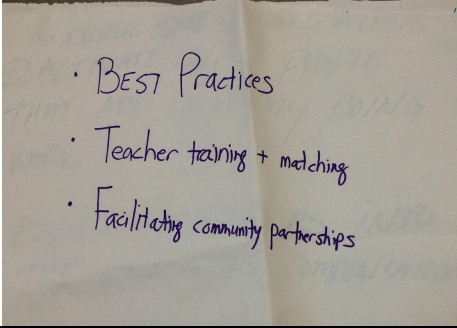
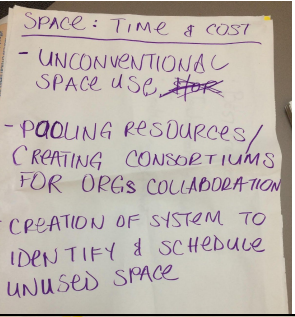
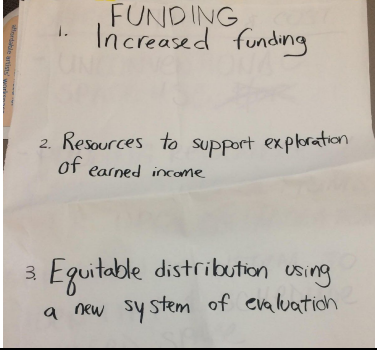
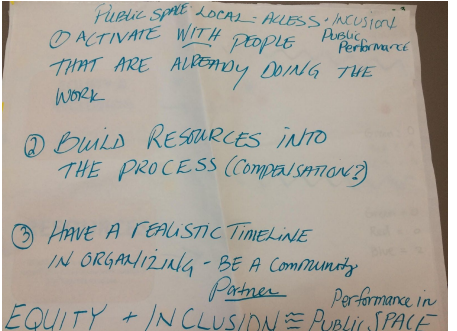
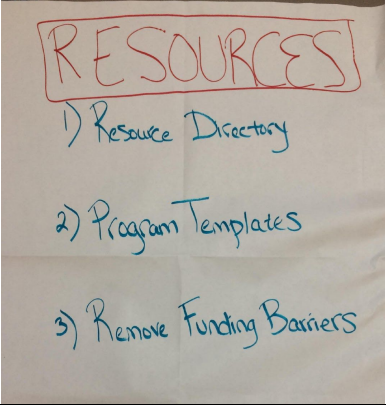
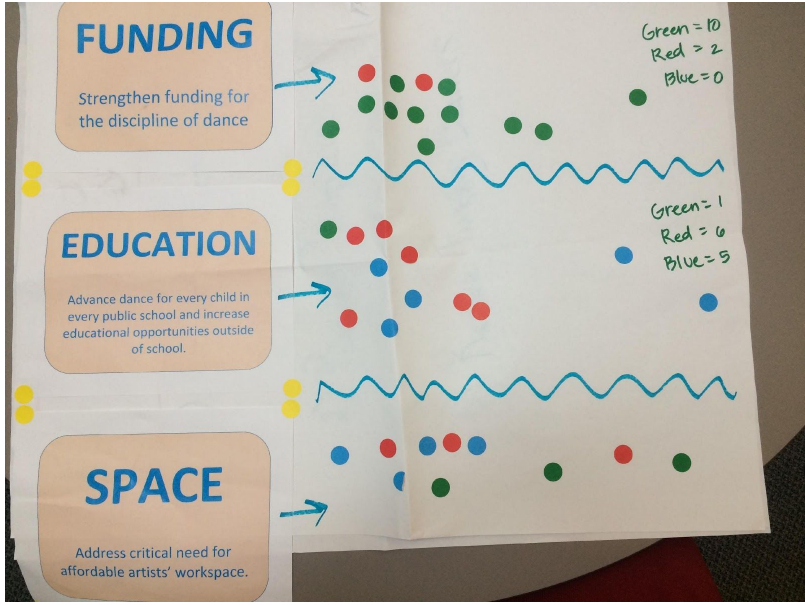


Dance/NYC Board Meeting
1/31/2017
Notes and Images

Giant post-its with recommendations and prioritizations:

	<ul style="list-style-type: none"> ● Best practices ● Teacher training and matching ● Facilitating community partnerships
	<p><u>Space: Time and Cost</u></p> <ul style="list-style-type: none"> ● Unconventional space use ● Pooling resources/creating consortiums for organization collaboration ● Creation of system to identify and schedule unused space
	<p><u>Funding:</u></p> <ol style="list-style-type: none"> 1) Increased funding 2) Resources to support exportation of earned income 3) Equitable distribution using a new system of evaluation
	<p><u>Public space local: access inclusion, public performance</u></p> <ol style="list-style-type: none"> 1) Activate <i>with</i> people that are already doing the work 2) Build resources into the process (compensation?)

	<p>3) Have a realistic timeline in organizing – be a community partner</p> <p>Equity + Inclusion \approx performance in public space</p>
 <p>RESOURCES</p> <ol style="list-style-type: none"> 1) Resource Directory 2) Program Templates 3) Remove Funding Barriers 	<p><u>Resources:</u></p> <ol style="list-style-type: none"> 1) Resource Directory 2) Program Templates 3) Remove Funding Barriers



Notes from general handouts:

- Problems: space and funding
- Connecting with dance artists = challenge (policies, programs, projects)
- Solutions: Why dance, initiate
 - a. Resource Directory for dancers/artists, sharing platform
 - b. More CUNY dance initiatives → template for other organizations
 - c. Further advocacy re non-profit structure → barrier → other alternatives

Note taker:

Big-group discussion:

- Intersectionality - what are the distinctions between resources, space, and funding?
- It matters what order the priorities are listed in
- Difficult to prioritize and to only choose 3
- Space ended up a mixed bag, right in the middle
- Funding #1 for many participants
- Education #2 for many participants
- Exercise gives us an idea of who is in the room, a specific sample of the dance community
- Education has an element of futurity, while equity and inclusion are very much of the present, so it is maybe surprising how many people prioritized education
- What if funding were taken off the table?

Board and Advisors Workshop
Tuesday, January 31st 11am-11:50am
@ GIBNEY DANCE

NOTETAKER TEMPLATE

Note taker Name: Hanna Stubblefield-Tave

Facilitator Name: Lane Harwell

of Participants: 3

Issue: Funding

Table Participants

First Name

1. Melinda
2. Gina
3. Jina

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

- Everything else revolves around funding – this is the core
- Relative deficit for dance specifically within the arts sector
- Relationship to current political climate – resources may be directed to causes other than dance
- City-based funding is the majority of funding for dance organizations

Issue Discussion:

- Not easily or visibly apparent that a variety of children participate in the arts, within and outside of dance – not just privileged children taking ballet class
- Dramatic decline in funding
- State funds by discipline – need to bring this into the cultural plan and recognize that discipline matters, but it is not always clear how these decisions will be made
- Many dancers are young and maybe straight out of school

Recommendations around the Issue:

- Keep in mind that money is given if there is a link to diversity, children, and education (at least one of these three), so it may be beneficial to focus arts funding on these
- City-based advocacy for dance
- Create equitable distribution so that a bigger budget will really increase the budget for dance
- Accuracy in data provided (e.g. salaries, number of children/adults served, number of performances and programs) – need to confirm that dancers and staff are actually paid
- Professional development and technical assistance – the dance field may need to message itself better in asking for money
- Support so that artists are specifically protected, not exploited
- Increased funding? Redistribution? Specific targets within dance?
- Support that encourages earned income – matching? Would this only benefit certain organizations? How can this be sustainable or not too risky with a beneficial return on staff/artist time?

