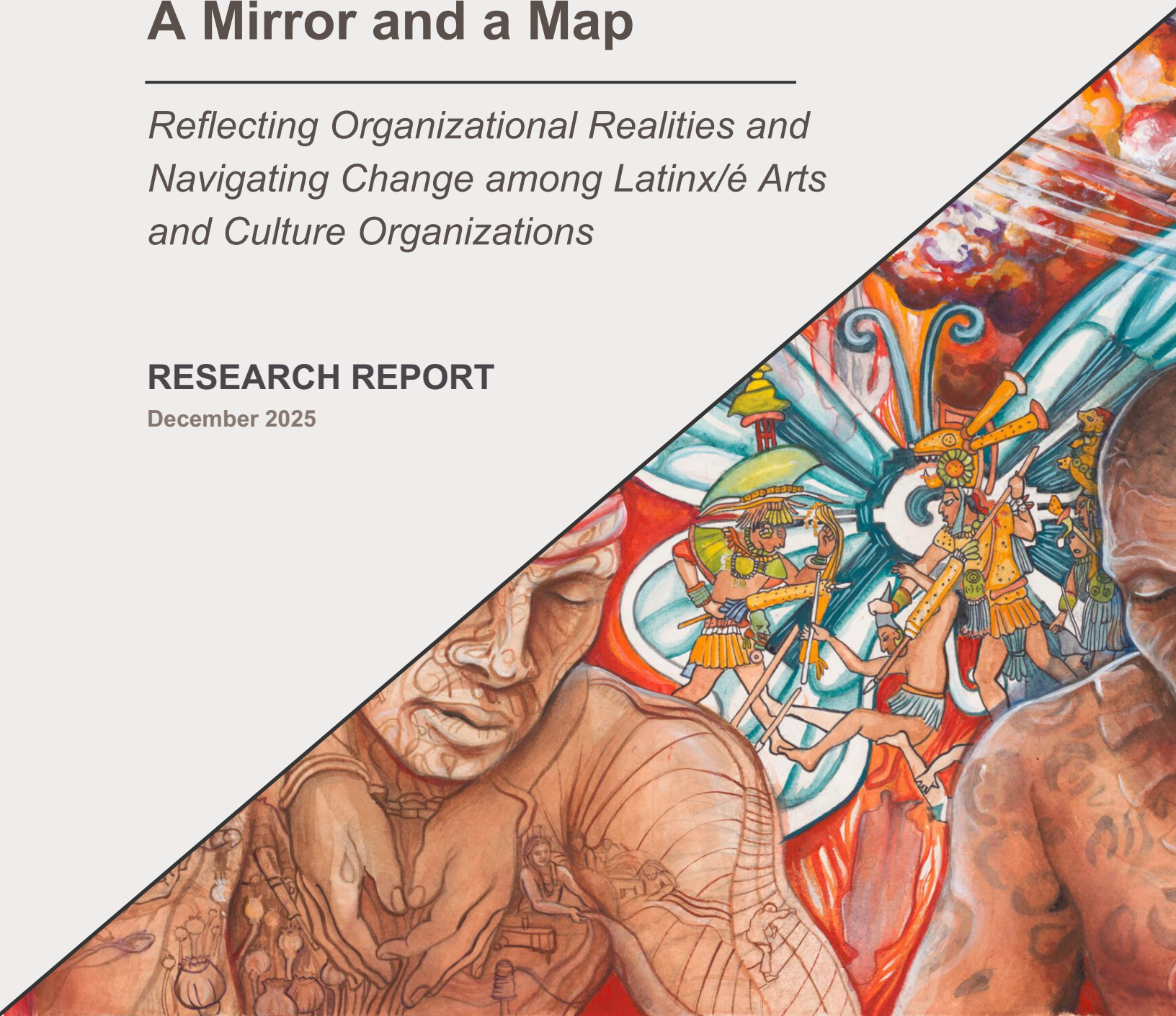


A Mirror and a Map

*Reflecting Organizational Realities and
Navigating Change among Latinx/é Arts
and Culture Organizations*

RESEARCH REPORT

December 2025



Foreword from NALAC

We at the National Association of Latino Arts and Cultures (NALAC) are proud to share the findings of our 2024 National Latinx/é Arts and Culture Survey, a collaborative effort to expand the visibility and understanding of Latinx/é arts and culture organizations across the United States, including Puerto Rico. Since its inception, NALAC has worked at the forefront of documenting the Latinx/é arts and culture field. We have long understood that communities deserve to be seen and resourced, and that reliable data affirms their significance.

This study builds on NALAC's 2019 report, which provided a picture of the Latinx/é arts and culture landscape. When we began shaping this project in 2023, our aim was to capture a national view of the field; the 2024 National Latinx/é Arts and Culture Survey delivers that view. Historically, Latinx/é arts and culture organizations have long been underrepresented in national datasets. Prepared in collaboration with our research partners, NORC at the University of Chicago, this report helps to fill that gap by providing a snapshot of current realities of Latinx/é organizational capacity, programs, finances, and sustainability; it also provides data to strengthen advocacy, funding strategies, and policy decisions that affect our field and communities.

Presenting a comprehensive analysis of survey data from hundreds of Latinx/é arts and culture organizations, this report focuses on key trends and shifts in leadership, staffing, community engagement, and patterns of philanthropic support. This data aims to strengthen narratives that support policy campaigns and coalition-building efforts, identify opportunities for equitable investment in Latinx/é organizations, expand general operating support, recognize the role of small- and mid-sized organizations in community ecosystems, as well as facilitate and ground decisions in evidence that reflect the realities of Latinx/é arts and cultural workers and organizations nationwide.

NALAC remains committed to stewarding data with care, translating findings into action, and standing alongside the communities we serve. This report offers a timely baseline before the most recent shifts in the nonprofit arts and culture landscape, arriving at a moment of rapid change for the arts and culture ecosystem. Public discourse is shifting, federal landscapes are evolving, and polarization around the role and impact of arts and culture has amplified. Pressures were visible when this survey was conducted, and since then, they have only intensified.

Thank you to the artists, cultural workers, and organizations who lent their time and insights, and to the partners who helped shape and distribute this survey. We offer this work as both a mirror and a map: a mirror to reflect the realities that organizations shared with candor, and a map to guide decision-makers toward strategies that strengthen infrastructure, expand opportunities, and honor cultural vitality.

On behalf of NALAC, we invite you to use these findings to inform programs, advocacy, and investment. The work ahead is urgent, and this report is one tool to help move it forward.

Acknowledgements

This study was conducted in partnership between NALAC and NORC at the University of Chicago, guided by Lucila Lagace (Research Manager, NALAC) and Gwendolyn Rugg (Principal Investigator, NORC). Their leadership shaped the effort from the earliest framing conversations through to analysis and review.

We are grateful to current and former NALAC staff—especially Cat Rodríguez, Mari Hernandez, Penny Rodríguez, Javier Torres-Campos, and María López De León—whose contributions spanned survey design, outreach, and dissemination. At NORC, special thanks go to Arohi Deshpande for her work programming and fielding the survey, and to NORC’s Telephone Support Service and Operations staff (TSSO) for their diligent, people-centered outreach and follow-up with organizations across the country.

Above all, we thank the many individuals representing organizations across the United States and Puerto Rico who shared their time, expertise, and perspectives. Their participation made this study possible and ensured that the findings shared here reflect lived experience across the Latinx/é arts and culture field.

This research was funded by The Wallace Foundation. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the foundation.

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Executive Summary

The 2024 National Latinx/é Arts & Culture Survey was designed and fielded to address a long-standing lack of comprehensive data on Latinx/é arts and culture organizations in the United States and Puerto Rico. The survey is grounded in the conviction that Latino arts and culture organizations are unique and defined by distinctive characteristics that have historically caused barriers to funding. However, those same characteristics may impact success and produce recommendations for positive systemic changes.

This survey examines Latinx/é arts and culture organizations' missions, structures, capacities, programming, communities served, funding sources, infrastructure, and post-pandemic sustainability. Descriptive findings are intended to provide a high-level overview of the landscape of Latinx/é arts organizations working in communities across the U.S. and Puerto Rico today and to inform future advocacy, funding, and policy decisions. The final analytic sample included 493 Latinx/é arts and culture organizations.

Key Takeaways

- **Demand has risen faster than capacity.** Since 2020, nearly three in four organizations reported experiencing increased demand for programs (51% “significantly,” 23% “slightly”), and a third of organizations reported an increased reach of programs or services. Yet almost half (48%) of organizations said they could not meet demand in the last fiscal year due to funding, staffing, or resource shortfalls—clear evidence of unmet need.
- **The field is nonprofit led but organizationally diverse.** Just over two-thirds (68%) of organizations are structured as 501(c)(3) charities/nonprofits, with smaller shares operating under other structures like fiscal sponsorships (6%) or LLCs (8%). A full 15% of organizations selected “Other” and described themselves as encompassed S corporations, C corporations, municipal or state entities, universities, research institutes, other public institutions, unincorporated collectives, grassroots groups, and individual artist projects. This diversity reflects the informal and community-based nature of much of the work in this field.
- **Organizations are largely powered by small, majority Latinx/é-identified staffs with many volunteers.** Organizations had a median of 1 full-time and 2 part-time staff members, and at least 8 volunteers. Volunteers were a critical capacity lever, with over a third of organizations reporting 11+ volunteers. Latinx/é representation across roles was strong, with at least 78% Latinx/é-identified staff within each type of role, on average.
- **The field is locally anchored, programmatically broad, and often cross-sector.** More than eight in ten organizations reported operating locally (85%), with substantial activity state-wide (50%), nationally (32%), and internationally (35%). Top arts disciplines included Performing Arts (62%), Visual Arts (45%), and Traditional/Folk Arts (43%). Since 2020, 72% formed new partnerships with other organizations to provide programming. Partnerships most commonly

enabled organizations to provide programming in youth development (49%), health (32%), and immigration (21%), underscoring civic and social-impact roles beyond the arts.

- **Top operational and financial pain points concentrate around cash flow, growth management, and lack of physical space.** The leading operational challenge organizations reported was funding levels/cash flow (78%), followed by managing growth (39%) and lack of physical space (36%). Financially, the most frequently cited difficulties included raising funds to cover full costs (59%), building sustainable earned revenue (47%), and securing unrestricted revenue (41%). About one-third (34%) of organizations reported cuts in government funding as a top financial challenge. In the last fiscal year, 39% broke even, 27% ran a deficit, and 27% achieved a surplus—a sign of fragile balance sheets for most organizations. Unrestricted dollars were relatively scarce: only one in five (21%) organizations reported 60% or more of their revenue as unrestricted while just over one-third (34%) reported 0–19% of total revenue was unrestricted.
- **Communities served are broad and include Indigenous constituencies.** Organizations most often served communities with ties to Mexico, the U.S., Puerto Rico, Colombia, and the Dominican Republic. About one in five served communities that include Indigenous peoples with roots in Latin America.

Introduction

Despite the size and cultural impact of the Latinx/é¹ arts ecosystem, there is no comprehensive, current accounting of Latinx/é arts and cultural organizations or how they are faring.² Standard administrative datasets and grant records very likely underestimate the scale of the Latinx/é arts and cultural field, in part because many Latinx/é organizations may operate outside conventional registries—e.g., as fiscally sponsored projects,³ informal collectives,⁴ programs embedded in public agencies,⁵ or newer entities not yet captured by IRS/NTEE or foundation databases.⁶ Relying solely on 501(c)(3) data, therefore, may provide an incomplete picture of arts and cultural provision in the United States. This makes it difficult to identify organizations; track their activities, impacts, and needs; or target resources equitably.

Additionally, conditions have shifted markedly for arts organizations from 2020 to the present. Growing evidence suggests that museums and cultural organizations of all kinds are struggling to rebound from the pandemic, experiencing uneven audience patterns, staffing abilities, and financial outlooks.⁷ Without standardized, robust data on the Latinx/é portion of this sector, funders, advocates, and policymakers risk misdiagnosing needs and misallocating recovery and growth investments. In short, the field needs both a broader universe of identified Latinx/é organizations and current, reliable metrics on how they are operating in the wake of the pandemic.

¹ We use Latinx/é throughout to reflect both the English usage “Latinx” and the Spanish-inclusive form “Latine” (shown here with “é”). This choice aims to recognize evolving community identity markers across regions, generations, and languages. It is not meant to replace or prescribe identity terms such as Latino, Latina, Latine, or Hispanic; where respondents or sources used specific terms, we honor those self-descriptors and retain original language. When citing external datasets that use “Hispanic or Latino” (e.g., the U.S. Census Bureau), we follow the source’s terminology for accuracy, while using Latinx/é elsewhere for consistency and inclusivity.

² For example, SMU DataArts notes that there is no complete and reliable source for Local Arts Agency (LAA) data and highlights selection bias—illustrating broader data fragmentation across arts infrastructure. See <https://culturaldata.org/media/2752/laa-funding-and-arts-vibrancy-smu-dataarts-may-2023.pdf> for more. This echoes longer-standing trends reported by the Urban Institute, which has found inconsistent data collection practices across funders and agencies, producing information that is often not comparable. See <https://www.urban.org/sites/default/files/publication/60316/310834-Culture-Counts-in-Communities.PDF> for more.

³ Sponsors report finances in aggregate on tax Form 990; fiscally sponsored projects do not face the same disclosure requirements (i.e., they do not show up as separate entities). See <https://www.philanthropy.com/article/fiscal-sponsorship-is-on-the-rise-allowing-groups-that-arent-nonprofits-to-accept-donations> for more.

⁴ Multiple studies have found extensive arts participation occurring outside formal institutions (community groups, church choirs, local festivals, etc.), documenting a significant “informal arts” sphere. For example, the National Endowment for the Arts (NEA) has consistently reported widespread engagement with informal arts activities often unaffiliated with formal organizations (https://www.arts.gov/sites/default/files/SPPA_Comprehensive_Report_FINAL.pdf). Further, studies like Wali et al.’s 2002 examination of Chicago’s informal arts sphere show that many informal arts activities do not typically occur in traditional arts institutions. Instead, they thrive in community-based locations like parks, libraries, and churches that may not be captured by traditional arts infrastructure measures. See https://www.americansforthearts.org/sites/default/files/informal_arts_full_report.pdf for more.

⁵ The NEA recognizes that arts provision extends beyond nonprofit organizations listed under IRS 501(c)(3) status, including a network of state, regional, and other public agencies (<https://www.arts.gov/state-and-regional-arts-organizations>). These publicly-funded entities play a critical role in delivering arts programming, particularly to underserved communities, and can account for hundreds of millions of dollars in the arts ecosystem.

⁶ The National Center for Charitable Statistics (NCCSS) estimates that ~25% of organizations have incomplete or inaccurate National Taxonomy of Exempt Entities (NTEE) codes. See <https://nccsgit.urban.org/nccs/resources/ntee/> for more.

⁷ See SMU DataArts National Trends 2025 (<https://culturaldata.org/national-trends/national-trends-2025/>) and the American Alliance of Museums’ 2024 National Snapshot of United States Museums (<https://www.aam-us.org/2024/11/14/museum-field-continues-recovery-post-pandemic-still-vulnerable-to-disruption-new-survey-finds/>) for more.

The 2024 National Latinx/é Arts & Culture Survey, led by the National Association of Latino Arts & Cultures (NALAC) in partnership with NORC at the University of Chicago (with support from the Wallace Foundation), was designed to help close this evidence gap. Since 1989, NALAC has sought to build and support a national network of Latinx/é arts and cultural organizations across the United States, including Puerto Rico. In 2019, NALAC conducted an initial survey of organizations in its network. Building on NALAC's 2019 baseline scan,⁸ this new survey provides a broader and more up-to-date portrait of Latinx/é organizations' capacities, programs, funding sources, and sustainability challenges. Key objectives included expanding NALAC's national directory of Latinx/é arts organizations, boosting survey participation relative to 2019, and producing a rigorous evidence base to inform advocacy and decision-making. The survey assessed the current state of organizations founded by, led by, and serving Latinx/é communities, with modules on communities served, staffing and leadership, programs and reach, partnerships, facilities and infrastructure, and financial health and revenue—yielding decision-ready data to guide policy and investment.

Partners & Sponsors

The survey was designed and fielded by NALAC and NORC at the University of Chicago, with funding from the Wallace Foundation's Advancing Well-being in the Arts initiative. NALAC led the project's conceptualization and field engagement, while NORC served as the independent research partner for survey design, administration, and analysis.

Survey Methodology Overview

For complete details about the survey design, sample design, and fielding process, see **Appendix A: Data Collection Methodology**.

Recruitment and sample. The survey sample consisted of arts and culture organizations founded by, led by, and/or serving Latinx/é people across the United States and Puerto Rico. Relevant organizations were identified using several strategies, including utilizing NALAC's existing organizational database, a purchased list of Latinx/é businesses, a self-referral system, and a peer referral system. All organizations were required to pass a set of screening questions to ensure that they met the project's definition of a Latinx/é arts organization.⁹

⁸ NALAC's 2019 survey effort aimed to compile basic organizational information for a public directory of organizations available on the NALAC website. The 2024 survey expanded on questions regarding organizations' mission, programs, structures, capacities, and finances, and added a host of new items, particularly related to challenges and resilience around the COVID-19 pandemic and related social and economic change.

⁹ In order to qualify for our survey, respondents had to answer affirmatively to the following question: **(1)** "Does your organization focus primarily on arts and cultural programs for Latinx/é people and cultures?" *and* to at least one of the following questions: **(2)** "Does more than half of your organization's executive leadership (inclusive of your organization's senior management team and your board of directors) self-identify as Latinx/é?" **(3)** "Does your organization's most senior leader self-identify as Latinx/é?" See Appendix B: Survey Instrument (English) and Appendix C: Instrumento de Encuesta (Español) for the English- and Spanish-language instruments.

Survey administration. The study team conducted data collection in two waves. Wave 1, which ran from October 2024 through January 2025, focused on surveying NALAC's existing list of organizations. Wave 2, which ran from February to March 2025, focused on surveying an expanded sample which was garnered using a three-pronged experimental approach combining purchased Latinx/é-owned business records, a peer referral process completed by Wave 1 survey respondents, and a self-referral process.

Across both waves, invitations were distributed by NORC via email, and subsequent prompting occurred via email and telephone. Surveys required a unique PIN for completion by a knowledgeable organizational representative and took an average of 15 minutes to complete. The questionnaire was available in both English and Spanish. All participants were offered a \$40 virtual gift card incentive.

Final sample overview. This report analyzes responses from 493 unique organizations.¹⁰ 463 of those organizations (94%) completed the survey during Wave 1, and 30 of those organizations (6%) completed the survey in Wave 2.¹¹

How to Use this Report

This report presents descriptive statistics across the following sections that mirror the survey modules:

- Organizational Profile (Mission, Disciplines, Geography, Incorporation Status)
- Communities Served
- Staffing, Leadership, and Organizational Capacity
- Organizational Challenges and Resilience Since 2020
- Facilities and Infrastructure
- Financial Health and Revenue Sources

Because recruitment combined network-based outreach and experimental list-building (i.e., not a probability sample), these descriptive statistics reflect *responding organizations only* and do not estimate population parameters. This means that results are not statistically generalizable to all Latinx/é arts and culture organizations in the U.S. and Puerto Rico. Further, descriptive statistics are intended to highlight patterns and areas for further exploration, not test hypotheses. Because of this, readers should not make causal or impact inferences from these data. Where comparisons are made to external benchmarks (e.g., U.S. Hispanic/Latino population shares), readers should treat them as contextual rather than inferential.

¹⁰ Denominators of descriptive statistics vary by item due to item nonresponse and survey skip logic.

¹¹ Given the timing of Waves 1 and 2, this means the vast majority of responses (~94%) came prior to the widespread federal funding changes of early 2025.

Findings

The pages that follow move from who the organizations are (profile and leadership) to what they do (programs and disciplines, communities served), then to how they operate (staffing, benefits, and organizational capacity), how conditions have changed since 2020 (demand, reach, actions taken), where they work (facilities and infrastructure), and how they are financed (revenue mix, flexibility, and year-end status). Together, these findings provide decision-ready evidence for funders, advocates, and policymakers seeking to build a stronger, more equitable Latinx/é arts ecosystem.

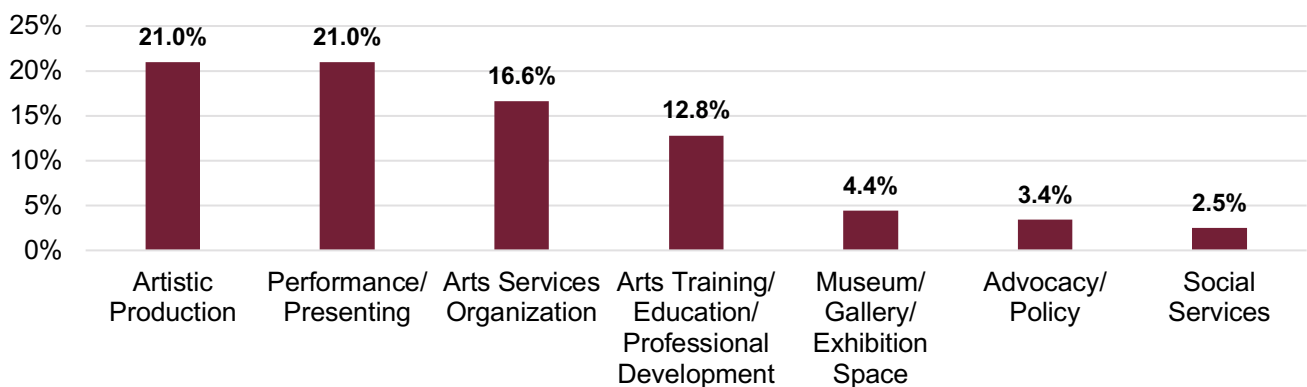
Organizational Profile

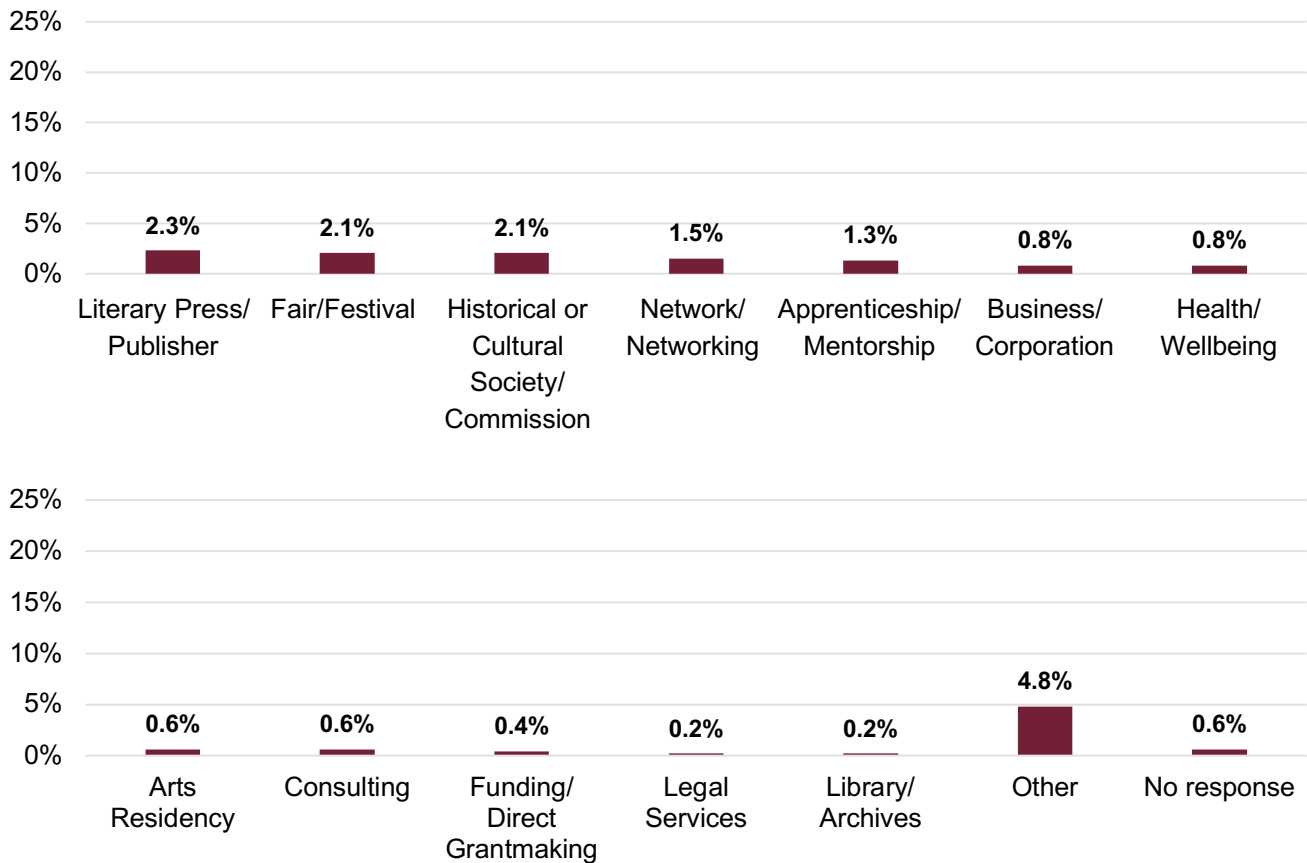
This section establishes a foundational understanding of the Latinx/é arts and culture organizations that participated in the survey. It includes basic descriptors such as mission, primary discipline, geography, and tax status. These data points combined provide a visible expression of an organization's identity and help capture the breadth and diversity of the field.

Primary Mission

Organizations most commonly identified their primary mission as Artistic Production (21%) or Performance/Presenting (21%), underscoring a strong emphasis on creating and showcasing creative work (Figure 1). A substantial share also occupied field-support roles: Arts Services Organizations (17%) and Arts Training/Education/Professional Development (13%). Smaller segments reported missions such as Museum/Gallery/Exhibition Space (4%), Advocacy/Policy (3%), Social Services (3%), Literary Press/Publisher (2%), Fair/Festival (2%), and Historical or Cultural Society/Commission (2%), with all remaining categories at <2%.

