



# ADVANCING FISCALLY SPONSORED DANCE ARTISTS & PROJECTS

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# ACKNOWLEDGMENTS



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

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This study was made possible with leadership funding from The New York Community Trust and The Andrew W. Mellon Foundation. Funding from The New York Community Trust was derived from the Anne Leon Himelberg Fund and LuEsther T. Mertz Fund.

Dance/NYC research is supported, in part, by the Stavros Niarchos Foundation; by the City of New York, Bill de Blasio, Mayor, and the New York City Council, Melissa-Mark Viverito, Speaker, through the Department of Cultural Affairs, Tom Finkelpearl, Commissioner; and by the New York State Council on the Arts, with the support of Gov. Andrew M. Cuomo and the New York State Legislature. The research also builds on Dance/NYC convening supported by the National Endowment for the Arts.



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**Research partners:** Brooklyn Arts Council, Center for Traditional Music and Dance, City Lore, The Field, Fractured Atlas, GOH Productions, New York Foundation for the Arts, New York Live Arts, and Pentacle (Foundation for Independent Artists and Unique Projects)

**Workforce demographics survey** courtesy of DataArts

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Dance/NYC thanks all of the contributing essayists and the many people, nonprofit organizations, and public agencies that helped guide this project. Special thanks to The New York Community Trust, Kerry McCarthy, Program Director, Thriving Communities, Arts & Historic Preservation, Michele Kumi Baer, New York City Department of Cultural Affairs, Tom Finkelpearl, Commissioner, Kristin Sakoda Edwin Torres; Hester Street Collaborative, Betsy MacLean, Executive Director, Nisha Baliga, Dylan House; Naturally Occurring Cultural Districts, Caron Atlas, Risa Shoup; Dave Archuletta, Teresa Benavente, Thomas Bowersox, Christine Bruno, Anne Coates, Charlotte A. Cohen, Jennifer Wright Cook, Sarah Corpron, Kim Cullen, Tim Cynova, Christine Donnellan, Saredt Franco, Molly Garfinkel, Alex Goleman, Shawn René Graham, Mara Greenberg, John Hoobyar, Isabella Hreljanovic, Adam Huttler, Leah Krauss, Maureen Loughran, Andrea Louie, Ian David Moss, Michael L. Royce, Lauren Ruffin, Peter Rushefsky, Rakia Seaborn, Bonnie Sue Stein, Shannon Thomas, Duncan M. Webb, Janet Wong, Jaime Wright, and Steve Zeitlin.

# TESTIMONY

"A painstaking study of the plight of fiscally sponsored dance artists in New York, this report also presents innovative and collaborative plans to alleviate their burdens—principally the dearth of affordable rehearsal space and the absence of a living wage. Bravo, Dance/NYC!"

Dr. Barbaralee Diamonstein-Spielvogel, Chair,  
New York State Council on the Arts

"Increasingly, artists understand that you no longer have to incorporate as a nonprofit to succeed. This report's recommendations will help modernize the arts sector, ensure that it responds to the needs of this growing segment of artists operating with limited infrastructure and meager budgets, and advance a more supportive and equitable environment where dance artists can afford to live and work in New York."

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

"New York owes so much to the artists who live and work here. They bring life and vibrancy to every corner of our city, and in ways large and small, they help shape daily life in all five boroughs. However, the challenges that individual artists face alongside their fellow New Yorkers are real. From widespread issues, like a need for affordable housing, to those that are unique to the creative sector, like a need for workspace and irregular income streams, we need to work together toward real solutions to make sure our neighborhoods remain a welcoming place for working artists. Thanks to Dance/NYC's latest report, we have a deeper understanding of the issues faced by dance artists throughout the city. Echoed in the City's recently released CreateNYC cultural plan, these recommendations for increasing access to affordable workspace, supporting better wages, and promoting diversity, equity, and inclusion in the cultural sector lay out a strategy for supporting and sustaining our city's rich dance community. We look forward to working with dance groups and artists throughout the city to keep New York the number one place dance is performed and created."

Tom Finkelpearl, Commissioner, NYC Department of Cultural Affairs

# INTRODUCTION

Commissioned by Dance/NYC and realized in collaboration with a coalition of research partners, the study you are about to read is a game changer for the segment of independent dance artists and 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.

The discipline-specific report follows *Advancing Fiscally Sponsored Artists & Art Projects* ([Dance.NYC/FiscalSponsors2017](#)) as the second primary deliverable of an artswide initiative focused on fiscal sponsorship, and it assesses sponsored dance in the artswide context. The report also builds significantly on Dance/NYC's recent *State of NYC Dance & Workforce Demographics* ([Dance.NYC/StateofDance2016](#)) to understand sponsored dance artists and projects in relation to 501(c)(3) dance institutions.

By extending its purview beyond institutions and offering the first-ever comprehensive snapshot of the characteristics, needs, and opportunities of the sponsored dance workforce, Dance/NYC seeks to advance a dance ecosystem in the New York City area that is expansive and equitable and to generate innovations that directly benefit artists and their artistry.

Fiscally sponsored dance artists and projects are contributing to the creative sector and the city in clear and meaningful ways. At 460, the estimated minimum number of sponsored dance projects is nearly three times the number of 501(c)(3) dance groups surveyed for *State of NYC Dance & Workforce Demographics* ([Dance.NYC/StateofDance2016](https://dance.nyc.gov/state-of-dance-2016)).

The majority of the sponsored workforce is based outside of Manhattan, serving boroughs that are less saturated with dance activity. Most sponsored dance workers are also working in and across the disciplines of theater, film and electronic media, visual arts, music, and literary arts (2.7 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 \$18,400 on average—that are too small to incorporate many key artistic and operational costs. Worryingly, 32% of the sample reports going unpaid for its labor.

When rating areas of need, respondents identify affordable development space and living wages as their top priorities, followed by affordable presentation space, affordable healthcare, supplies and materials, and affordable training. The chronic undersupply of suitable affordable space to make and rehearse dance appears to be reaching a crisis point, following a spate of rehearsal space closures and given increased competition for real estate.

A chief hurdle for sponsored groups in meeting these needs is access to funding sources, for example, to overly restrictive foundation and government funding programs that exclude sponsored groups despite their tax-exempt status. While 93% of the dance sample receives charitable funding from individuals, 52% receives foundation grants, and only 28% receives government income from any source (City, State, or Federal).

Findings from a DataArts' workforce demographics survey add critical dimension to understanding this landscape and the relationship between the sponsored dance workforce, its peers, and the local population.

There is some promising news in the survey results. For example, 10% of the sponsored dance workforce identifies as disabled, matching the percentage of New Yorkers who identify as disabled, according to US Census data, and suggesting the growing movement of disability arts may be finding a home in the sponsorship arena. The percentage of respondents who identify as lesbian, gay, bisexual, transgender, queer (LGBTQ) is substantial at 28%. In terms of gender, 77% of respondents identify as female, outpacing the city's overall population, which is 52% female.

However, findings on ethnicity and race are cause for alarm. With 67% of respondents self-identifying as white non-Hispanic, the sponsored dance workforce is slightly less homogenous than the wider sponsored arts workforce surveyed, 74% of which identifies as white non-Hispanic, and the 501(c)(3) dance workforce, 68% of which identifies as white non-Hispanic, according to Dance/NYC research. Yet the findings stand in stark contrast to the city's population, which is 33% white non-Hispanic, according to US Census data—signaling a need for explicit and sustained efforts to increase ethnic and racial diversity and to amplify the voices of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations in sponsored dance.

A relatively small share (17%) of dance workforce respondents indicate a nation of birth outside of the United States, compared to the city's population, of which 37% is foreign born. This gap invites deeper research and action to engage New Yorkers born outside of the United States, including immigrant artists, in the sponsored dance landscape.

The report offers four specific and practical recommendations to advance fiscally sponsored dance artists and projects. First and foremost, it recommends meeting development space needs through both the creation of new, permanent affordable spaces and the protection and increased use of existing spaces suitable for dance, for instance, by strengthening communications environments and expanding space subsidy programs.

Second, it recommends guaranteeing and raising wages for sponsored dance workers by tackling systemic barriers, such as funding requirements that limit administrative overhead, and by empowering employers and employees to collaborate on solutions.



Third, it articulates short-, mid-, and long-term goals to raise the overall level and efficacy of funding for sponsored dance, from refreshing existing government and foundation grant programs to educating individual donors.

Fourth, it advocates a greater role for sponsored dance in diversity, equity, and inclusion efforts already under way in the creative sector, including CreateNYC, the City's new cultural plan, and also the development of targeted activities based on survey findings, with a focus on addressing ethnic and racial inequities and engaging New Yorkers born outside of the United States.

These recommendations are intended to apply across a wide range of stakeholders, from public and private funders to dance making, presenting, and educational organizations. While generated with a focus that is discipline- and geography-specific, they may inform approaches to peer disciplines and geographies as well as national efforts.

Most important, the study exhorts collaboration among fiscal sponsors as a way to achieve scale and impact in the delivery of services and resources to their sponsored dance artists and projects. The process of preparing this report has already mobilized the fiscal sponsor community as a united voice, primed for action and ready for investment.

Finally, I am pleased to thank the many partners who made this publication possible. I thank The New York Community Trust and The Andrew W. Mellon Foundation for their leadership funding; New York City's Department of Cultural Affairs and its CreateNYC cultural planning team for their collaboration on all aspects of this project; and researchers Carrie Blake and Christina Kruise, Equity and Inclusion Coordinator Hannah Joo, and the whole Dance/NYC staff for their work on the ground. Above all, I thank our fiscal sponsor partners and all of the sponsored dance workers who gave their time and effort to make the research a success.

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.

- With at least 460 active projects, sponsored dance represents 15% of all sponsored arts activity in NYC.
- Sponsored dance projects have small annual budgets, approximately \$18,400 on average.
- The sponsored dance workforce studied is working in multiple creative disciplines (with an average of 2.73 disciplines per artist) to achieve new horizons and impact.
- The majority (52–53%) of the sponsored dance artists and projects is based outside of Manhattan, especially in Brooklyn (39–40%).
- Nearly all (98%) of the sponsored dance workforce identifies as artists.
- Approximately a third (32%) of the sponsored dance workforce reports going unpaid for its labor.
- With 67% of respondents identifying as white non-Hispanic, the sponsored dance sample is less ethnically and racially homogeneous than the wider sponsored arts workforce, but out of step with the makeup of the city's population, which is 33% white non-Hispanic.

- Only 17% of respondents indicates a nation of birth outside of the United States, compared to 37% of the city's population.
- 10% of the sponsored dance workforce identifies as disabled, matching the percentage of New Yorkers who identify as disabled and suggesting the growing movement of disability arts may be finding a home in the fiscal sponsorship arena.
- The sponsored dance workforce skews young, with 85% of dance respondents born on or after 1965, compared to 70% of the city's population.
- 77% of the sponsored dance workforce identifies as female, significantly outpacing both the wider fiscally sponsored arts workforce and the city's overall population, which is 52% female according to US Census data.
- The percentage of the sponsored dance workforce identifying as LGBTQ is substantial at 28%.
- The sponsored dance workforce studied ranks artistic development space as its highest need, followed by living wages, affordable presentation space, affordable healthcare, affordable living space, supplies and materials, and affordable training.
- Only a slim percentage of the sponsored dance workforce (8%) reports being able to access all the resources necessary to fulfill its needs.
- A chief hurdle for sponsored dance groups is access to funding sources, particularly to foundation and government funding programs that exclude sponsored groups despite their tax-exempt status. (While 93% of the sample receives funding from individuals, 52% receives foundation grants, and only 28% receives government income.)
- All charitable revenue sources (individual, foundation, and government) disproportionately serve sponsored dance artists who identify as white non-Hispanic and/or nondisabled.

# METHODOLOGY & STUDY SAMPLE

## Research Context

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

It follows *Advancing Fiscally Sponsored Artists & Art Projects* ([Dance.NYC/FiscalSponsors2017](#)) as the second primary deliverable of an artswide research and convening initiative focused on fiscal sponsorship, and seeks to assess fiscally sponsored dance in the artswide context. It also builds on Dance/NYC's discipline-specific research, in particular, *Discovering Fiscally Sponsored NYC Dance Makers* ([Dance.NYC/FiscalSponsors2012](#)) and *State of NYC Dance & Workforce Demographics* ([Dance.NYC/StateofDance2016](#)), to better understand sponsored dance in relation to 501(c)(3) dance organizations.

## Data Sources

Findings were developed over a six-month period, December 2016 to May 2017, using two samples: first, data on a total of 2,688 sponsored arts projects provided by the nine fiscal sponsors; and second, survey data collected from 519 individuals who lead or are working with one of those projects. This report focuses on survey data collected from a subset of 151 individuals who indicate dance as their primary creative discipline.

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, 2017, Webb Management Services worked collaboratively with Dance/NYC and the research partners to issue an electronic survey. The survey, also available as an appendix to this report, had two primary sections: first, DataArts' Workforce Demographics Survey provided courtesy of DataArts; and second, questions about workforce needs, the value and barriers of fiscal sponsorship, and funding that were shaped by the CreateNYC team organized to prepare a cultural plan for the City of New York. More information about the team and the plan is available at [CreateNYC.org](http://CreateNYC.org).

DataArts' Workforce Demographics Survey was previously piloted by Dance/NYC in 2016 to the workforce of New York City-based dance organizations with DataArts' profiles, generating responses from 571 individuals affiliated with 115 legally registered 501(c)(3) organizations that are the basis for *State of NYC Dance & Workforce Demographics* ([Dance.NYC/StateofDance2016](http://Dance.NYC/StateofDance2016)). The survey tool derives value by capturing data from an individual rather than an organizational level and by collecting data on multiple identity categories, such as heritage (ethnicity, race, and nation of birth), disability, age, gender, and LGBTQ (lesbian, gay, bisexual, transgender, queer). To ensure that all participants can see themselves in the options provided and do not feel excluded by the choices, the survey 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 this report, findings for the sponsored dance workforce are compared to findings for the full sample of sponsored artists and projects that were the basis for *Advancing Fiscally Sponsored Artists & Art Projects* ([Dance.NYC/FiscalSponsors2017](#)), to findings for the nonprofit dance workforce, using *State of NYC Dance & Workforce Demographics* ([Dance.NYC/StateofDance2016](#)), and 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 & Geodemographic 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 that 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 geodemographic 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 wide distribution across New York City. However, the resulting index suggests that, in many cases, sponsored arts workers were more likely to be female and white than typical populations within their ZIP codes.

While meaningful dance-specific analysis is not possible due to the size and distribution of the pool of dance respondents, the BISG analysis suggests that gender bias may not be as strong for dance survey respondents as it is for the wider arts sample, while the ethnicity and race bias may be stronger.



See *Advancing Fiscally Sponsored Artists & Art Projects* ([Dance.NYC/FiscalSponsors2017](#)) for BISG and geo-demographic analyses.

## Research Roundtables & Essays

All aspects of the report were informed by dialogue among a coalition of nine fiscal sponsor partners, only one of whom, City Lore, had no dance projects represented in either the data they shared or the survey responses. From December 2016 to May 2017, the partners met four times to inform the project scope, interpret findings, and prepare recommendations. The May 2017 meeting, hosted by Pentacle, was organized specifically for the eight partners who sponsor dance, as well as sponsored dance artists identified by the partners to join the discussion and to contribute to a volume of essays included in the online publication of this report. The report also responds to feedback from Dance/NYC's Board of Directors and Advisors and public discussion from an artswide town hall at New York Live Arts on Sunday, March 26, 2017, focused on generating recommendations for CreateNYC. The event featured three of the essayists: Carrie Beehan, Jeremy McQueen, and Mark Travis Rivera. Links to the town hall video and additional content are available in the appendices and at [Dance.NYC/events/fiscallysponsoredartist](#).

The report presents select findings only. Full datasets are available as appendices.

## Market Size: Number of Dance Projects Approaches 500

There are an estimated minimum of 460 currently active fiscally sponsored dance projects and 496 sponsored dance workers in New York City. The project figure is based on the research partners' identification of their sponsored projects by discipline as well as secondary research that identified three additional sponsors that support 11 additional dance 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 responses garnered for each project, which indicate an average of 1.08 involved in each responding project. These figures are not comprehensive and are considered to be minimum estimates. (Note: The Center for Traditional Music and Dance [CTMD] classified all projects as Folk/Traditional Arts in data provided to Dance/NYC, and these projects are therefore not included in the dance project sample. One survey respondent indicated dance as their primary discipline and CTMD as their fiscal sponsor.)

| Project Data Provided by Research Partners                        |                |                   |
|---|----------------|-------------------|
|   | Dance Projects | Artswide Projects |
| Brooklyn Arts Council   | 2              | 20                |
| Center for Traditional Music and Dance                            | 0              | 15                |
| City Lore   | 0              | 13                |
| Fractured Atlas   | 200            | 1624              |
| GOH Productions   | 1              | 6                 |
| New York Foundation for the Arts                                  | 23             | 627               |
| New York Live Arts  | 101            | 125               |
| Pentacle (Foundation for Independent Artists and Unique Projects) | 17             | 20                |
| The Field   | 105            | 219               |
| <b>Total Projects Sponsored by Research Partners</b>              | <b>449</b>     | <b>2669</b>       |
| Projects Sponsored by Other Fiscal Sponsors*                      | 11*            | 461*              |
| <b>Estimated Minimum Projects</b>                                 | <b>460</b>     | <b>3130</b>       |

