



Immigrants. Dance. Arts.

Inmigrantes. Danza. Artes.

移民。舞蹈。藝術。

**Data on NYC Dance
2018**

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TABLE OF CONTENTS

4	Acknowledgments
6	Testimony
8	Introduction
12	Values of Justice, Equity & Inclusion
16	Research Context & Methodology
23	Key Findings
	Immigrant Dance Organizations and Programs
	Dance Education for Immigrant Public School Students: Data on English Language Learners
	Engagement of Immigrant Audiences
	Role of Immigrants in the Dance Workforce
54	Recommendations
71	Appendices
	Resources
	Service Providers
	Government Resources
	Artists Visa Services
	Data Overview
	Bibliography
Cover:	KINEMATIK Dance Theater. Photo by Prin Rodriguez.

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[Dance.NYC](https://www.dance.nyc) @DanceNYC
218 East 18th Street, 4th floor
New York, NY 10003

Dance Service New York City, Inc.'s (DBA Dance/NYC) mission is to promote and encourage the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area. It embeds core values of justice, equity and inclusion into all aspects of the organization. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance.

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Natalia Aristizabal, Make the Road; Pelenakeke Brown; Kamala Cesar, Lotus Music & Dance; nora chipaumire, company chipaumire; Abou Farman, Art Space Sanctuary; Sabrina Fong, New York City Mayor's Office of Immigrant Affairs; Ana Nery Fragoso, New York City Department of Education, Office of Arts and Special Projects; Felicity Hogan, New York Foundation for the Arts; Pontus Lidberg; Maureen Loughran, Center for Traditional Music and Dance; Alberto Lopez, Calpulli Mexican Dance Company; Hussein Smko, Battery Dance; Candace Thompson-Zachery, Dance Caribbean COLLECTIVE; Dr. Layla Zami, Pratt Institute, Oxana Chi Dance

Prepared by Julie Koo, Vice President, TDC, in collaboration with the Immigrants. Dance. Arts. Task Force

Project lead: Dance/NYC, Lane Harwell, Executive Director Emeritus; Hannah Joo, Coordinator of Justice, Equity & Inclusion Initiatives; Alejandra Duque Cifuentes, Acting Co-Executive Director, Programming & Justice Initiatives

Design: James H. Monroe, monroeand.co
Editing: James Walsh

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TESTIMONY

"I am thankful to Dance/NYC for compiling this important data as a means to advance the inclusion of immigrant communities in our city's dance and creative sector. This report will serve as a useful blueprint as to how the City can better support dance education for English Language Learners in public schools, empower immigrant artists and organizations, and engage immigrant audiences across all five boroughs. We must also continue to invest in professional development to ensure that diversity and inclusion are reflected in our dance workforce. Our city's state of the art dance programs and resources must be accessible to all immigrant New Yorkers."

Jimmy Van Bramer, Chair, NYC Council Committee on Cultural Affairs

"Whether it's stepping or ballet, folk or modern, immigrant dancers from across the five boroughs keep our city moving towards being an even more inclusive and welcoming place to live and create. We are proud to work alongside Dance/NYC and contribute to this report, working to make sure no dancer, in any ZIP code or neighborhood is excluded from reaching their full potential. We would like to congratulate Dance/NYC on the release of their timely and critical report, which will serve as a useful guide for organizations and agencies looking to expand their abilities to serve even more immigrant New Yorkers."

Bitta Mostofi, Commissioner, NYC Mayor's Office of Immigrant Affairs

“Ongoing and active support for New Yorkers who hail from all over the globe is an essential commitment in the CreateNYC cultural plan. We applaud Dance/NYC for its continuing focus on amplifying the voices of underrepresented populations, and for its interpretation of CreateNYC as a catalyst for advocacy. In NYC, a city of immigrants, it is particularly important that we seek out, honor, and support the creative expression of those who were born in other countries. This report quantifies the level of underrepresentation of immigrants in the dance world as artists and audiences. Though the numbers are sobering, they give us much-needed awareness and a useful starting point from which we can only grow as a cultural sector and as a city.”

Tom Finkelpearl, Commissioner, NYC Department of Cultural Affairs

“Dance/NYC’s thoughtful and thorough study of New York City’s foreign-born dance workforce is a major boost to the City’s creative immigrant population and our creative sector. The report will help guide cultural leaders, funders, and advocates, in reaching and supporting the many diverse immigrant communities that ensure the City continues to be one of the most vibrant cultural cities in the United States and the cultural capital of the world.”

Ben Rodriguez-Cubeñas, Program Director,
Culpeper Arts & Culture, Rockefeller Brothers Fund

INTRODUCTION

In recent years, the word “immigrant” has become one of the most complex social identifiers in the United States. We find its criminalization outlined at every level, from the rhetoric that flows from the highest governing bodies of the nation, to local policies that police and disproportionately incarcerate black and brown people.

We witness family separations at the US/Mexico border—the creation of modern-day concentration camps for children—and the banning of entire groups of people based on their religion vis-à-vis nationality. However, it wasn't always this way. What it means to be an immigrant in the United States has evolved over time, from the European invasions of the Indigenous peoples' territories of Turtle Island, now known as North America, to the celebration of our multicultural history. In the past, we have welcomed those most in need—a value embodied by the Statue of Liberty, which stills stands as a beacon of New York City.

In the current political climate that dehumanizes and threatens the welfare of more than three million immigrants in the New York City metropolitan area, and more than 42 million foreign-born people in the United States, the time for the cultural and artistic community to rise as advocates for the human rights of immigrant people is now. Immigrant rights are human rights.

Dance/NYC believes that the dance ecology must itself be just, equitable, and inclusive to meaningfully contribute to social progress, and envisions a dance ecology wherein power, funding, opportunity, conduct, and impact are fair for all artists, cultural workers, and audiences. Dance/NYC is committed to advancing immigrant dance makers and cultural workers in the local creative sector, thereby contributing to the efforts of generations of people and organizations committed to this work.

For Dance/NYC's staff—many of whom identify as immigrants or children of immigrants, or who have experienced the impacts of deportation—it is a key moment in which our personal histories are becoming a powerful tool in the advocacy for human rights.

Ultimately, our goals are to recognize immigrants' long-standing and meaningful contributions to the dance ecology; narrow the gap between immigrants and the resources they need to continue promoting the knowledge, appreciation, practice, and presentation of dance; galvanize the artistic, funding, and service communities to engage in this work; and by extension, contribute to the movement of immigrant rights.

Immigrants. Dance. Arts: Data on NYC Dance focuses on this nexus—immigration and dance—and represents a commitment by Dance/NYC and a call to action to advance justice, equity, and inclusion in the arts and culture sector. It builds on our learnings from New York City's Foreign-Born Dance Workforce Demographics (2018) ([Dance.NYC/ForeignBornWorkforce2018](https://www.dancenyc.org/foreign-born-workforce-2018)) and is the second research deliverable of the Immigrants. Dance. Arts. Initiative, one aimed at extending the role of artistry in fostering the inclusion, integration, and human rights of immigrants in the New York City area, while shaping national and global discussions. Primary activities through 2020 include targeted leadership training, networking and convening; a directory of online resources; and quantitative and qualitative assessment of the landscape of immigrant artists. We invite you to visit [Dance.NYC/IDA](https://www.dancenyc.org/ida) for evolving resources and news on upcoming events.

This study is one of discovery and uses as its starting point existing quantitative data on immigration and the cultural sector, as made available by City, State, and Federal agencies and service providers. The data-driven findings suggest key opportunities for the dance community—dance practitioners and supporters—and calls for investing in immigrant artists, audiences, and cultural workers, and for expressly, equitably, and continuously including immigrant rights among diversity, equity, and inclusion matters throughout the sector.

Most important, the study moves beyond data to dialogue through its engagement with a task force of immigrant artists, advocates, educators, and service providers who offered advice and assistance throughout the arc of data collection and analysis. Following their leadership and the movement for immigrant rights, Dance/NYC embraces a wide understanding of the term “immigrant” in this research and its recommendations—one that allows individuals to self-identify as immigrants regardless of their legal classification and includes foreign-born people in the United States and their descendants. We recognize the term as a marker for identification and membership within specific minority groups connected by social, political, and cultural experiences. This critical nuance enables us to assess and articulate the needs of a deeply diverse group of people across race, gender, nation of origin, disability, sexual orientation, and age without narrowing or simplifying them to fit a white-centric or xenophobic framework that often focuses conversations of immigration or immigrant identification on skin color, documentation or lack thereof, or on the good/bad immigrant narrative.

Ultimately, it is not the data-driven findings that will determine the value of this report, but rather their application. Everyone can participate in advancing immigrant dance artists and cultural workers. For public agencies and institutional funders, the study points to opportunities for new and expanded financial and in-kind investment in dance—from programming and capital awards to technical assistance—and for internal planning and operations. For dance artists and companies, the research is a management tool and a resource to better advocate and build awareness. For our fellow service organization leaders, the report offers pathways to achieve scale by working together and across stakeholders.

As Jeff Chang, scholar and CultureStrike cofounder, says, “Culture moves faster than politics,” and even faster than the laws and their enforcement that shape our day-to-day lives. It is for this reason that as artists and cultural workers, we are uniquely positioned to shape culture and to build communities that reflect the depth of value and power of our experiences.

Finally, this report would not be possible without the pioneering leadership of the Stavros Niarchos Foundation, The Andrew W. Mellon Foundation, and the Rockefeller Brothers Fund, whose support allowed us to embark on this critical and timely work; the Mayor’s Office of Immigrant Affairs, which collaborated on each step of this study; and researcher Julie Koo, Vice President, TDC. We thank the Immigrants. Dance. Arts. Task Force who guided us from the beginning and the Dance/NYC staff for bringing their experiences and stories to this work. And to the more than three million immigrants who call New York City home, this work is dedicated to you.

Pa'lante!

Alejandra Duque Cifuentes
Acting Co-Executive Director,
Programming & Justice Initiatives

Hannah Joo
Coordinator of Justice,
Equity & Inclusion Initiatives

DANCE/NYC VALUES OF JUSTICE, EQUITY & INCLUSION

Dance/NYC believes the dance ecology must itself be just, equitable, and inclusive to meaningfully contribute to social progress and envisions a dance ecology wherein power, funding, opportunities, conduct, and impacts are fair for all artists, cultural workers, and audiences. It seeks to advance policies, investments, programs, mindsets, and actions that remove and prevent inequities that exist along the continuum of lives in dance, from the public school classroom to the stage.

Dance/NYC's approach cuts across its public programs—advocacy and research; leadership training, networking, and convening; technology and visibility; and regranting—and all aspects of its operations. Its approach is intersectional, building upon multiple issue areas that together create a more just, equitable, and inclusive dance ecology. Dance/NYC's approach is also grounded in collaboration. It recognizes generations of people and organizations working to advance justice, equity, and inclusion in the arts and culture and strives to contribute to their efforts. It has established formal partnerships with colleague arts service organizations. Learn more about our partners on our website: [Dance.NYC/equity/equityinclusionpartners](https://www.dance.nyc.gov/equity/equityinclusionpartners).

Dance/NYC is currently focused on three main issue areas:

Racial Justice Agenda

Dance/NYC seeks to dismantle white supremacy in dance and amplify the voices and autonomy of the African, Latina/o/x, Asian, Arab, and Native American (ALAANA) community. Please refer to Dance/NYC's Racial Justice Agenda to learn more about our work.

Agenda: [Dance.NYC/RacialJusticeAgenda](#)

Disability. Dance. Artistry. Agenda

Dance/NYC aims to dismantle ableism in dance and amplify the voices and autonomy of disabled people. It seeks to advance a cultural ecosystem that expressly includes disabled artists and disability communities. In doing so, it puts disability front and center as a positive artistic and generative force. Dance/NYC launched its Disability. Dance. Artistry. initiative on the occasion of the 25th anniversary of the Americans with Disabilities Act ([Dance.NYC/equity/disability/disability-initiative](#)). Please refer to Dance/NYC's Disability. Dance. Artistry. Agenda to learn more about our work.

Agenda: [Dance.NYC/DDAAgenda](#)

Immigrants. Dance. Arts. Agenda

Dance/NYC seeks to dismantle xenophobia in dance and extend the role of dance artistry in fostering the inclusion, integration, and human rights of more than three million immigrants in the New York City area. Dance/NYC launched a multiyear Immigrants. Dance. Arts. initiative in 2018 ([Dance.NYC/equity/immigrant-artists/immigrant-initiative](#)).

An agenda is in formation. This study and future research will inform the Immigrants. Dance. Arts. Agenda.

Dance/NYC's use of terms builds on learning with Race Forward's Racial Equity in the Arts Innovation Lab (raceforward.org/practice/nyc-arts) and established leaders and experts in justice, equity, and inclusion. Dance/NYC recognizes that language is constantly in flux and that words might have different meanings depending on their context and use. Please refer to a full glossary and resource directory: Dance.NYC/JEIdirectory.

Dance/USA Statement on Equity & Inclusion

Committed to dance in the metropolitan New York City area, Dance/NYC has adopted Dance/USA's national statement on and core values of equity and inclusion (danceusa.org/core-values-of-equity-inclusion), as adapted for Dance/NYC. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance.

Dance as an art form provides expression, celebration, exploration, and transformation for all people. Inclusion and equal treatment of all members of the dance community in the metropolitan New York City area are core values of Dance/NYC and central to its mission. In achieving core values of equity and inclusion, Dance/NYC is committed to diversity in every aspect of its programming and services. Diversity in this context refers to groups, communities, and individuals identified by dance genre or form, race, ethnicity, national origin, gender, sexual orientation, socioeconomic status, religion, age, or disability status. Dance/NYC is committed to honoring, nurturing, and advancing dance through the lens of diversity, inclusion, and equal opportunity in all aspects of its programming, services, and organization. Inclusion means a commitment to making all members of the dance community feel welcome and comfortable at Dance/NYC.

Actions

Dance/NYC demonstrates its commitment to the core values of equity and inclusion by:

- Recruiting and retaining leadership and staff who reflect the diversity of the communities in which it serves;
- Providing educational and professional development programs, research, publications, and policy positions that are relevant and culturally competent;
- Acting as a leading voice in the dance and greater arts community for the recognition of the challenges to diversity, equity, and inclusion; and providing a platform for the honest and open exploration of paths towards a truly inclusive dance community in the metropolitan area; and
- Supporting Dance/USA's development of national standards, in conjunction with Dance/USA's overall mission that promotes and encourages the dance community to be knowledgeable and sensitive to issues of diversity, equity, and inclusion.
- Dance/NYC acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of dance groups, dancers, choreographers, and administrative/management staff from historically excluded populations who are currently underrepresented in the dance field.

RESEARCH CONTEXT & METHODOLOGY

This study follows Dance/NYC's *New York City's Foreign-Born Dance Workforce Demographics* (2018) ([Dance.NYC/ForeignBornWorkforce2018](https://www.dance.nyc.gov/foreign-born-workforce-2018)) and is the second research deliverable of a new initiative aimed at extending the role of artistry in fostering the inclusion, integration, and human rights of immigrants in the New York City area, while shaping national and global discussions. Its objective is to examine the nexus of immigrant matters and dance within readily available data sources to generate knowledge and opportunity for social progress and the art form. The work sets the stage for additional inquiry and action by Dance/NYC and key stakeholders, from Dance/NYC's core constituency of dance makers and companies to public and private funders and peer service providers.

Immigrants. Dance. Arts. Initiative

This study is a part of the newly launched Immigrants. Dance. Arts. initiative, whose name was developed and informed by the Immigrants. Dance. Arts. Task force. The name aims to capture the initiative's primary focus on immigrants working within the medium of dance, and by extension, and often in relation, to other art forms.

Immigrants. Dance. Arts. Task Force

As an underlying tenet of its justice, equity, and inclusion work, Dance/NYC embraces the concept of "Nothing Without Us": no policy should be formed without the full, direct involvement and vesting of members of the affected group. "Nothing Without Us" is borrowed from the disability rights movement and upheld as a core value for all of Dance/NYC's justice initiatives.

Before any research was undertaken, Dance/NYC established a Task Force to advise and assist on the initiative. The Task Force of majority immigrant (11/14) artists, advocates, educators, and service providers from Africa, Asia, Australia/Oceania, Europe, Middle East/North Africa, North America, and South America, bring lived and learned experience in immigrant arts and arts education matters. Task Force members include those who can reflect on the intersectionality of the immigrant experience with issues of race, gender, disability, and country of origin. The Task Force met three times at the Mayor's Office for Immigrant Affairs from September 2017 to April 2018, to review and suggest data sources, develop hypotheses around each data set, interpret findings, and shape recommendations and action items presented in the body of this report. Visit [Dance.NYC/IDAcharter](https://www.dance.nyc.gov/IDAcharter) for the Task Force charter.