NOTETAKER TEMPLATE

Note taker Name: Leisa DeCarlo

Facilitator Name: Hannah Joo **# of Participants:** 2

Issue: Funding, specifically lack of to smaller companies

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. **Andrea Miller, Artistic Director & Founder, Gallim Dance**

2. **Gus Solomons Jr.,**

3. **Maysa Baladi, Dance/NYC Intern**

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

Andrea: What I found was interesting was that the smallest groups were the hardest hit. I wonder how many would be identified as the smallest groups among the 67%. Specifically Manhattan-based groups. I guess the point I'm trying to understand is how much of the revenue is coming from the 5 million and up versus the small. You have to think about it in terms of their budget and the impact that they have. The question for me is that is small companies trying to become those big companies, is that their trajectory or their goal?

Hannah: Any group that is not at that 5 mil level. Having a more accessible landscape?

Gus: I think they are small companies. There are small companies that deserve to be small, should be small. But it's always bigger is better, bigger is more. And the direction toward the solution is what's been happening with cluster. So it becomes physical mass that doesn't.

A: What examples?

G: Pentacle, Provide resources to groups that can't provide to themselves. I guess that's what sort of happening.

H: Opportunity is not as easy to come by. The important element of the smaller groups not receiving support is that these groups are more often used for diverse staff and have more ethnic diversity. It's more of a trend that we are seeing, they are more likely. It has something to do with the fact that they have more fluidity.

G: That's of necessity. They are more unstable because people cannot afford to work for nothing. European model, it seems that the scale, the range of sizes, the range of artists just have more stability so you can decide these are the artists are the ones that we want to work with, forever.

Issue Discussion:

A: For me, it makes sense that the funding goes to bigger, more stable. So I guess the question is, what is missing from the narrative about smaller companies for foundations or the government to want to see that money go towards smaller companies? A narrative needs to be built. The logical one, obviously I'm going to give to Alvin Ailey. A new narrative to help small companies think of other sources. I think this is happening a lot in the business world. You know shark-tank for example, they are bringing in all of these entrepreneurs & original thinkers, the young startup company has all of the energy in the world because they aren't encumbered with family etc. Making a bridge between that type of funding and changing the narrative.

H: Do you think a startup model is

A: No, because no one is ever going to get their money back in a dance company. The metrics are assumed that you are going to get more. I don't see a lot of solutions. If I were a funder and I knew that Alvin Ailey was going to be performing everywhere all over the states and Bank of America was going to be everywhere...Bank of America, you might want to have a commercial with all of these young artists that are having their first premiere at Carnegie Hall - grouping or associating these small artists with big names.

H: Who is funding? How come it always has to be big?

G: I think the big business model is faulty when it comes to the arts. I think identify private people who are interested in being patrons of the arts. It's finding the people that don't need their ego flattered. It's people who are interested in the art and finding

a way of identifying those people. And I think you're right in finding a narrative that appeals to them because they aren't going to get a building named after them

A: We need places like the Joyce or Lincoln Center to invest in young artists so artists can meet these patrons. It needs to be a much more integrated in the orgs that already exist. The existing big names in the field need to have an investment in the next generation in the field.

G: Exactly. That type of CityBallet. Encouraging young choreographers.

A: But what's happening, Dany closed down.

G: They're doing something similar. A platform, Not a showcase, a development tool.

A: I feel like I was one of the last choreographers to be entered in the Joyce. All of those tools/resources that I had access to are gone

G: But they aren't getting the funding.

A: And I remember that the NYTimes reviews for young artists were so vindictive. Everyone is blowing smoke up these big companies One of the smallest issues with smaller companies is affordable space. I mean I have a space and no one is knocking on my door to use it.

G: Where is your space?

A: It is a beautiful space, right off the C train, Clinton Hill.

Recommendations around the Issue:

1. Smaller organizations receiving a lesser budget/funding
 - a. Need to build a new narrative for smaller companies, so that resources be directed toward them
 - b. Parallel with the business world? (start-up model)
2. Programming specific to young and new artists
 - a. Concluding with an example: A big donor can get a marketing boost by having their name appear on the program for a small company's debut

3. Affordable space

Milena's table:

EDUCATION

1. Increased commitment to dance education in public schools
2. Life skills/entrepreneurship training for pre-professional artists
3. Dancers as dance educators
4. Leveraging dance education to address recent planning issues anti-violence and increased diversity, equity and inclusion

*Does any research show dance education in it's cultural planning?
Where is education addressed in the cultural planning?*

- Dance educated population can fill all positions the arts are looking to be filled: board, volunteers, administrators, teachers, etc.
- Education is an umbrella over all of the topics
- Education should serve typical, mainstream kids, more kids with ADHD, learning disabilities, dance is a great way for them to learn and also feel better about themselves
- Dance has special blueprint for children with special needs
- Special need programs cover a huge spectrum, all kids need to be addressed; this is for every child, we cannot neglect anyone
- Access to all of the students regardless of their state
- To use dance in that context is powerful, it's a different kind of intelligence;
- Dance education helps access other ways of thinking; not to mention the collaboration aspect; problem solving, and group energy, and sense of belonging

Three points:

1. Education is a priority around solution making around multiple problems identified
2. Education programs for disabled students
3. Role of dance education in bullying

- Dance is a powerful way to address conflict resolution
- We should not stop trying to use arts education as a solution
- Pre-professional education and understanding what type of skills other artists need to be successful in their everyday; which is very different than a lot of the programs artists come from; think about what dance education looks like for pre-professional artists; entrepreneurship training
- Distribution of resources, who has access to what?, when?, and how?
- Rethinking non profit model, thinking about community
 - Earned income, instead of relying on grants
 - Bigger are getting bigger and the small are most strapped for resources
 - Power dynamic: white and non-disabled
- All NYC public students should be exposed to dance, pedagogy, as well as every undergraduate dance maker
- Thinking about the next generation, what is our responsibility?
- Dance is one family, and the artists, risk takers and care takers are all in the same table

Big-group discussion after the group recommendation presentations:

- Jody noted that schools were cultural hubs and that a funder will pay attention to work if we bring arts to schools because that encompasses an impact to community & includes families, children, etc.
- Andrea noted that we need to follow the funders - follow where the money is coming from to better help us understand the narrative
- Ale brought up the point that the conversations really centered around funds.
- Tiffany & table brought up that gender, race, etc. initiated the conversation but that the conversation strayed from there because it was assumed.