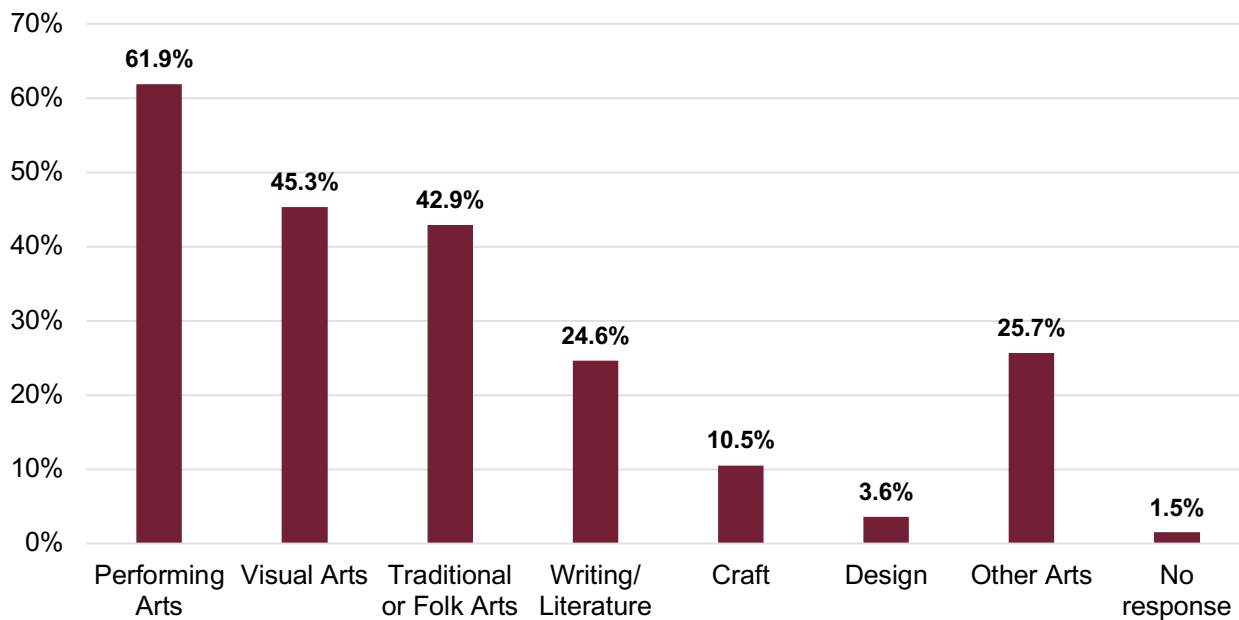
Figure 1. Organization's mission or purpose





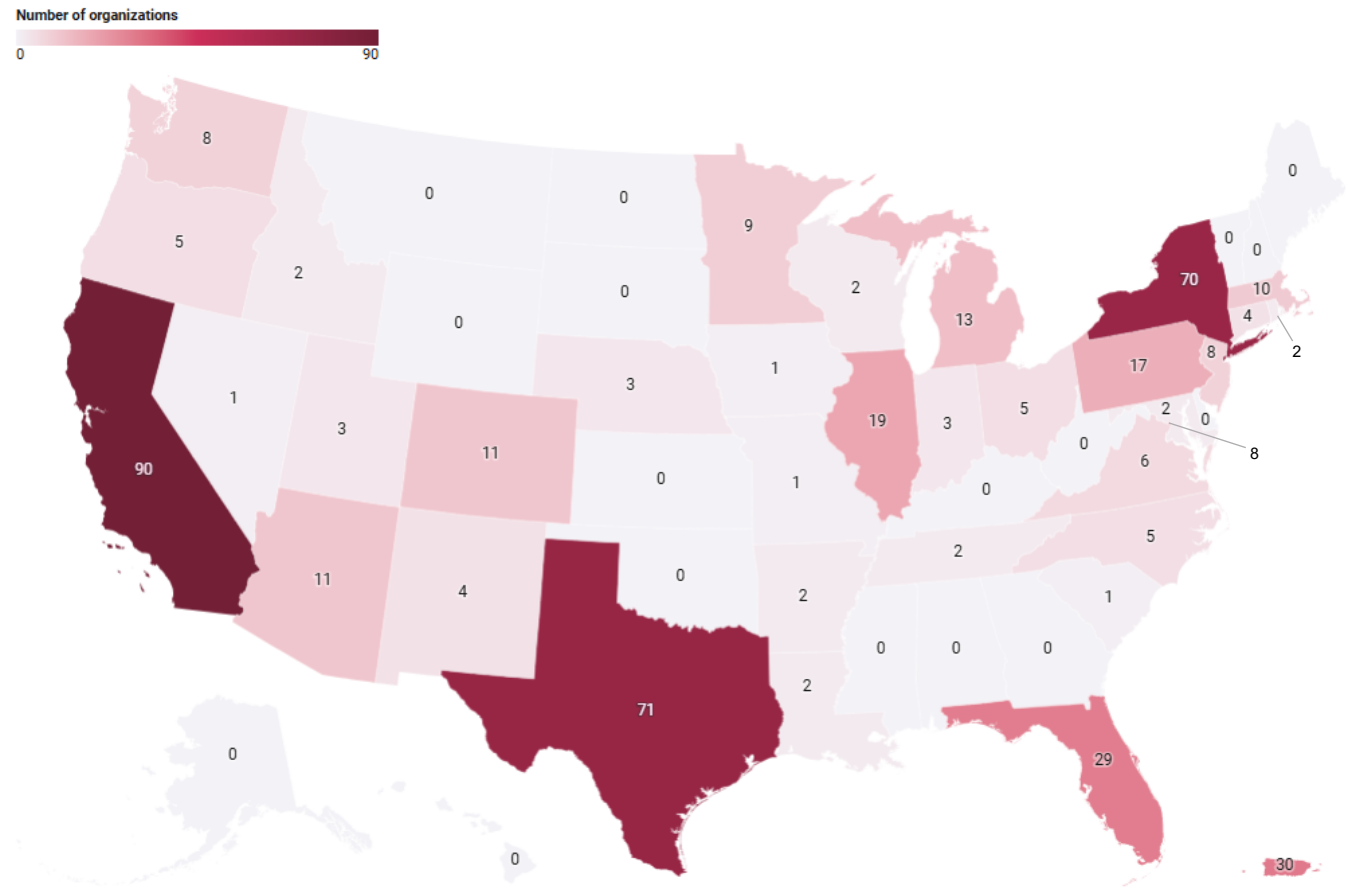
Primary Artistic Disciplines

When asked to select up to three primary artistic disciplines their organization engages with (Figure 2), a majority of organizations identified Performing Arts (62%), followed by Visual Arts (45%) and Traditional or Folk Arts (43%). Roughly one in four organizations reported Other Arts (26%) or Writing/Literature (25%) as a primary discipline. Smaller proportions identified Craft (11%) or Design (4%). These results illustrate the field's strong representation in live performance and in visual arts, while also reflecting significant engagement with traditional and culturally rooted practices.

Figure 2. Primary art discipline(s) (select up to 3)

Geography

Figure 3 shows the raw count of where responding organizations were based geographically. It reveals concentrations in a handful of states and Puerto Rico. California represented the largest number (90) of responding organizations, followed by Texas (71) and New York (70). Mid-sized clusters appear in Puerto Rico (30), Florida (29), Illinois (19), Pennsylvania (17), and Michigan (13), with smaller concentrations across the Southwest (e.g., Arizona [11], Colorado [11]). Many interior and Southern states had few—or no—responding organizations. Note that these counts reflect survey participation, not a census of all potentially relevant organizations in the U.S. and Puerto Rico.

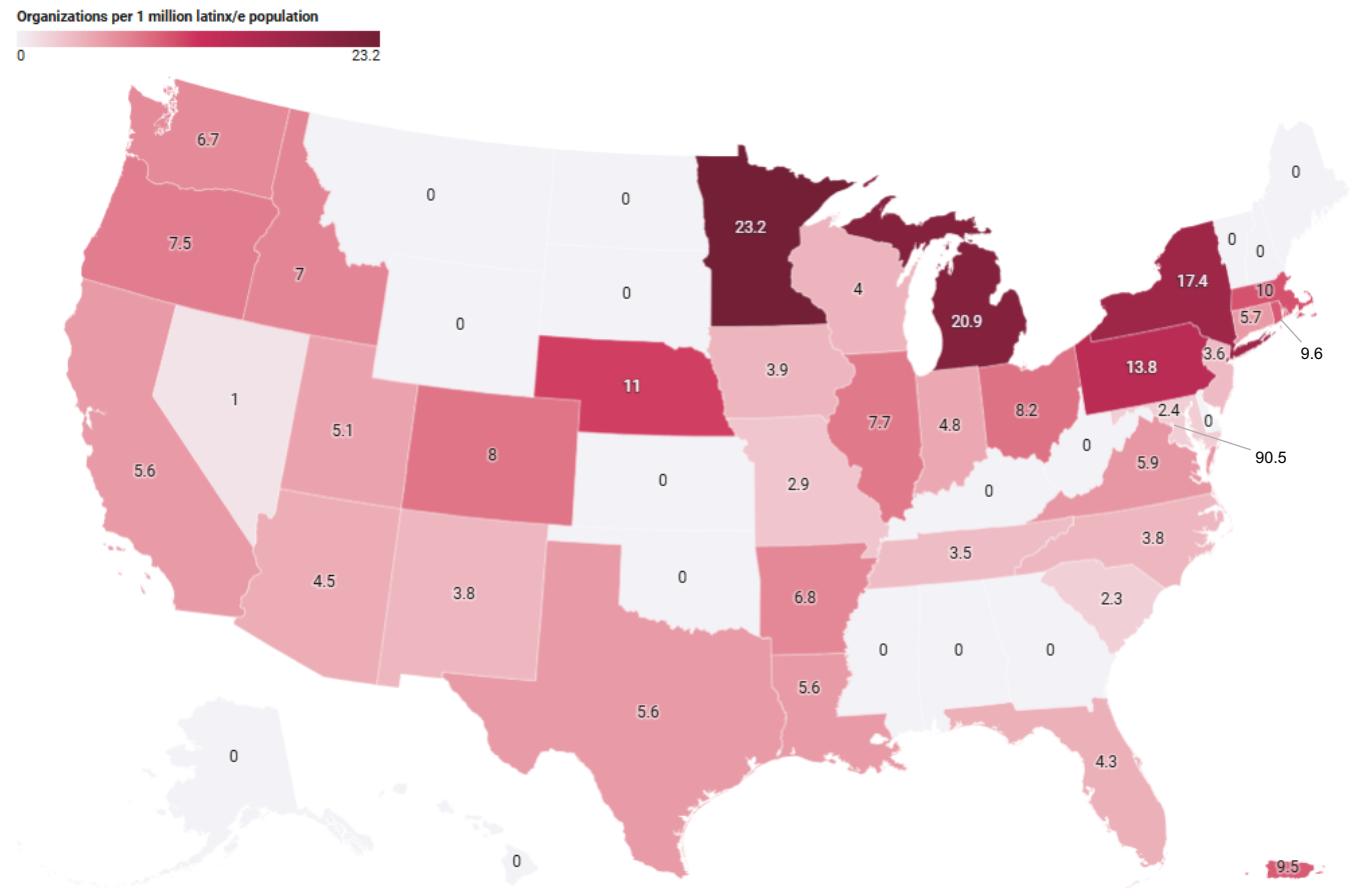
Figure 3. Organizations' locations within the United States

Normalizing by each state's Latinx/é population¹² to better understand the number of responding organizations relative to state's Latinx/é population (rather than just the counts of organizations within states) surfaces a different pattern: upper Midwest and Northeast states show some of the highest densities compared to the raw count heavyweights of California, Texas, and Florida. Washington DC had the highest density of organizations at 90.5 per 1 million Latinx/é residents. As an outlier, it was excluded from Figure 4's density calculations to not obscure the overall pattern. Minnesota had the next highest density of organizations (23.2 per million), with similarly high densities in Michigan (20.9), New York (17.4), and Pennsylvania (13.8). Puerto Rico also ranks high (9.5 per million). Several Western and Plains states look comparatively strong on a per capita basis given their smaller Latinx/é populations—e.g., Nebraska (11), Colorado (8), Oregon (7.5), and Washington (6.7). By contrast, large-

¹² To calculate the "organizations per million Latinx/é residents" shown in the concentration map, we used 2024 American Community Survey (ACS) state-level estimates of the population that identifies as Hispanic or Latino. ACS data are collected continuously and published annually, providing fresh denominators for per-capita indicators like ours. They are widely used by governments and community organizations and help guide the distribution of federal funds—another reason they are the standard for contemporary population estimates. The ACS is the U.S. Census Bureau's ongoing, annual survey that produces detailed demographic, social, economic, and housing statistics for every state, D.C., and Puerto Rico (via the Puerto Rico Community Survey). It is the Bureau's premier source of up-to-date population detail and releases new 1-year estimates each year, which makes it the most reliable, official source for current state-level Latino population counts.

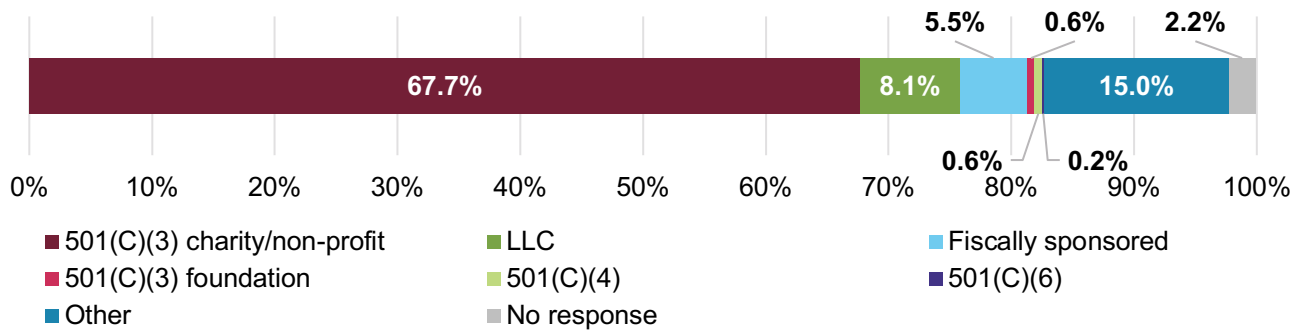
population states such as California (5.6), Texas (5.6), and Florida (4.3) move to the middle of the distribution once adjusted for their sizable Latinx/é populations.

Figure 4. Organizations per 1 million Latinx/e population



Legal Incorporation Status

Just over two-thirds (68%) of organizations reported their legal incorporation status as a 501(c)(3) charity/non-profit, indicating that formal non-profit status is the dominant structure in the Latinx/é arts and culture field (Figure 5). Very few identified as other non-profit tax classifications such as 501(c)(3) foundations (<1%), 501(c)(4) organizations (<1%), or 501(c)(6) entities (<1%).

Figure 5. Organization's legal incorporation status

Notably, when reporting on legal incorporation status, 15% selected “Other.” Open-ended responses to this category revealed a diverse range of arrangements outside standard non-profit classifications. Through coding of these write-in responses, two additional categories emerged that were not provided as fixed-response options in the original question: for-profit Limited Liability Companies (LLCs) (8%) and fiscally sponsored organizations (6%). LLC respondents included variations such as sole-proprietor LLCs and LLC partnerships. Some fiscally sponsored organizations described partnering with established nonprofits or umbrella organizations to access the administrative benefits of non-profit status—such as receiving tax-deductible donations, accounting, and compliance—without going through the formal legal process of creating an independent 501(c)(3).

“Other” responses also encompassed S corporations, C corporations, municipal or state entities, universities, research institutes, public agencies, unincorporated collectives, grassroots groups, and individual artist projects, reflecting the informal or community-based nature of much of the work in this field. A small subset noted in-process incorporation or former 501(c)(3) status that was dissolved in favor of other structures. Taken together, these varied responses underscore the flexibility and adaptive strategies Latinx/é arts and culture practitioners employ to sustain their work, often balancing administrative capacity, funding access, and community priorities.

Communities Served

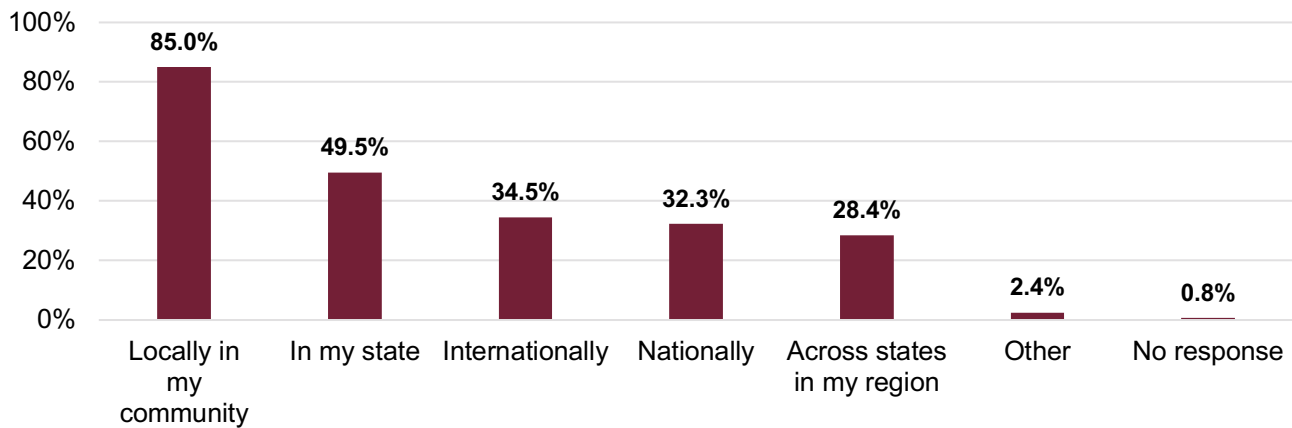
This section examines the geographic and cultural demographics of the communities served by Latinx/é arts organizations in our sample. This portion of the survey intended to better understand the audience and community relationships that drive these organizations’ work. Survey findings indicate that many organizations serve diverse and intersectional communities, including Black, Indigenous, and other communities of color. These findings affirm that Latinx/é cultural work often centers multilingual, diasporic, and cross-racial community engagement.

Service Footprint

When asked to report where they provide programming, organizations in our sample overwhelmingly reported a local focus: 85% run programs locally (Figure 6). Half also reported operating elsewhere

within their state (50%). About one-third reported having international (35%) and national (32%) reach, and 28% work across states in their region. Overall, these data suggest that most organizations are rooted in individual communities and states, though a sizable minority extend programming beyond state lines—pointing to both place-based commitments and transnational ties.

Figure 6. Program service footprint



Diasporic Regions & Cultural Heritage

We asked organizations whether they served communities with roots in specific countries and territories considered part of the Latin American diaspora. Organizations had the opportunity to indicate *all* communities they serve, meaning that answers were not mutually exclusive and thus percentages reported here reflect the share of organizations naming each community. Surveyed organizations reported serving communities connected to a wide range of countries and territories, reflecting the geographic and cultural diversity of the Latinx/é arts and culture field. As shown in Figure 7, the largest proportions of organizations reported serving communities with heritage from Mexico (51%) and the United States (51%). The next highest were Puerto Rico (34%), the Dominican Republic (23%), Colombia (23%), and Cuba (23%). When zooming out to broader geographic regions (

Figure 8), the strongest emphasis is on those with ties to Mexico and United States (“Other North America” – 65%), with smaller proportions of organizations focused on the Caribbean (39%), South America (31%), and Central America (25%).

Within the U.S. population, those of Mexican descent comprise about 60% of U.S. Latinx/é identified individuals. Puerto Ricans comprise 9% of Latinx/é identified individuals in the U.S., while Dominicans comprise 4%, Cubans comprise 4%, and Colombians comprise 2%.¹³ When looking at data from our

¹³ Moslimani, Mohamad. “Facts on Latinos in the U.S.” Pew Research Center, August 16, 2023. <https://www.pewresearch.org/race-and-ethnicity/fact-sheet/latinos-in-the-us-fact-sheet/>

survey alongside national population data, these comparisons suggest that while organizations in our sample are broadly aligned with the large Mexican-origin population within the U.S., organizations in our sample place comparatively high emphasis on many other communities relative to their national population shares. For example, organizations in our sample more frequently reported serving Puerto Rican, Dominican, Cuban, and Colombian communities than those groups' proportion of the national Latinx/é population alone might predict. This trend extends to other communities across the Caribbean, as well as Central and South America.

Figure 7. Diasporic/cultural heritage of communities served

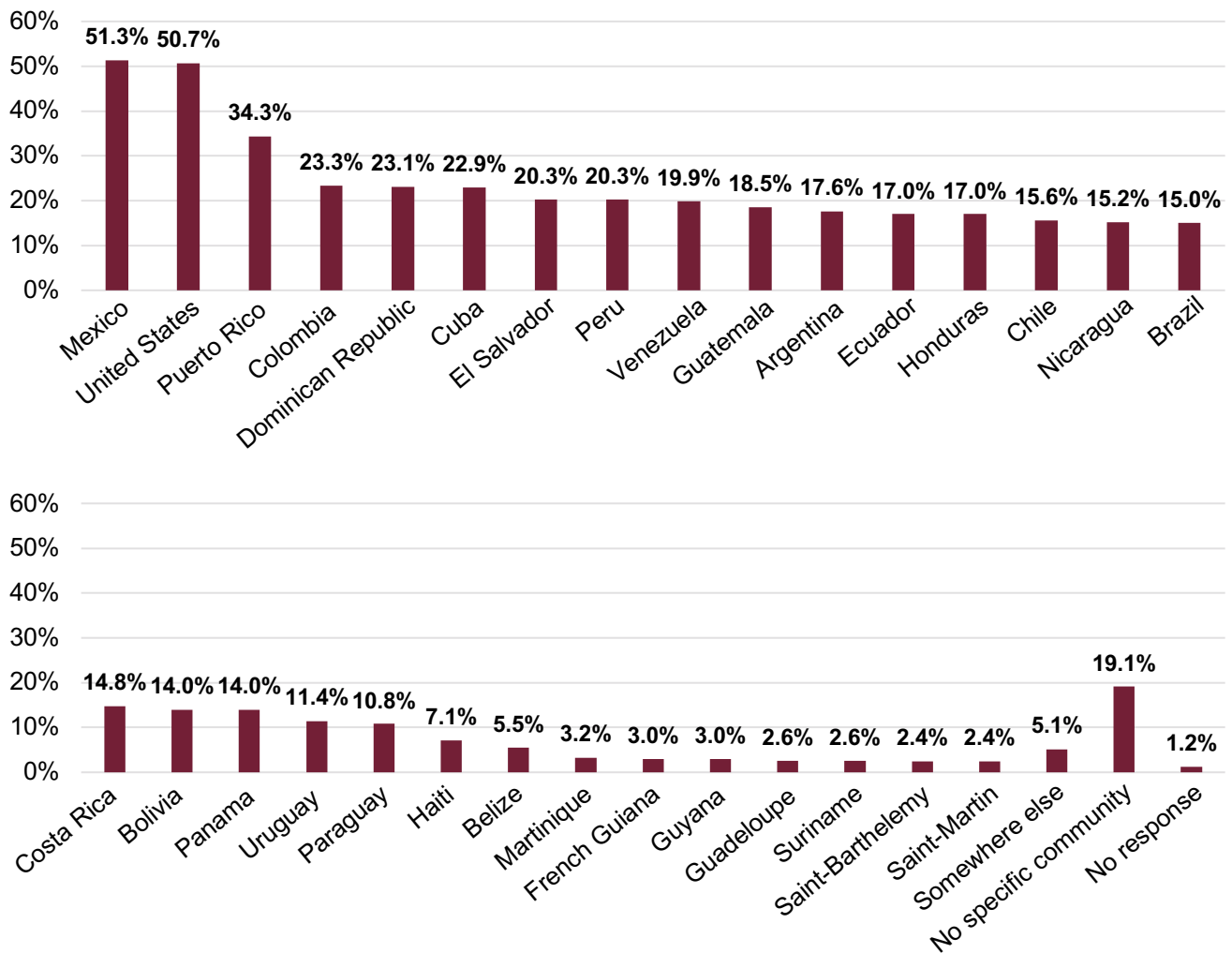
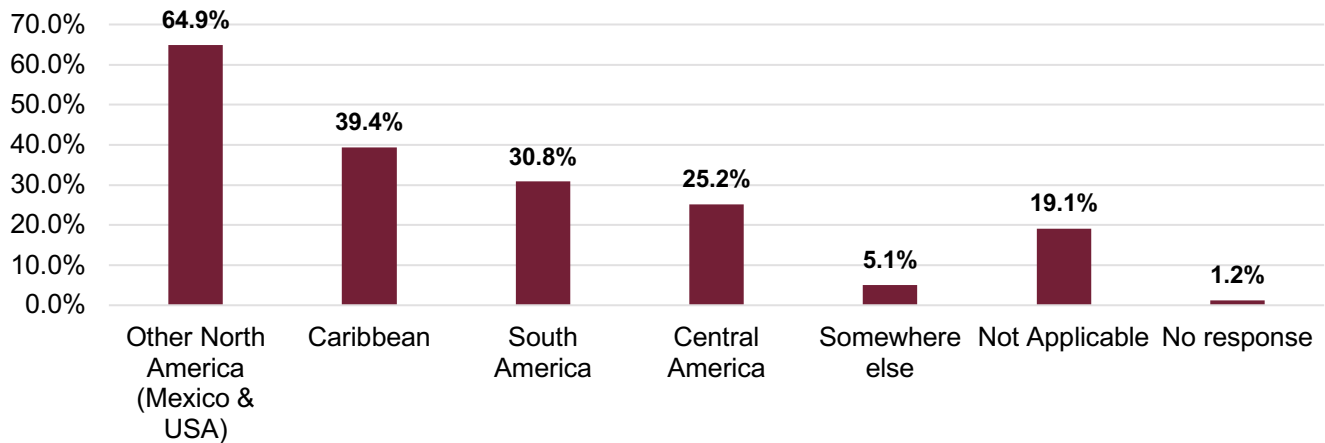


Figure 8. Communities served by region

Nearly one in five organizations (19%) indicated they do not focus on any *specific* Latinx/é communities, indicating broad pan-Latinx/é reach for many organizations.

Indigenous Community Engagement

Among organizations that reported serving communities rooted in specific countries or territories, we then asked whether those organizations also serve *Indigenous peoples* of the countries or territories they selected—meaning peoples who are either members of or whose heritage is in Indigenous sovereign nations located within the dominant socio-political borders of present day “Latin America.”¹⁴ This framing acknowledges that the Latinx/é landscape is broader than country labels alone.

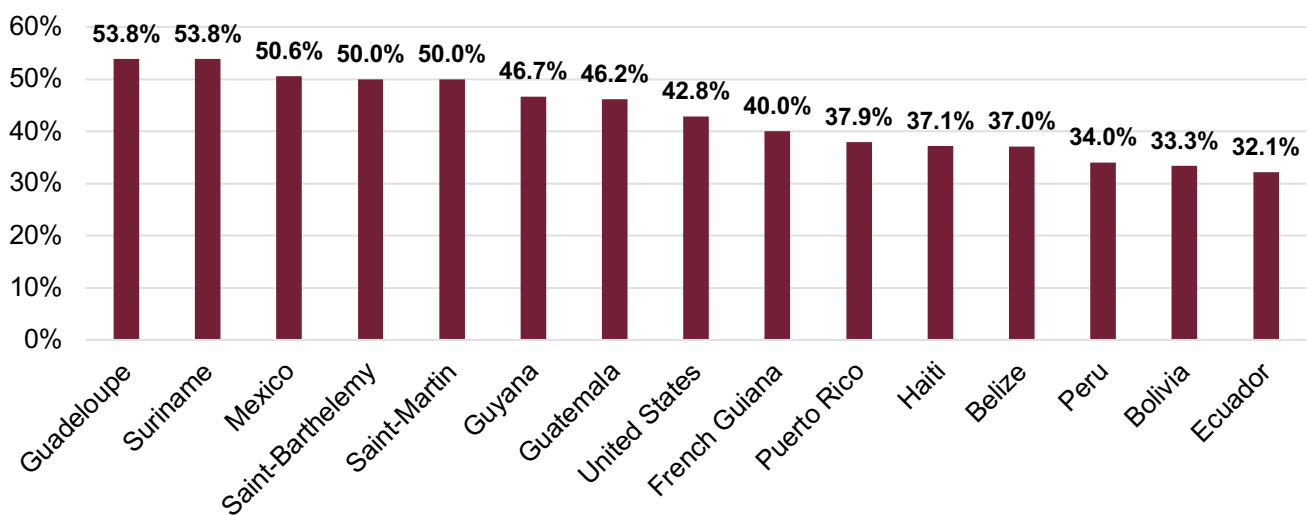
As shown in Figure 9, 51% of organizations serving people of Mexican heritage also reported serving Indigenous Mexicans. While comparatively few organizations reported serving several Caribbean and northern South American territories, Indigenous community engagement was similarly high for Guadeloupe (54%), Suriname (54%), Saint-Barthélemy (50%), Saint-Martin (50%), and French Guiana (40%)—as well as for Guyana (47%), Guatemala (46%), and, within the U.S. context, Indigenous communities with Latin American roots in the United States (43%). Across South America, roughly one-third of responding organizations serving Peru (34%), Bolivia (33%), Ecuador (32%), and Paraguay

¹⁴ Latin America’s history is intertwined with its Indigenous roots. The term “Latinx/é” includes a diverse group of peoples, many of whom are of Indigenous descent or belong to Indigenous communities or sovereign nations. This lens helps to counter historical erasure and to recognize the “non-monolithic” diaspora—not everyone who hails from or descends from peoples within Latin America identifies with contemporary nation-states like Mexico, Honduras, or Peru. Every nation-state within “Latin America” contains multiple sovereign Indigenous nations that predate and exist within these borders. Borders themselves have shifted over time; for example, some Indigenous groups whose lineage is within the contemporary United States were also, at one point, considered Latin American (e.g., the Comanche peoples who live on the U.S./Mexico border pre-date both the United States and Mexico; as borders were established and changed according to wars and treaties, their “national” location also changed).