Language

Dance/NYC's use of terms in this report builds on learning with established leaders and experts in justice, equity, and inclusion. Dance/NYC recognizes that language is constantly in flux and that words might have different meanings depending on their context and use.

"Immigrant" is broadly defined by the Immigration and Nationality Act (INA) as "any alien in the United States, except one legally admitted under specific nonimmigrant categories" and is the common referent for permanent resident alien (dhs.gov/immigration-statistics/data-standards-and-definitions/definition-terms#permanent_resident_alien). Dance/NYC follows leadership in immigrant rights by embracing a wider understanding of the term "immigrant," one that allows individuals to self-identify as immigrants regardless of their legal classification, and includes people who are foreign-born and their descendents. Dance/NYC also recognizes the term as a marker for identification and membership within specific minority groups connected by social, political, and cultural experiences. Since data sources consulted did not include self-identification, this study was required to use proxy indicators, such as ethnic identity and English Language Learner status. This facile approach was taken out of necessity and with the recognition that data collection methods are inadequate to make immigration the self-determined identity we believe it is.

In this report, the phrases “foreign born” and “first generation” are used interchangeably. “Second generation” refers to the children of foreign-born parents, and “third generation” are the grandchildren of foreign-born people.

“Organization” is another word whose use requires clarification. Dance/NYC recognizes that dance happens in many contexts, both within and outside formally organized entities. Most entities identified in the research are nonprofit corporations with dance as their primary mission. However, some are dance programs within larger organizations, and others are fiscally sponsored individual dancers or unincorporated groups. We have used the word “organization” to refer to all of these organized contexts for dance.

Data Discovery

The overarching construct of the research was to acquire existing quantitative data, as made available by City, State, and Federal agencies, service providers, and researchers at the time of discovery, and apply hypotheses against them in the context of pre-established areas of inquiry. The areas of initial inquiry were intentionally broad to encourage any discovery possible at the intersection of immigrant matters and dance within the context of the local dance ecosystem and the data made available. By keeping the initial frame broad, Dance/NYC also hypothesized it might identify key needs and opportunities for deeper research going forward, which has proved true.

The core areas of inquiry for the study are:

- Location and nature of dance programs and services for immigrants in the New York City area, including:
 - Dance organizations and programs that are immigrant-led and/or meaningfully integrate immigrants in dance practice and performance; and
 - Education programs for immigrant public school students, including English Language Learners;

- Engagement of immigrant audiences in the metropolitan area;
- Role of immigrants in the metropolitan area's dance workforce; and
- Program, communication, and service gaps and opportunities for development.

In the fall of 2017, data set inquiries were made to 14 entities. Public funders were identified, along with SMU DataArts, as the most likely providers of comprehensive data to address the areas of inquiry. In all cases, Dance/NYC asked for the most recent information available for metropolitan area organizations and programs that identify as dance. Data were received and analyzed from the following seven entities: National Endowment for the Arts, New York City Department of Cultural Affairs, New York City Department of Education, Brooklyn Arts Council, Staten Island Arts, Center for Traditional Music and Dance, and DataArts (which covered both Cultural Data Profiles and IRS Business Master File). Information on data received can be found in the appendices.

In addition, Dance/NYC used data from its recent research reports, *State of NYC Dance & Workforce Demographics* (2016) ([Dance.NYC/StateofDance2016](#)) and *Advancing Fiscally Sponsored Dance Artists & Projects* (2017) ([Dance.NYC/DanceFiscalSponsors2017](#)), which were the foundation for *New York City's Foreign-Born Dance Workforce Demographics* (2018) ([Dance.NYC/ForeignBornWorkforce2018](#)). These include responses to a pilot version of the DataArts Workforce Demographic Survey issued to the workforces of legally registered 501(c)(3) nonprofit dance organizations with DataArts Cultural Data Profiles and to a related study developed to inform CreateNYC, the City's cultural plan, and issued to fiscally sponsored dance and cultural workers. Fiscal sponsorship is a formal arrangement in which a 501(c)(3) public charity provides financial and legal oversight to an entity that does not have its own 501(c)(3) status.

Piloting Text Analysis

SMU DataArts has pioneered a method of text analysis on organization names and missions, providing a positive indicator (“flag”) of whether an organization has geared its mission toward a particular population. This protocol offers a new tool to identify intentionality in service to specific populations in existing data. This study is the first to ever use this process. Keywords included an extensive list of country names and other related terms, such as “migrant” and “refugee.” Selected keywords are listed in the appendices.

Several issues complicated the text analysis process. First, the keyword flagging is triggered only if the organization uses a standard English country name or nationality term. Second, the protocol is prone to false positives, since touring organizations tend to list countries visited in their mission statements. Because of these complications, Dance/NYC used the text analysis to help narrow the scope of organizations to review but qualified organizations through direct observation of their names and mission statements.

Literature Review

To contextualize the research, Dance/NYC conducted a review of major research focused on: first, the nexus of the arts and immigrant affairs and addressing areas of inquiry, locally and nationally and, second, the current needs of metropolitan area immigrants. Research at the nexus of the arts and immigrant affairs is sparse, encouraging Dance/NYC’s work. Sources are referenced throughout and a bibliography is in the appendices.

Data Limitations and Next Steps

The data sources used, individually and collectively, are insufficient in several notable ways to meaningfully assess the state of immigrant matters and dance:

First, there are questions of transparency and access that limit what and when data are shared from government and private sources. Release of data from some public funding entities required the filing of a Freedom of Information Act request. Use of data from private data sources required payment of a fee for a license.

Second, there are questions of quality and uniformity that limit the analyses that can be done across sources. Cost-effective data analysis is reliant on consistently digitized information that is representative of the population being studied. It is known that the digitally available data on nonprofit arts organizations is skewed toward institutions with larger budgets that are actively seeking grants. The Task Force noted that there are a good number of immigrant dance organizations that do not apply for grants, due to language barriers, lack of awareness, and lack of expertise in grantsmanship.

Third, there is very limited information available on artists, students, cultural workers, and audiences in regard to their immigration status. Collecting data on immigration status is particularly sensitive. Posing questions about legal status raises concern over privacy and safety. It also does not address the issue of self-identification, which was noted by the Task Force as the prime marker of belonging. Some who fit the legal definition do not consider themselves immigrants, and some who do not fit the legal definition—including second- or third-generation immigrants—do identify as immigrants. Almost none of the data sources reviewed asked a direct question about identification with or as immigrants.

Fourth, while literature and testimony suggest immigrant New Yorkers are making and performing dance outside of legally registered 501(c)(3) organizations in informal or commercial settings, available data are limited almost exclusively to legally registered 501(c)(3) organizations and, secondarily, to fiscally sponsored artists and projects.

The insufficiency of data is a primary finding and a launching pad for advocacy for better and more uniform data among government agencies and funders and, critically, the gathering of demographic data in ways that protect privacy and allow the measurement of progress toward equity goals. Dance/NYC strongly encourages adoption of SMU DataArts' Workforce Demographics Survey, which includes a question about country of birth and is the basis for the workforce demographics findings in this report.

At the same time, the very absence of data demands tougher questions about how the nonprofit and fiscally sponsored dance landscape, and its practitioners and supporters, may or may not be serving immigrant New Yorkers.

Ultimately, this study discovers select opportunities within pre-existing quantitative data, questions for deeper inquiry, and recommended actions emerging through Task Force discussion for advancing the art form of dance and the immigrant community. It represents a commitment by Dance/NYC to continue this work, create new avenues for discovery, and an open invitation to join.

To address the omission of immigrant artists working outside the nonprofit structure, Dance/NYC engaged Women of Color in the Arts (WOCA), which has prepared a stakeholder list of immigrant dance artists, informal dance organizations, and informal dance education programs and actionable recommendations for primary survey research ([Dance.NYC/WOCA_ResearchRecs](#)) and convening ([Dance.NYC/WOCA_ConveningRecs](#)) that will address questions for deeper inquiry and inform future research.

Immigrants. Dance. Arts. Resources

In parallel to the data discovery, Dance/NYC has aggregated content from service organizations and government entities that provide the most up-to-date and useful resources at the intersection of immigration and dance in the metropolitan New York City area as identified by Dance/NYC and its Immigrants. Dance. Arts. Task Force, which can be found in the report appendices and online at [Dance.NYC](#). They serve two primary goals: to inform the research, and to extend the organization's delivery of online resources to advance inclusion and access for immigrant dance artists and dance workers. Visit [Dance.NYC/equity/immigrant-artists/resources](#).

KEY FINDINGS

Immigrant Dance Organizations

What data-driven evidence is there of dance organizations led by or meaningfully integrating immigrant New Yorkers?

Dance/NYC identified 205 immigrant dance organizations in the five boroughs of New York City, constituting less than 1% of the total pool of New York arts nonprofits reviewed (4,021), from data sets provided by the National Endowment for the Arts, New York City Department of Cultural Affairs, SMU DataArts (including the Internal Revenue Service Business Master File), and local arts councils and partners.

These organizations pass two tests. First, they are dance-related, as indicated by their classification within the National Taxonomy of Exempt Entities (NTEE) (e.g., Dance and Ballet) or the use of the words "dance" or "culture" (for organizations classified in the "ethnic awareness" NTEE category) in their name or mission statement. Second, there is evidence that they are led and/or founded by immigrants, intentionally incorporate immigrants in their work, and/or serve immigrant audiences. None of the available sources invites self-identification with these factors, with the exception of DataArts' Cultural Data Profile, which asks if immigrant populations are among an organization's primary constituencies. Therefore, Dance/NYC relied significantly on ethnicity markers identified by text analysis and verified by direct observation as proxies for immigrant identification. The Task Force believed that immigrant dance organizations could be classified as such if the subject matter of their dance making was related to immigrant themes. However, it was not difficult to identify if organizations were incorporating specific immigrant themes in their work.

Dance/NYC cannot claim that this sample of immigrant dance organizations is representative of those active in the New York City area today. The lack of data on unincorporated and for-profit entities is a glaring gap, and the methodology—using imperfect instruments to narrow the larger pool and then examining mission statements one by one—presents many opportunities for error.

Organizational and Program Highlights

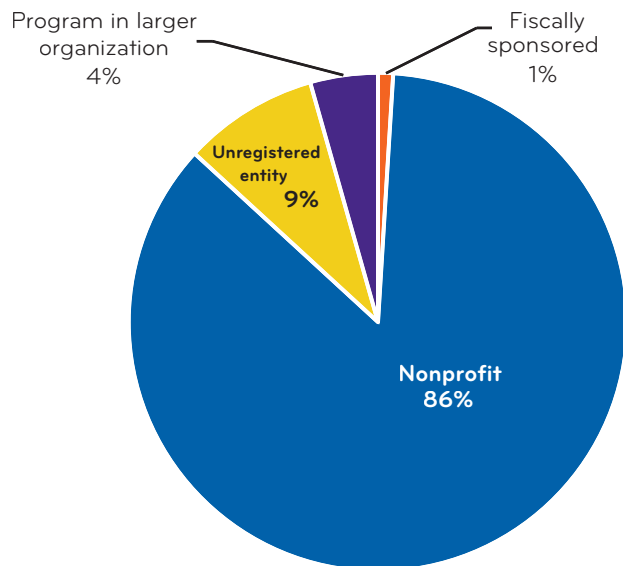
Among the 205 identified organizations, the most common organizational factors were:

- **Corporate structure** 501(c)(3)
- **Type** Dance-making
- **Genre** Folk/traditional
- **Budget Size** Small (less than \$100,000)
- **Borough** Manhattan
- **Regional Affiliation** Asia

Corporate Structure

The data analyzed are largely limited to the nonprofit sphere. Therefore, it is not surprising that the dominant corporate structure observed is that of nonprofit corporation. Less than 10% of immigrant dance organizations identified using these data are unincorporated entities. Dance/NYC hypothesizes that the true proportion of unincorporated organizations is higher.

FIGURE 1. CORPORATE STRUCTURE OF IMMIGRANT DANCE ORGANIZATIONS (N=205)

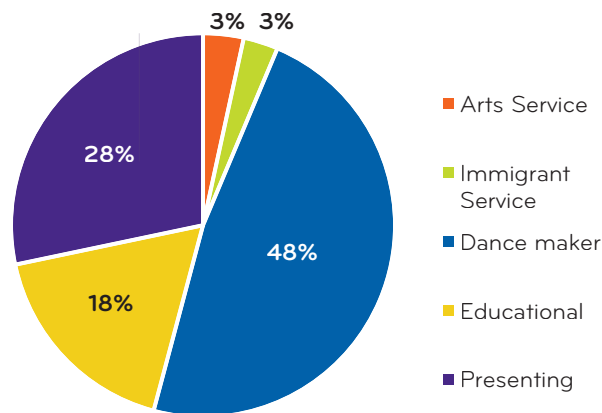


Alt text: This pie chart displays the distribution of Corporate Structure of Immigrant Dance Organizations, n=205: Nonprofit (86%); Unregistered entity (9%); Program in larger organization (4%); Fiscally Sponsored (1%).

Organizational Type

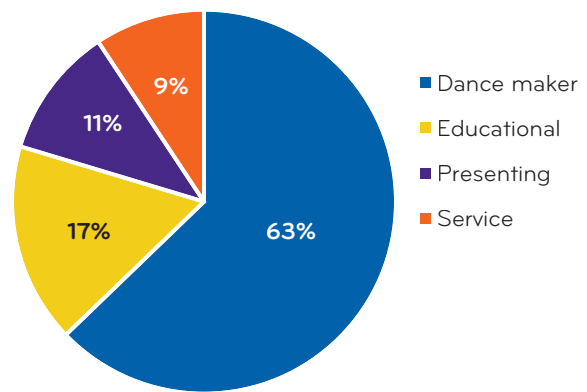
As is the case for the wider dance field represented in Dance/NYC’s *State of NYC Dance & Workforce Demographics* (2016) research, the lion’s share of immigrant dance organizations studied is focused on dance making, the creation and/or performance of dance. However, the sample of immigrant groups has higher concentrations of presenting and educational groups. Dance/NYC identified 3% of the sample as “immigrant service,” or those primarily focused on delivering human services to an immigrant population.

FIGURE 2. IMMIGRANT DANCE ORGANIZATIONS AND PROGRAMS (N=205)



Alt text: This pie chart displays the distribution of Immigrant Dance Organizations and Programs, n=205: Dance maker (48%); Presenting (28%); Educational (18%); Service (3%); Community (3%).

FIGURE 3. ALL DANCE ORGANIZATIONS (N=172)
Source: State of NYC Dance. 2016



Alt text: This pie chart displays the distribution of All Dance Organizations, n=172: Dance maker (63%); Educational (17%); Presenting (11%); Service (9%); Community (0%).

Genres

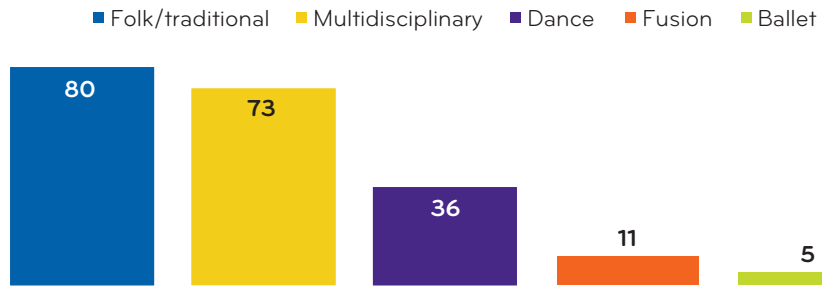
Folk/traditional and multidisciplinary groups represent the largest shares of the immigrant groups studied, followed by dance, fusion, and ballet groups. Dance making and educational organizations have the most variety in terms of genre. Fusion is present only in dance making organizations.

The assignments of genre are based on NTEE codes, key word searches, and review of mission statements. Folk and traditional arts are defined by the National Endowment for the Arts as those arts that “are rooted in and reflective of the cultural life of a community, [whose] members may share a common ethnic heritage, cultural mores, language, religion, occupation, or geographic region” ([arts.gov/artistic-fields/folk-traditional-arts](https://www.arts.gov/artistic-fields/folk-traditional-arts)).