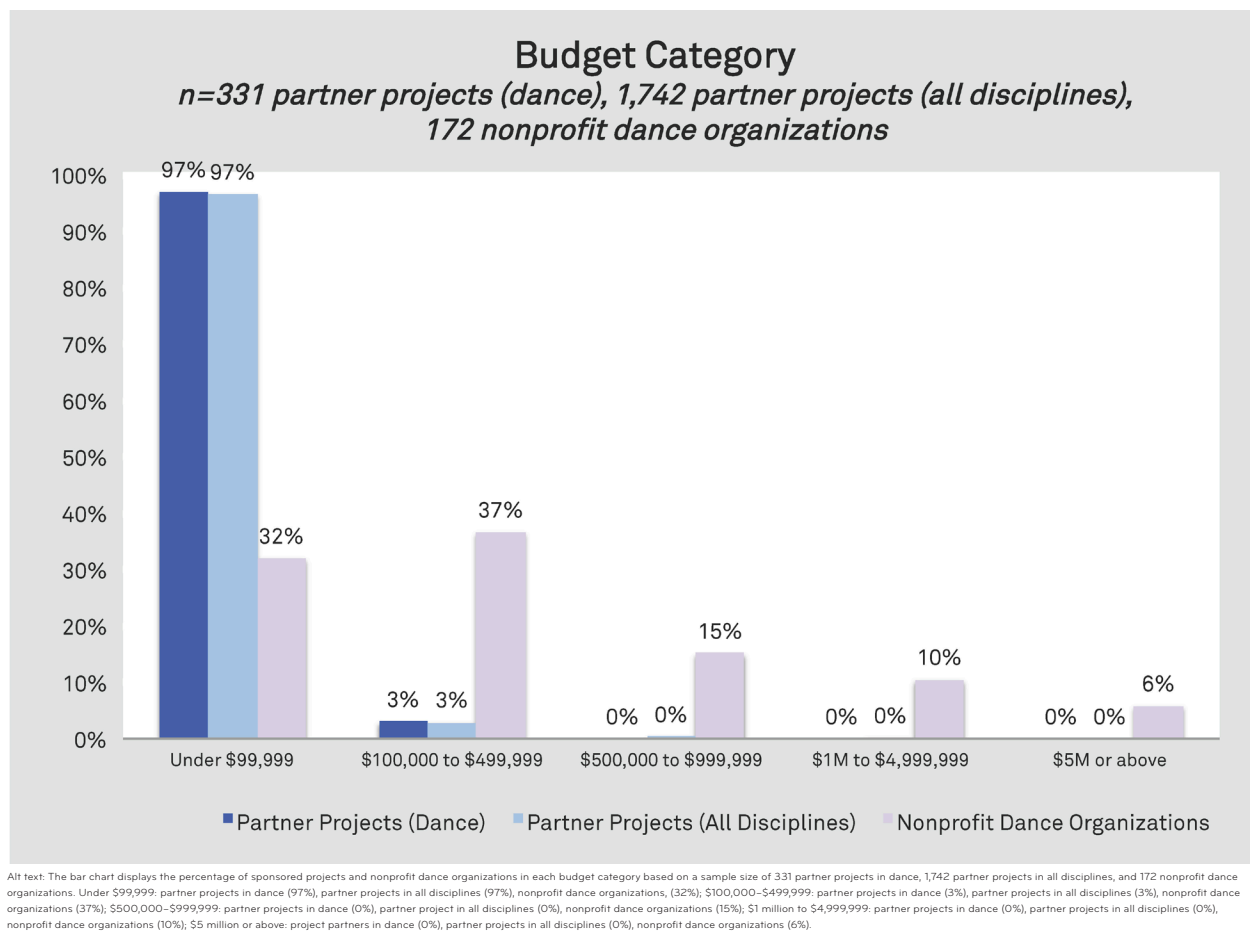
\*Estimated minimum projects

| Workforce Estimate (based on Survey Response Data) |     |   |   |   |                        |     |
|--|-----|---|---|---|------------------------|-----|
| Responding Dance Projects                          | 140 | ➔ | 1.08<br>artists<br>per dance<br>project | ➔ | Est. Minimum Projects  | 460 |
| Responding Dance Artists                           | 151 |   |   |   | Est. Minimum Workforce | 496 |

Alt text: This table displays the project data provided by research partners on the number of sponsored dance projects and artswide projects. Brooklyn Arts Council: dance projects (2), artswide projects (20); Center for Traditional Music and Dance: dance projects (0), artswide projects (15); City Lore: dance projects (0), artswide projects (13); Fractured Atlas: dance projects (200), artswide projects (1,624); GOH Productions: dance projects (1), artswide projects (6); New York Foundation for the Arts: dance projects (23), artswide projects (627); New York Live Arts: dance projects (101), artswide projects (125); Pentacle (Foundation for Independent Artists & Unique Projects): dance projects (17), artswide projects (20); The Field: dance projects (105), artswide projects (219); Total Projects Sponsored by Research Partners: dance projects (449), artswide projects (2669); Projects Sponsored by Other Fiscal Sponsors: dance projects (11 [estimated minimum projects]), artswide projects (461 [estimated minimum projects]); Estimated Minimum Projects: dance projects (460), artswide projects (3130). The bottom table displays the estimated number of responding dance projects and dance artists as well as the estimated number of projects and estimated minimum workforce: responding dance projects (140), responding dance artists (151), estimated minimum projects (460), estimated minimum workforce (496), and artists per project (1.08).

## Budget Category: Sponsored Dance Projects Have Small Budgets of Approximately \$18,400

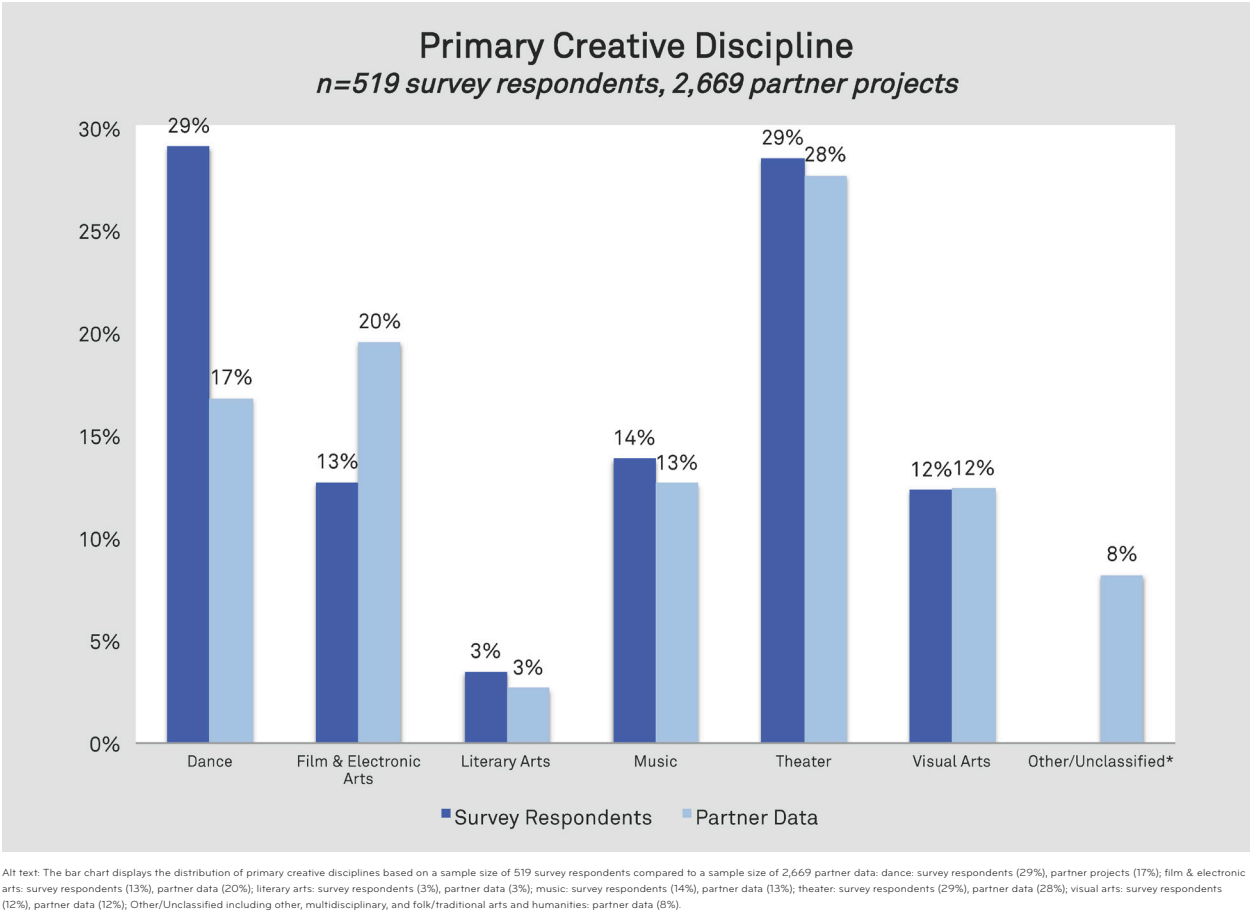
Data provided by the research partners indicate sponsored dance projects run on lean annual budgets. The average budget size for the sample of dance projects studied is \$18,431 and the median budget size is \$5,500, compared to an average of \$24,542 and a median of \$1,886 for the total sample of sponsored arts projects. Nearly all (97%) of the sponsored dance projects have budgets of less than \$100,000, compared to roughly a third (32%) of the 501(c)(3) dance groups with DataArts' profiles examined in *State of NYC Dance & Workforce Demographics* ([Dance.NYC/StateofDance2016](http://Dance.NYC/StateofDance2016)).

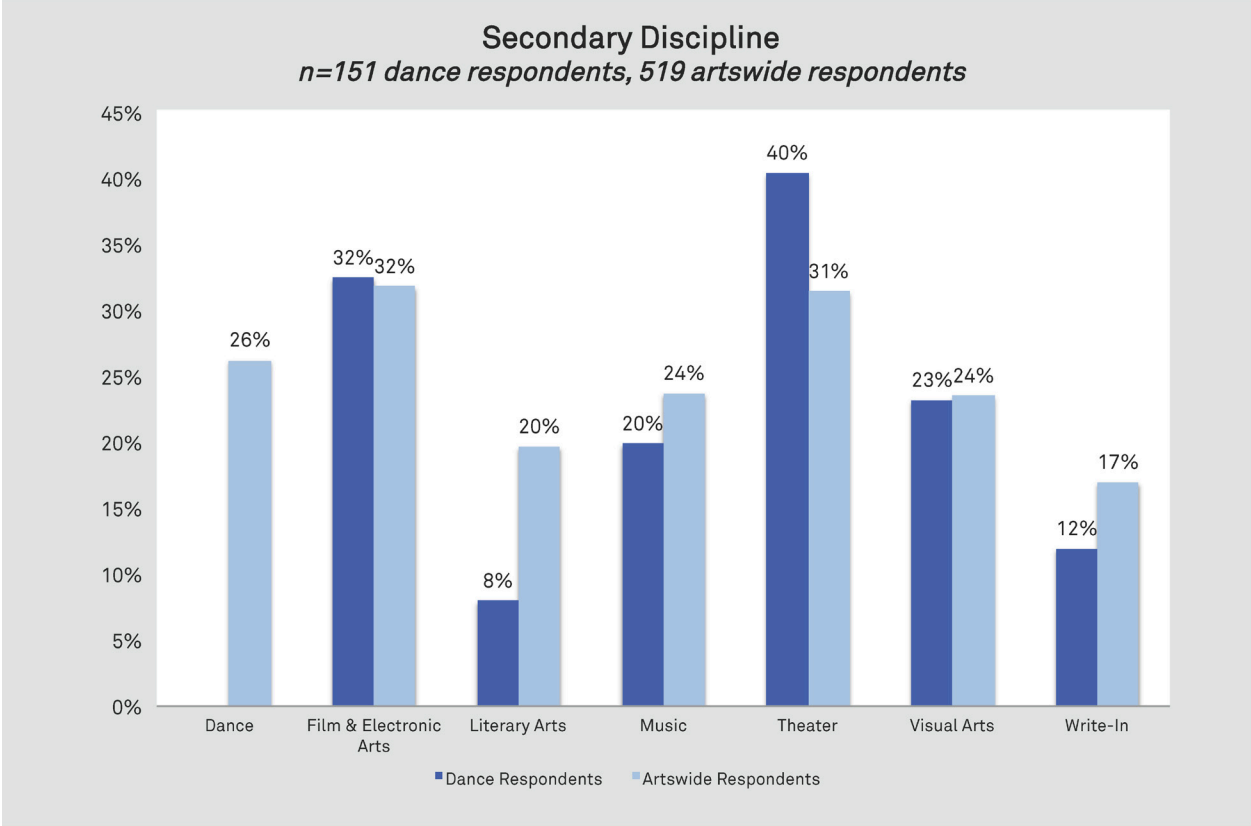


# Creative Discipline: Sponsored Dance Projects Cross Disciplines

Among the creative disciplines served by the coalition of fiscal sponsor partners driving this research, dance is the third most popular primary discipline, following theater and film and electronic media and above, in this order: music, visual arts, literary arts, and other/unclassified, which includes folk/traditional arts, humanities, interdisciplinary, multidisciplinary, and other artists and projects. The survey received a higher proportion (29%) of respondents indicating dance as their primary discipline than was represented in the research partner data (17%).

A significant 88% of respondents indicating dance as their primary discipline report working in multiple disciplines, 2.73 disciplines on average. In terms of secondary disciplines, respondents most frequently note working in theater (40%) and film and electronic media (32%).



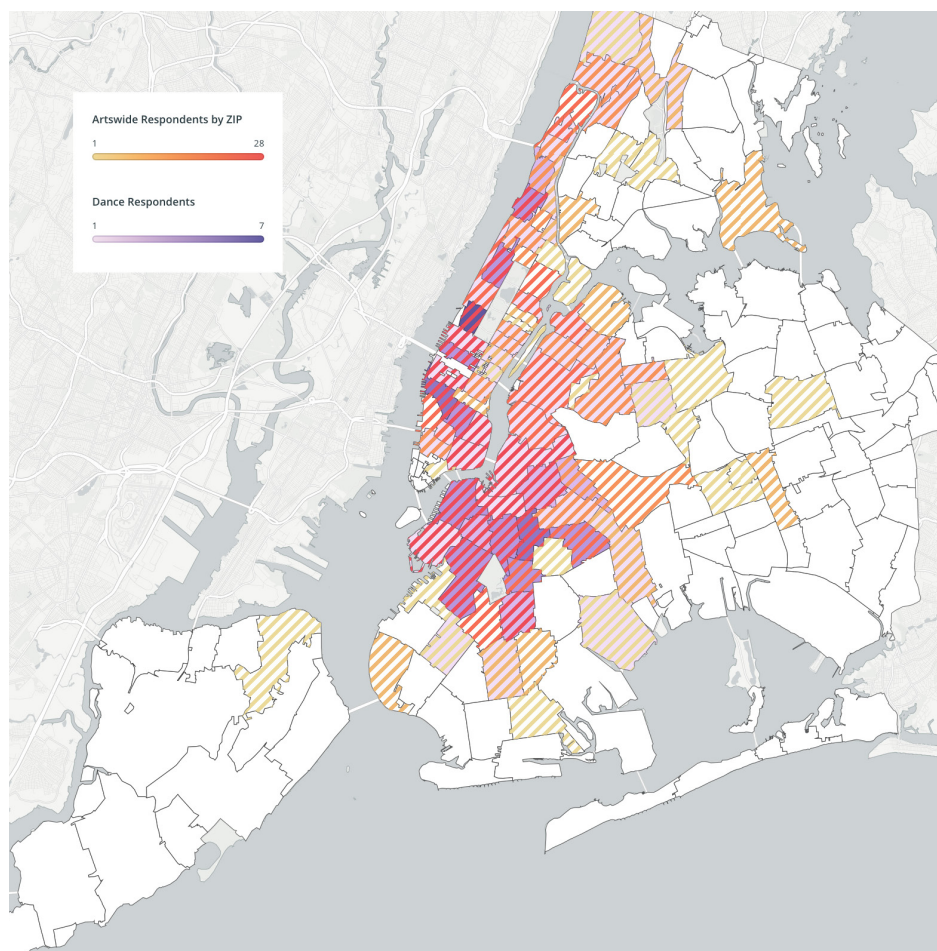


Alt text: The bar chart displays the distribution of secondary creative disciplines based on a sample size of 151 dance respondents compared to a sample size of 519 artswide respondents. dance: artswide respondents (26%); film & electronic arts: dance respondents (32%), artswide respondents (32%); literary arts: dance respondents (8%), artswide respondents (20%); music: dance respondents (20%), artswide respondents (24%); theater: dance respondents (40%), artswide respondents (31%); visual arts: dance respondents (23%), artswide respondents (24%); write-in: dance respondents (12%), artswide respondents (17%).

## Geography: Majority Based Outside of Manhattan

Data from both research partners and survey respondents show a majority (52–53%) of sponsored dance artists and projects is based outside of Manhattan, whereas a minority of the total sponsored arts sample (49%) and of nonprofit dance organizations (33%) is based outside of Manhattan. Brooklyn is home to the largest share (39–40%) of sponsored dance artists and projects, 8–11% is based in Queens, and 2–5% is based in The Bronx. There is one Staten Island-based dance project represented in the partner data and none in the survey respondents.

A more detailed analysis of survey respondents by ZIP code reveals the geographic distribution of sponsored dance workers is similar to the distribution of the wider sponsored arts workforce with the exception of one ZIP code in Central Brooklyn and one in Western Queens, where the concentrations of sponsored dance workers are greater than those of the artswide pool.



Alt text: The map shows the concentration, distribution, and average number of sponsored dance projects survey respondents by ZIP code: number of survey respondents by ZIP code (1–28); number of dance survey respondents (1–7).

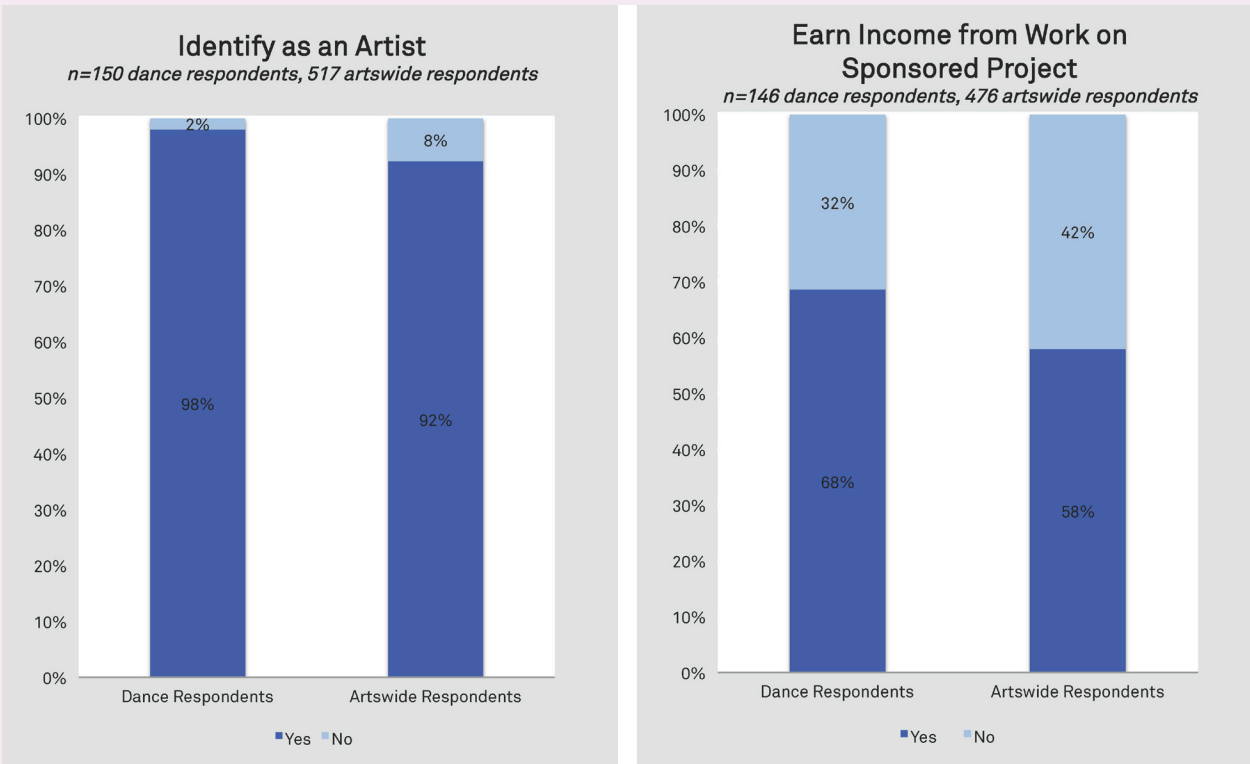


ARTIST SPOTLIGHT

# Sponsored Dance Makers Identify as Artists

## Nearly One-Third Does Not Get Paid for Its Work on Fiscally Sponsored Projects

98% of sponsored dance respondents identifies as artists, compared to 92% of artswide respondents. Nearly one-third (32%) of dance respondents reports going unpaid for its work on fiscally sponsored projects, which, while significant, is notably less than the 42% of artswide respondents that reports going unpaid for its work on fiscally sponsored projects. This research did not address salary levels for the artists who do get paid.