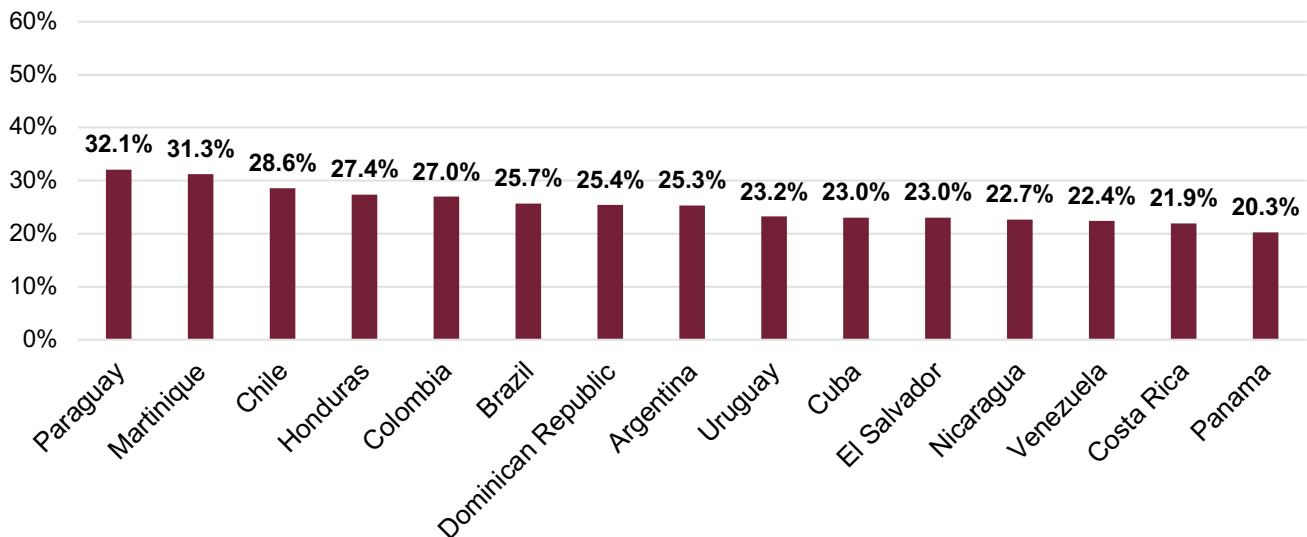
(32%) also serve Indigenous communities from those countries; most other geographies clustered between 20–30%.

Placed alongside the pattern of who is served most often, this suggests that Indigenous engagement is particularly strong where large Indigenous populations and diasporas are present—notably Mexico and Guatemala¹⁵—while Caribbean and some South American communities that were frequently named in Figure 7 (e.g., Puerto Rico 38%, Dominican Republic 25%, Cuba 23%, Colombia 27%) show lower shares of Indigenous-focused service among the organizations that serve them. Because percentages are conditional on having selected each geography in a prior question and some territories have small denominators, high values for small islands/territories should be interpreted with caution. Overall, the results indicate that many organizations intentionally reach Indigenous communities—especially within Mexican and Central American diasporas—even as attention varies across regions.

Figure 9. Proportion of organizations that serve Indigenous populations within the communities served



¹⁵ Mexico has the highest number of indigenous residents in Latin America (~23.2 million, ~20% of the total population), and Guatemala has the highest proportion of indigenous residents compared to its overall population in Latin America (~6.5 million, ~44% of the total population). Both countries have significant recorded indigenous diasporas. See the Congressional Research Service for more: https://www.congress.gov/crs_external_products/R/PDF/R46225/R46225.10.pdf



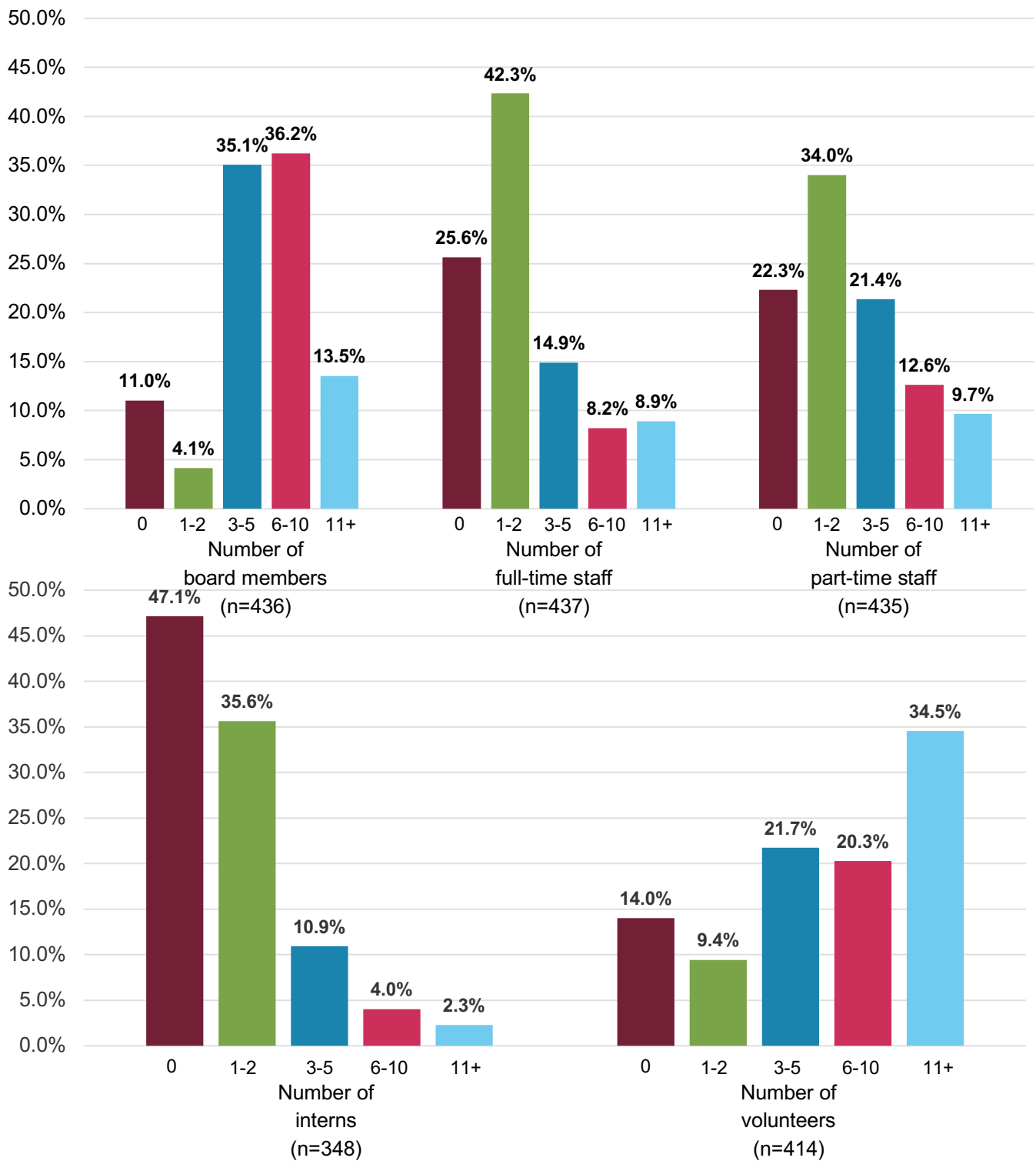
Staffing, Leadership, and Organizational Capacity

This section explores the staffing structures, leadership models, and internal capacity of responding Latinx/é arts organizations, including number of staff and board members, access to benefits, and the representation of Latinx/é individuals across leadership roles. It also captures changes in staffing patterns due to the COVID-19 pandemic and resulting societal shifts. Leadership and staffing stability are critical indicators of organizational health, especially in a landscape in which many Latinx/é organizations operate with lean teams and limited access to institutional support. Tracking representation and capacity challenges helps illuminate systemic inequities and can inform targeted investments in workforce development, leadership pipelines, and equitable organizational growth.

Staffing

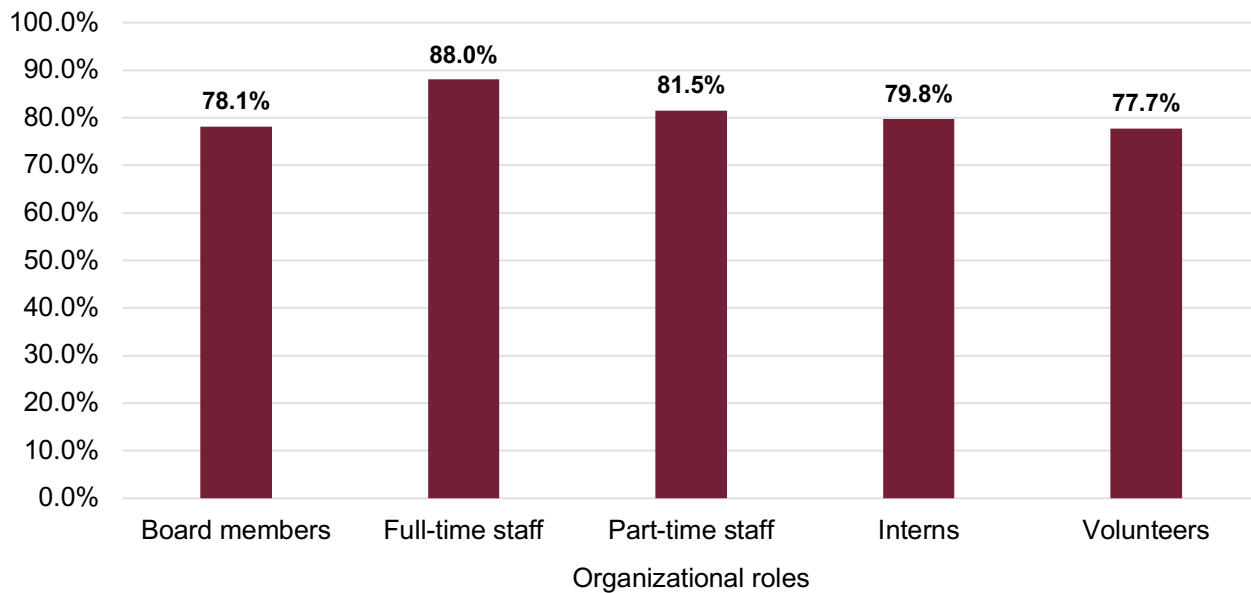
Overall, most organizations in our sample reported operating with small numbers of paid staff and relying more heavily on volunteer labor (Figure 10). The median number of full-time staff members was 1 and part-time staff members was 2 (not shown), with the plurality of organizations reporting between 1-2 full- and part-time staff (42% and 34% respectively). Roughly a quarter of organizations reported having 0 full-time staff, and 22% reported having 0 part-time staff. Boards were the most consistently staffed structure, with 89% of organizations reporting 1 or more board members.

Organizations tended to report more volunteers than staff, with a median of 8 volunteers (not shown). A plurality of organizations (36%) reported having more than 11 volunteers, suggesting that they are a critical capacity lever. Interns were less common, with only half of organizations reporting working with 1 or more interns.

Figure 10. Total number of staff members by role

As shown in Figure 11, organizations were largely comprised of Latinx/é individuals, with at least 78% of Latinx/é staff within each staffing category. On average, 88% of full-time staff and 82% of part-time staff identified as Latinx/é.

Figure 11. Average percent of individuals within organizational roles who identify as Latinx/é



Leadership

The survey's screening questions, which organizations needed to answer to qualify for participation, showed that 96% of responding organizations are led by a Latinx/é identified senior leader. Additionally, the vast majority of organizations (95%) reported that at least half of executive leadership teams are Latinx/é identified. The median tenure for an organization's most senior leader was 10 years, indicating leadership continuity.

Organizations reported having relatively small boards of directors, with 75% having between one and ten board members. The median board size was five, and meaningful minorities reported having either no board (11%) members or eleven or more (14%). Where organizations do have boards, those board seats tend to be filled by Latinx/é identified members; the average percent of Latinx/é board members across organizations was 78%. Taken together, these findings suggest that most organizations serving Latinx/é communities are led by Latinx/é identified individuals.

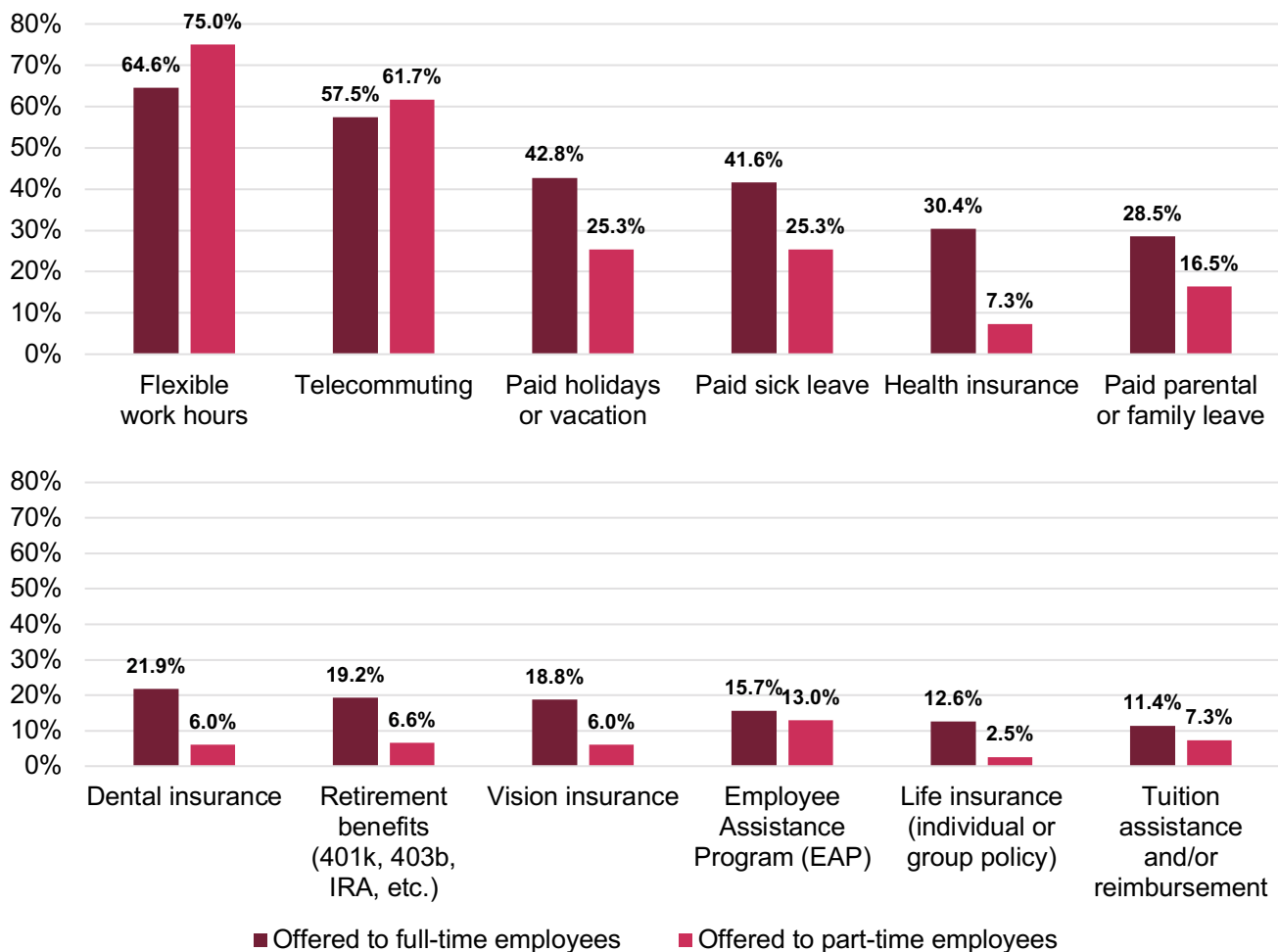
Benefits

In offering benefits to paid staff, responding organizations tended to prioritize flexibility and basic paid time off for full-time employees. Offering staff flexibility was the norm, with between half and three-

quarters of organizations reporting offering flexible work hours and telecommuting options for both full- and part-time staff (Figure 12). For full-time staff, nearly half of organizations offered paid holidays or vacation (43%) or paid sick leave (42%), and 29% were able to offer paid parental or family leave.

More comprehensive health (medical, dental, vision) and retirement benefits were available at only a minority of organizations. For full-time staff, just under one-third (30%) of organizations offered health insurance, while 22% offered dental insurance and 19% offered vision insurance. Almost one-fifth of organizations (19%) offered retirement benefits such as a 401k, 403b, or IRA. Other benefits, like tuition assistance, were rare. Part-time staff had markedly lower access to benefits across nearly all categories.

Figure 12. Benefits offered to full-time and part-time employees



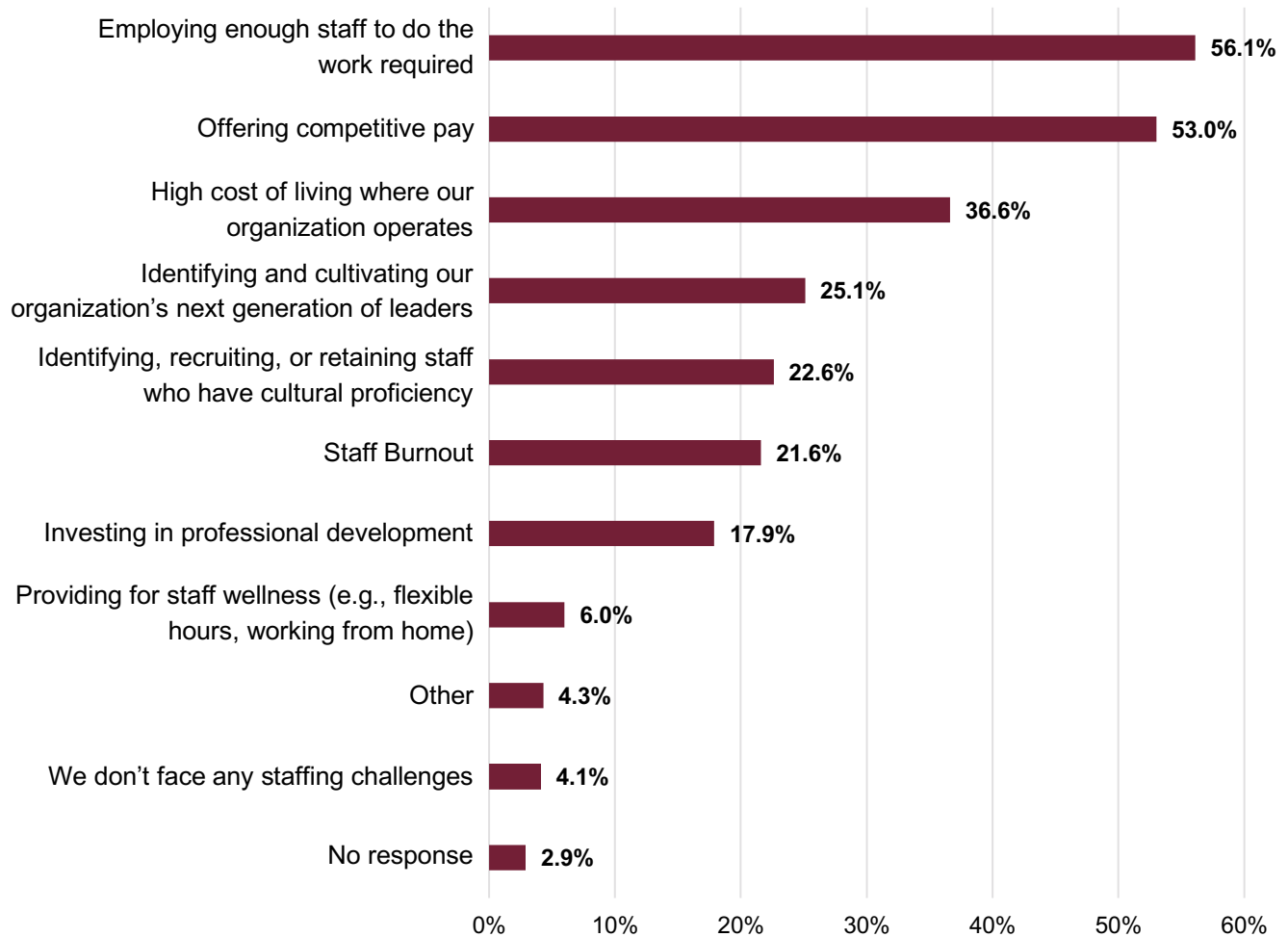
Staffing Challenges

When prompted to select the three most pressing staffing-related challenges, Figure 13 shows that a majority of responding organizations selected employing enough staff to complete the organization's

work (56%) and offering competitive pay for staff (53%). Over a third (37%) pointed to the high cost of living where their organization operates, directly relating to concerns about offering competitive pay. Mid-tier issues included leadership pipeline development (25%), identifying/recruiting/retaining culturally proficient staff (23%), and staff burnout (22%), with investing in professional development close behind (18%).

These patterns underscore tight labor capacity and wage competitiveness as the dominant constraints, compounded by local cost of living. Pipeline, cultural proficiency, and burnout concerns suggest ongoing pressure on small teams to recruit and retain staff who reflect and can effectively serve their communities.

Figure 13. Greatest staffing challenges



Organizational Challenges and Resilience Since 2020

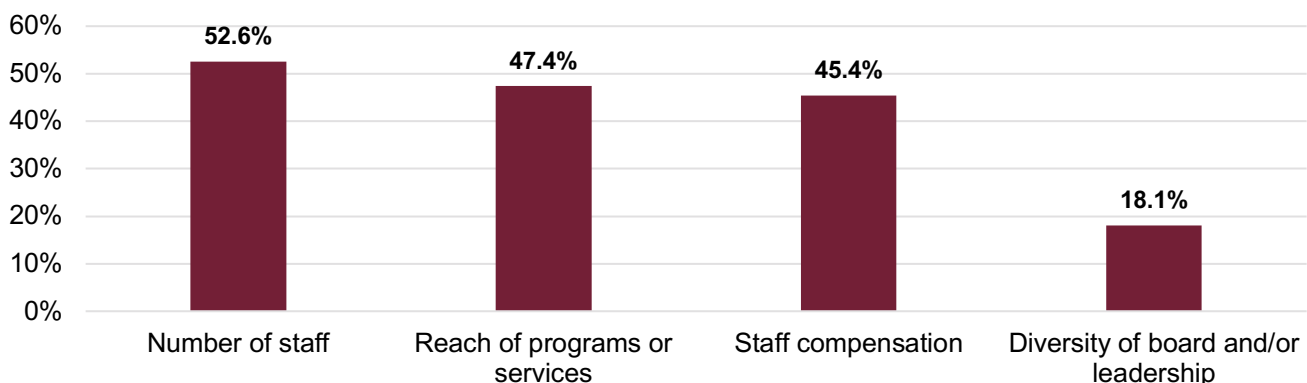
This section examines the disruptions, adaptations, and innovations experienced by Latinx/é arts and culture organizations in the wake of the COVID-19 pandemic and resulting societal shifts. Beginning in 2020, organizations faced extraordinary circumstances—including community health crises, economic instability, shifts in philanthropic and government funding, and intensified demands for racial justice. For many Latinx/é organizations—often under-resourced even before the pandemic—these pressures compounded long-standing structural inequities. Yet at the same time, the past five years have brought an increased focus on these inequities on the part of funders and the general public, as well as the need to address them.

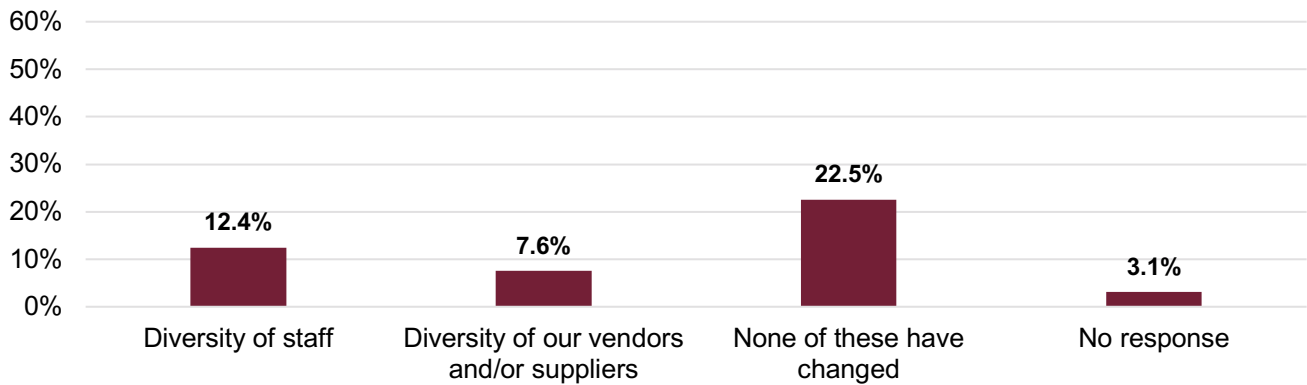
This section documents how organizations in our sample reported experiencing and responding to these circumstances: staffing changes, shifts in programming, changes in partnerships or funding strategies, and the development of new forms of support for artists and communities. By capturing these experiences, this section seeks to illuminate the resourcefulness and adaptability of the field, while also identifying persistent vulnerabilities that must be addressed to ensure long-term sustainability.

Capacity Changes Since 2020

Over three-quarters of organizations reported at least one organizational change since 2020 (only 23% said none). The most common shifts were in the number of staff (53%), the reach of their programs or services (47%), and staff compensation (45%) (Figure 14). Changes in board/leadership, staff, and vendor/supplier diversity were comparatively less common (18%, 12%, and 8%, respectively). The relatively lower incidence of changes in diversity may reflect already high baseline diversity or limited bandwidth for structural reforms.

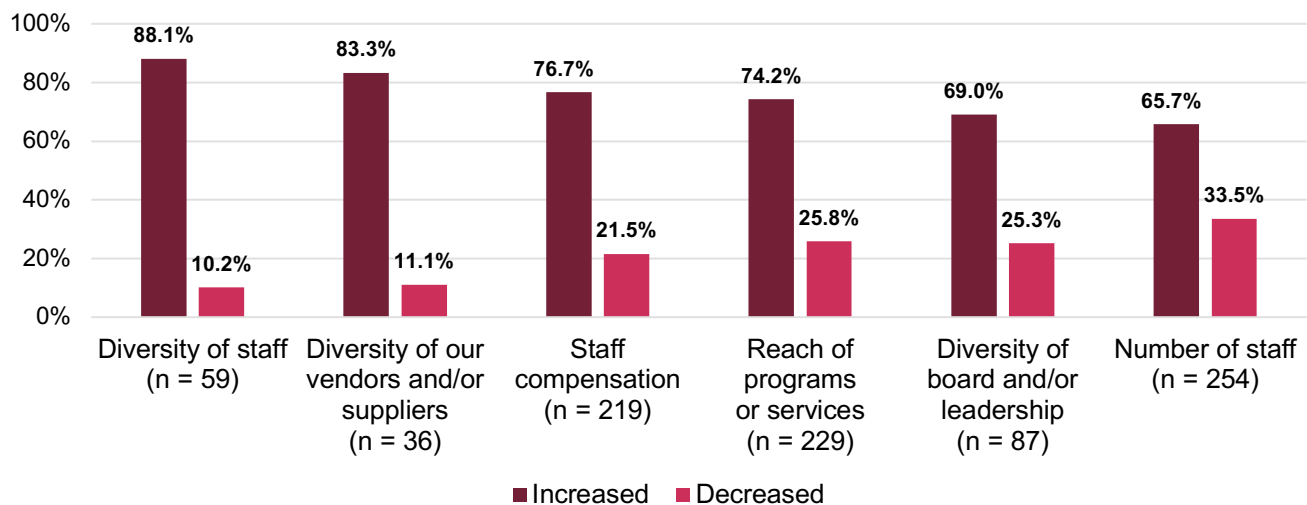
Figure 14. Organizational changes since 2020



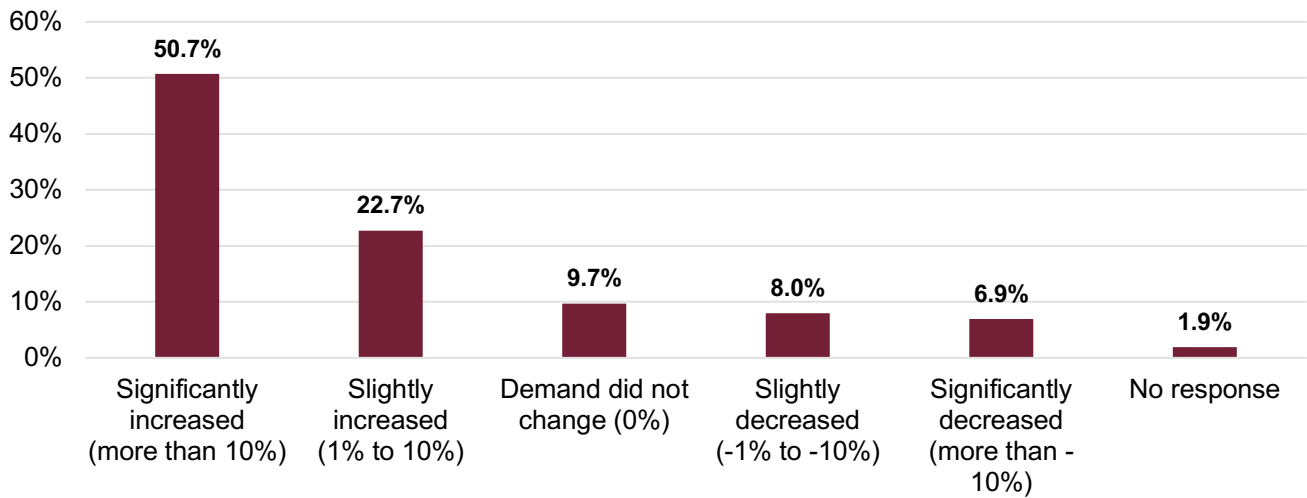


Where organizations reported changes, the majority indicated net increases: staff compensation increased for 77%, program reach increased for 74%, and staff counts increased for 66% (Figure 15).