Multidisciplinary organizations include dance among multiple artistic disciplines. Fusion refers to the melding of a folk/traditional form with contemporary or other forms and is a topic of interest for the Task Force as a genre that may be unique to immigrant dance makers. Organizations are classed as fusion only if the mission specifies this intention. However, organizations classed in other categories may be practicing fusion. There are no comparable analyses available for the wider dance field. Dance groups include those practicing all other forms of dance and those who do not specify a form. Ballet refers only to groups with missions focused on immigrant dance makers and communities, not all local ballet groups. The Task Force recommended excluding other ballet groups, despite the fact that many employ or were founded by foreign-born individuals, in order to focus on organizations that intentionally serve immigrant populations and have more limited access to financial support.

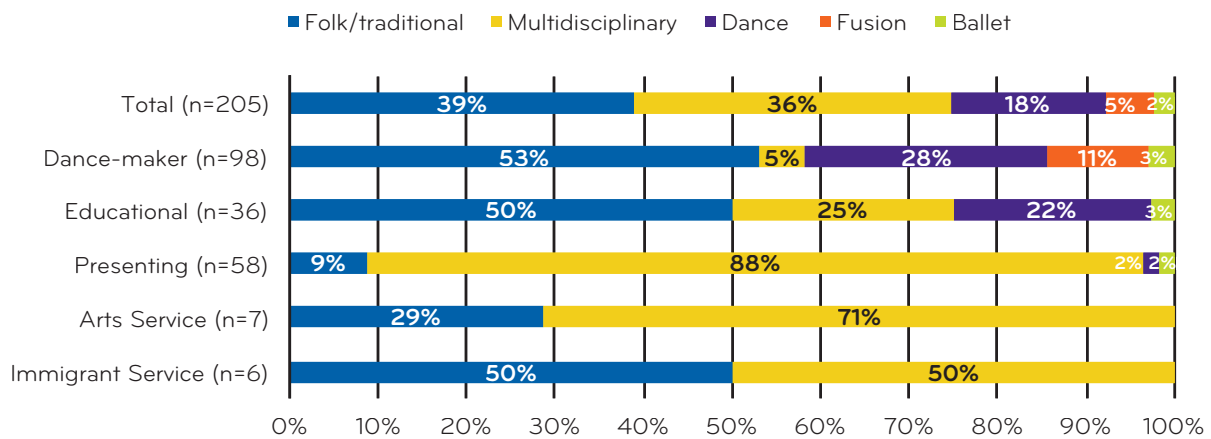
Dance/NYC hypothesizes that folk/traditional groups are likely overrepresented in the study sample for two reasons. First, several available data sources offer targeted funding initiatives for folk/traditional art forms, including the National Endowment for the Arts and the New York State Council on the Arts. Second, by definition, folk/traditional groups are likely to identify an ethnic affiliation, unlike groups practicing other genres, and are therefore easier to identify as potentially immigrant-led or immigrant-serving. The data lack straightforward ways to identify immigrant dance makers practicing other genres, such as modern or tap.

FIGURE 4. IMMIGRANT DANCE ORGANIZATIONS BY GENRE (N=205)



Alt text: This bar chart displays the distribution of Immigrant Dance Organizations by Genre, n=205: Folk Arts (80%); Multidisciplinary (73%); Dance (36%); Ballet (5%); Fusion (11%).

FIGURE 5. IMMIGRANT DANCE ORGANIZATIONS BY GENRE AND TYPE



Alt text: This bar chart displays the distribution of Immigrant Dance Organizations by Genre and Type: All NYC immigrant dance organizations (n=205), Ballet (2%), Dance (18%), Folk Arts (39%), Fusion (5%), Multidisciplinary (36%); Dance maker (n=98), Ballet (3%), Dance (28%), Folk Arts (53%), Fusion (11%), Multidisciplinary (5%); Educational (n=36), Ballet (3%), Dance (22%), Folk Arts (50%), Fusion (0%), Multidisciplinary (25%); Presenting (n=58), Ballet (2%), Dance (2%), Folk Arts (9%), Fusion (0%), Multidisciplinary (88%); Arts Service (n=7), Ballet (0%), Dance (0%), Folk Arts (29%), Fusion (0%), Multidisciplinary (71%); Immigrant Service (n=6), Ballet (0%), Dance (0%), Folk Arts (50%), Fusion (0%), Multidisciplinary (50%).

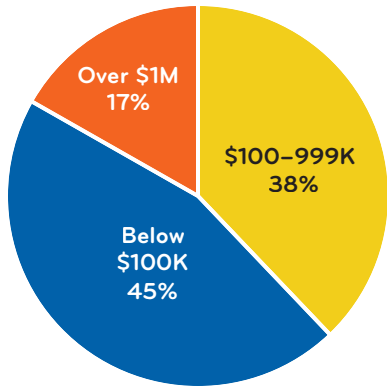
Budget Size

The immigrant dance organizations for which budget information is available (161) tend to be smaller than the wider dance field represented in Dance/NYC's *State of NYC Dance & Workforce Demographics* (2016). Among immigrant dance organizations, 45% have budgets of less than \$100,000, compared to 32% of all dance organizations studied in 2016.¹ In total, these 161 immigrant dance organizations represent nearly \$95 million in expenditures.

Dance/NYC hypothesizes that immigrant dance organizations skew even smaller than is suggested by available data, primarily sourced from SMU DataArts and the IRS. DataArts' Cultural Data Profiles are known to tilt toward larger organizations, and the IRS data do not include expense information for organizations with gross revenues under \$50,000. If all of the organizations without financial data are small, then 57% have budgets of less than \$100,000, 30% have budgets between \$100,000 and \$999,999, and 13% have budgets of more than \$1,000,000. These percentages closely align with findings in *Figuring the Plural*, a seminal study on ethnocultural arts organizations (defined as "a nonprofit organization that preserves, promotes, and/or develops, as evidenced from mission statement, programming, or both, the cultures of one or more explicitly identified ethnic groups through the arts") (arts.gov/sites/default/files/Research-Art-Works-ArtChicago-rev.pdf). *Figuring the Plural* found that among US ethnocultural organizations the majority (55%) have budgets of less than \$100,000. (It is important to note the caution that *Figuring the Plural* used revenue rather than expense to define budget size.)

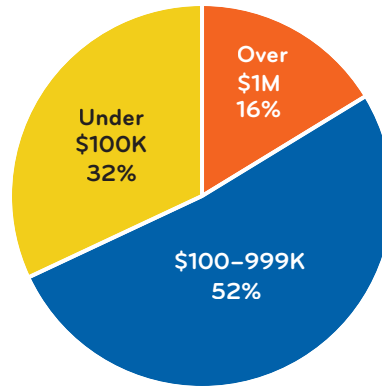
1. Throughout this section, immigrant dance organizations are compared with the averages found for all self-identified dance organizations studied in the Dance/NYC's 2016 *State of NYC Dance & Workforce Demographics* report as the proxy for the average New York dance organization. The report refers to this proxy as "all dance organizations."

FIGURE 6. IMMIGRANT DANCE ORGANIZATIONS AND PROGRAMS (N=161)



Alt text: This pie chart displays the distribution of Immigrant Dance Organizations and Programs, n=161: Below \$100k (45%); \$100-999K (38%); Over \$1M (17%).

FIGURE 7. ALL DANCE ORGANIZATIONS (N=172)
Source: State of NYC Dance (2016)

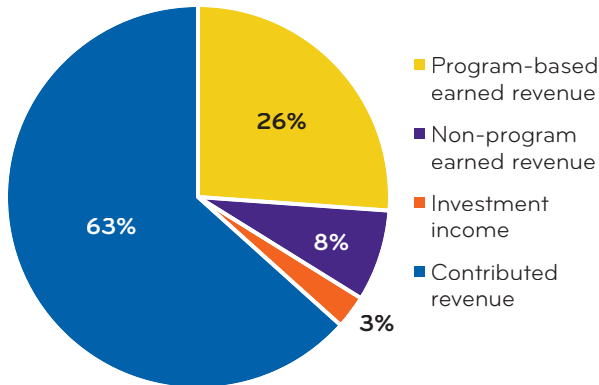


Alt text: This pie chart displays the distribution of All Dance Organizations, n=172: Under \$100k (32%); \$100-999K (52%); Over \$1M (16%).

Revenue Mix

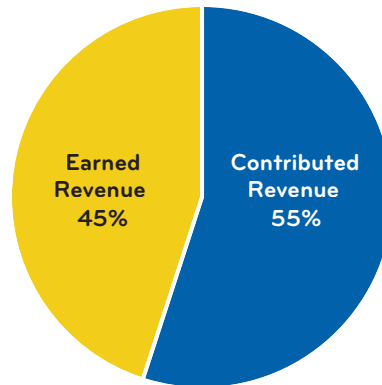
Revenue mix was observable in 148 organizations with SMU DataArts Cultural Data Profiles, more than 70% of the sample. Immigrant dance organizations have a higher degree of contributed revenue than all dance organizations.

FIGURE 8. IMMIGRANT DANCE ORGANIZATION REVENUE MIX (N=148)



Alt text: This pie chart displays the distribution of Immigrant Dance Organizations Revenue Mix, n=148: Program-based earned revenue (26%); Non-program earned revenue (8%); Investment income (3%); Contributed revenue (63%).

FIGURE 9. ALL DANCE ORGANIZATIONS (N=172)
Source: State of NYC Dance (2016)



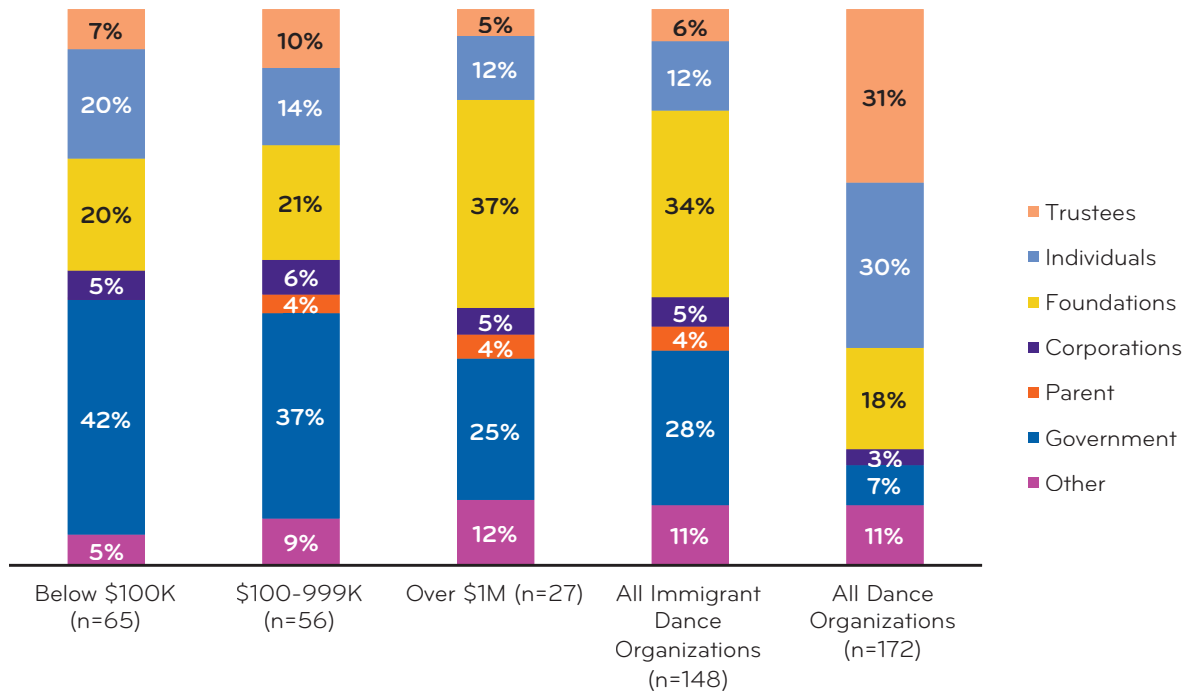
Alt text: This pie chart displays the distribution of All Dance Organizations, n=172: Earned revenue (45%); Contributed revenue (55%).

Immigrant dance organizations are more dependent on institutional funders—including foundations, corporations, government agencies, and parent organizations—than all dance organizations. More than 70% of immigrant dance organizations’ contributed revenue is from institutional sources, as compared to 28% for all dance organizations.

FIGURE 10. REVENUE MIX OF IMMIGRANT DANCE ORGANIZATIONS BY BUDGET SIZE AND COMPARED TO ALL DANCE ORGANIZATIONS

Sources: Cultural Data Profiles, *State of NYC Dance (2016)*

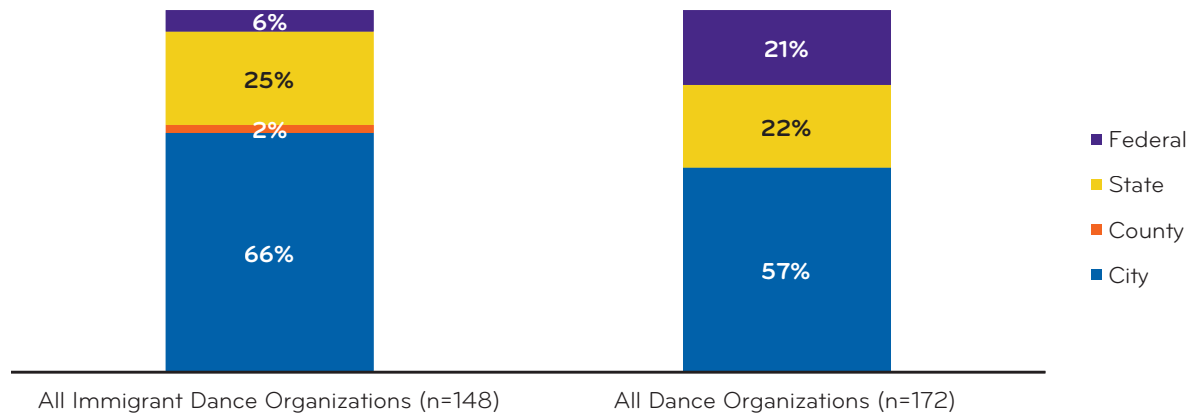
Note: “Other” includes special events income for all dance organizations.



Alt text: This bar chart displays the distribution of Revenue Mix of Immigrant Dance Organizations by Budget Size and Compared to All Dance Organizations: Below \$100K (n=65), Trustees (7%), Individuals (20%), Foundations (20%), Corporations (5%), Parent (0%), Government (42%), Other (5%); \$100K-999K (n=56), Trustees (10%), Individuals (14%), Foundations (21%), Corporations (6%), Parent (4%), Government (37%), Other (9%); Over \$1M (n=27), Trustees (5%), Individuals (12%), Foundations (37%), Corporations (5%), Parent (4%), Government (25%), Other (12%); All Immigrant Dance Organizations (n=148), Trustees (6%), Individuals (12%), Foundations (34%), Corporations (5%), Parent (4%), Government (28%), Other (11%); All Dance Organizations (n=172), Trustees (31%), Individuals (30%), Foundations (18%), Corporations (3%), Parent (0%), Government (7%), Other (11%).

A deeper dive into government funding shows that federal support (in terms of dollars) is a smaller share of government funding for immigrant dance groups than it is for all dance organizations. Of the 205 immigrant organizations and programs, 10% received National Endowment for the Arts support over three years (2015-2017). About 29% of the immigrant organizations were Department of Cultural Affairs grantees. Of these grantees, nearly half received funding through the City Council's Cultural Immigrant Initiative.

FIGURE 11. GOVERNMENT FUNDING
Sources: Cultural Data Profiles, State of NYC Dance (2016)



Alt text: This bar chart displays the distribution of Government Funding Sources: All Immigrant Dance Organizations (n=148), Federal (6%), State (25%), County (2%), City (66%); All Dance Organizations (n=172), Federal (21%), State (22%), County (0%), City (57%).