Alt text: The bar chart displays the percentage of dance respondents who identify as artists and the percentage of those who do not from a sample size of 150 compared to the sample size of 517 artswide respondents. Dance respondents: yes (98%), no (2%), artswide respondents: yes (92%), no (8%). The bar chart displays the percentage of dance respondents earning income from work on fiscally sponsored projects and the percentage of those who do not from a sample size of 146 compared to the sample size of 476 artswide respondents. Dance respondents: yes (68%), no (32%), artswide respondents: yes (58%), no (42%).

# WORKFORCE DEMOGRAPHICS

## Heritage, Ethnicity & Race: Dance Is More Diverse Than Wider Sector

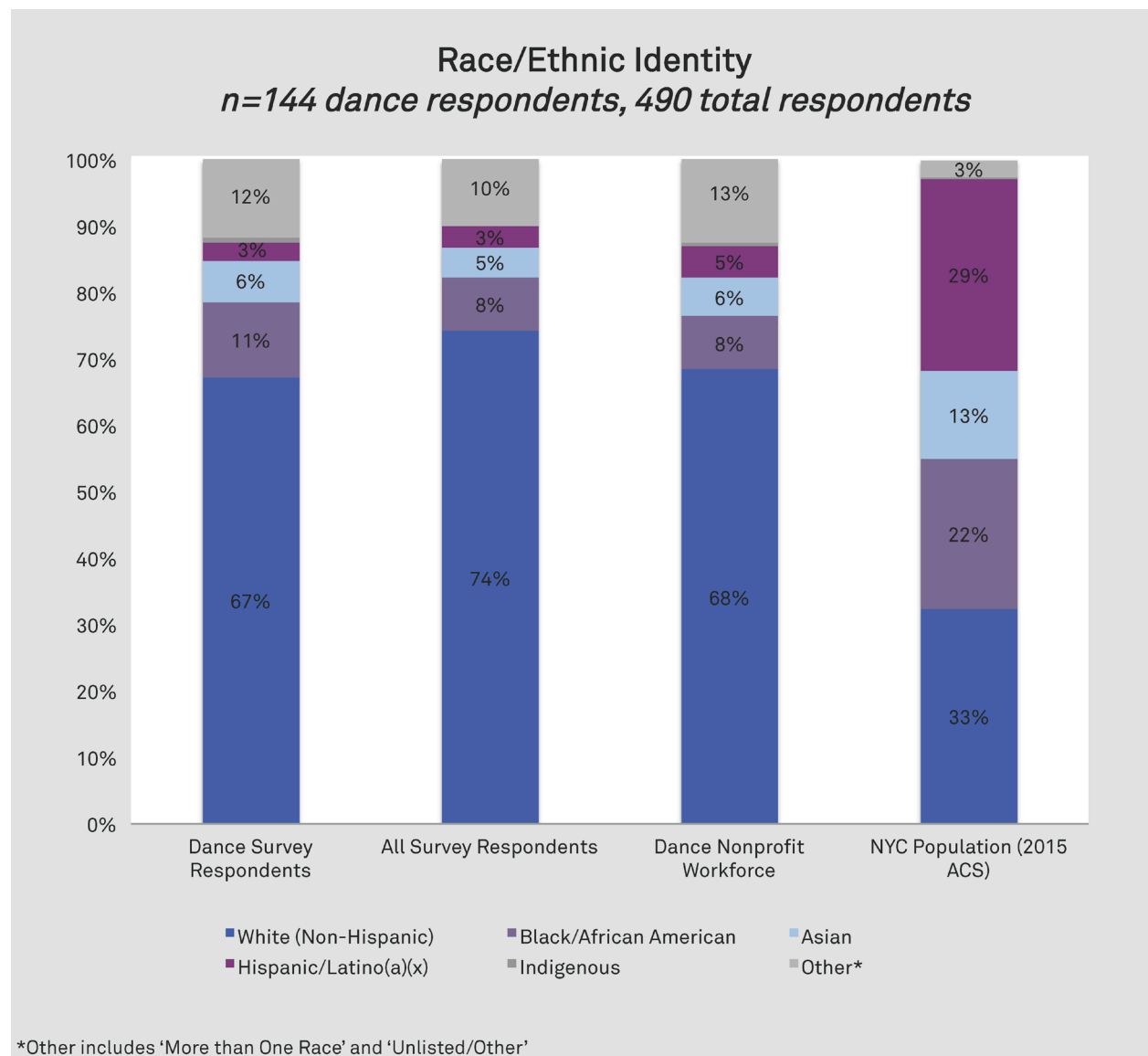
Of sponsored dance workforce respondents, 67% identifies as white non-Hispanic, 12% identifies as unlisted or more than one ethnicity or race, 11% identifies as black/African American, 6% identifies as Asian, 3% identifies as Hispanic/Latina/o/x, and one (1) respondent identifies as Indigenous. One (1) respondent identifies as Middle Eastern and North African (MENA).

These findings suggest that the sponsored dance workforce is leading its peer groups in terms of ethnic and racial diversity. For instance, the sample is slightly less homogeneous than the wider sponsored arts workforce surveyed, 74% of which identifies as white non-Hispanic, and the nonprofit dance workforce sample, 68% of which identifies as white non-Hispanic. Yet the findings stand in stark contrast to the city's population, which is 33% white non-Hispanic, according to US Census data—signaling a need for explicit and sustained efforts to increase ethnic and racial diversity and to amplify the voices of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations in professional dance.

The findings hold when one accounts for potential survey bias. As described in the methodology section of this report, Bayesian Surname Geocoding (BISG) and geo-demographic analyses were undertaken to understand whether respondents were truly representative of the survey pool.

Segmentation analysis by borough shows that the proportions of ALAANA respondents from Brooklyn and Manhattan are generally consistent with the sample as a whole. A slightly higher percentage of ALAANA respondents (9%) resides in The Bronx, compared to the percentage of the full dance sample based in The Bronx (5%). A slightly smaller share (6%) of ALAANA respondents resides in Queens, compared to the share of all dance respondents (9%).

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

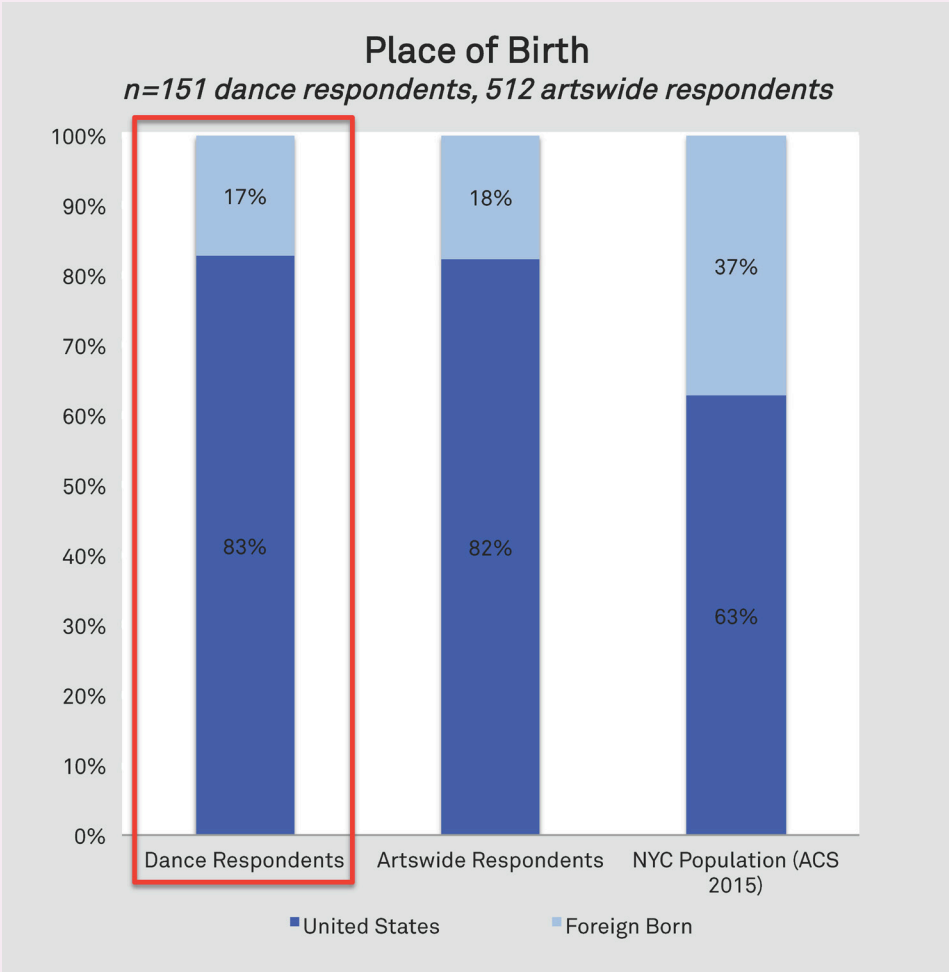


Alt text: The bar chart compares the distribution of race/ethnic identity from a sample size of 144 dance respondents, the distribution of race/ethnic identity from a sample size of 490 artswide respondents, the distribution of race/ethnic identity in the dance nonprofit workforce, and the distribution of race/ethnic identity in the NYC population (2015 ACS): dance respondents: White (non-Hispanic) (67%), Black/African American (11%), Asian (6%), Hispanic/Latino(a)(x) (3%), Indigenous (12%), Other including "More than one race" and "Unlisted/Other" (12%); artswide respondents: White (non-Hispanic) (74%), Black/African American (8%), Asian (5%), Hispanic/Latino(a)(x) (3%), Indigenous (10%), Other including "More than one race" and "Unlisted/Other" (10%); dance nonprofit workforce: White (Non-Hispanic) (68%), Black/African American (8%), Asian (6%), Hispanic/Latino(a)(x) (5%), Indigenous (13%), Other including "More than one race" and "Unlisted/Other" (12%); NYC population (2015 ACS): White (Non-Hispanic) (33%), Black/African American (22%), Asian (13%), Hispanic/Latino(a)(x) (29%), Indigenous (3%), Other including "More than one race" and "Unlisted/Other" (3%).

OPPORTUNITY SPOTLIGHT

# Better Engage New Yorkers Born Outside of the United States

A relatively small share (17%) of dance workforce respondents indicate a nation of birth outside of the United States, compared to the city's population, of which 37% is foreign born. This finding invites deeper research and action to engage New Yorkers born outside of the United States, including immigrant artists, in the sponsored dance landscape.

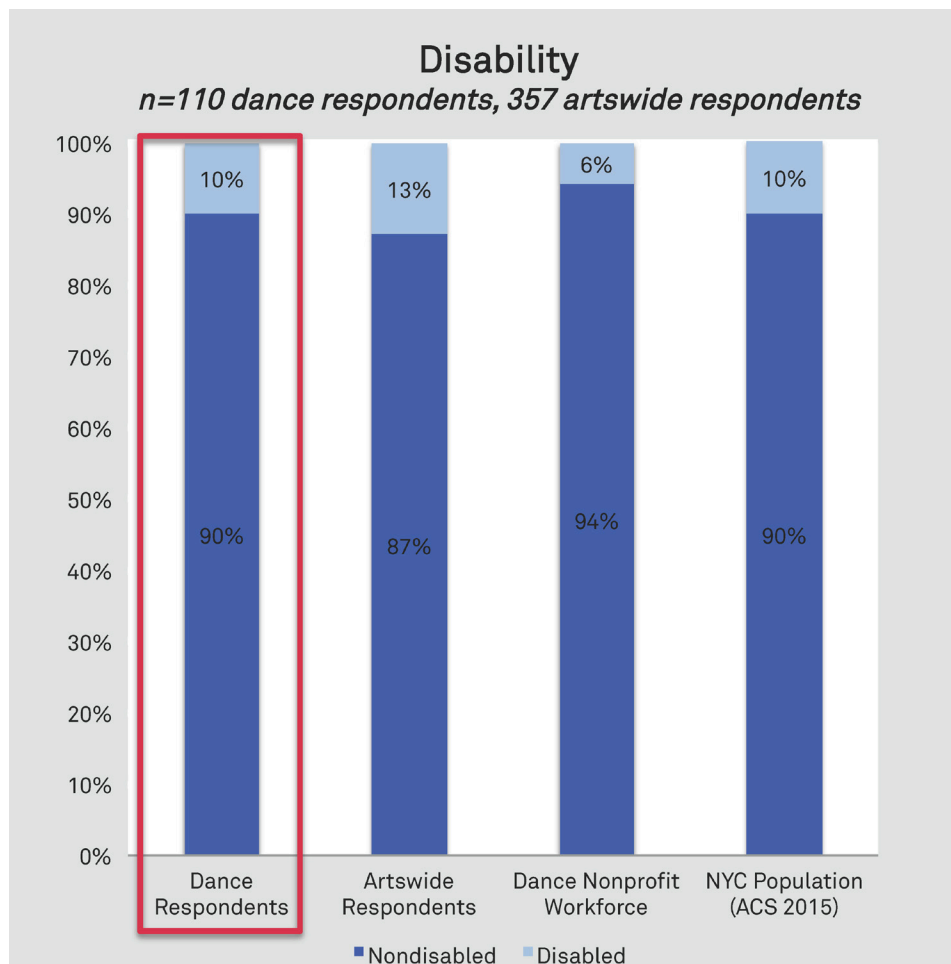


Alt text: This bar chart compares the distribution of place of birth from a sample size of 151 dance workforce respondents, the distribution of place of birth from a sample size of 512 artswide respondents, and the distribution of place of birth in the NYC population (ACS 2015): dance respondents: born in the U.S. (83%), born outside US (17%); artswide respondents: born in the U.S. (82%), born outside US (18%); NYC population (ACS 2015): born in the U.S. (63%), born outside US (37%).

## Disability: Sponsored Dance Engages Disabled New Yorkers

Overall, 10% of sponsored dance respondents identifies as disabled, in line with the percentage of disabled New Yorkers (10%) according to US Census data, and slightly below the percentage of artswide respondents (13%). This percentage is significantly higher than the percentage of the nonprofit dance workforce sample identifying as disabled (6%)—suggesting the growing movement of disability arts may be finding a home in the fiscal sponsorship arena.

Segmentation analysis by borough shows a majority (56%) of disabled respondents is based in Brooklyn, whereas only 40% of all respondents is located in Brooklyn. There were no responses from disabled dance workers based in The Bronx, Queens, or Staten Island.



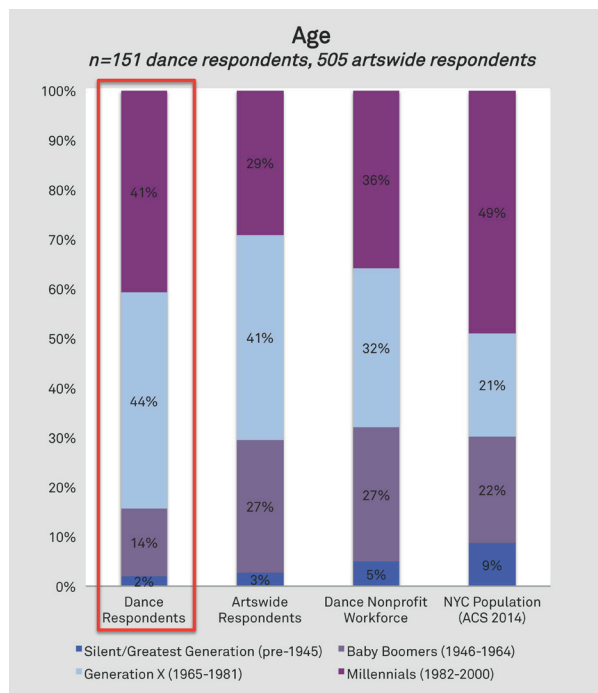
Alt text: The bar chart compares the percentage of disabled and nondisabled respondents from a sample size of 110 dance respondents, the percentage of disabled and nondisabled respondents from a sample size of 357 artswide respondents, the percentage of disabled and nondisabled respondents in the dance nonprofit workforce, and the percentage of disabled and nondisabled respondents in the NYC population (ACS 2015): dance respondents: nondisabled (90%), disabled (10%); artswide respondents: nondisabled (87%), disabled (13%); dance nonprofit workforce: nondisabled (94%), disabled (6%); NYC population (ACS 2015): nondisabled (90%), disabled (10%).

## Age: Sponsored Dance Workforce Is Young

Findings suggest the sponsored dance workforce is young. 85% of dance respondents was born after 1965, compared to 70% of the artswide respondents, 68% of the nonprofit dance workforce sample, and 70% of the New York City population, according to US Census data.

Significant gaps between respondents and the wider population exist for those born before 1965, including Baby Boomers (14% for respondents, compared to 22%) and Silent/Greatest Generation (2% for respondents, compared to 9%), who represent the smallest share of dance respondents—indicating opportunity for sponsored dance makers to better engage aging populations.

Findings suggest younger members of the sponsored dance workforce reside outside of Manhattan, particularly in Brooklyn and Queens, and older members reside in Manhattan. Whereas 40% of total sponsored dance respondents resides in Brooklyn, 50% of responding Millennials is located in Brooklyn. Whereas 8% of total respondents resides in Queens, 15% of responding Millennials is based in Queens. Whereas as 47% of respondents resides in Manhattan, 100% of Silent/Greatest Generation respondents and 68% of Baby Boomers respondents reside in Manhattan.