Figure 15. Details of organizational changes since 2020

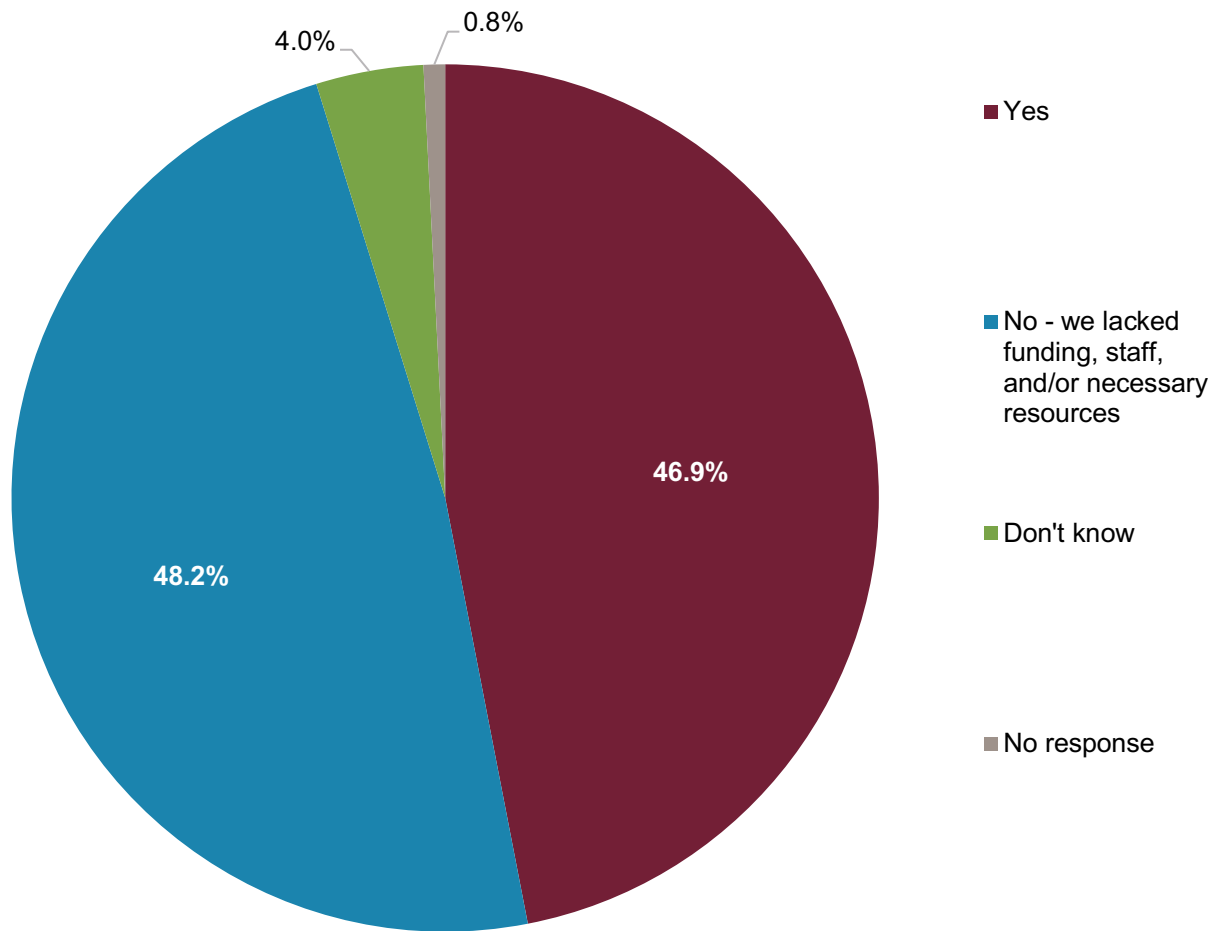


Reported increases in program reach may reflect the increased demand organizations reported experiencing since 2020: about half (51%) of organizations reported a “significant” increase in demand for their programming while another 23% reported a “slight” increase in demand (Figure 16).

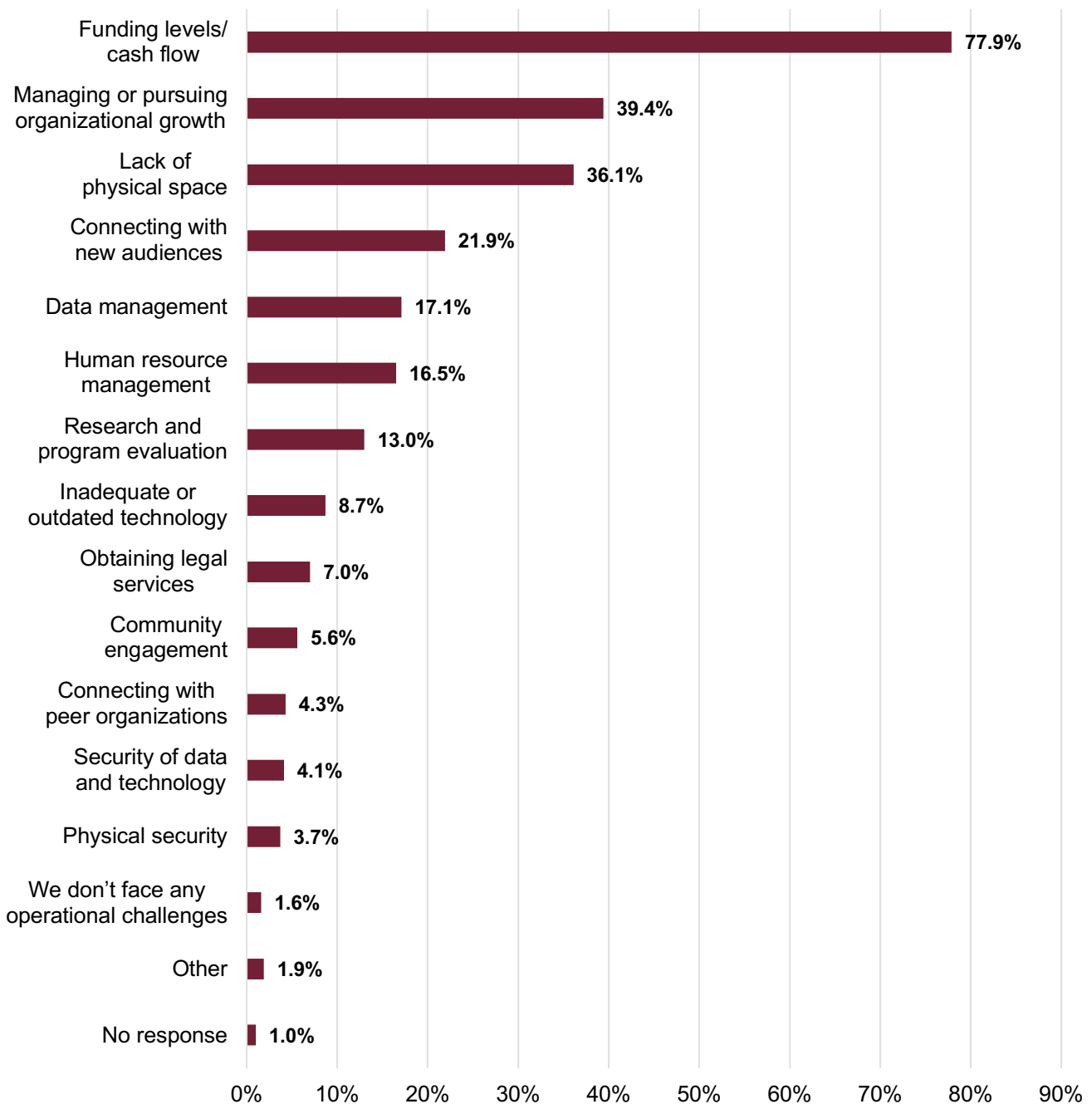
Figure 16. Change in demand for programs since 2020

However, organizations were close to evenly split on whether they felt they were able to successfully meet this increased demand: 47% reported being able to meet it while 48% struggled to meet it due to a lack of sufficient funding, staff, or other necessary resources (Figure 17). Together, these findings point to strong post-2020 demand and expansion, tempered by capacity limits.

Figure 17. Ability to meet demand for programs in last fiscal year



The most frequently cited operational challenge was funding levels/cash flow (78%), followed by managing or pursuing organizational growth (39%) and lack of physical space (36%, Figure 18). Additional capacity gaps included connecting with new audiences (22%), data management (17%), and HR management (17%). These constraints help explain why some organizations could not meet rising demand despite growth in reach.

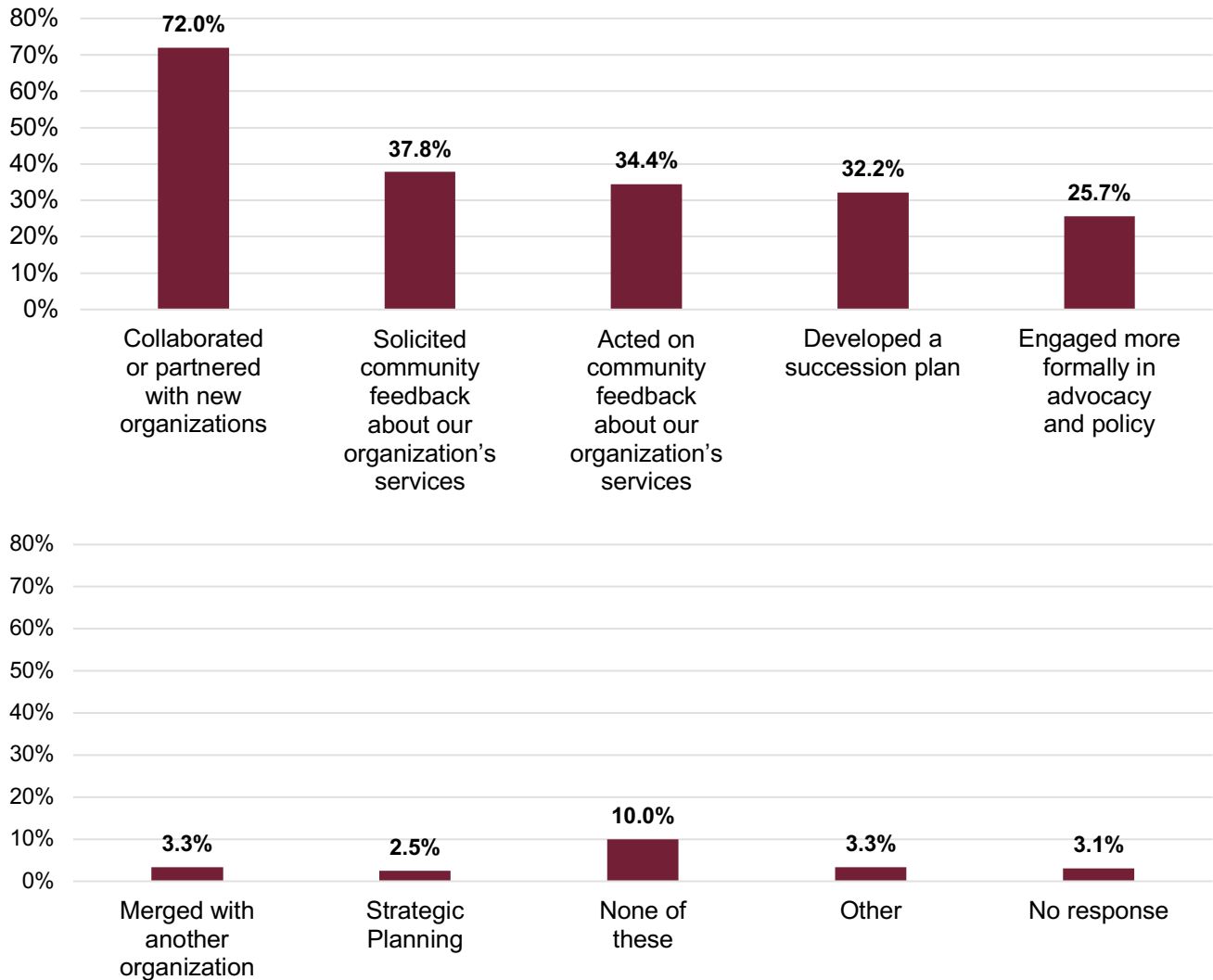
Figure 18. Organizations' greatest operational challenges

New Directions Since 2020

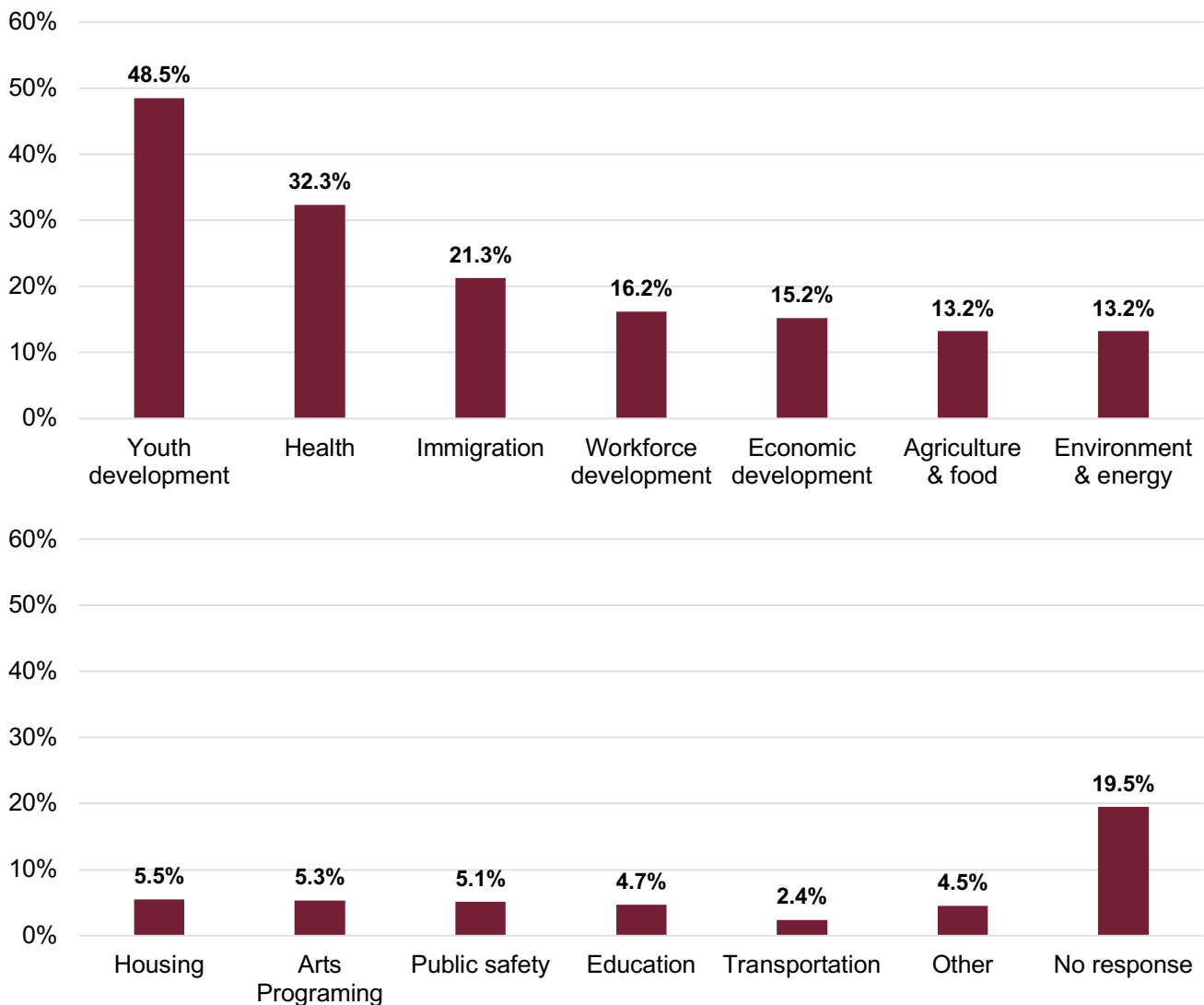
Most organizations reported taking at least one concrete strategic action to adapt to the disruptions of 2020. By far, the most common action taken was enacting partnerships with new collaborators (72%, Figure 19). These partnerships were most often undertaken to offer programs in the areas of youth

development (49%), health (32%), or immigration (21%) (Figure 20). Beyond new collaborations, roughly two in five organizations (38%) reported beginning to *solicit* community feedback on their programs or services, and slightly fewer (34%) reported *acting on* such community feedback (Figure 19). Approximately one-third of organizations (32%) developed a succession plan for leadership transitions, and one-quarter engaged more formally in advocacy or policy (26%).

Figure 19. Actions taken or planned since 2020 (select all that apply)



These patterns mirror earlier findings on rising demand and capacity constraints: organizations in our sample chose low-cost, high-leverage responses—new partnerships and community feedback loops—over resource-intensive restructurings such as mergers or formal strategy processes. The prevalence of succession planning and policy engagement also may signal a sector working to stabilize leadership while advocating for conditions that make growth sustainable.

Figure 20. New partnerships undertaken to offer programs in...

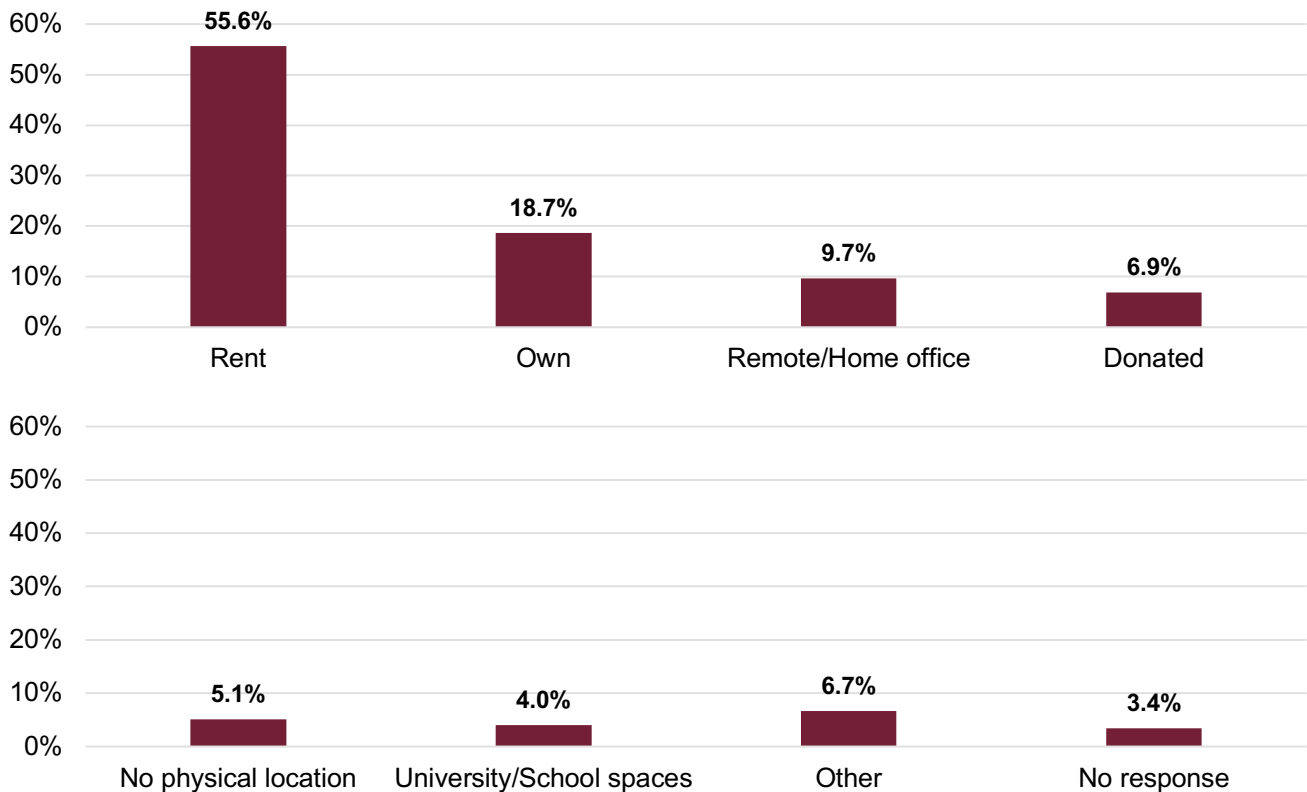
Facilities and Infrastructure

This section describes the physical infrastructure of Latinx/é arts organizations in our sample, including office and venue locations, ownership status of facilities, and access to facilities made available to artists or the general public. Given the centrality of place to cultural practice, especially in historically marginalized communities, this portion of the survey is critical for understanding how responding Latinx/é organizations operate and engage their communities. Many operate without permanent spaces or rely on partnerships for access to facilities, which can affect stability and long-term sustainability. Survey findings around space suggest that physical infrastructure may be a key access issue.

Ownership & Location of Facilities

Over half of responding organizations (56%) reported renting their office space and/or facilities, while fewer than one-fifth (19%) owned them (Figure 21).

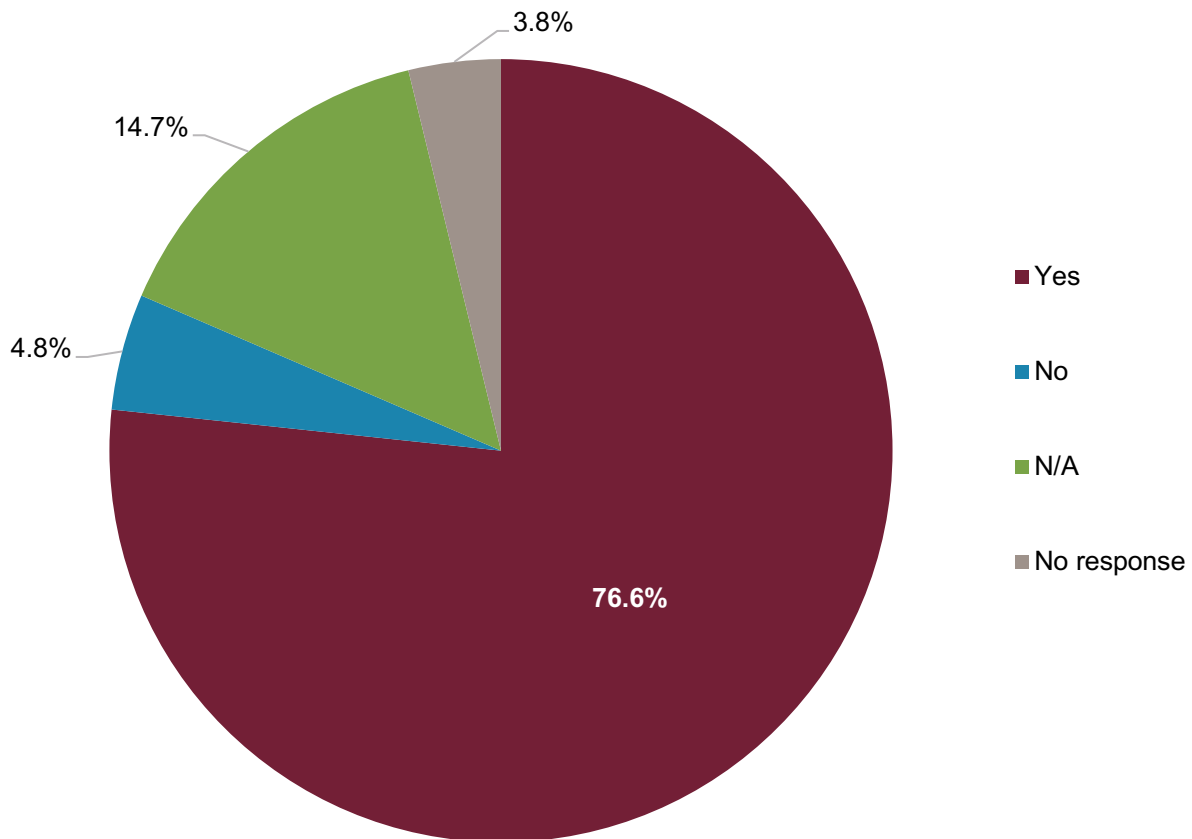
Figure 21. Organizations that own, rent, or lease office and/or facilities



Community Access to Facilities

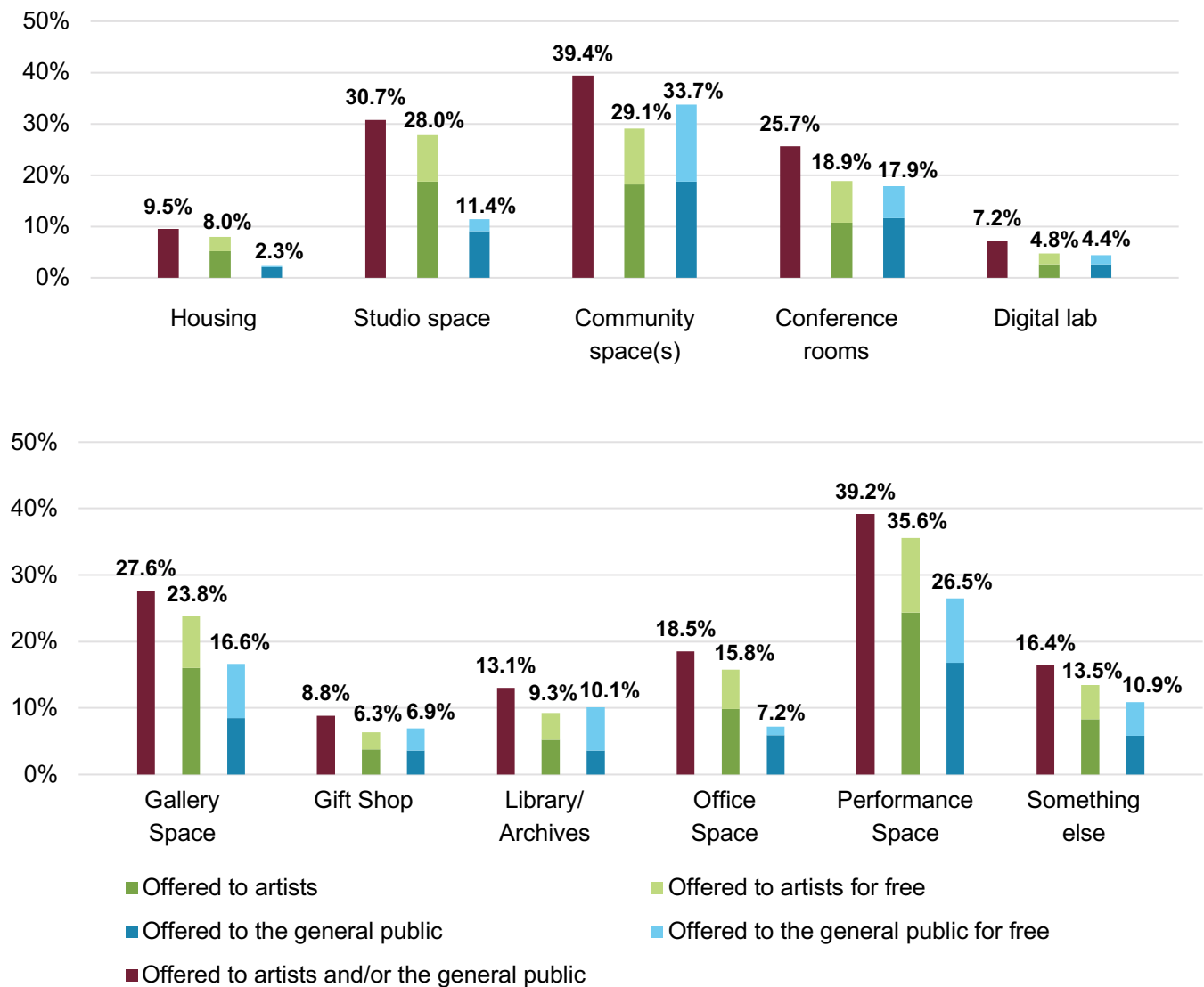
Over three-quarters of organizations (77%) reported having physical offices or facilities in one or more of the communities they aim to serve, underscoring the community-rootedness of the majority of responding organizations (Figure 22).