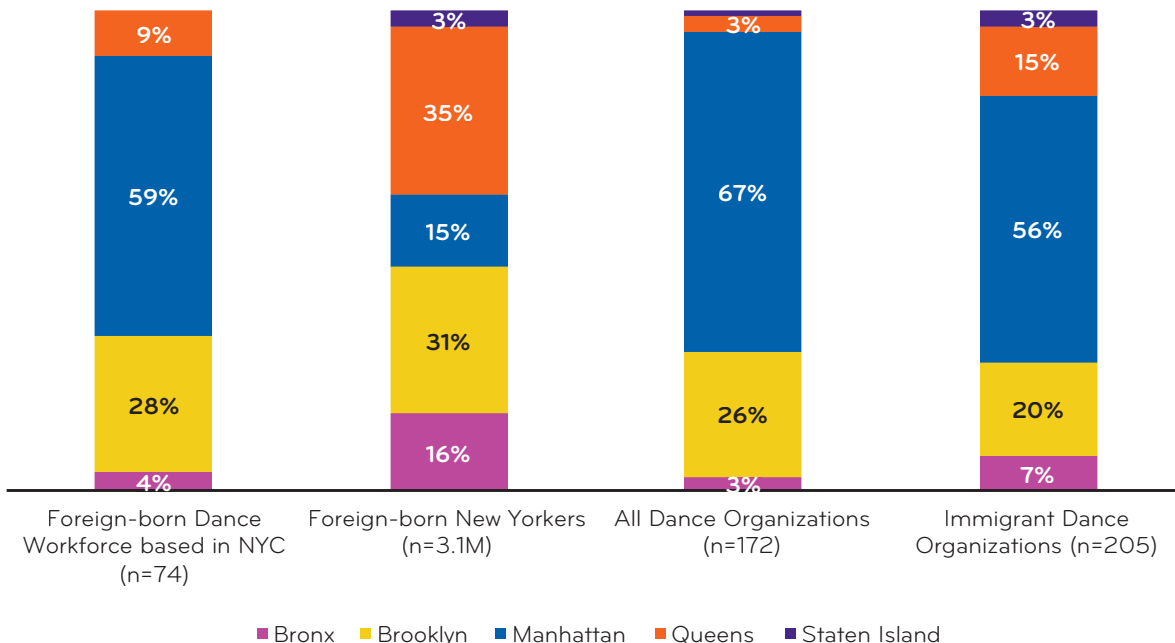
Borough

As is the case for the dance field represented in Dance/NYC's *State of NYC Dance & Workforce Demographics* (2016), the majority of immigrant dance organizations (56%) is headquartered in Manhattan and thus may be disconnected from many immigrants, including potential audiences and workers. According to US Census data, most foreign-born New Yorkers (85%) live outside Manhattan. A majority of the foreign-born dance workforce (54%) also lives outside the borough, according to Dance/NYC's *New York City's Foreign-Born Dance Workforce Demographics* (2018), which is based on nonprofit and fiscal sponsor data.

Despite the overrepresentation of Manhattan, the data suggest greater shares of immigrant dance organizations are located in the Bronx, Queens, and Staten Island than among all dance organizations. However, a smaller share of immigrant dance organizations (20%) than all dance organizations (26%) are located in Brooklyn, despite the strong presence (31%) of foreign-born New Yorkers in the borough. These findings encourage place-based strategies for advancing immigrant groups and foreign-born dance workers and audiences.

FIGURE 12. LOCATION BY BOROUGH

Sources: 2012-2016 ACS 5-Year Estimates; *State of NYC Dance* (2016); *NYC's Foreign-Born Dance Workforce Demographics* (2018)



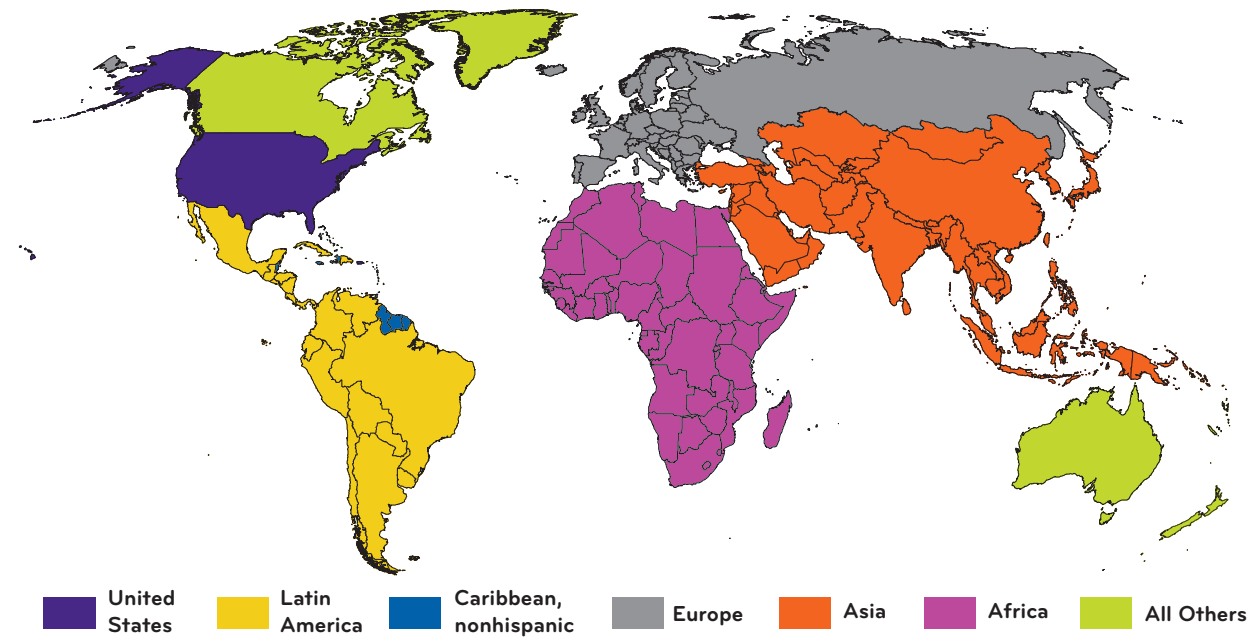
Alt text: This bar chart displays the distribution of Location by Borough: Foreign-born Dance Workforce based in NYC (n=74), Bronx (4%), Brooklyn (28%), Manhattan (59%), Queens (9%), Staten Island (0%); Foreign-born New Yorkers (n=3.1M), Bronx (16%), Brooklyn (31%), Manhattan (15%), Queens (35%), Staten Island (3%); All Dance Organizations (n=172), Bronx (3%), Brooklyn (26%), Manhattan (67%), Queens (3%), Staten Island (1%); Immigrant Dance Organizations (n=205), Bronx (7%), Brooklyn (20%), Manhattan (56%), Queens (15%), Staten Island (3%).

Regional Affiliation

Of the 205 immigrant organizations and programs, 163 had observable ethnic affiliations that allowed for grouping into regional areas as defined by the New York City Department of Planning in *The Newest New Yorkers* report: Africa, Asia, Europe, Latin America, and non-Hispanic Caribbean.

MAP OF REGIONAL AFFILIATION

Source: Figures provided by NYC Department of City Planning



Alt text: The map indicates the different countries within the regions of Africa, Asia, Europe, Latin America, and Non-Hispanic Caribbean.

MAP DETAIL ON CARIBBEAN, NONHISPANIC



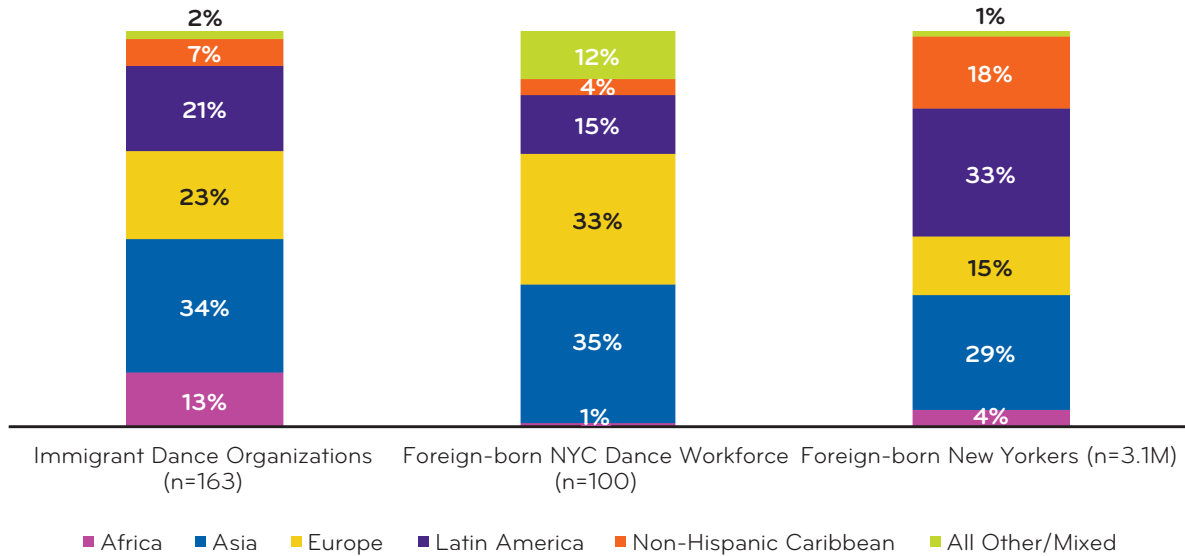
Alt text: The map indicates the different countries within the Caribbean, nonhispanic region.

Latin American and non-Hispanic Caribbean groups are underrepresented, when compared to the population of foreign-born New Yorkers. Europe, Asia, and Africa are overrepresented.

A similar pattern holds for the foreign-born dance workforce studied in Dance/NYC's *New York City's Foreign Born Dance Workforce Demographics* (2018). New Yorkers from Latin America, the non-Hispanic Caribbean, and Africa are underrepresented in the workforce, and New Yorkers from Europe and Asia are overrepresented. These findings invite region-specific strategies for advancing immigrant arts.

FIGURE 13. REGIONAL AFFILIATION OF IMMIGRANT DANCE ORGANIZATIONS COMPARED WITH REGIONS OF ORIGIN FOR FOREIGN-BORN DANCE WORKFORCE AND NEW YORKERS

Sources: NYC's *Foreign-Born Dance Workforce Demographics* (2018), 2012-2016 ACS 5-Year Estimates



Alt text: This bar chart displays the distribution of Regional Affiliation of Immigrant Dance Organizations Compared with Regions of Origin for Foreign-born Dance Workforce and New Yorkers: Immigrant Dance Organizations (n=163), Africa (13%), Asia (34%), Europe (23%), Latin America (21%), Non-Hispanic Caribbean (7%), All Other/Mixed (2%); Foreign-born Dance Workforce based in NYC (n=100), Africa (1%), Asia (35%), Europe (33%), Latin America (15%), Non-Hispanic Caribbean (4%), All Other/Mixed (12%); Foreign-born New Yorkers (n=3.1M), Africa (4%), Asia (29%), Europe (15%), Latin America (33%), Non-Hispanic Caribbean (18%), All Other/Mixed (1%).

Questions for Deeper Inquiry

- What opportunities do the generation, presentation, and consideration of dance made by and with immigrant artists present for advancing the art form's creative and progressive potentials—integration, inclusion, and human rights of immigrants?
- What are the barriers, real and perceived, to creative output that meaningfully engages with immigrants and immigrant matters?
- What immigrant dance activity is happening outside the nonprofit structure and in commercial settings that are absent in the data sources, and how can it be supported?
- What does the wider dance field know about immigration and immigrant rights movements?
- What are the specific needs and opportunities of immigrants working in folk/traditional organizations?
- What might borough-based or region-specific (e.g., Latin America) research reveal? Are the disparities present in the findings reflective of inadequate data-gathering methods for some populations, or are they reflective of real gaps?
- How are racism, classism, and related forms of oppression shaping the landscape of immigrant groups, and how can these be dismantled?

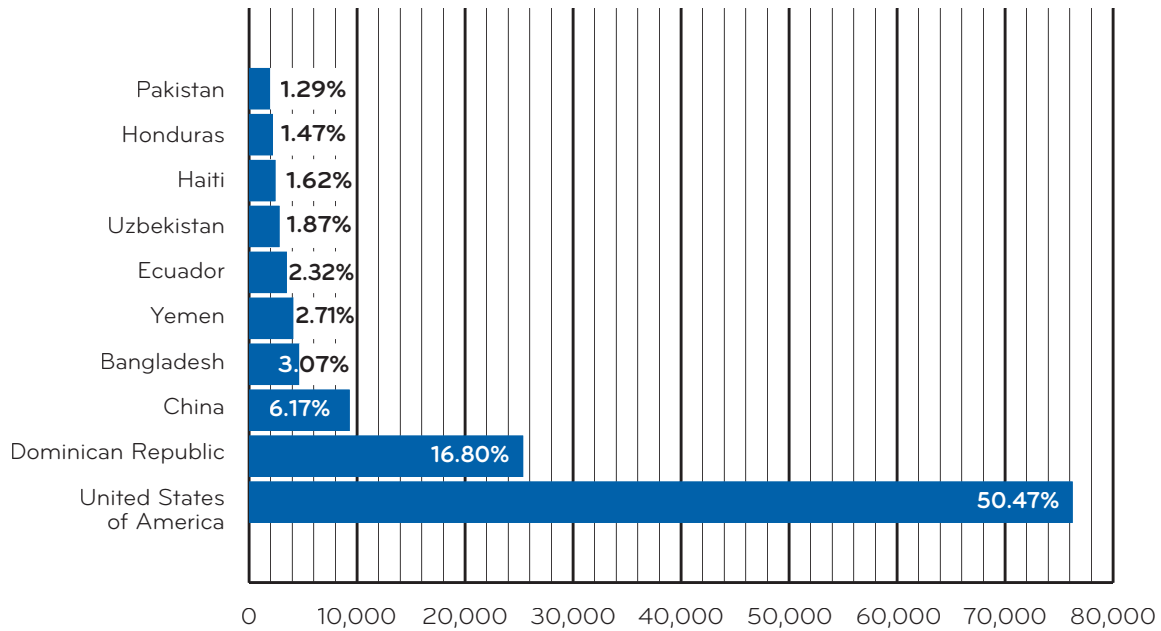
Dance Education for Immigrant Public School Students: Data on English Language Learners

What do data reveal about how New York City's immigrant public school students are participating in dance education?

According to a recent New York City Independent Budget Office report (ibo.nyc.ny.us/iboreports/new-york-city-public-school-indicators-demographics-resources-outcomes-october-2015.pdf), public schools are serving 180,000 foreign-born students, 17% of the 1.07 million student population, but data on their participation in dance instruction are not publicly available.

For the purposes of this study, Dance/NYC's investigation of the state of dance education in the metropolitan New York City area is limited by available data to offerings for English Language Learners (ELLs) in the DOE school system, which was analyzed by the City University of New York (CUNY) in a 2016 report *Arts Education in NYC (2014-15)* (gc.cuny.edu/CUNY_GC/media/CUNY-Graduate-Center/ArtsEducationinNYC.pdf). Lack of English language proficiency is an inexact proxy for immigrant status. On one hand, it excludes people who immigrated from English-speaking countries or who are otherwise English speaking. According to the City of New York, nearly 50% of foreign-born New Yorkers in 2015 were proficient English speakers. On the other hand, the ELL designation includes many US-born people. Among ELLs in the public schools, 50% were born in the United States, some of whom may consider themselves immigrants and who would have been excluded from an analysis that focused on foreign-born students. Despite the inherent complications, data on ELLs provide a window into a segment of the foreign-born student population and others who most likely live within immigrant communities.

FIGURE 14. TOP 10 PLACES OF BIRTH FOR ENGLISH LANGUAGE LEARNERS
 Source: NYC DOE, English Language Learners: Demographics Report (2016-17)



Alt text: This bar chart displays the distribution of the Top 10 Places of Birth for English Language Learners: Pakistan (1.29%); Honduras (1.47%); Haiti (1.62%); Uzbekistan (1.87%); Ecuador (2.32%); Yemen (2.71%); Bangladesh (3.07%); China (6.17%); Dominican Republic (16.80%); United States of America (50.47%).

Arts Education in NYC (2014-15) provides a foundation for understanding ELLs' experience of arts educational opportunities. The study found that "there is a negative relationship between the percentage of English Language Learners (ELL) in a school and how many arts educational hours it provides through arts organizations and arts teachers, which means that—as an overall trend—the higher the number of ELLs in a school, the fewer arts educational hours it provides. The correlation is weak, but statistically significant for grades 1 through 4." The implication is that ELLs receive less arts instruction than other students because they are removed from regular classroom instruction for English language education during times when other students access the arts.

