

ADVANCING FISCALLY SPONSORED ARTISTS & ART PROJECTS

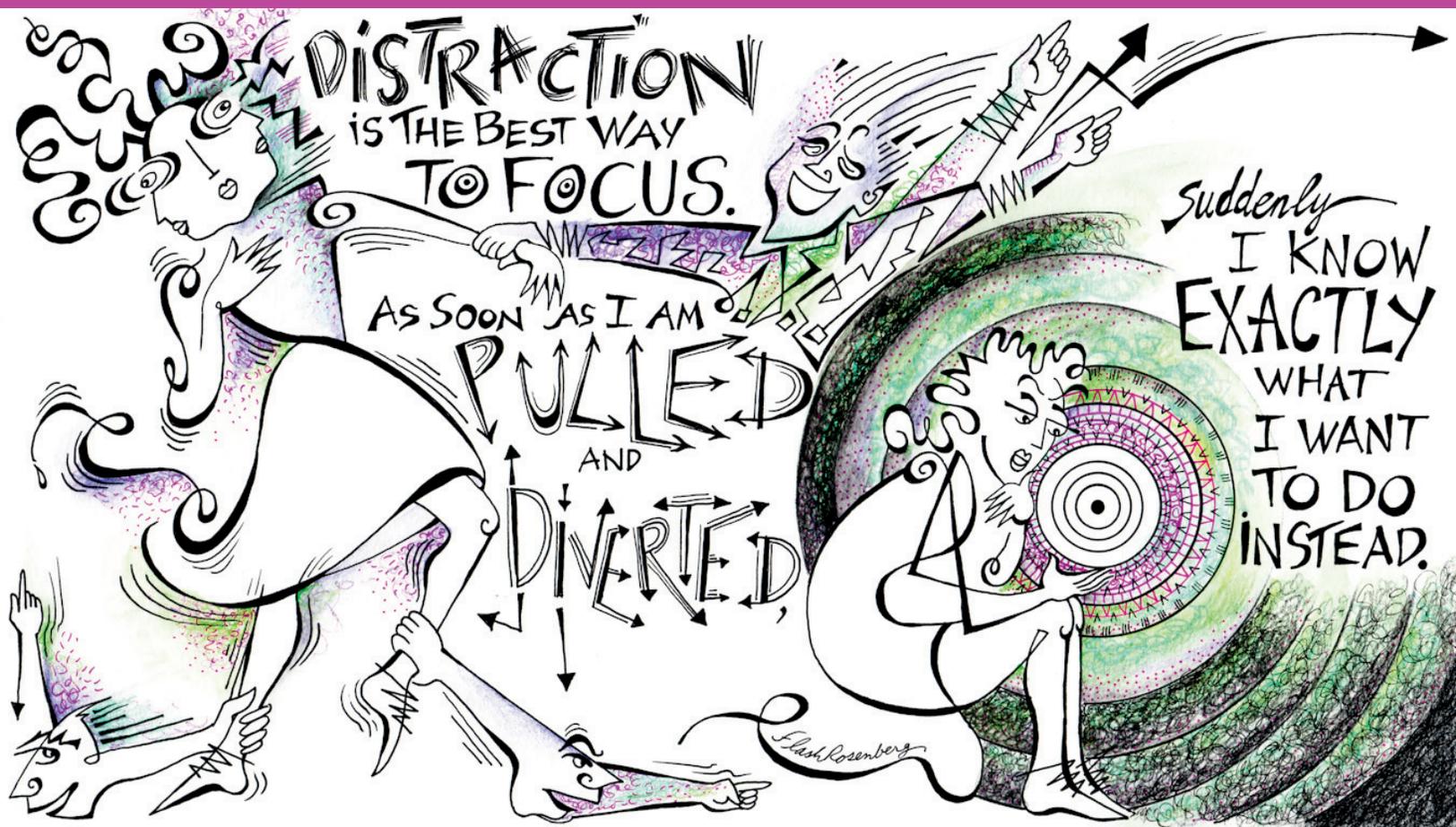
A REPORT FOR
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Workforce demographics survey courtesy of DataArts

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TESTIMONY

“Here in New York City, we know that art and culture makes our city truly great. As we continue to develop the city’s first cultural plan, we must bring new ideas and insights to the table, especially from the artists themselves. Making sure that ideas from the arts and culture community are incorporated into the cultural plan is essential for the plan’s success. The report [...] will add great value to the CreateNYC cultural plan and will help us to fully support the creative class here in the cultural capital of the world.”

Jimmy Van Bramer, Majority Leader,
Chair, Committee on Cultural Affairs, Libraries,
and International Intergroup Relations,
New York City Council

“Artists are the backbone of New York City’s vibrant creative community, and one major challenge we’re facing head-on in the CreateNYC cultural planning process is how to maintain our city as a place where they can continue to live and work. Thanks to Lane Harwell’s team at Dance/NYC and the support of The New York Community Trust, CreateNYC can take into account the findings of this thoughtful report exploring fiscal sponsorship for artists and cultural projects.”

Tom Finkelppearl, Commissioner,
NYC Department of Cultural Affairs

“Dance/NYC has joined forces with nine other agencies to understand better the universe of fiscally sponsored artists, including dance groups. The New York Community Trust is pleased to have supported this partnership’s research and field scan, which will inform the City’s first cultural plan and assure that fiscally sponsored art groups and artists benefit from it.”

Kerry McCarthy, Program Director,
Thriving Communities, The New York Community Trust

INTRODUCTION

This report is a major contribution to ongoing cultural planning by the City of New York and a game changer in research and advocacy for the segment of independent artists and arts projects that have entered into an arrangement known as “fiscal sponsorship” with legally registered 501(c)(3) nonprofit institutions. Under this arrangement, sponsors provide financial and legal oversight and share their tax-exempt status.

Targeted to the New York City Department of Cultural Affairs (DCLA) and its CreateNYC planning team, the artswide report builds on Dance/NYC's discipline-specific research ([Dance.NYC/advocacy-and-research/research](https://www.dance.nyc.gov/advocacy-and-research/research)) and complements a recent workforce demographics study by Ithaka S+R (sr.ithaka.org/publications/diversity-in-the-new-york-city-department-of-cultural-affairs-community) on DCLA grantees, approximately 1,000 nonprofit institutions. By shifting the City's purview beyond institutions and revealing the characteristics, needs, and opportunities of the sponsored arts workforce, it seeks to ensure the planning is expansive and equitable and yields government innovations that directly benefit artists and their artistry.

Fiscally sponsored artists and arts projects are contributing to the fabric of the city in a real and vibrant way. At 3,130, the estimated minimum number of sponsored projects is three times the number of DCLA grantees studied by Ithaka S+R. The workforce is based in neighborhoods in all five boroughs and working both in and across the disciplines of dance, film and electronic media, literary arts, music, theater, and visual arts (2.73 disciplines on average per worker in the study sample) to achieve new creative horizons and impact.

Yet the segment is significantly challenged in identifying and accessing the resources it needs to sustain and scale up its delivery of public value. Projects in the study sample run on lean annual budgets—approximately \$24,500 on average—that are too small to pay living wages or incorporate many key artistic and operational costs, including space needs. Most alarming, 42% of the sample reports going unpaid for its labor.

The chief hurdle for sponsored groups is access to funding sources, particularly to overly restrictive foundation and government funding programs that exclude sponsored groups despite their tax-exempt status. While 94% of the sample receives charitable funding from individuals, only 51% receives foundation grants, and only 29% receives government income from any source: for example, the individual artists program at the New York State Council on the Arts. Currently, fiscally sponsored artists and projects have access only to limited City funding, primarily through boroughs arts councils and regrantors supported by DCLA.

In addition, this segment is suffering the crisis of affordability that is impacting all New Yorkers. When rating areas of need suggested by the CreateNYC planning team, respondents identify the following priorities: living wages, affordable presentation space, affordable development space, supplies and materials, affordable health care, affordable living space, and affordable training.

Findings from a DataArts' workforce demographics survey add critical dimension to understanding this landscape and the relationship between the sponsored workforce and the local population. There is some promising news in the survey results. In terms of gender, 65% of respondents identify as female, outpacing the workforce of DCLA grantees and the city's overall population, which is 52% female according to US Census data. The percentage of respondents who identify as lesbian, gay, bisexual, transgender, queer (LGBTQ) is substantial at 27%. While indicating opportunity to better engage both the Millennial (born 1982–2000) and Silent/Greatest Generation (pre-1945), the findings on age generally align with the city's population, which skews young.

Most encouraging, in terms of disability, 13% of respondents identify as disabled, exceeding the percentage of New Yorkers who identify as disabled (10%), suggesting the growing movement of disability arts may be finding a home in the fiscal sponsorship arena. There is no comparable artswide data for the workforce of DCLA grantees.

However, survey findings point to entrenched patterns of exclusion of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations. With 74% of respondents self-identifying as white non-Hispanic, the survey offers a snapshot of the workforce that is strikingly out of step with the racial and ethnic makeup of the city's population, which is 33% white non-Hispanic. These findings invite explicit and sustained efforts to increase ethnic and racial diversity along the continuum of career readiness and advancement.

The report offers three specific and practical recommendations for cultural planning to advance fiscally sponsored artists and projects. First and foremost, it articulates short-, mid-, and long-term goals for increasing the availability of City funds for sponsored work that includes increasing allocations to existing decentralized grant programs, refreshing those programs, and exploring opportunities for DCLA to provide direct support, which may include making City Council member funds available in every Council district.

Second, it recommends bridging identified gaps in access to critical resources, with a focus on growing affordable presentation and development space and intervening to make connections between sponsored artists and resources that already exist, for instance, by strengthening communications environments and expanding technical assistance.

Third, it recommends expressly and equitably including fiscally sponsored artists and arts projects in DCLA's ongoing diversity initiatives and relevant research, policies, programs, and funding, as well as developing new, targeted initiatives based on the survey findings, with a focus on increasing ethnic and racial equity.

Importantly, the study exhorts collaboration with fiscal sponsors and the sponsored arts workforce as a way to effectively develop, implement, and evaluate cultural planning mandates. In particular, the City would achieve powerful returns on investment by coordinating communications and service delivery through fiscal sponsors and providing them with relevant training, technical assistance, and financial resources to better serve their sponsored artists and arts projects. The process of preparing this report has already mobilized the fiscal sponsor community as a united voice, primed to support the plan's implementation.

By putting fiscally sponsored artists and their artistry front and center in cultural planning and the policies, programs, and funding the plan may generate, the City will enhance the creative potential of its residents and encourage artists to move here. Crucially, in a national climate where the arts are under threat, it will also demonstrate strong government leadership and innovation that may be followed and adapted nationwide.

Making the case for fiscally sponsored artists and projects through and beyond the City's cultural planning will require continued collective advocacy, and I invite you to join us. Weigh in now with your ideas for the CreateNYC planning team at CreateNYC.org!

Finally, I am pleased to thank the many partners who made this publication possible. I thank The New York Community Trust for its leadership funding; New York City's Department of Cultural Affairs and its CreateNYC cultural planning team for their critical collaboration on all aspects of this project; and researchers Carrie Blake, Christina Kruse, and Ian David Moss, and the Dance/NYC staff for their work on the ground. Above all, I thank our many fiscal sponsor partners and all of the sponsored arts and culture workers who willingly gave their time and effort to make the research a success. We as a field accomplish more by working together, as we have, and we will.

Lane Harwell
Executive Director
Dance/NYC

REPORT HIGHLIGHTS

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.

