,226	$224,438	-	$0	$0	$0	$105,419	$148,567	-
Soledad Barrio & Noche Flamenca	$224,698	$314,098	$102,746	$312,000	$293,500	6%	$0	$0	$0	$0	$0	-
Ensemble Español	$134,937	$168,224	$153,198	$180,561	$209,541	11%	EZ	EZ	$12,244	$37,220	$45,653	-
Contra-Tiempo	$50,123	$128,200	$125,959	$112,107	$133,391	33%	$24,589	$78,546	$14,600	$9,300	$35,100	9%
Latin Ballet of Virginia	$132,745	$106,227	$65,349	$86,545	$164,490	5%	EZ	EZ	$11,734	$12,945	$20,390	-
Latino Dance—Cohort Median	$136,996	$154,361	$139,579	$226,704	$216,990	3%	$24,589	$39,273	$11,989	$25,083	$10,195	-6%
El Museo del Barrio	$6,585,099	$4,498,873	$3,044,311	$2,430,930	$3,800,492	-8%	$707,473	$766,889	$444,228	$598,060	$426,705	-8%
National Museum of Mexican Art	$3,540,362	$4,066,885	$4,413,789	$3,785,708	$3,901,088	2%		$2,755,022	$2,826,805	$2,386,785	$2,165,649	-
LA Plaza de Cultura y Artes	$105,165	$2,446,285	$13,702,724	$2,837,008	$2,146,304	388%	$101,021	$2,316,785	$12,206,088	$1,708,070	$1,600,000	297%
Museum of Latin American Art (MOLAA)	$22,264,691	$7,355,957	$3,314,736	$6,088,798	$1,353,554	-19%	$72,040	$71,818	$0	$0	$0	-20%
The Mexican Museum	$122,680	$419,290	$708,575	$1,040,181	$1,166,466	170%		$298,602	$601,191	$750,000	$500,000	-
Mexic-Arte Museum	$414,864	$436,340	$579,391	$545,340	$1,502,709	52%	$246,207	$253,306	$407,366	$371,624	$259,752	1%
Galería de la Raza	$278,691	$285,104	$183,272	$235,619	$328,244	4%	EZ	$100,100	$99,400	$47,950	$154,500	-
National Museum of Puerto Rican Arts & Culture	$133,226	$556,396	$158,758	$334,645	$451,971	48%	$5,440	$475,000	$0	$0	$0	-20%
Museo de las Americas	$378,700	$431,423	$361,889	$411,673	$350,887	-1%	EZ	$0	$0	$86,325	$80,865	-
El Museo Latino	$278,498	$320,698	$231,742	$545,534	$231,715	-3%	$0	$0	$0	$0	$0	-
Latino Museum—Cohort Median	$328,696	$496,368	$643,983	$792,858	$1,260,010	3%	$86,531	$275,954	$253,383	$228,975	$207,126	-8%
Repertorio Español	$1,089,033	$1,279,544	$1,249,080	$1,170,023	$963,786	-2%	$312,480	$291,787	$265,397	$494,945	$280,175	-2%
Cornerstone Theater Company	$641,825	$1,104,734	$1,338,527	$2,376,499	$1,462,334	26%	$141,575	$203,632	$237,525	$122,313	$81,300	-9%
Los Angeles Theatre Center/ Latino Theater Company	$561,760	$747,789	$418,991	$421,888	$644,653	3%	$108,037		$62,587	$114,746	$60,960	-9%
GALA Hispanic Theatre	$1,639,813	$1,053,051	$1,049,253	$829,747	$897,422	-9%	$905,915	$471,471	$308,206	$228,762	$321,894	-13%
Pregones Theater*	$983,947	$979,212	$931,499	$1,239,832	$1,775,675	16%	$435,565	$646,165	$525,519	$249,484	$206,615	-11%
Puerto Rican Traveling Theater*	$248,248	$124,262	$146,027	$137,400	$110,768	-11%	$138,374	$87,405	$75,848	$75,775	$62,165	-11%
Milagro Theatre	$345,400	$372,840	$330,465	$363,216	$498,135	9%	EZ	$0	$0	$0	$0	-
Su Teatro	$629,277	$755,021	$461,072	$262,952	$275,961	-11%	$115,017	$208,107	$99,687	$53,301	$61,883	-9%
Thalia Hispanic Theatre	$460,575	$390,176	$387,771	$391,729	$380,511	-3%	$313,147	$289,705	$246,175	$292,231	$217,209	-6%
Teatro Avante / International Hispanic Theatre Festival (IHTF) of Miami	$353,376	$403,910	$353,376	$377,000	$363,500	1%	$148,376	$118,310	$146,076	$217,000	$110,200	-5%
Casa 0101	$77,894	$108,316	$119,963	$1,061,418	$282,407	53%	$0	EZ	$34,350	$67,475	$87,125	-
Latino Theater—Cohort Median	$561,760	$747,789	$418,991	$421,888	$498,135	1%	$144,976	$208,107	$146,076	$122,313	$87,125	-9%

*Undergoing merger.

