

Defining “Small-Budget” Dance Makers in a Changing Dance Ecology

RECOMMENDATIONS



HOW CAN WE MOVE “SMALL-BUDGET” DANCE MAKERS FROM SURVIVING TO THRIVING?

“‘Small-budget’ doesn’t capture what we offer. We have a value that a bigger organization may not be able to achieve and the more others know that value, the more we could gather the resources we need.” —study participant

The characteristics, inner-workings, and needs of “small-budget” dance are unique. This segment is more diverse, resourceful, and nimble than the field as a whole. It is focused on “process over product” and “value over volume.” These defining characteristics contrast starkly with the priorities of historical funding practices and the legal and operating structures in which “small-budget” dance works, as well as the capitalistic economic principles that govern art making in the US.

FRAMEWORK FOR RECOMMENDATIONS

In order to derive recommendations from the data collected, many broad themes and historical contexts needed to be distilled into a usable filter. The findings, taken together with NYC’s current climate, gave rise to the following framework of analysis. The three (3) broad recommendations named below are influenced by:

1) The pervasive impacts of racism and inequality.

Dance/NYC’s work has revealed vast disparities that impact dance-making and its research, programs, and activities are built on a resolve to advance justice in the field in response. So, at the heart of each recommendation is a commitment to address the effects of white supremacy and its tactics of oppression—racism, ableism, xenophobia, to name a few—on the field, as well as the structures of power that were built on these tactics.

2) The relevance of this moment and its impact.

As this study progressed, so did the arrival and spread of COVID-19, the most significant public health crisis to face our global community in more than a century. Dance/NYC's *Coronavirus Dance Impact Study* (2020), including "small-budget" organizations, groups and projects, will be published in the coming months. Preliminary findings suggest that "small-budget" dance is at risk, with the smallest organizations projecting losses that on average amount to 40% of their operating budgets, and this risk is deepening as the pandemic persists. As a result, while some of the following recommendations address issues that have long been discussed in the field, all are magnified with new depth, tone, and urgency.

3) The need for collective action.

"Small-budget" dance is doing the best it can under existing conditions but these findings suggest it needs more to thrive. These needs, and the ability to fulfill them, extend beyond the dance ecosystem and require cross-collaborative and intentional advocacy at the neighborhood, city, state, and federal levels.

The data and dialogues collected through this work, as well as the existing body of research, have identified a series of stakeholders with the agency to advance "small-budget" dance towards new definitions of success, resilience, and sustainability.

These stakeholders include:

- Foundations, public agencies, and donors;
- Arts organizations, fiscally-sponsored projects, and dance-making entities of all types and sizes;
- Artistic and administrative leaders of organizations, groups, and projects;
- Dance presenters and venues with budgets over \$1M;
- Individual dance makers and dance workers;
- Educational institutions; and
- Service organizations.

Each recommendation includes action items for relevant stakeholder groups. With every stakeholder engaged in meaningful advocacy and action, "small-budget" dance will move from a place of surviving to thriving.

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RECOMMENDATION 1 Value “Small-Budget” Dance Workers As Dignified Laborers

“Perpetually we are asked to justify our existence by quantitative methodologies to fulfill the collection of data that in turn justifies the funders’ own existence to the powers they are subscribed to. It is a neverending loop of justifications.”

—study participant

Across this study’s convenings, “small-budget” dance makers spoke to the ways their work is undervalued and how that message is reinforced through fee structures, working conditions, lack of labor protections, and so on. This research, along with other field-wide research such as the *Coronavirus Dance Impact Study* (2020), has articulated the related challenges facing individuals that comprise this segment, including:

- Low, varied, and intermittent compensation which requires workers to piece together multiple gigs and projects (including work outside of the field for 34% of “small-budget” artistic leads);
- Inaccessible medical and mental health care;

- Lack of respect and provision for the rest and therapies required to care for the body as an instrument of dance work;
- The need to fulfill a wide and varied set of responsibilities that typically have no limits on the length of a workday and respect for work/life balance;
- The search for affordable and accessible space in which to develop and present work; and
- The related mental load of navigating a livelihood that is inconsistent, uncertain, multi-dimensional, and multi-faceted.