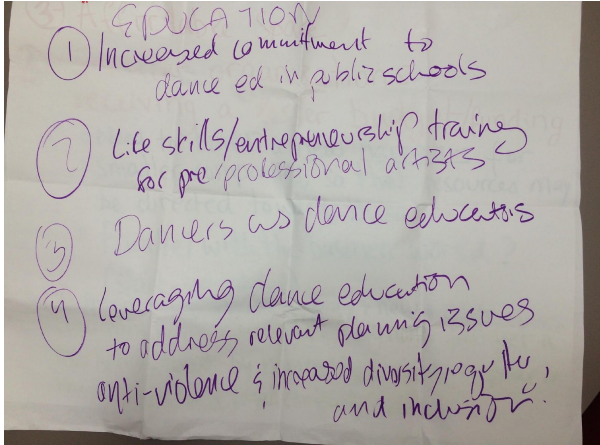
Juan: The programs we are including in the public school. It's not about

teaching how to dance its about discipline it's about nutrition. Let's dance.

Ale: So I'm hearing 2 things: I'm hearing that artistry is a piece but not all of a piece but I'm also hearing that there is an absence of connection that somehow how we connect the money to the people that are creating a meaningful connection- we need a bridge and that bridge is missing.

Jody: There are 1.5 million kids in public schools and not to consider them part of our community is a big mistake. They are a diverse group and they have all the disabilities in the world. We have to pay attention to them.

Recommendations:

	<p>EDUCATION</p> <ol style="list-style-type: none"> 1. Increased commitment to dance ed in public schools 2. Life skills/entrepreneurship training for pre-professional artists 3. Dancers as dance educators 4. Leveraging dance education to address relevant planning issues: anti-violence, and increased diversity, equity, and inclusion
	<ol style="list-style-type: none"> 1. Helping small organizations who receive less funding: need for them to build a new narrative, so that resources may be directed towards them <p>E.g. A big donor can get a marketing boost by having their name appear on the program for a small company's debut (start-up model of the business world)</p>

③ Affordable Space

④ - Smaller organizations receiving a lesser budget/funding

- Need to build a new narrative for smaller companies, so that resources may be directed towards them
- Parallel with the business world? (start-up model)

⑤ Programming specific to young + new artists

⇒ Concluding w/ an example: A big donor can get a marketing boost by having their name appear on the program for a small company's debut

2. Programming specific to youth and new artists

3. Affordable space

Zip code or Table #	Question	Transcription of text
10009	<i>My question for the NYC cultural plan is...</i>	Negotiate the broker between El Bohio cultural center (9 th street between Ave B and C) and return it to the community. Sit down with the community or develop and make a deal!
10011	<i>My question for the NYC cultural plan is...</i>	-
10036	<i>My question for the NYC cultural plan is...</i>	Match fiscally sponsored artists with donors. This would give donors a relationship with artists and some skin in the game.
-	<i>What arts and culture issue in NYC feels most urgent to you and what should be done to address it?</i>	Fostering disabled artists who will imagine our collective liberation.
10036	<i>What arts and culture issue in NYC feels most urgent to you and what should be done to address it?</i>	Consolidate fundee information to one online source that funders can access and use to reach out to artists!
100468	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	To create a source of management and PR agency/resource so that the marketing and publicity of arts work: performing, film, multi-media have the ability to reach wider audiences prior to performance, thus heightening the production of presented works
11420	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	Learn more about deep culture vs. surface culture.

		Expand out knowledge and views of the arts.
Table 3	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	Living wage for artists!
Table 3	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	Create more artists' residencies with local businesses and corporations.
Table 3	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	Sponsors can help more artists with the complex applications process to governmental grants
Table 3	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	Government granting applications can be more streamlines for artists.
Table 3	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	Elevating the value of the arts in general society.
Table 3	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	How to connect arts community with non-arts communities in the city such as various "small business associations."
Table 3	<i>MY IDEA (big or small!) for arts and culture in NYC is...</i>	Activating other sources of support, such as local businesses and partners, community and individuals.
10011	<i>Participating in arts and culture is important to me because...</i>	It is life.
10001	<i>Participating in arts and culture is important to me because...</i>	It's necessary to interpret the color red to better understand love. It's so important to innovate and have chances to think differently and progressively. It's essential to see things from the other side.

Bits and pieces from post-its and index cards:

- If underrepresented groups are not using fiscal sponsorship, the city's purchasing services can figure out how to fund individuals like Nashville's Metro Arts has done with creative vender categories.
- APAP
- I hope for a day when art is used to legitimize science and not vice-versa
- Millennial artists could benefit from resources to inform them about how to financially live their lives (affordable housing, etc.). Fewer people would leave the arts.
- What's going on with the effort to consolidate fundee information online to have funders reach artists? NYFA standardize funding form (only 1 form).
- And cultivate art projects in neighborhoods.
- Producing a new show. How to decide – commercial or non commercial.
- "Being neighborly" (NYFA) – Inform gatekeepers: who are they? – Access government systems.
- Profile: identity, location, genre/subgenre, themes, amounts, needs
- Artists from one borough ought to have the flexibility and autonomy to apply for sponsorship project grants in cultural councils where they do not reside.
- Fiscal sponsorship and grant prerequisites ought not screen or value art projects on monetary factors. If social justice and diversity is the goal then why is the dollar amount of art shows such a bottom line metric to evaluate merit of projects? Too much emphasis of grants is placed on budgets when reaching diverse populations and increasing agency is the goal.
- Why is the inclusion of art therapy and/or art therapy institutions such a third rail in the art project discourse when the inclusion of such institutions has such a well-developed infrastructure to reach diverse and socially marginalized populations?