Organization	Total Contributed Revenue						Government Grants					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr AGR
New York City Ballet	$26,026,000	$17,506,416	$17,651,213	$21,368,115	$23,694,032	-2%	$1,569,000	$1,612,498	$1,426,655	$1,461,731	$1,425,321	-2%
San Francisco Ballet	$24,691,526	$19,471,849	$20,374,873	$26,475,718	$23,571,655	-1%	$583,800	$522,600	$535,281	$499,281	$459,400	-4%
American Ballet Theatre	$19,680,038	$18,570,819	$12,699,853	$15,693,299	$17,857,398	-2%	$717,235	$207,455	$425,065	$406,695	$397,450	-9%
Boston Ballet	$8,242,341	$14,787,105	$12,906,440	$16,896,241	$14,466,666	15%	$95,500	$84,125	$170,000	$83,000	$90,000	-1%
Houston Ballet	$13,041,874	$10,363,490	$10,749,643	$13,821,192	$11,601,276	-2%	$551,177	$452,886	$501,691	$585,628	$641,227	3%
Pacific Northwest Ballet	$6,172,248	$5,698,174	$6,411,885	$6,570,620	$7,181,349	3%	$393,478	$347,728	$410,985	$272,070	$286,370	-5%
The Joffrey Ballet	$7,365,759	$5,663,807	$7,587,421	$5,076,908	$5,163,546	-6%	$65,230	$0	$0	$0	$37,600	-8%
Miami City Ballet	$5,631,522	$5,886,948	$8,620,422	$5,823,510	$8,907,689	12%	$468,776	$433,965	$494,964	$458,508	$550,954	4%
Pennsylvania Ballet	$4,785,298	$4,368,552	$11,840,399	$4,242,434	$8,416,284	15%	$535,196	$358,759	$297,332	$121,271	$8,193,408	286%
The Washington Ballet	$4,104,880	$2,291,871	$2,069,277	$2,501,392	$2,624,736	-7%	$2,613,610	$593,360	$234,717	$184,729	$367,749	-17%
Mainstream Dance—Cohort Median	$7,804,050	$8,125,219	$11,295,021	$10,195,906	$10,254,483	-1%	$543,187	$396,362	$418,025	$339,383	$428,425	-3%
The Metropolitan Museum of Art	$159,035,838	$153,972,180	$192,790,476	$193,652,342	$310,234,475	19%	$20,768,043	$22,981,291	$28,508,249	$27,108,283	$17,775,318	-3%
Art Institute of Chicago	$94,787,691	$66,514,047	$79,911,597	$62,275,319	$51,730,267	-9%	$8,143,453	$8,016,870	$7,971,201	$11,285,046	$7,307,717	-2%
Museum of Modern Art	$63,400,702	$67,963,087	$91,348,611	$99,837,516	$88,978,253	8%	$466,733	$47,775	$639,525	$40,352	$177,829	-12%
Museum of Fine Arts Boston	$53,382,292	$49,987,517	$67,506,438	$53,736,302	$45,346,308	-3%	$92,024	$105,661	$78,175	$170,581	$296,281	44%
Los Angeles County Museum of Art	$42,676,923	$40,952,868	$37,434,663	$40,644,892	$42,375,861	0%	$5,338,176	$579,598	$5,484,127	$650,220	$630,033	-18%
Museum of Fine Arts Houston	$38,753,493	$66,004,602	$75,728,363	$25,769,012	$172,557,739	69%	$1,451,430	$1,399,048	$1,226,343	$858,305	$1,045,767	-6%
Solomon R. Guggenheim Museum	$20,318,534	$22,336,405	$20,725,614	$30,858,995	$27,178,861	7%	$2,040,148	$1,654,691	$1,855,302	$1,333,371	$878,258	-11%
San Francisco Museum of Modern Art	$19,119,573	$41,948,566	$36,104,886	$181,396,621	$238,881,434	230%	$683,733	$563,388	$624,606	$439,448	$415,445	-8%
Philadelphia Museum of Art	$63,375,285	$67,601,617	$43,990,030	$56,421,946	$62,753,499	0%	$27,372,455	$11,524,070	$9,730,077	$18,348,330	$9,898,891	-13%
Cleveland Museum of Art	$35,201,866	$46,107,615	$31,518,506	$27,343,580	$40,144,344	3%	$6,920,324	$11,673,902	$2,421,564	$1,866,473	$1,994,806	-14%
Mainstream Museum—Cohort Median	$48,029,608	$57,996,060	$55,748,234	$55,079,124	$57,241,883	5%	$3,689,162	$1,526,870	$2,138,433	$1,095,838	$962,013	-10%
Roundabout Theatre Company	$12,994,816	$15,988,208	$13,866,650	$12,799,319	$19,623,210	10%	$2,251,161	$1,578,475	$408,963	$1,661,021	$2,086,581	-1%
Center Theatre Group	$12,856,000	$11,878,000	$10,849,000	$11,378,000	$16,109,000	5%	$418,000	$207,000	$274,000	$216,000	$234,000	-9%
Lincoln Center Theater (Vivian Beaumont Theater)	$17,359,064	$32,946,376	$18,943,815	$20,575,892	$12,398,962	-6%	$195,375	$286,810	$530,236	$194,867	$187,490	-1%
Guthrie Theater	$10,084,823	$6,842,812	$13,579,736	$8,528,762	$9,316,157	-2%	$514,618	$928,999	$885,089	$957,725	$1,129,783	24%
Public Theater (New York Shakespeare Festival)	$15,868,203	$13,509,910	$17,433,746	$20,043,794	$17,031,807	1%	$948,149	$1,154,124	$924,026	$778,849	$813,836	-3%
Manhattan Theatre Club	$18,375,205	$7,619,486	$8,235,702	$7,273,705	$12,679,971	-6%	$653,480	$179,830	$634,978	$392,073	$1,173,083	16%
Goodman Theatre	$7,354,565	$6,308,500	$7,374,267	$8,611,827	$8,411,932	3%	$144,500	$230,000	$100,000	$30,000	$97,500	-7%
Shakespeare Theatre Company	$7,478,160	$5,849,386	$6,363,155	$11,577,380	$6,923,773	-1%	$0	$0	$338,518	$263,681	$375,225	-
American Conservatory Theater	$8,564,342	$7,857,820	$6,349,981	$10,129,162	$6,753,007	-4%	$502,000	$356,000	$361,000	$376,000	$409,570	-4%
Alley Theatre	$6,901,330	$5,447,189	$5,204,684	$6,609,929	$22,704,297	46%	$404,719	$388,443	$388,348	$410,304	$513,541	5%
Mainstream Theater—Cohort Median	$11,470,412	$7,738,653	$9,542,351	$10,753,581	$12,539,467	0%	$460,000	$321,405	$398,656	$384,037	$461,556	-1%