Figure 22. Organizations with offices or facilities within at least one of the communities served



Organizations shared what types of facilities, if any, they make available for use by their communities (Figure 23). Overall, nearly 40% of organizations made performance space and/or community space available for use, while a quarter or more offered studio space (31%), gallery space (28%), and/or conference rooms (26%). Facilities offered comparatively less frequently included those centered around sales/entrepreneurship (gift shops, 9%) innovation and preservation (digital labs, 7%; libraries/archives, 13%), and housing (10%).

Organizations also specified whether these facilities were made available to the general public, or to artists more specifically, for free or at cost. Of those facilities offered, those oriented towards presenting creative works (e.g., performance space, studio space, and gallery space) were more frequently offered to artists, whereas other facility types were approximately on par between artists and the general public.

Figure 23. Facilities offered to artists and to the general public

Financial Health and Revenue Sources

This section investigates the financial state of Latinx/é arts organizations in our sample, including budget size, major expenses, funding sources, and financial shifts experienced during the pandemic. Financial data provides crucial insight into organizational sustainability, funding diversity, and resilience.

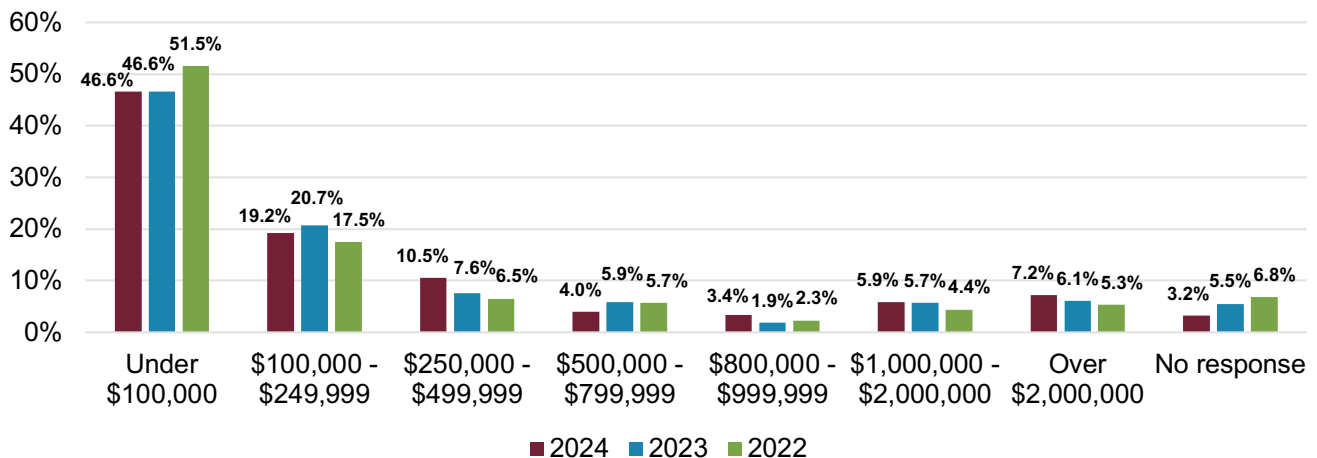
Annual Budget Size

Organizations reported on their annual budget for the current year in which they took the survey (2024) as well as for 2023 and 2022 (Figure 24). In 2024, nearly half (47%) of organizations had an annual

budget of below \$100,000, while another 30% had budgets between \$100,000-\$499,999.

When considering changes between 2022 and 2024, trends suggest modest budgetary growth over this period. Most notably, the number of organizations with budgets under \$100,000 decreased slightly from 52% in 2022 to 47% in 2024. At the other end of the spectrum, the percentage of organizations with annual budgets of over \$2 million increased from 5% in 2022 to 7% in 2024.

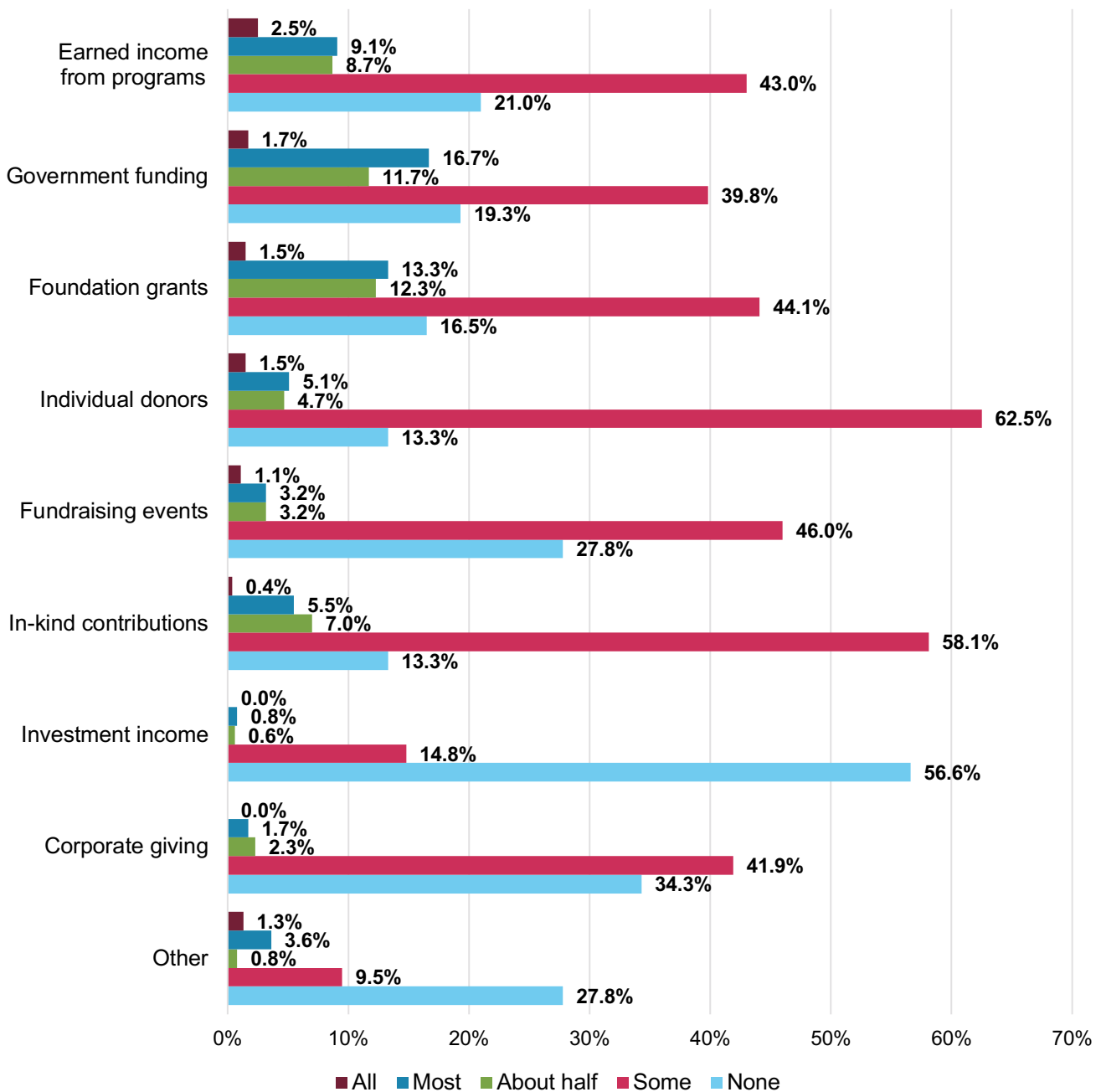
Figure 24. Organization's annual budget for 2024, 2023, and 2022



Revenue Sources

Overall, revenue portfolios appear diversified, with responding organizations receiving a median of 5 different types of funding sources (mean of 4.6). Reflecting this diversification, a majority of organizations reported at least “some” support across six of the nine listed funding source types and a plurality of organizations reported at least “some” support across two of the remaining three funding source types (Figure 25). Heavy reliance on a single funding stream was comparatively uncommon. The funding streams most likely to make up “most” or “all” of an organization’s revenue were government sources (19%), foundation grants (15%), and earned income from programs (12%). Very few depended primarily on individual donors, corporate giving, or in-kind support.

Figure 25. Organization's revenue sources

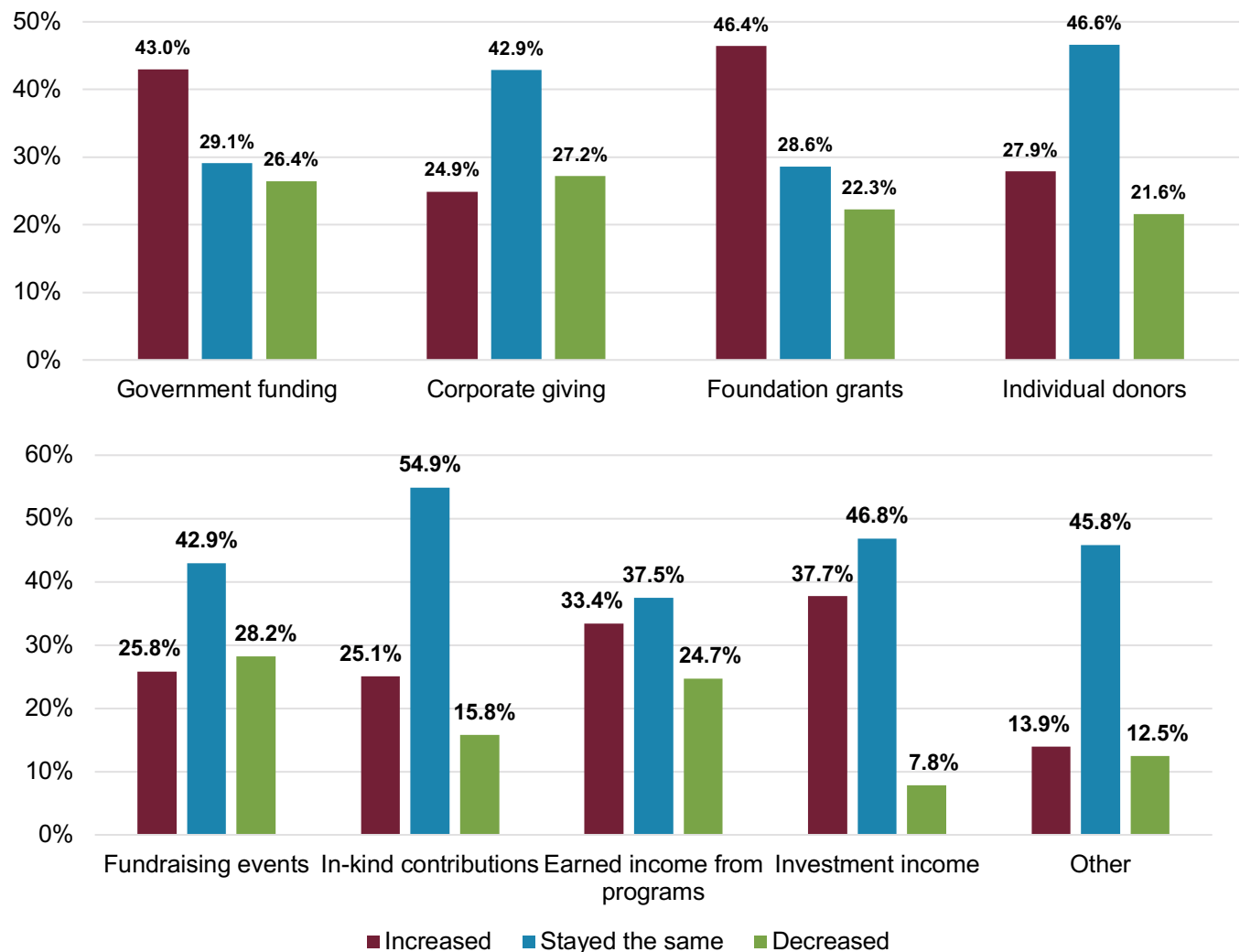


Organizations that reported receiving a given funding source were asked to share whether revenue from that source had increased, stayed the same, or decreased since 2020 (Figure 26). Nearly half of organizations appear to have benefited from recovery-era bumps in foundation (46%) and government (43%) support. For about half of organizations, funding held steady for in-kind contributions (55%), individual donors (47%), investment income (47%), other sources (46%), corporate giving (43%), and fundraising events (43%). Decreases were most common for fundraising events (28%), government

funding (26%), corporate giving (25%), and earned income from programs (25%).

Increases in funding were more common than decreases in seven of the nine revenue sources listed; the only two sources for which more organizations reported decreases than increases between 2020-2024 were corporate giving (25% reported increases while 27% reported decreases) and fundraising events (26% reported increases while 28% reported decreases), though the percentage differences were small.

Figure 26. Changes in revenue by source since 2020

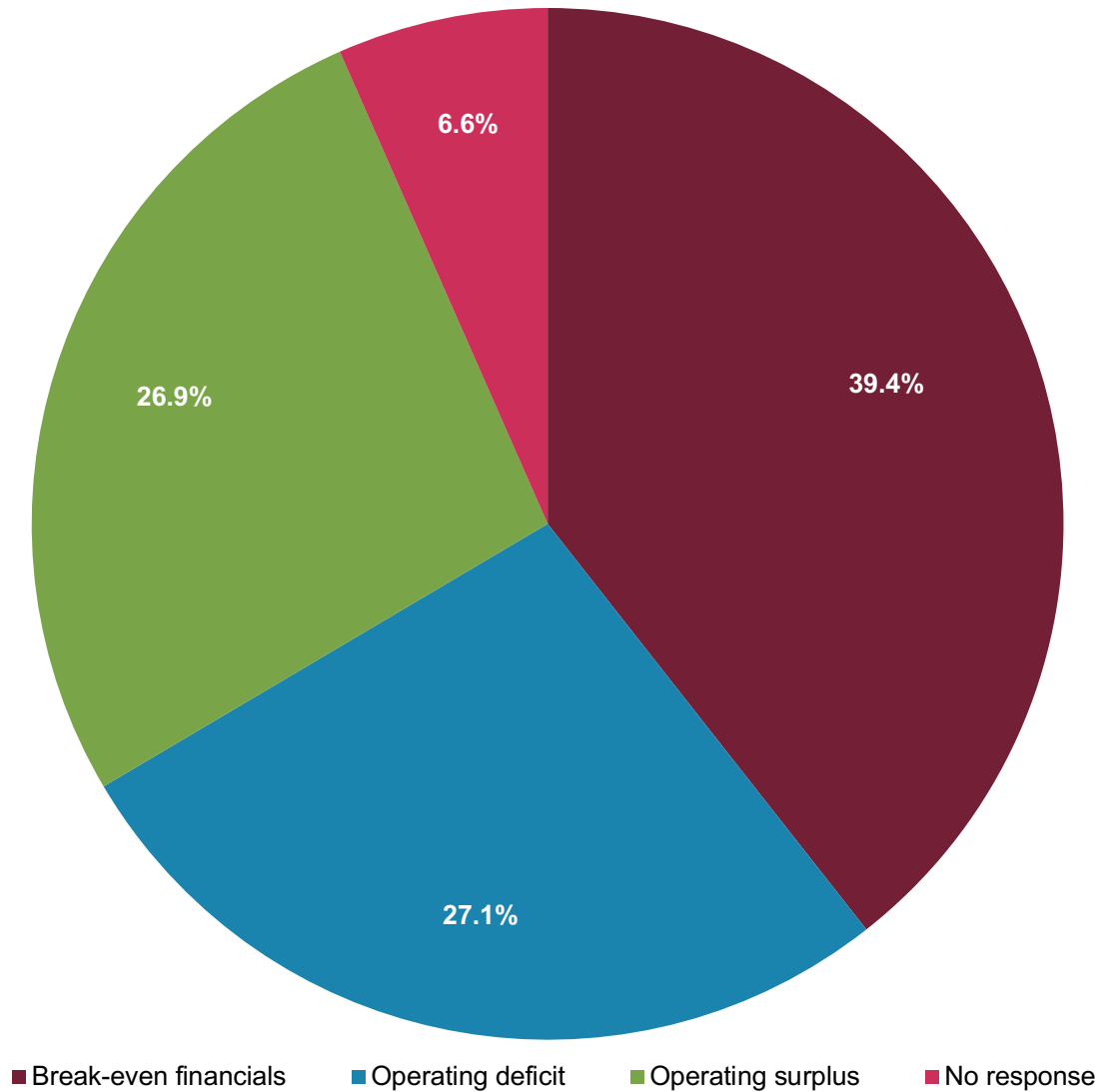


Financial Health

When considering financial health, 39% of organizations reported breaking even in the prior fiscal year (Figure 27). Just over a quarter (27%) of organizations ended the prior fiscal year in an operating

deficit, while another 27% ended the year in an operating surplus. The near parity between deficit and surplus, coupled with the large break-even share, suggests thin operating margins for the majority of responding organizations.

Figure 27. Financial status of organization in last fiscal year

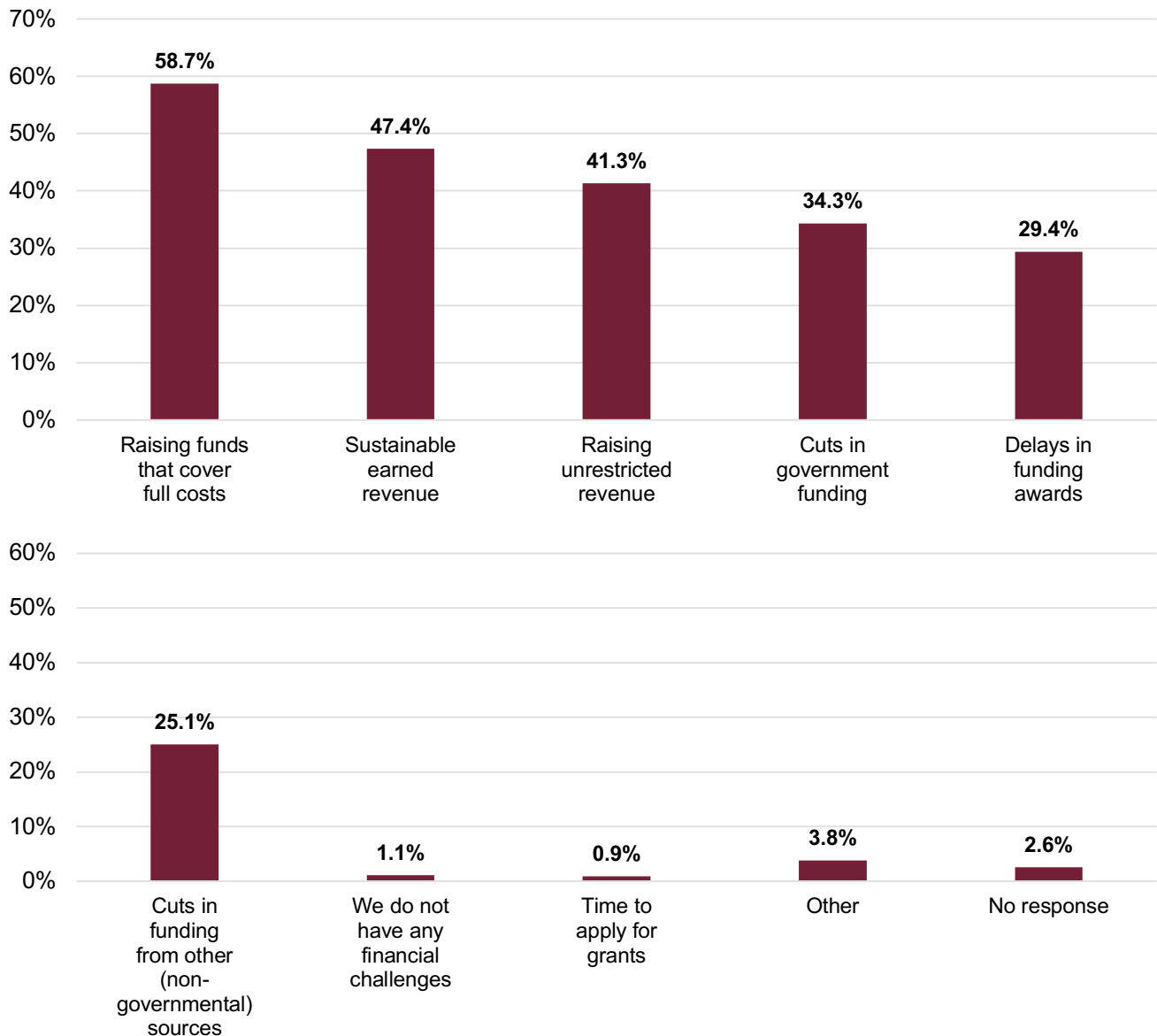


Financial Challenges

When prompted to select up to three of the most pressing financial challenges organizations faced, Figure 28 shows that organizations most commonly cited covering full operating costs (59%), securing

sustainable revenue sources (47%), and raising unrestricted revenue (41%). Just over one-third (34%) of organizations reported cuts in government funding as a top financial challenge.¹⁶

Figure 28. Organizations' greatest financial challenges

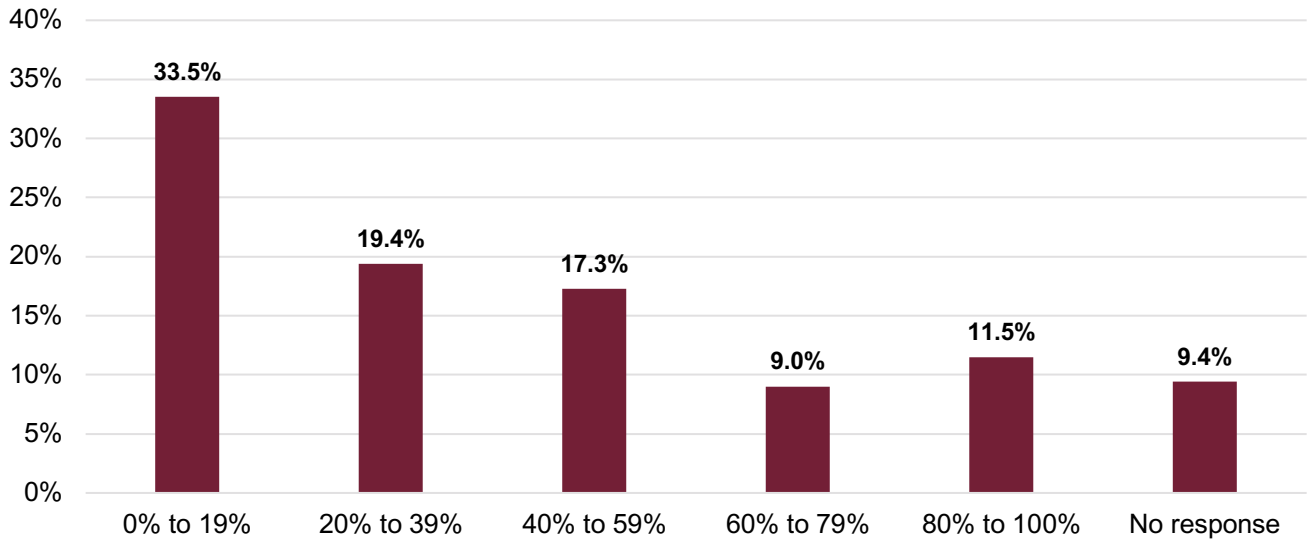


Most organizations operated with limited flexible dollars. About one-third (34%) of organizations shared that less than 20% of their total funding was unrestricted (Figure 29). At the other end of the spectrum, just 12% of organizations had mostly unrestricted funding to draw on (80% or more unrestricted). This

¹⁶ Note that the vast majority of respondents completed the survey in 2024, prior to the significant changes in the federal funding landscape that began in early 2025. See Appendix A: Data Collection Methodology for more on survey fielding.

distribution may relate to why organizations most frequently cited struggles to cover full operating costs as a top financial challenge.

Figure 29. Percentage of total funding that was unrestricted in last fiscal year



Appendix A: Data Collection Methodology

This section outlines the methodology and execution of survey data collection efforts conducted by NORC in partnership with NALAC across two waves. Wave 1 focused on surveying organizations within NALAC’s existing network of Latinx/é arts and culture organizations, using an outreach strategy that combined email and phone recruitment to maximize participation. Wave 2 expanded the range of organizations surveyed through an experimental sampling approach meant to identify Latinx/é arts and culture organizations previously unknown to NALAC. This approach incorporated the use of external business lists, self-referrals, and snowball sampling to identify Latinx/é arts and culture organizations nationwide. Together, these efforts were undertaken to refine and expand NALAC’s national database of Latinx/é arts and culture organizations, and to survey these organizations to collect baseline information about their current operations and needs to inform future organizational and policy decisions and targeted supports.

Survey Development

We began by reviewing and coding NALAC’s prior 2019 landscape survey instrument, applying a construct framework to its questions (e.g., organizational profile; staffing & leadership; communities served; programs & reach; partnerships; facilities & infrastructure; financial health & revenue; operational and staffing challenges). For each existing question, we defined constructs and specified measurement parameters (question intent, response scales, skip patterns, and analytic use). We then added new constructs that were not captured in 2019 but were essential to surveying organizations in a post-2020 landscape—for example, changes since 2020 in program reach and demand; ability to meet demand; adaptation strategies; benefits offered to employees. We also added new constructs of interest to NALAC, such as fine-grained measures of Latinx/é leadership and Indigenous communities served.

Next, we scanned existing instruments to identify validated or widely used measures we could utilize or adapt. Finally, we authored new items to fill gaps where no suitable measures existed (e.g., the country/territory list for communities served and the Indigenous follow-ups tailored to Latinx/é diasporas). After completing the English instrument, we conducted a careful Spanish translation for consistency of meaning and usability. The final English and Spanish questionnaires are available in Appendix B: Survey Instrument (English) and Appendix C: Instrumento de Encuesta (Español), respectively.

Even where wording or response sets resemble established surveys, all items were adapted—terminology, reference periods, and response options were reworked for the Latinx/é arts field and the goals of this study—so the 2024 survey should be regarded as a new, tailored instrument. Below we summarize from where and how particular survey items were adapted:

- The United States Census Bureau’s **American Community Survey (ACS)**: We did not identify a prior organizational survey using the exact same question framing around communities served using country and territories of origin (Q8-Q12). However, the geographic response options provided in these questions align with commonly referenced geographic definitions of Latin America and Latin American origins on the ACS. The *organizational* application of these geographies, and the Indigenous follow-ups (Q10-Q12), are novel to this study.
- Bureau of Labor Statistics’ **National Compensation Survey (NCS)**: Employee benefit types (Q17) map to standard definitions used on the NCS (health, dental, vision, retirement, paid leave, life insurance, EAP, flexible hours, telecommuting). We adapted labels and the full-time/part-time grid to the arts-organization context.
- The Nonprofit Finance Fund’s **State of the Nonprofit Sector Survey**: Items from this survey inspired several sets of questions, including staffing and benefits (Q14-Q18), operational challenges and actions taken (Q19-Q22), change in demand and ability to meet demand (Q25, Q27), and financial health (Q34-Q38). Our items mirror long-running lines of inquiry in this survey. Our wording and scales were adapted for the arts and culture context and the post-2020 reference period.
- Americans for the Arts’ **Local Arts Agency Profile (LAAP)** and SMU DataArts’ **Cultural Data Profile (CDP)**: Our survey’s questions on revenue sources and post-2020 changes by source (Q35 and related) echo common source-of-revenue breakdowns used in both the LAAP and CDP. We aligned broad categories of revenue sources (e.g., government, foundation, individual, corporate, earned, in-kind) while tailoring to this study’s reporting needs and “change since 2020” frame.
- NORC and the Mellon Foundation’s **National Survey of Artists**: While our categories for organizations’ arts disciplines of focus and associated programs are organization-level (not person-level), the general taxonomy of art forms was drawn from a prior instrument NORC developed to survey working artists. That instrument was in turn informed by numerous prior studies intended to capture the full spectrum of art forms practiced in the arts and culture sector, including but not limited to the National Endowment for the Arts’ **Survey of Public Participation in the Arts (SPPA)**.