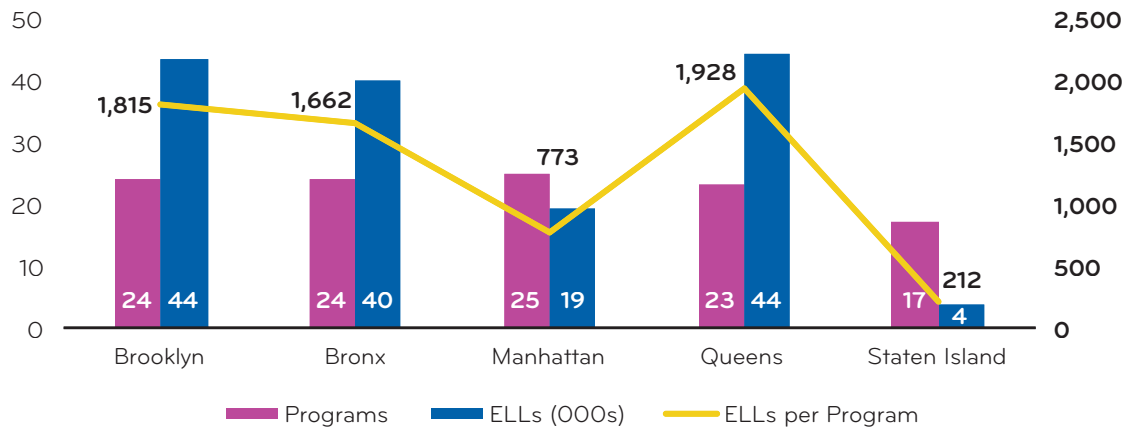
The DOE tracks arts instruction in its annual Arts in the Schools survey. The 2016-17 Arts in the Schools Report (infohub.nyced.org/docs/default-source/default-document-library/2016-17-annual_arts_in_schools_report_final.pdf) does not include data on arts education provision to immigrant students or ELLs. However, it does cite the CUNY finding and notes that there is “common ground between language and the arts” and that “rigorous arts learning reinforces language acquisition and can be especially effective for these students, and when coupled with culturally responsive pedagogy, a deep, authentic integration of the arts with other subject areas emerges creating a trajectory that is transformative.” It goes on to recommend “increased research to focus on creating a strengthened program ensuring that the schools with the least arts education and the highest level of ELLs reap the benefits of arts-centered literacy programs.” To fulfill the recommendation, the DOE has begun offering grants to schools to support arts partnerships that expand arts opportunities for diverse groups of student participation, with a focus on ELLs and disabled students. In 2017-18, 244 schools received grants totaling \$3.45 million for partnerships in dance, music, theater, and/or the visual arts to serve diverse student learners. In addition, the DOE’s arts instructors have begun a multiyear learning process to facilitate culturally responsive pedagogy as a consistent and important instructional practice that includes students’ cultural references in all aspects of learning.

Another resource provided by the DOE to support arts learning access is the Arts and Cultural Education Services Guide (ACES) (nycenet.edu/offices/teachlearn/arts/resources/aces_guide/index.html), an online listing of organizations that offer arts education programs. Teachers use ACES to identify arts organizations that might be a good fit for their schools’ community, programs, and vision. The guide does not claim to be comprehensive, and listings vary from year to year as organizations submit information on a voluntary basis.

The 2018 edition of ACES notes whether organizations offer “special supports” for ELLs. Among the total 179 organizations listed in ACES, 51% (or 92) present dance, 34% (or 60) offer special supports for ELLs, and 15% (or 26 programs) offer both. Among the 26 programs that provide dance instruction with special supports for ELLs, 17 serve all five boroughs, and 22 concurrently offer special supports for disabled students.

Overall, there are many more ELLs than dance organizations that offer special supports for them. Coverage is particularly lacking in Queens, the Bronx, and Brooklyn when program service locations of organizations with special supports for ELLs are compared against ELL enrollment.

FIGURE 15. DANCE PROGRAMS THAT PROVIDE SPECIAL SUPPORTS FOR ELLS BY BOROUGH SERVED COMPARED TO ELL SCHOOL ENROLLMENT
 Source: Arts & Cultural Education Services Guide (ACES) (2018), DOE ELL Demographics Report (2016)



Alt text: This bar chart displays the distribution of Dance Programs that Provide Special Support for ELLs by Borough Served Compared to ELL School Enrollment: Brooklyn, Programs (24), ELLs (000s) (44), ELLs per Program (1,815); Bronx, Programs (24), ELLs (000s) (40), ELLs per Program (1,662); Manhattan, Programs (25), ELLs (000s) (19), ELLs per Program (773); Queens, Programs (23), ELLs (000s) (44), ELLs per Program (1,928); Staten Island, Programs (17), ELLs (000s) (4), ELLs per Program (212);

ACES also allows organizations to identify languages that are supported, tracking 17 languages. In contrast, there are 164 languages spoken by ELLs enrolled in New York City's public schools. Four of the top 10 languages spoken by ELLs—Bengali, Urdu, Uzbek, and Punjabi—are not tracked by ACES. Among languages that are tracked by ACES, coverage is low across the board but is particularly lacking for Arabic and Haitian Creole speakers.

TABLE 1. LANGUAGE COVERAGE OF DANCE PROGRAMS COMPARED WITH TOP 10 ELL LANGUAGES

Sources: ACES (2018), DOE ELL Demographics Report (2016)

Language	# ACES Programs	# ELLs	% ELLs
Spanish	20	92,746	61.5%
Chinese	7	20,191	13.4%
Arabic	1	8,053	5.3%
Bengali*	Unknown	6,465	4.3%
Russian	3	3,496	2.3%
Urdu*	Unknown	2,983	2.0%
Creole	0	2,838	1.9%
French	6	1,855	1.2%
Uzbek*	Unknown	1,404	0.9%
Punjabi*	Unknown	990	0.7%
Other**	21	9,720	6.5%

*Indicates that language is not tracked in ACES.

**ACES includes at least one dance program that supports nine languages not in the DOE's top 10 languages for ELLs, including Garifuna, German, Hebrew, Italian, Japanese, Korean, Portuguese, Yoruba, and Twi.

Questions for Deeper Inquiry

- What are the opportunities to increase dance education for English Language Learners and immigrant students, including those with disabilities?
- What are the barriers and opportunities for increased synergy between the DOE and the wider dance and dance education ecosystem?
- What is the composition of dance educators and teaching artists, and what are the opportunities to train and employ immigrant educators?
- What is the role of and pressing opportunities in higher education for dance teacher training, including supporting teachers to serve immigrant students?
- What education policies may be advanced so that more immigrant public school students may participate and experience dance upon graduation?

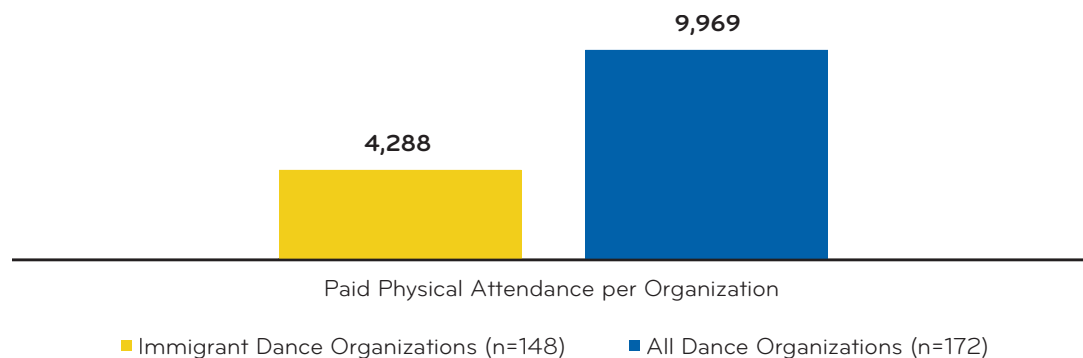
Engagement of Immigrant Audiences

Is there data-driven evidence of local immigrant audiences engaging with dance and of local audiences engaging with immigrant dance organizations and programs?

According to SMU DataArts Cultural Data Profiles, paid attendance per organization is lower among immigrant dance organizations than among general dance organizations, reflecting the smaller budget size among immigrant dance organizations. Free attendance per immigrant dance organization is much higher—22,000, as compared to 2,000 for general dance organizations. The free attendance average is highly skewed by several outliers. The medians for immigrant dance organizations are more modest: 589 for paid attendance and 1,265 for free attendance.

FIGURE 16. PAID PHYSICAL ATTENDANCE

Sources: Cultural Data Profiles, *State of NYC Dance (2016)*



Alt text: This bar chart displays the distribution of Paid Physical Attendance: Immigrant Dance Organizations (n=148), Paid Physical Attendance per Organization (4,288), All Dance Organizations (n=172), Paid Physical Attendance per Organization (9,969).

The Cultural Data Profiles do not specify whether audience members are immigrants and therefore offer limited insight into whether immigrants are attending dance programs. The Annual Arts Benchmarking Survey (AABS), which offers representative information about arts participation among American adults, is the only source of data on local immigrant dance audiences Dance/NYC identified. The AABS tracks foreign-born and second-generation participation. The February 2015 AABS data included 547 respondents from the New York metropolitan statistical area (which includes New York City, seven additional counties in New York, twelve counties in New Jersey, and one in Pennsylvania), 35% (of 194) of which identifies as foreign-born, similar to the foreign-born population in New York City (37%), according to US Census data (ACS 2015). An additional 16% (or 88) respondents identified as US-born to at least one foreign-born parent.

Results from relevant questions suggest that foreign-born participation is lower than that for New Yorkers born in the United States. Significantly fewer foreign-born New Yorkers attend live theater, music, and dance performances, at 27%, and participate in acting/theater or dance lessons or classes, at 0.5%, as compared to 47% and 3.7%, respectively, of New York-based adults born in the United States. However, greater percentages of second-generation New Yorkers attend performances (49%) and attend classes (4.6%) than adults born in the United States, in line with findings from Jennifer Novak-Leonard's substantive report, *Considering Cultural Integration in the United States* (rand.org/pubs/rgs_dissertations/RGSD379.html). This finding suggests pathways to broader integration and intergenerational programs.

FIGURE 17. RESPONDENTS TO AABS IN NEW YORK MSA

Source: AABS, February 2015.

Alt text: This pie chart displays the distribution of Respondents to AABS in New York MSA: Foreign Born, n=194 (35%); US Born with US Born Parents, n=265 (48%); 2nd Generation, n=88 (16%).

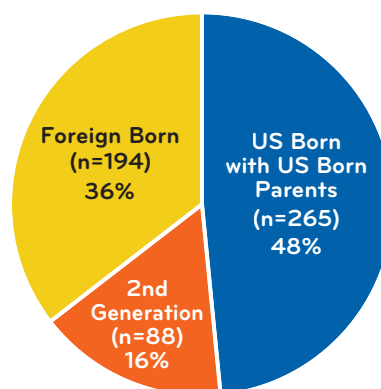
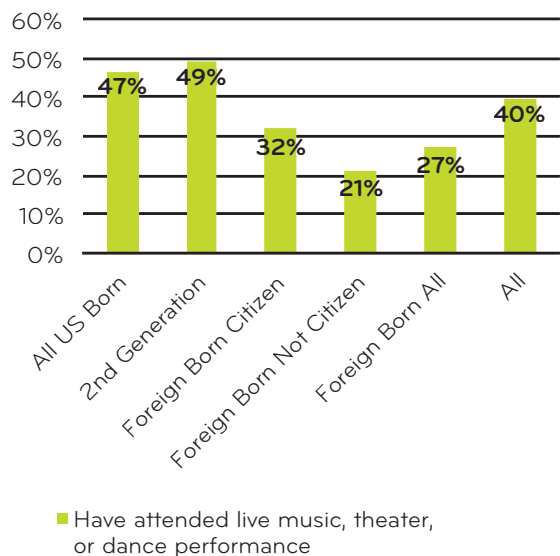
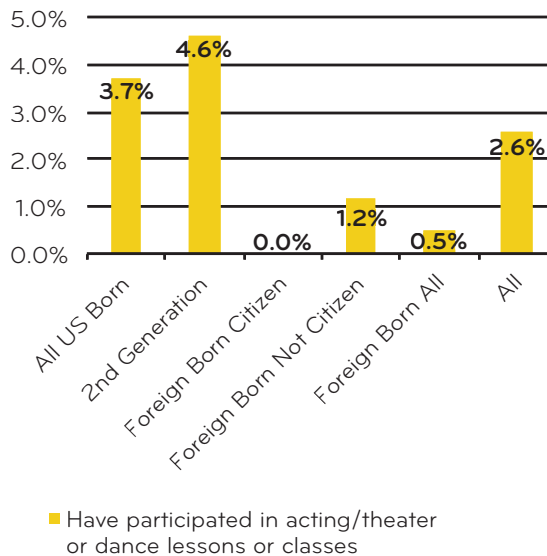


FIGURE 18.
NY MSA ADULTS WHO HAVE
ATTENDED LIVE MUSIC, THEATER,
OR DANCE PERFORMANCE
 Source: AABS, February 2015.



Alt text: This bar chart displays the distribution of NY MSA Adults who have attended live music, theater or dance performance: All US Born (47%); 2nd Generation (49%); Foreign Born Citizen (32%); Foreign Born Not Citizen (21%); Foreign Born All (27%); All (40%).

FIGURE 19.
NY MSA ADULTS WHO HAVE
PARTICIPATED IN ACTING/THEATER
OR DANCE LESSONS OR CLASSES
 Source: AABS, February 2015.



Alt text: This bar chart displays the distribution of NY MSA Adults who have participated in acting/theater or dance lessons or classes: All US Born (3.7%); 2nd Generation (4.6%); Foreign Born Citizen (0.0%); Foreign Born Not Citizen (1.2%); Foreign Born All (0.5%); All (2.6%).

The lack of evidence of immigrant dance audience engagement in available data suggests there is much work to be done for the more than three million foreign-born New Yorkers. One barrier to participation suggested by the data is lack of attention from dance organizations. Only 52 groups with DataArts Cultural Data Profiles (1.3% of New York organizations in DataArts) indicate immigrant populations among their primary constituencies. Another barrier is lack of geographic proximity. As noted earlier in the report, the concentration (56%) of immigrant dance groups in Manhattan suggests these groups may not be meeting immigrant audiences where they live.

Questions for Deeper Inquiry

- How might immigrant dance artists and organizations build larger audiences for their work?
- What are the specific needs and opportunities for immigrant audiences and audiences of immigrant artists and projects?
- If we can gather relevant demographic data on audiences, including ethnicity and race, what can we also learn about the lived experiences of immigrant people in the art form, real and potential?
- What meaning do folk/traditional forms have for immigrants and their cultural identities? What about for second-, third-, and further-generation immigrants? How does this meaning differ in the United States from that in the countries of origin?
- What opportunities could increased, meaningful audience engagement with immigrant New Yorkers offer both the immigrant community and the future of the creative sector?

What is Fiscal Sponsorship?

Fiscal sponsorship is a formal arrangement in which a 501(c)(3) public charity provides financial and legal oversight to an entity that does not have its own 501(c)(3) status. Sponsored artists and arts projects are eligible to solicit and receive grants and tax-deductible contributions that are normally available only to 501(c)(3) organizations.

Role of Immigrants in the Dance Workforce

What can data tell us about immigrants in the dance workforce?

Coinciding with and informing the preparation of this report, Dance/NYC published *New York City's Foreign-Born Dance Workforce Demographics* (2018). The highlights of that study are presented in this report. As described in the methodology, these findings are based on two data sets: 571 survey respondents from 115 legally registered 501(c)(3) nonprofit dance organizations with SMU DataArts' profiles, and a sample of 151 fiscally sponsored dance workers.

Critically, Dance/NYC's survey research finds foreign-born New Yorkers to be underrepresented in the nonprofit and sponsored dance workforce. This finding invites new strategy for advancing immigrant artists and cultural workers along the continuum of creative development—from the public school classroom to the stage—as well as efforts to understand and support those who are creating and performing dance outside the nonprofit and sponsorship models.

The finding is also consistent with literature and data considered for this report. For example, among creative workers studied in the Center for Urban Future's *Creative New York* (2015) (nycfuture.org/research/creative-new-york-2015), the performing arts were the discipline with the lowest prevalence of foreign-born workers, at 21%, as compared to 27% among all creative workers. In an Artist Self-Assessment Survey conducted in 2017, the Queens Council on the Arts found that 22% of 126 respondents identified as immigrants. Among the sources considered when identifying the sample of immigrant dance organizations and programs for this study, none provided meaningful data on immigrant leadership—a priority for Dance/NYC's Task Force—or employment. Using keywords and select web searches, Dance/NYC was able to identify only 9 of the 205 groups as immigrant-led and 21 focused on employing immigrant dancers.