Organization	Total Expenses						Surplus/Deficit					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr Avg
Alvin Ailey American Dance Theater	$30,698,217	$28,447,744	$33,450,373	$34,552,103	$35,374,596	3%	$842,710	$7,886,182	$1,899,263	$4,540,138	$2,855,099	$3,604,678
Dance Theatre of Harlem	$4,096,873	$3,575,442	$3,933,730	$4,409,407	$5,548,465	7%	-$937,938	$1,020,109	$1,477,643	-$645,224	-$676,392	$47,640
Alonzo King / LINES Contemporary Ballet	$3,192,380	$3,403,313	$3,806,354	$4,155,601	$4,293,689	7%	$274,438	-$34,626	-$257,627	-$98,387	-$426,704	-$108,581
Dallas Black Dance Theatre	$1,595,943	$1,917,436	$2,301,388	$2,967,165	$3,949,703	29%	$586,516	$221,674	$72,785	-$82,213	-$619,397	$35,873
Garth Fagan Dance	$1,535,228	$1,370,047	$1,490,128	$1,333,644	$1,386,086	-2%	-$376,567	-$87,010	-$113,732	-$264,655	$278,306	-$112,732
Philadanco	$1,294,645	$1,194,414	$1,518,186	$1,033,321	$1,156,629	-2%	-$296,187	$132,111	-$484,821	-$200,720	$41,945	-$161,534
Dayton Contemporary Dance Company	$821,873	$935,003	$1,062,809	$1,004,094	$1,001,875	4%	$74,270	$276,709	$86,117	$156,549	$42,254	$127,180
Step Afrika!	$870,416	$1,096,047	$1,121,159	$1,164,940	$1,365,580	11%	$30,777	$18,224	-$40,168	$26,699	$101,981	$27,503
Evidence, A Dance Company / Ronald K. Brown Company	$1,262,459	$1,040,009	$951,990			-	-$26,263	$6,482	$95,290			-
Cleo Parker Robinson Dance (New Dance Theater)	$1,043,973	$956,865[8]	$873,303	$810,770	$897,226	-3%	$176,029	$52,935	-$56,611	$75,484[9]	-$176,094	$14,349
African American Dance—Cohort Median	$1,414,937	$1,282,231	$1,504,157	$1,333,644	$1,386,086	4%	$52,524	$92,523	$16,309	-$82,213	$41,945	$27,503
Charles H. Wright Museum of African American History	$6,908,174	$6,136,119	$4,670,566	$4,768,661	$5,375,358	-4%	-$1,345,036	-$915,788	-$44,128	-$117,290	-$1,080,301	-$700,509
The Studio Museum in Harlem	$5,262,752	$4,986,169	$4,808,127	$5,266,181	$5,316,271	0%	-$1,471,993	-$46,116	$949,768	-$420,798	$1,386,817	$79,536
National Civil Rights Museum	$3,948,332	$4,116,667	$3,807,299	$4,117,553	$3,972,062	0%	$43,573	$1,441,597	$3,124,853	$6,804,949	$5,198,592	$3,322,713
DuSable Museum of African American History	$3,321,324	$3,389,315	$3,793,746	$3,561,468	$3,686,629	2%	$3,487,557	$1,732,013	$981,921	-$147,615	-$134,942	$1,183,787
Birmingham Civil Rights Institute	$2,855,185	$3,044,075	$2,752,979	$2,928,819	$3,173,239	2%	-$805,140	-$1,105,859	-$358,780	-$737,685	-$383,307	-$678,154
Reginald F. Lewis Museum	$4,098,289			$3,276,839	$2,935,257	-6%	-$1,125,043			$388,285	$925,603[10]	$62,948
Museum of the African Diaspora (MoAD)	$2,510,411	$1,843,748	$2,159,652	$2,166,416	$2,390,216	-1%	-$278,795	-$99,873	-$466,133	$74,036	-$401,471	-$234,447
Harvey B. Gantt Center for African American Arts & Culture	$901,454	$1,568,031	$1,942,371	$1,717,713	$2,068,129	26%	$650,201	$911,748	$783,974	-$709,599	-$252,472	$276,770
The African American Museum in Philadelphia	$2,002,426	$1,766,062	$2,376,405	$2,239,337	$2,006,392	0%	-$22,441	$205,121	-$414,000	-$469,035	-$32,012	-$146,473
Museum of African American History (Boston)	$1,639,723	$1,610,598	$1,680,520	$1,991,645	$1,992,044	4%	-$83,482	$87,999	$2,883,663	$273,438	$46,017	$641,527
African American Museum—Cohort Median	$3,088,255	$3,044,075	$2,752,979	$3,102,829	$3,054,248	0%	-$181,139	$87,999	$783,974	-$132,453	-$83,477	$71,242
Black Ensemble Theater	$1,881,985	$1,886,855	$2,401,105	$4,157,030	$3,474,065	17%	$123,763	$5,461,996	$68,722	-$235,784	-$50,910	$1,073,557
Penumbra Theatre	$2,564,282	$2,276,854	$2,685,366	$3,444,464	$1,981,541	-5%	-$707,004	-$4,400	-$508,781	-$1,157,653	$128,947	-$449,778
Ensemble Theatre Houston	$1,682,500	$1,654,388	$1,623,827	$1,824,553	$1,868,423	2%	$66,060	-$35,615	$264,196	$79,197	$226,102	$119,988
Karamu House	$1,839,362	$1,692,801	$1,821,077	$983,860[11]	$1,747,570	-1%	$41,776	-$39	-$25,920	-$198,128[11]	-$118,613	-$60,185
North Carolina Black Repertory Company	$1,378,746	$186,800	$1,466,339	$403,048	$1,653,360	4%	-$275,049	$119,090	-$87,665	-$3,188	$54,275	-$38,507
True Colors Theatre Company	$1,434,663	$1,468,717	$1,484,402	$950,485	$1,453,530	0%	$138,230	-$81,750	$43,314	$310,744	$187,872	$119,682
St. Louis Black Repertory Theatre (The Black Rep)	$1,387,805	$1,323,226	$1,169,362	$1,279,412		-	$38,776	$5,408	-$113,817	-$574,609		-$161,061
Westcoast Black Theatre Troupe of Florida	$230,253	$297,886	$826,049	$906,247	$1,239,426	88%	$17,788	$4,938	$138,920	$164,634	$645,721	$194,400
New Freedom Theatre	$2,225,537	$1,333,504	$1,147,386	$1,262,215	$840,999	-12%	-$966,586	-$699,615	-$86,932	-$192,587	-$193,746	-$427,893
Jubilee Theatre	$631,945	$623,117	$672,253	$606,451	$660,259	1%	-$56,683	-$94,444	-$93,008	-$15,335	-$127,816	-$77,457
African American Theater—Cohort Median	$1,558,582	$1,401,111	$1,475,371	$1,123,038	$1,653,360	1%	$28,282	-$2,220	-$56,426	-$103,961	$54,275	-$49,346