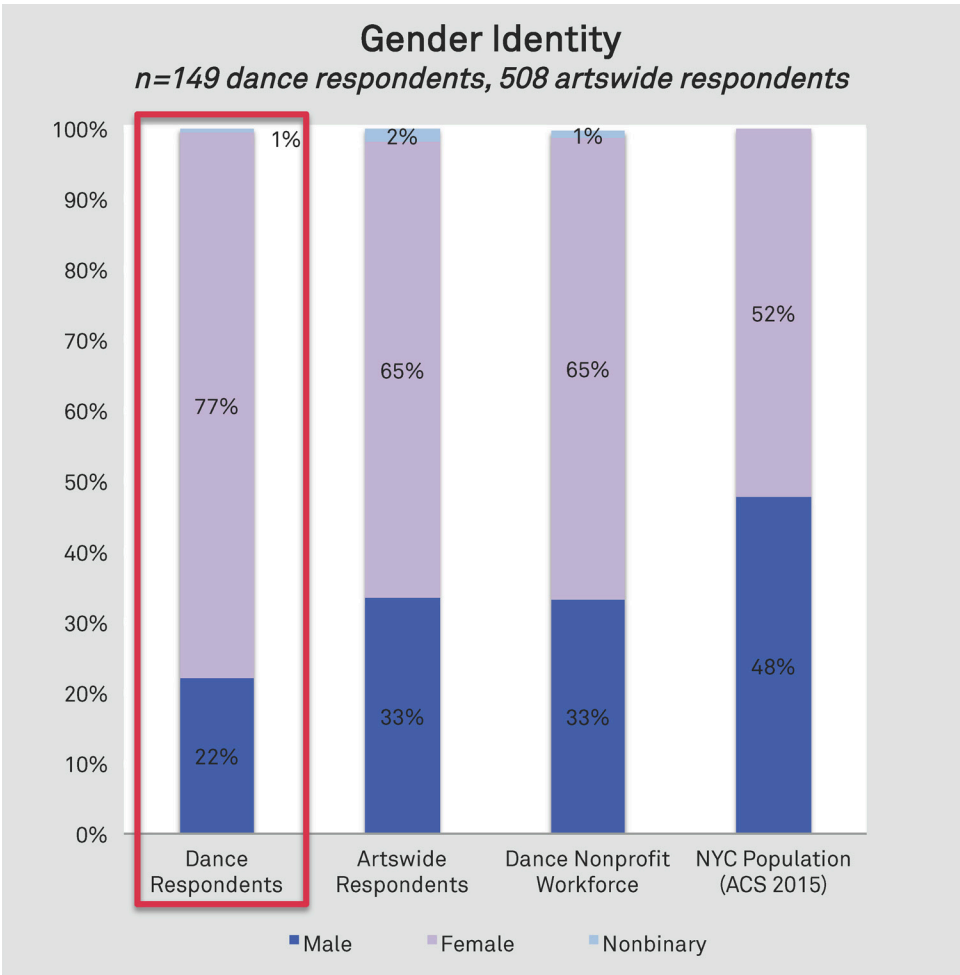


Alt text: The bar chart compares the age distribution of sponsored dance respondents from the sample size of 151, the age distribution of artswide respondents from a sample size of 505, the age distribution of the dance nonprofit workforce, and the age distribution of NYC population (ACS 2014): dance respondents: Silent/Greatest Generation (pre-1945): (2%), Baby Boomers (1946-1964): (14%), Generation X (1965-1981): (44%), Millennials (1982-2000): (41%); artswide respondents: Silent/Greatest Generation (pre-1945): (3%), Baby Boomers (1946-1964): (27%), Generation X (1965-1981): (41%), Millennials (1982-2000): (29%); dance nonprofit workforce: Silent/Greatest Generation (pre-1945): (5%), Baby Boomers (1946-1964): (27%), Generation X (1965-1981): (32%), Millennials (1982-2000): (36%); NYC population (ACS 2014): Silent/Greatest Generation (pre-1945): (9%), Baby Boomers (1946-1964): (22%), Generation X (1965-1981): (21%), Millennials (1982-2000): (49%).



# Gender: Majority of Sponsored Dance Workforce Identifies as Female

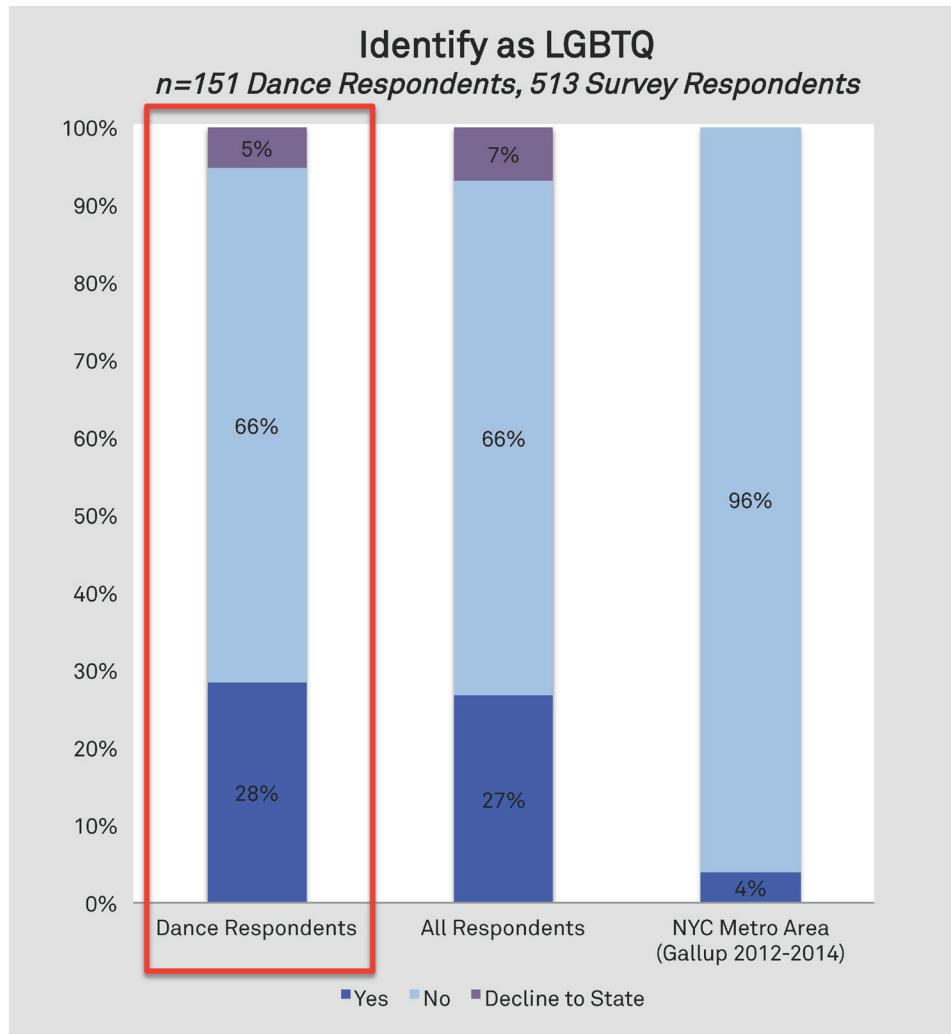
Sponsored dance respondents skew more female than artswide respondents, than the nonprofit dance workforce sample, and than New York City's population as a whole, which is 52% female and 48% male, according to US Census data. In the aggregate, more than three-quarters (77%) of dance respondents identify as female, 22% identifies as male, and 1% identifies as nonbinary. According to segmentation analysis by borough, the majority of dance workers in each borough identifies as female. Of respondents who identify as male, 58% is based in Brooklyn.



Alt text: The bar chart compares the distribution of gender identity of dance respondents from a sample size of 149, the distribution of gender identity of artswide respondents from a sample size of 508, the distribution of gender identity of the dance nonprofit workforce, and the distribution of gender identity in the NYC population (ACS 2015): dance respondents: male (22%), female (77%), nonbinary (1%); artswide respondents: male (33%), female (65%), nonbinary (2%); dance nonprofit workforce: male (33%), female (65%), nonbinary (1%); NYC population (ACS 2015): male (48%), female (52%), nonbinary (0%).

## LGBTQ: Sponsored Dance Engages LGBTQ New Yorkers

When asked if they identify as LGBTQ (lesbian, gay, bisexual, transgender, queer), 28% of dance respondents indicated that they identify as LGBTQ, while 66% responded that they do not. The percentage identifying as LGBTQ is slightly higher than the percentages of artswide respondents (27%) and of the nonprofit dance workforce sample (24%), and significantly higher than the percentage of the local population, which is 4% LGBTQ, according to a recent Gallup research study (<http://bit.ly/19F1Y29>). According to segmentation analysis by borough, Brooklyn is home to the greatest share (60%) of respondents with this identity.



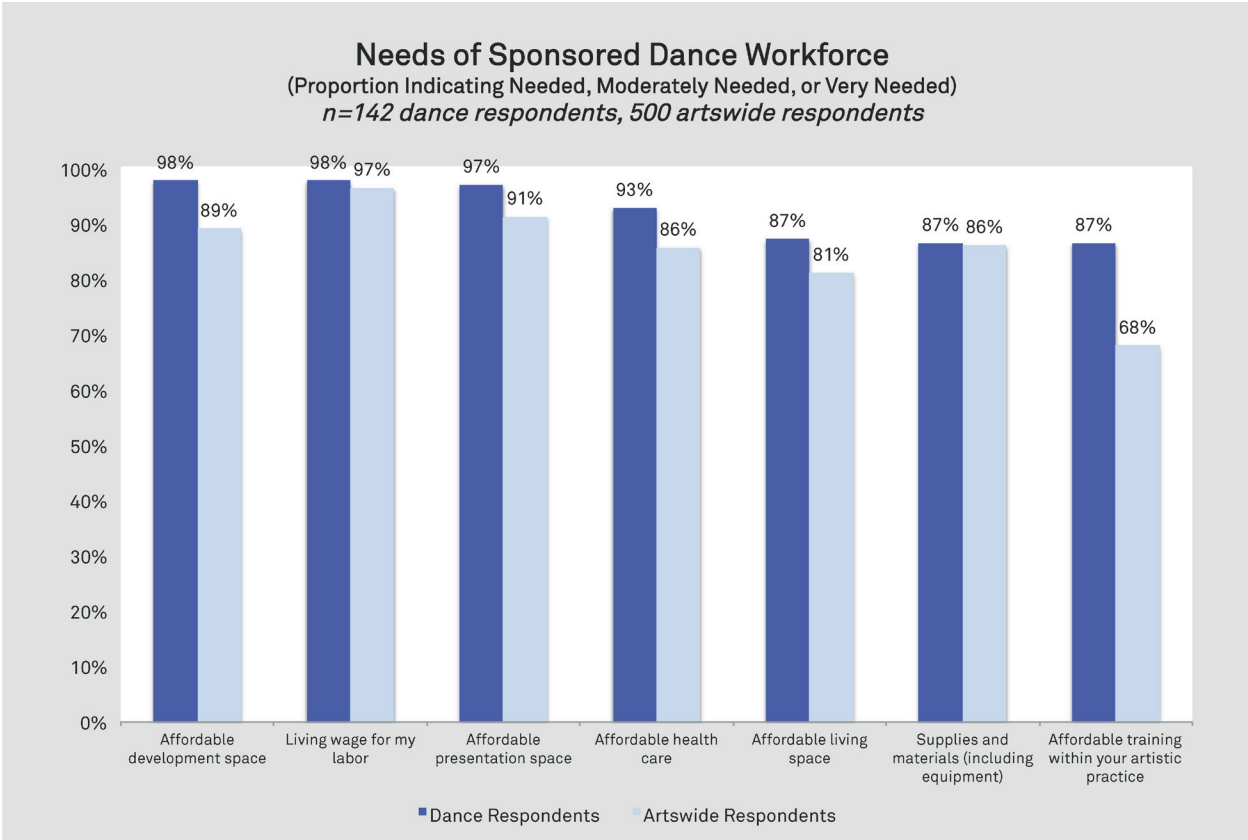
Alt text: The bar chart compares the percentage of dance respondents that identifies as LGBTQ from a sample size of 151, the percentage of artswide respondents who identify as LGBTQ from a sample size of 513, the percentage of the dance nonprofit workforce that identifies as LGBTQ, and the percentage of NYC metro area that identifies as LGBTQ; dance respondents: yes (28%), no (66%), decline to state (5%); artswide respondents: yes (27%), no (66%), decline to state (7%); dance nonprofit workforce: yes (24%), no (73%), decline to state (3%); NYC metro area (Gallup 2012-2014): yes (4%), no (96%), decline to state (0%).

# NEEDS & OPPORTUNITIES FOR FISCALLY SPONSORED DANCE

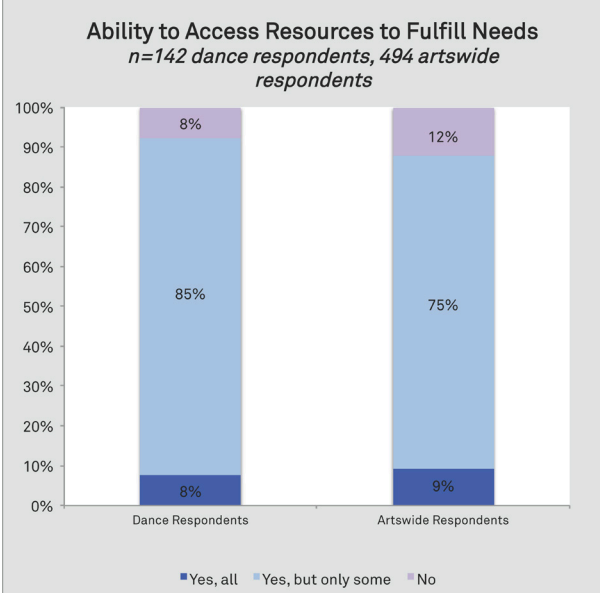
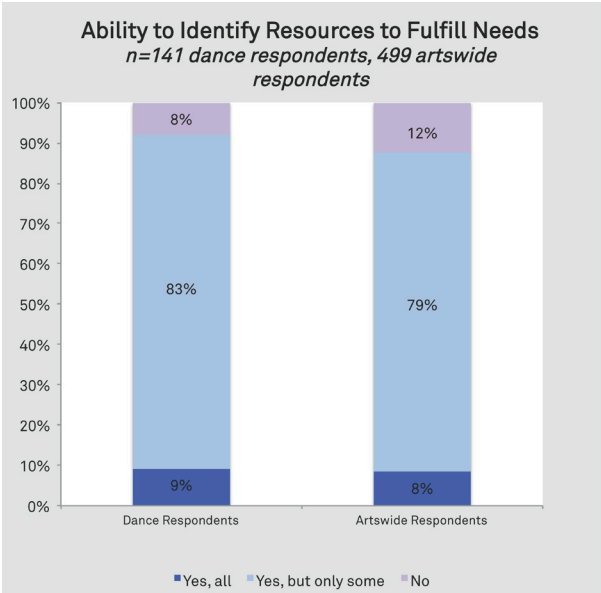
## **Workforce Needs Assessment: Affordability & Living Wages Are Critical Issues**

Survey responses indicate that affordable development space and living wages are the most critical needs for the sponsored dance workforce, followed by affordable presentation space and affordable healthcare. The artswide pool ranked living wages as the most critical need.

Data also suggest the sponsored dance workforce is challenged in both identifying and accessing resources necessary to meet the above needs. As is the case for artswide respondents, only 8% of dance respondents reports being able to access all of the resources necessary to fulfill its needs.



Alt text: The bar chart displays the percentage of needs identified by dance respondents from a sample size of 142 compared to the percentage of needs identified by artswide respondents from a sample size of 500 (proportion indicating needed, moderately needed, or very needed): affordable development space: dance respondents (98%), artswide respondents (89%); living wage for my labor: dance respondents (98%), artswide respondents (97%); affordable presentation space: dance respondents (97%), artswide respondents (91%); affordable health care: dance respondents (93%), artswide respondents (86%); affordable living space: dance respondents (87%), artswide respondents (81%); supplies and materials (including equipment): dance respondents (87%), artswide respondents (86%); affordable training within your artistic practice: dance respondents (87%), artswide respondents (68%).

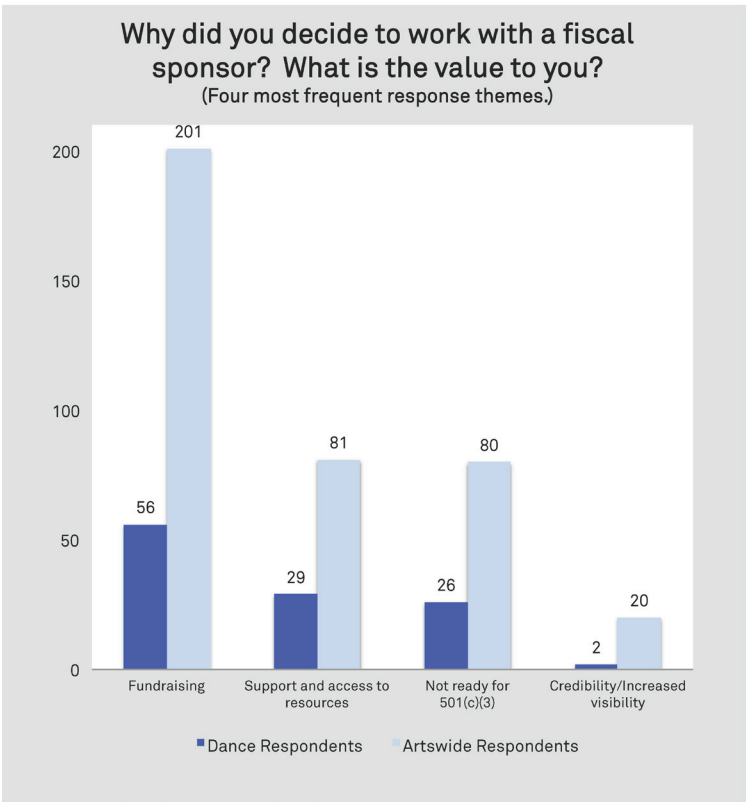


Alt text: The bar chart displays the distribution of respondents able to identify resources to fulfill needs from a sample size of 141 dance respondents compared to the distribution of respondents able to identify resources to fulfill needs from a sample size of 499 artswide respondents: dance respondents: yes, all (9%), yes, but only some (83%), no (8%); artswide respondents: yes, all (8%), yes, but only some (79%), no (12%). The bar chart displays the distribution of respondents able access resources to fulfill needs from a sample size of 142 dance respondents, compared to the distribution of respondents able to access resources to fulfill needs from a sample size of 494 artswide respondents: dance respondents: yes, all (8%), yes, but only some (85%), no (8%); artswide respondents: yes, all (9%), yes, but only some (75%), no (12%).