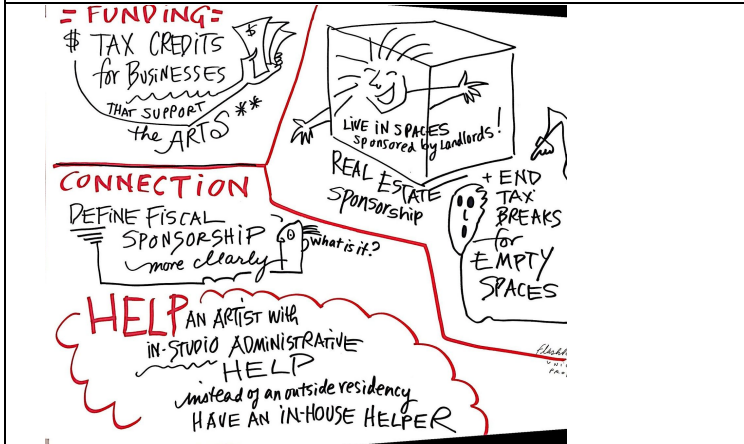
Big post-its with recommendations (one per table):

Image of poster board	Transcription of text
-----------------------	-----------------------

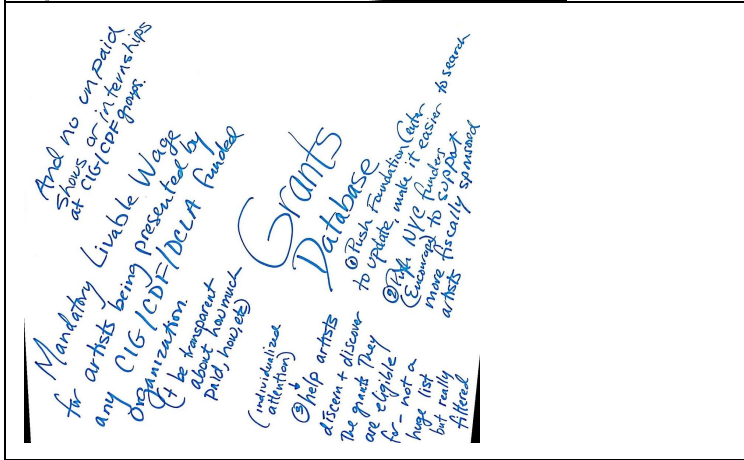
<p style="text-align: center;">BRIDGING GAPS IN ACCESS THROUGH EDUCATION</p> <ol style="list-style-type: none"> ① Take the Met to Canarsie ② Put The Bronx in The Met ③ Crash a Council meeting → write + cultivate artist projects in neighborhoods! ④ Put Art everywhere (Q train) ⑤ Cultivate artist projects in neighborhoods 	<p>Bridging gaps in access to education</p> <ol style="list-style-type: none"> 1. Take the Met to Canarsie 2. Put the Bronx in the Met 3. Crash a Council meeting 4. Put art everywhere (Q train) 5. Cultivate artist projects in neighborhoods
<p>3 Recommendations:</p> <ol style="list-style-type: none"> 1. Simplified Communications of Resources 2. Centralized (Hub) of Resources by discipline 3. Physical space for fiscally sponsored projects 	<ol style="list-style-type: none"> 1. Simplified communications of resources 2. Centralized (hub) of resources by discipline 3. Physical space for fiscally sponsored projects
<ol style="list-style-type: none"> 1) EDUCATION: GENERAL POPULATION TO UNDERSTAND WHAT FISCAL SPONSORSHIP IS & HOW TO SUPPORT 2) ACCESS: DEFINE ACCESS TO INCLUDE IMAGINING ACCESS, NOT JUST SUBTRACTING BARRIERS 3) INCLUSIONS: CULTIVATE COMMUNITIES OF MENTORSHIP & IDENTITY-SPECIFIC MENTORSHIP & BRIDGING GAP IN ACCESSING RESOURCES 	<ol style="list-style-type: none"> 1. Education: general population to understand what fiscal sponsorship is and how to support 2. Access: define access to include imagining access, not just subtracting barriers 3. Inclusions: cultivate communities of mentors and identity-specific mentorship[and bridging gap in accessing resources

- o Elevating the value of the arts in general in society
- o Streamline governmental grant application process. Fiscal sponsors help artists with ^{com.} these complex app. processes
- o Create more Artists residences with local business & corporations.

1. Elevating the value of the arts in general in society
2. Streamline governmental grant application process. Fiscal sponsors help artists with the governmentally complex application process
3. Create more artists residences with local business and corporations



1. Funding: tax credits for businesses that support the arts
2. Funding: live in spaces sponsored by landlords (real estate sponsorship) and putting an end to tax breaks for empty spaces
3. Connection: define fiscal sponsorship more clearly
4. Help an artist with in-studio administrative help, instead of an outside residency (have an in-house helper)



1. Mandatory livable wage for artists being presented by any CIG/CDF/DCLA funded organization. Be transparent about how much paid, how, etc. And no unpaid shows or internships at CIG/CDF groups.
2. Individualized attention: help artists discern and discover the grants they are eligible for, rather than a huge list that isn't filtered
3. Grants database: push Foundation Center to update, make it easier to search
4. Push NYC funders (encourage) to support more fiscally sponsored artists

1. Match.com for donors + artists
2. A common application for grants
3. F.R. events in our own space - support for these events

1. Match.com for donors and artists
2. A common application for grants
3. Fundraising events in our own space: therefore, need for support for these events

Funding for Fiscally Sponsored Artists

- * Transparency - re funding resources + potential conflicts
- * Learn how to ask for funders and sponsor base
- * Access to information re sponsors
- * Funding more responsive to artists needs
- * Community-based showcase / fair

1. Transparency re funding resources and potential conflicts
2. Learn how to ask for funders and expand donor base
3. Access to information re sponsors
4. Funding more responsive to artists needs
5. Community-based showcase fair

Funding ^{>>>} FSA included every step of the way

1. Fiscal sponsors and fiscally sponsored artists should speak up about impact evaluated - don't just focus on budget but inclusion and related priorities
2. Create opportunities for training those new to the FSA field - both direct from the City and through intermediary fiscal sponsors - including peer learning, outreach to the communities
3. Increase engagement around the FSA community and allow for funding across boroughs

Funding: FSA included every step of the way

1. Fiscal sponsors and fiscally sponsored artists should speak up about impact evaluated - don't just focus on budget but inclusion and related priorities
2. Create opportunities for training those new to the FSA field - both direct from the City and through intermediary fiscal sponsors - including peer learning, outreach to the communities
3. Increase engagement around the FSA community, and allow for funding across boroughs

INFORMATION -
- CLARITY, TRANSLATION OF INTERNAL LANGUAGE OF DIFF FIELDS
- CAN EDU SYSTEM PLAY A ROLE?
- EXPOSURE → CAREER SUPPORTS
- INCLUDING ARTS IN SCI EDU

DIVERSITY, ACCESS, INCLUSION
- HOW TO ACCESS GATEKEEPERS?
- HOW TO SUPPORT LARGE PRESENTING INSTITUTIONS + PRESENT DIVERSE ARTISTS + CULTURAL FORMS?

1. Information
 - Clarity, translation of internal language of different fields
 - Can education system play a role?
 - Exposure → career supports
 - Including arts in sci education
2. Diversity, Access, Inclusion
 - How to access gatekeepers?
 - How to support large presenting institutions and present diverse artists and cultural forms?