- At more than 3,100, the estimated minimum number of local sponsored projects is three times the number of the New York City Department of Cultural Affairs' (DCLA) grantees.
- Sponsored projects have small annual budgets, approximately \$24,500 on average.
- The sponsored workforce is working both in and across the disciplines of dance, film and electronic media, literary arts, music, theater, and visual arts (2.73 disciplines on average per worker in the study sample) to achieve new creative horizons and impact.
- Sponsored artists and arts projects are based in neighborhoods in all five boroughs, especially Manhattan (51%) and Brooklyn (36–37%).
- Nearly all (92%) of the sponsored arts workforce identifies as artists.
- 42% of the sponsored workforce reports going unpaid for its labor.

- 65% of the workforce studied identifies as female, outpacing the workforce of DCLA grantees and the city's overall population, which is 52% female according to US Census data.
- The percentage of the sponsored workforce identifying as LGBTQ is substantial at 27%.
- 13% of the workforce studied identifies as disabled, exceeding the percentage of New Yorkers who identify as disabled (10%), suggesting the growing movement of disability arts may be finding a home in the fiscal sponsorship arena.
- With 74% identifying as white non-Hispanic, the workforce does not reflect the racial and ethnic makeup of the city's population, which is 33% white non-Hispanic.
- The chief hurdle for sponsored groups is access to funding sources, particularly to foundation and government funding programs that exclude sponsored groups despite their tax-exempt status (While 94% of the sample receives funding from individuals, only 51% receives foundation grants, and only 29% receives government income from any source).
- Aggregate government funding (across City, State, or Federal sources) disproportionately serves sponsored artists who identify as white non-Hispanic, nondisabled, and/or male.
- The workforce studied ranks living wages as its highest need, followed by affordable presentation space, affordable development space, supplies and materials, affordable health care, affordable living space, and affordable training.
- Only a slim percentage, 8%, reports being able to identify and access all the resources necessary to fulfill its needs.

METHODOLOGY & STUDY SAMPLE

Research Context

Commissioned by Dance/NYC and realized through collaboration with a coalition of nine fiscal sponsor partners, this report offers the first comprehensive assessment of the characteristics, needs, and opportunities of fiscally sponsored artists and arts projects in New York City.

The primary goal of the report is to inform cultural planning under way by the City of New York. In May 2015, Mayor Bill de Blasio signed legislation requiring the NYC Department of Cultural Affairs (DCLA) to lead creation of New York City's first comprehensive cultural plan, CreateNYC. Public input will be the backbone of CreateNYC, providing a long-term blueprint for the efforts and policies of the City and its partners in expanding access to cultural opportunities for all New Yorkers. The plan will also examine a number of issues crucial for maintaining New York City's cultural vibrancy, including affordable artist workspace; access to arts education; and the role of cultural activities in public space. An initial draft of the plan will be published in spring 2017. More information is available at CreateNYC.org.

The report builds on Dance/NYC's discipline-specific research (Dance.NYC/advocacy-and-research/research) and responds directly to Ithaka S+R's demographic study Diversity in the New York City Department of Cultural Affairs Community (sr.ithaka.org/publications/diversity-in-the-new-york-city-department-of-cultural-affairs-community), which excluded the sponsored arts.

Data Sources

Findings were developed over a four-month period, December 2016 to March 2017, using two samples: first, data on total of 2,669 projects provided by the nine fiscal sponsors; and second, survey data collected from 519 individuals that lead or are working with one of those projects.

Using a data form prepared by Allagash, LLC, and Webb Management Services and included as an appendix to this report, the partners provided relevant data on their projects, including contact details and information they had available as of December 2016 on creative discipline, budget size, organizational type (if applicable), and workforce size to facilitate segmented analyses.

From December 14, 2016, through January 23, 2016, Webb Management Services worked collaboratively with Dance/NYC and the research partners to issue an electronic survey. The survey, available as an appendix to this report, had two primary sections: first, DataArts' Workforce Demographics Survey provided courtesy of DataArts; and second, questions focused on cultural planning for the City that were shaped by the CreateNYC cultural planning team.

Previously piloted by Dance/NYC and used as the basis for its State of NYC Dance and Workforce Demographics Report ([Dance.NYC/advocacy-and-research/research/2016/10/State-of-NYC-Dance-and-Workforce-Demographics](https://www.dance.nyc.gov/advocacy-and-research/research/2016/10/State-of-NYC-Dance-and-Workforce-Demographics)), DataArts' Workforce Demographics Survey complements the Ithaka S+R research on nonprofit groups and adds value by capturing data from an individual rather than an organizational level and by offering additional identity categories. The survey tool collects data on these primary categories: Heritage (race, ethnicity, and nation of origin); Disability; Age; Gender; and LGBTQ (lesbian, gay, bisexual, transgender, queer).

The DataArts' Workforce Demographics Survey aims to ensure that all participants can "see themselves" in the options provided and do not feel excluded by the choices. To that end, it offers respondents a broad range of options for self-identification as well as the opportunity to "write in" an identifier. At the same time, it ensures that data collected can be meaningfully compared to benchmark demographic data, including the US Census. Throughout the report, demographic findings for the workforce are compared to findings for New York City's population as a whole, not the city's workforce, using US Census Bureau American Factfinder 2011–2015 American Community Survey 5-Year Estimates.

Bayesian Improved Surname Geocoding & Geo-Demographic Analyses

Two pieces of analysis were undertaken to understand to what extent the demographics of survey respondents are truly representative of the survey pool. First, Fractured Atlas conducted an algorithmic analysis known as Bayesian Improved Surname Geocoding, or BISG, on survey respondents who identified Fractured Atlas as their fiscal sponsor. BISG combines two older, less accurate methods for determining demographics: geocoding, which looks only at the makeup of individual neighborhoods (zip codes), and surname analyses, which looks only at last names. This effort involved appending demographic and psychometric data from TRG Arts and Acxiom to each respondent.

Second, the research team undertook a geo-demographic analysis in an effort to understand how the demographic characteristics of all responding artists are, or are not, similar to other people who live within their zip codes. The results of this work were somewhat inconclusive due to the respondent pool's size and wide distribution across New York City. However, the resulting index suggests that, in many cases, artists were more likely to be female and white than typical populations within their zip codes. Scroll to appendices for BISG and geo-demographic analyses.

Fiscal Sponsor & Workforce Dialogue & Advocacy

All aspects of the report were informed by ongoing dialogue among the coalition of nine fiscal sponsor partners, and its contents are already igniting public discussion and advocacy. From December 2016 to March 2017, the partners met three times to inform the project scope, interpret findings, and prepare recommendations for cultural planning. In advance of their release in report form, findings and recommendations were also presented and discussed at a town hall at New York Live Arts on Sunday, March 26, 2017. Coordinated with the CreateNYC planning team, and featuring a panel of sponsored artists representing seven of the nine partners, the event drew nearly 200 attendees, most of whom were sponsored artists. Links to the town hall video and additional content are available in the appendices and at [Dance.NYC/events/fiscallysponsoredartist](https://www.dance.nyc.gov/events/fiscallysponsoredartist). The report presents select findings only. Full datasets are available as appendices.

Market Size: Number of Sponsored Projects Exceeds 3,100

There are an estimated minimum of 3,130 currently active fiscally sponsored arts projects and 3,349 sponsored workers in New York City. The project figure is based on a total of 2,669 projects sponsored by the research partners and secondary research that identified seven additional fiscal sponsors that support approximately 461 projects. As sponsors do not collect and maintain data on the number of workers involved in each project, the workforce figure is based on survey response data, which indicate an average of 1.07 workers are involved in each project. These figures are likely not comprehensive and are considered to be minimum estimates.

Research Partner	Responding Projects	Total Projects	Response Rate
Brooklyn Arts Council	9	20	45%
Center for Traditional Music and Dance	4	15	27%
City Lore	6	13	46%
Fractured Atlas	237	1624	15%
GOH Productions	6	6	100%
New York Foundation for the Arts	85	627	14%
New York Live Arts	59	125	47%
Pentacle (Foundation for Independent Artists & Unique Projects)	13	20	65%
The Field	59	219	27%
Response Rate (Research Partners)	478	2669	18%
Additional Fiscal Sponsors	7	461*	
Estimated Response Rate	485	3130	16%

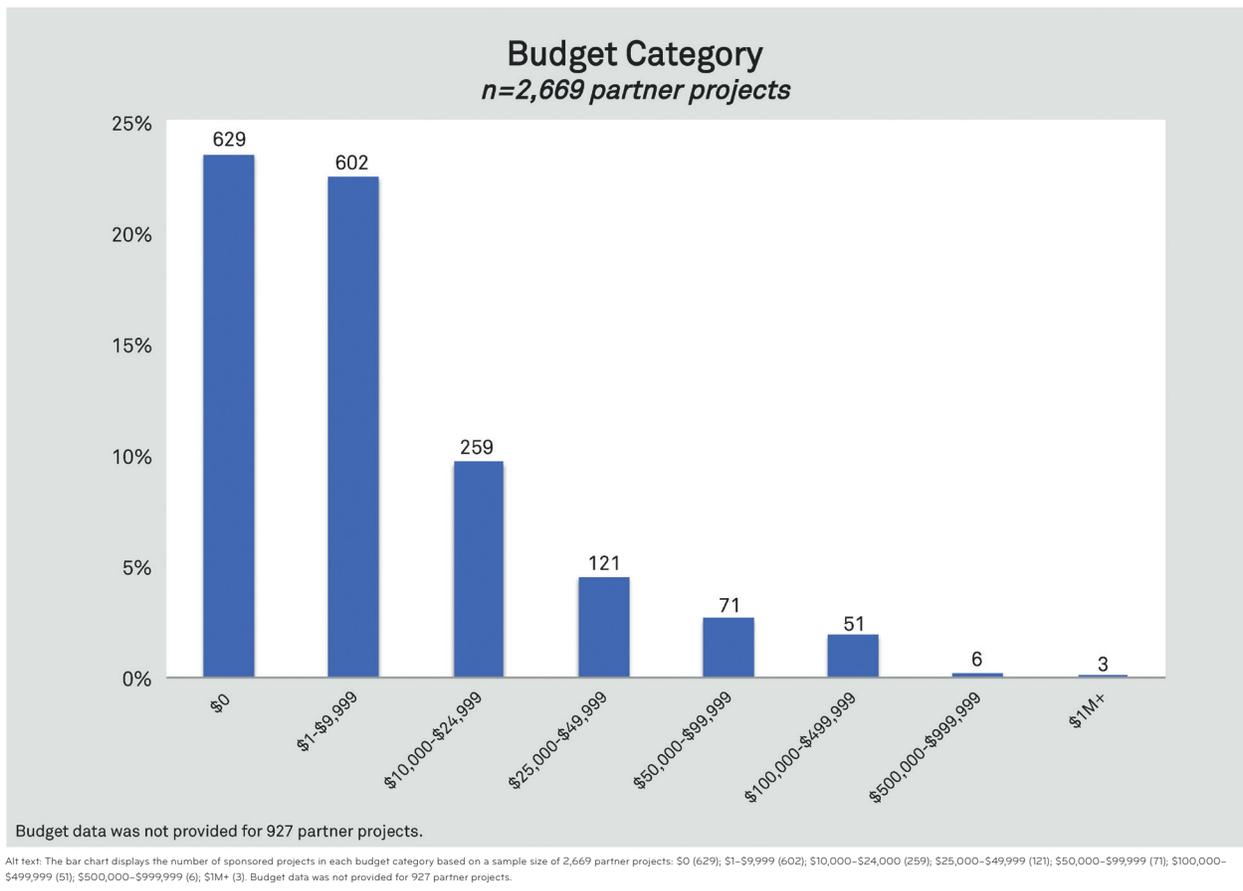
*Estimated minimum projects



Alt text: The table displays the response rate for each research partner based on number of total projects and responding projects: Brooklyn Arts Council: responding projects (9), total projects (20), response rate (45%); Center for Traditional Music and Dance, responding projects (4), total projects (15), response rate (27%); City Lore: responding projects (6), total projects (13), response rate (46%); Fractured Atlas: responding projects (237), total projects (1,624), response rate (15%); GOH Productions: responding projects (6), total projects (6), response rate (100%); New York Foundation for the Arts: responding projects (85), total projects (627), response rate (14%); New York Live Arts: responding projects (59), total projects (125), response rate (47%); Pentacle (Foundation for Independent Artists & Unique): responding projects (13), total projects (20), response rate (65%); The Field: responding projects (59), total projects (219), response rate (27%); Totals for Response Rate (Research Partners): responding projects (478), total projects (2,669), response rate (18%); Additional Fiscal Sponsors: responding projects (7), total projects (461 (estimated minimum projects)); Totals for Estimated Response Rate: responding projects (485), total projects (3,130), response rate (16%). The bottom table displays the estimated number of responding projects and responding artists as well as the estimated minimum number of projects and estimated minimum workforce: responding projects (485), responding artists (519), estimated minimum projects (3,130), estimated minimum workforce (3,349), and artists per project (1.07).