8 FY10 corrected total IRS Form 990 Part IX, Line 25.

9 FY12 reported surplus/deficit figure adjusted to reflect total revenue (IRS Form 990 Part 1, Line 12) less total expenses (IRS Form 990 Part 1, Line 18).

10 FY13 surplus/deficit reflects total revenue and support less total expenses as reported in FY13 Annual Report.

11 FY12 figures represent a stub year (1/1/2012-6/30/2012).

Organization	Total Expenses						Surplus/Deficit					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr Avg
Ballet Hispanico	$5,544,235	$4,861,843	$4,640,606	$4,912,658	$5,091,087	-2%	-$1,128,567	-$1,283,485	-$174,812	$2,553,783	-$528,430	-$112,302
José Limón Dance Foundation	$1,257,927	$1,330,990	$1,408,692	$1,513,967	$1,269,154	0%	-$30,809	$64,360	-$274,422	-$60,478	$100,129	-$40,244
Miami Hispanic Ballet	$807,627	$791,346	$842,633	$850,199	$845,263	1%	$2,184	$25,654	$17,867	$29,034	$39,474	$22,843
Hispanic Flamenco Ballet / Arts & Dance Company	$196,314	$293,564	$316,867	$302,400	$808,800	62%	$42,114	-$23,278	$121,217	-$40,307	-$31,668	$13,616
Ritmo Flamenco (National Institute of Flamenco)	$514,257	$811,203	$820,296	$1,085,741	$792,021	11%	-$31,673	-$17,106	$51,300	-$200,371	$485,353	$57,501
Flamenco Vivo Carlota Santana	$757,311	$734,496	$751,687	$602,512	$709,868	-1%	-$58,956	-$28,292	-$82,878	$74,632	$61,481	-$6,803
Soledad Barrio & Noche Flamenca	$750,454	$869,065	$634,347	$528,122	$535,037	-6%	$1,578	$34,287	-$85,769	$53,581	$49,529	$10,641
Ensemble Español	$239,384	$337,990	$369,323	$473,845	$497,621	22%	$1,910	-$15,337	$4,346	$43,743	$12,404	$9,413
Contra-Tiempo	$150,493	$153,742	$310,401	$338,133	$362,864	28%	-$5,906	$100,536	$20,083	-$17,353	-$37,303	$12,011
Latin Ballet of Virginia	$397,928	$326,363	$250,225	$279,298	$254,809	-7%	-$8,747	-$17,491	-$5,906	$7,955	$69,894	$9,141
Latino Dance—Cohort Median	$632,356	$762,921	$693,017	$565,317	$750,945	1%	-$7,327	-$16,222	-$780	$18,495	$44,502	$10,027
El Museo del Barrio	$4,514,074	$7,625,909	$5,924,387	$5,330,685	$4,507,776	0%	$1,656,162	-$2,409,559	-$1,943,609	-$1,812,068	$69,327	-$887,949
National Museum of Mexican Art	$4,890,918	$4,553,501	$4,672,403	$4,721,916	$4,477,420	-2%	-$677,121	$245,418	$295,907	-$308,589	$293,643	-$30,148
LA Plaza de Cultura y Artes	$609,252	$1,139,065	$4,771,481	$2,997,724	$3,464,355	94%	-$235,138	$1,410,337	$9,330,541	$22,153	-$787,166	$1,948,145
Museum of Latin American Art (MOLAA)	$4,261,947	$4,384,793	$4,349,305	$3,977,950	$3,349,435	-4%	$18,514,405	$3,864,199	-$187,172	$3,826,288	$880,569	$5,379,658
The Mexican Museum	$0	$374,626	$654,604	$366,134	$594,901	-	$126,211	$88,344	$60,454	$685,706	$583,120	$308,767
Mexic-Arte Museum	$574,242	$632,360	$719,218	$726,091	$544,837	-1%	-$29,739	-$44,401	$3,140	$17,494	$1,155,723	$220,443
Galería de la Raza	$323,989	$324,707	$235,055	$197,779	$496,315	11%	-$26,275	$14,353	-$11,851	$61,072	$152	$7,490
National Museum of Puerto Rican Arts & Culture	$455,685	$453,380	$272,357	$605,622	$495,772	2%	-$322,314	$103,018	-$113,599	-$270,977	-$43,801	-$129,535
Museo de las Americas	$526,262	$419,170	$445,327	$450,334	$344,686	-7%	-$45,454	$85,581	$30,918	$3,170	$54,129	$25,669
El Museo Latino	$336,535	$410,129	$370,606	$412,376	$308,722	-2%	$5,306	-$39,692	-$69,543	$203,224	-$17,615	$16,336
Latino Museum—Cohort Median	$550,252	$542,870	$686,911	$665,857	$569,869	-1%	-$28,007	$86,963	-$4,356	$19,824	$61,728	$21,002
Repertorio Español	$2,405,072	$2,600,339	$2,705,963	$2,575,984	$2,363,308	0%	-$245,914	-$153,542	-$160,905	-$138,370	-$186,538	-$177,054
Cornerstone Theater Company	$1,142,370	$1,249,376	$1,378,103	$1,635,274	$1,873,500	13%	-$242,755	$296,510	$478,903	$892,904	-$219,977	$241,117
Los Angeles Theatre Center/ Latino Theater Company	$1,459,474	$2,500,788	$1,766,252	$1,732,741	$1,788,801	5%	-$202,586	-$995,385	-$761,082	-$749,294	-$428,642	-$627,398
GALA Hispanic Theatre	$1,724,992	$1,387,838	$1,469,842	$1,381,742	$1,468,789	-3%	$186,399	-$113,115	-$64,794	-$165,252	-$173,518	-$66,056
Pregones Theater*	$1,034,716	$1,037,728	$954,652	$960,936	$1,099,002	1%	$61,442	$112,284	$86,270	$364,686	$758,602	$276,657
Puerto Rican Traveling Theater*	$531,420	$319,998	$247,210	$359,571	$398,769	-5%	-$35,641	-$14,559	-$63,209	$13,652	$23,211	-$15,309
Milagro Theatre	$512,986	$504,629	$535,402	$565,324	$575,363	2%	-$12,242	$72,191	$21,606	-$4,646	$136,129	$42,608
Su Teatro	$450,571	$507,755	$553,016	$566,673	$545,223	4%	$258,539	$333,347	$43,585	-$150,608	-$839,130	-$70,853
Thalia Hispanic Theatre	$593,127	$548,105	$493,072	$535,503	$472,099	-4%	-$7,577	-$44,016	-$11,474	-$38,983	$8,387	-$18,733
Teatro Avante / International Hispanic Theatre Festival (IHTF) of Miami	$400,883	$457,623	$400,883	$434,785	$428,104	1%	$0	$0	$0	$0	-$4	-$1
Casa 0101	$114,577	$117,969	$126,069	$349,891	$396,306	49%	$14,598	$41,745	$28,637	$842,692	-$1,131	$185,308
Latino Theater—Cohort Median	$593,127	$548,105	$553,016	$566,673	$575,363	1%	-$7,577	$0	$0	-$4,646	-$1,131	-$15,309