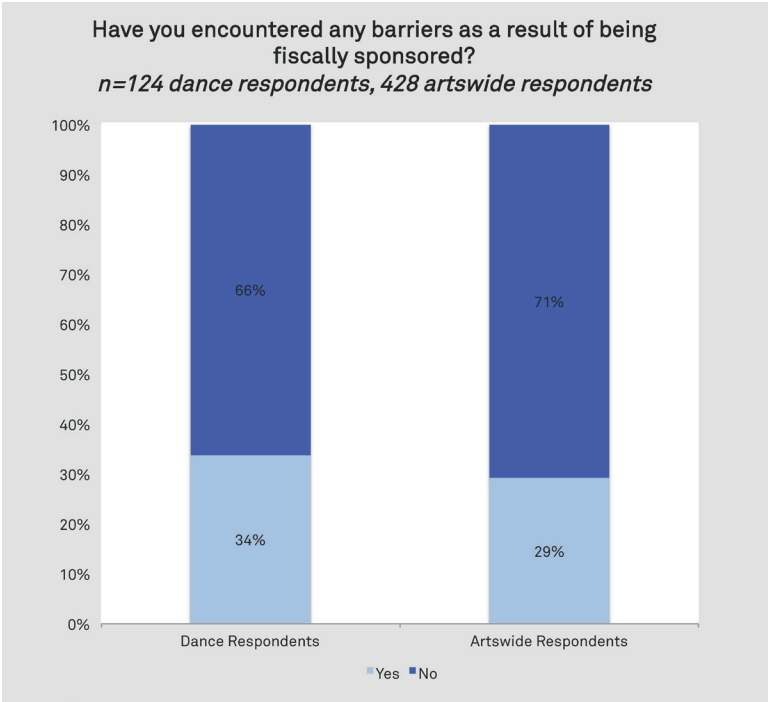
# Value & Barriers of Fiscal Sponsorship for Dance Makers

The value of fiscal sponsorship as a way to access charitable donations is underscored by the survey results. Of free-text reasons given by dance respondents for why they decided to work with a fiscal sponsor, "fundraising" ranks highest at 56 mentions, followed by "support and access to resources," "not ready for 501(c)(3)," and "credibility/increased visibility." The primacy of funding holds for artswide respondents across disciplines.

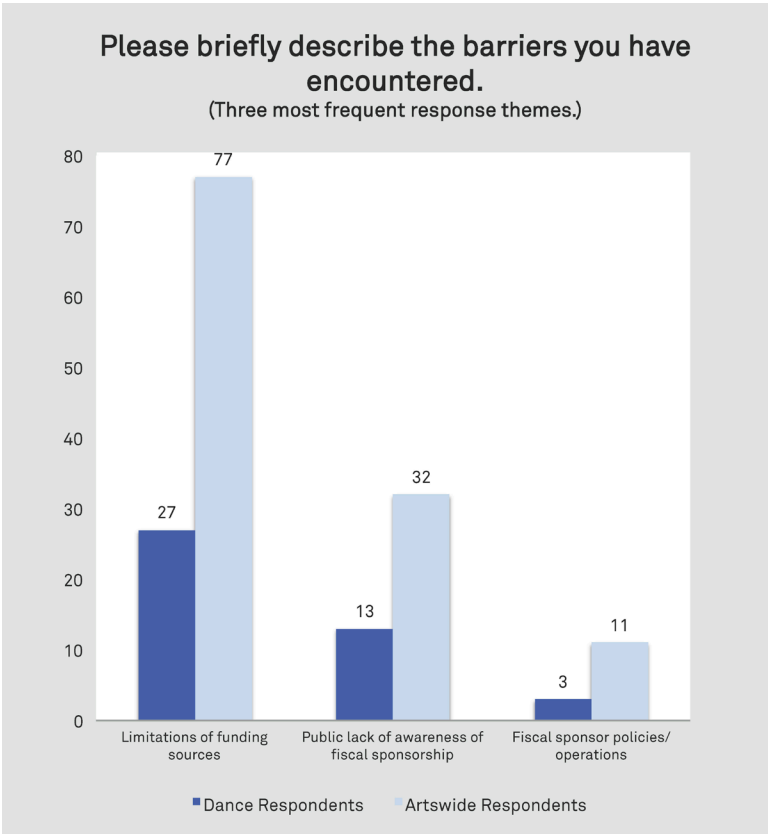
Yet, more than a third (34%) of dance respondents reports encountering barriers as a result of being sponsored, a higher share than for artswide respondents (29%). Of barriers described in free text, "limitations of funding sources" was the most repeated with 27 mentions, followed by "fiscal sponsors policies/operations," and "public lack of awareness of fiscal sponsorship." The prioritization of these barriers is consistent for the artswide pool.



Alt text: The bar chart displays the distribution of primary reasons for working with a fiscal sponsor (four most frequent response themes) from dance respondents compared to artswide respondents: fundraising: dance respondents (56), artswide respondents (201); support and access to resources: dance respondents (29), artswide respondents (81); not ready for 501(c)(3): dance respondents (26), artswide respondents (80); credibility/increased visibility: dance respondents (2), artswide respondents (20).



Alt text: The bar chart displays the percentage of respondents who encountered barriers as a result of being fiscally sponsored from a sample size of 124 dance respondents compared to a sample size of 428 artswide respondents: dance respondents: yes (34%), no (66%); artswide respondents: yes (29%), no (71%).



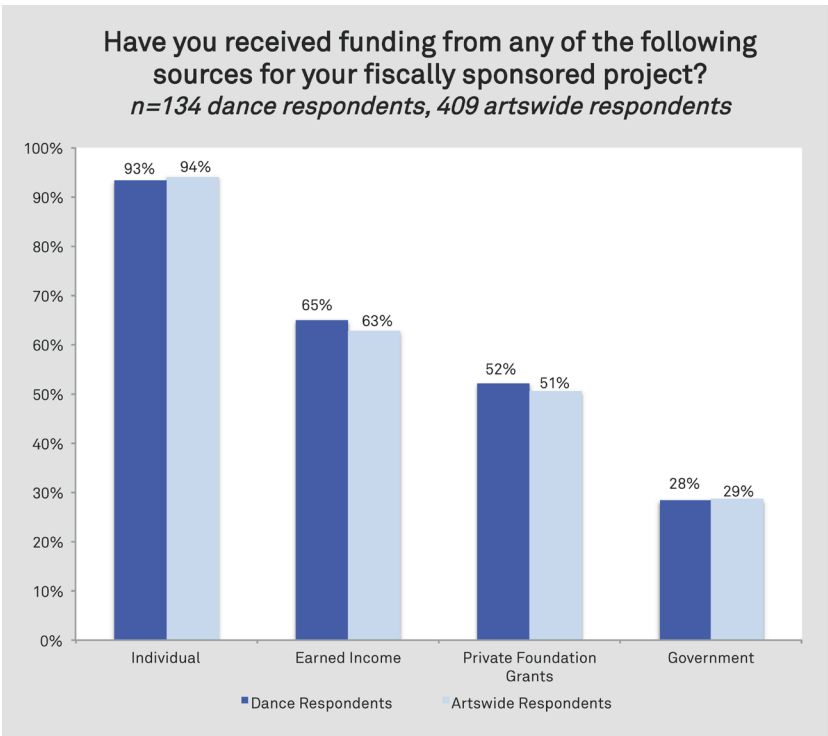
Alt text: The bar chart displays the distribution of barriers that dance respondents have encountered as a result of being fiscally sponsored (three most frequent response themes) compared to artswide respondents: limitations of funding sources: dance respondents (27), artswide respondents (77); public lack of awareness of fiscal sponsorship: dance respondents (13), artswide respondents (32); fiscal sponsor policies/operations: dance respondents (3), artswide respondents (11).

FUNDING DETAIL

# Fiscal Sponsorship Is a Gateway to Individual Contributions, but Institutional Sources Are Limited

Data suggest a chief hurdle for sponsored dance makers, and all sponsored artists and arts projects, is access to funding sources, particularly foundation and government sources that exclude sponsored groups despite their tax-exempt status. While 93% of dance respondents receive charitable funding from individuals, 52% receive foundation grants, and only 28% receive government income from any source. These findings are consistent with the artswide findings.

Segmentation analysis by borough and identity category reveal important variances in the distribution of funding. Most significant, segmentations by identity category suggest all contributed income sources—individual, foundation, and government—disproportionately serve sponsored dance workers who identify as white non-Hispanic and/or nondisabled.



Alt text: The bar chart displays the distribution of funding sources for dance respondents' fiscally sponsored projects from a sample size of 134 compared to the artswide respondents' fiscally sponsored projects from a sample size of 409: individual: dance respondents (93%), artswide respondents (94%); earned income: dance respondents (65%), artswide respondents (63%); private foundation grants: dance respondents (52%), artswide respondents (51%); government: dance respondents (28%), artswide respondents (29%).



## Funding Sources for Sponsored Dance

Proportion of respondents receiving funds, segmented by borough

|           | Earned Income | Individual | Private Foundation Grants | Government |  | Total |
|-----------|---------------|------------|---------------------------|------------|--|-------|
| All Dance | 65%           | 93%        | 52%                       | 28%        |  | 134   |
|           |               |            |                           |            |  |       |
| The Bronx | 40%           | 80%        | 40%                       | 60%        |  | 5     |
| Brooklyn  | 67%           | 93%        | 58%                       | 22%        |  | 45    |
| Manhattan | 71%           | 94%        | 53%                       | 27%        |  | 51    |
| Queens    | 44%           | 100%       | 67%                       | 44%        |  | 9     |

## Funding Sources for Sponsored Dance

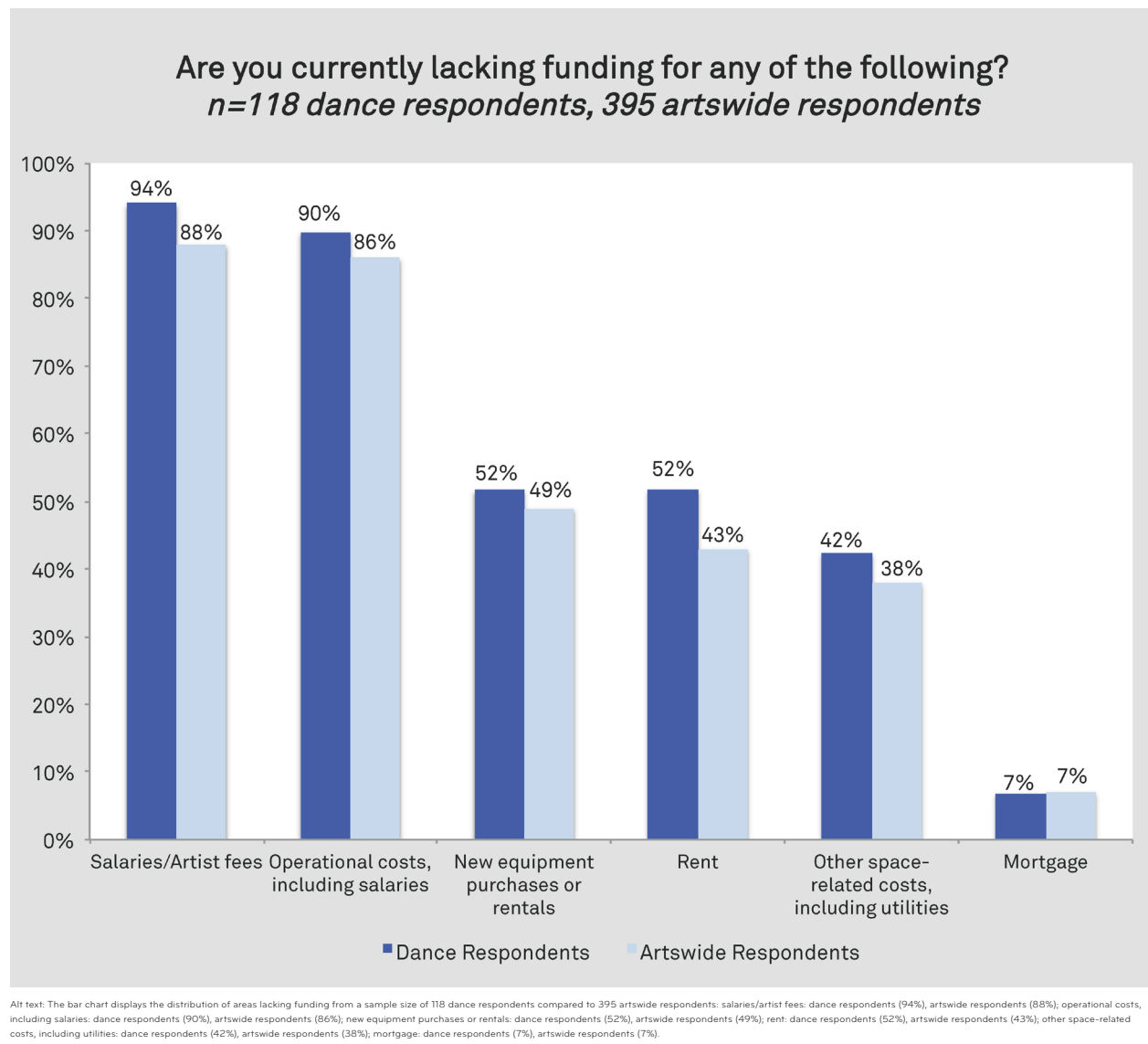
Proportion of respondents receiving funds, segmented by identity category

|                            | Earned Income | Individual | Private Foundation Grants | Government |  | Total |
|----------------------------|---------------|------------|---------------------------|------------|--|-------|
| All Dance                  | 65%           | 93%        | 52%                       | 28%        |  | 134   |
|                            |               |            |                           |            |  |       |
| ALAANA                     | 68%           | 84%        | 44%                       | 22%        |  | 41    |
| White (non-Hispanic)       | 63%           | 95%        | 57%                       | 32%        |  | 92    |
|                            |               |            |                           |            |  |       |
| Disabled                   | 70%           | 90%        | 50%                       | 20%        |  | 10    |
| Nondisabled                | 65%           | 94%        | 52%                       | 29%        |  | 124   |
|                            |               |            |                           |            |  |       |
| Female                     | 68%           | 93%        | 54%                       | 28%        |  | 100   |
| Male                       | 61%           | 94%        | 45%                       | 26%        |  | 31    |
| Nonbinary                  | 0%            | 100%       | 100%                      | 100%       |  | 1     |
|                            |               |            |                           |            |  |       |
| Silent/Greatest Generation | 100%          | 100%       | 67%                       | 33%        |  | 3     |
| Baby Boomers               | 47%           | 95%        | 53%                       | 32%        |  | 19    |
| Gen X                      | 67%           | 96%        | 51%                       | 28%        |  | 57    |
| Millennials                | 67%           | 88%        | 53%                       | 27%        |  | 51    |
|                            |               |            |                           |            |  |       |
| LGBTQ                      | 65%           | 95%        | 55%                       | 28%        |  | 40    |
| Non-LGBTQ                  | 64%           | 92%        | 51%                       | 29%        |  | 87    |
| I decline to state         | 71%           | 100%       | 57%                       | 29%        |  | 7     |

Alt text: The top table displays the funding sources for fiscally sponsored dance projects with the proportion receiving funds segmented by borough: all dance: earned income (65%), individual (93%), private foundation grants (52%), government (28%), total (134); the Bronx: earned income (40%), individual (80%), private foundation grants (40%), government (60%), total (5); Brooklyn: earned income (67%), individual (93%), private foundation grants (58%), government (22%), total (45); Manhattan: earned income (71%), individual (94%), private foundation grants (53%), government (27%), total (51); Queens: earned income (44%), individual (100%), private foundation grants (67%), government (44%), total (9). The bottom table displays the distribution of funding sources for fiscally sponsored dance projects with the proportion of respondents receiving funds segmented by identity category: all dance: earned income (65%), individual (93%), private foundation grants (52%), government (28%), total (134); ALAANA: earned income (68%), individual (84%), private foundation grants (44%), government (22%), total (41); white (non-Hispanic): earned income (63%), individual (95%), private foundation grants (57%), government (32%), total (92); disabled: earned income (70%), individual (90%), private foundation grants (50%), government (20%), total (10); nondisabled: earned income (65%), individual (94%), private foundation grants (52%), government (29%), total (124); female: earned income (68%), individual (93%), private foundation grants (54%), government (28%), total (100); male: earned income (61%), individual (94%), private foundation grants (45%), government (26%), total (31); nonbinary: earned income (0%), individual (100%), private foundation grants (100%), government (100%), total (1); silent/greatest generation: earned income (100%), individual (100%), private foundation grants (67%), government (33%), total (3); baby boomers: earned income (47%), individual (95%), private foundation grants (53%), government (32%), total (19); generation X: earned income (67%), individual (96%), private foundation grants (51%), government (28%), total (57); millennials: earned income (67%), individual (88%), private foundation grants (53%), government (27%), total (51); LGBTQ: earned income (65%), individual (95%), private foundation grants (55%), government (28%), total (40); non-LGBTQ: earned income (64%), individual (92%), private foundation grants (51%), government (29%), total (87); decline to state: earned income (71%), individual (100%), private foundation grants (57%), government (29%), total (7).

## Funding Gaps for Artistic & Operational Costs

Survey results indicate artistic and operational costs, including salaries, are the greatest funding needs for the sponsored dance workforce. Additional funding needs include new equipment purchases or rentals, rent, other space-related costs, and mortgages. These funding needs are consistently expressed as priorities across creative disciplines. However, a significantly higher percentage of dance respondents indicates need for rent (52% of dance respondents, compared to 43% of artswide respondents) and salaries and artist fees (94% of dance respondents, compared to 88% of artswide respondents).

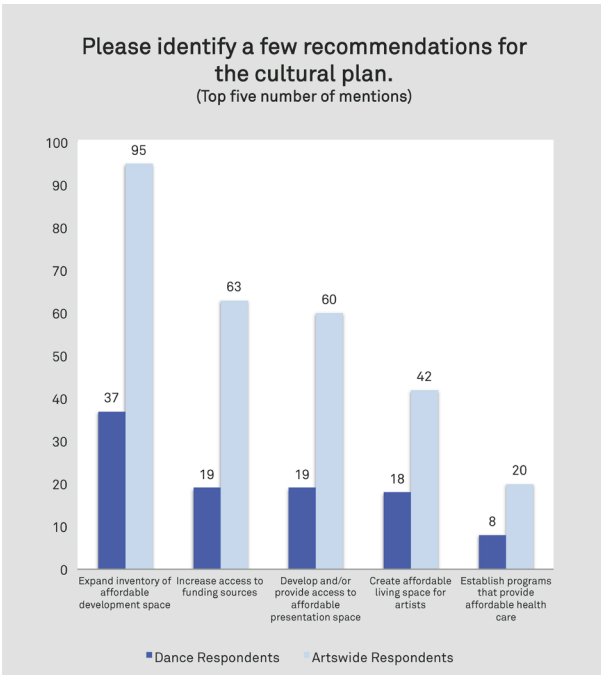


RECOMMENDATION SPOTLIGHT

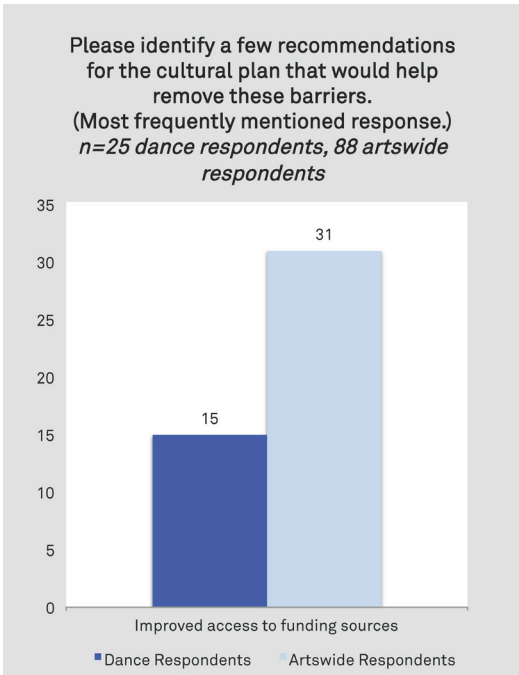
# NYC Cultural Planning Spotlight

To generate ideas for New York City's cultural plan, survey respondents were invited to offer free-text recommendations on how best to satisfy identified needs and address barriers to fiscal sponsorship. The top five most mentioned recommendations by dance respondents for addressing identified needs concerned, in this order: "affordable development space" with 37 mentions, followed by "access to funding sources," "affordable presentation space," "affordable living space," and "affordable healthcare." These priorities are consistent with the artswide priorities.