Wave 1 Data Collection

In October 2024, NALAC provided NORC with a sample list containing contact information for Latinx/é organizations currently in their network. NORC reviewed and cleaned this list, removing any organizations that were clearly not arts and culture focused. The resulting list became the Wave 1 sample.

NORC initially conducted survey recruitment through email. From October to December 2024, NORC sent weekly reminders in the first month, then increased reminders to twice weekly on a schedule that varied time and day for each email release. To enrich the invitations, NALAC also contacted organizations at key points during this period alerting them of the invitations and encouraging

participation. NORC made modifications to this email schedule to accommodate areas impacted by natural disasters during the field period.

Our recruitment strategy ensured only invited organizations could access the survey, while ensuring the broadest audience could be reached. Each reminder sent to organizations contained a survey link along with a unique PIN number. This ensured secure access to the survey only by the contacted participant, or a direct colleague with whom the contacted individual shared the survey link and PIN. NORC actively monitored project email to respond to outreach from participants, which included participant updates to organization details. To ensure all participants received their invitations, NORC made unique alterations to message content to avoid spam and other technical filters organizations have in place.

Across both waves, the questionnaire was available in both English and Spanish. All participants were offered a \$40 virtual gift card incentive.

Phone Recruitment

In mid-November 2024 NORC's Telephone Survey and Support Operations (TSSO) began to prompt organizations who had not yet completed the survey through phone calls. TSSO called respondents to assess interest, resend survey invites, and to intake updated contact information for subsequent email efforts. TSSO placed more than 10,000 calls across a sample of nearly 3,000 organizations, and spoke directly with or left messages for nearly 70% of the sample. Email reminders also continued throughout this period. Phone recruitment ended at the end of Wave 1 data collection activity in late December 2024.

Wave 2 Data Collection

Wave 2 data collection began in February 2025. Whereas Wave 1's data collection utilized NALAC's existing membership list, the goal of Wave 2 was to deploy an experimental sample design to identify and survey additional relevant Latinx/é arts and culture organizations, thereby expanding NALAC's list of known Latinx/é organizations. NORC utilized three approaches to identify additional organizations, and the Wave 2 sample list ultimately contained 45,309 organizations that would *potentially* meet the survey screener criteria. Below is a description of each sample source:

Latinx/é Business Sample List

NORC purchased a list of organizations from an external vendor that maintains a list of Latinx/é-owned businesses. Using North American Industry Classification System (NAICS) and Standard Industrial Classification (SIC) industry codes¹⁷ indicating the business might be related to arts and culture, NORC

¹⁷ NAICS and SIC are two common, federally recognized means of classifying businesses in the United States. For more information, see <https://www.census.gov/naics/> and <https://guides.loc.gov/industry-research/classification-sic>.

worked with the vendor to select only organizations that could potentially be eligible for the survey. This list comprised the bulk of Wave 2's sample list.

Self-Referral List

To take advantage of NALAC's strong grassroots presence and following within Latinx/é communities across the nation, NALAC sent out open-invitation messaging across its social media and email platforms briefly describing the survey and inviting organizations who considered themselves eligible to complete a self-referral form. The self-referral form captured their contact information, which NORC then compared to existing records to prevent any duplicate entries. Unique organizations were included in the Wave 2 sample list.

Respondent-Driven Sampling / "Snowball" List

Respondent-Driven Sampling (RDS), also known as snowball sampling, is a peer referral methodology used to recruit participants from hard-to-reach populations. During Wave 1, the final question on the survey invited completing organizations (those already in NALAC's network) to recommend other Latinx/é arts and culture organizations in their own network that they believed would be eligible to participate in this study. They provided the name and a point of contact for each referred organization. NORC compared these new organizations to existing records of known organizations to prevent any duplicate entries. Those not already on our existing list were included in the Wave 2 sample list.

Wave 2 Data Collection Schedule

Given the large size of Wave 2's purchased list, Wave 2 began in February 2025 with a "soft launch" email invitation consisting of just a portion of organizations from the purchased list (1,500 total), plus the full list of self-referred and snowball samples. A full launch followed in early March. Wave 2 email reminders occurred weekly, and every other week also included remaining organizations from the Wave 1 sample who had not yet completed the survey. Reminders continued until weekly completions slowed down, and the survey closed at the end of March.

Conclusion

By combining targeted outreach of known organizations with experimental sampling methods that included community-driven strategies, NORC and NALAC successfully expanded the universe of Latinx/é arts and culture organizations known to NALAC. This data collection approach yielded survey responses from 493 unique organizations.¹⁸ 463 of those organizations (94%) completed the survey during Wave 1, and 30 of those organizations (6%) completed the survey in Wave 2.¹⁹ These efforts not

¹⁸ Denominators of descriptive statistics vary by item due to item nonresponse and survey skip logic.

¹⁹ Given the timing of Waves 1 and 2, this means the vast majority of responses (~94%) came prior to the widespread federal funding changes of early 2025.

only enabled the collection of high-quality survey data from these organizations but also laid the groundwork for future research and engagement.

Appendix B: Survey Instrument (English)

Introduction

Thank you for your interest in taking the **2024 Survey of Latinx/é Arts and Culture**! Below is some important information to review before you get started.

This survey is fielded by the National Association of Latino Arts and Cultures (NALAC) in partnership with the non-profit research organization NORC at the University of Chicago and is funded by the Wallace Foundation.

Survey Purpose

This survey is designed to assess the landscape of arts and culture organizations founded, led by, and serving Latinx/é people across the United States. Survey questions ask about your organization's program participants, community stakeholders, staffing, funding sources, and programs and services. The results of this survey will support local, regional, and national advocacy efforts to ensure the Latinx/é cultural sector is equitably resourced across the United States. To support that goal, your organization will be added to NALAC's directory of Latinx/é arts and culture organizations.

Will my responses be anonymous?

Yes. None of your responses will be linked to you or your organization in any public reports, memos, or digital toolkits.

What will NALAC do with the results?

After the survey closes, we'll release both a longer report and a short research brief highlighting findings, key learnings, and takeaways for the Latinx/é arts and culture field. Additionally, study findings will be available via an interactive website and a digital advocacy toolkit that will allow anyone to navigate the data and effectively use the information to advance the important work of Latinx/é arts and culture organizations.

Who should fill out this survey?

A person at your organization knowledgeable about programs, organization funding and financial health, and staffing. The pin provided in your invitation email is unique and can only be used once.

Please consult other staff members, if needed, to answer survey questions accurately. You can preview a PDF copy of this survey on our website [[LINK](#)].

Time Commitment

This survey is designed to be completed in **15-20 minutes**. You may start the survey, pause, and pick up where you left off at a later time using the link included in your invitation. You may use the forward and back buttons to navigate between questions. You may consult others in your organization in order to answer any questions correctly.

\$20 Thank You

We are pleased to offer a \$20 virtual gift card for your time. Upon completing the survey, you will be directed to select a gift card.

We are pleased to offer gift cards from many major retailers, as well as a prepaid Mastercard, which can be used anywhere debit or credit cards are accepted.

Notes Regarding Your Participation

Before you embark on this survey, it's essential to review some key points regarding your participation:

1. **Your Participation is Voluntary.** You are under no obligation to participate, and your decision will not impact you in any way.
2. **You May Skip Questions You Do Not Wish to Answer.** Additionally, you can halt the survey at any point without facing any repercussions.
3. **Your Responses Will Remain Private.** Any details that could potentially identify you, such as your name and email address, will not be associated with your responses.
4. **Only Generalized Findings Will Be Published.** While an overall summary of the insights gathered from this survey will be shared in a public report, none of the findings will include information that could identify you or your organization personally.

Questions?

Contact [[PROJECT EMAIL](#)] if you have any further questions about the survey, NALAC, NORC, or how survey responses will be used.

Consent to Participate

[[Button](#)] Yes, I consent to participate

Definitions

- **Latinx/é** – Throughout the survey, we use “Latinx” and “Latiné” as gender-neutral terms to refer to all people of Latin American heritage and descent. This includes everyone who may identify as Latina or Latino and the ethnic origins within the Latin Diaspora.

The Basics

To start, we have a few basic questions about your organization.

1. Does your organization focus primarily on arts and cultural programs for Latinx/é people and cultures?
 - a. Yes
 - b. No
 - c. Don't Know
2. Does more than half of your organization's executive leadership (inclusive of your organization's senior management team and your board of directors) self-identify as Latinx/é?
 - a. Yes
 - b. No
 - c. Don't Know
3. Does your organization's **most senior leader** self-identify as Latinx/é?
 - a. Yes
 - b. No
 - c. Don't Know

4. You indicated you don't know for 2 or more of the previous questions. This survey requires someone knowledgeable about the administrative, financial and programmatic details of your organization. Are you able to work with someone at your organization to help answer these important questions?
- a. Yes
 - b. No

SURVEY LOGIC: If "Yes" to 2 or more responses from Q1 through Q3, proceed with survey. If "Yes" to 1 response or less (Q1 through Q3), go to screen out language and close survey.

[Survey Screen Out Language: Based on your answers to our first few questions, we've determined that your organization is not eligible to complete the survey. Thank you for your time!]

General Organization Information

We have a few more basic questions about your organization and its top leader.

5. Organization Legal Name

- [Open Response]

6. Organization Popular Name or Acronym

- [Open Response]

7. How is your organization legally incorporated?

- a. 501(C)(3) charity/non-profit
- b. 501(C)(3) foundation
- c. 501(C)(4)
- d. 501(C)(6)
- e. Other (Please Specify)

8. Executive Director/President/CEO First Name

- [Open Response]

9. Executive Director/President/CEO Last Name

- [Open Response]

10. Executive Director/President/CEO Pronouns

- a. They/them/theirs
- b. She/her/hers
- c. He/him/his
- d. Not listed (please specify)

11. Executive Director/President/CEO Email

- [Open Response]

Communities Served

Now we would like to ask you a few questions about the communities your organization serves.

12. If your organization focuses on specific Latinx/é peoples and communities, which of the following represents their ethnic origins or cultural heritage? Select all that apply.

- a. Argentina
- b. Belize
- c. Bolivia
- d. Brazil
- e. Chile
- f. Colombia
- g. Costa Rica
- h. Cuba
- i. Dominican Republic
- j. Ecuador
- k. El Salvador
- l. French Guiana
- m. Guadeloupe
- n. Guatemala
- o. Guyana
- p. Haiti
- q. Honduras
- r. Martinique
- s. Mexico
- t. Nicaragua
- u. Panama
- v. Paraguay
- w. Peru
- x. Puerto Rico
- y. Saint-Barthelemy
- z. Saint-Martin
- aa. Suriname
- bb. United States
- cc. Uruguay
- dd. Venezuela
- ee. N/a – our organization does not focus on **specific** Latinx/é peoples or communities
- ff. Somewhere else (Please Specify)

13. Think of the communities your organization serves the most. How do these communities self-identify their cultural heritage(s)? For example: Boricua (of Puerto Rican descent), Chicano/Chicana/Chicanx (of Mexican descent), Bicho/a (of Salvadoran descent), or Blaxican (of Black and Mexican descent), and so many more.

a. [Open Response]

14. You indicated that your organization serves peoples and communities with the following ethnic origins or cultural heritage.

Does your organization specifically serve **Indigenous communities** that reside or have historical roots within the present day borders of the following places? Select all that apply.

- a. [Fill from Q8]
- b. N/A

15. Does your organization specifically serve Indigenous communities that reside or have historical roots in present day Latin America?

- a. Yes
- b. No
- c. Don't know

16. [IF Q11=YES OR Q10 IS NOT EMPTY AND IS NOT N/A] Please name the **Indigenous community or communities** your organization serves.

a. [Open Response]

17. Consider where you provide programs. Do you provide them locally in your community, broadly in your state, across states in your region, nationally, or internationally? Select all that apply.

- a. Locally in my community
- b. In my state
- c. Across states in my region
- d. Nationally
- e. Internationally
- f. Other

Staffing & Leadership

SLINTRO: Next, we'd like to ask you a few questions about your organization's staffing and leadership.

18. How many total people within your organization serve in the following roles?

	Total People
Board Members	
Full-Time Staff	
Part-Time Staff	
Interns	
Volunteers	

19. Approximately how many individuals in your organization self-identify as Latinx/é? If you are unsure, please select "Don't know."

	Number	Don't know
Board Members		
Full-Time Staff		
Part-Time Staff		
Interns		
Volunteers		

20. How long has your organization's highest-ranked staff member served in their current position? If less than a year, please enter the number "0."

- [Number] Years

21. Please indicate the benefits your organization offers employees.

	Full-Time Staff		Part-Time Staff	
	Yes	No	Yes	No
Health insurance				
Dental insurance				
Vision insurance				
Life insurance (individual or group policy)				
Retirement benefits, including 401(k), 403(b), TSP, IRA, Keogh, etc.				
Paid holidays or vacation				
Paid sick leave				
Paid parental or family leave				
Tuition assistance and/or reimbursement				
Programs information, referrals, counseling, or an Employee Assistance Program (EAP)				
Flexible work hours				
Telecommuting or working from home				

22. What are the greatest staffing challenges your organization faces? Select up to 3.

- a. Employing enough staff to do the work required
- b. High cost of living where our organization operates
- c. Identifying and cultivating our organization's next generation of leaders
- d. Identifying, recruiting, or retaining staff who have the cultural proficiency to best serve our community
- e. Investing in professional development
- f. Offering competitive pay
- g. Providing for staff wellness (e.g., flexible hours, working from home)
- h. Staff burnout
- i. We don't face any staffing challenges
- j. Other (please specify _____)

23. What are the greatest operational challenges your organization faces? Select up to 3.

- a. Lack of physical space
- b. Connecting with new audiences
- c. Connecting with peer organizations
- d. Funding levels/cash flow
- e. Community engagement
- f. Data management
- g. Human resource management
- h. Inadequate or outdated technology
- i. Security of data and technology
- j. Managing or pursuing organizational growth
- k. Obtaining legal services
- l. Physical security (i.e., personal safety of staff, volunteers, community members served, as well as protection of property)
- m. Research and program evaluation
- n. Other (please specify _____)
- o. We don't face any operational challenges

24. Since 2020, have any of the following at your organization changed? Select all that apply.

- a. Number of staff
- b. Staff compensation
- c. Diversity of board and/or leadership
- d. Diversity of staff
- e. Diversity of our vendors and/or suppliers
- f. Reach of programs or services

25. You indicated that the following has/have changed at your organization since 2020. How has it / have they changed?

	Increased	Decreased
[fill selected responses from Q18]		

26. Since 2020, has your organization taken or planned to take any of the following actions? Select all that apply.

- a. Developed a succession plan
- b. Solicited community feedback about our organization's services
- c. Acted on community feedback about our organization's services
- d. Engaged more formally in advocacy and policy
- e. Collaborated or partnered with new organizations

- f. Merged with another organization
- g. Other (please specify)
- h. None of these

Programs

This next set of questions pertains to your organization's programming.

27. Which of the following best describes **your organization's mission or purpose**? Select only ONE.

- a. Advocacy/Policy
- b. Arts Training/ Education/Professional Development
- c. Arts Services Organization
- d. Artistic Production
- e. Arts Residency
- f. Apprenticeship/Mentorship
- g. Business/Corporation
- h. Consulting
- i. Fair/Festival
- j. Funding/Direct Grantmaking
- k. Health/Wellbeing
- l. Historical or Cultural Society/Commission
- m. Legal Services
- n. Library/Archives
- o. Literary Press/Publisher
- p. Museum/Gallery/Exhibition Space
- q. Network/Networking
- r. Performance/Presenting
- s. Religious Organization
- t. Social Services
- u. Other (Please Specify)

28. Which artistic discipline(s) do you primarily engage with in your programs? Please select up to 3.

- a. **Performing Arts** (including dance, theater, music, circus or acrobatics, mime or puppetry)
- b. **Visual Arts** (including painting, photography, drawing or illustration, printmaking, sculpture, film or video, animation, digital art)
- c. **Writing/Literature** (including fiction, creative nonfiction, poetry, spoken word, theatrical plays, screenplays)
- d. **Craft** (including fiber, textiles, weaving, ceramics, clay, poetry, metalworking, woodworking, glass working, jewelry making)
- e. **Design** (including architectural design, graphic design, interior design, industrial design, fashion design, floral design)
- f. **Traditional or Folk Arts** (arts that are created, performed, practiced, or taught in order to pass skills/knowledge from your culture or to celebrate/honor your culture; traditional or folk-art forms might include—but are not limited to—culturally-centered traditions in music, dance, crafts, food, dress/adornment, ceremony, oral traditions, or storytelling)
- g. **Other Arts** (including, but not limited to, installation art, interdisciplinary art, multidisciplinary art, performance art, social practice art)

29. Since 2020, how did the overall demand for your organization's programs change, if at all?

- a. Significantly increased (more than 10%)
- b. Slightly increased (1% to 10%)
- c. Demand did not change (0%)
- d. Slightly decreased (-1% to -10%)
- e. Significantly decreased (more than -10%)

30. Since 2020, have you partnered with other organizations to offer programs in any of the following areas?

- a. Agriculture & food
- b. Economic development
- c. Youth development
- d. Environment & energy
- e. Health & wellness (including physical, mental, and behavioral health)
- f. Housing
- g. Immigration
- h. Public safety
- i. Transportation
- j. Workforce development
- k. Other (please specify _____)

31. In your last full fiscal year, was your organization able to fully meet the demand for its programs?

- a. Yes
- b. No – we lacked funding, staff, and/or necessary resources
- c. Don't know

Facilities

Next, we'd like to hear more about what facilities your organization may operate and who they're made available to.

32. Do you own or rent/lease your office and/or facilities? Select all that apply.

- a. Own
- b. Rent/Lease
- c. Other (Please specify)

33. Which of the following facilities does your organization make available to artists and the public (select all that apply)?

	Artists	General Public
Housing		
Studio space		
Community space(s)		
Conference rooms		
Digital lab		
Gallery space		
Gift shop		
Library/Archives		
Office space		
Performance space		
Something else		

34. Which of the following facilities or assets does your organization make available **for free** to artists and/or the public?

	Free to Artists	Free to the General Public
[Fill from previous/Q29]		

35. What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?

	1-5	6-10	10-25	26-50	51-100	101-200	201+
[Fill from previous/Q29]							

36. Are your organization's offices or facilities located within at least one of the communities you serve?
Select ONE.

- a. Yes
- b. No
- c. N/a

Organization Funding and Financial Health

This next set of questions asks about your organization's funding sources and financial health, including how both may have shifted over time.

37. Please think of your organization's annual budget. What is your organization's annual budget for this year and in each of the past two years?

	Under \$100,000	\$100,000 - \$249,999	\$250,000 - \$499,999	\$500,000 - \$799,999	\$800,000 - \$999,999	\$1,000,000 - \$2,000,000	Over \$2,000,000
Current Year 2024							
Last Year 2023							
Two Years Ago 2022							
TOTAL							

38. Organizations generate funding from many revenue sources. What portion of your organization's total funding comes from each revenue source? Please answer based on your last completed fiscal year.

	None	Some	About Half	Most	All
Government Funding (federal, state, local)					
Corporate Giving					
Foundation Grants					
Individual Donors					
Fundraising Events					
In-Kind Contributions					
Earned income from programs					
Investment income					
Other					
TOTAL					

39. Since 2020, how—if at all—has your organization’s revenue from the following sources changed?

	Increased	Stayed the Same	Decreased	N/A
[fill from Q34]				

40. What are your organization’s greatest financial challenges? Select up to 3.

- a. Delays in funding awards
- b. Cuts in government funding
- c. Cuts in funding from other (non-governmental) sources
- d. Raising funds that cover full costs
- e. Raising unrestricted revenue
- f. Sustainable earned revenue
- g. Other (please specify _____)
- h. We do not have any financial challenges

41. In your last full fiscal year, approximately what percentage of your total funding was unrestricted?

- a. 0% to 19%
- b. 20% to 39%
- c. 40% to 59%
- d. 60% to 79%
- e. 80% to 100%

42. At the end of your last full fiscal year, did your organization finish with...

- a. ...an operating deficit?
- b. ...an operating surplus?
- c. ...break-even financials?

43. Please estimate the average number of grant applications submitted annually by your organization.

- [Drop down selection]

44. Please estimate the average number of grant awards received annually by your organization.

- a. 1-10
- b. 11-25
- c. 26-50
- d. 51-100
- e. 101-150
- f. More than 150

More Organization Info

We're almost finished! We've already asked about your organization's executive director. If your organization has another point of contact, please provide their contact details, along with the organization's general contact information.

45. Organization Contact First Name

- [Open Response]

46. Organization Contact Last Name

- [Open Response]

47. Organization Contact Pronouns

- a. They/them/theirs
- b. She/her/hers
- c. He/him/his
- d. Not listed (please specify)

48. Organization Contact Title

- [Open Response]

49. Organization Contact Email

- [Open Response]

50. Organization Address 1

- [Open Response]

51. Organization Address 2

- [Open Response]

52. Organization City

- [Open Response]

53. Organization State

- [Open Response]

54. Organization Zip code

- [Open Response]

55. Organization Phone

- [Open Response]

56. Organization Email

- [Open Response]

57. Organization State/US Territory

- [Drop Down List]

58. Organization Website

- [Open Response]

Nominate Another Organization

Responses to this survey help NALAC support organizations that primarily serve Latinx/é artists and primarily promote Latinx/é arts and cultures. You know your peers best and can help us reach more organizations like yours.

Do you have a peer organization to nominate? That organization will receive an invitation to fill out this survey.

59. If you have another organization to nominate, please share that organization's contact information.

- a. Organization Name: _____
- b. Organization Phone (work): _____
- c. Organization Email (work): _____
- d. Organization City (primary): _____
- e. Organization State (primary)
 - i. [US states, territories]
- f. I DON'T HAVE AN ORGANIZATION TO NOMINATE

60. Follow-up question: Do you have another organization that you would like to share?

- a. Yes
- b. No

61. What email would you like your e-gift card sent to?

- a. [email]
- b. I decline the e-gift card

62. Below is a list of e-gift card options. Please select your preferred e-gift card.

- a. [List Of Tango Options]

63. Please use this section to provide any feedback, questions, or comments. Thank you!

[Open response]

Closing Screen

Please click “next” to submit your survey responses and receive your \$40 gift card.

NALAC is grateful for your time and contributions. This survey will support local, regional, and national advocacy efforts to ensure the Latinx/é cultural sector is equitably resourced across the United States. We look forward to sharing the results of the survey back with you in late 2025.

Appendix C: Instrumento de Encuesta (Español)

Introducción

¡Gracias por su interés en participar en la **Encuesta sobre Artes y Culturas Latinx/é!** A continuación, encontrará información importante que debe revisar antes de empezar.

Esta encuesta la realiza la Asociación Nacional de Artes y Culturas Latinas (National Association of Latino Arts and Cultures, NALAC) en colaboración con la organización de investigación sin fines de lucro del Centro de Investigación de Opinión Nacional (National Opinion Research Center, NORC) de la Universidad de Chicago y está financiada por la Fundación Wallace.

Objetivo de la encuesta

Esta encuesta está diseñada para evaluar el panorama de las organizaciones artísticas y culturales fundadas por, dirigidas por y al servicio de las personas Latinx/é en todos los Estados Unidos. Las preguntas de la encuesta se refieren a los participantes en los programas de su organización, los miembros de su comunidad, el personal, las fuentes de financiación y los programas y servicios. Los resultados de esta encuesta servirán de apoyo a los esfuerzos de promoción locales, regionales y nacionales para garantizar que el sector cultural Latinx/é cuente con recursos equitativos en todos los Estados Unidos. Para apoyar ese objetivo, su organización se añadirá al directorio de organizaciones artísticas y culturales Latinx/é de NALAC.

¿Mis respuestas serán anónimas?

Sí. Ninguna de sus respuestas será asociada con Usted o con su organización en cualquier informe público, memorándum o conjunto de herramientas digitales.

¿Qué hará NALAC con los resultados?

Una vez concluida la encuesta, publicaremos un informe extenso y un breve resumen de la investigación en el que se destacarán los resultados, las conclusiones principales y los puntos de partida para el ámbito de las artes y la cultura Latinx/é. Además, los resultados del estudio estarán disponibles a través de una página de web interactiva y un conjunto de herramientas digitales de promoción que permitirán a cualquier persona navegar por los datos y utilizar la información para promover las contribuciones importantes de las organizaciones artísticas y culturales Latinx/é.

¿Quién debe completar esta encuesta?

Una persona de su organización con conocimientos sobre el personal, los programas, la financiación y la salud financiera de la organización. En la invitación por correo electrónico, se proporcionará un pin

que es único y sólo se puede utilizar una vez. Le sugerimos consultar con otros miembros del personal, si es necesario, para responder con precisión a las preguntas de la encuesta. Puede ver una copia en PDF de esta encuesta al hacer clic en este enlace: **[ENLACE]**.

Compromiso de tiempo

Esta encuesta está diseñada para que se pueda completar en **15 a 20 minutos**. Puede empezar la encuesta, pausar y completarla más tarde empezando en donde la dejó, utilizando ambos el enlace y el pin únicos incluidos en su invitación. Puede utilizar los botones de avance y retroceso para navegar entre las preguntas sin perder sus respuestas. Puede consultar a otras personas de su organización para responder correctamente a cualquier pregunta.

\$40 como gesto de gratitud

Nos complace ofrecerle una tarjeta de regalo virtual de \$40 por su participación. Cuando complete la encuesta, se le pedirá que seleccione una tarjeta de regalo.

Nos complace ofrecer tarjetas de regalo de muchos de los comercios principales, así como una tarjeta Mastercard de prepago, que puede utilizarse en cualquier lugar donde se acepten tarjetas de débito o crédito.

Notas sobre su participación

Antes de iniciar la encuesta, es esencial que repase algunos puntos clave con respecto a su participación:

1. **Su participación es voluntaria.** No tiene la obligación de participar y su decisión no le afectará de ninguna manera.
2. **Puede omitir las preguntas que no desee responder.** Además, puede parar y dejar la encuesta en cualquier momento sin ninguna repercusión.
3. **Sus respuestas permanecerán privadas.** Cualquier dato que pudiera identificarle, como su nombre y dirección de correo electrónico, no se asociará a sus respuestas.
4. **Sólo se publicarán resultados generalizados.** Aunque se hará público un resumen general de las conclusiones de esta encuesta, ninguno de los resultados incluirá información que pueda identificarle personalmente a Usted o a su organización.

¿Preguntas?

Póngase en contacto con **[CORREO ELECTRÓNICO DEL PROYECTO]** si tiene más preguntas sobre la encuesta, NALAC, NORC o cómo se utilizarán las respuestas de la encuesta.

Consentimiento para participar

[Botón] Sí, acepto participar

Definiciones

64. Latinx/é: en la encuesta, utilizamos “Latinx/é” y “Latiné” como términos de género neutro para referirnos a todas las personas de ascendencia y origen latinoamericanos. Esto incluye a todos los que puedan identificarse como Latinos o Latinas y con los orígenes étnicos de la diáspora Latinoamericana.

Conceptos básicos

Para empezar, tenemos algunas preguntas básicas sobre su organización.

1. ¿Su organización se enfoca principalmente en brindar programas artísticos y culturales para la gente y cultura Latinx/é?
 - a. Sí
 - b. No
 - c. No lo sé

2. ¿Más de la mitad del liderazgo de su organización (incluyendo el equipo de administración ejecutiva y la junta directiva) se identifican como Latinx/é?
 - a. Sí
 - b. No
 - c. No lo sé

3. ¿El director ejecutivo/presidente de su organización se autoidentifica como Latinx/é?
 - a. Sí
 - b. No
 - c. No lo sé

4. Ha indicado que no sabe en 2 o más de las preguntas anteriores. Esta encuesta requiere que alguien conozca los detalles administrativos, financieros y programáticos de su organización. ¿Puede colaborar con alguien de su organización para que le ayude a responder a estas preguntas importantes?
- a. Sí
 - b. No

SURVEY LOGIC: If “Yes” to 2 or more responses from SCRNR1 through SCRNR3, proceed with survey. If “Yes” to 1 response or less (SCRNR1 through SCRNR3), go to screen out language and close survey.