Bridge Identified Gaps in Access to Critical Resources

**Access to
affordable
presentation
space**



**Access to
affordable
development
space**



**Support fiscally
sponsored artists
and arts projects
in identifying and
accessing
resources that
may already exist**



Bridge Identified Gaps in Access to Critical Resources

**Access to
affordable
presentation
space**

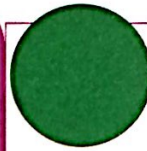
**Access to
affordable
development
space**

**Support fiscally
sponsored artists
and arts projects
in identifying and
accessing
resources that
may already exist**



Increase Diversity, Equity, and Inclusion in the Sponsored Arts Workforce

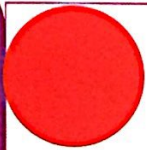
Expressly and equitably including fiscally sponsored artists and arts projects in DCLA's ongoing diversity initiatives and relevant research, policies, programs, and funding



Developing targeted initiatives to reverse entrenched patterns of exclusion of ALAANA populations, amplify the voices of disabled New Yorkers, and create opportunities for members of the Millennial and Silent (pre-1945) Generations



Building the individual and collective capacity of fiscal sponsors to advance diversity, equity, and inclusion in their networks



Emerging Recommendations for NYC Cultural Planning A Call to Action for Fiscally Sponsored Artists and Arts Projects

**Strengthen
Funding for
Fiscally
Sponsored Artists
and Projects**

**Bridge Identified
Gaps in Access to
Critical Resources**

**Increase
Diversity, Equity,
and Inclusion in
the Sponsored
Arts Workforce**



Emerging Recommendations for NYC Cultural Planning A Call to Action for Fiscally Sponsored Artists and Arts Projects

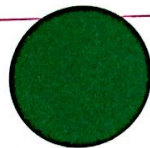
**Strengthen
Funding for
Fiscally
Sponsored Artists
and Projects**



**Bridge Identified
Gaps in Access to
Critical Resources**

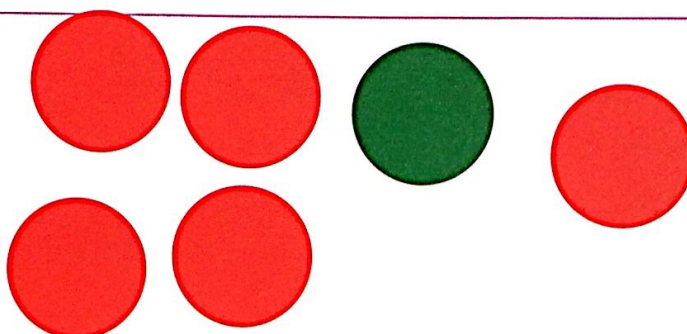


**Increase
Diversity, Equity,
and Inclusion in
the Sponsored
Arts Workforce**



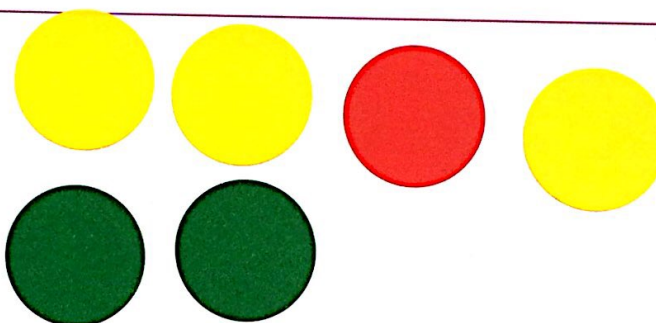
Emerging Recommendations for NYC Cultural Planning A Call to Action for Fiscally Sponsored Artists and Arts Projects

**Strengthen
Funding for
Fiscally
Sponsored Artists
and Projects**



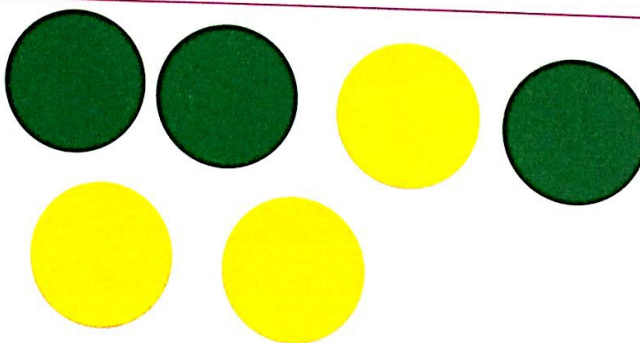
Handwritten: #1

**Bridge Identified
Gaps in Access to
Critical Resources**



Handwritten: #3

**Increase
Diversity, Equity,
and Inclusion in
the Sponsored
Arts Workforce**



Handwritten: #2

Emerging Recommendations for NYC Cultural Planning A Call to Action for Fiscally Sponsored Artists and Arts Projects

**Strengthen
Funding for
Fiscally
Sponsored Artists
and Projects**

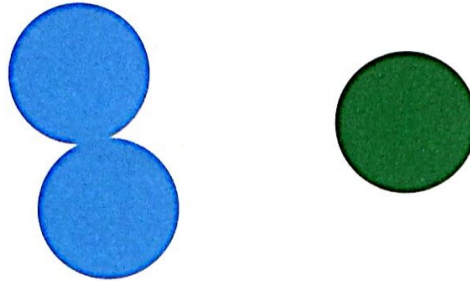
**Bridge Identified
Gaps in Access to
Critical Resource**

**Increase
Diversity, Equity,
and Inclusion in
the Sponsored
Arts Workforce**

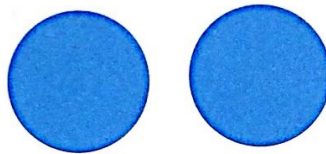
Table 10

Emerging Recommendations for NYC Cultural Planning A Call to Action for Fiscally Sponsored Artists and Arts Projects

**Strengthen
Funding for
Fiscally
Sponsored Artists
and Projects**



**Bridge Identified
Gaps in Access to
Critical Resources**



**Increase
Diversity, Equity,
and Inclusion in
the Sponsored
Arts Workforce**



Strengthen Funding for Fiscally Sponsored Artists and Projects

Increasing DCLA's funding allocations to existing decentralized grant programs with borough arts councils and partners



Conducting a short-term assessment and then refreshing existing decentralization programs to better serve sponsored groups



Add funding programs with existing or new partners that provide grantees with multi-year and general operating support to meet artistic and operational needs



Explore mid- and long-range opportunities for the DCLA to additionally provide direct financial support to fiscally sponsored artists and arts projects



Ensuring that fiscal sponsors and fiscally sponsored artists and arts projects are present at every stage of developing, implementing, and evaluating the success of City funding initiatives impacting their work



Strengthen Funding for Fiscally Sponsored Artists and Projects

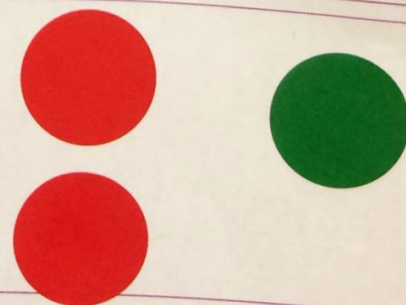
Increasing DCLA's funding allocations to existing decentralized grant programs with borough arts councils and partners