The top recommendation by far for addressing the barriers of sponsorship is "improved access to funding sources," mentioned by 60% of dance respondents and 40% of the total arts sample.



Alt text: The bar chart displays the distribution of free-text recommendations from dance respondents for the cultural plan (top five number of mentions), compared to artswide respondents: expand inventory of affordable development space: dance respondents (37), artswide respondents (95); increase access to funding sources: dance respondents (19), artswide respondents (63); develop and/or provide access to affordable presentation space: dance respondents (19), artswide respondents (60); create affordable living spaces for artists: dance respondents (18), artswide respondents (42); establish programs that provide affordable health care: dance respondents (8), artswide respondents (20).



Alt text: The bar chart displays the number of recommendations for the cultural plan that would help remove barriers encountered by fiscally sponsored dance respondents from a sample size of 25, compared to a sample size of 88 artswide respondents: improved access to funding sources (most frequently mentioned response): dance respondents (15), artswide respondents (31).

# RECOMMENDATIONS

## A Call to Action for Fiscally Sponsored Dance Artists & Dance Projects

It is the overarching recommendation of the project partners that work focused on advancing sponsored dance artists and projects continue and deepen.

The four specific recommendations offered here are grounded in comprehensive survey research and informed by discussion among a coalition of fiscal sponsor partners and their sponsored dance artists who have also contributed written statements. The recommendations are neither comprehensive nor absolute, but reflect the most pressing priorities of the partners for meeting identified dance workforce needs and removing barriers to creativity and effective management.

The recommendations align with those put forward by the coalition of partners in *Advancing Fiscally Sponsored Artists & Art Projects* ([Dance.NYC/FiscalSponsors2017](#)), which was targeted to the New York City Department of Cultural Affairs and the CreateNYC team undertaking cultural planning for the City of New York. Yet, they are intended to apply across a wider set of key stakeholders, including: public and private funders; fiscal sponsors and service providers; sponsored dance artists and projects; and the wider community of dance making, presenting, and educational organizations. While generated with a focus that is discipline- and geography-specific, the recommendations may inform approaches to peer disciplines and geographies as well as national efforts.

## 1. Address need for affordable space: in particular, artistic development space

Survey responses indicate that affordable development space is, along with living wages, one of the top two most critical needs of the sponsored dance workforce. To help meet this need, the project partners recommend:

- Protecting, repurposing, and increasing use of existing spaces suitable for dance rehearsals and residencies, using survey findings organized by geography and identity categories to guide action, by, for example:
  - Expanding the CUNY Dance Initiative ([cuny.edu/sites/dance-initiative](http://cuny.edu/sites/dance-initiative)), which offers dance projects access to studios at CUNY campuses, and adapting the model to available dance studios at additional universities and in the public schools;
  - Improving access to nontraditional spaces, such as sacred spaces, community centers, senior centers, libraries, and retail and office space for short- and long-term use;
  - Expanding promotion of dance spaces through centralized platforms such as SpaceFinder's Dance Space Directory ([nyc.spacefinder.org/communities/DisabilityNYCDance](http://nyc.spacefinder.org/communities/DisabilityNYCDance)), a community partnership between Fractured Atlas and Dance/NYC, and delivering accessible, multilanguage information to populations that are underrepresented in the demographic findings, in particular, African, Latina/o/x, Asian, Arab, and Native American (ALAANA) dance workers, aging dance workers, and those born outside the United States;
  - Improving physical and communications access for disabled dance artists at existing dance spaces through, for instance, capital investment in accessibility features, training for facilities managers, and marketing (visit SpaceFinder Accessible and Inclusive Workspaces ([nyc.spacefinder.org/communities/DisabilityNYCDance](http://nyc.spacefinder.org/communities/DisabilityNYCDance)) for a sample marketing tool, and learn more about Dance/NYC's Disability. Dance. Artistry. initiative at [Dance.NYC/partner-resources/disability/disability-initiative](http://Dance.NYC/partner-resources/disability/disability-initiative));

- Strengthening and expanding dance rehearsal space subsidy programs, as have been led by New York State Council on the Arts, The Andrew W. Mellon Foundation, and Mertz Gilmore Foundation, to offset costs for both sponsored dance artists and dance venues; and
- Pooling administrative resources to create efficiencies for space managers and users, as has been modeled by Fourth Arts Block Dance Block program ([fabnyc.org/portfolio/dance-block](http://fabnyc.org/portfolio/dance-block));
- Driving the creation of new permanent and affordable development space for sponsored dance, using survey findings to guide action, with a focus on:
  - Ensuring that dance-specific needs are expressly and equitably considered as part of artswide efforts to develop affordable workspace, in particular, the implementation of the City's new cultural plan;
  - Shaping new policy and funding mechanisms to incentivize rehearsal space development in public and private sectors, including the continued development of City-owned spaces, as has been modeled by SpaceWorks ([spaceworksnyc.org/aboutus](http://spaceworksnyc.org/aboutus));
  - Exploring "blue sky" creative innovations to address space needs; for instance, by imagining and building mobile dance studios; and
  - Fostering collaboration by connecting developers to fiscal sponsors and the sponsored dance workforce, to local residents, and to borough arts councils to ensure that new spaces reflect community interests, with a strong emphasis on non-Manhattan geographies where the majority of sponsored dance workers are located.

## 2. Improve Wages for Artists

Survey responses indicate that living wages is one of the top two most critical needs of the sponsored dance workforce. To help meet this need, the project partners recommend:

- Increasing funding allocations to sponsored dance and improving delivery by designating institutional funds to general operations and/or workforce development that can be used for living wages; by eliminating limits to administrative overhead from the philanthropic field; by incentivizing best practices for grantees, for example, by requiring funded projects support living wages and holding grantees accountable (scroll below for additional funding recommendations);
- Ensuring that sponsored dance workers are expressly and equitably included in government policy and programs focused on supporting wages for cultural workers: for example, initiatives recommended by the City's new cultural plan;
- Working with employers to find solutions for providing sufficient compensation to eliminate economic status as a barrier to dance making and to allow artists to thrive; ensure employers of sponsored workers become early adopters of the City and State's commitment to a minimum wage of \$15 per hour and model leadership to the wider creative sector; and
- Mobilizing the sponsored dance workforce to advocate individually and collectively for living wages to their employers, presenters, policymakers, and funders.



### 3. Strengthen Funding for Fiscally Sponsored Dance Artists & Projects

The project partners also recommend strengthened and more equitable funding for sponsored dance artists and projects. In particular, they recommend:

- Increasing and improving government (City, State, and Federal) support for sponsored dance makers by:
  - Growing funding allocations to existing decentralized grant programs with borough arts councils and partners such as New York Foundation for the Arts for which sponsored dance makers are already eligible;
  - Assessing and then refreshing existing decentralization programs to better serve sponsored dance artists and projects, with a focus on: sharing information and learning; standardizing grant applications and reports; intervening to address the inequitable distribution of resources by workforce demographics (especially ethnicity, race, and disability); 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, including salaries: for example, by adapting the State-funded NYSCA-A.R.T./New York Create Opportunity Fund (A Statewide Theater Regrant Program) ([art-newyork.org/creative-opportunity-fund](http://art-newyork.org/creative-opportunity-fund)) to dance; and
  - Considering mid- and long-range opportunities for government agencies to provide greater direct financial support to sponsored dance artists: for example, by expanding New York State Council on the Arts' Individual Artists Program (IAP) ([nysca.org/public/guidelines/individual\\_artists](http://nysca.org/public/guidelines/individual_artists)), adapting the IAP model at the City and Federal level, and making New York City Council member funds available through the Department of Cultural Affairs for sponsored groups in every city council district;

- Advancing foundation support for sponsored dance makers by eliminating restrictive eligibility requirements on foundation support that limit opportunities for funding organizations that do not have their own 501(c)(3) status; increasing general support grants and project grants that support wages; identifying and investing in regrant partners to achieve scale in the delivery of funds; and correcting existing foundation giving practices that, according to survey findings, disproportionately serve white non-Hispanic and/or nondisabled sponsored dance workers;
- Expanding and enhancing individual support by addressing a perceived gap in individual dance patrons' knowledge about fiscal sponsorship through communications and convening; by introducing individual patrons to the wide landscape of sponsored artists, especially African, Latina/o/x, Asian, Arab, Native American (ALAANA), and disabled artists, who are undersupported by individuals; and by considering opportunities to pool individual resources: for example, regranting;
- Strengthening corporate support, which was not addressed by the research survey but, as demonstrated through Dance/NYC research ([Dance.NYC/CorporateGiving2014](#)), has declined significantly in dance;
- Intervening to support sponsored dance artists and projects in identifying and accessing funding by strengthening communications environments and expanding technical assistance and training; and
- Ensuring that fiscal sponsors and sponsored dance artists and projects are present at every stage of developing, implementing, and evaluating the success of funding initiatives impacting their work.

## 4. Increase Diversity, Equity & Inclusion in the Sponsored Dance Workforce

The workforce demographic survey findings reveal key opportunities to foster equity in the sponsored dance landscape. The project partners recommend:

- Expressly and equitably including sponsored dance artists and projects in diversity, equity, and inclusion efforts and relevant research, policies, programs, and funding addressing the creative sector. This study directly responds to a 2016 Ithaka S+R workforce demographics report ([sr.ithaka.org/publications/diversity-in-the-new-york-city-dance-community](http://sr.ithaka.org/publications/diversity-in-the-new-york-city-dance-community)) on the Department of Cultural Affairs' grantees, which excluded sponsored dance workers;
- Reversing exclusionary funding practices across charitable sources (individual, foundation, and government) that disproportionately serve white non-Hispanic and/or nondisabled sponsored workers, according to survey findings;
- Developing identity-specific and intersectional initiatives to strengthen marginalized groups, using survey findings to guide action:
  - Undertake explicit and sustained efforts to advance African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations along the continuum of career readiness and advancement in sponsored dance;
  - Amplify the voices of dance workers who identify as disabled, who are well represented in the study sample but are underemployed by 501(c)(3) dance organizations, according to Dance/NYC research ([Dance.NYC/StateofDance2016](http://Dance.NYC/StateofDance2016));
  - Create opportunities for members of aging populations, particularly those in the Baby Boomer and Greatest/Silent Generation (born pre-1965), who are underrepresented in the sponsored dance workforce; and
  - Pursue deeper research and action to better engage those born outside of the United States, including immigrant artists, in the sponsored dance landscape;

- To achieve scale and impact, building the individual and collective capacity of fiscal sponsors to advance diversity, equity, and inclusion in their networks. Fiscal sponsors could be offered training, technical assistance, and financial resources to provide sponsored dance artists and projects with 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 and action by the fiscal sponsor partners, the population of sponsored dance artists and dance projects, and the wider dance field. Join us! Spread the word and weigh in on [facebook.com/DanceNYCorg](https://facebook.com/DanceNYCorg) and [twitter.com/DanceNYC](https://twitter.com/DanceNYC).

# ESSAYS

Dance/NYC commissioned essays by sponsored dance workers, representing each of the fiscal sponsor partners with dance projects, to offer reflections and recommendations based on the survey findings and discussion, as well as on their own personal experiences. Dance/NYC thanks the essayists all for their generosity, wisdom, and leadership in advancing fiscally sponsored dance. The essays are presented here in alphabetical order.

## Essayists:

Carrie Beehan, GOH Productions

Davalois Fearon, Pentacle  
(Foundation for Independent Artists and Unique Projects)

Shawn René Graham, The Field

Maureen Loughran, Center for Traditional Music and Dance

Jeremy McQueen, New York Live Arts

Mark Travis Rivera, Fractured Atlas

Svea Schneider, New York Foundation for the Arts

Malini Srinivasan, The Field

Ayoka Wiles-Abel, Brooklyn Arts Council

## Carrie Beehan

### GOH Productions

On reflection, the raw pleasure and honor of pounding the pavements of New York City, upon first arrival in America, is never to be taken lightly. As an immigrant artist, clutching the résumé of many years of dedicated work—work that had opened the door somewhat ajar to enter and participate in this melting pot of diversity virtually unknown in any other major city—the respect, awe, and privilege one feels in undertaking the task of pursuing art here is enormous, but not without its vast array of difficulties.

Bundled in the bureaucracy of comprehensive applications, interviews, and nervous first entry on a Temporary Alien Resident Visa status, initial months and even early years in New York City are very much tied up with trying to secure adequate rehearsal and development space, balanced with seeking and securing affordable accommodation and investing in materials and equipment necessary to maintain the standard criteria of excellence the immigrant artist's work reflects.

Fiscally sponsored artists are supported through inclusion and the opportunity to participate in specific programs presented by their sponsor, which, more often than not in the arts, is a nonprofit organization. Legal fees to enter the United States are, in some cases, supported or absorbed in the first round by the nonprofit organization, but many organizations cannot carry these high costs and require the artist to do so. Working on projects and living in New York in these temporary, undefined states of pre-permanent residency places an enormous strain on the artist. Fees to renew the O-1 Artist of Extraordinary Ability visa range now between \$5,500 and \$7,000, depending on lawyer rates and including current compulsory application fees. On renewal, interviews to remain in New York, where the artist is already living, must be conducted outside the United States of America. Interview processing fees, travel expenses, and a bevy of other costs are unavoidable for the artist to attend such an interview, who then waits several weeks for the process to hopefully allow them to return back to the United States.

As much as fiscal sponsors pull every string to help their artists, often the sponsors struggle with overwhelming costs, such as sustaining studios in a climate where many of the community programs do not cover the cost of running these studios. Rehearsals for performances and shows at a professional level require, time, dedication, detailed budget analysis, and a rigorous work ethic, and it is not uncommon for professional artists to fall short of any grant or funding support to rent these studios, even subsidized ones, to develop their projects.

In my case, given the overriding temporary residential status of an artist, I have been here more than 15 years and am fully immersed in the local arts community, partnering and performing often with no fee to aid one cause or another. But, without the basic discretionary funding made available to immigrant artists who are not yet processed to Green Card status, this ongoing Temporary Alien status is discriminatory. It is an immediate barrier to applications for many of the subsidized programs and grants a full-resident artist is entitled to.

Immigrant artists communicate poignant and powerful storytelling through their artistic forms and present to the city of New York with constant fresh perspectives and important dialogue. This is an essential contribution to an inclusive community.

What can be done?

Refreshing former programs and creating new ones that meld local schoolrooms, stages, and spaces during after-school hours and during downtime would create a resurgence in available rehearsal and development space for many artists. In turn, the artists could provide the school and students with an opportunity for students to visit on-site and learn about the process of developing work in various artistic fields. Fresh programs for the schools in the arts becomes a low-cost but high-value commodity in that the artists give their time to utilize the spaces by permitting the students to visit, and when possible, help or participate in these programs.

High ceiling spaces and areas suitable for projection and exploratory visual arts, now often merged with live dance and filmed dance performance,



are viable resources in specific school halls and spaces. Several schools in the East Village and Lower East Side, such as East Side Community School, the Earth School, and some others have well-equipped stages and projection screens, professional lighting, and sound equipment. They also have a great deal of after-school time available. These are ideal spaces for dance artist performance, inviting viewers and community to share in the outcome of applied projects. One of the greatest shortages for artists, in general, is space availability to invite an audience to view. Theater rental costs are exorbitant and outside the budget of many communities and/or local artist productions. It is from the small, experimental outsider—brave and curious, yet highly skilled—that high-quality artistic projects and productions can be developed and, in some cases, eventually move into a broader arena of high-level acclaim!

Housing subsidies for immigrant temporary resident artists, no matter how many years they have contributed to their local community and presented strong and regular bodies of local work, are not permitted, nor can these artists apply for affordable housing. The requirements of fulfilling and renewing Extraordinary Ability Visas require proof of a full-time body of work, schedule, and ongoing projection of income and bookings. This work ethic and responsibility to achieve excellence must all be achieved with limited budgets while still catering to the high cost of living in New York.

Immigrant artists need support with legal consideration of fees and subsidiary funding, more volunteer lawyers willing to invest in the time needed to submit these highly detailed and involved documents of proof, letters of recommendation, and press/published material. This support can be provided in the form of subsidies for immigration application and interview fees.

In closing, the raw, exciting energy and purpose an immigrant artist brings to the United States from a multitude of countries and experiences builds open dialogue, a more cohesive, inclusive understanding in a diverse, tolerant community, and an artistic platform that represents New York on international stages at the highest degree of professionalism. In allowing immigrant artists with nonfinalized status to enter the league of grant reciprocity and subsidized or affordable housing, access to affordable work and development spaces and subsidized legal costs, the New York arts programs and the public are enriched and advanced in many ways.

## Davalois Fearon

### Pentacle (Foundation for Independent Artists and Unique Projects)

#### Dismantling Racial Bias in Arts Funding: The Role of NYC Arts Institutions

I am Jamaican-born and Bronx-raised. I am also a critically acclaimed dancer, choreographer, and educator, as well as a New York City fiscally sponsored artist. This essay extends from the recommendation in Advancing Fiscally Sponsored Artists & Projects to reverse “entrenched patterns of exclusion of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations” (41). The reversal of exclusionary practices should start with an examination of the root causes of exclusion, which stem from a long history of North American colonization and slavery: legacies have produced systems of oppression and embedded racial biases that impact and shape US society today. In dance, the effects of such deeply entrenched biases include a privileging of forms rooted in European aesthetics, such as ballet. Implementing practices that intentionally dismantle the lens of Eurocentrism [Eurocentric: Centering on European or Anglo-American values, culture, or history at the exclusion of a wider world view, and implicitly deeming European culture as superior] through which I believe arts and culture is currently validated and valued, is key to a more equitable New York City cultural sector.