At the same time:

- The general public and funding community place value and focus on the “final product,” rather than on the process and people who create and deliver that process;
- Educational institutions provide artistic training, but the curricula do not consistently provide administrative or financial training to empower artists to effectively manage their work and career; and
- The sector, and particularly public agencies, advocate for the investment in the arts as an industry and economy, with little focus on the artists that work within it.

This all suggests that while the art is valued, the art maker is not. Artists are not yet considered necessary and thus are not compensated as such, despite their proven contributions to economic growth, quality of education, personal health and wellness, and community identity and pride.

Beyond the arts, research shows that dignity in work incorporates ideologies of recognition, trust, autonomy, and self-mastery.^{3,4} People feel dignity in work from basic working conditions and treatment but also from what is gained from their work, such as feelings of self-worth, recognition, prospects for growth, and, most important in capitalistic society, monetary compensation. Many of the needs and labor concerns surrounding “small-budget” dance are connected to these issues, as well as societal structures that preclude worker groups and multiply oppressed communities from accessing living wages, affordable housing, healthcare, and other basic needs and rights.

In order to meet the needs of “small-budget” dance, the value of dance work must be redefined and accepted as dignified labor. That can then lead to necessary fair labor standards for the field’s workers, including wages, work conditions (duration, time of day, temperature, safety, equipment, and tools), working environment (culture, processes, structure, management), and more. These standards will re-center individuals in dance-making and allow “small-budget” dance to focus on consistency, sustainability, inclusivity, and equity.

TAKING ACTION

How can we ensure “small-budget” dance workers are valued and supported as dignified labor?

3. Valcour, M. (2014). The Power of Dignity in the Workplace. *Harvard Business Review*. Retrieved August 11, 2020, from hbr.org/2014/04/the-power-of-dignity-in-the-workplace

4. Sayer, A. (2007). Dignity at Work: Broadening the Agenda. *Organization*, 14(4), 565–581. doi.org/10.1177/1350508407078053

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Actions for Foundations, Public Agencies & Donors

- ✓ Partner with other stakeholders (dance organizations, projects and groups, artistic and administrative leaders, individual dance makers and dance workers, community organizers, presenters, large-scale dance organizations/venues, educational institutions, service organizations, etc.) to develop wage standards for dance workers and a bill of dance workers' rights;
- ✓ Prioritize funding for community organizers and groups with proven commitment to paying artists living wages, and ensure that if project-based funding is employed, a significant portion is dedicated to living wages for artists, including the provision of benefits;
- ✓ Develop long-term relationships based on trust and mutual accountability with "small-budget" groups by making long-term investments through multi-year, unrestricted funding for wages, operations and programs;
- ✓ Fund dance-specific leadership development and training resources with specific focus on board development resources and training for artistic leads with multiple and varied responsibilities;
- ✓ Reorganize the funding hierarchy by engaging artists in every level of the grantmaking process;
- ✓ Prioritize funding for historically under-resourced groups, specifically organizations that are led by and predominantly serve ALAANA, disabled and immigrant folks; Specifically focus on groups that are well-positioned and already accountable to their communities, aiming for reparative and long-term funding; and
- ✓ Reduce barriers to accessing support by:
 - Strengthening funding opportunities for newly established and individual artists in light of funding practices that limit eligibility for entities with less than 3 years of operations;
 - Reducing budget thresholds for eligibility, specifically prioritizing groups with budgets under \$250K;
 - Simplifying submission processes, improving accessibility of applications and extending application timelines; and
 - Creating funding opportunities for artists working outside of the 501(c)(3) model.

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Actions for Artistic Leads & Company Leadership

- ✓ Prioritize resources to support the essential needs of artists, with reparations paid to Black and Indigenous artists, including living wage as well as time and space for mental and physical wellness and care;
- ✓ Engage in intentional advocacy at the neighborhood, city, state, and federal levels for increased wages, wage standards, and clear and transparent employment policies and practices (employment status, wages, benefits, contract terms) to position dance as dignified work and artists as necessary workers.
- ✓ Partner with other stakeholders (funders, public agencies, dance workers, community organizers, presenters, large-scale dance organizations/venues, educational institutions, service organizations, etc.) to develop wage standards for dance workers and a bill of dance workers' rights;
- ✓ Create decision-making structures that eliminate hierarchy and provide transparency around wages, benefits, and accommodations provided to all involved workers, including leaders and artists;
- ✓ Utilize contracts that include transparent details of technical riders, access riders, and clear descriptions of wages earned and the rights of workers; and
- ✓ Address internal manifestations of racism, ableism, and xenophobia present in audition and rehearsal processes, collaboration practices, intellectual property ownership and crediting, performance conditions, and role assignments that mitigate opportunities for participation and promotion by ALAANA, disabled and immigrant communities.