Conducting a short-term assessment and then refreshing existing decentralization programs to better serve sponsored groups

Add funding programs with existing or new partners that provide grantees with multi-year and general operating support to meet artistic and operational needs

Explore mid- and long-range opportunities for the DCLA to additionally provide direct financial support to fiscally sponsored artists and projects

Ensuring that fiscal sponsors and fiscally sponsored artists and arts projects are present at every stage of developing, implementing, and evaluating the success of City funding initiatives impacting their work



Prepared by: Alejandra Duque Cifuentes, as of March 23, 2017

Table 10



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Rebecca Wan (Table 1)

Facilitator Name: Carrie Beehan/Trystette

of Participants: 5

Issue: Education, Inclusion, Access

Detailed Notes (*please note: you can add bolded headings if other relevant questions come up and are discussed in your group*):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. Kevin – NYU teacher, Disability Arts NYC task force

2. Lorelai - Artist

3. Christina – Opera singer/producer

4. Kike – Dance/Theater

5. Charlotte – Dancer

● Education:

- Need general population to understand what a fiscally sponsored artist/project is
 - Marketing campaign to general public to educate to donate to fiscal sponsors
- Mass education of public – people think arts aren't necessary, don't understand the scientifically proven benefits of the arts. Educate the public with these proven facts
- Artists need education/training
 - Being taught definite ways of raising funds, samples of letters/emails etc, training on how to get funding
 - Help artists identify resources that already exist (artists don't have time to identify/apply/writing resources)
- Need to do better to serve millennials/silent generation
 - More resources to teach young artists (coming out of school) – how to apply to low income housing, how to budget – how to live in NYC as a young artist
- **Access:**
 - Men report less difficulty accessing resources (from research)
 - Some program/initiative for experienced female artists to mentor less experienced female artists in their fields
 - Dispersion of equity
 - Access - not about limiting participation, but also creating invitations for participation.
 - Eliminating barriers only one step – need more powerful definition of 'access'. Not just taking away barriers to access, but adding access, making people feel like/know they're welcome. This could open up other avenues for access
 - Ask for Cultural Affairs to designate more money to fiscal sponsors, less going to cultural interest groups?
 - Cultural plan might call for some cultural interest groups to use some of their funding to artists. Dispersion of money

- **Inclusion:**
 - For artists with (learning) disabilities etc.:
 - Being able to connect with mentors with same specific disabilities/similar experiences – something fiscal sponsor could do. Fiscal sponsor as connector
 - Great that dance companies include differently-abled dancers, but often only = physically disabled – mentally disabled as well
 - Some artists are working individually – no collaboration
 - Artists could meet other artists through sponsors
 - Inclusion also is social, not just about race/gender etc.



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Maysa Baladi (Table 2)

Facilitator Name: Flash Rosenberg

of Participants: 7

Issue:

Detailed Notes (*please note: you can add bolded headings if other relevant questions come up and are discussed in your group*):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

- 1. Francesca Rosell / Playwright, filmmaker / Project for women over 50**
- 2. Stanley / Mask maker**
- 3. Bonnie Stein / Producer of *Comedia dell'arte* works**
- 4. Glenn Borders / Producer of *Comedia dell'arte* works**
- 5. Jamie / Arts administrator at Pentacle / Artist, writer, performer**
- 6. Rob Levine / Filmmaker**
- 7. Lin Steinbeck / Arts board member, museum administrator, professor at John Hopkins**

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

- People don't know what exactly fiscal sponsorship for artists entails
- It is hard to get funding when the work is not related to community service
- Freelance artists need administrative support (preferably in-house)

Issue Discussion:

- Stanley: Let's say the NEA disappears totally. Like-minded states could make a coalition to pull together resources.
 - o Lin: What you're saying is reasonable, but I don't think it's what CreateNYC is looking for in their initiative to gather recommendations for the city of New York. What we need is art for art's sake. What are the social and educational objectives to get access to art?
- Bonnie & Glenn: I think you are totally right.
 - o Nowadays, you only get funding when you're doing something community service related.
- Flash: Exactly. However, most of the time I am trying to satirize about the community, like "community downshift."
 - o *Everyone laughs and agrees.*
 - o We need to expand who can participate in fiscal sponsorship in the arts.
- Rob: It seems as though a year ago, Chase Bank was reaching out to the community and trying to support artists and art projects (either for art's sake or socially-relevant pieces). It seems to have died down, though.
- Flash: Let's talk about real estate. The same way there is a super intent on the ground floor, there should be an artist residence somewhere else in the building. It's community engagement. It increases diversity, and involves artists in the community by giving them a space.
 - o For that, we would need to end tax break for empty building.
 - o Rob: Right. It needs to come down from the mayor.
- Glenn: A dilemma I have is making the choice between going for non-profit or going commercial when I am producing a show.
 - o Francesca: Me too. I have community outreach embedded in my production, but I also want to make money off my work.
 - o Everyone: Fiscal sponsorship and non-profit does not take away from your right to a salary, but it just means that you do not have stakeholders who can profit from having invested in your work.
- Lin: The question we should be asking is, are the right people talking to the right people? My sense is that each table should have people from foundations present.
 - o Flash: There should be a dating service for sponsorship in the arts. Kind of like arts mentorship.
 - o Francesca: Yes. There is so much paper work involved, which scares me as an artist as it is not necessarily my forte. One-on-one meetings would be helpful.

- Flash: An idea would be to entice an arts administrator to come to New York to help an artist. For them, it would be a mix of vacation and work experience, while it also would bring administrative support for the artist.
- Everyone: It should not take the form of an internship. The general consensus at the table is that internships are unethical as they merely disguise free labor.
- Flash: Now, we need a diversity recommendation.
 - Francesca: What about age as a diversity factor? My work is by women over 50 and about their stories, it seeks to reshape the way they are viewed by the community and their community involvement.
 - Lin: It isn't that there is no space at the table for a diverse crowd. We just need to send the appropriate people the RSVP.
 - Stanley: An idea would be to introduce arts business and entrepreneurship programs in universities so that a diverse group of students may gain the skills necessary to be qualified to hold a space at the table.

Recommendations around the Issue:

1. Granting tax credits for businesses that support the arts (small businesses, not only big corporations), as well as ending tax breaks for empty spaces.
2. Need to communicate to artists what exactly is fiscal sponsorship? Need to define it more clearly, and help people make connections as to what exactly it entails.
3. Offshoot of a mentorship program: Need to design a way to hook-up arts administrators with artists who need help with in-studio/in-house administrative help, rather than through an external residency.