*Undergoing merger.

Organization	Total Expenses						Surplus/Deficit					
	FY09	FY10	FY11	FY12	FY13	5yr AGR	FY09	FY10	FY11	FY12	FY13	5yr Avg
New York City Ballet	$58,484,000	$61,429,513	$57,307,471	$66,244,814	$61,611,189	1%	-$4,787,000	-$7,206,190	$3,560,083	$276,014	$1,810,267	-$1,269,365
San Francisco Ballet	$44,924,531	$41,581,034	$43,933,692	$47,362,905	$49,062,966	2%	-$1,318,932	-$3,118,075	-$3,696,009	$71,715	-$3,551,867	-$2,322,634
American Ballet Theatre	$36,025,653	$38,268,154	$40,068,158	$40,179,864	$42,311,920	3%	$2,167,090	$414,038	-$3,253,937	$141,595	$347,506	-$36,742
Boston Ballet	$25,805,657	$26,670,953	$27,902,556	$28,384,179	$31,933,616	5%	-$3,125,236	$3,743,894	$379,048	$4,958,919	$901,914	$1,371,708
Houston Ballet	$19,029,444	$18,914,204	$20,289,544	$22,254,749	$22,662,068	4%	$4,933,177	$3,215,032	$6,164,895	$4,846,912	$2,849,569	$4,401,917
Pacific Northwest Ballet	$21,660,720	$20,247,642	$20,421,929	$20,901,696	$22,193,566	0%	-$1,622,432	-$863,583	$271,354	-$1,096,968	-$292,918	-$720,909
The Joffrey Ballet	$12,365,442	$12,940,715	$13,531,955	$14,403,178	$16,012,858	6%	$419,175	-$411,414	$1,249,689	-$1,785,067	-$1,804,113	-$466,346
Miami City Ballet	$13,518,641	$11,864,700	$15,040,204	$15,144,656	$13,730,784	0%	-$1,703,617	-$12,145	-$62,957	-$2,807,135	$590,588	-$799,053
Pennsylvania Ballet	$10,232,752	$9,641,380	$10,346,023	$10,445,455	$11,069,654	2%	-$994,474	-$452,498	$6,254,231	-$1,583,823	$2,401,902	$1,125,068
The Washington Ballet	$8,237,801	$7,988,920	$8,036,198	$9,021,576	$9,377,151	3%	$406,369	-$1,006,128	-$125,240	$215,003	$529,423	$3,885
Mainstream Dance—Cohort Median	$20,345,082	$19,580,923	$20,355,737	$21,578,223	$22,427,817	2%	-$1,156,703	-$431,956	$325,201	$106,655	$560,006	-$251,544
The Metropolitan Museum of Art	$351,579,244	$317,560,714	$345,356,939	$386,224,916	$462,576,918	6%	-$32,524,590	-$38,691,663	$124,691,101	$32,472,749	$168,988,217	$50,987,163
Art Institute of Chicago	$221,848,191	$229,265,983	$312,911,433	$243,138,473	$270,250,707	4%	-$42,065,470	$27,124,697	$84,173,528	-$782,718	-$16,918,704	$10,306,267
Museum of Modern Art	$220,311,685	$193,373,377	$231,386,633	$220,006,473	$220,842,932	0%	-$115,762,575	-$26,983,796	-$25,799,626	$17,810,886	-$6,720,774	-$31,491,177
Museum of Fine Arts Boston	$118,978,925	$115,599,517	$144,810,071	$149,185,619	$140,398,864	4%	-$49,826,927	$7,186,652	$12,271,996	$2,827,659	-$8,856,309	-$7,279,386
Los Angeles County Museum of Art	$97,672,935	$81,377,030	$102,914,167	$112,030,725	$105,231,005	2%	-$74,918,374	-$2,555,767	-$26,738,072	-$31,284,369	-$23,500,564	-$31,799,429
Museum of Fine Arts Houston	$91,091,509	$115,952,357	$94,182,127	$83,082,403	$84,484,623	-1%	-$26,376,018	-$22,502,774	$36,964,664	-$6,708,251	$141,253,961	$24,526,316
Solomon R. Guggenheim Museum	$61,276,959	$60,924,976	$70,872,926	$74,249,962	$75,582,888	5%	-$12,257,878	-$3,252,980	$1,411,246	$6,940,922	$2,318,761	-$967,986
San Francisco Museum of Modern Art	$40,479,872	$39,126,418	$43,567,769	$60,290,416	$68,858,229	14%	-$4,600,849	$15,682,579	$5,466,787	$147,169,332	$174,477,436	$67,639,057