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Actions for Individual Dance Makers & Workers

- ✓ Partner with other stakeholders (funders, public agencies, artistic and company leadership, presenters, large-scale dance organizations/venues, community organizers, educational institutions, service organizations, etc.) to develop wage standards for dance workers and a bill of dance workers rights;
- ✓ Engage in community organizing and advocacy around dance workers' rights at the neighborhood, local, state, and federal level;
- ✓ Participate in efforts to disband systems of oppression and racism that inherently exist in artistic and administrative functions of dance-making and demand wage reparations for Black and Indigenous artists;
- ✓ Demand fair labor standards when negotiating agreements and contracts, ensuring that expectations, safety protocols, issues of liability, insurance, work hours, and payment schedules are agreed upon in advance and always clearly articulated in a written contract;
- ✓ Develop processes to guide decision-making around wages and work opportunities, such as acceptable conditions under which to provide/engage unpaid labor, and determining wages that align with true costs and value.

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Actions for Presenters & Dance Organizations/Venues with Budgets Over \$1M

- ✓ Ensure artists, dance makers, and other personnel earn a living wage for engagements and equitably share artist-related expenses with dance makers, such as travel or immigration fees;
- ✓ Engage in intentional cross-sectoral advocacy at the neighborhood, local, state, and federal levels for increased wages, wage standards, and clear and transparent employment policies and practices (employment status, wages, benefits, contract terms), to position dance as dignified work and artists as necessary workers;
- ✓ Partner with other stakeholders (funders, public agencies, artistic and company leadership, individual workers, community organizers, educational institutions, service organizations, etc.) to develop wage standards for dance workers and a bill of dance workers' rights;
- ✓ Reorganize the decision-making hierarchy by providing transparency and engaging artists in every level of the programming process, including residency programs;
- ✓ Engage in strategic programming planning to ensure the breadth and diversity of the field is effectively represented in offerings;
- ✓ Address internal bias present in programming decision-making and staffing that prioritizes White Eurocentric dance and limits curation and performance opportunities for ALAANA, disabled, and immigrant "small-budget" dance makers;
- ✓ Utilize contracts that include transparent details of technical riders, access riders, and clear descriptions of wages earned and the rights of workers, including intellectual property and credit for their work; and
- ✓ Create accessible, affordable, and safe spaces for dance makers to rehearse and perform without fear of discrimination.

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Actions for Educational Institutions

- ✓ Partner with other stakeholders (funders, public agencies, artistic and company leadership, individual workers, presenters, large-scale dance organizations/venues, community organizers, service organizations, etc.) to develop wage standards for dance workers and a bill of dance workers' rights;
- ✓ Enhance curriculum and training to address the benefits and impacts that artists and arts workers provide to individuals, communities, and society as a whole;
- ✓ Develop curriculum and learning opportunities to create pathways for disabled, immigrant, and ALAANA artists to advance to artistic leadership;
- ✓ Teach students about the many roles and responsibilities (educator, administrator, community organizer) that may be required of dance makers, including dance advocacy, mechanisms for managing emotional and mental health, and principles of arts administration needed to manage their work as individual dance makers and/or managers of projects and organizations; and
- ✓ Model the practice of paying artists a living wage by engaging in fair labor practices and standards for arts workers and educators.

Actions for Dance Service Providers

- ✓ Partner with other stakeholders (funders, public agencies, artistic and company leadership, individual workers, presenters, large-scale dance organizations/venues, community organizers, educational institutions, etc.) to develop wage standards for dance workers and a bill of dance workers rights; and
- ✓ Continue to develop partnerships and to conduct advocacy efforts to support essential needs of artists and workers in the field's "gig economy," particularly in terms of a living wage and basic needs.