[Texto de exclusión de la encuesta: Según las respuestas a las primeras preguntas, hemos determinado que su organización no cumple con los requisitos para completar la encuesta. Gracias por su tiempo.]

Información general sobre la organización

Tenemos algunas preguntas básicas sobre su organización y el alto ejecutivo.

5. Nombre legal de la organización

- [Respuesta abierta]

6. Nombre popular o acrónimo de la organización

- [Respuesta abierta]

7. ¿Legalmente, cómo está registrada su organización?

- a. Organización sin fines de lucro 501(c)(3)
- b. Fundación privada 501(c)(3)
- c. 501(c)(4)
- d. 501(c)(6)
- e. Otra (por favor especifique)

8. Nombre del director ejecutivo/presidente/CEO

- [Respuesta abierta]

9. Apellido del director ejecutivo/presidente/CEO

- [Respuesta abierta]

10. Pronombres del director ejecutivo/presidente/CEO

- a. Elle
- b. Ella
- c. Él
- d. No incluido en la lista (por favor especifique)

11. Dirección de correo electrónico del director ejecutivo/presidente/CEO

- [Respuesta abierta]

Comunidades beneficiadas

Ahora, quisiéramos preguntarle sobre las comunidades a las que su organización atiende.

12. Si su organización se centra en geografías y comunidades Latinx/é específicas, ¿cuál de los siguientes representa(n) los orígenes étnicos o descendencias culturales de esas comunidades? Seleccione todas las opciones que correspondan.

- a. Argentina
- b. Belice
- c. Bolivia
- d. Brasil
- e. Chile
- f. Colombia
- g. Costa Rica
- h. Cuba
- i. República Dominicana
- j. Ecuador
- k. El Salvador
- l. Guayana Francesa
- m. Guadalupe
- n. Guatemala
- o. Guyana
- p. Haití
- q. Honduras
- r. Martinica
- s. México
- t. Nicaragua
- u. Panamá
- v. Paraguay
- w. Perú
- x. Puerto Rico
- y. San Bartolomé
- z. Isla de San Martín
- aa. Surinam
- bb. Estados Unidos
- cc. Uruguay
- dd. Venezuela
- ee. N/C: nuestra organización no se centra en ninguna cultura ni comunidad Latinx/é **en concreto**
- ff. No incluido aquí (especifique)

13. Piense en las comunidades con las que su organización más trabaja. Utilice este espacio para compartir cómo las comunidades a las que su organización presta servicios autoidentifican su(s) patrimonio(s) cultural(es). Por ejemplo: boricua (de descendencia puertorriqueña), chicanx/chicana/chicano (de descendencia mexicana), catrachx/catracha/catracho (de ascendencia hondureña), o blaxican (de descendencia negra y mexicana) y muchos más.

- [Respuesta abierta]

14. Ha indicado que su organización presta servicios a pueblos y comunidades de los siguientes orígenes étnicos o descendencias culturales.

¿Su organización atiende específicamente a las **comunidades indígenas** que residen o tienen raíces históricas dentro de las fronteras de estos pueblos? Seleccione todas las opciones que correspondan.

- a. [Completar desde la pregunta 8]
- b. N/A

15. ¿Su organización dirige servicios específicamente a las comunidades indígenas que actualmente residen en o tienen raíces históricas en la América Latina actual?

- a. Sí
- b. No
- c. No lo sé

16. Por favor, nombre la(s) **comunidad(es) indígena(s)** a las que su organización provee servicios.

- [Respuesta abierta]

17. Tomando en cuenta dónde ofrece los programas, ¿los ofrece localmente en su comunidad, en todo su estado, en todos los estados de su región, nacional o internacionalmente? Seleccione todas las opciones que correspondan.

- a. Localmente en mi comunidad
- b. En mi estado
- c. En todos los estados de mi región
- d. Nacionalmente
- e. Internacionalmente
- f. Otro

Personal y liderazgo

A continuación, quisiéramos preguntarle sobre el personal y el liderazgo de su organización.

18. ¿Cuántas personas en su organización participan en las siguientes funciones en su organización?

	Total de personas
Miembros de la Junta Directiva	
Personal trabajando a tiempo completo	
Personal trabajando a medio tiempo	
Pasantes	
Voluntarios	

19. Aproximadamente, ¿cuántas personas de su organización se identifican como Latinx/é? Si no lo sabe con certeza, seleccione “No lo sé.”

	Número	No lo sé
Miembros de la Junta Directiva		
Personal trabajando a tiempo completo		
Personal trabajando a medio tiempo		
Pasantes		
Voluntarios		

20. ¿Cuánto tiempo lleva en su puesto actual el director ejecutivo/presidente/CEO de su organización? Si es menos de un año, introduzca el número “0.”

- [Respuesta en números enteros] Años

21. Indique las prestaciones que su organización ofrece a los empleados.

	Personal de tiempo completo		Personal de medio tiempo	
	Sí	No	Sí	No
Seguro médico				
Seguro dental				
Seguro oftalmológico				
Seguro de vida (póliza individual o colectiva)				
Prestaciones de jubilación, incluyendo 401(k), 403(b), plan de ahorros (Thrift Savings Plan, TSP), cuentas individuales de jubilación (Individual Retirement Accounts, IRA), plan Keogh, etc.				
Días festivos o vacaciones pagadas				
Permiso por enfermedad con goce de sueldo				
Permiso paternal o familiar con goce de sueldo				
Ayuda o reembolso de matrícula escolar				
Programas de información, derivación, asesoramiento o un Programa de asistencia al empleado (Employee Assistance Program, EAP)				
Horarios de trabajo flexibles				
Teletrabajo o trabajo desde casa				

22. ¿Cuáles son los mayores retos en contratar personal a los que se enfrenta su organización?
 Seleccione hasta 3.

- Contratar el personal suficiente para realizar el trabajo requerido
- El alto costo de vida en el lugar donde opera nuestra organización
- Identificar y capacitar a la próxima generación de líderes de nuestra organización
- Identificar, contratar o retener al personal con la competencia cultural necesaria para prestar mejores servicios a nuestra comunidad
- Invertir en el desarrollo profesional

- f. Ofrecer un sueldo competitivo
- g. Facilitar el bienestar del personal (por ejemplo, horarios flexibles, trabajo desde casa, etc.)
- h. El agotamiento del personal, también conocido como el síndrome de desgaste profesional o del trabajador quemado
- i. No tenemos desafíos en encontrar a personas
- j. Otra (por favor especifique _____)

23. ¿Cuáles son los mayores retos operativos a los que se enfrenta su organización? Seleccione hasta 3.

- a. Falta de espacio físico
- b. Conectar con nuevas audiencias o llegar a nuevos públicos
- c. Conectar con organizaciones similares
- d. Niveles de financiación/flujo de caja
- e. Participación comunitaria
- f. Gestión de datos
- g. Gestión de recursos humanos
- h. Tecnología inadecuada o desactualizada
- i. Seguridad de datos y tecnología
- j. Gestionar o dedicarse al crecimiento organizativo
- k. Obtener servicios jurídicos
- l. Seguridad física (es decir, seguridad del personal, voluntarios, miembros de la comunidad a los que se provee servicio, así como protección de la propiedad)
- m. Investigación y evaluación de programas
- n. Otra (por favor especifique _____)
- o. No nos enfrentamos a ningún reto operativo

24. Desde 2020, ¿ha cambiado cualquiera de las siguientes opciones en su organización? Seleccione todas las opciones que correspondan.

- a. Número del personal
- b. Remuneración del personal
- c. Diversidad en el consejo y/o el liderazgo
- d. Diversidad del personal
- e. Diversidad de nuestros vendedores o proveedores
- f. Alcance de programas o servicios

25. Ha indicado que lo(s) siguiente(s) ha(n) cambiado en su organización desde 2020. ¿Cómo ha(n) cambiado?

	Aumento	Disminución
[fill selected responses from Q18]		

26. Desde 2020, ¿su organización ha adoptado o tiene previsto adoptar alguna de las siguientes medidas? Seleccione todas las opciones que correspondan.

- Desarrollaron un plan de sucesión
- Solicitaron la opinión de la comunidad sobre los servicios de nuestra organización
- Tomaron acciones basados en las opiniones de la comunidad sobre los servicios de nuestra organización
- Participaron más formalmente en abogar y en asuntos políticos
- Colaboración o asociación con nuevas organizaciones
- Fusionarse con otra organización
- Otra (por favor especifique)
- Ninguna de las anteriores

Programas

Las siguientes preguntas pertenecen a los programas de su organización.

27. ¿Cuál de las siguientes opciones mejor describe a la **misión o el objetivo de su organización**?
Seleccione solo UNO.

- a. Abogar/Asuntos Políticos
- b. Formación artística/Educación/Desarrollo profesional
- c. Organización de servicios artísticos
- d. Producción artística
- e. Residencia artística
- f. Aprendizaje/Tutoría
- g. Empresa/Negocio
- h. Consultoría
- i. Feria/Festival
- j. Financiación/Subvenciones directas
- k. Salud/Bienestar
- l. Sociedad/Comisión histórica o cultural
- m. Servicios jurídicos
- n. Biblioteca/Archivos
- o. Prensa literaria/Editorial
- p. Museo/Galería/Espacio de exposiciones
- q. Ampliar red de contactos profesionales o "Networking"
- r. Presentación o interpretación/"Performance"
- s. Organización religiosa
- t. Servicios sociales
- u. Otra (por favor especifique)

28. ¿Qué disciplina(s) artística(s) se incluye principalmente en sus programas? Seleccione hasta 3.

- a. **Artes escénicas** (danza, teatro, música, circo o acrobacias, teatro de mimo, arte del titiritero)
- b. **Artes visuales** (pintura, fotografía, dibujo o ilustración, grabado, escultura, cine o video, animación, arte digital)
- c. **Escritura/Literatura** (ficción, no ficción creativa, poesía, el “spoken word,” obras de teatro, guiones)
- d. **Artesanía** (fibra, textil, tejido, cerámica, arcilla, metalistería, carpintería o ebanistería, cristalería, joyería)
- e. **Diseño** (diseño arquitectónico, diseño gráfico, diseño de interiores, diseño industrial, diseño de modas, diseño floral)
- f. **Artes tradicionales o folclóricas** (artes que se crean, se representan, se practican o se enseñan con el fin de transmitir habilidades/conocimientos de su cultura o para celebrar/honrar su cultura; las formas de arte tradicional o folclórico pueden incluir, pero no se limitan a, tradiciones culturalmente centradas en la música, la danza, la artesanía, la comida, la vestimenta/el adorno, las ceremonias, las tradiciones orales o la narración de historias)
- g. **Otras artes** (incluidas, entre otras, la instalación artística, el arte interdisciplinar, el arte multidisciplinario, el “performance art” y la práctica social o la práctica socialmente comprometida)

29. Desde 2020, ¿cómo ha cambiado la demanda en general de los programas de su organización, si es que ha cambiado?

- a. Aumento significativo (más del 10 %)
- b. Aumento ligero (1 % a 10 %)
- c. La demanda no cambió (0 %)
- d. Disminución ligera (-1 % a -10 %)
- e. Disminución significativa (más del -10 %)

30. Desde 2020, ¿se ha asociado con otras organizaciones para ofrecer programas en alguna de las siguientes áreas?

- a. Agricultura y alimentos
- b. Desarrollo económico
- c. Desarrollo de la juventud
- d. Medio ambiente y energía
- e. Salud y bienestar (salud física, mental y conductual)
- f. Vivienda
- g. Inmigración
- h. Seguridad pública
- i. Transporte
- j. Desarrollo de la fuerza laboral
- k. Otra (por favor especifique _____)

31. En su último año fiscal completo, ¿su organización pudo satisfacer completamente la demanda de sus programas?

- a. Sí
- b. No: carecemos de los fondos, el personal o los recursos necesarios
- c. No lo sé

Instalaciones

Ahora, quisiéramos saber más sobre las instalaciones que su organización maneja y a quiénes se las hace accesibles.

32. ¿Usted es propietario de, alquila o arrienda sus oficinas y/o instalaciones? Seleccione todas las opciones que correspondan.
- a. Propietario
 - b. Inquilino o arrendador
 - c. Otra (por favor especifique)

33. ¿Cuáles de las siguientes instalaciones ofrece su organización a disposición de artistas y/o del público general (seleccione todas las que correspondan)?

	Artistas	Público en general
Vivienda		
Espacio de estudio		
Espacio(s) comunitario(s)		
Sala(s) de conferencias		
Laboratorio digital		
Espacio de exposición/Galería		
Tienda de regalos		
Biblioteca/Archivos		
Oficinas		
Espacio para espectáculos		
Otro tipo de instalación		

34. ¿Cuáles de las siguientes instalaciones ofrece su organización **gratuitamente** a disposición de los artistas o el público?

	Gratis para artistas	Gratis para el público general
[Fill from previous/Q29]		

35. ¿Cuál es el límite de ocupación o capacidad de cada instalación que ofrece disposición de artistas o el público?

	1 a 5	6 a 10	10 a 25	26 a 50	51 a 100	101 a 200	Más de 201
[Fill from previous/Q29]							

36. ¿Las oficinas o instalaciones de su organización están ubicadas en al menos una de las comunidades a las que sirven? Seleccione UNA.

- a. Sí
- b. No
- c. N/A

Financiación y salud financiera de la organización

Las siguientes preguntas tratan de las fuentes de ingresos y la salud financiera, incluso cómo ambas pueden haber cambiado con el tiempo.

37. Piense en el presupuesto anual de su organización. ¿Cuál es el presupuesto anual de su organización para este año y en cada uno de los dos últimos años?

	Menos de \$100.000	\$100.000 a \$249.999	\$250.000 a \$499.999	\$500.000 a \$799.999	\$800.000 a \$999.999	\$1.000.000 a \$2.000.000	Más de \$2.000.000
Este año (2024)							
Año pasado (2023)							
Hace dos años (2022)							
TOTAL							

38. Las organizaciones generan financiación a partir de muchas fuentes de ingresos. ¿Qué parte de la financiación total de su organización procede de cada fuente de ingresos? Responda con respecto a su último año fiscal completado.

	Ninguna	Alguna	Aproximadamente la mitad	La mayoría	Toda
Financiación gubernamental (federal, estatal, local)					
Donaciones de empresas					
Subvenciones de fundaciones					
Donantes individuales					
Actos de recaudación de fondos					
Contribuciones en especie					
Ingresos procedentes de programas					
Ingresos por inversiones					
Otros					
TOTAL					

39. Desde 2020, ¿cómo han cambiado los ingresos de su organización procedentes de las siguientes fuentes?

	Aumento	Se mantiene igual	Disminución	N/A
[fill from Q34 if NOT missing and NOT none selected,]				

40. ¿Cuáles son los mayores retos financieros de su organización? Seleccione hasta 3.

- a. Retrasos en la asignación de fondos
- b. Recortes en la financiación gubernamental
- c. Recortes en la financiación procedente de otras fuentes (no gubernamentales)
- d. Recaudación de fondos para cubrir todos los gastos
- e. Recaudación de ingresos de uso no restringido
- f. Ingresos sostenibles
- g. Otra (por favor especifique _____)
- h. No tenemos problemas financieros

41. En su último año fiscal completo, ¿aproximadamente qué porcentaje de su financiación total fue de uso no restringido?

- a. 0 % a 19 %
- b. 20 % a 39 %
- c. 40 % a 59 %
- d. 60 % a 79 %
- e. 80 % a 100 %

42. Al final de su último año fiscal completo, su organización acabó con un...

- a. ...déficit operativo.
- b. ...excedente neto de explotación.
- c. ...punto de equilibrio financiero.

43. Calcule el número promedio de solicitudes de subvención presentadas anualmente por su organización.

- [Selección desplegable]

44. Calcule la cantidad promedio de subvenciones recibidas anualmente por su organización.

- a. 1 a 10
- b. 11 a 25
- c. 26 a 50
- d. 51 a 100
- e. 101 a 150
- f. Más de 150

Más información sobre la organización

¡Ya casi terminamos! Ya hemos preguntado sobre el director ejecutivo de su organización. Si su organización tiene otro punto de contacto, por favor comparte su información, acompañada de los datos generales de cómo contactar la organización.

45. Nombre del contacto adicional de la organización

- [Respuesta abierta]

46. Apellido del contacto adicional de la organización

- [Respuesta abierta]

47. Pronombres del contacto adicional de la organización

- a. Elle
- b. Ella
- c. Él
- d. No incluido en la lista (por favor especifique)

48. Título del contacto adicional de la organización

- [Respuesta abierta]

49. Dirección de correo electrónico del contacto adicional de la organización

- [Respuesta abierta]

50. Dirección 1 de la organización

- [Respuesta abierta]

51. Dirección 2 de la organización

- [Respuesta abierta]

52. Ciudad de la organización

- [Respuesta abierta]

53. Estado de la organización

- [Respuesta abierta]

54. Código postal de la organización

- [Respuesta abierta]

55. Teléfono de la organización

- [Respuesta abierta]

56. Dirección de correo electrónico

- [Respuesta abierta]

57. Estado/EE. UU. Territorio de la organización

- [Lista desplegable]

58. Página de web de la organización

- [Respuesta abierta]

Designar a otra organización

Las respuestas a esta encuesta ayudan a la NALAC a apoyar a las organizaciones que ofrecen servicios principalmente a los artistas Latinx/é y que promueven principalmente las artes y culturas Latinx/é. Usted es quien mejor conoce a sus colegas y puede ayudarnos a alcanzar a más organizaciones como la suya.

¿Tiene alguna organización como la suya para recomendar? Esa organización recibirá una invitación para completar esta encuesta.

59. Si tiene otra organización para recomendar, por favor comparte la información de contacto de dicha organización.

- a. Nombre de la organización: _____
- b. Teléfono de la organización _____
- c. Dirección de correo electrónico de la organización _____
- d. Ciudad de la organización (principal): _____
- e. Estado de la organización (primario)
 - i. [Estados y territorios de los EE. UU.]
- f. NO TENGO UNA ORGANIZACIÓN PARA RECOMENDAR

60. Pregunta de seguimiento: ¿Tiene alguna otra organización que le gustaría recomendar?

- a. Sí
- b. No

61. ¿A qué dirección de correo electrónico desea que le enviemos su tarjeta de regalo electrónica?

- a. [Correo electrónico]
- b. Rechazo la tarjeta de regalo electrónica

62. A continuación encontrará una lista de opciones de tarjetas de regalo electrónicas. Seleccione la tarjeta de regalo electrónica que más prefiere.

- [Lista de opciones de Tango]

63. Utilice esta sección para hacernos llegar sus comentarios, preguntas o sugerencias. ¡Gracias!

- [Respuesta abierta]

Pantalla final

Por favor, seleccione “INSERT” para entregar sus respuestas de la encuesta y recibir su tarjeta de regalo virtual de \$40.

NALAC le agradece por su tiempo y sus contribuciones. Esta encuesta servirá de apoyo a los esfuerzos de promoción locales, regionales y nacionales para garantizar que el sector cultural Latinx/é cuente con recursos equitativos en todo Estados Unidos. Esperamos poder compartir con Ustedes los resultados de la encuesta a finales de 2025.

Appendix D: Survey Results

SCRNR1: Organization focuses primarily on arts & cultural programs for Latinx/e people

Value	Count	Percent
Yes	415	84.2%
No	75	15.2%
Don't know	3	0.6%

n = 493

Note. This table depicts responses to SCRNR1: "Does your organization focus primarily on arts and cultural programs for Latinx/é people and cultures?" This question was given to all respondents.

SCRNR2: More than half of the organization's executive leadership self-identifies as Latinx/e

Value	Count	Percent
Yes	470	95.3%
No	19	3.9%
Don't know	4	0.8%

n = 493

Note. This table depicts responses to SCRNR2: "Does more than half of your organization's executive leadership (inclusive of your organization's senior management team and your board of directors) self-identify as Latinx/é?" This question was given to all respondents.

SCRNR3: Organization's most senior leader self-identifies as Latinx/e

Value	Count	Percent
Yes	475	96.3%
No	13	2.6%
Don't know	5	1.0%

n = 493

Note. This table depicts responses to SCRNR3: "Does your organization's most senior leader self-identify as Latinx/é?" This question was given to all respondents.

Q3: Organization's legal incorporation status

Value	Count	Percent
501(C)(3) charity/non-profit	334	67.7%
LLC	40	8.1%
Fiscally sponsored	27	5.5%
501(C)(3) foundation	3	0.6%
501(C)(4)	3	0.6%
501(C)(6)	1	0.2%
Other	74	15.0%
No response	11	2.2%

n = 493

Note. This table depicts responses to Q3: "How is your organization legally incorporated?" This question was given to all respondents.

Q8: Ethnic/cultural heritage of communities served (select all that apply)

Value	Count	Percent
Mexico	253	51.3%
United States	250	50.7%
Puerto Rico	169	34.3%
Colombia	115	23.3%
Dominican Republic	114	23.1%
Cuba	113	22.9%
El Salvador	100	20.3%
Peru	100	20.3%
Venezuela	98	19.9%
Guatemala	91	18.5%
Argentina	87	17.6%
Ecuador	84	17.0%
Honduras	84	17.0%
Chile	77	15.6%
Nicaragua	75	15.2%
Brazil	74	15.0%
Costa Rica	73	14.8%
Bolivia	69	14.0%
Panama	69	14.0%
Uruguay	56	11.4%
Paraguay	53	10.8%
Haiti	35	7.1%
Belize	27	5.5%
Martinique	16	3.2%

French Guiana	15	3.0%
Guyana	15	3.0%
Guadeloupe	13	2.6%
Suriname	13	2.6%
Saint-Barthelemy	12	2.4%
Saint-Martin	12	2.4%
Somewhere else	25	5.1%
N/A - Does not focus on specific Latinx/e communities	94	19.1%
No response	6	1.2%

n = 493

Note. This table depicts responses to Q8: "If your organization focuses on specific Latinx/é peoples and communities, which of the following represents their ethnic origins or cultural heritage? Select all that apply." This question was given to all respondents.

Q8: Ethnic/cultural heritage of communities served by geographic region (select all that apply)

Value	Count	Percent
<i>North America</i>	320	64.9%
Mexico	253	51.3%
United States	250	50.7%
<i>Caribbean</i>	194	39.4%
Puerto Rico	169	34.3%
Dominican Republic	114	23.1%
Cuba	113	22.9%
Haiti	35	7.1%
Martinique	16	3.2%
Guadeloupe	13	2.6%
Saint-Barthelemy	12	2.4%
Saint-Martin	12	2.4%
<i>Central America</i>	124	25.2%
El Salvador	100	20.3%
Guatemala	91	18.5%
Honduras	84	17.0%
Nicaragua	75	15.2%
Costa Rica	73	14.8%
Panama	69	14.0%
Belize	27	5.5%
<i>South America</i>	152	30.8%
Colombia	115	23.3%
Peru	100	20.3%
Venezuela	98	19.9%

Argentina	87	17.6%
Ecuador	84	17.0%
Chile	77	15.6%
Brazil	74	15.0%
Bolivia	69	14.0%
Uruguay	56	11.4%
Paraguay	53	10.8%
French Guiana	15	3.0%
Guyana	15	3.0%
Suriname	13	2.6%
Somewhere else	25	5.1%
N/A - Does not focus on specific Latinx/e communities	94	19.1%
No response	6	1.2%

n = 493

Note. This table depicts responses to Q8: "If your organization focuses on specific Latinx/é peoples and communities, which of the following represents their ethnic origins or cultural heritage? Select all that apply." This question was given to all respondents.

Q10: Indigenous communities served (select all that apply)

Value	Count	Percent
Mexico	128	32.6%
United States	107	27.2%
Puerto Rico	64	16.3%
Guatemala	42	10.7%
Peru	34	8.7%
Colombia	31	7.9%
Dominican Republic	29	7.4%
Ecuador	27	6.9%
Cuba	26	6.6%
Bolivia	23	5.9%
El Salvador	23	5.9%
Honduras	23	5.9%
Argentina	22	5.6%
Chile	22	5.6%
Venezuela	22	5.6%
Brazil	19	4.8%
Nicaragua	17	4.3%
Paraguay	17	4.3%
Costa Rica	16	4.1%
Panama	14	3.6%

Haiti	13	3.3%
Uruguay	13	3.3%
Belize	10	2.5%
Guadeloupe	7	1.8%
Guyana	7	1.8%
Suriname	7	1.8%
French Guiana	6	1.5%
Saint-Barthelemy	6	1.5%
Saint-Martin	6	1.5%
Martinique	5	1.3%
Other	28	7.1%
N/A - Does not serve specific Indigenous communities	145	36.9%
No response	17	4.3%

n = 393

Note. This table depicts responses to Q10: "Does your organization specifically serve **indigenous communities** that reside or have historical roots within the present-day borders of the following places? Select all that apply." This question was given to respondents who indicated serving specific Latinx/é peoples or communities.

Q10: Indigenous communities served by geographic region (select all that apply)

Value	Count	Percent
North America	171	43.5%
Mexico	128	32.6%
United States	107	27.2%
Caribbean	73	18.6%
Puerto Rico	64	16.3%
Dominican Republic	29	7.4%
Cuba	26	6.6%
Haiti	13	3.3%
Guadeloupe	7	1.8%
Saint-Barthelemy	6	1.5%
Saint-Martin	6	1.5%
Martinique	5	1.3%
Central America	45	11.5%
Guatemala	42	10.7%
El Salvador	23	5.9%
Honduras	23	5.9%
Nicaragua	17	4.3%
Costa Rica	16	4.1%
Panama	14	3.6%
Belize	10	2.5%

South America	52	13.2%
Peru	34	8.7%
Colombia	31	7.9%
Ecuador	27	6.9%
Bolivia	23	5.9%
Argentina	22	5.6%
Chile	22	5.6%
Venezuela	22	5.6%
Brazil	19	4.8%
Paraguay	17	4.3%
Uruguay	13	3.3%
Guyana	7	1.8%
Suriname	7	1.8%
French Guiana	6	1.5%
Other	28	7.1%
N/A - Does not serve specific Indigenous communities	145	36.9%
No response	17	4.3%

n = 393

Note. This table depicts responses to Q10: "Does your organization specifically serve **indigenous communities** that reside or have historical roots within the present-day borders of the following places? Select all that apply." This question was given to respondents who indicated serving specific Latinx/é peoples or communities.

Q10: Percent of organizations that serve Indigenous communities within the following geographies*

Value	Count	Percent
Guadeloupe	7	53.8%
Suriname	7	53.8%
Mexico	128	50.6%
Saint-Barthelemy	6	50.0%
Saint-Martin	6	50.0%
Guyana	7	46.7%
Guatemala	42	46.2%
United States	107	42.8%
French Guiana	6	40.0%
Puerto Rico	64	37.9%
Haiti	13	37.1%
Belize	10	37.0%
Peru	34	34.0%
Bolivia	23	33.3%
Ecuador	27	32.1%
Paraguay	17	32.1%

Martinique	5	31.3%
Chile	22	28.6%
Honduras	23	27.4%
Colombia	31	27.0%
Brazil	19	25.7%
Dominican Republic	29	25.4%
Argentina	22	25.3%
Uruguay	13	23.2%
Cuba	26	23.0%
El Salvador	23	23.0%
Nicaragua	17	22.7%
Venezuela	22	22.4%
Costa Rica	16	21.9%
Panama	14	20.3%

Note. This table depicts responses to Q10: "Does your organization specifically serve **indigenous communities** that reside or have historical roots within the present-day borders of the following places? Select all that apply." This question was given to respondents who indicated serving specific Latinx/é peoples or communities in Q8.

* For example, out of the 128 organizations that serve communities with ethnic origins in Mexico (Q8), 50.6% serve communities Indigenous to Mexico (Q10).

Q11: Serve Indigenous communities with roots in present day Latin America

Value	Count	Percent
Yes	13	13.0%
No	69	69.0%
Don't know	14	14.0%
No response	4	4.0%

n = 100

Note. This table depicts responses to Q11: "Does your organization specifically serve indigenous communities that reside or have historical roots in present day Latin America?" This question was given to respondents who indicated not serving specific Latinx/é peoples or communities in Q8.