Philadelphia Museum of Art	$63,705,093	$73,073,451	$62,446,308	$63,126,032	$65,424,284	1%	-$4,151,135	$7,317,827	$8,309,592	$16,742,484	$17,140,466	$9,071,847
Cleveland Museum of Art	$48,612,826	$50,447,502	$49,054,166	$52,068,141	$55,780,680	3%	-$4,363,398	$27,598,592	$9,228,375	$37,032,375	$37,681,878	$21,435,564
Mainstream Museum—Cohort Median	$94,382,222	$98,488,274	$98,548,147	$97,556,564	$94,857,814	3%	-$29,450,304	$2,315,443	$8,768,984	$11,841,703	$9,729,614	$9,689,057
Roundabout Theatre Company	$46,323,706	$54,073,308	$60,739,646	$66,258,381	$60,587,348	6%	-$3,128,140	-$981,743	$490,100	-$1,568,485	-$314,300	-$1,100,514
Center Theatre Group	$51,584,000	$51,854,000	$48,179,000	$48,880,000	$47,109,000	-2%	-$4,226,000	-$942,000	-$4,370,000	-$5,495,000	$3,378,000	-$2,331,000
Lincoln Center Theater (Vivian Beaumont Theater)	$66,099,304	$53,786,823	$48,828,163	$41,787,432	$43,629,047	-7%	$2,436,359	$18,595,628	-$6,289,510	$17,937,106	-$3,343,759	$5,867,165
Guthrie Theater	$34,567,224	$27,913,555	$30,009,359	$32,068,355	$30,888,442	-2%	-$7,664,588	-$7,168,432	-$75,065	-$5,169,456	-$5,669,978	-$5,149,504
Public Theater (New York Shakespeare Festival)	$19,839,349	$21,373,089	$22,064,340	$22,704,991	$27,417,377	8%	$2,503,494	$167,379	$1,690,059	$3,491,901	-$957,541	$1,379,058
Manhattan Theatre Club	$22,805,044	$20,037,669	$19,591,287	$22,717,760	$23,650,041	1%	$5,751,164	-$769,677	$1,029,455	-$259,015	$2,155,125	$1,581,410
Goodman Theatre	$22,223,646	$18,344,522	$19,419,803	$20,553,325	$23,107,444	1%	-$4,103,857	-$1,156,318	-$262,312	$719,467	$184,114	-$923,781
Shakespeare Theatre Company	$22,046,569	$20,447,217	$21,230,484	$23,296,412	$21,776,938	0%	-$3,421,882	-$3,294,015	-$3,536,267	-$1,192,078	-$5,764,675	-$3,441,783
American Conservatory Theater	$20,140,873	$19,374,936	$20,557,967	$19,369,736	$19,885,332	0%	-$278,555	-$1,118,852	-$2,335,862	$2,613,149	$230,857	-$177,853
Alley Theatre	$14,233,464	$14,355,098	$14,771,383	$15,338,800	$15,588,022	2%	-$12,737,533	$23,452	-$1,179,298	$49,417	$16,099,700	$451,148
Mainstream Theater—Cohort Median	$22,514,345	$20,910,153	$21,647,412	$23,007,086	$25,533,709	0%	-$3,275,011	-$961,872	-$720,805	-$104,799	-$65,093	-$550,817

Source: IRS Form 990, Publicly Available Financial Statements, Organization Websites.

Appendix C Notes: Gray indicates data unavailable to the Institute. "EZ" indicates source was IRS Form 990 EZ, which does not contain detail on government grants. IRS Form 990 figures have not been adjusted to exclude capital income and expenses. Year founded was, in general, taken from the organization's website and may differ from the year of formation reported in IRS Form 990 Heading Item L. Highest Reported Compensation represents IRS Form 990 Part VII, Section A, Column (D) Reportable Compensation from the organization (W-2/1099-MISC); Organizations are only required to report compensation data exceeding certain thresholds of reportable compensation.