As a fiscally sponsored artist of African descent, raised in a low-income household, I have been personally affected by “entrenched patterns of exclusion.” The arts education I received in public elementary and junior high schools was very inconsistent. My professional training failed to equip me with the professional development skills necessary to fully participate in the field of dance, outside of being a dancer. This set me behind many of my peers in terms of career readiness. My lack of knowledge about how to succeed as a choreographer, for instance, meant that for many years I was excluded from making my own art.

Today, I am facing the exclusionary nature of grant giving, which is mostly contingent on the ability of applicants to be well versed in English and have critical writing skills, in order to make a well-written case that their work be funded. This is a challenge for me as an immigrant whose first language is an English variant with considerable grammatical differences. I do not have resources to hire full-time development staff, so I have to spend a lot of time on grant writing especially because I am constantly competing against more established institutions and organizations that have greater access to administrative support. Funding programs have exclusionary patterns of giving, and so artists like myself consistently run up against barriers, making it more difficult to create new work. Dance/NYC's *State of NYC Dance & Workforce Demographics* study found that participants from organizations with "budgets of less than \$100,000 are less likely to be white non-Hispanic and more likely to identify as black/African-American than are participants from larger organizations" (47). NYC cultural institutions should prioritize dismantling the racial biases that currently exclude ALAANA populations and filter resources to predominantly white-led and -staffed organizations.

Cultural and arts institutions in NYC must reflect the city's racial demography and should use this as a guide in all they do, from the makeup of their staff, to inviting grant application submissions, to determining who is placed on grant panels. Racial diversity at every level of the grant process will allow multiple perspectives to influence decision-making regarding the distribution of resources and offer new and culturally sensitive ways to involve ALAANA populations in these processes, without forcing artists from these communities to assimilate to the status quo. Perhaps applications process should take new forms, such as interviews, video applications, or work samples in lieu of an extensive written component. And, by inviting panelists who reflect NYC and include representatives of ALAANA populations, ALAANA artists face a better chance of receiving funding for projects that may fall outside the current norm. This would begin to address some of the racial bias embedded in grant application processes.

Another recommendation would be to create need-based grants that help mitigate the unequal distribution of wealth in the United States that I believe relegates many ALAANA artists to lower income brackets and creates obstacles to accessing resources. For instance, such grants might

provide a salary designed to cover both the artist's cost of living and funding for their general operations and artistic endeavors. In addition, grants could provide mentorship and professional development resources as well as opportunities to connect with potential philanthropists who may socialize outside the social and professional networks of ALAANA artists. Furthermore, measures should be taken to ensure that fiscally sponsored ALAANA artists are not forced to compete for funding against large, well-established fiscally sponsored artists and organizations with significant resources at their disposal. To achieve this, need-based grants should specifically serve ALAANA artists in the lowest income bracket because they are the most vulnerable and thus require the most help.

It is my belief that effectively reversing the historical exclusion of ALAANA artists requires truly understanding and reconciling with our shared history. Challenging the systematic exclusion that has resulted from a normalization of the perspective of the white ruling class [Ruling class: the individuals in a society who establish the status quo.] within arts, and society at large, is the first step in this process. Then, we must hold ourselves and our institutions accountable for dismantling what most Americans have come to accept as normal: inequity. This accountability depends on developing an awareness of the ways in which we participate, knowingly or unknowingly, in systems of oppression; and this can be achieved by doing things like reeducating ourselves about American history from the perspectives of ALAANA groups, joining or supporting social justice organizations, or taking implicit bias tests.

On both a personal and institutional level, dismantling the racial biases that lead to exclusion must be a conscious and intentional effort, and NYC Department of Cultural Affairs should take the national lead by implementing practices in the cultural plan such as those presented here. Creating a more equitable NYC cultural sector will take work, from within and outside existing power structures. Indeed, it will not occur overnight, but is a continuing process that requires the full participation of artists, donors, and institutions alike. Only then can we claim that NYC truly celebrates and supports all the cultural richness it has to offer.

**Works cited:** "Advancing Fiscally Sponsored Artists & Projects: A Report for the City of New York." Dance/NYC. Print.  
 "State of NYC Dance & Workforce Demographics." Dance/NYC. Print.

## Shawn René Graham, Deputy Director, Programs and Services The Field

The Field is in its 31st year of providing artistic and management services to a wide variety of artists across the country. We provide artists with the tools to enhance and support their creative practice with our core programs, Fieldwork and Fiscal Sponsorship. In addition, we have always made our programs as accessible as we can, often with limited resources. Any increase in funding for New York City is welcome, but no matter how large or how small that sum is, it is important to ask who benefits from it. How do we help artists thrive in the communities they are in, rather than expect them to get what's left after large institutions have monopolized all of the money and space?

As a fiscal sponsor, The Field relies on the revenue that artists generate through their membership dues (\$250 annually) and the processing fees (6%) they must pay for us to receive their tax-deductible contributions and acknowledge their donors. These fees are necessary in order for us to function as a service provider, but it also means that many artists are left behind. Artists often don't get paid for their work and have to retain some means of income outside of their artistic practice in order to cover basic living costs. It's not hard to imagine that there are many more artists that could benefit from our services, but are unable to afford our membership dues. The existing economic gap between whites (33% of the population) and people of color (67% of the population) in the city exists in the arts sector as well. If fiscal sponsors had increased funding to subsidize dues or processing fees for artists, particularly those of color, more artists could utilize the services we provide.

Increased funding could also help expand our reach to the outer boroughs, where many artists are making work but do not have access to a support system. Many barriers to successful art making exist because of the uneven distribution of resources and funding between boroughs. While each borough does have an arts council, they do not all offer the same opportunities. Application processes and program availability differ

wildly, as do their budgets. Fiscal sponsors often advise artists on the opportunities that their arts councils offer. The Field and other fiscal sponsors could collaborate with councils on helping artists develop fundraising strategies specific to the local culture of communities and find ways to simplify complicated application processes and procedures for artists who don't have a large staff to take care of daily administrative tasks.

Space should not be limited only to existing organizations. Individual artists also need suitable rehearsal and performance space in their communities. Multiple pathways to access space is crucial, whether it means making space affordable through residencies or volunteer systems, or simply lowering hourly rental rates. Further, we must investigate how we can make available space useful for everything from a dance piece to a music concert. More resources are needed to accommodate a wide variety of abilities, artistic disciplines, and audiences as well.

The Field staff is on the ground every day. We understand the lives of working artists because that's what we are. We are dance, music, theater, and visual artists and patrons. We advocate for increased funding, but we should also make sure that we open the lines of communication so that we can all serve each other better.

## Maureen Loughran, Deputy Director Center for Traditional Music and Dance

A few months ago, I was sitting at coffee with the partner of a master Guinean dancer and musician, one of our touring artists, when she began to tell me about an idea for a project to work with veterans suffering from post-traumatic stress disorder (PTSD). The idea was fully formed. The project was ready to go. The partners were identified and eager to start. The project involved creative outreach to and partnership with a community new to our organization. How could this innovative and thoughtful project get funded? This artist is not a nonprofit, with a board or even an administrative staff: he is an artist who leads a group of musicians. What could be done to get this idea from a conversation over coffee to actual production?

The Center for Traditional Music and Dance's mission is to assist New York City's immigrant communities to preserve the vitality of their distinctive performing arts traditions and promote cross-cultural understanding by sharing these art forms with audiences across the city. When one of our partner artists comes to us with an idea for a project, we work hard to find opportunities for them to bring that idea to fruition. Our role as a fiscal sponsor within this community of folk and traditional artists can range from assistance structuring a project narrative and processing payments to suggesting performance venues and assisting with visa paperwork. As this report demonstrates, many artists find that the barriers to funding lie not only in the grant structures, but also in the knowledge structures supporting the grant-making process (not to mention language barriers).

The folk and traditional artists with whom we work at CTMD are like any other artist—they want to focus on doing what they do best and what brings them joy: creating and presenting their art. Time spent researching funding opportunities, which are often byzantine beyond basic comprehension, is time lost from their practice. We help connect folk and traditional artists with project-appropriate funding requests, whether it is funding for a first international tour, an annual dance premiere, or a monthly series of community concerts. The process begins by sitting with artists, exploring



their ideas, searching out potential funding, and then guiding them through applications from submission to grant funds received. These deep and long-term relationships are the result of CTMD's almost 50 years of ethnographic community research and public programs. We are invested in the health and sustainability of the folk and traditional arts of these immigrant communities. Equal access to funding is essential for sustaining these fragile cultural ecosystems and fiscal sponsorship is a necessary tool for folk and traditional artists to gain that access.

Current City, State and Federal funding structures, however, do not permit the nuanced partnership that fiscal sponsorship is built upon. Allowing immigrant artists to walk through the grant process with a fiscal sponsor can result in stronger applications that have a higher chance of being funded. Other challenges folk and traditional artists encounter include the lack of high-quality documentation of their art and difficulty building marketing and outreach strategies for their work, both of which impact the success of grant-funded projects. By working with artists like the Guinean dancer and musician, CTMD uses fiscal sponsorship to create self-sustaining models for artists and their projects. Fiscal sponsorship can be the first step toward independence for immigrant artists, and the first step through the door for access to funding and professionalization. Access is not enough. Nurturing and encouraging participation of folk and traditional artists through mentoring and service strengthens the artist, the traditional artist forms and the community. More support for organizations that foster these important relationships will allow for a more vibrant and equitable arts community, one in which immigrant voices are heard loud and clear.

## Jeremy McQueen

### New York Live Arts

I moved to New York City in 2005 as a college transfer student into the Ailey/Fordham BFA program. One of my biggest dreams as a young aspiring dancer growing up in San Diego, California, was to live in New York City and perform in productions at Lincoln Center like those I would watch on PBS's *Great Performances* series. With Fordham University's Lincoln Center campus sitting smack-dab in the middle of my dream, I was often refueled by the opportunities I received to purchase discounted rush tickets to see dance companies from all over the world. One company I would frequent in particular was New York City Ballet. Their rush tickets at the time were only \$12 and New York City Ballet was notorious for having the longest seasons, with dozens of different ballets performed each year. Any time I had \$12 to spare, I would hop over to the State Theater and request a ticket. There, I was introduced to Balanchine's *Serenade*, *A Midsummer Night's Dream*, and one of my favorite ballets, *Concerto Barocco*, along with a host of contemporary works from choreographers such as Christopher Wheeldon, Alexei Ratmanský and Benjamin Millepied. As captivated as I was by getting to be so close to my dream of performing on one of these dynamic Lincoln Center stages, I often left the theater confused about the next steps I should take. As I continued to be exposed to these dynamic works and choreographers at New York City Ballet with each passing year, I looked around and not only noticed that I was often one of the very few black people in the audience, but also found that there were very few black males or females whom I could look up to onstage. Additionally, the choreographers didn't fully represent the diversity that is New York City. My heart always sang when I would open my program and see that Albert Evans or Craig Hall were dancing that evening. Within the twelve years that I have lived in New York City and have regularly attended performances at New York City Ballet, to date I have only seen one black choreographer's work presented on any New York City Ballet program, and sadly, that choreographer, Ulysses Dove, is no longer living.

As I continued with my education in college, I became increasingly infatuated with choreography. My goals shifted from being onstage in Lincoln Center to one day being able to create works for New York City Ballet. The years

continued to go by, and I started to become more wary about how my dream of choreographing for the New York City Ballet would become a reality. I had access to see NYCB for a great price, but I didn't see myself in the institution. I didn't see enough people who looked like me onstage, creating ballets, or even serving as audience members. I continued to wonder if and how I would ever get to become a part of this illustrious institution if I didn't see anyone who looked like me achieve the goals I aspired to.

New York City Ballet has created a pipeline for choreographers through its New York Choreographic Institute, which often supports those who have grown from within its institution. But for someone like me, who has never been a student at the School of American Ballet and has never danced in the New York City Ballet or an affiliate company, it is challenging to get my foot in the door or even make a solid introduction. After applying to the choreographic institute and feeling discouraged, I decided it was time to take matters into my own hands and create an opportunity that allowed me to grow as a choreographer.

In 2016, after working diligently to continue to grow as a freelance choreographer in New York City, I decided to take a leap of faith and do something I never thought I would do. I decided to be the change that I wished to see in the world, follow in the footsteps of Alvin Ailey, and create my own collaborative vehicle. Instead of waiting for someone to provide me with an opportunity, I decided to create one not only for myself but also for others. In 2016, I officially launched The Black Iris Project, a ballet based collaborative that brings black artists of various artistic disciplines together to create new ballets that are rooted in black history and/or the black experience. I created this vehicle not only to bring black ballet dancers and artists together to build a stronger community amongst black artists, but also to create a platform where I could continue to grow as a choreographer and sharpen my skills by getting to work with so many incredible dancers whom I admired. I believe that one cannot grow without opportunities to be challenged and expand their experience.

But how? How did I do it? Aside from lots of prayer and faith, it has taken a lot of knocking on doors. I quickly learned that while establishing a company or collaborative to receive majority of foundational grant support,

your organization must have been established for about 3-5 years and possess extensive reviews, accolades, and press mentions before you are even eligible to ask for support. This left me very confused as to how I would even establish an organization for three years without financial support, but I continued to reflect and meditate on my vision and mission and championed more strength to continue knocking on doors.

Inspired by Alvin Ailey, who created his company as a call to action and a safe haven for black artists, I decided to follow in his footsteps and make something out of the very little I had. I got a few friends together, knocked on doors, wrote emails, and solicited the advice and support of anyone who would allow me a moment of their time to share my vision with them. I've seen firsthand how expensive it is to build something like this in this economy.

As I was building my collaborative, I shared my reflections with a white colleague who said to me, "Everyone has at least one wealthy aunt or uncle they can go to and ask for support to help them with their career in choreography. You just have to ask." This idea left me traumatized at the reality of how some people really have no idea how privileged a statement that is. With this now in my mind, I began to reflect a bit harder on the socioeconomic challenges I was facing that others might not completely understand. That special "aunt or uncle" was not in fact my reality. I have a supportive family that believes in me and has often made sacrifices for me to be able to continue to reach for my goals. The concept that someone rich in my family has enough to help fund my company was a comment that really showed me the deeply rooted issues that lie within our arts community of the haves and the have nots.

One of the first doors I knocked on was that of Ben Rodriguez of The Rockefeller Brothers Fund. Ben and I were familiar with each other through my work with Dancers Responding to AIDS. I sat down with Ben, told him my vision, and asked for his advice of what steps I should take. I was so excited to receive not only his support but also a grant from The Rockefeller Brothers Fund. Ben Rodriguez and The Rockefeller Brothers Fund were the very first organization to offer me seed funding. I thank Ben and RBF for taking a leap of faith with me, a relatively unknown choreographer, and recognizing my passion and vision for diversified

change within our dance community. Ben and RBF planted a seed within me to help my vision be turned into a reality. Our arts community needs more people and organizations such as these.

I stand proudly on the shoulders of many black choreographers and visionaries like Arthur Mitchell and Alvin Ailey, who built their legacies with very little. However, living in New York City has become increasingly challenging, with increased rent and limited affordable studio space, to be able to continue nurturing my craft, and competitive access to funding to support my aspirations and dreams.

*Advancing Fiscally Sponsored Dance Artists & Projects* shows that 67% of fiscally sponsored dance artists are white non-Hispanic individuals, though I know that there are far more than the 26% of minorities represented who want to be choreographers with their own collaboratives and companies. However, the lack of access to financial resources and mentorship make that very challenging.

Throughout my 12 years in New York City, I have gathered that access to the arts isn't enough. If we want to see more minorities be brought through the pipeline and become established choreographers years from now, we need more diversity initiatives that offer mentorship, affordable workspace, and increased financial support at the foundational and governmental level for emerging minority choreographers to increase the opportunity for others to follow in the footsteps of Alvin Ailey, Arthur Mitchell, and so many other minority choreographers.

### **So what are my recommendations?**

- Increase funding specifically for emerging minority artists and companies.
- Establish greater mentorship initiatives for emerging minority artists and companies and provide incentives to well-established organizations that create and expand their presently existing diversity and mentoring initiatives.
- Create affordable rehearsal and presentation spaces for artists to create and to nurture their abilities and build their portfolios.

## Mark Travis Rivera, Artistic Director/Founder of marked dance project Fractured Atlas

### Creating at the Crossroads

Alvin Ailey once said, "One of the processes of your life is to constantly break down that inferiority, to constantly reaffirm that: *I am somebody.*"

Growing up with cerebral palsy, I never imagined that dance would be a part of my life. Nor did I imagine becoming the youngest person of color to found an integrated company, marked dance project (MDP), of disabled and nondisabled dancers. I am creating at the crossroads of my own identities as a person of color who is disabled, gay, and gender nonconforming. My lived experiences differ from your average dancer or choreographer, yet I am expected to work within the confines of a system that often overlooks people like me, people who challenge the norms of the dance culture and insist on having their voices heard in order to make dance more accessible and inclusive.

As a Latino from the inner city of Paterson, New Jersey, there weren't many possibility models for what I wanted to do with my life. While I had help from my mentor, Erin Pride, and a few others who believed in the mission of MDP, there was a lot I needed to learn along the journey. I had to combat ageism and ableism, proving to others around me that despite my young age or disability, that I was capable of doing this work. I also had to confront the economic realities of the dance industry. In 2009, when I created MDP at the age of 17, I had no idea that running my own dance company would mean much more than just performing or choreographing—it would mean running my own business.

Being fiscally sponsored by Fractured Atlas has often been a positive experience, as their team has always responded to my inquiries and supported me when I wrote my first grant proposal. But becoming fiscally sponsored hasn't changed the fact that I often feel isolated from other artists and lack the support I need to grow and nurture MDP. I would like to see my fiscal sponsor partners do more work to develop a network of professionals to serve as mentors to young artists like myself, who grew up

without support or resources relating to financial literacy or how to be an entrepreneur, and who are still learning how to navigate the arts world from a marginalized perspective.

While I am now able to receive tax-deductible donations and apply for certain grants, the reality is that I don't have the infrastructure in place to generate large individual donors or apply for all the available grants. As much as I would love to make running MDP my full-time job, the lack of financial resources makes that impossible. So, like many marginalized artists before me who aspired to make dance more accessible and inclusive, I had to find my own way to establish an integrated dance company with little to no resources. If there was a way to pair a local business person to a fiscally sponsored artist, artists like myself could get the insight and knowledge it takes to develop a sustainable business plan for our companies.

In the disability community, we say, "Nothing without us"—meaning that every facet of society must include people with disabilities. But when we look around the dance community, it's rare to find folks from the disabled community included. While companies like AXIS Dance Company in Oakland, California, Heidi Latsky Dance in New York City, and other physically integrated dance companies in the United States are paving the way for a more inclusive dance community, there's still a long way to go in shifting the ideas of disability and dance.

What makes dance such a vibrant art form is its diversity of bodies, styles, and abilities. But it's still clear that people of color are left in the outskirts of the community, which is why companies like Alvin Ailey, Dance Theatre of Harlem, and other organizations that are predominantly people of color are so important. With MDP as a fiscally sponsored project, I too am trying to make an impact, but without the proper support systems in place: I feel as if my efforts will fail in comparison to other more established companies.