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Aaron Wu (Table 3)

Facilitator Name: Jennifer

of Participants: 5

Issue:

Detailed Notes (*please note: you can add bolded headings if other relevant questions come up and are discussed in your group*):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. Mara / Arts Administrator in NYC

2. Sarah / Arts Administrator in NYC and NYFA

3. Anthony / DCLA

4. Hang Yu / Visiting / Lincoln Center

5. Marla Mossman / Resident / Met Museum

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

- What proportion of donors receives tax deduction
 - o Support art project → elevate art
 - o Physical sponsorship advocates art
 - o Changing culture
 - o Social impact of art → surroundings affect advocacy

Issue Discussion:

- = Bridges identified gaps
 - o Very apolitical
 - o Limited resources
 - o Need individual statistic to be better
- = Strengthening funding
 - o Elevating the value of art
 - o Increase communication
 - o Get beyond the government
 - o Streamline using personal training and sharing to artists
- = Increase diversity
 - o Including neighborhoods
 - o Going beyond government

Recommendations around the Issue:

1. Activating other sources beyond government like small businesses
2. Art festival → open studio, promote artist
3. How can we connect art and non-art services?
4. Creating residence with local businesses
5. Streamline government grant application process
6. Living wage for artists



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Leisa DeCarlo (Table 4)
Facilitator Name: Jeremy McQueen # of
Participants: 8
Issue: Strengthen Funding

Detailed Notes (please note: you can add bolded headings if other relevant questions come up and are discussed in your group):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. American Ballet Theater dancer
2. Leah Tubbs, Artistic Director, ModArts Dance Collective
3. Sean, Executive Director of ModArts Dance Collective
4. Carolyn, filmmaker (specifically cultural equity & dance films)
5. Nick, Game Designer, member of free street games festival
6. Jennifer Cook, Executive Director, The Field, representative of funding

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

Strengthen Funding for Fiscally Sponsored Artists and Projects

Issue Discussion:

- Jeremy explains sticker activity, reading the emerging recommendations from the worksheet
- *my own note: Sincere confusion on how to navigate the activity. Sean takes charge to describe emerging recommendations for “Strengthen Funding” recommendation.
- Jeremy explains that the last recommendation on the funding page is more about mentorship, versus others are about accessing funding.
- Jennifer Cook: I work at a fiscal sponsorship and I think that also putting forward in addition to these recommendations, DCLA, regrants, and new possible what’s the goal underneath - more money that don’t currently take part in fiscal sponsorship being easy and fair and more money to people who aren’t accessing it. If they also understand the qualities of what would actually help the art-making.
- Jeremy: What are the challenges that we can talk about to address that? Why should I create another modern or ballet company? How can we brainstorm more ideas to spread the money more evenly instead of always giving to the same
- Nick: Tells a story to an audience, we were representational. Good way to deliberately create portfolio strategies independent of anything else. Diversity line going vertically that’s fine, we have another generation coming up that needs new resources
- Jeremy: Specifically identifying those who are in need
- Nick- when we were studying dance, did anyone ask us these questions or talk to us about this.
- Jennifer Cook: Crowd funding the easiest way to get money. Millennials not participating because they can use resources like crowd funding. My question for millennials - who even needs to be fiscally sponsored when we have crowd sourcing resources.
- SO many wonderful things about fiscal sponsorships but I’ve found so many challenges in finding grants that we are actually eligible for. Everything on grant is 501(c)3, I have called so many organizations and been hung up on. People in the industry trying to say that it’s legit, but it’s not working. I hope that they’re going to try to give and create more opportunities that are fiscally sponsored because I’ve run into so many halts.

- Taubs: IRS letter & 501(c)3 and we've called and it doesn't help. It becomes a matter of creating a better sense of community. I feel sometimes we are in our own bubble and we don't allow ourselves to meet other artists and use these resources. Come together as artists.

- Jeremy: I have a question, you're saying that you're not eligible to apply for grants

- Taubs: Grant proposal must be turned in 10 days before grant deadline. State grants can't even touch without being an 501(3)c

- Jennifer Cook: As a fiscal sponsor, sometimes we just don't know.

- Carolyn: It's interesting to hear this is the case for dance because when we are applying to film festivals we go through 2 very large companies. All similar submission requirements and therefore, you know well if you are eligible. A database or central place - what you need to be in order to be eligible for grants, whether an individual or organization. A database as a resource

- Jennifer Cook: There is a foundation center - supposed to be that but it's old and it costs money to access it

- Nick: You can imagine what it would look like. All grants and they are all meta tagged with field that they are for. You could navigate by answering questions, fill in information about your organization, field, and what you are applying for and it spits out what grants you are eligible for

- Sean: To have all of these tools are great, but unless there is someone there to show you how to use them. There needs to be mentorship on how to best utilize a database like this or resources within the fiscal sponsorship. Having more locations, more access - how do you spread this pool of money. what do you currently have access to & what do you need? Then their pool is only directed at what they need. Then, not everyone going for same grant. Divide grants into incredibly specific grants

- Jeremy: Access - Dance/NYC could create a click through that would populate an artist profile for all artists. Another thing I hear is access. Do you feel like you get enough access?

- Sean: More webinars and tools for mentorship.

Recommendations around the Issue:

- 1.** Centralized Grant Database - creating a resource center or central database of grant options, making it simpler
- 2.** Help artists discern and discover the grants they are eligible for - not a huge list but really filtered - having an online platform that you can click through that filters grants that target specific needs
- 3.** Mandatory livable wage for artists being presented by any funded organization, be transparent about how much being paid and include mentorship



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Océane Hooks-Camilleri (Table 5)

Facilitator Name: Mark Travis Rivera

of Participants: 6

Issue: Fiscally Sponsored Artists

Detailed Notes (*please note: you can add bolded headings if other relevant questions come up and are discussed in your group*):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. Vergery Roosevelt: Works for an economic agency in upper Manhattan, working in the cultural department. Their mission is economic vitality.

2. Debrah Lem: Works for New York council for the arts. Or supports affordable rehearsal space.

3. Regina Neingam: Artistic director of a dance company has had this company for 20 years.

4. Vespina “Debbie”: Artistic director, feels this role is doing 10 jobs. Struggles to juggle all this work. The Field talked about an online date base for sharing some of this work and she wants to know what happened to it?

5. Natalie Schmit: Actor, director, filmmaker, artist. Fiscally sponsored by Atlas for a comedy she recently created.

6. Pamela: Has worked in film as a performer, in music as a composer, in dance. She has a doctorate in education her research is in use of ethnic arts especially in the Mexican community to transition to new societies. How children are impacted by cultural folk arts. Current project a project of diversity.

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

- Need better communication of information.
- How do we help artists know where to go for information?
- Years ago we used to have orientations in that way before the Internet.
- Now there is so much information you may need an orientation on research.
- When it came time for me to start a company and raise funds I had some context because I had seen what choreographers I had danced for had done. When you are in it the community leads you from thing to thing. Now technology has changed some things. Indigogo has changed fundraising.
- More people are choosing the arts and technology helps you share your art in a new way.
- Do we need a hub of communication or stronger networking?
- Focused, simplified information
- Real physical networking space that is more casual like a café.