Budget Size: Sponsored Projects Have Small Budgets of Approximately \$24,500

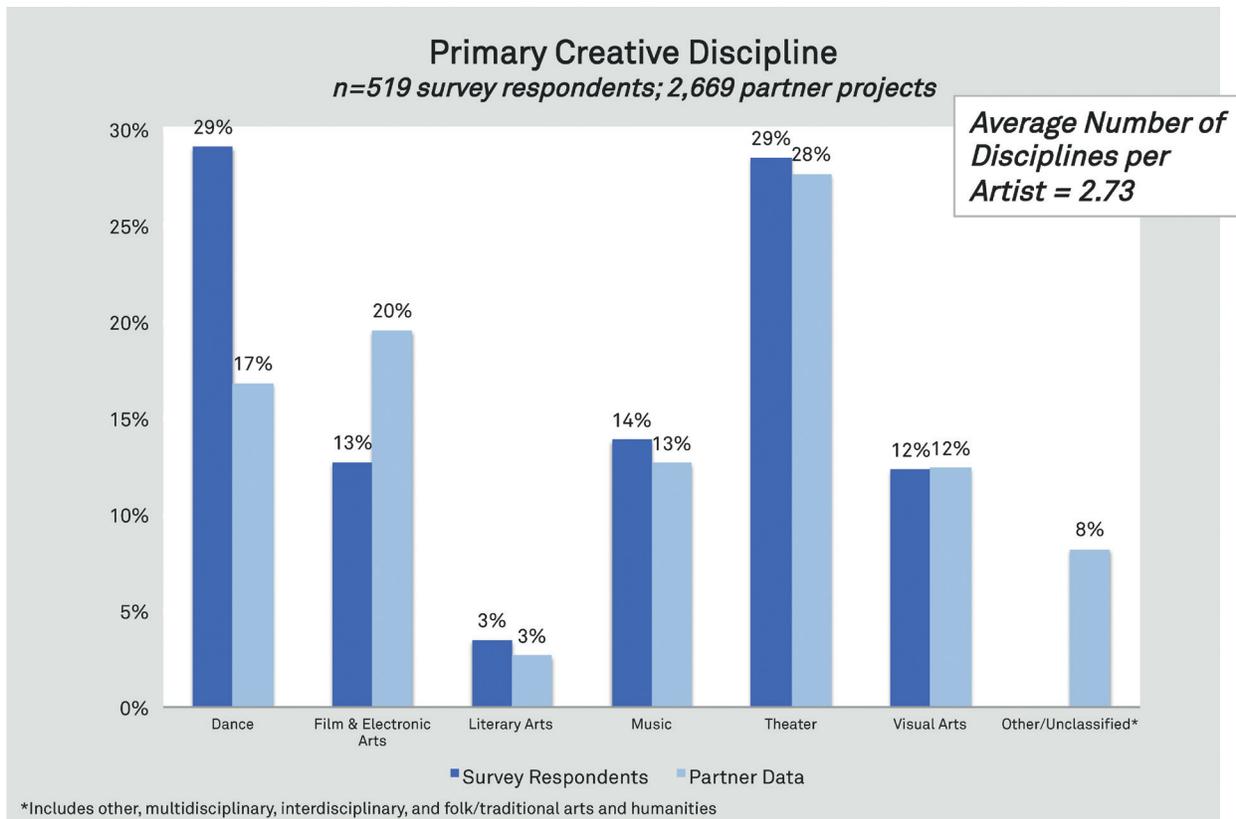
Data provided by the research partners indicate fiscally sponsored arts projects are run on lean annual budgets. Based on data, the average budget size is \$24,542 and the median budget size is \$1,886. These figures include projects that are either inactive or operating with no known budget, which amount to 35% of fiscal sponsor partner projects.



Creative Discipline: Sponsored Artists & Projects Across Disciplines

Sponsored artists and arts projects are working both in and across the disciplines of dance, film and electronic media, literary arts, music, theater, and visual arts to achieve new creative horizons and impact. Theater is the most popular primary discipline, representing approximately 28% of the partner sample and 29% of survey respondents. The survey sample is representative of partner data in all but two creative discipline categories. The survey received a higher proportion of dance respondents and lower proportion of film and electronic media respondents than was represented in data from the partners. This variance is due to an "other/unclassified" category that some maintain, which represents interdisciplinary and multidisciplinary artists and projects.

A significant 86% of survey respondents indicate that they are working in multiple disciplines. The average number of disciplines per respondent is 2.73. In terms of secondary disciplines, respondents most frequently note working in film and electronic media (32%) and theater (31%).

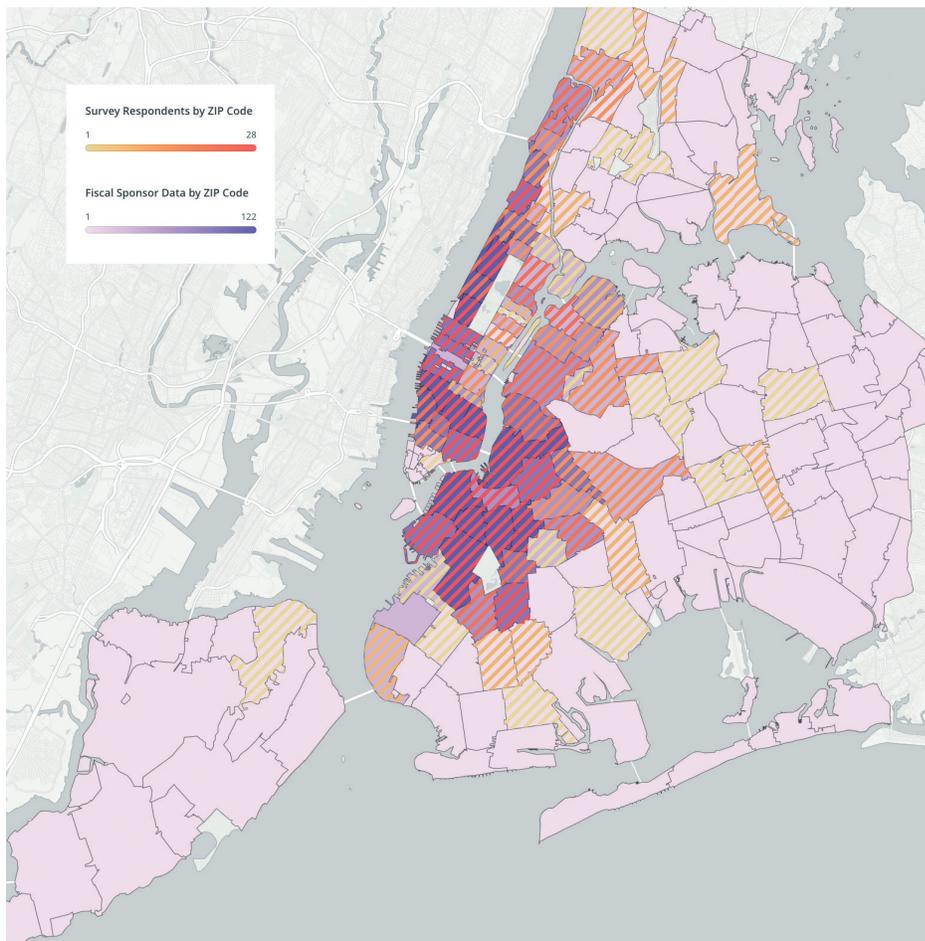


Alt text: The bar chart displays the distribution of primary creative discipline based on survey respondents from a sample size of 519 compared to the distribution of primary creative discipline based on partner data from a sample size of 2,669: dance: survey respondents (29%), partner data (17%); film & electronic arts: survey respondents (13%), partner data (20%); literary arts: survey respondents (3%), partner data (3%); music: survey respondents (14%), partner data (13%); theatre: survey respondents (29%), partner data (28%); visual arts: survey respondents (12%), partner data (12%); other/unclassified (including other, multidisciplinary, interdisciplinary, and folk/traditional arts and humanities) partner data (8%). Average number of disciplines per artist (2.73).

Geography: Sponsored Artists & Projects in Every Borough

Data from both research partners and survey respondents show sponsored artists and arts projects are based in all five boroughs of New York City. Just over half of fiscally sponsored artists and arts projects (51%) is based in Manhattan, more than a third (36–37%) is based in Brooklyn, 9–10% is based in Queens, 2–4% is based in the Bronx, and less than 1% is based in Staten Island (The data indicate that only one survey respondent and 11 representatives from partner projects reside in Staten Island.). The survey respondent pool is representative of partner data.

Deeper analyses that segment data on survey respondents by zip code indicate a concentration of respondents in Lower Manhattan, the Upper West Side, and Central Brooklyn. The distribution of project data provided by partners is wider and concentrated in similar areas, with the addition of western Queens.



Alt text: The map shows the concentration, distribution, and average number of partner projects and survey respondents by zip code throughout the survey area: number of partner projects by zip code (0–122); number of survey respondents by zip code (1–28).

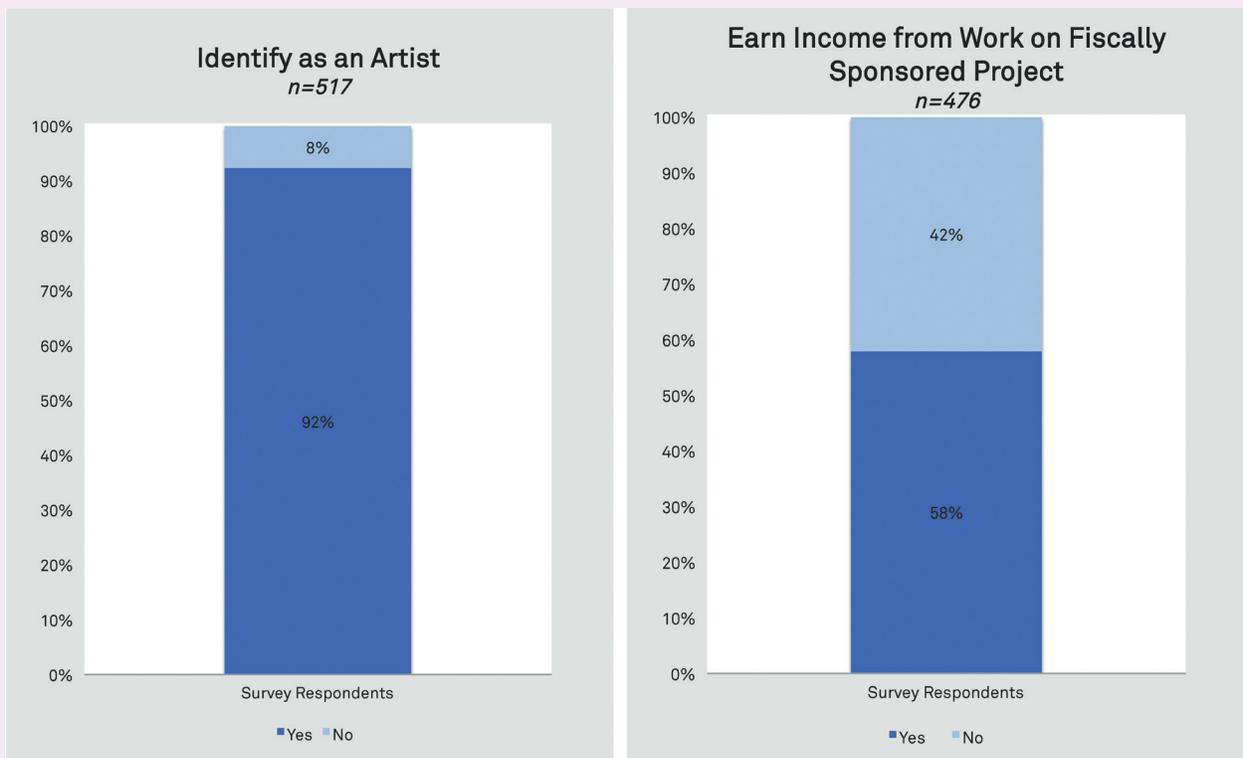
ARTIST SPOTLIGHT

Most Survey Respondents Identify as Artists

Nearly Half Do Not Get Paid for Their Work on Fiscally Sponsored Projects

Near all (92%) of survey respondents identify as artists as compared to 49% of New York City Department of Cultural Affairs' grantees, according to Ithaka S+R research.