NYC's Foreign-Born Dance Workforce Demographics Report Highlights

- People born outside the United States are underrepresented in the dance workforce studied. Only 15% of nonprofit respondents and 17% of fiscally sponsored respondents indicate **a country of origin outside the United States**, compared to 37% of the City's population, according to US Census.
- The **most common countries of origin for the dance workforce** studied (Canada and Japan) differ from those of the City's population (Dominican Republic and China).
- While the concentration of foreign-born workers studied is highest in Manhattan, the majority of foreign-born respondents (51% of nonprofit respondents and 62% of fiscally sponsored respondents) is **based outside the borough**.
- The foreign-born dance workforce studied is **more ethnically and racially diverse** than the wider dance sample (with 41% of nonprofit respondents and 54% of fiscally sponsored respondents identifying as white non-Hispanic), yet less diverse than the wider foreign-born population (20% white non-Hispanic), underscoring patterns of exclusion.
- 5% of foreign-born nonprofit respondents and 8% of the foreign-born fiscally sponsored respondents **identify as disabled**, which are smaller percentages than those for respondents born in the United States, and out of step with the overall percentage (11%) of foreign-born disabled New Yorkers.
- The foreign-born workforce studied skews young, with 72% of nonprofit respondents and 85% of fiscally sponsored respondents born in 1965 and after. The data suggest **opportunity to better engage aging populations born before 1945**.

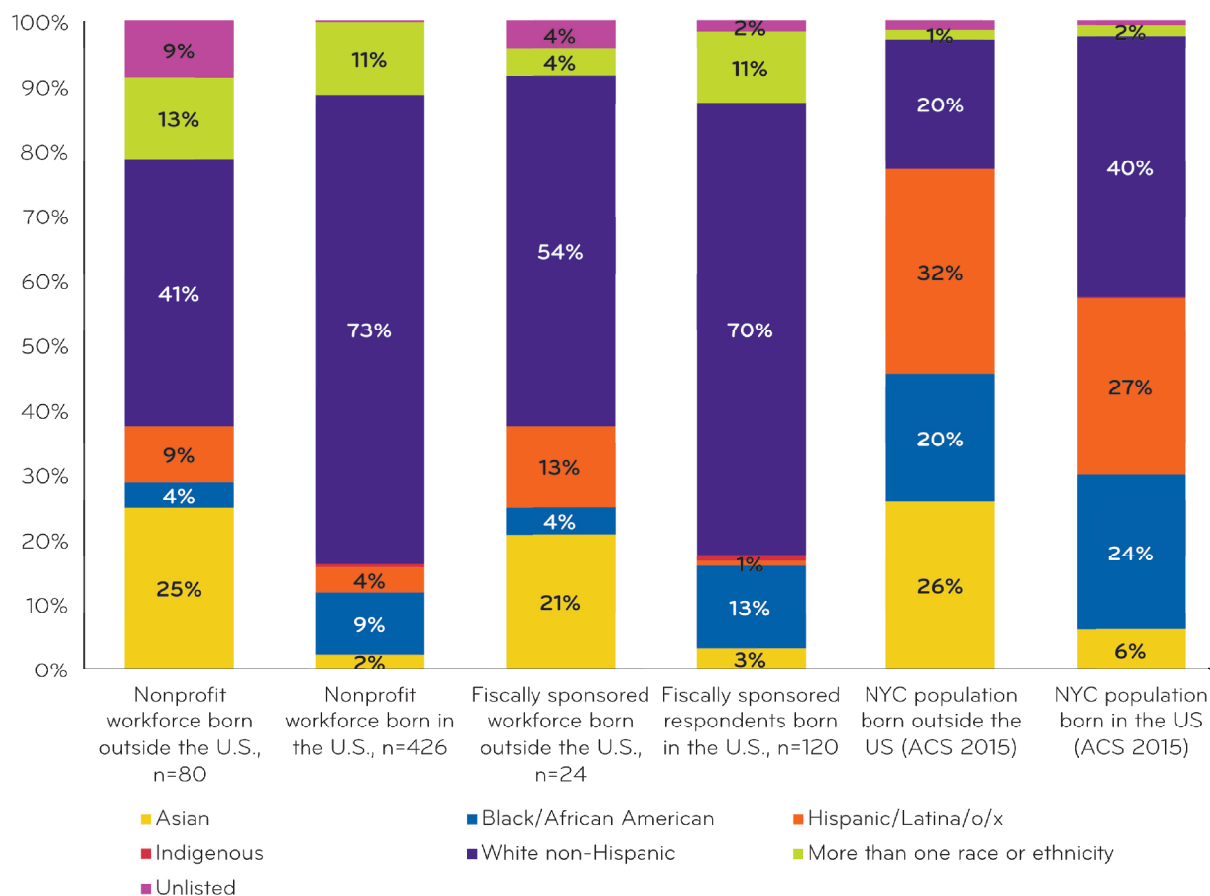
- The foreign-born workforce studied **skews female**, outpacing the wider dance workforce, with 72% of nonprofit respondents and 84% of fiscally sponsored respondents identifying as female.
- The percentages of foreign-born dance workers **identifying as LGBTQ** are substantial, at 14% for nonprofit respondents and 19% for fiscally sponsored respondents.
- There is a conspicuous scarcity of foreign-born respondents indicating an **affiliation with nonprofit dance education organizations**, encouraging research and action focused on the landscape of dance education.
- Foreign-born respondents represent a significantly reduced share of **dance workers at the largest nonprofit dance organizations**, those with budgets of \$5 million and more, compared to organizations in every other budget category, urging attention to this segment's practices.
- Foreign-born respondents are underrepresented on **nonprofit dance boards and volunteer programs**, inviting new strategies for cultivation and development.
- The foreign-born sponsored dance workforce studied ranks **affordable artistic development space and affordable presentation space** as their highest needs, followed by living wages; affordable healthcare; supplies and material; affordable living space; and affordable training.
- Only a slim percentage of the foreign-born sponsored dance respondents (4%) report being **able to identify and access all the resources** necessary to fulfill their needs.
- The foreign-born sponsored dance workforce studied is disproportionately **challenged in accessing individual and earned income**. Less than half (48%) of foreign-born respondents report any earned income, compared to 68% percent of respondents born in the United States.

Ethnicity, Race & Immigrant Status: Workforce Is More Diverse Than the Wider Field

The foreign-born dance workforce studied in Dance/NYC's *New York City's Foreign-Born Dance Workforce Demographics* (2018) is significantly more ethnically and racially diverse than the workforce born in the United States. 41% of foreign-born nonprofit respondents identify as white non-Hispanic, compared to 73% of those born in the United States, and 54% of fiscally sponsored respondents identify as white non-Hispanic, compared to 70% of those born in the United States. Included in the white non-Hispanic category are six nonprofit respondents who identify as Middle Eastern and one nonprofit respondent who identifies as North African.

Yet the foreign-born dance workforce studied is less ethnically and racially diverse than the wider foreign-born population, which is 20% white non-Hispanic, according to United States Census data, underscoring entrenched patterns of exclusion. Particularly conspicuous gaps between respondents and the wider foreign-born population exist for dance workers who identify as Latina/o/x and Black/African American, encouraging increased engagement of these segments.

HERITAGE, ETHNICITY & RACE



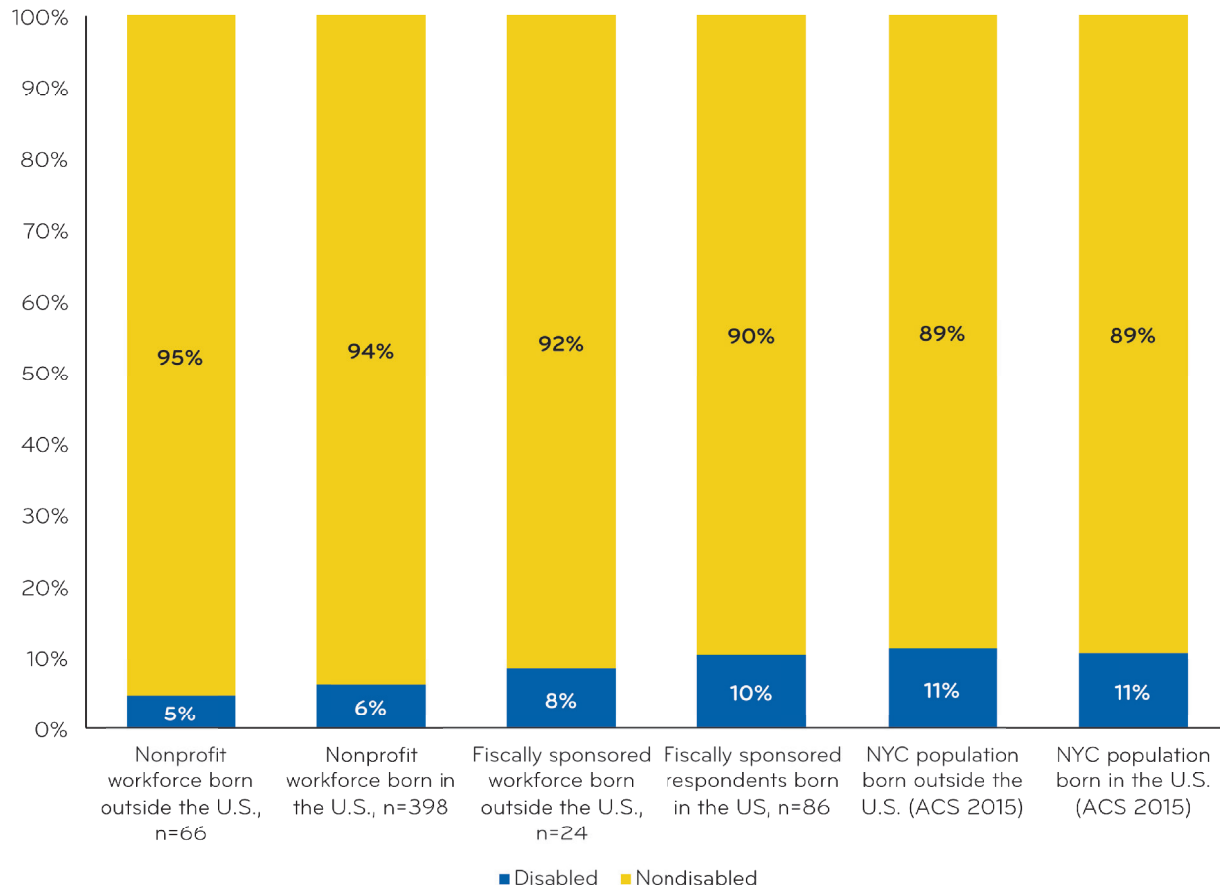
Alt text: The bar chart displays the distribution of the heritage, ethnicity & race: nonprofit workforce born outside the U.S., n=80—Asian (25%), Black/African American (4%), Hispanic/Latina/o/x (9%), White non-Hispanic (41%), More than one race or ethnicity (13%), Unlisted (9%); nonprofit workforce born in the U.S., n=426—Asian (2%), Black/African American (9%), Hispanic/Latina/o/x (4%), White non-Hispanic (73%), More than one race or ethnicity (11%); fiscally sponsored workforce born outside the U.S., n=24—Asian (21%), Black/African American (4%), Hispanic/Latina/o/x (13%), White non-Hispanic (54%), More than one race or ethnicity (4%), Unlisted (4%); fiscally sponsored workforce born in the U.S., n=120—Asian (3%), Black/African American (13%), Indigenous (1%), White non-Hispanic (70%), More than one race or ethnicity (11%), Unlisted (2%); NYC population born outside the U.S. (ACS 2015) —Asian (26%), Black/African American (20%), Hispanic/Latina/o/x (32%), White non-Hispanic (20%), More than one race or ethnicity (1%), Unlisted (1%); NYC population born in the U.S. (ACS 2015) —Asian (6%), Black/African American (24%), Hispanic/Latina/o/x (27%), White non-Hispanic (40%), More than one race or ethnicity (2%).

“The meaning of race in the United States cannot be seen simply as an objective fact or treated as an independent variable (M. Omi). Immigration to the US continues to be a factor in the changing meaning of race while new immigrant and foreign-born groups to this country have destabilized the once specific racial and ethnic categories as defined by the US Census Bureau. Transformative strategies leading to institutional change within the dance workforce are of urgent need to support Black artists and cultural workers, especially those who may identify as foreign-born and/or immigrants and do not see themselves fully represented in the wider field.” —DENISE SAUNDERS THOMPSON, PRESIDENT AND CEO, INTERNATIONAL ASSOCIATION OF BLACKS IN DANCE

Disability & Immigrant Status: Fewer Foreign-Born Dance Workers Identify as Disabled

The data in Dance/NYC's *New York City's Foreign-Born Dance Workforce* (2018) suggest gaps in the engagement and employment of disabled foreign-born New Yorkers in dance. On the one hand, 5% of the foreign-born nonprofit respondents identify as disabled, while 6% of nonprofit respondents born in the United States identify as disabled. On the other, 8% of the foreign-born sponsored respondents identify as disabled, while 10% of sponsored respondents born in the United States identify as disabled. This compares to 11% of foreign-born New Yorkers who identify as disabled and 11% of New Yorkers born in the United States who identify as disabled.

DISABILITY



Alt text: The bar chart displays the distribution of disability: nonprofit dancers born outside the U.S., n=66 - disabled (5%), nondisabled (95%); nonprofit dancers born in the U.S., n=398 - disabled (6%), nondisabled (94%); fiscally sponsored dance workers born outside the U.S., n=24 - disabled (8%), nondisabled (92%); fiscally sponsored dance workers born in the U.S., n=86 - disabled (10%), nondisabled (90%); NYC population born outside the U.S. (ACS 2015) - disabled (11%), nondisabled (89%); NYC population born in the U.S. (ACS 2015) - disabled (11%), nondisabled (89%)

“I’m not surprised by the disability findings. The stakes for disability and immigration are high, of course, but there are variables at play here not seen in other contexts.

Disability is not easily visible in immigration data for arts and culture workers, because disability has not, historically, been a tracked data source. But the story is more complicated than the far too frequent 'agency/institution forgets disability as diversity category and cultural/ art producing force.' It is even more complicated than the question of accessibility in cultural and arts work environments—though these, too, are important factors.

Disability as we imagine it in the United States may not be defined or registered in the same way in someone’s country and culture of origin. The most frequently adopted lenses for disability in the United States are white. This may mean that our primary lens is culturally specific to the United States. We may not be asking the kinds of questions that elicit disability identification from foreign-born arts workers. We are also not taking safety and privilege into account. The stakes for a white worker from Canada are different from the stakes for someone from China. Both are different from someone white who is born in and lives in the United States, and their stakes are different from those surrounding someone who lives and experiences intersectional identities.

Further, crossing the border may or may not make it more likely that people identify. Some kinds of impairment make a border crossing easier than others. Certain diagnoses are grounds for a priori exclusion: HIV up until 2010, for example.

In other words, we may observe the difference, but its significance is not clear.” —ALICE SHEPPARD, ARTISTIC LEAD AND FOUNDER, KINETIC LIGHT

Questions for Deeper Inquiry

- What are the demographics, needs, and opportunities of immigrants operating outside the nonprofit and fiscal sponsor landscape?
- What more can we learn about the lived experiences of immigrants working in dance, real and potential?
- What are the key needs unique to immigrant dance makers, particularly those who have recently arrived in the United States, that require more support?
- What opportunities could increased, meaningful workforce development offer both the immigrant community and the future of the creative sector?
- What identity-specific and intersectional initiatives might best serve immigrant New Yorkers underrepresented in the data studied?
- How do we ensure that immigrant dance makers are an integral part of any programs that might arise from this initiative?

RECOMMENDATIONS

The value of this research will be demonstrated by the deeper inquiry and action it generates to catalyze change. The recommended actions offered here—for dance makers and companies, public agencies and institutional funders, and the service sector—are neither comprehensive nor absolute, but harness key opportunities to strengthen dance making by immigrant artists and organizations; build dance education programs for immigrant students, particularly in the public schools; engage immigrant audiences and audiences for immigrant artists, organizations, and programs; and grow and nurture the careers of immigrant artists and cultural workers.

Organized by stakeholder type for presentation purposes only, the recommendations seek to foster collaboration among and across stakeholders and involve immigrant New Yorkers at every level. For all, it is an invitation to join in cultural advocacy that supports and extends the commitments of New York City's Mayoral administration and countless others working to make the metropolitan area more fair and equitable for every resident, regardless of immigration status, and to advance the role of artistry in fostering immigrant rights.

Finally, while discipline-, community-, and geography-specific in their focus, the recommendations also invite arts- and culture-wide and national activity. It is only within a shared framework of responsibility that real change may be achieved.