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RECOMMENDATION 2 Create Infrastructure that Induces Long-term Equity & Sustainability for “Small-Budget” Dance

“None of these structures were meant to serve most of us anyway, so if I’m adopting the values of the superstructure, then I’m working against myself and my communities.”
—study participant

“Small-budget” dance makers suggest that the dance ecosystem is flawed, citing critical issues inherent in many aspects of the field such as low wages, the basis of philanthropy, and structures of power and racism, all of which seem to be magnified by broader social movements such as the labor movement, anti-capitalism, and more recently Me Too/Time’s Up and Black Lives Matter. All of these issues connect to the structures through which dance is created, managed, supported, and shared.

“Small-budget” dance makers lament existing structures, particularly the 501(c)(3) operating model. They find the system inherently unsustainable and inequitable, rooted in colonialism, capitalism, and slavery. They believe the dance ecosystem must be reimagined to be inclusive, not competitive, to eliminate resource hoarding.

These ideas connect to the current movement around reparations for Black and Indigenous populations. Until these fundamental changes take place, the need for each entity to individually fundraise will require much “small-budget” dance to navigate the 501(c)(3)’s difficult administrative and artistic duality that can ultimately strangle their work.

Until the ecosystem is reimagined, or in support of its own reinvention, the issues related to structures can be addressed in two (2) ways:

1) Via alternative structures:

The first is to promote alternative structures for dance-making. There are a few imperfect alternatives to the 501(c)(3). Fiscal sponsorship is a reasonable option for many, but it is not typically a viable long term solution given its cost structure and need for fundraising and administrative resources. B Corps, or the more attractive L3C (low-profit limited liability corporation), are still infrequently used by arts groups perhaps due to a knowledge gap, reliance on earned revenue, or fear of lacking access to philanthropy. L3C’s allow for nonprofits to also have a for-profit arm, which typically is most useful for funding entities.

Some arts groups, including those focused on disciplines outside of dance, create cooperatives or collectives (organized as LLCs, nonprofits, or sometimes informal agreements) to bring small groups and individuals together to benefit from shared efficiencies, resources, and risks. (This concept has new relevance in the world of quarantine, social bubble, and education pods that have resulted from COVID-19.) There are also artistic leads and groups who work on a project basis, as individuals with a sole proprietorship or as freelancers outside of the confines of the more formal and complicated organizational structures. Both of these approaches mitigate access to funding opportunities due to the tax benefits associated with the 501(c)(3). That said, some members of the grantmaking community are working to eliminate barriers and no longer require applicants to be organized as, or affiliated with, nonprofits or show longevity.

2) By modifying the 501(c)(3):

The second approach is to organize or participate in efforts to modify the 501(c)(3) to require training for people who establish and lead these entities, better distribute power, address race equity issues, limit pressure to fundraise, incorporate a periodic review process, and simplify mergers and closures. This is, of course, bound to require significant time and resources, given the work required to make changes to tax laws and business structures.

Regardless of the approach, this research suggests that new or improved structures should:

- Limit the number of roles currently fulfilled by artistic leads;
- Combat anti-oppressive practices and inequities inherent in the ecosystem including racism, ableism, and xenophobia;
- Support reparations and build reparatory commitments of resources and programmatic focus into the entities' operations;
- Limit reliance on private philanthropy;
- Be lean and nimble, allowing an entity to expand and contract as needed through partnership or collaboration; and
- Include life cycles (or at least opportunity for renewal) and make it easier (and accepted) to merge, consolidate, or dissolve.

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The field must provide training and resources around existing alternative structures (cooperatives, LLCs, etc.), create frameworks for dance-making entities interested in these structures, advocate for the establishment of new legal structures in New York and New Jersey States, and support other structures that advance dance-making and provide more means of production to artists, for example in connection with social entrepreneurship. We must also continue to advocate for the acceptance and advancement of these alternatives within the public sector and private foundations to the extent that artists earning profits are not considered wrong or unjust. Diversifying the set of structures that exist within the ecosystem has the potential to decentralize pools of resources, providing “small-budget” dance makers with more control over their process, product, and future.

TAKING ACTION

What actions can we take now to reinvent “small-budget” infrastructure to be sustainable and equitable?