Appendix D: Additional Data Tables

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest African American Dance Companies in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
Alvin Ailey American Dance Theater	$35,374,596	3%	3%	4%	$2,855,099	8%	$3,604,678
Dance Theatre of Harlem	$5,548,465	7%	10%	16%	-$676,392	-12%	$47,640
Alonzo King / Lines Contemporary Ballet	$4,293,689	7%	-1%	3%	-$426,704	-10%	-$108,581
Dallas Black Dance Theatre	$3,949,703	29%	9%	6%	-$619,397	-16%	$35,873
Garth Fagan Dance	$1,386,086	-2%	12%	6%	$278,306	20%	-$112,732
Philadanco	$1,156,629	-2%	13%	3%	$41,945	4%	-$161,534
Dayton Contemporary Dance Company	$1,001,875	4%	2%	16%	$42,254	4%	$127,180
StepAfrika!	$1,365,580	11%	4%	17%	$101,981	7%	$27,503
Evidence, A Dance Company / Ronald K. Brown Company	FY13 data unavailable						
Cleo Parker Robinson Dance (New Dance Theater)	$897,226	-3%	-7%	-9%	-$176,094	-20%	$14,349
COHORT MEDIAN	$1,386,086	4%	4%	6%	$41,945	4%	$27,503

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest Latino Dance Companies in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
Ballet Hispanico	$5,091,087	-2%	1%	-4%	-$528,430	-10%	-$112,302
José Limón Dance Foundation	$1,269,154	0%	1%	-3%	$100,129	8%	-$40,244
Miami Hispanic Ballet	$845,263	1%	2%	-	$39,474	5%	$22,843
Hispanic Flamenco Ballet / Arts & Dance Company	$808,800	62%	-	-	-$31,668	-4%	$13,616
Ritmo Flamenco (National Institute of Flamenco)	$792,021	11%	-10%	38%	$485,353	61%	$57,501
Flamenco Vivo Carlota Santana	$709,868	-1%	-	-4%	$61,481	9%	-$6,803
Soledad Barrio & Noche Flamenca	$535,037	-6%	6%	-9%	$49,529	9%	$10,641
Ensemble Español	$497,621	22%	11%	25%	$12,404	2%	$9,413
Contra-Tiempo	$362,864	28%	33%	20%	-$37,303	-10%	$12,011
Latin Ballet of Virginia	$254,809	-7%	5%	-7%	$69,894	27%	$9,141
COHORT MEDIAN	$750,945	1%	3%	-3%	$44,502	6%	$10,027

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest Mainstream Dance Companies in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
New York City Ballet	$61,611,189	1%	-2%	5%	$1,810,267	3%	-$1,269,365
San Francisco Ballet	$49,062,966	2%	-1%	4%	-$3,551,867	-7%	-$2,322,634
American Ballet Theatre	$42,311,920	3%	-2%	4%	$347,506	1%	-$36,742
Boston Ballet	$31,933,616	5%	15%	3%	$901,914	3%	$1,371,708
Houston Ballet	$22,662,068	4%	-2%	4%	$2,849,569	13%	$4,401,917
Pacific Northwest Ballet	$22,193,566	0%	3%	1%	-$292,918	-1%	-$720,909
The Joffrey Ballet	$16,012,858	6%	-6%	15%	-$1,804,113	-11%	-$466,346
Miami City Ballet	$13,730,784	0%	12%	-1%	$590,588	4%	-$799,053
Pennsylvania Ballet	$11,069,654	2%	15%	1%	$2,401,902	22%	$1,125,068
The Washington Ballet	$9,377,151	3%	-7%	11%	$529,423	6%	$3,885
COHORT MEDIAN	$22,427,817	2%	-1%	4%	$560,006	3%	-$251,544

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest African American Museums in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
Charles H. Wright Museum of African American History	$5,375,358	-4%	-7%	-1%	-$1,080,301	-20%	-$700,509
The Studio Museum in Harlem	$5,316,271	0%	17%	20%	$1,386,817	26%	$79,536
National Civil Rights Museum	$3,972,062	0%	69%	0%	$5,198,592	131%	$3,322,713
DuSable Museum	$3,686,629	2%	-11%	8%	-$134,942	-4%	$1,183,787
Birmingham Civil Rights Institute	$3,173,239	2%	4%	23%	-$383,307	-12%	-$678,154
Reginald F. Lewis Museum	$2,935,257	-6%	0%	0%	$925,603	32%	$62,948
Museum of the African Diaspora (MoAD)	$2,390,216	-1%	-1%	-6%	-$401,471	-17%	-$234,447
Harvey B. Gantt Center for African American Arts & Culture	$2,068,129	26%	-10%	61%	-$252,472	-12%	$276,770
The African American Museum in Philadelphia	$2,006,392	0%	-3%	13%	-$32,012	-2%	-$146,473
Museum of African American History (Boston)	$1,992,044	4%	4%	109%	$46,017	2%	$641,527
COHORT MEDIAN	$3,054,248	0%	-1%	11%	-$83,477	-3%	$71,242

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest Latino Museums in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
El Museo del Barrio	$4,507,776	0%	-8%	33%	$69,327	2%	-$887,949
National Museum of Mexican Art	$4,477,420	-2%	2%	-9%	$293,643	7%	-$30,148
LA Plaza de Cultura y Artes	$3,464,355	94%	388%	-	-$787,166	-23%	$1,948,145
Museum of Latin American Art (MOLAA)	$3,349,435	-4%	-19%	-5%	$880,569	26%	$5,379,658
The Mexican Museum	$594,901	-	170%	-	$583,120	98%	$308,767
Mexic-Arte Museum	$544,837	-1%	52%	50%	$1,155,723	212%	$220,443
Galería de la Raza	$496,315	11%	4%	326%	$152	0%	$7,490
National Museum of Puerto Rican Arts & Culture	$495,772	2%	48%	-	-$43,801	-9%	-$129,535
Museo de las Americas	$344,686	-7%	-1%	-7%	$54,129	16%	$25,669
El Museo Latino	$308,722	-2%	-3%	-	-$17,615	-6%	$16,336
COHORT MEDIAN	$569,869	-1%	3%	14%	$61,728	4%	$21,002