Nearly half (42%) report going unpaid for their work on fiscally sponsored projects. This is generally true across disciplines. This research did not address salary levels for the artists that do get paid.



Alt text: The bar chart displays the percentage of survey respondents that identifies as artists and the percentage that does not from a sample size of 517: yes (92%), no (8%). The bar chart displays the percentage of survey respondents that earns income from work on fiscally sponsored projects and the percentage that does not from a sample size of 476: yes (58%), no (42%).

WORKFORCE DEMOGRAPHICS

Heritage, Ethnicity & Race: Homogeneity Prevails in Sponsored Workforce

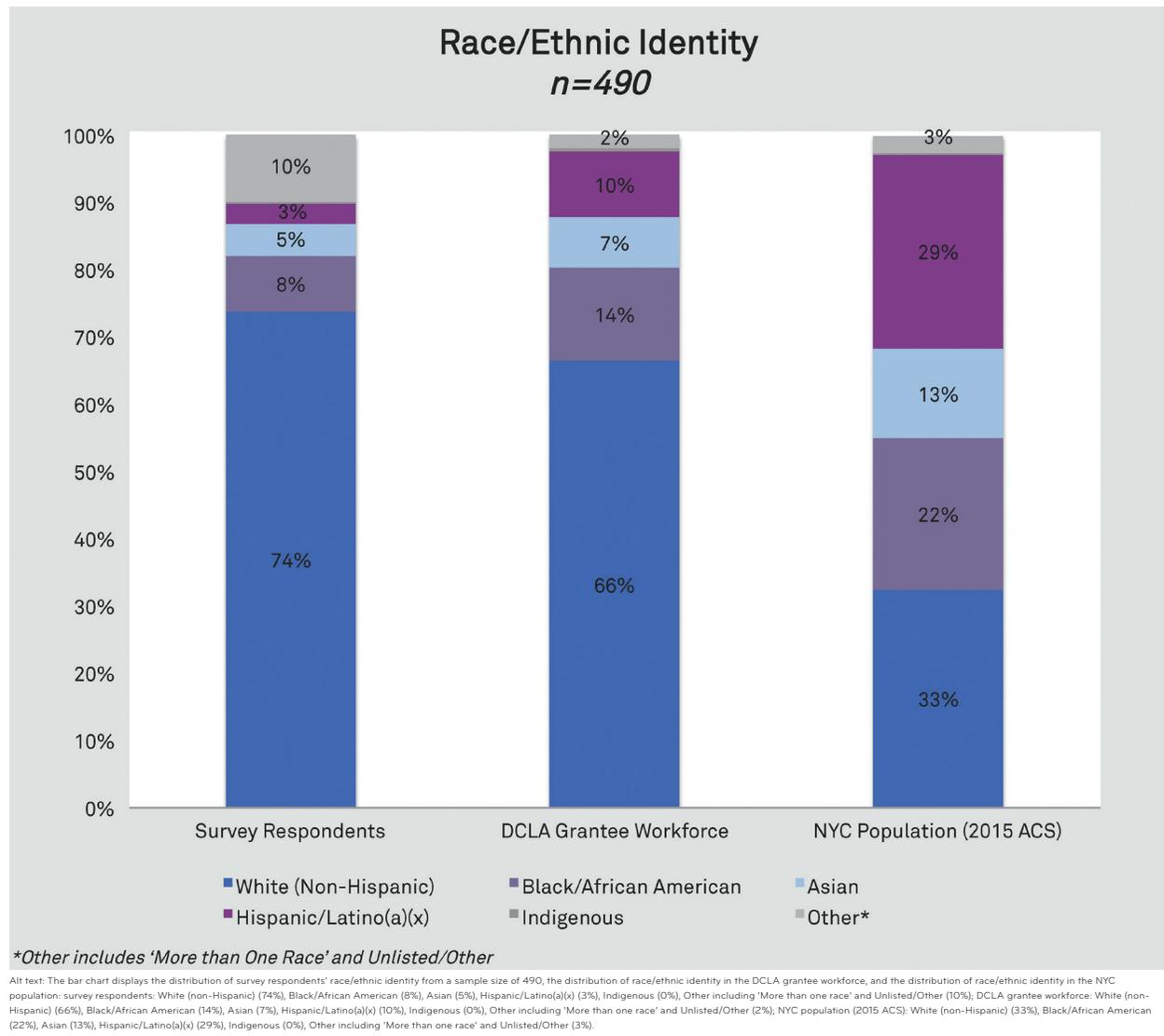
Survey findings point to entrenched patterns of exclusion of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations. Of respondents, 74% identifies as white non-Hispanic, 10% identifies as other or more than one race or ethnicity, 8% identifies as black/African American, 5% identifies as Asian, 3% identifies as Hispanic/Latina/o/x, and 1 respondent identifies as Indigenous. Only four respondents identify as Middle Eastern and North African (MENA).

These findings stand in stark contrast to the city's population, which is 33% white non-Hispanic, according to US Census data. They roughly mirror patterns of exclusion identified in the workforce of New York City Department of Cultural Affairs (DCLA) grantees, which is 66% white non-Hispanic, according to Ithaca S+R research. They also hold when the percentage of white non-Hispanic is adjusted downward to account for potential survey bias of 6% suggested by Bayesian Surname Geocoding (BISG) analyses. As described in the methodology section of this report, this separate analysis was undertaken along with geo-demographic analyses to understand whether respondents were truly representative of the survey pool.

Segmentation analyses indicate some variation in ethnic and racial diversity by discipline. For example, higher percentages of black/African American respondents are engaged in the disciplines of dance (11%), literary arts (18%), and visual arts (13%) than in the total pool of survey respondents (8% black/African American). Film and electronic media includes a greater share of Asian respondents (8%) than the total pool (5% Asian). Music includes more than double the percentage of Hispanic/Latina/o/x respondents (7%) than the total pool (3% Hispanic/Latina/o/x).

When segmented by borough, data show the Bronx has a higher percentage of black/African American respondents (24%) and of respondents who identify as other or more than one race or ethnicity (29%) when compared to the overall pool of survey respondents. Queens has a higher percentage of Asian respondents (15%) than the overall pool of respondents. However, the largest share (42%) of total respondents who identify as ALAANA reside in Manhattan.

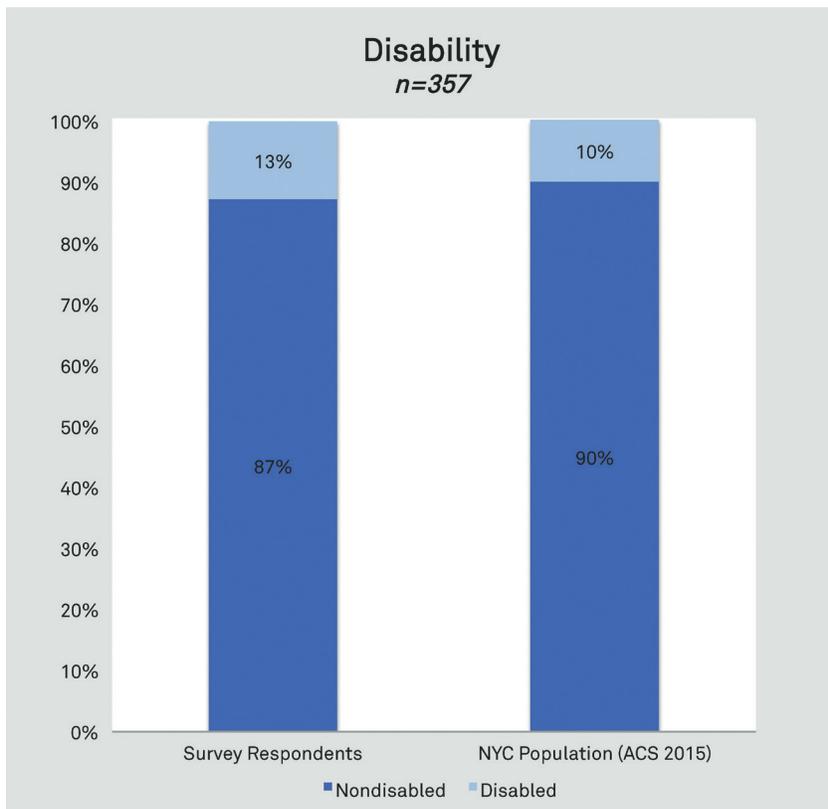
Cross-tabulations by additional identity categories of disability, age, gender, and LGBTQ are available in the datasets included as an appendix.



Disability: Sponsored Arts Engage Disabled New Yorkers

Overall, 13% of respondents identifies as disabled, exceeding the percentage of disabled New Yorkers (10%), according to US Census data. Although, there is no comparable artswide data for the workforce of New York City Department of Cultural Affairs' grantees, this finding suggests the movement of disability arts may be finding a home in the fiscal sponsorship arena.

The percentage of respondents within each discipline who identify as disabled varies considerably. For example, 27% of respondents from the discipline of literary arts identifies as disabled and 18% of respondents who work in music identifies as disabled, whereas 13% of the overall sample identifies as disabled. The distribution of disabled respondents across boroughs generally matches the geographic distribution of total respondents.



Alt text: The bar chart displays the percentage of survey respondents that is Disabled and the percentage that is Nondisabled from a sample size of 357 compared to the percentage of the NYC population that is Disabled and the percentage that is Nondisabled: survey respondents: Nondisabled (87%), Disabled (13%), NYC population (ACS 2015): Nondisabled (90%), Disabled (10%).