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Actions for Public Agencies, Private Funders & Donors

- ✓ Prioritize funding for historically under-resourced groups, specifically organizations that are led by and engage ALAANA, disabled and immigrant folks; Specifically focus on groups that are well-positioned and already accountable to their communities, aiming for reparative and long-term funding;
- ✓ Reduce barriers to accessing support by:
 - Strengthening funding opportunities for newly established and individual artists in light of funding practices that limit eligibility for entities with less than 3 years of operations
 - Reducing budget thresholds for eligibility, specifically prioritizing groups with budgets under \$250K
 - Simplifying submission processes and extending application timelines
 - Creating funding opportunities for artists and groups working outside of 501(c)(3) models and alternative models;
- ✓ Develop long-term relationships based on trust and mutual accountability with “small-budget” groups by making long-term investments through multi-year, unrestricted funding for wages, operations, and programs;
- ✓ Fund dance-specific leadership development and training resources with specific focus on board development resources and training for artistic leads with multiple and varied responsibilities;
- ✓ Ensure that internal staff and leadership of public agencies and private funders represent the communities they serve;
- ✓ Reimagine grantmaking and funding processes with goals of widening accessibility for ALAANA, disabled and immigrant-led organizations and redefining impact in terms of process and value, rather than the product, volume of audiences, reach, or consistency of activity;
- ✓ Underwrite and participate in training on legal structures that support the development and delivery of dance-making, including both nonprofit and for-profit structures; and
- ✓ Engage in intentional, cross-sectoral advocacy at the local, state, and federal levels for recognition and use of existing alternative legal structures as well as tax law changes and the establishment of new legal structures and organizational frameworks.

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Actions for Artistic Leads & Company Leadership

- ✓ Prioritize resources to support the essential needs of artists, including a living wage, as well as time and space for mental and physical wellness and care;
- ✓ Require staff and board to participate in training on the 501(c)(3) and its benefits, limitations, and requirements;
- ✓ Address internal manifestations of racism, ableism, and xenophobia present in audition and rehearsal processes, collaboration practices, intellectual property ownership and crediting, performance conditions, and role assignments that mitigate opportunities for participation and promotion of ALAANA, disabled and immigrant communities;
- ✓ Continue to address the role of hierarchical models in sustaining systems of oppression;
- ✓ Commit to learning about structures outside of the 501(c)(3) with potential to re-center focus on creating and delivering dance programs and community value;
- ✓ Engage in cross-sectoral collaboration to support innovation and access to new funding opportunities;

- ✓ Engage in intentional, cross-sectoral advocacy at the local, state, and federal levels for recognition and use of existing alternative legal structures as well as tax law changes and the establishment of new legal structures and organizational frameworks; and
- ✓ Create inclusive decision-making protocols that reinvent hierarchy within organizational structures.

Actions for Individual Dance Makers & Workers

- ✓ Partner with stakeholders to imagine alternative structures to organize dance-making and dance sharing;
- ✓ Engage in cross-sectoral collaboration to support innovation and create new funding opportunities; and
- ✓ Engage in intentional, cross-sectoral advocacy at the local, state, and federal levels for recognition and use of existing alternative legal structures as well as tax law changes and the establishment of new legal structures and organizational frameworks.

Actions for Presenters & Dance Organizations/Venues with Budgets Over \$1M

- ✓ Establish mechanisms to support the development and delivery of work by “small-budget” entities through structures such as fiscal sponsorship or incubation programs;
- ✓ Provide performance opportunities and thus increased visibility for dance makers working on a smaller scale, with specific focus on ALAANA, disabled and immigrant-led groups;
- ✓ Engage in reparations by establishing formal and transparent policies and programs that prioritize ALAANA, specifically Black and Indigenous, dance workers through efforts such as priority access to space and programs and free or reduced rental rates and admissions; and
- ✓ Engage in intentional, cross-sectoral advocacy at the local, state, and federal levels for recognition and use of existing alternative legal structures, as well as tax law changes and the establishment of new legal structures and organizational frameworks.