Dance/NYC invites you to weigh in with your recommendations for how to best turn the data into action and ensure that dance becomes truly inclusive of all of New York City's foreign-born artists and communities. Spread the word and share your ideas on Facebook (facebook.com/DanceNYCorg), Twitter (twitter.com/DanceNYC), Instagram (instagram.com/dance.nyc), or by email at research@dance.nyc.

Considerations for Dance Makers and Companies: Lead by Example

Proactively support immigrant rights by:

- Seizing the opportunity to extend artistry's role in fostering the inclusion, integration, and human rights of immigrants, and driving creativity and social progress;
- Expressly, equitably, and continuously including immigrant matters among diversity, justice, equity, and inclusion priorities to address inequities underscored through this research; and
- Achieving the goals of CreateNYC, the City's cultural plan by:
 - Participating in citywide opportunities to engage New Yorkers of all immigration status, such as IDNYC, or similar programs;
 - Learning about immigration issues as they relate to their staff, participants, artists, performers, and audiences;
 - Supporting individual artists who are from and/or work with immigrant communities.

Welcome Immigrant Audiences

- Enhance internal and external communications practices to affirmatively welcome immigrants; provide multilanguage content, particularly those languages that are most commonly used by immigrants in New York (Spanish and Chinese); and regularly distribute promotional materials in multilingual media;
- Create and deliver immigrant-focused programming in locations where gaps exist (e.g., Brooklyn) according to research findings, and in nontraditional spaces, such as sacred spaces and community centers, that serve foreign-born populations;

- Improve access for dance making and presentation of integrated and disability dance artistry for immigrant audiences;
- Leverage technology to deliver dance to immigrant audiences; and
- Declare public arts, education, and meeting spaces as sanctuaries. As modeled by Art Space Sanctuary, sanctuaries provides a broad umbrella for an intersectional coalition of people, including immigrants and refugees, to join together, build networks, and create spaces of convergence. Learn more about the specific conditions for declaring sanctuary at artspacesanctuary.org.

Welcome Immigrant Workers

- Improve hiring practices to address inequities underscored by the research, in particular, the underemployment of foreign-born Black/ African and Latina/o/x foreign-born New Yorkers, of foreign-born New Yorkers from specific countries and regions (e.g., Dominican Republic), and of foreign-born disabled New Yorkers;
- Learn how to address legal issues involved in hiring immigrant workers;
- Address general absence of foreign-born workers at nonprofit dance education institutions and improve pipelines into the dance workforce for foreign-born students: for example, through targeted training for teaching artists and educators; and
- Find solutions for providing sufficient compensation to eliminate economic status as a barrier and allow immigrant artists to thrive, and ensure that employers of sponsored dance workers become early adopters of the City and State's commitment to a minimum wage of \$15.

Foster Immigrant Leaders and Networks

- Strengthen nonprofit board recruitment and development activity to more greatly engage and advance foreign-born New Yorkers;
- Create and message volunteer opportunities for foreign-born New Yorkers;
- Employ intersectional and racially explicit frameworks while ensuring that immigrant populations are present at every stage of dance production;
- Pursue opportunities for peer learning and collaboration at multiple levels, for example:
 - between immigrant dance organizations and other dance organizations;
 - across corporate structures, between the nonprofit and sponsored groups that are the basis of this research and independent artists, informal groups, and commercial entities that may include more immigrant artists; and
 - across sectors, between dance makers and companies and immigrant service providers; and
- Actively capture and provide research data and participate in field-wide dialogue and collective advocacy necessary to generate field-wide solutions.

SEEKING ADDITIONAL RESOURCES?

Check out Dance/NYC's website.

Dance/NYC has aggregated content from service organizations and government entities that provide the most up-to-date and useful resources at the intersection of immigration and dance in the metropolitan New York City area as identified by Dance/NYC and its Immigrants. Dance. Arts. Task Force. It is not comprehensive, and Dance/NYC welcomes information about additional resources. Resources are available in the appendix and at [Dance.NYC/equity/immigrant-artists/resources](https://www.dance.nyc.gov/equity/immigrant-artists/resources).

Considerations for Public Agencies & Private Funders

Invest Resources toward Immigrant Dancemaking

- First and foremost, invest in immigrant organizations, programs, and projects by:
 - Developing immigrant-specific programs by both arts funding initiatives and project funding initiatives: for example, production support for dance addressing immigrant rights, and general support initiatives, with a focus on addressing inequities identified in this research, such as the underrepresentation of foreign-born Latin American and non-Hispanic Caribbean dance organizations and Black/African and Latina/o/x dance workers;
 - Integrating immigrant matters as a funding priority in existing arts portfolios;
 - Expanding purview of funding to ensure small-budget groups, fiscally sponsored projects, independent artists, and unincorporated groups that are immigrant-led or are meaningfully integrating immigrants are served;
- Secondly, invest in the wider ecosystem, from presenters to service providers, with an emphasis on education and audience engagement activity.

Transform Internal Practices

- Support immigrant artists and organizations in identifying and accessing funding by expanding technical assistance and training and offering materials in multilanguage content;
- Train funding decision-makers in immigrant matters;
- Overhaul data-gathering practices to better understand grantees' demographics (including foreign-born status) and engagement with immigrant matters and inequities that exist in funding to drive accountability over time;
- Employ intersectional and racially explicit frameworks while ensuring that immigrant populations are present at every stage of developing, implementing, and evaluating funding initiatives impacting their work, including on funder boards and staff.

Build Collaboration

- Strengthen collaboration among funders traditionally focused on the arts and funders focused on immigrant rights, racial justice, and broader equity matters to increase resources available and to define and achieve common objectives
- Leverage funder affinity organizations, particularly Grantmakers in the Arts (gjarts.org), which can do more to move the needle with respect to funding by demonstrating best practices to their members, cultivating partnerships, and delivering relevant field advocacy, research, communications, training, and convening with a focus on immigrant matters.

Cultural Immigrant Initiative

The Cultural Immigrant Initiative is aimed at providing cultural programming targeting immigrant groups throughout the five boroughs. Funding supports emerging arts groups in immigrant communities as well as initiatives that expand access for immigrant youth. This programming includes programs that present or represent the traditions, cultures, and experiences of immigrant communities in New York City. Learn more about the Initiative and application at nyc.gov/site/dcla/about/initiative-application.page.

CreateNYC

CreateNYC, the City of New York's first cultural plan, was released in July 2017. The plan commits to support arts, culture, and science organizations as inclusive space for New Yorkers of all immigration status through these key strategies:

- Inform cultural organizations of opportunities to learn about immigration issues as they relate to their staff, participants, artists, performers, and audiences. Partner: MOIA.
- Encourage cultural organizations to participate in citywide opportunities to engage New Yorkers of all immigration status, such as IDNYC or similar programs. Partners: MOIA and Cultural Community. Timeframe: Immediate.
- Support individual artists who are from and/or work with immigrant communities, cultures, and artists.

Identified partners include the Mayor's Office of Immigrant Affairs (MOIA), arts councils, and the wider cultural community. For Dance/NYC, the plan represents an important milestone and also a platform for continued advocacy to ensure these strategies are operationalized, funded, measured, and refined overtime to meet the needs of immigrant dance artists.

Excerpted from CreateNYC, the City of New York's cultural plan.
(createnyc.org/wp-content/uploads/2017/07/CreateNYC_Report_FIN.pdf)

Mayor's Office of Immigrant Affairs

MOIA's community services and outreach teams engage immigrant communities across the city, with special attention to newly arrived and hard-to-reach communities. Working closely with community partners and City agencies, MOIA collaborates with immigrant artists and cultural centers to provide a wide variety of information to the public about City services, policies that impact immigrants in New York, and other resources, including:

Immigrant Heritage Week (IHW)

Each year, New Yorkers hold a week long celebration of our collective immigrant heritage, Immigrant Heritage Week (IHW). On April 17, 1907, more immigrants entered the United States through Ellis Island than on any other day in history. In recognition of that fact, the Mayor's Office of Immigrant Affairs, hosts this celebration from April 17 to 23. In 2018, the theme was "A City of Immigrants: United in Action," featuring over 60 events, some organized by MOIA and many by a range of community partners, including libraries, museums, theaters, and cultural centers in all five boroughs. MOIA-organized events included a film screening of *Out of the Fire* and a panel discussion with Catholic Charities, NYU Law Students for Human Rights, IRC, and the NYU Global Justice Clinic, as well as performances by the People's Theatre Project's Teatro Inmigrante Comunitario, an interactive performance piece speaking to the challenges immigrants living in New York City face and how City services can help address those challenges, utilizing theater to convey diverse immigrant experiences.

CycleNews

In May 2017, MOIA launched CycleNews, a project using art to build trust between communities and the City, share information about City services, and empower immigrant residents to take leadership roles in their communities. The project, funded in part by the Shelley and Donald Rubin Foundation, was a partnership with a Department of Cultural Affairs (DCLA) public artist-in-residence, Cuban-born artist Tania Bruguera. Mujeres en Movimiento, a collective of mostly Spanish-speaking mothers and neighborhood activists, collaborated with Bruguera and the art collective Kollektiv Migrantas to develop picture-based materials that outline critical services, including IDNYC and ActionNYC. The fifteen members of Mujeres en Movimiento distributed the materials on bicycles to immigrant communities in Corona, Queens, over the summer of 2017.

People's Theatre Project

In January 2018, MOIA announced a partnership with the People's Theatre Project and the Department of Cultural Affairs, called Teatro Inmigrante Comunitario, in an effort to build trust between community and government by amplifying shared experiences and stories through theatre. Spanish-speaking youth from Washington Heights and Kingsbridge ages 14-23 were recruited—including those impacted by the termination of the Deferred Action for Childhood Arrivals (DACA) program—to create an interactive and bilingual theater performance. These young people were empowered, through artistic practice, to become connectors between MOIA and the communities the City serves, directly reaching and educating people about programs like IDNYC, ActionNYC, and NYCitizenship. The theatre troupe performed Teatro Inmigrante Comunitario at several venues from April to June 2018, including at City Hall, Tweed Courthouse, FDNY Headquarters, Roy and Diana Vagelos Education Center, and The United Palace.

IDNYC

IDNYC, New York City's municipal identification card, remains a major Mayoral initiative and a crucial means of fostering inclusion and access for New York City's diverse and vulnerable populations—including the elderly, the homeless, and immigrant New Yorkers. The program hit a major milestone in 2017 when IDNYC reached its one millionth cardholder.

IDNYC is a free identification card for all New York City residents, regardless of immigration status. As a government-issued photo identification card, IDNYC enables better access to City services and a greater sense of connectedness to New York City.

IDNYC cardholders can access City services and programs by benefit partners. IDNYC helps enhance public safety by serving as a recognized ID for interacting with NYPD. It also helps New Yorkers gain entrance to public buildings, like a parent entering their child's school, and is accepted as a form of identification for accessing City programs and services. IDNYC also provides a great number of additional benefits to cardholders, including a free one-year membership at many of the City's leading cultural institutions, including museums, zoos, concert halls, botanical gardens, and more. Learn more at [NYC.gov/IDNYC](https://nyc.gov/idnyc).

Considerations for the New York City Department of Education

The Department of Education (DOE) has made a commitment to invest more in arts education for English Language Learners (ELLs). It is a positive decision but one that does not address a potentially wide swath of immigrant students who are not ELLs.

- Include questions about ELLs and immigrant student arts education participation in the Annual Arts Education Survey or another regular research method to ensure that these students are offered equal access;
- Track the top 10 languages spoken by ELLs in the Arts and Cultural Education Services Guide (ACES), and encourage partner organizations to support these languages;
- Conduct research to discover how dance can help immigrant students navigate the challenges of adjusting to a new culture and environment;
- Create connections between foreign-born DOE-certified dance educators and immigrant students; and
- Encourage immigrant teaching artists to work with the DOE to contract to deliver programs that are targeted toward immigrant students and their interests.

Considerations for Arts Service Providers: Helping to Achieve Scale

Discover and Address Needs

- Join in advocacy for and become better data sources on demographic and immigrant matters, and apply and extend early learning from this publication to increase the relevance and cultural competence of their research;
- Instigate and sustain constituent dialogue focused on the needs and opportunities of immigrant artists, cultural workers, students, and audiences and on the role of artistry in fostering the inclusion, integration, and human rights of immigrants;
- Evolve and create programming to meet service priorities identified in this report, from opportunities to engage immigrant audiences to rehearsal space needs;
- Explore opportunities to expand fiscal sponsorship services for immigrant artists currently working outside of the nonprofit model;
- Declare public arts, education, and meeting spaces as sanctuaries. As modeled by Art Space Sanctuary, sanctuary provides a broad umbrella for an intersectional coalition of people, including immigrants and refugees, to join together, build networks, and create spaces of convergence (More information available at artspacesanctuary.org.);
- Employ intersectional and racially explicit frameworks while ensuring that immigrant populations are present at every stage of service programming, including service organizations' boards and staff;

Increase Access and Build Networks

- Enhance communications practices to affirmatively welcome immigrants, provide multilanguage content, and reach and support key stakeholders that are conspicuously underrepresented in this research, such as foreign-born Black/African and Latina/o/x New Yorkers, independent artists, and informal groups;
- Use technology to promote immigrant artists and activity and deliver relevant information resources, such as those Dance/NYC has made available at Dance.NYC and are included in the appendix to this report;
- Deliver relevant education and training in partnership with groups or agencies such as MOIA to support the City's goals, articulated in CreateNYC, and recommendations for this research;
- Strengthen collaboration with immigrant service providers to deliver relevant resources to immigrant constituents and increase immigrant service providers' attention to artists and the role artistry in fostering immigrant rights;
- Leverage existing affinity groups, such as the Association of Performing Arts Service Organizations, Performing Arts Alliance, and Dance/USA's Service Organization Council, to share learning and codeliver relevant services.

Center for Traditional Music and Dance

Founded in 1968, the Center for Traditional Music and Dance (CTMD) assists New York City's immigrant communities to preserve the vitality of their distinctive performing arts traditions and promotes cross-cultural understanding by sharing these art forms with audiences across the city. Nationally renowned for programs that combine research, documentation, presentation, and education, CTMD assists immigrant communities in passing traditions to new generations.

CTMD presents a full calendar of events that work to maintain the vibrancy of New York's ethnic performing arts traditions and present them to wide public audiences. CTMD's professional staff of folklorists and ethnomusicologists work throughout the year in partnership with community members and cultural specialists to research the music and dance traditions of the city's immigrant and ethnic neighborhoods and integrate this research into programming that is captivating for audiences as well as educational.

Learn more about CTMD programs at ctmd.org/programs.htm.

NYFA's Immigrant Artists Program

Through the Immigrant Artist Program (IAP), the New York Foundation for the Arts is building and serving a community of artists with diverse backgrounds who share the experience of immigration.

NYFA's Immigrant Artist Mentoring Program is the only known program of its kind in the United States, and has provided close to 300 NYC-based immigrants with mentorship, community, and exposure for their work since it was founded in 2007. The New York program includes sessions in Visual/Multidisciplinary Art, Performing and Literary Arts, and Social Practice. In 2017, NYFA received a two-year grant from Ford Foundation to support the expansion of the program to Detroit, MI; Newark, NJ; Oakland, CA; and San Antonio, TX. The program fosters a community, providing opportunities to connect with other immigrant artists through group meetings, peer learning, and informal gatherings with program alumni. Through access to other artists, arts professionals, and organizations, the program offers immigrant artists the opportunity to focus on their creative practice, gain support and exposure for their work, while upholding their distinct identities. Many of the mentors are immigrant artists themselves, and understand the challenges of sustaining one's art practice while navigating different cultural perspectives in the art world.

Learn more at [nyfa.org/Content/Show/Immigrant-Artist-Program-\(IAP\)](https://nyfa.org/Content/Show/Immigrant-Artist-Program-(IAP)).

Art Space Sanctuary

Art Space Sanctuary calls on cultural and arts institutions, from libraries to theaters to museums to galleries and more, to join other groups in declaring sanctuary—an important strategy with symbolic, moral and practical efficacy. The goal of the sanctuary movement is to create safe spaces that declare their refusal to condone and abet actions and laws that violate justice and conscience. Sanctuary provides a broad umbrella for an intersectional coalition of people to stand together, build networks and create spaces of convergence.