Age: Opportunities to Engage Millennial & Silent/Greatest Generation

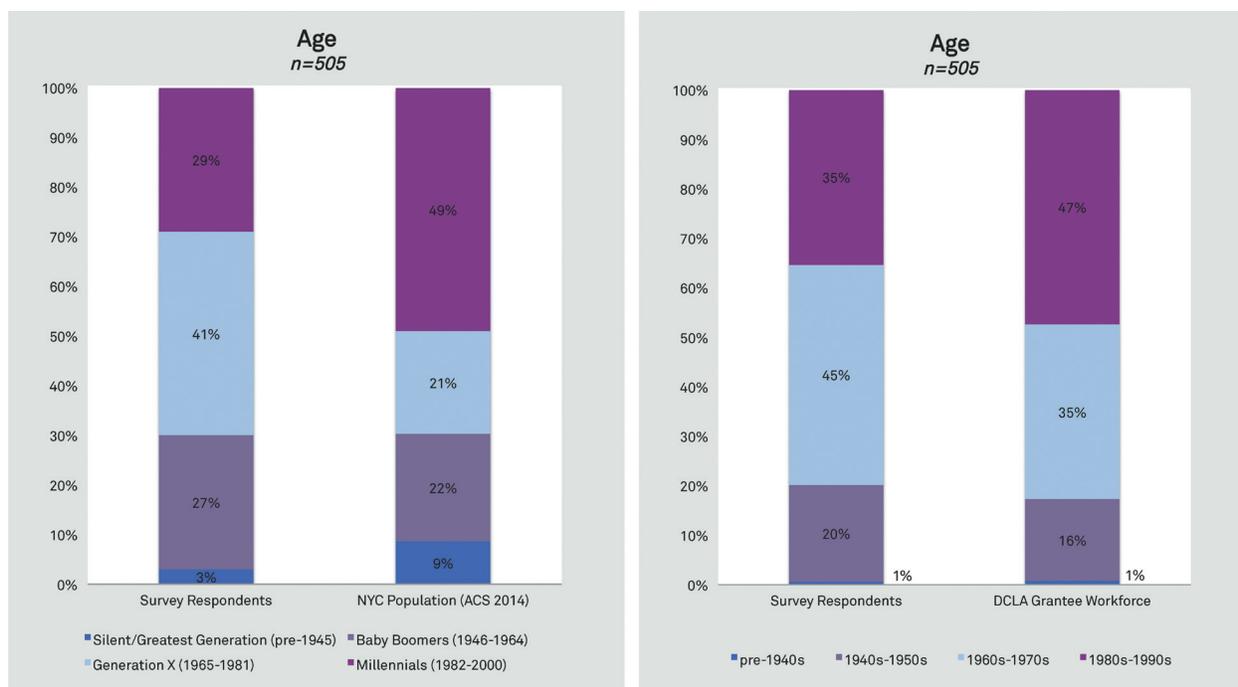
Survey findings on the age of the sponsored workforce generally align with New York City's population, which skews young. 70% of respondents were born in or after 1965.

In terms of generations studied, the biggest gap between respondents and the local population exists for Millennials (born 1982–2000), who represent 29% of respondents and 49% of the population. At 47%, the percentage of Millennials in the workforce of New York City Department of Cultural Affairs (DCLA) grantees mirrors the population, indicating opportunity for the sponsored arts to more greatly engage this segment.

As is the case for DCLA grantees, there is also a significant gap for people both in the Silent/Greatest Generation (pre-1945), which represent the smallest share of the sponsored workforce (3% of respondents compared to 9% of the population).

When segmented by creative discipline, data show visual arts (51%) and film and electronic arts (52%) have greater Gen X (1965–1981) representation when compared to the complete pool of survey respondents (41% Gen X), while dance has greater Millennial representation (41%) when compared to the complete pool of survey respondents (29% Millennial). Music has greater Baby Boomer (1946–1964) representation (42%) when compared to the overall pool of survey respondents (27% Baby Boomer).

Findings suggest younger members of the sponsored workforce reside in Brooklyn and older members reside in Manhattan. Whereas 33% of all survey respondents resides in Brooklyn, 52% of the Millennials resides in Brooklyn. Whereas 51% of all respondents resides in Manhattan, 92% of Silent/Greatest Generation and 69% of Baby Boomers reside in Manhattan.



Alt text: The bar chart displays the age distribution of survey respondents from a sample size of 505 compared to the age distribution of the NYC population: Silent/Greatest Generation (pre-1945): (3%), Baby Boomers (1946-1964): (27%), Generation X (1965-1981): (41%), Millennials (1982-2000) (29%); NYC population (ACS 2014): Silent/Greatest Generation (pre-1945) (9%), Baby Boomers (1946-1964) (22%), Generation X (1965-1981) (21%), Millennials (1982-2000) (49%). The bar chart displays the age distribution of survey respondents from a sample size of 505 compared to the age distribution of the DCLA grantee workforce: survey respondents: pre-1940s (1%), 1940s-1950s (20%), 1960s-1970s (45%), 1980s-1990s (35%); DCLA grantee workforce: pre-1940s (1%), 1940s-1950s (16%), 1960s-1970s (35%), 1980s-1990s (47%).

Gender: Majority of Workforce Identifies as Female

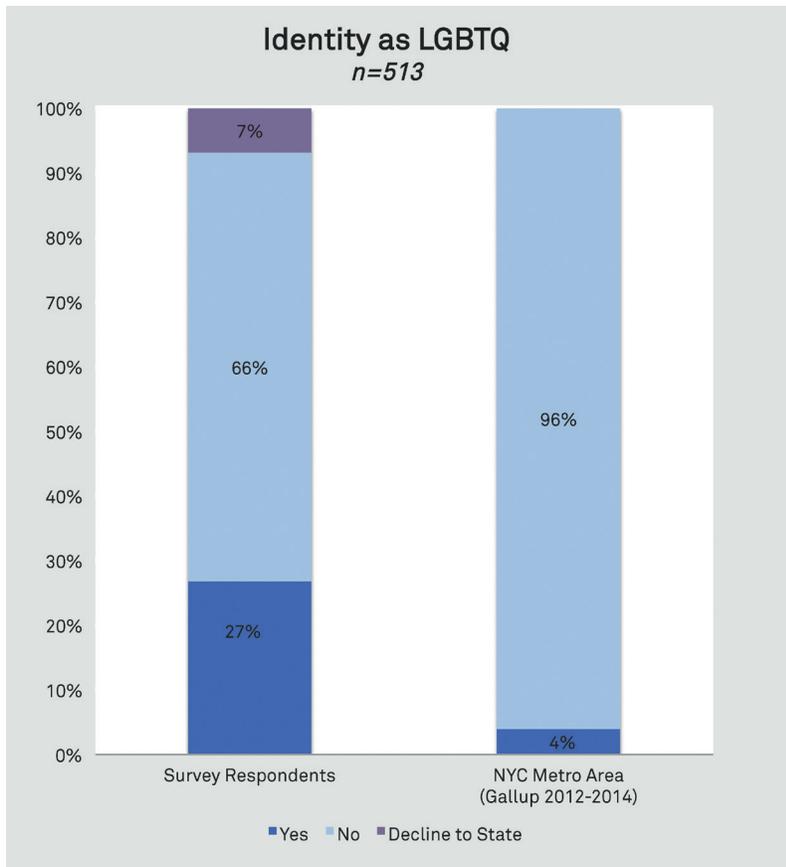
Findings suggest that the fiscally sponsored arts workforce skews more female than the workforce of New York City Department of Cultural Affairs' grantees and than New York City's population as a whole, which is 52% female and 48% male, according to US Census data. In the aggregate, nearly two-thirds (65%) of respondents identify as female, 33% identifies as male, and 2% identifies as nonbinary. This general finding holds if one adjusts the percentage downward to account for potential survey bias (up to 7%) suggested by Bayesian Surname Geocoding (BISG) analyses, as described in the methodology section of this report.

Segmentation analyses show a greater percentage of dance respondents identifies as female (77%) compared to the overall pool of respondents identifying as female (65%), while greater shares of respondents in music (42%) and theater (41%) identify as male when compared to the overall pool (33%). Gender findings are generally consistent by borough, with one exception: of a total of 10 respondents who identify as non-binary, 80% reside in Brooklyn.

LGBTQ: Sponsored Arts Engage LGBTQ New Yorkers

When asked if they identify as LGBTQ (lesbian, gay, bisexual, transgender, queer), 27% of respondents responded that they identify as LGBTQ and 66% responded that they do not. This finding suggests that a significantly higher percentage of the sponsored arts workforce identifies as LGBTQ than the local population, which is 4% LGBTQ, according to a recent Gallup research study.

According to segmentation analyses, LGBTQ respondents are dispersed across disciplines, representing 24–28% of the workforce within each artistic discipline. Brooklyn is home to the greatest share (44%) of respondents with this identity category.



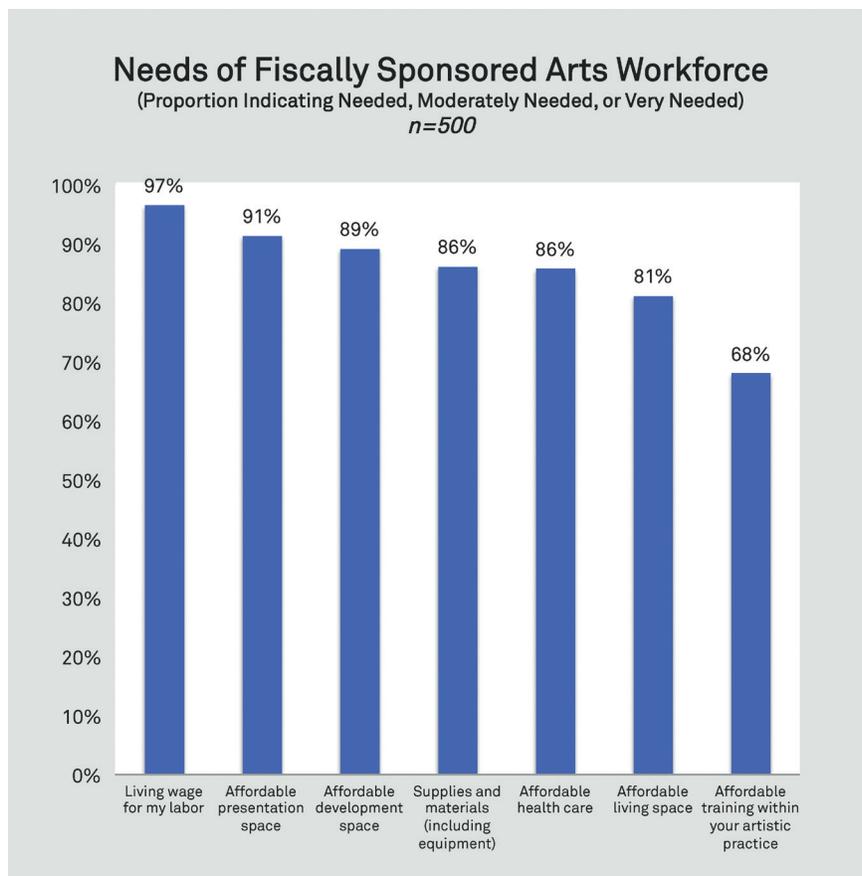
Alt text: The bar chart displays the percentage of survey respondents that identifies as LGBTQ from a sample size of 513 and the percentage of the NYC metro area that identifies as LGBTQ: survey respondents: yes (27%), no (66%), decline to state (7%); NYC metro area (Gallup 2012–2014): yes (4%), no (96%), decline to state (0%).

FINDINGS FOR NEW YORK CITY CULTURAL PLANNING

Workforce Needs Assessment: Living Wages & Affordability Are Critical Issues

Survey responses indicate that living wages are the most critical need for the fiscally sponsored arts workforce, followed by affordable space, supplies and equipment, health care, living space, and finally training in their artistic practice.

These rankings are generally consistent when segmented by each respondent's creative discipline, borough, and the identity categories of ethnicity, race, disability, gender, age, and LGBTQ. When segmented by creative discipline, data show the need for living wages is paramount for respondents from all disciplines except those from the literary arts, for whom affordable presentation space, supplies and materials, affordable health care, affordable development space, and affordable living space rank higher. For dance respondents, living wages and affordable development space are tied. When segmented by borough of respondent, data indicate that the need for living wages is paramount for respondents in all boroughs except for Queens, where the need for affordable presentation space ranks higher, and the Bronx, where 100% of respondents identified as needed, moderately needed, or very needed both living wages and affordable presentation space. The primacy of living wages holds for respondents regardless of their race and ethnicity, disability, gender, age, or LGBTQ identity.



