

# ADVANCING FISCALLY SPONSORED ARTISTS & ART PROJECTS

## REPORT HIGHLIGHTS



## What is fiscal sponsorship?

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

- At more than 3,100, the estimated minimum number of local sponsored projects is three times the number of the New York City Department of Cultural Affairs' (DCLA) grantees.
- Sponsored projects have small annual budgets, approximately \$24,500 on average.
- The sponsored workforce is working both in and across the disciplines of dance, film and electronic media, literary arts, music, theater, and visual arts (2.73 disciplines on average per worker in the study sample) to achieve new creative horizons and impact.
- Sponsored artists and arts projects are based in neighborhoods in all five boroughs, especially Manhattan (51%) and Brooklyn (36–37%).
- Nearly all (92%) of the sponsored arts workforce identifies as artists.
- 42% of the sponsored workforce reports going unpaid for its labor.
- 65% of the workforce studied identifies as female, outpacing the workforce of DCLA grantees and the city's overall population, which is 52% female according to US Census data.
- The percentage of the sponsored workforce identifying as LGBTQ is substantial at 27%.



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

*Analyses commissioned by Dance/NYC and prepared by Webb Management Services Incorporated, in partnership with Fractured Atlas. These findings are based on sample of 519 sponsored arts workers representing 485 projects.*