I am worried about the future, not only of MDP, but of all fiscally sponsored projects led by people of color, because the odds are stacked against us. I'm afraid society doesn't value our contributions enough, but I wholeheartedly believe that I am somebody, and that my art matters. So, I will persist and continue to do this work at the crossroads because I truly believe in the beauty, transformative power, and endless possibilities of dance.



## Svea Schneider

### New York Foundation for the Arts

#### Address the Demand for Affordable Rehearsal and Development Space

As a NYC-based artist and fiscally sponsored dance maker myself, I know firsthand the challenges and obstacles many artists go through to create work in NYC. Truly affordable rehearsal space that allows for continuous and longer periods of development is meager in NYC. There are many great initiatives and organizations that offer subsidized rehearsal rates, but these hourly studio rentals are often booked months in advance, and they do not allow artists to store any props or leave a set for an ongoing development and rehearsal period.

My suggestion is to work with local city councils and district leaders to develop more private-public partnerships that allow for local residency programs. The CUNY Dance Initiative is a great example in which dance makers get paired with a local college and are being given space to develop work. I recommend that residency programs get initiated in each borough on a local level, in which local arts councils and local district council leaders, work with local businesses to develop a space-grant or residency program for local dance makers. These programs could be systemized partnerships that connect local dance makers to local businesses, and underused spaces, or spaces not being used during nonoperating hours, can be used for a longer rehearsal and development program. These local alliances could foster the arts on a local level and could lead to a stronger presence and visibility of the arts in each local community. This could ultimately lead to a stronger appreciation of the arts and could encourage more civic and public engagement between the local artists and local businesses. I suggest that each local arts council conducts a survey, of (1) local artists needing space and (2) local businesses that have vacant, underused, or available space during nonoperating hours. The results could be set up in a database, and according to it there could be a rotating system based on an application process that pairs the dance maker with the business. As a motivation for businesses to participate, tax incentives could be given.



## Strengthen Funding for Fiscally Sponsored Dance Makers

I suggest that fiscal sponsor organizations should be able to obtain more funding geared specifically toward their fiscal sponsorship department. This could allow them to offer lower fees or even no fees to their fiscally sponsored projects. If an artist would not need to pay a 6-8% fee on any funds raised through the fiscal sponsor, this would immediately increase the funds available to each individual artist/project. Furthermore, through my own experience as a fiscally sponsored artist, it would be beneficial to the overall landscape of fiscally sponsored artists if there was more public knowledge about what a fiscal sponsor and a fiscally sponsored project actually is. This could lead to more transparency and could potentially increase the likelihood to be eligible for funding that is currently only available to registered 501(c)(3)s.

## Malini Srinivasan

### The Field

I am a Queens-based choreographer, dancer, and teacher of the South Indian classical dance, Bharatanatyam. I have been trained in this form by my mother and grandmother since I was very young, so the movements and stories are harbored deep within my body and mind. Since 2000, I have trained with teachers based in India to advance to a professional level; I continue to learn intermittently with my guru, as the learning process in classical Indian arts is considered a lifelong journey.

In 2004, I moved to the New York area and began performing, choreographing, and teaching the dance in various contexts, including universities, public schools, libraries, museums, and private homes. My teaching and choreographing are intimately connected as I often train dancers who have some or no previous training to dance in my pieces. Residencies, such as the Dance in Queens Residency at the Queens Museum of Art, gave me time and space to develop my first full-length choreography. Grants from the Queens Council on the Arts and New Music USA have helped me develop new works. I have been a fiscally sponsored artist at The Field since 2010. This relationship with The Field puts me in touch with the larger dance community, provides information and support with grants, and opens a way to channel private fundraising.

The primary obstacles I face in creating and sustaining my work are not dissimilar to other dance practitioners in the city, but they take on a different hue because I practice an Indian classical art form. Like many other choreographers, I struggle to find adequate space and sufficient funding to develop and sustain my work. I also find it difficult to make a living wage through dance. In addition to these issues, the United States is a rocky playing field for artists like me because my art form is marginalized.

The primary issue I have in creating and sustaining my work is finding space to do so in NYC. There are places such as Gibney Dance that offer subsidized space for rehearsals, and residencies often include short-term development space. But none of these places offer space for teaching

and training. What is different for traditional arts like the one I practice is that there are few people who have the training necessary in the United States to perform at a professional level. There are many dancers with extensive and rigorous training in Western forms like ballet and modern dance: choreographers can work with these dancers in order to realize their visions. Unlike them, I need to train dancers, sometimes from a very basic level, in order to perform in my pieces. This process takes months and years of cultivation. So creating professional level work requires cultivating professional-level dancers, which requires time, space and investment. My work would benefit greatly from having access to subsidized space, not for the creation or rehearsals of a new work, but to regularly train dancers.

The other thing that subsidized space for teaching would alleviate is the need for a living wage. In my tradition, and many others, dancers often combine teaching with an active performing life. The two are regarded as mutually beneficial for a dance professional. Teaching can be a much more steady income than performing. However, in NYC, studio space for teaching is often very costly, and the numbers of people learning classical Indian dance (compared to more popular forms like Bollywood dance) are usually small. Small classes greatly enhance the teacher to student relationship and make for better dancers. But the combination of high studio rent costs with small class size makes teaching much less lucrative, and often results in a loss. Again, subsidized teaching space would help this combined issue.

Another possibility is working with dancers who have trained in India and have relocated to NYC. However, many of them struggle to find access to space and the financial stability to sustain their practice. This issue may be resolved through a partnership with an existing company with access to subsidized space: the newly relocated dancer would find a place to practice as well as a group to work with.

I do most of my fundraising through private individuals, and it is very important to my work. But it is hindered by the fact that in my community, donating money and providing resources for the arts are not common practices. Support for how to go about tapping potential donors in the South Asian community would be very appreciated in terms of developing

this base. Another area that could be explored is nonmonetary exchanges that would be mutually beneficial to both artists and donors, and understanding how to develop such relationships.

Indian classical dance holds a marginal place within the NYC dance world, so practitioners face larger challenges in establishing connections with audiences. It is easy to get viewed by critics, venues, and audience members as being a “beautiful” and “ethnic” dancer with no real relevance to a mainstream audience. Another issue I face as a US-based Indian dancer is that I am often considered “inauthentic” compared to dancers who reside in South Asia. When programmers don’t have much knowledge of the art form, they identify nationality or country of residence as the mark of authenticity. This ignorance works against the many excellent Indian classical dancers who live and work in the diaspora. Another pressing issue is that within the dance world, there seems to be—at any given time—a token Indian dance company that venues have identified as being fully representative of the form. That company represents “*Classical Indian Dance*” at festivals and theaters, leaving all other artists out.

Because of all these issues, artists like myself have the unwieldy burden of simultaneously creating art *plus* educating venues and audiences while having fewer opportunities to share their work. I feel that venues should share the responsibility with artists in order to create better relationships with audiences. Venues that receive funding could be required to expand their offerings to include non-mainstream dance forms, thereby creating more opportunities. People responsible for programming at festivals could be more aware of their role and take responsibility for educating themselves and their staff about the dance form in order to facilitate the interaction between the artists, critics, and audiences. Artists, funders, and venues have a joint responsibility in communicating with audiences, and that awareness would benefit all entities and our field as a whole.

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## Ayoka Wiles-Abel, Grants Manager Brooklyn Arts Council

### Don't Close the Doors: Strengthening Funding for Fiscally Sponsored Dance Making Produces Innovation and Creativity

This essay represents recommendations based on the research provided by Dance/NYC and Webb Management Services disseminated in May 2017 titled *Advancing Fiscally Sponsored Dance Artists & Projects*. Consistent with the artswide field funding is a fundamental need for sponsored dance artists and projects, including specific fundraising opportunities and access to support and resources. The initial research shows that 56 of the dance respondents, as compared to 201 of artswide respondents, felt that working with a fiscal sponsor supported their ability to raise funds. Individual dance artists and dance makers benefit from an institutionalized structure to access funding. Additionally, many of the sponsored dance budgets are small, with 97% under \$99,000 and 3% between \$100,000 and \$499,000; as a result, they have limited resources to devote to operational costs. Organizations with small budgets benefit from fiscal support. According to the Nonprofit World Funding Alert (2009), fiscal sponsorship provides a mechanism for organizations to continue to be innovative, have the infrastructure and support of an established organization, as well as minimize and manage risks effectively.

### What are the barriers to funding?

Recognizing some of the significant barriers for sponsored dance makers to funding helps to understand the underlying context for the need for funding opportunities that don't limit entry (i.e., eligibility for a registered nonprofit and complex grant applications). Additionally, supporting funders to understand and be comfortable with the legal and governance framework of fiscal sponsorship. Of those who responded to the study, there were two main concerns: first, 27 dance respondents stated that limitations of funding sources were barriers to obtaining funding, and second, the public's lack of awareness of fiscal sponsorship.

Fiscal sponsorship has been a gateway for hundreds of artistic and creative projects over many years and has increasingly become a legal entity with which to receive funds. Fiscal sponsors provide the necessary capacity building for artists and organizations, which allow them to focus on their art making and not on managing the legal and financial responsibilities of an incorporated entity. The San Francisco Study Center has created a Fiscal Sponsor Directory that now has more than 240 fiscal sponsors in 36 states that have formalized their relationships and services that they provide to the community. Also, the directory serves as a platform to help others understand the breadth of the sector and the impact that fiscally sponsored projects have within a very saturated nonprofit sector. "Approximately 1.41 million nonprofits were registered with the Internal Revenue Service (IRS) in 2013, an increase of 2.8 percent from 2003." (Urban Institute 1)

The study conducted alongside numerous reports on the benefits and scope of the fiscal sponsorship speaks to the need for clear solutions to support fiscally sponsored dance makers and projects to access financial resources. Among the fiscally sponsored dance projects, government funding is limited, with 28 percent receiving government funding as compared to 93% receiving funding from individuals. Funding is needed not only for artistic needs but also for operational costs and salaries/artist fees, which are wider than the artswide respondents. Dance makers even within segmented categories, including race, still receive less funding from government and private foundations than individuals.

### Pathways for funding

Funding among fiscally sponsored dance makers has to be a three-pronged approach, which requires implementing overarching strategies in a meaningful way. In particular:

- Increasing funds and funding allocations to arts councils and service organizations for regranting to fiscally sponsored dance makers for artistic projects and professional development.

- Advancing foundation support for fiscally sponsored dance makers by adjusting grant guidelines to eliminate restrictive eligibility requirements.
- Expanding individual giving for fiscally sponsored dance makers by pooling donors giving through regranteeing programs and creating culturally specific practices around philanthropy that best serve and support a broad landscape of sponsored artists, and in particular African, Latina/o/x, Asian, Arab, and Native American (ALAANA) communities.

Government funding is tied to a set of protocols and complex systems that require a formal way to collect data and assemble information relative to each applicant. As a result the application process often requires that the funder conduct business with a nonprofit organization. However, there have been many governmental institutions that have created mechanisms to meet the needs of individual artists or unincorporated collectives, which includes funding decentralized regrantee programs. These processes enable individual dance artists and sponsored projects to be eligible for funding and apply for government funds through arts councils and service organizations.

Arts councils and service organizations that provide regrantees have a long-standing history of professional grant making systems. They have the ability to support sponsored artists and projects with some of the complexities of grant applications. They have dedicated staff members who can concretely support artists and help them realize their work. The arts councils and service organizations are on the "pulse" of understanding the needs of dance makers, both individuals and organizations, as a result of years of developing community-wide connections and being deliberate in their community engagement efforts. They can provide technical assistance, capacity building, and professional development, including one-on-one coaching, which is a necessary component in supporting dance makers to focus on creativity and building their work. Dance makers can introduce new ideas, address critical social issues, transmit culture on stage, and engage the local community in vital art making.

Arts councils also have the ability to support sustainable cultural activities as a result of independently being able to build capacity building practices that mirror the needs of the community (Wisdom and Marks, 2016). As a result, funding that is tied to professional development and technical assistance provides for the resources to be allocated to those dance makers with well-fleshed-out art activities and the subsequent support to realize their projects to completion and provide access to the public. As a result, for dance makers and artists to succeed it requires that service providers and grantmakers serve in a role of building community, sustaining culture, and continue to foster community and cultural participation by all stakeholders (Wisdom and Marks, 2016).

Much in the way that regrant programs support the sustainability and building of culture, innovation, and risk taking in dance making, foundations can support these efforts and thereby support not only social justice initiatives but a new set of ideas that are derived from art making as well. Thus, foundations can create systems to streamline guidelines by accepting fiscally sponsored projects and can rely on those professional fiscally sponsored programs to vet the artist's credibility.

Lastly, fiscally sponsored dance makers should continue to build on the success of individual giving. However, a growing concern is that there is a gap in the perception of dance patrons about fiscal sponsorship who are not informed about a wider landscape of sponsored artists. As a result of this gap, resources should be pooled and directed to arts councils and service organizations to make direct allocations to dance makers through regrant programs. These provide clear mechanisms for individuals to feel confident that their gifts will be directed to artists in a responsible and meaningful way.

Fiscally sponsored dance makers through their fiscal sponsors can spearhead and shepherd the educational process for dance patrons and create media campaigns that demonstrate the value of donating to fiscally sponsored dance makers. In addition, fiscal sponsors as result of their connections to the community, in particular, arts councils can help educate and engage audiences in culturally specific giving practices that



include using the values and cultural norms of each specific community. Such methods include supporting dance patrons format events and media campaigns using culturally specific language, ensuring the structure, location, and timing of events support the cultural norms of their community. These practices help support fiscally sponsored dance makers have access to individual donor dollars and continue to create art making that supports groundbreaking ideas, transmission of culture, and the sustainability of dance in the long term.

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# APPENDICES

## DATASETS

[Dance.NYC/DanceFiscalSponsors2017](#)

## PARTNER DATA COLLECTION FORM

[Dance.NYC/DanceFiscalSponsors2017](#)

## WORKFORCE SURVEY

[Dance.NYC/DanceFiscalSponsors2017](#)

## FISCAL SPONSOR PARTNERS

### **Brooklyn Arts Council** ([brooklynartscouncil.org](http://brooklynartscouncil.org))

BAC gives grants, presents free and affordable arts events, trains artists and arts professionals, teaches students, incubates new projects and promotes artists and cultural groups across its borough. As Brooklyn's cultural anchor since 1966, BAC has also been the catalyst helping the arts community grow. It continually evaluates and evolves what it does to meet the changing times, and keep its commitment to community engagement, diversity, and inclusion when it comes to the arts in its borough.

### **Center for Traditional Music and Dance** ([ctmd.org](http://ctmd.org))

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

### **City Lore** ([citylore.org](http://citylore.org))

Founded in 1986, City Lore's mission is to foster New York City—and America's—living cultural heritage through education and public programs. It documents, presents, and advocates for New York City's grassroots cultures to ensure their living legacy in stories and histories, places, and traditions. It works in four cultural domains: urban folklore and history; preservation; arts education; and grassroots poetry traditions. In each of these realms, it sees itself as furthering cultural equity and modeling a better world with projects as dynamic and diverse as New York City itself.

### **The Field** ([thefield.org](http://thefield.org))

Now in its 31st year, more than 1,100 performing and media artists (and their 7,500 collaborators) come to The Field each year to build their businesses. Under its stewardship, these artists produce 1,200 shows for more than 400,000 audiences around the world. Founded by artists for artists in 1986, The Field is committed to empowering artists and cultural workers of all identities to achieve their visions. It provides strategic services to thousands of performing and media artists and companies in New York City and beyond. It fosters creative exploration, stewards innovative management services, and is delighted to help artists reach their fullest potential. Freedom of expression and the rights of all peoples will be honored and respected via its programs, services, staffing, and policies.

### **Fractured Atlas** ([fracturedatlas.org](http://fracturedatlas.org))

Fractured Atlas empowers artists, arts organizations, and other cultural sector stakeholders by eliminating practical barriers to artistic expression, so as to foster a more agile and resilient cultural ecosystem. Fractured Atlas has been an arts industry leader in the use of technology to address challenges facing the arts community, share information and resources, and empower arts organizations with practical tools for managing their operations. Nearly all of Fractured Atlas's services are accessible online. Automation of mundane tasks (such as data entry) and integration of all our operations (including our member database and financial records) enables us to serve a vast constituency with few staff members whose focus remains entirely on providing the kind of personalized feedback an automated system cannot provide.

**GOH Productions** ([gohproductions.org](http://gohproductions.org))

GOH's mission is embodied in its logo, GOH, the Japanese character meaning "working together under one roof." That definition informs all the work GOH does — collaborative and expansive, stretching the sky to its fullest capacity. GOH began in 1979, during a time of fiscal cutbacks and political turmoil. It continues to face, head-on, the challenges of nurturing artworks and artistic collaboration, testing the boundaries and borders of all categories. Its primary goal is working with experimental and interdisciplinary artists to clarify their artistic vision and to make possible the production of new works in a variety of genres and in a variety of global landscapes.

**New York Foundation for the Arts** ([nyfa.org](http://nyfa.org))

The New York Foundation for the Arts (NYFA) was founded in 1971 to empower artists at critical stages in their creative lives. Each year it awards \$650,000 in cash grants to individual artists in all artistic disciplines. Its fiscal sponsorship program is one of the oldest and most reputable in the country and helps artists and organizations raise and manage an average of \$4 million annually. Its learning programs provide thousands of artists with professional development training and support, and its website, NYFA.org, received over 1.2 million visitors last year and has information about more than 12,000 opportunities and resources available to artists in all disciplines.

**New York Live Arts** ([newyorklivearts.org](http://newyorklivearts.org))

New York Live Arts is a center of diverse artists devoted to body-based investigation that transcends barriers between and within communities led by world-renowned artist Bill T. Jones. It is a place that brings people together to explore common values through live gathering and performance reminding us of our humanity and elevating the human spirit. It is an institution with an unequivocal commitment to supporting the creative identities of people living together in creative community. It provides much-needed resources to artists at every stage of their career, in a world where funding for the arts is increasingly reliant on the generosity of individuals.

## **Pentacle (Foundation for Independent Artists and Unique Projects)**

([pentacle.org](http://pentacle.org))

Pentacle is a not-for-profit management support organization for small and mid-sized companies and project-based artists working in dance and theater. Pentacle's mission is to provide these communities with flexible and affordable management support in a sustained way, on an expert level, and at an affordable price. Since 1976, Pentacle has served as a model for arts administration, a direct resource to the groups and artists with whom it works, and a facilitator to the performing arts community with innovative programs of local and national impact. Pentacle is unique in providing infrastructure support directly to dance and theater groups and artists. It grounds its services and programming in the creative work of each artist/group it works with, and responds and adapts to the ever-changing needs of the community, so artists have more time to create, perform and engage with the world.



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