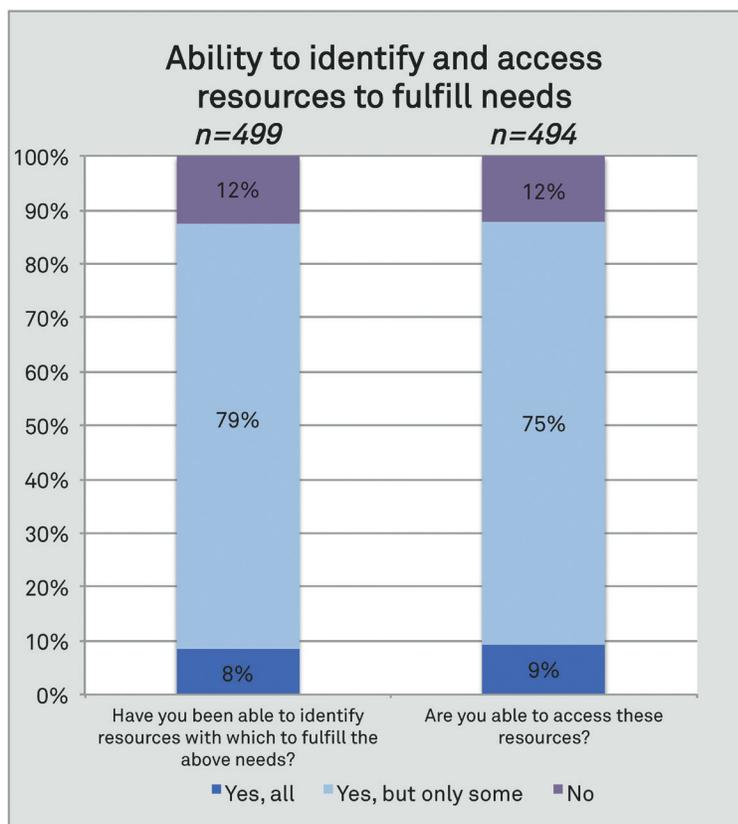
Alt text: The bar chart displays the distribution of identified needs among the fiscally sponsored arts workforce from a sample size of 500 (proportion indicating needed, moderately needed, or very needed): living wage for my labor (97%), affordable presentation space (91%), affordable development space (89%), supplies and materials (including equipment) (86%), affordable health care (86%), affordable living space (81%), affordable training within your artistic practice (68%).

Majority of Workforce Is Unable to Identify & Access Resources to Fulfill Needs

Data suggest the fiscally sponsored arts workforce is challenged in both identifying and accessing resources necessary to meet the above needs. Only 8% of respondents reports being able to identify and access all the resources necessary to fulfill their needs.

Segmentation analyses by discipline, borough, and additional identity categories reveal barriers to access at a more granular level. When segmented by discipline, data indicate more of those working in the visual arts are challenged to identify (25%) and access (24%) resources than those in other disciplines (12% on average). When segmented by borough, data show more members of the sponsored workforce in Queens struggle to identify (23%) and access (27%) resources compared to the field as

a whole (12% on average). More respondents who identify as disabled experience difficulties in identifying (15%) and accessing resources (15%) than those who identify as nondisabled (12% on average). Far fewer respondents who identify as male report challenges in identifying (8%) and accessing (8%) resources compared to respondents who identify as female (15% and 15%). More respondents from the Millennial generation struggle to identify (15%) and access (15%) resources than respondents from older generations.



Alt text: The bar chart displays the distribution of ability to identify resources with which to fulfill needs from a sample size of 499 and the distribution of ability to access these resources from a sample size of 494: able to identify resources with which to fulfill needs: yes, all (8%), yes, but only some (79%), no (12%); able to access these resources: yes, all (9%), yes, but only some (75%), no (12%).

RECOMMENDATION SPOTLIGHT

Based on Needs Assessment

To generate ideas for New York City's cultural plan, respondents were invited to offer free-text recommendations on how best to satisfy the above needs. The top five most mentioned recommendations concerned, in this order:

"affordable development space" (95 mentions),

"access to funding sources" (63 mentions),

"affordable presentation space" (60 mentions),

"affordable living space" (42 mentions), and

"affordable health care" (20 mentions).

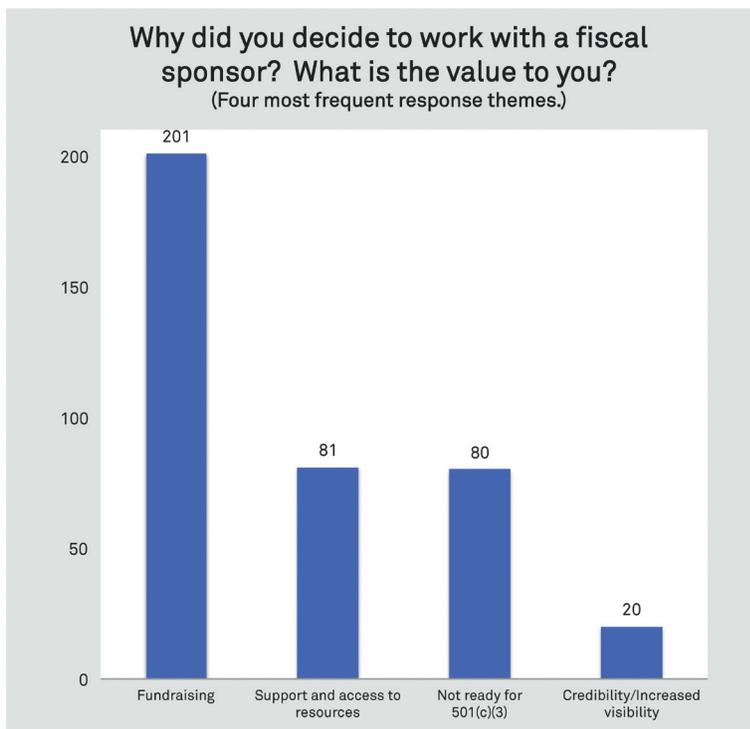
Response themes and their prioritization are generally consistent when analyzing responses across borough and identity categories.

Additional repeated phrases signal the importance of mentorship and training for the sponsored arts workforce as well as opportunities for greater centralization of communications and services, such as fundraising and administration.

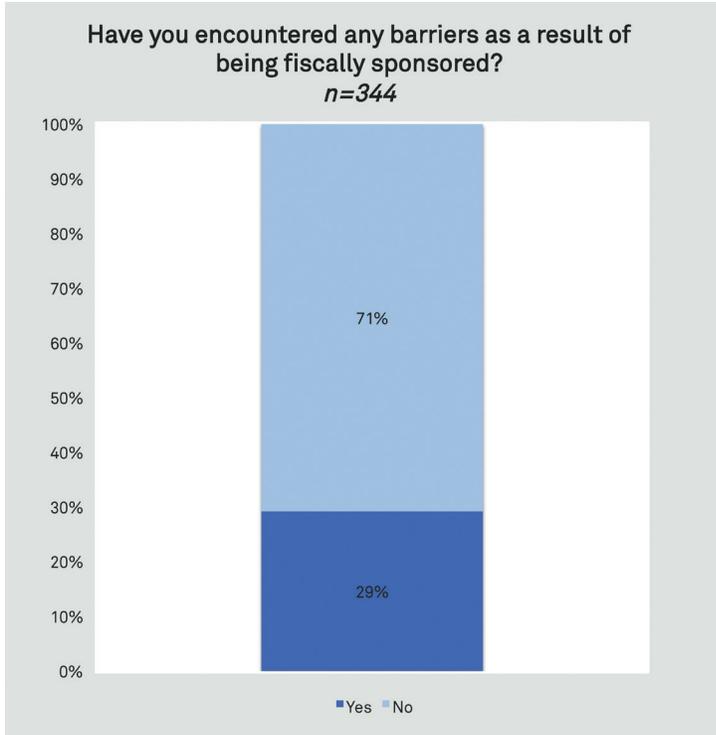
Value & Barriers of Fiscal Sponsorship

The value of fiscal sponsorship as a way to access charitable donations is underscored by the survey results. Of free-text reasons given by respondents for why they decided to work with a fiscal sponsor, “fundraising” ranks highest at 201 mentions, followed by “support and access to resources,” “not ready for 501(c)(3),” and “credibility/increased visibility.” The primacy of fundraising as the reason for working with a fiscal sponsor holds for respondents across discipline, borough, and identity categories.

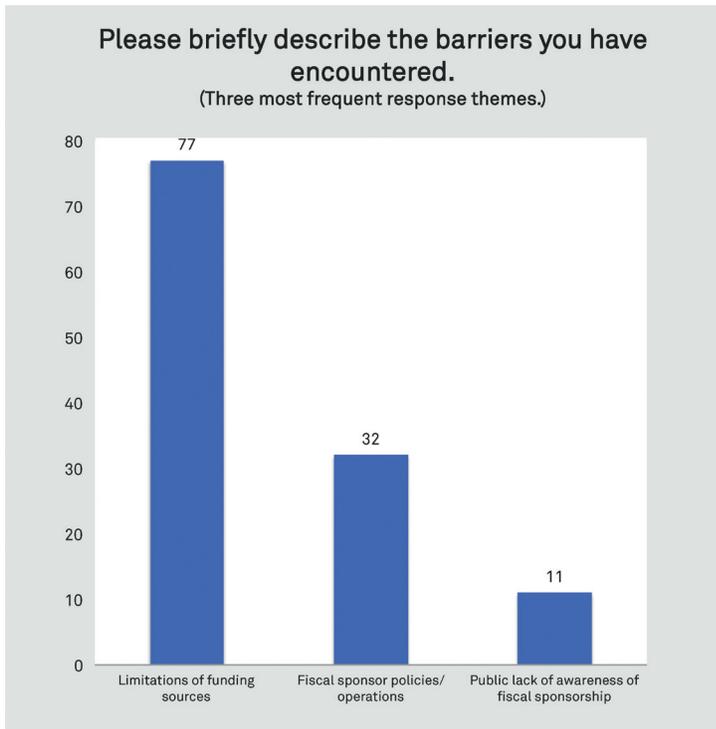
Yet the sponsored arts workforce reports encountering barriers as a result of being fiscally sponsored, particularly to government and foundation funding. Of barriers described in free text by 62 respondents, “limitations of funding” sources was the most repeated, followed by “fiscal sponsors policies/operations” and “public lack of awareness of fiscal sponsorship.” Segmentation analyses suggest these barriers exist across creative discipline, borough, and identity categories. Fewer responding artists on the older end of the age spectrum, including those from the Baby Boomer (25%) and Silent/Greatest Generations (15%), indicate they have experienced barriers compared to the average for the sponsored workforce (29% on average).



Alt text: The bar chart displays the count distribution of primary reasons for working with a fiscal sponsor (four most frequent response themes): fundraising (201), support and access to resources (81), not ready for 501(c)(3) (80), credibility/increased visibility (20).



Alt text: The bar chart displays the percentage of respondents that encountered barriers as a result of being fiscally sponsored and the percentage that did not from a sample size of 344: yes (29%), no (71%).



Alt text: The bar chart displays the distribution of barriers respondents have encountered as a result of being fiscally sponsored (three most frequent response themes): limitations of funding sources (77), fiscal sponsor policies/operations (32), public lack of awareness of fiscal sponsorship (11).

RECOMMENDATION SPOTLIGHT

Funding Is Paramount

When asked for recommendations to address barriers for the cultural plan, 88 artists provided free-text responses. 40% of those respondents recommended “improved access to funding sources,” principally by opening up eligibility requirements and expanding government funding. The recommendation to improve access to funding is significant across creative disciplines, boroughs, and identity categories. Notably, however, 50% of those recommending improved funding access are fiscally sponsored dance makers.