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest Mainstream Museums in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
The Metropolitan Museum of Art	$462,576,918	6%	19%	3%	$168,988,217	37%	$50,987,163
Art Institute of Chicago	$270,250,707	4%	-9%	5%	-$16,918,704	-6%	$10,306,267
Museum of Modern Art	$220,842,932	0%	8%	9%	-$6,720,774	-3%	-$31,491,177
Museum of Fine Arts Boston	$140,398,864	4%	-3%	2%	-$8,856,309	-6%	-$7,279,386
Los Angeles County Museum of Art	$105,231,005	2%	0%	7%	-$23,500,564	-22%	-$31,799,429
Museum of Fine Arts Houston	$84,484,623	-1%	69%	9%	$141,253,961	167%	$24,526,316
Solomon R. Guggenheim Museum	$75,582,888	5%	7%	8%	$2,318,761	3%	-$967,986
San Francisco Museum of Modern Art	$68,858,229	14%	230%	-7%	$174,477,436	253%	$67,639,057
Philadelphia Museum of Art	$65,424,284	1%	0%	-1%	$17,140,466	26%	$9,071,847
Cleveland Museum of Art	$55,780,680	3%	3%	1%	$37,681,878	68%	$21,435,564
COHORT MEDIAN	$94,857,814	3%	5%	4%	$9,729,614	15%	$9,689,057

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest African American Theater Companies in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
Black Ensemble Theater	$3,474,065	17%	3%	29%	-$50,910	-1%	$1,073,557
Penumbra Theatre	$1,981,541	-5%	12%	-7%	$128,947	7%	-$449,778
Ensemble Theatre Houston	$1,868,423	2%	3%	5%	$226,102	12%	$119,988
Karamu House	$1,747,570	-1%	-4%	2%	-$118,613	-7%	-$60,185
North Carolina Black Repertory Company	$1,653,360	4%	18%	6%	$54,275	3%	-$38,507
True Colors Theatre Company	$1,453,530	0%	8%	-5%	$187,872	13%	$119,682
St. Louis Black Repertory Theatre (The Black Rep)	FY13 data unavailable						
Westcoast Black Theatre Troupe of Florida	$1,239,426	88%	75%	-	$645,721	52%	$194,400
New Freedom Theatre	$840,999	-12%	-3%	-6%	-$193,746	-23%	-$427,893
Jubilee Theatre	$660,259	1%	-2%	-2%	-$127,816	-19%	-$77,457
COHORT MEDIAN	$1,653,360	1%	3%	0%	$54,275	3%	-$38,507

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest Latino Theater Companies in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
Repertorio Español	$2,363,308	0%	-2%	1%	-$186,538	-8%	-$177,054
Cornerstone Theater Company	$1,873,500	13%	26%	-14%	-$219,977	-12%	$241,117
Los Angeles Theatre Center/ Latino Theater Company	$1,788,801	5%	3%	1%	-$428,642	-24%	-$619,398
GALA Hispanic Theatre	$1,468,789	-3%	-9%	6%	-$173,518	-12%	-$66,056
Pregones Theater*	$1,099,002	1%	16%	-5%	$758,602	69%	$276,657
Puerto Rican Traveling Theater*	$398,769	-5%	-11%	5%	$23,211	6%	-$15,309
Milagro Theatre	$575,363	2%	9%	5%	$136,129	24%	$42,608
Su Teatro	$545,223	4%	-11%	4%	-$839,130	-154%	-$70,853
Thalia Hispanic Theatre	$472,099	-4%	-3%	-4%	$8,387	2%	-$18,733
Teatro Avante / International Hispanic Theatre Festival of Miami	$428,104	1%	1%	7%	-$4	0%	-$1
Casa 0101	$396,306	49%	53%	17%	-$1,131	0%	$185,308
COHORT MEDIAN	$575,363	1%	1%	4%	-$1,131	0%	-$15,309

*Undergoing merger.

Survey of Revenue and Surplus/Deficit Growth of 10 of the Largest Mainstream Theater Companies in the United States—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
Roundabout Theatre Company	$60,587,348	6%	10%	3%	-$314,300	-1%	-$1,100,514
Center Theatre Group	$47,109,000	-2%	5%	-2%	$3,378,000	7%	-$2,331,000
Lincoln Center Theater (Vivian Beaumont Theater)	$43,629,047	-7%	-6%	-13%	-$3,343,759	-8%	$5,867,165
Guthrie Theater	$30,888,442	-2%	-2%	-4%	-$5,669,978	-18%	-$5,149,504
Public Theater (New York Shakespeare Festival)	$27,417,377	8%	1%	5%	-$957,541	-3%	$1,379,058
Manhattan Theatre Club	$23,650,041	1%	-6%	6%	$2,155,125	9%	$1,581,410
Goodman Theatre	$23,107,444	1%	3%	2%	$184,114	1%	-$923,781
Shakespeare Theatre Company	$21,776,938	0%	-1%	-2%	-$5,764,675	-26%	-$3,441,783
American Conservatory Theater	$19,885,332	0%	-4%	5%	$230,857	1%	-$177,853
Alley Theatre	$15,588,022	2%	46%	2%	$16,099,700	103%	$451,148
COHORT MEDIAN	$25,533,709	0%	0%	2%	-$65,093	0%	-$550,817

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