Actions for Educational Institutions

- ✓ Create a laboratory for the development of alternative structures and train dance makers on all possible operating frameworks to support the creation and delivery of work;
- ✓ Teach dance makers about the dance-making ecosystem, including how to navigate nonprofit structures, while also encouraging alternate approaches to defining dance careers and working in the field;
- ✓ Provide learning, teaching, and paid/hands-on training opportunities for ALAANA, disabled and immigrant dancers, dance administrators, and other dance workers;
- ✓ Ensure ALAANA, disabled, and immigrant workers maintain equitable representation and participation in the development and delivery of dance programs, along with their student body or student groups.

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Actions for Dance Service Providers

- ✓ Advocate for modifications to 501(c)(3) that require training for people who establish and lead these entities, shift the power distribution, incorporate a periodic review process and simplify mergers and closures;
- ✓ Support and participate in the development of new legal structures and operating frameworks that allow leadership to focus more on artistic process and less on day-to-day operations such as management, fundraising, and marketing;
- ✓ Provide training to dance makers on how to develop and manage a 501(c)(3), and teach them about alternative structures, specifically engaging immigrant artists to explain the benefits and risks involved in navigating various arts and legal frameworks in the US; and
- ✓ Develop and advance social and racial justice, disability justice, and immigrant rights agendas to prioritize resources and investments devoted to dismantling racism and other forms of oppression present in dance-making that impact ALAANA, disabled, and immigrant workers.

3

RECOMMENDATION 3 Coordinate Resources for “Small-Budget” Dance Makers

“Partnerships and sharing resources is going to be completely vital to sustaining this ever-growing dance community in New York City.”
—study participant

These findings suggest that this segment of the field needs administrative, fundraising, and marketing training and resources to support their artistry and aspirations while exploring the potential for new structures. Collaboration is a fundamental part of dance as an art form—it also has great potential to support sustainability. The pandemic has already inspired new collaboration in the field, as dance makers come together for field-wide calls and share resources to help one another navigate unprecedented challenges.

Training and centralized services specific to “small-budget” dance can help fulfill needs identified in this research, including:

- ✓ Training to support general operations including:
 - Data collection, data organization, and data best use practices to support dance-making, fundraising, advocacy efforts, and sustainable operations;

- Administrative functions areas such as financial management, compliance, and human resources; and
- Marketing and community relations strategy and tools, including community organizing and social media outreach;
- ✓ Consulting and training for entities and individuals to address systemic inequity toward:
 - Eliminating institutional and individual racism (organization and leadership-specific)
 - Robust diversity, equity, inclusion, and accessibility policies and practices
 - Reparations programs;
- ✓ Pools of hourly or contract-based human resources that help organizations and projects expand and contract capacity, as needed, including access to dance ecology workers such as photographers, videographers, and massage therapists;
- ✓ A dance-specific leadership development pool of professional and volunteer human resources;
- ✓ More consistent performance opportunities and visibility for “small-budget” organizations and projects;

- ✓ Shared services that build day-to-day capacity in functional areas such as marketing, fundraising, and financial management; and
- ✓ Affordable shared space for creation and collaboration.

These resources must be made available to those working within and outside of formal structures. One possible delivery mechanism might be for larger organizations to develop and provide these services to groups with fewer resources. As one member of the study cohort said, “those with more institutional power should respond to the needs of those with less institutional power.” Another delivery mechanism might be to close or merge organizations and redistribute resources, accordingly and appropriately.

TAKING ACTION

How can we develop and share resources that prioritize investment and focus in artistry for “small-budget” dance?

Actions for Public Agencies, Private Funders & Donors

- ✓ Support programs and organizations focused on cooperative resources and knowledge sharing for smaller budget dance entities;
- ✓ Fund training programs for artistic leads and “small-budget” arts workers on topics of race equity, anti-racism, reparations, financial management, human resources, compliance, fundraising, marketing, social media, and more;
- ✓ Support work surrounding shared governance and leadership development; and
- ✓ Engage organizations or organizers embedded within relevant communities or constituencies to regrant funds and compensate them for their time and expertise.

Actions for Presenters & Dance Organizations/Venues with Budgets Over \$1M

- ✓ Provide expertise, training, and management of centralized resources for "small-budget" entities;
- ✓ Adopt policies and practices that include more transparency, such as for the creation of residencies and the availability of related funds, as well as contracts with tech riders, access riders, and a clear description of wages earned and the rights of the worker; and
- ✓ Thoughtfully and intentionally build fundraising practices and organizational culture to eliminate resource hoarding and ensure that funds, training, and other external resources requested and utilized are truly needed and valued.