Additional recommendations for which there are multiple responses include improving fiscal sponsor policies and offering additional services and resources to support their ability to develop and deliver work, for example, adjusting fiscal sponsors’ financial policies and procedures, training and communications on alternative business models for independent artists, and expanded and improved fundraising services, such as support in identifying grant opportunities.

Please identify a few recommendations for the cultural plan.

(Most frequently mentioned free-text response theme.)

	Total
Improved access to funding sources	31
Eligibility for more funding opportunities	14
Expanded government funding opportunities	10
Expanded foundation funding opportunities	4
Funding for general operations	2
Support identifying grant opportunities	1

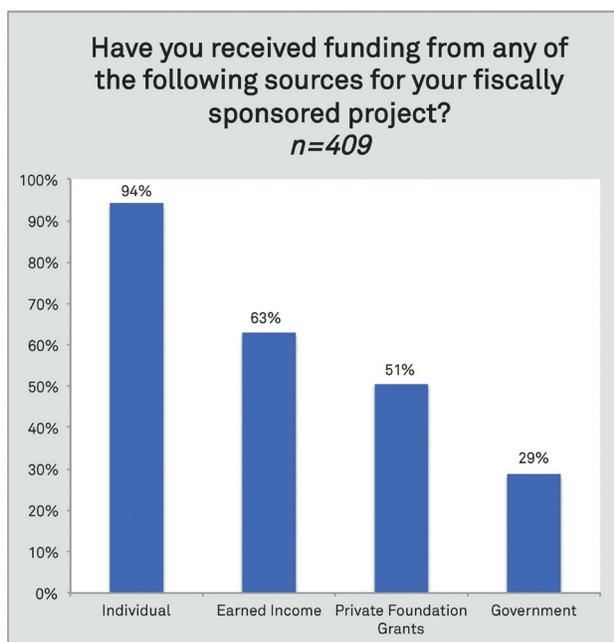
Alt text: The table displays the recommendations for improved access to funding sources (most frequently mentioned free-text response theme); eligibility for more funding opportunities (14); expanded government funding opportunities (10); expanded foundation funding opportunities (4); funding for general operations (2); support identifying grant opportunities (1). Total (most frequently mentioned free-text response theme) for improved access to funding sources (31).

FUNDING DETAIL

Fiscal Sponsorship Is a Gateway to Individual Contributions but Government Funding Is Limited

The chief hurdle for sponsored groups is access to funding sources, particularly foundation and government funding programs that exclude sponsored groups despite their tax-exempt status. While 94% of the sample receives charitable funding from individuals, only 51% receives foundation grants, and only 29% receives government income from any source.

Segmentation analyses reveal significant variances in the distribution of government funds (across City, State, or Federal sources). When segmented by creative discipline, data show that just 15% of those in film and electronic media and 18% of those in literary arts received government funding as compared to 29% of all respondents. When segmented by borough, data show a high percentage of respondents from non-Manhattan geographies (especially the Bronx and Queens) receive government funding compared to Manhattan-based respondents. Segmentations by identity category suggest government funding disproportionately serves fiscally sponsored workers who identify as white non-Hispanic, nondisabled, and/or male.



Alt text: The bar chart displays the distribution of funding sources for respondents' fiscally sponsored projects from a sample size of 409: individual (94%), earned income (63%), private foundation grants (51%), government (29%).

Funding Sources for Fiscally Sponsored Projects

Proportion Receiving Funds, Segmented by Creative Discipline

	Individual	Earned Income	Private Foundation Grants	Government
All	94%	63%	51%	29%
Dance	93%	65%	52%	28%
Film & Electronic Arts	96%	62%	38%	15%
Literary Arts	82%	64%	73%	18%
Music	95%	69%	40%	26%
Theater	94%	57%	53%	30%
Visual Arts	96%	64%	60%	43%

Funding Sources for Fiscally Sponsored Projects

Proportion Receiving Funds, Segmented by Borough

	Individual	Earned Income	Private Foundation Grants	Government
All	94%	63%	51%	29%
The Bronx	92%	69%	46%	46%
Brooklyn	93%	64%	54%	23%
Manhattan	94%	66%	47%	28%
Queens	97%	50%	67%	33%

Funding Sources for Fiscally Sponsored Projects

Proportion of respondents receiving funds, segmented by identity category

	Individual	Earned Income	Private Foundation Grants	Government
All	94%	63%	51%	29%
ALAANA	93%	66%	45%	21%
White (non-Hispanic)	95%	62%	53%	31%
Disabled	90%	65%	52%	23%
Nondisabled	94%	63%	51%	29%
Female	95%	64%	48%	26%
Male	92%	64%	52%	32%
Nonbinary	100%	50%	83%	33%
Silent/Greatest Generation	100%	63%	50%	25%
Baby Boomers	97%	68%	44%	32%
Gen X	95%	63%	54%	30%
Millennials	90%	59%	51%	25%
LGBTQ	97%	65%	58%	29%
Non-LGBTQ	94%	62%	48%	28%
I decline to state	91%	63%	56%	31%

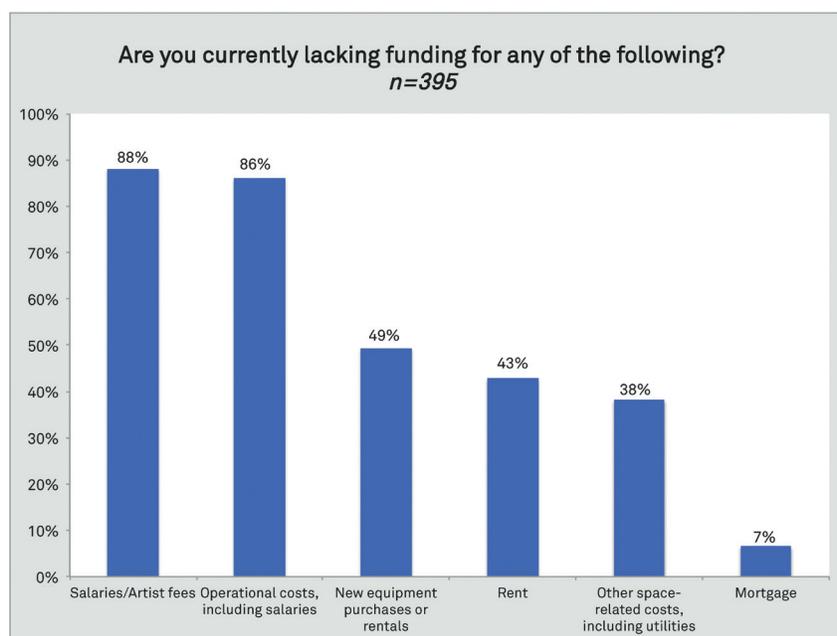
Alt text: The top table displays the funding sources for fiscally sponsored projects with the proportion receiving funds segmented by creative discipline: -all: individual (94%), earned income (63%), private foundation grants (51%), government (29%); dance: individual (93%), earned income (65%), private foundation grants (52%), government (28%); film & electronic arts: individual (96%), earned income (62%), private foundation grants (38%), government (15%); literary arts: individual (82%), earned income (64%), private foundation grants (73%), government (18%); music: individual (95%), earned income (69%), private foundation grants (40%), government (26%); theater: individual (94%), earned income (57%), private foundation grants (53%), government (30%); visual arts: individual (96%), earned income (64%), private foundation grants (60%), government (43%). The middle table displays the funding sources for fiscally sponsored projects with the proportion receiving funds segmented by borough: all: individual (94%), earned income (63%), private foundation grants (51%), government (29%); the Bronx: individual (92%), earned income (69%), private foundation grants (46%), government (46%); Brooklyn: individual (93%), earned income (64%), private foundation grants (54%), government (23%); Manhattan: individual (94%), earned income (66%), private foundation grants (47%), government (28%); Queens: individual (97%), earned income (50%), private foundation grants (67%), government (33%). The bottom table displays the distribution of funding sources for fiscally sponsored projects with the proportion of respondents receiving funds segmented by identity category: all: individual (94%), earned income (63%), private foundation grants (51%), government (29%); ALAANA: individual (93%), earned income (66%), private foundation grants (45%), government (21%); white (non-Hispanic): individual (95%), earned income (62%), private foundation grants (53%), government (31%); disabled: individual (90%), earned income (65%), private foundation grants (52%), government (23%); nondisabled: individual (94%), earned income (63%), private foundation grants (51%), government (29%); female: individual (95%), earned income (64%), private foundation grants (48%), government (26%); male: individual (92%), earned income (64%), private foundation grants (52%), government (32%); nonbinary: individual (100%), earned income (50%), private foundation grants (83%), government (33%); silent/greatest generation: individual (100%), earned income (63%), private foundation grants (50%), government (25%); baby boomers: individual (97%), earned income (68%), private foundation grants (44%), government (32%); gen X: individual (95%), earned income (63%), private foundation grants (54%), government (30%); millennials: individual (90%), earned income (59%), private foundation grants (51%), government (25%); LGBTQ: individual (97%), earned income (65%), private foundation grants (58%), government (29%); non-LGBTQ: individual (94%), earned income (62%), private foundation grants (48%), government (28%); I decline to state: individual (91%), earned income (63%), private foundation grants (56%), government (31%).

Funding Gaps for Artistic & Operational Costs

Survey results indicate artistic and operational costs, including salaries, are the greatest funding need for the fiscally sponsored arts workforce. Additional needs include new equipment purchases or rentals, rent, and other space-related costs, including utilities and mortgage. These funding needs are consistently expressed as priorities across creative disciplines, boroughs, and identity categories.

The need for funds for operational costs is particularly great in the Bronx and Queens, where 93–94% of the respondents indicates operational costs are a funding need, as compared with 86% of the entire pool of survey respondents.

The segmentation analysis reveal some variances in secondary funding needs. When segmented by creative discipline, data show that more respondents working in visual arts (67%) and film and electronic media (61%) have a need for new equipment rentals or purchases, as compared to the total pool of survey respondents (49%). When segmented by borough, it appears more respondents from the Bronx workforce (60%) and Queens (61%) need funds to support rent than the total pool of survey respondents (43%). More respondents identifying as African, Latina/o/x, Asian, Arab, and Native American (ALAANA) (58%) indicate that new equipment purchases or rentals is a funding need than the pool of survey respondents (49%). Finally, more respondents identifying as disabled (57%) indicate need for other space-related costs, as compared to the respondent pool (38%).



Alt text: The bar chart displays the distribution of areas from which survey respondents lack funding from a sample size of 395: salaries/artist fees (88%), operational costs, including salaries (86%), new equipment purchases or rentals (49%), rent (43%), other space-related costs, including utilities (38%), mortgage (7%).

RECOMMENDATIONS FOR NYC CULTURAL PLANNING

A Call to Action for Fiscally Sponsored Artists & Arts Projects

It is the overarching recommendation of the project partners, targeted to the New York City Department of Cultural Affairs (DCLA) and CreateNYC planning team, that the City's forthcoming cultural plan seek to advance fiscally sponsored artists and arts projects and to substantively engage local fiscal sponsors in the plan's implementation.

In advocating for a role for the fiscally sponsored arts across planning mandates and the policies, programs, and budgetary allocations the plan may generate, the partners aim to address inequities in the cultural sector that limit opportunities for sponsored artists and projects and to increase the delivery of public value to the people of New York.

The three specific actions offered here are grounded in the comprehensive survey research and informed by discussion among the nine fiscal sponsor partners. They are neither comprehensive nor absolute, but reflect the most pressing priorities of the partners for meeting identified workforce needs and removing barriers to creativity and effective management. The City's leadership could generate visibility for this key segment of the arts ecology and drive additional engagement and investment, locally and nationally.