Art and cultural spaces and institutions that want to declare sanctuary should at minimum agree to:

- Provide a safe space where people won't be mistreated because of their race, gender, ethnicity, disability, immigration status, gender, sexual orientation, religious faith, disability, or political or scientific views. Everyone is entitled to art and culture without fear.
- Make a public statement regarding their commitment to protect information on immigration status of all members, staff, artists, and visitors.
- Agree to not allow federal immigration authorities to search the premises without court-issued warrants specific to those premises. This is legal and in line with the declarations of many sanctuary campuses and sanctuary cities. Due process is an important aspect of the judiciary that needs to be upheld.
- Disseminate information and provide programming and resources helpful to undocumented and other vulnerable populations.

In addition to these, each space can opt to adopt further policies such as:

- Offer temporary or long-term refuge in case of hate crimes, raids, deportation threats, and so on.
- Petition state and federal officials to support legislation and policy that protect the civil liberties and the right of non-citizens to remain living in the United States, such as the BRIDGE Act.
- Petition local and state officials to end policies, such as broken windows policing, that lead to the racialized and class-based criminalization of certain populations, and to their incarceration and deportation.

Learn more about declaring sanctuary, including information on signage, training, and programming, at artspacestsanctuary.org.

APPENDIX: RESOURCES

The following represents those service organizations and government entities that provide the most up-to-date and useful resources at the intersection of immigration and dance in the metropolitan New York City area as identified by Dance/NYC and its Immigrants. Dance. Arts. Task Force. It is not comprehensive, and Dance/NYC welcomes information about additional resources. Please email immigrantartists@dance.nyc with suggestions.

Service Providers

Asian American Arts Alliance (aaartsalliance.org)

The Asian American Arts Alliance is dedicated to strengthening Asian American arts and cultural groups through resource sharing, promotion, and community building. Since 1983, the Alliance has sought to unify, promote, and represent the artistic and cultural producers of one of New York City's fastest-growing ethnic populations.

Center for Traditional Music and Dance (ctmd.org)

The Center for Traditional Music and Dance assists New York City's immigrant communities to preserve the vitality of their distinctive performing arts traditions and promotes cross-cultural understanding by sharing the art forms with audiences across the city. Nationally renowned for programs that combine research, documentation, presentation, and education, CTMD assists immigrant communities in passing traditions to new generations.

Dance Caribbean COLLECTIVE (dancecaribbeancollective.org)

The Dance Caribbean COLLECTIVE is an organization dedicated to facilitating Caribbean dance works, performances, and cultural experiences in the Caribbean diaspora, with a focus on Brooklyn, New York. Through its programming and content, the collective cultivates audiences' appreciation for both contemporary and traditional dance, it reflects cultural experiences and traditions onstage, it offers students opportunities to reconnect to their cultural roots, and it provides spaces to address the issues facing its communities.

Desis Rising Up and Moving (Moving Art) (drumnyc.org/movingart)

Desis Rising Up and Moving (DRUM) was founded in 2000 to build the power of South Asian low-wage immigrant workers, youth, and families in New York City to win economic and educational justice and civil and immigrant rights. Moving Art is DRUM's first program to support the leadership of working-class Indo-Caribbean and South Asian cultural workers. Moving Art members make art collectively that is grounded in their communities' experiences and dreams of liberation.

Espejo Organization for the Arts (eoarts.com)

The Espejo Organization for the Arts (EOarts) is an immigrant-led organization dedicated to supporting the growth and diversity of the arts in the United States. Its mission is to create an international and multicultural community of artists that will open new possibilities and perspectives for culture worldwide. Using various networks and programs, EOarts aims to improve the artistic sphere from a personal and professional level.

Immigrants Arts Coalition (immigrantarts.org)

The Immigrant Arts Coalition (IAC) formed to recognize the important and ongoing contributions of artists and arts organizations identifying with cultures from all sources and abroad. Member artists and organizations that serve diaspora communities and the wider public in New York share advocacy, audience development, and other resources, and collaborate with ongoing and continuous shared programming. Dance/NYC is a founding member of IAC.

Immigrant Movement International

(queensmuseum.org/immigrant-movement-international)

Immigrant Movement International is a community space in the heavily immigrant neighborhood of Corona, Queens. Founded as a partnership between artist Tania Bruguera and the Queens Museum, the project offers comprehensive educational programming, health, and legal services at no cost. On any given week, more than a dozen free workshops are hosted at the project's storefront on Roosevelt Avenue, including dance. The space has also served as a hub for cultural organizing initiatives surrounding the social and political representation of immigrants at local, national, and global levels.

Indo-American Arts Council (iaac.us)

The Indo-American Arts Council (IAAC) is a nonprofit organization supporting all the artistic disciplines in classical, fusion, folk, and innovative forms influenced by the arts of India. It works cooperatively with colleagues around the United States to broaden its collective audiences and to create a network for shared information, resources, and funding. Its focus is to help artists and art organizations in North America facilitate artists from India to exhibit, perform, and produce their work here.

Lotus Music & Dance (lotusmusicanddance.org)

Lotus Music & Dance is a performance space, sanctuary, and center of education for traditional and indigenous performing art forms. Its mission is to keep alive and accessible the music and dance traditions of all world cultures. Lotus Music & Dance remains the only institution of its kind in New York City, a city that master artists from India, Korea, Burma, China, the South Pacific, Middle East, the Mohawk Nation, West Africa, and Spain collectively call home.

New York Foundation for the Arts (Immigrant Artist Program)

([nyfa.org/Content/Show/Immigrant%20Artist%20Program%20\(IAP\)](https://nyfa.org/Content/Show/Immigrant%20Artist%20Program%20(IAP)))

The New York Foundation for the Arts' Immigrant Artist Program (IAP) is building and serving a community of artists with diverse backgrounds who share the experience of immigration. The IAP consists of three components. The Immigrant Artist Mentoring Program (nyfa.org/Content/Show/Mentorship) pairs emerging foreign-born artists with artists who have received a NYSCA/NYFA Artist Fellowship and/or past participants of the program. The free Con Edison IAP Newsletter (current.nyfa.org/tagged/iap-newsletter) lists upcoming opportunities and events of particular interest to immigrant artists, as well as profiles of individual artists or arts/immigrant services organizations. The IAP Resource Directory (nyfa.org/Content/Show/IAP%20Resource%20Directory) serves as a starting point, introducing immigrant artists to some of the resources available to them in New York.

Metropolitan area Arts Councils including the [Bronx Council on the Arts](#), [Brooklyn Arts Council](#), [Lower Manhattan Cultural Council](#), [Queens Council on the Arts](#), [Staten Island Arts](#), [Arts Council of Rockland](#), [Arts Westchester](#), [East End Arts Council](#), [Huntington Arts Council](#), [Long Island Arts Council at Freeport](#), and [Smithtown Township Arts Council](#) provide localized support for immigrant artists and companies.

Notable national service providers addressing the intersection of immigration and dance include the [Association of Performing Arts Professionals](#), which together with the [League of American Orchestras](#) have created [Artists from Abroad](#), [Performing Arts Alliance](#), and [Dance/USA](#), the national service organization for professional dance. Dance/NYC works in alliance with Dance/USA.

Government Resources

City

IDNYC

www1.nyc.gov/site/idnyc/benefits/museums-and-cultural-institutions.page

New York City residents are now able to sign up for IDNYC, a government-issued identification card that is available to all City residents age 14 and older, regardless of immigration status. IDNYC cardholders can access services and programs offered by the City as well as by business and community partners. IDNYC helps enhance public safety by serving as a recognized ID for interacting with NYPD. It also helps New Yorkers gain access to all City buildings that provide services to the public and is accepted as a form of identification for accessing numerous City programs and services. IDNYC also provides a dynamic series of benefits to cardholders, including a free one-year membership at many of the City's leading museums, zoos, concert halls, and botanical gardens.

Mayor's Office of Immigrant Affairs

www1.nyc.gov/site/immigrants/index.page

The Mayor's Office of Immigrant Affairs (MOIA) supports and leads a range of policies and programs that enhance the economic, civic, and social integration of immigrant New Yorkers. The agency's website offers comprehensive resources addressing a wide range of information and referrals to resources, including immigration legal services, City services and benefits, and other types of assistance. Learn more about MOIA services here: www1.nyc.gov/assets/immigrants/downloads/pdf/MOIA%20Summary%20of%20Services.pdf.

New York City Department of Cultural Affairs

www1.nyc.gov/site/dcla/index.page

The New York City Department of Cultural Affairs (DCLA) is dedicated to supporting and strengthening New York City's vibrant cultural life. With CreateNYC, the City's first-ever cultural plan, it prioritizes supporting arts, culture, and science organizations as inclusive spaces for New Yorkers of all immigration status, and it partners closely with MOIA, the cultural community and local Arts Councils. DCLA's website offers information on its evolving programs as well as culturally and population-specific resources.

New York City Department of Education (schools.nyc.gov)

The New York City Department of Education (DOE) and the Mayor's Office are committed to protecting the right of every student in New York City to attend public school, regardless of immigration status. The Department of Education and its Office of Arts and Special Projects provide New York City public school communities' students, teachers, school leaders, and parents with information to support arts education. Resources include regularly published research, such as the NYC Schools Survey (schools.nyc.gov/offices/teachlearn/arts/arts-count/survey.html) and Annual Arts In School Report (schools.nyc.gov/offices/teachlearn/arts/arts-count/annual-reporta.html); Arts & Cultural Education Services (ACES) Guide (schools.nyc.gov/offices/teachlearn/arts/about/resources.html), to provide New York City's public school teachers, administrators, and school leaders access to the education programs of New York City's dance and cultural community, and the Blueprint for Teaching and Learning in Dance (schools.nyc.gov/offices/teachlearn/arts/blueprints/dance-blueprint.html), a resource for dance teachers and other educators.

State

New York State Council of the Arts (nysca.org)

The New York State Council on the Arts is the State agency dedicated to preserving and expanding the rich and diverse cultural resources that are and will become the heritage of New York's citizens. Its activities are guided, in part, by a belief that every citizen of New York State can have a meaningful connection to creativity and that every community has a right to cultural self-determination. Its website offers information on its core grantmaking and special projects, as well as resources for the field.

Relevant State agencies also include the New York State Department of Education (nysed.gov/news/2017/guidance-rights-immigrant-students-and-dignity-all-students-act-now-available-20-languages), the New York State Department of Labor Division of Immigrant Policies and Affairs (labor.ny.gov/immigrants), and the New York State Office for New Americans (newamericans.ny.gov), established to help New Americans fully participate in New York State civic and economic life.

Federal

National Endowment for the Arts ([arts.gov](https://www.arts.gov))

The National Endowment for the Arts (NEA) is an independent federal agency that funds, promotes, and strengthens the creative capacity of communities by providing all Americans with diverse opportunities for arts participation. Its website offers program information, news, and research of relevance to immigrant artist and audiences: for example, *Considering Cultural Integration in the United States* ([arts.gov/art-works/2017/taking-note-immigrant-participation-arts](https://www.arts.gov/art-works/2017/taking-note-immigrant-participation-arts)), which was made possible by an NEA research grant.

Relevant Federal agencies also include United States Citizenship and Immigration Services (uscis.gov), which oversees lawful immigration to the United States, and the United States Department of Education, which offers both immigrant resources (www2.ed.gov/about/overview/focus/immigration-resources.html) and arts in education resources (arts.ed.gov/#program/about-the-programs).

Artists Visa Services

American Guild of Musical Artists

musicalartists.org/membership/visa-consultation

Phone: 212-265-3687 | 1-800-543-2462

Dance/USA

danceusa.org/visasupport

Phone: 202-833-1717

Espejo Organization for the Arts

eoarts.com/o1-visa-free-info-session

Phone: 347-484-6212

Fractured Atlas

fracturedatlas.org/site/prodev/page/artist_visas

Phone: 888-692-7878

Mastery Productions

masteryproductions.com

Phone: 212-477-3338

Prelude Productions

preludeproductions.com/index%20sponsor%20explained.html

Phone: 212-717-2049

APPENDIX: DATA OVERVIEW

Multiple data sources were reviewed to formulate the report findings. The following text lists data sources by section of the report.

Organizations

The list of 205 immigrant dance organization was compiled through analysis of data from six sources. Data set inquiries were made to major public funders and SMU DataArts, as the most likely providers of comprehensive data to address the areas of inquiry. Borough arts councils and the Center for Traditional Music and Dance were also identified as places more likely to support immigrant dance organizations either with a focus on folk and traditional dance or with a focus on a particular neighborhood. Each inquiry requested the agency's three most recent years of information for organizations located in the New York metropolitan region.

Data were received and analyzed from the following sources: National Endowment for the Arts (NEA), New York City Department of Cultural Affairs (DCLA), Brooklyn Arts Council, Staten Island Arts, Center for Traditional Music and Dance (CTMD), and DataArts. Data from the New York State Council on the Arts (NYSCA) was received but not included in analysis due to its incomplete nature. Data from the counties outside New York City were not included in analysis because they were inconsistently reported across the sources.

The NEA and NYSCA required formal requests for data through the Freedom of Information Act. For data from DCLA, the borough arts councils, and CTMD, Dance/NYC was reliant on the goodwill and effort of staff in those agencies. DataArts required a paid license for use of its data.

As discussed in the methodology section of the report, there were inconsistencies and gaps in the data sources that required verification and review by Dance/NYC's researcher. Questions fundamental to the areas of inquiry were impossible to observe without a laborious process of entry-by-entry review. In short, these data are not ready to serve as the basis for rigorous study of the immigrant dance organization population in New York.

SMU DataArts

2,189 organizations from Cultural Data Profiles

1,780 organizations from IRS Business Master File

Data were received from DataArts twice. The first data set included nearly 4,000 New York state organizations found in DataArts' Cultural Data Profiles and in the IRS Business Master File in the New York metro region. The list included organizations across all arts disciplines. The variables received included basic data from each organization's most recent filing year as well as the results of text analysis. DataArts conducted text analysis on the organizations' names and mission statements, including the following terms in the text analysis: *adjustment, alien, anchor, census, citizenship, cross-cultural, deportation, emigration, ethnic, foreign-born, foreign, illegal, illegal alien, migration, (im)migrant, multicultural, nativism, persecution, refugee, resettlement, resettling, stateless, and visa*. In addition to these terms, DataArts also searched for words related to specific nationalities. The second data set included full Cultural Data Profile information on 148 organizations (of the 205 identified immigrant dance organizations) that had filed with DataArts. The data were pulled from the most recent filing year for each organization, spanning from 2009 to 2017.

National Endowment for the Arts

520 grants across 264 organizations (2015-2017)

Data were requested on New York City metropolitan applicants to Artworks, Challenge America, and Our Town programs with dance identified as primary or secondary discipline.

New York City Department of Cultural Affairs

329 organizations

Data included Cultural Development Fund grantees with organizational disciplines in Dance, Folk Art, or Multidisciplinary and Cultural Immigrant Initiative grantees in FY2016 and/or 2017.

The remaining four sources are summarized below.

- Brooklyn Arts Council: 39 grantee organizations and artists in dance-related disciplines.
- Center for Traditional Music and Dance: 21 dance organizations currently served by CTMD.
- Figuring the Plural: 119 ethnocultural organizations in New York state identified in 2014.
- Staten Island Arts: 17 grantee organizations and artists in dance-related disciplines.

Supplying context for the findings were several sources:

- Dance/NYC, State of NYC Dance and Workforce Demographics 2016
- Throughout the report, 2012-2016 American Community Survey 5-year estimates were used to estimate the characteristics of the immigrant population in New York.
- Place of origin was defined to match regions in the NYC Department of City Planning's report, *The Newest New Yorkers: Characteristics of the City's Foreign-Born Population*. *The Newest New Yorkers* regions are shown below.

See figures on page 33.

Arts Education

Findings on dance education provision to immigrant students were drawn from data provided by the New York City Department of Education, including the following sources:

- Arts for English Language Learners and Students with Disabilities, 2017-2018 Award List.
- Arts in Schools Report 2016-2017
- English Language Learner Demographics Report for the 2015-2016 School Year
- Arts Education in NYC (2014-15)—Phase I. A Cross-Agency Study of Arts Educational Opportunities for NYC Public School Students
- Arts and Cultural Educational Services Guide (ACES) 2018

Providing context for the DOE data was a report by the NYC Independent Budget Office, *NYC Public School Indicators: Demographics, Resources, Outcomes* (2015).

Workforce & Audiences

Findings on immigrant dance workforce and audiences were drawn from the following sources:

- Dance/NYC, NYC's Foreign-Born Dance Workforce Demographics 2018
- Center for an Urban Future, Creative New York 2015
- Survey of Public Participation in the Arts (February 2015): 547 respondents from the New York metropolitan statistical area

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