Actions for Artistic Leads & Company Leadership

- ✓ Engage in ongoing data collection to inform organizational decision-making, advocacy, marketing, and fundraising efforts; and
- ✓ Come together in mutually-beneficial and collaborative settings to openly share data, knowledge, and experience; prioritize resource and knowledge sharing in ways similar to artistic collaboration.

Actions for Individual Dance Makers & Workers

- ✓ Come together in mutually-beneficial and collaborative settings to openly share data, knowledge, and experience; prioritize resource and knowledge sharing in ways similar to artistic collaboration.

Actions for Educational Institutions

- ✓ Connect "small-budget" dance makers with affordable and available space, particularly during months with less instruction; and
- ✓ Open access to research, journals, and publications with potential to provide "small-budget" dance makers with history and insights to support the content, development, and delivery of their work

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Actions for Dance Service Providers

- ✓ Facilitate the development and delivery of shared resources (administration, human resources, accounting, grant writing, regranting, legal, space, etc.) and training opportunities in areas such as accessibility, compliance, social media outreach, and the development and delivery of digital programming, particularly in light of the crisis.
- ✓ Partner with dance workers to design programs that centralize policy, training, consulting/advising to support “small-budget” dance makers and combat racism and oppression, specifically considering shared policies, practices and commitment to reparations, improved accessibility, equitable decision-making, employment, and advancement opportunities for ALAANA, disabled, and immigrant artists and workers.

Terms used in this report include:

ALAANA/BIPOC: The racial and ethnic identifier “ALAANA” (African, Latino/a/x, Arab, Asian, Native American) is used rather than the term “people of color,” which can be perceived to minimize differences and the many identities that exist. Dance/NYC acknowledges that the terms enclosed within the acronym ALAANA are not necessarily those that best represent these communities. BIPOC (Black, Indigenous, People of Color) is a similar identifier that is used in the context of the current Black Lives Matter movement to strengthen Black identity.

Disability: The terms “disability” and “disabled” are intended as markers for identification and membership within a specific group—connected by social, political, and cultural experiences—and not intended to assign medical significance. This use of language follows movements in disability studies and disability rights, discussed in detail in Simi Linton’s seminal *Claiming Disability: Knowledge and Identity*. Further, this research encompasses all impairments—mobility and physical, sensory (including, but not limited to, vision and hearing), intellectual, cognitive and/or learning, and psychological, whether readily apparent or not.

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Immigrant: The term 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 aliens (dhs.gov/immigration-statistics/datastandardsand-definitions/definition-terms#permanent_resident_alien). Dance/NYC’s use of the term “immigrant,” allows individuals to self-identify as immigrants regardless of their classification by U.S. Citizenship and Immigration Services, and includes people who are foreign-born and their descendants.

White Supremacy: “White supremacy as a descriptive term and useful term to capture the all-encompassing centrality and assumed superiority of people defined and perceived as white, and the practices based on this assumption. White supremacy, in this context, does not refer to individual white people and their individual intentions or actions but to an overarching political, economic, and social system of domination. While hate groups that openly proclaim white superiority do exist and this term refers to them also, the popular consciousness

solely associates white supremacy with these radical groups. This reductive definition obscures the reality of the larger system at work and prevents us from addressing this system.” (*White Fragility*, Robin DiAngelo. 2018. robindiangelo.com/publications)

Reparations: The International Center for Transitional Justice (ictj.org/our-work/transitional-justice-issues/reparations) offers that, “reparations serve to acknowledge the legal obligation of a state, or individual(s) or group, to repair the consequences of violations—either because it directly committed them or it failed to prevent them.” In the U.S. the movement for reparations to be offered to Black people and the descendants of enslaved Africans, in addition to the ongoing call for Indigenous sovereignty and reparations to be offered to Indigenous communities, has built momentum with the resurgence of Black Lives Matter. Dance/NYC is deepening its learning in this area and is reflecting on its role in the reparations movement. Read more about reparations on Dance/NYC’s Racial Justice Resources page (Dance.NYC/for-artists/resource-pages/RacialJusticeResources).



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