1. Strengthen Funding for Fiscally Sponsored Artists & Projects

First and foremost, the study recommends the cultural plan include solutions to increase the availability of New York City government funding to fiscally sponsored artists and projects. In particular, the project partners recommend:

- In the short term, increasing the City's funding allocations to existing decentralized grant programs with borough arts councils and partners such as New York Foundation for the Arts for which fiscally sponsored artists and projects are already eligible;
- Conducting a short-term assessment and then refreshing existing decentralization programs to better serve sponsored groups, with a focus on: sharing information and learning; standardizing grant applications and reports; advancing equity in the distribution of resources by geography, discipline, and workforce demographics (especially ethnicity, race, disability, and gender); and incentivizing best practices for grantees, for example, by requiring funded projects to provide living wages;
- In the mid- and long-range, adding funding programs with existing or new partners that provide grantees with multiyear and general operating support to meet artistic and operational needs identified through survey research and/or achieve additional priorities for the City that may arise through planning (for example, targeted investment in disability arts as advocated by the Disability/Arts/NYC Task Force and Dance/NYC);
- Exploring mid- and long-range opportunities for DCLA to additionally provide greater direct financial support to fiscally sponsored artists and arts projects, which may include making City Council member funds available for fiscally sponsored artists and arts projects based in every Council district; and
- Ensuring that fiscal sponsors and fiscally sponsored artists and arts projects are present at every stage of developing, implementing, and evaluating the success of City funding initiatives impacting their work.

2. Bridge Identified Gaps in Access to Critical Resources

To supplement strategic City funding of sponsored artists and projects, the project partners advocate attention to meeting those needs identified as most critical by the fiscally sponsored arts workers who responded to the survey. Specifically, they recommend:

- Meeting the need for access to affordable presentation space through the creation of new spaces and the protection, repurposing, and increased use of existing spaces, using survey findings organized by geography, creative discipline, and identity categories to guide action;
- Meeting the need for access to affordable development space, using survey findings to guide action; and
- Intervening to support fiscally sponsored artists and arts projects in identifying and accessing resources that may already exist by strengthening communications environments and expanding technical assistance and training. The City could achieve efficiencies of scale by coordinating this work with local fiscal sponsors, many of whom are already providing support services to their sponsored artists and projects.

3. Increase Diversity, Equity & Inclusion in the Sponsored Arts Workforce

The workforce demographic survey findings reveal key opportunities to foster equity in the fiscally sponsored arts landscape that may be addressed through cultural planning and implementation. In particular, the project partners recommend:

- Expressly and equitably including fiscally sponsored artists and arts projects in DCLA's ongoing diversity initiatives and relevant research, policies, programs, and funding. As stated, this study directly responds to a recent Ithaca S+R workforce demographics report on DCLA grantees, which excluded sponsored arts workers;
- Developing targeted initiatives based on the survey findings to:
 - Reverse entrenched patterns of exclusion of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations in the fiscally sponsored arts workforce that mirror similar patterns among traditional DCLA grantees;
 - Amplify the voices of disabled New Yorkers, who are represented in this study and are as yet uncounted among the majority of DCLA grantees; and
 - Create opportunities for members of the Millennial and aging populations, particularly those in the Silent Generation (born pre-1945), who are underrepresented in the workforce; and
- To achieve scale and impact, building the individual and collective capacity of fiscal sponsors to advance diversity, equity, and inclusion in their networks. The City could provide fiscal sponsors with training, technical assistance, and financial resources to offer sponsored artists and groups relevant programs, for example, antiracism training and training on how best to engage disabled New Yorkers.

Making the case for these priorities and realizing their implementation will require continued advocacy by the fiscal sponsor partners and the wider population of sponsored artists and arts projects. Join us! Weigh in to endorse these recommendations and to offer your own to the CreateNYC planning team at [CreateNYC.org](https://www.createnyc.org)!

APPENDICES

DATASETS

[Dance.NYC/fiscalsponsors2017](#)

PARTNER DATA COLLECTION FORM

[Dance.NYC/fiscalsponsors2017](#)

WORKFORCE SURVEY

[Dance.NYC/fiscalsponsors2017](#)

BAYESIAN IMPROVED SURNAME GEOCODING ANALYSIS SUMMARY

The Bayesian Improved Surname Geocoding (BISG) analysis focuses on several slices of the sample of survey respondents that indicated they work on a project sponsored by Fractured Atlas (FA): the total survey-eligible population, the dance-specific slices of that population, and all survey respondents.

The data is provided TRG Arts, which in turn contracts with Acxiom to collect demographic and psychometric data on individuals from a variety of data sources as well as algorithmic methods such as BISG. This is by its nature an exercise in approximation, made more so by the fact that Acxiom's categories are generally not as inclusive as those provided by DataArts' Workforce Demographics Survey. Given this variance, comparisons are as explicit as possible. In addition, one can assume that whatever biases exist in Acxiom's process roughly persist between contexts, so that means the comparison between the survey takers and nonrespondents is still instructive.

The following categories are shared between Acxiom and the survey:

- ✓ Gender
- ✓ Year of Birth
- ✓ Race
- ✓ Country of Origin

Based on comparison between the survey data and the Acxiom estimates for same, it looks like the Country of Origin estimates are not accurate or useful and have not been included in the analysis.

Following are Acxiom estimates for gender across the three datasets in question:

- FA survey-eligible projects: 63% female / 37% male
- FA survey-eligible dance projects: 79% female / 21% male
- FA survey takers: 79.5% female / 29.5% male

Following are Acxiom estimates for year of birth:

- FA survey-eligible projects: 1960 and before: 16% / 1961-79: 47% / 1980 and after: 37%
- FA survey-eligible dance projects: 1960 and before: 8% / 1961-79: 44% / 1980 and after: 48%
- FA survey takers: 1960 and before: 15% / 1961-79: 49% / 1980 and after: 37%

Following are Acxiom estimates for race/ethnicity:

- FA survey-eligible projects: Asian: 4% / African American: 12% / Hispanic: 4% / White/Other: 80%
- FA survey-eligible dance projects: Asian: 4% / African American: 14% / Hispanic: 8% / White/Other: 75%
- FA survey takers: Asian: 1% / African American: 10% / Hispanic: 3% / White/Other: 86%

These findings suggest that people who took the survey were more likely to be white and female than the pool as a whole. The disproportionate participation by the dance community in the survey may have confounded the gender findings, but does not seem to have affected the other numbers.

Complete readouts of data have been provided as part of the research datasets. The comparison between the figures for the Fractured Atlas survey respondents and the actual survey responses from those people is summarized in the "FA respondents representative" file. That comparison suggests:

- the gender estimates from Acxiom do not include a category for nonbinary and have some bias toward misidentifying men as women;
- the age estimates from Acxiom are reasonably accurate but have some bias toward misidentifying Millennials as GenXers; and
- the race estimates from Acxiom are hard to compare for a number of reasons, but in general tend to overestimate the proportion of white people.

In order to estimate survey bias that was revealed as a result of this analysis, two adjustments needed to be made. On one hand, the responses are not representative according to the Acxiom estimates, but Acxiom estimates also are not on target when compared to the survey responses.

In terms of gender, the two-way proportion of survey respondents is 33% men versus 67% women according to survey data, while Acxiom estimates that same group to be 29.5% men versus 70.5% women. This suggests a downward adjustment of women by about 3 percentage points and the percent of men upward by about the same amount to match the survey respondent data.

Acxiom reports the overall survey eligible population is 63% women and 37% men. When the adjustment above is applied to this dataset, the result suggests a ratio of 60% women to 40% men. The difference between percent female for the survey respondents and the corrected estimate is 7 percentage points.

Using the same procedure to estimate the white versus nonwhite race/ethnicity yields similar results. In that case, there is about a 17-point spread between the Acxiom estimate and the survey responses and approximately a 6-point difference between the survey population and the total sample.

Complete readouts are included in the datasets available at [Dance.NYC](https://www.dance.nyc.gov).

GEO-DEMOGRAPHIC ANALYSIS SUMMARY

The research team undertook a geo-demographic analysis in an effort to understand how the demographic characteristics of survey respondents compare to those of all residents in the same ZIP codes. However, sample sizes for individual ZIP codes were not sufficient for making significant conclusions. As a result, the analysis focused on aggregates by borough. Full datasets organized by ZIP code and by borough are included in the researcher dataset.

The geo-demographic analysis began with the raw dataset of survey responses. The raw data was converted to align with US Census categories wherever possible (i.e., Census race/ethnicity categories and age brackets), and text strings were converted to numerical values wherever applicable.

Next, the data for individual respondents was aggregated by the self-reported ZIP code of current residence. At this point, the ZIP code data was visualized as a set of color-coded maps displaying age brackets and ethnic diversity. While these maps were appropriate for analysis of the survey respondents alone, the majority of ZIP codes did not have sufficient sample sizes for meaningful comparison with US Census data.

The survey data was then aggregated into totals for New York City's five boroughs. Although the Bronx and Staten Island's respective sample sizes were still small, this geographic level allowed for conclusions to be made with at least some spatial specificity. Data by borough was mapped as the ZIP code data was, showing age groups and diversity.

In order to relate survey respondents with the total population in their respective areas, the survey data by borough was compared with 2011-2015 American Community Survey 5-Year Estimates (ACS), sourced from the US Census Bureau. ACS percentages were subtracted from survey data percentages in order to measure the difference between survey respondents and total borough populations. Following are observations and conclusions based on that metric.

Total Population: Manhattan was heavily represented in the survey sample, with 51% of respondents coming from that borough, versus 19% of all New Yorkers coming from there. The Bronx and Queens were underrepresented, and Brooklyn's respondent proportion was relatively close to that of the total population.

Age Group: The middle age groups (25 to 34, 35 to 44, and 45 to 54) generally had higher percentages in the survey dataset than the ACS dataset. Also, the relationship was not consistent across boroughs for every age bracket. For example, Queens respondents had a +21% difference over the total Queens population for the 35 to 44 group, but the Bronx had a -1% difference.

Gender: There were higher proportions of females in every borough, with differences over ACS data ranging from +9% in Manhattan to +24% in the Bronx.

Ethnicity: Without exception, percentages of white (non-Hispanic) survey respondents were higher in each borough. For example, Manhattan, which has the highest percentage of white individuals in the ACS dataset (47%), showed a +24% difference. Proportions of other ethnic categories were consequently lower. Survey proportions of Hispanic/Latina/o/x individuals by borough had the greatest differences, although the differences for Black and Asian categories were significant as well.

In summary, survey respondents tend to be older (but not over 65), more female, and include more white respondents than the overall population in the areas in which they reside.

The full geo-demographic analysis is included in the datasets available at [Dance.NYC](#).

TOWN HALL SUMMARY

Findings and recommendations were presented and discussed at a town hall at New York Live Arts on Sunday, March 26, 2017. Coordinated with the CreateNYC planning team, and featuring a panel of sponsored artists representing seven of the nine fiscal sponsor partners, the event drew nearly 200 attendees, the majority of whom were sponsored artists. Alejandra Duque Cifuentes, Programs Manager for Dance/NYC, and Risa Shoup, Executive Director of Spaceworks and also a lead member of the CreateNYC team, facilitated the event.

The town hall was organized into three parts. First, the research team presented preliminary research, findings, and recommendations. Then, the panel of artists discussed their challenges and the implications of the research. Finally, all attendees were organized into facilitated discussion groups.

Each attendee was asked to prioritize three preliminary recommendations and the group then focused on the top-ranked issue. Conversations centered on the definition, challenges, and eventually recommendations to address that particular issue. The results were noted and presented by a representative from each group.

Images of the conversation white boards as well as additional video and content from the town hall can be found at [Dance.NYC/events/fiscallysponsoredartist](https://www.dance.nyc.gov/events/fiscallysponsoredartist).

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