Q13: Program locations (select all that apply)

Value	Count	Percent
Locally in my community	419	85.0%
In my state	244	49.5%
Internationally	170	34.5%
Nationally	159	32.3%
Across states in my region	140	28.4%
Other	12	2.4%
No response	4	0.8%

n = 493

Note. This table depicts responses to Q13: "Consider where you provide programs. Do you provide them locally in your community, broadly in your state, across states in your region, nationally, or internationally? Select all that apply." This question was given to all respondents.

Q14: Total number of staff members by role

Value	Count	Percent
<i>Board members</i>		
0	48	11.0%
1-2	18	4.1%
3-5	153	35.1%
6-10	158	36.2%
11+	59	13.5%
n = 436		
<i>Full-time staff</i>		
0	112	25.6%
1-2	185	42.3%
3-5	65	14.9%
6-10	36	8.2%
11+	39	8.9%
n = 437		
<i>Part-time staff</i>		
0	97	22.3%
1-2	148	34.0%
3-5	93	21.4%
6-10	55	12.6%
11+	42	9.7%
n = 435		
<i>Interns</i>		
0	164	47.1%
1-2	124	35.6%
3-5	38	10.9%
6-10	14	4.0%
11+	8	2.3%
n = 348		
<i>Volunteers</i>		
0	58	14.0%
1-2	39	9.4%
3-5	90	21.7%
6-10	84	20.3%

11+14334.5%

n = 414

Note. This table depicts responses to Q14: “How many total people within your organization serve in the following roles?” This question was given to all respondents.

Q14: Median number of staff members by role

Value	Median
Board members	5.0
Full-time staff	1.0
Part-time staff	2.0
Interns	1.0
Volunteers	7.5

Note. This table depicts responses to Q14: “How many total people within your organization serve in the following roles?” This question was given to all respondents.

Q15: Total number of Latinx/e staff members by role

Value	Count	Percent
Board members		
0	35	8.5%
1-2	63	15.2%
3-5	175	42.3%
6-10	116	28.0%
11+	25	6.0%
n = 414		
Full-time staff		
0	87	22.2%
1-2	187	47.7%
3-5	60	15.3%
6-10	26	6.6%
11+	32	8.2%
n = 392		
Part-time staff		
0	85	21.4%
1-2	154	38.8%
3-5	86	21.7%
6-10	46	11.6%
11+	26	6.5%
n = 397		

Interns

0	141	47.0%
1-2	113	37.7%
3-5	30	10.0%
6-10	11	3.7%
11+	5	1.7%
n = 300		

Volunteers

0	52	14.0%
1-2	44	11.8%
3-5	106	28.5%
6-10	65	17.5%
11+	105	28.2%
n = 372		

Note. This table depicts responses to Q15: "Approximately how many individuals in your organization self-identify as Latinx/é? If you are unsure, please select "Don't know." This question was given to all respondents.

Q15: Median of Latinx/e staff members by role

Value	Median
Board members	4.0
Full-time staff	1.0
Part-time staff	2.0
Interns	1.0
Volunteers	5.0

Note. This table depicts responses to Q15: "Approximately how many individuals in your organization self-identify as Latinx/é? If you are unsure, please select "Don't know." This question was given to all respondents.

Q16: Years highest-ranked staff member has served

Statistic	Value
Mean	13.8
Standard Deviation	11.09
Median	10

n = 479

Note. This table depicts responses to Q16: "How long has your organization's highest-ranked staff member served in their current position? If less than a year, please enter the number "0." This question was given to all respondents.

Q17: Benefits for part-time employees (select all that apply)

Benefit	Count	Percent
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Flexible work hours	237	75.0%
Telecommuting	195	61.7%
Paid holidays or vacation	80	25.3%
Paid sick leave	80	25.3%
Paid parental or family leave	52	16.5%
Employee Assistance Program (EAP)	41	13.0%
Health insurance	23	7.3%
Tuition assistance and/or reimbursement	23	7.3%
Retirement benefits (401k, 403b, IRA, etc.)	21	6.6%
Dental insurance	19	6.0%
Vision insurance	19	6.0%
Life insurance (individual or group policy)	8	2.5%

n = 316

Note. This table depicts responses to Q17: "Please indicate the benefits your organization offers employees." This question was given to respondents who reported at least one part-time staff member in their organization (Q14).

Q17: Benefits for full-time employees (select all that apply)

Benefit	Count	Percent
Flexible work hours	272	64.6%
Telecommuting	242	57.5%
Paid holidays or vacation	180	42.8%
Paid sick leave	175	41.6%
Health insurance	128	30.4%
Paid parental or family leave	120	28.5%
Dental insurance	92	21.9%
Retirement benefits (401k, 403b, IRA, etc.)	81	19.2%
Vision insurance	79	18.8%
Employee Assistance Program (EAP)	66	15.7%
Life insurance (individual or group policy)	53	12.6%
Tuition assistance and/or reimbursement	48	11.4%

n = 421

Note. This table depicts responses to Q17: "Please indicate the benefits your organization offers employees." This question was given to all respondents.

Q18: Greatest staffing challenges (select up to 3)

Value	Count	Percent
Employing enough staff to do the work required	273	56.1%
Offering competitive pay	258	53.0%
High cost of living where our organization operates	178	36.6%

Identifying and cultivating our organization's next generation of leaders	122	25.1%
Identifying, recruiting, or retaining staff who have the cultural proficiency to best serve our community	110	22.6%
Staff burnout	105	21.6%
Investing in professional development	87	17.9%
Providing for staff wellness (e.g., flexible hours, working from home)	29	6.0%
We don't face any staffing challenges	20	4.1%
Other	21	4.3%
No response	14	2.9%

n = 487

Note. This table depicts responses to Q18: "What are the greatest staffing challenges your organization faces? Select up to 3." This question was given to all respondents.

Q19: Greatest operational challenges (select up to 3)

Value	Count	Percent
Funding levels/cash flow	378	77.9%
Managing or pursuing organizational growth	191	39.4%
Lack of physical space	175	36.1%
Connecting with new audiences	106	21.9%
Data management	83	17.1%
Human resource management	80	16.5%
Research and program evaluation	63	13.0%
Inadequate or outdated technology	42	8.7%
Obtaining legal services	34	7.0%
Community engagement	27	5.6%
Connecting with peer organizations	21	4.3%
Security of data and technology	20	4.1%
Physical security	18	3.7%
We don't face any operational challenges	8	1.6%
Other	9	1.9%
No response	5	1.0%

n = 485

Note. This table depicts responses to Q19: "What are the greatest staffing challenges your organization faces? Select up to 3." This question was given to all respondents.

Q20: Organization changes since 2020 (select all that apply)

Value	Count	Percent
Number of staff	255	52.6%

Reach of programs or services	230	47.4%
Staff compensation	220	45.4%
None of these have changed	109	22.5%
Diversity of board and/or leadership	88	18.1%
Diversity of staff	60	12.4%
Diversity of our vendors and/or suppliers	37	7.6%
No response	15	3.1%

n = 485

Note. This table depicts responses to Q20: "Since 2020, have any of the following at your organization changed? Select all that apply." This question was given to all respondents.

Q21: Details of organizational changes since 2020

Value	Count	Percent
<i>Number of staff</i>		
Increased	167	65.7%
Decreased	85	33.5%
n = 254		
<i>Staff compensation</i>		
Increased	168	76.7%
Decreased	47	21.5%
n = 219		
<i>Diversity of board and/or leadership</i>		
Increased	60	69.0%
Decreased	22	25.3%
n = 87		
<i>Diversity of staff</i>		
Increased	52	88.1%
Decreased	6	10.2%
n = 59		
<i>Diversity of our vendors and/or suppliers</i>		
Increased	30	83.3%
Decreased	4	11.1%
n = 36		
<i>Reach of programs or services</i>		
Increased	170	74.2%
Decreased	59	25.8%
n = 229		

Note. This table depicts responses to Q21: "You indicated that the following has/have changed at your organization since 2020. How has it / have they changed?" Each "type" of change was given to respondents who indicated that specific change in Q20.

Q22: Actions taken or planned since 2020 (select all that apply)

Value	Count	Percent
Collaborated or partnered with new organizations	347	72.0%
Solicited community feedback about our organization's services	182	37.8%
Acted on community feedback about our organization's services	166	34.4%
Developed a succession plan	155	32.2%
Engaged more formally in advocacy and policy	124	25.7%
None of these	48	10.0%
Strategic Planning	12	2.5%
Merged with another organization	16	3.3%
Other	16	3.3%
No response	15	3.1%

n = 482

Note. This table depicts responses to Q22: "Since 2020, has your organization taken or planned to take any of the following actions? Select all that apply." This question was given to all respondents.

Q23: Organization's mission or purpose

Value	Count	Percent
Artistic Production	100	21.0%
Performance/Presenting	100	21.0%
Arts Services Organization	79	16.6%
Arts Training/Education/Professional Development	61	12.8%
Museum/Gallery/Exhibition Space	21	4.4%
Advocacy/Policy	16	3.4%
Social Services	12	2.5%
Literary Press/Publisher	11	2.3%
Fair/Festival	10	2.1%
Historical or Cultural Society/Commission	10	2.1%
Network/Networking	7	1.5%
Apprenticeship/Mentorship	6	1.3%
Business/Corporation	4	0.8%
Health/Wellbeing	4	0.8%
Arts Residency	3	0.6%
Consulting	3	0.6%
Funding/Direct Grantmaking	2	0.4%
Legal Services	1	0.2%
Library/Archives	1	0.2%
Other	23	4.8%
No response	3	0.6%

n = 477

Note. This table depicts responses to Q23: "Which of the following best describes **your organization's mission or purpose**? Select only ONE." This question was given to all respondents.

Q24: Primary art discipline(s) (select up to 3)

Value	Count	Percent
Performing Arts	294	61.9%
Visual Arts	215	45.3%
Traditional or Folk Arts	204	42.9%
Writing/Literature	117	24.6%
Craft	50	10.5%
Design	17	3.6%
Other Arts	122	25.7%
No response	7	1.5%

n = 475

Note. This table depicts responses to Q24: "Which artistic discipline(s) do you primarily engage with in your programs? Please select up to 3." This question was given to all respondents.

Q25: Change in demand for programs since 2020

Value	Count	Percent
Significantly increased (more than 10%)	241	50.7%
Slightly increased (1% to 10%)	108	22.7%
Demand did not change (0%)	46	9.7%
Slightly decreased (-1% to -10%)	38	8.0%
Significantly decreased (more than -10%)	33	6.9%
No response	9	1.9%

n = 475

Note. This table depicts responses to Q25: "Since 2020, how did the overall demand for your organization's programs change, if at all?" This question was given to all respondents.

Q26: Partnerships with other organizations to offer programs in... (select all that apply)

Value	Count	Percent
Youth development	239	48.5%
Health	159	32.3%
Immigration	105	21.3%
Workforce development	80	16.2%
Economic development	75	15.2%

Agriculture & food	65	13.2%
Environment & energy	65	13.2%
Housing	27	5.5%
Arts Programming	26	5.3%
Public safety	25	5.1%
Education	23	4.7%
Transportation	12	2.4%
Other	22	4.5%
No response	96	19.5%

n = 493

Note. This table depicts responses to Q26: "Since 2020, have you partnered with other organizations to offer programs in any of the following areas?" This question was given to all respondents.

Q27: Ability to meet demand for programs in last fiscal year

Value	Count	Percent
Yes	223	46.9%
No - we lacked funding, staff, and/or necessary resources	229	48.2%
Don't know	19	4.0%
No response	4	0.8%

n = 475

Note. This table depicts responses to Q27: "In your last full fiscal year, was your organization able to fully meet the demand for its programs?" This question was given to all respondents.

Q28: Own, rent, or lease office and/or facilities (select all that apply)

Value	Count	Percent
Rent	264	55.6%
Own	89	18.7%
Remote/Home office	46	9.7%
Donated	33	6.9%
No physical location	24	5.1%
University/School spaces	19	4.0%
Other	32	6.7%
No response	16	3.4%

n = 475

Note. This table depicts responses to Q28: "Do you own, rent, or lease your office and/or facilities? Select all that apply." This question was given to all respondents.

Q29: Facilities offered to either artists and/or the general public

Value	Count	Percent
<i>Housing</i>		
Yes	45	9.5%
No	430	90.5%
<i>Studio space</i>		
Yes	146	30.7%
No	329	90.5%
<i>Community space(s)</i>		
Yes	187	39.4%
No	288	90.5%
<i>Conference rooms</i>		
Yes	122	25.7%
No	353	90.5%
<i>Digital lab</i>		
Yes	34	7.2%
No	441	90.5%
<i>Gallery space</i>		
Yes	131	27.6%
No	344	90.5%
<i>Gift shop</i>		
Yes	42	8.8%
No	433	90.5%
<i>Library/archives</i>		
Yes	62	13.1%
No	413	90.5%
<i>Office space</i>		
Yes	88	18.5%
No	387	90.5%
<i>Performance space</i>		
Yes	186	39.2%
No	289	90.5%
<i>Something else</i>		
Yes	78	16.4%
No	397	90.5%

n = 475

Note. This table depicts responses to Q29: "Which of the following facilities does your organization make available to artists and the public (select all that apply)?" This question was given to all respondents.

Q29: Facilities offered to artists

Value	Count	Percent
<i>Housing</i>		
Yes	38	8.0%
No	437	92.0%
<i>Studio space</i>		
Yes	133	28.0%
No	342	72.0%
<i>Community space(s)</i>		
Yes	138	29.1%
No	337	70.9%
<i>Conference rooms</i>		
Yes	90	18.9%
No	385	81.1%
<i>Digital lab</i>		
Yes	23	4.8%
No	452	95.2%
<i>Gallery space</i>		
Yes	113	23.8%
No	362	76.2%
<i>Gift shop</i>		
Yes	30	6.3%
No	445	93.7%
<i>Library/archives</i>		
Yes	44	9.3%
No	431	90.7%
<i>Office space</i>		
Yes	75	15.8%
No	400	84.2%
<i>Performance space</i>		
Yes	169	35.6%
No	306	64.4%
<i>Something else</i>		
Yes	64	13.5%
No	411	86.5%

n = 475

Note. This table depicts responses to Q29: "Which of the following facilities does your organization make available to artists and the public (select all that apply)?" This question was given to all respondents.

Q29: Facilities offered to the general public

Value	Count	Percent
<i>Housing</i>		
Yes	11	2.3%
No	464	97.7%
<i>Studio space</i>		
Yes	54	11.4%
No	421	88.6%
<i>Community space(s)</i>		
Yes	160	33.7%
No	315	66.3%
<i>Conference rooms</i>		
Yes	85	17.9%
No	390	82.1%
<i>Digital lab</i>		
Yes	21	4.4%
No	454	95.6%
<i>Gallery space</i>		
Yes	79	16.6%
No	396	83.4%
<i>Gift shop</i>		
Yes	33	6.9%
No	442	93.1%
<i>Library/archives</i>		
Yes	48	10.1%
No	427	89.9%
<i>Office space</i>		
Yes	34	7.2%
No	441	92.8%
<i>Performance space</i>		
Yes	126	26.5%
No	349	73.5%
<i>Something else</i>		
Yes	52	10.9%
No	423	89.1%

n = 475

Note. This table depicts responses to Q29: "Which of the following facilities does your organization make available to artists and the public (select all that apply)?" This question was given to all respondents.

Q30: Facilities offered to artists for free

Value	Count	Percent
<i>Housing</i>		
Yes	29	64.4%
No	16	35.6%
n = 45		
<i>Studio space</i>		
Yes	98	67.1%
No	48	32.9%
n = 146		
<i>Community space(s)</i>		
Yes	117	62.6%
No	70	37.4%
n = 187		
<i>Conference rooms</i>		
Yes	69	56.6%
No	53	43.4%
n = 122		
<i>Digital lab</i>		
No	19	55.9%
Yes	15	44.1%
n = 34		
<i>Gallery space</i>		
Yes	88	67.2%
No	43	32.8%
n = 131		
<i>Gift shop</i>		
No	25	59.5%
Yes	17	40.5%
n = 42		
<i>Library/archives</i>		
Yes	35	56.5%
No	27	43.5%
n = 62		
<i>Office space</i>		
Yes	55	62.5%
No	33	37.5%
n = 88		
<i>Performance space</i>		
Yes	127	68.3%

No	59	31.7%
n = 186		

Something else

Yes	48	61.5%
No	30	38.5%
n = 78		

Note. This table depicts responses to Q30: "Which of the following facilities or assets does your organization make available **for free** to artists and/or the public?" Each type of facility/asset was only given to respondents who reported providing that type of facility/asset to artists and/or the public in Q29.

Q30: Offered to the general public for free

Value	Count	Percent
<i>Housing</i>		
Yes	4	8.9%
No	41	91.1%
n = 45		
<i>Studio space</i>		
Yes	30	20.5%
No	116	79.5%
n = 146		
<i>Community space(s)</i>		
No	83	44.4%
Yes	104	55.6%
n = 187		
<i>Conference rooms</i>		
Yes	43	35.2%
No	79	64.8%
n = 122		
<i>Digital lab</i>		
Yes	14	41.2%
No	20	58.8%
n = 34		
<i>Gallery space</i>		
Yes	64	48.9%
No	67	51.1%
n = 131		
<i>Gift shop</i>		
Yes	20	47.6%
No	22	52.4%
n = 42		

Library/archives

Yes	40	64.5%
No	22	35.5%

n = 62

Office space

Yes	16	18.2%
No	72	81.8%

n = 88

Performance space

Yes	68	36.6%
No	118	63.4%

n = 186

Something else

Yes	36	46.2%
No	42	53.8%

n = 78

Note. This table depicts responses to Q30: "Which of the following facilities or assets does your organization make available **for free** to artists and/or the public?" Each type of facility/asset was only given to respondents who reported providing that type of facility/asset to artists and/or the public in Q29.

Q31_1: Occupancy or capacity limit of the provided housing

Value	Count	Percent
1-5	29	64.4%
6-10	3	6.7%
10-25	2	4.4%
26-50	3	6.7%
200+	2	4.4%
No response	6	13.3%

n = 45

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_2: Occupancy or capacity limit of the provided studio space

Value	Count	Percent
1-5	41	28.1%
6-10	17	11.6%
10-25	35	24.0%
26-50	30	20.5%
51-100	12	8.2%

101-200	5	3.4%
200+	1	0.7%
No response	5	3.4%

n = 146

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_3: Occupancy or capacity limit of the provided community space(s)

Value	Count	Percent
1-5	13	7.0%
6-10	10	5.3%
10-25	29	15.5%
26-50	31	16.6%
51-100	51	27.3%
101-200	28	15.0%
200+	19	10.2%
No response	6	3.2%

n = 187

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_4: Occupancy or capacity limit of the provided conference rooms

Value	Count	Percent
1-5	15	12.3%
6-10	20	16.4%
10-25	35	28.7%
26-50	26	21.3%
51-100	13	10.7%
101-200	3	2.5%
No response	10	8.2%

n = 122

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_5: Occupancy or capacity limit of the provided digital lab

Value	Count	Percent
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1-5	12	35.3%
6-10	8	23.5%
10-25	7	20.6%
26-50	2	5.9%
No response	5	14.7%

n = 34

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_6: Occupancy or capacity limit of the provided gallery space

Value	Count	Percent
1-5	15	11.5%
6-10	8	6.1%
10-25	15	11.5%
26-50	25	19.1%
51-100	32	24.4%
101-200	18	13.7%
200+	8	6.1%
No response	10	7.6%

n = 131

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_7: Occupancy or capacity limit of the provided gift shop

Value	Count	Percent
1-5	7	16.7%
6-10	8	19.0%
10-25	11	26.2%
26-50	6	14.3%
51-100	4	9.5%
101-200	3	7.1%
No response	3	7.1%

n = 42

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_8: Occupancy or capacity limit of the provided library/archives

Value	Count	Percent
1-5	17	27.4%
6-10	11	17.7%
10-25	9	14.5%
26-50	8	12.9%
51-100	5	8.1%
101-200	1	1.6%
200+	2	3.2%
No response	9	14.5%

n = 62

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_9: Occupancy or capacity limit of the provided office space

Value	Count	Percent
1-5	42	47.7%
6-10	16	18.2%
10-25	14	15.9%
26-50	2	2.3%
51-100	1	1.1%
101-200	1	1.1%
200+	1	1.1%
No response	11	12.5%

n = 88

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_10: Occupancy or capacity limit of the provided performance space

Value	Count	Percent
1-5	8	4.3%
6-10	8	4.3%
10-25	13	7.0%
26-50	21	11.3%
51-100	49	26.3%
101-200	38	20.4%
200+	43	23.1%
No response	6	3.2%

n = 186

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q31_11: Occupancy or capacity limit of something else

Value	Count	Percent
1-5	10	12.8%
6-10	2	2.6%
10-25	12	15.4%
26-50	10	12.8%
51-100	10	12.8%
101-200	6	7.7%
200+	10	12.8%
No response	18	23.1%

n = 78

Note. This table depicts responses to Q31: "What is the occupancy or capacity limit for each of the facilities you provide to artists and the general public?" This question was given to respondents who reported providing this type of facility/asset to artists and/or the general public in Q29.

Q32: Organization's offices or facilities located within at least one of the communities served

Value	Count	Percent
Yes	364	76.6%
No	23	4.8%
N/A	70	14.7%
No response	18	3.8%

n = 475

Note. This table depicts responses to Q32: "Are your organization's offices or facilities located within at least one of the communities you serve? Select ONE." This question was given to all respondents.

Q33_1: Organization's annual budget for the current year (2024)

Value	Count	Percent
Under \$100,000	221	46.6%
\$100,000 - \$249,999	91	19.2%
\$250,000 - \$499,999	50	10.5%
\$500,000 - \$799,999	19	4.0%
\$800,000 - \$999,999	16	3.4%
\$1,000,000 - \$2,000,000	28	5.9%
Over \$2,000,000	34	7.2%

No response	15	3.2%
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n = 474

Note. This table depicts responses to Q33: "Please think of your organization's annual budget. What is your organization's annual budget for this year and in each of the past two years?" This question was given to all respondents.

Q33_2: Organization's annual budget last year (2023)

Value	Count	Percent
Under \$100,000	221	46.6%
\$100,000 - \$249,999	98	20.7%
\$250,000 - \$499,999	36	7.6%
\$500,000 - \$799,999	28	5.9%
\$800,000 - \$999,999	9	1.9%
\$1,000,000 - \$2,000,000	27	5.7%
Over \$2,000,000	29	6.1%
No response	26	5.5%

n = 474

Note. This table depicts responses to Q33: "Please think of your organization's annual budget. What is your organization's annual budget for this year and in each of the past two years?" This question was given to all respondents.

Q33_3: Organization's annual budget two years ago (2022)

Value	Count	Percent
Under \$100,000	244	51.5%
\$100,000 - \$249,999	83	17.5%
\$250,000 - \$499,999	31	6.5%
\$500,000 - \$799,999	27	5.7%
\$800,000 - \$999,999	11	2.3%
\$1,000,000 - \$2,000,000	21	4.4%
Over \$2,000,000	25	5.3%
No response	32	6.8%

n = 474

Note. This table depicts responses to Q33: "Please think of your organization's annual budget. What is your organization's annual budget for this year and in each of the past two years?" This question was given to all respondents.

Q34: Organization's revenue sources

Value	Count	Percent
<i>Government funding</i>		
None	91	19.3%
Some	188	39.8%

About half	55	11.7%
Most	79	16.7%
All	8	1.7%
<i>Corporate giving</i>		
None	162	34.3%
Some	198	41.9%
About half	11	2.3%
Most	8	1.7%
<i>Foundation grants</i>		
None	78	16.5%
Some	208	44.1%
About half	58	12.3%
Most	63	13.3%
All	7	1.5%
<i>Individual donors</i>		
None	63	13.3%
Some	295	62.5%
About half	22	4.7%
Most	24	5.1%
All	7	1.5%
<i>Fundraising events</i>		
None	131	27.8%
Some	217	46.0%
About half	15	3.2%
Most	15	3.2%
All	5	1.1%
<i>In-kind contributions</i>		
None	63	13.3%
Some	274	58.1%
About half	33	7.0%
Most	26	5.5%
All	2	0.4%
<i>Earned income from programs</i>		
None	99	21.0%
Some	203	43.0%
About half	41	8.7%
Most	43	9.1%
All	12	2.5%
<i>Investment income</i>		
None	267	56.6%
Some	70	14.8%

About half	3	0.6%
Most	4	0.8%
<i>Other</i>		
None	131	27.8%
Some	45	9.5%
About half	4	0.8%
Most	17	3.6%
All	6	1.3%

n = 472

Note. This table depicts responses to Q34: "Organizations generate funding from many revenue sources. What portion of your organization's total funding comes from each revenue source?" This question was given to all respondents.

Q35: Changes in revenue by source since 2020

Value	Count	Percent
<i>Government funding</i>		
Increased	142	43.0%
Stayed the same	96	29.1%
Decreased	87	26.4%
n = 330		
<i>Corporate giving</i>		
Increased	54	24.9%
Stayed the same	93	42.9%
Decreased	59	27.2%
n = 217		
<i>Foundation grants</i>		
Increased	156	46.4%
Stayed the same	96	28.6%
Decreased	75	22.3%
n = 336		
<i>Individual donors</i>		
Increased	97	27.9%
Stayed the same	162	46.6%
Decreased	75	21.6%
n = 348		
<i>Fundraising events</i>		
Increased	65	25.8%
Stayed the same	108	42.9%
Decreased	71	28.2%
n = 252		
<i>In-kind contributions</i>		

Increased	84	25.1%
Stayed the same	184	54.9%
Decreased	53	15.8%

n = 335

Earned income from programs

Increased	100	33.4%
Stayed the same	112	37.5%
Decreased	74	24.7%

n = 299

Investment income

Increased	29	37.7%
Stayed the same	36	46.8%
Decreased	6	7.8%

n = 77

Other

Increased	10	13.9%
Stayed the same	33	45.8%
Decreased	9	12.5%

n = 72

Note. This table depicts responses to Q35: "Since 2020, how—if at all—has your organization's revenue from the following sources changed?" This question was given to respondents who reported at least some funding from specific revenue sources in Q34.

Q36: What are your organization's greatest financial challenges? (Select up to 3)

Value	Count	Percent
Raising funds that cover full costs	276	58.7%
Sustainable earned revenue	223	47.4%
Raising unrestricted revenue	194	41.3%
Cuts in government funding	161	34.3%
Delays in funding awards	138	29.4%
Cuts in funding from other (non-governmental) sources	118	25.1%
We do not have any financial challenges	5	1.1%
Time to apply for grants	4	0.9%
Other	18	3.8%
No response	12	2.6%

n = 470

Note. This table depicts responses to Q36: "What are your organization's greatest financial challenges? Select up to 3." This question was given to all respondents.

Q37: Percentage of total funding that was unrestricted in last fiscal year

Value	Count	Percent
0% to 19%	157	33.5%
20% to 39%	91	19.4%
40% to 59%	81	17.3%
60% to 79%	42	9.0%
80% to 100%	54	11.5%
No response	44	9.4%

n = 469

Note. This table depicts responses to Q37: "In your last full fiscal year, approximately what percentage of your total funding was unrestricted?" This question was given to all respondents.

Q38: Financial status of organization in last fiscal year

Value	Count	Percent
Break-even financials	185	39.4%
Operating deficit	127	27.1%
Operating surplus	126	26.9%
No response	31	6.6%

n = 469

Note. This table depicts responses to Q38: "At the end of your last full fiscal year, did your organization finish with..." This question was given to all respondents.

Q39: Average number of grant applications the organization submits annually

Statistic	Value
Mean	12.3
Standard Deviation	19.1
Median	6.0

n = 429

Note. This table depicts responses to Q39: "Please estimate the average number of grant applications submitted annually by your organization." This question was given to all respondents.

Q40: Average number of grant awards organization receives annually

Value	Count	Percent
1-10	354	75.8%
11-25	50	10.7%
26-50	14	3.0%

51-100	5	1.1%
101-150	1	0.2%
More than 150	1	0.2%
No response	42	9.0%

n = 467

Note. This table depicts responses to Q40: "Please estimate the average number of grant awards received annually by your organization."
This question was given to all respondents.