Issue Discussion:

Priority 1 Bridge identified gaps in access to critical resources.

Priority 2 Support fiscally sponsored artists and arts projects in identifying accessing resources that may already exist.

Recommendations around the Issue:

3 Recommendations

- Simplified Communications of Resources
- Centralized (hub) of resources by discipline or opportunity to filter listings.
Achieves time efficiency.
- Physical space for fiscally sponsored projects.



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Duncan Webb (Table 6)

Facilitator Name: Ramon Ponce

of Participants: 6

Issue: Funding and the idea of decentralizing

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

- 1. Stephen, East New York, film producer**
- 2. Leslie Bornstein, Manhattan, doc filmmaker**
- 3. Alice , Manhattan, Young Dancemakers**
- 4. Sandy, Manhattan, installation artist sponsored by NYFA**
- 5. Simone, Leslie's assistant and paper installations**
- 6. Ramon, Queens, Mariachi**

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

We are focusing on funding, and specifically on programs to decentralize

How do we get more funding?

Issue Discussion:

Doesn't Foundation Center do that? Not well.

People give to NYFA and not directly to artists

Fractured Atlas is helpful

Grants are such a "process"

So much work to get access to grants

NYSCA is organized and systematic

Recommendations around the Issue:

Let's have a match.com that connects funders to artists and their projects.

Have someone like NYFA run this.

Let's have a universal grant application

Let's get more support so that we can have FR events in our own space



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Jason Pu (Table 7)

Facilitator Name: Rusty Zimmerman

of Participants: 7R

Issue:

Detailed Notes (*please note: you can add bolded headings if other relevant questions come up and are discussed in your group*):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. Ariel, Interdisciplinary Arts

2. Carolyn, Student at UNLU

3. Michelle, Dancer

4. Yehuda (Hyman), Choreographer

5. Marina, Educator at the Met

6. Briana, Dancer

7. Abdul Director/Choreographer

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

- How do the mechanics of the fiscal sponsorship program work?
 - o Skeptical about % of money that sponsor gets, and how much work can be received for that money
 - o Similar to a manager/agent relationship – want a relationship with a single person/team once you remind the fiscal sponsor about the relationship, the response becomes quicker

Issue Discussion:

- Educate the audience, educate community, educate children who otherwise wouldn't be exposed to the arts → what is art, why do we do it, etc.
- Appreciation for the arts starts at a young age; sort of like sports, it's fun and good for you.
- The reason why FS and Dance/NYC exists is to first educate artists (the self) to then bring it into the world.
- Education also means building a relationship as well.
- Existence is an art form?
- There is an overwhelming feeling among kids that "this is great, but it is not for me"
- There aren't enough opportunities for repeated experience with art and culture, feeling that these resources belong to you
- The arts and culture needs to go into the communities, e.g. the Met goes to Canarsie instead of trying to get all those people into Manhattan
- How can you make Vivaldi and Nas mix together? Then it feels like an effort to engage
- There are opportunities on a local level, e.g. City Council, local community boards for space, funding
- Realty companies have lobby space, can place art in there
- Big questions: who gets to be an artist? what is art? what systems and procedures do we need to support art?
 - o There doesn't have to be a single definition/answer, could we be seeking a society that values a plurality of arts and artists
 - o Teaching creativity as a necessity for being is more inclusive than teaching to be aspiring to be an artist

Recommendations around the Issue:

1. Take the Met to Canarsie
2. Put the Bronx into the Met
3. Crash a Council meeting and cultivate artist projects in neighborhoods
4. Put art everywhere (the train!)
5. Cultivate art/artist in every neighborhood

TABLE 8

Cherlynn Lagunito—dancer, faculty at Tisch, sponsored by the field

Luis Boredo—dancer, Batta Mamma Peruvian Arts, traditional Peruvian dance, teach children free of charge, sponsored by Center for Traditional Music + Dance

Nancy—Brooklyn Parkinsons Group—connect people with Parkinsons to the arts, no fiscal sponsor

Anita Chen—studio arts major at Hunter College

Maureen Lockren—Center for Traditional Music and Dance

Martin Verano—AD of La Columbia..., independent artist/musician

Strengthening Funding for FS Artists + Arts Projects

Initial Thoughts

Female contemporary ballet choreographer, doors are pretty much shut

being a woman and being an older woman is making it very difficult to move craft and company forward

don't feel bitter, but do feel very frustrated

within ballet structure, all of the major companies, almost none produce female work, I'm a professional dancer, I did that work, I embodied it

what's that about? it's a huge question, why is that happening?

you apply for funding, opportunities

there are less opportunities, more competition

there is an idea of what work is and what is current, forsyth, for example, people want to hire what's in that vein rather than take a risk

J: there needs to be more funding for woman, intergenerational choreographers, choreographers

is there a way for funders to take time to study the work, rather than go with what's hot

it might be thinking about ways for there to be more visibility for dance performance
festivals, series of weeklong workshops for people interested in funding to see what's going on

J: what are barriers not just to sustaining your work but to sustaining yourself?

how do you have trouble accessing money?

It's hard to ask.

Limited knowledge about what's available.

Making the information widely accessible may be very helpful.

Job fairs—maybe if there is a fair with a lot of sponsors there. at least people will know that there are all of these sponsors that are available to help

Speed dating!

so at least artists know what is available.

a place for people to see work and share the resources they offer

maybe something like APAP?

it's mainly for music, theatre, dance

Global Dance is a big showcase

But, you have to pay money, it's quite expensive

Usually you have to have sponsor to even participate

but no one at the table has had success at APAP

but Global Dance was great

but no major gigs happened after that

Peruvian group—doesn't have access to funders

Center for Traditional... is great

But 501c3 ...it's too much for a small group like theirs

Queens Council grants—want high quality video and examples that cost more than the grant

J: Let's talk about how we can make the process simpler to ask for money. And, the complicated process for applying for grants.

It's embarrassing sometimes to ask for money

Even if you believe in what you do

There's the impression that if you chose to be an artist you chose to be poor

But we make a huge contribution

sharing techniques among people about how they've raised fund

how do you expand your donor base?

how do you freshen your base?

Peruvian Group got money from NYSCA but because they got money from NYSCA they couldn't get money from another org that they applied for grants from, but they didn't know that before they applied

the grants are small

not a lot of money and the money is small, it should just be two or three giving larger grants

a lot of volunteers

community based resource fair

one of the things nice about FS is that it is open to any artist, with no criteria

FS could have a fair showing the kind of support

opportunity for work to be seen in different way

FS and the artists involved with them, that that relationship is present at every step

It's hard as an FS

So, maybe there should be money for FS to support staff to do this kind of work (engaging with FS artists)



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Carrie Blake (Table 9)

Facilitator Name: Eddie Torres

of Participants: 3

Issue: Bridging Gaps in Resources/Diversity, Equity, Inclusion

Detailed Notes (*please note: you can add bolded headings if other relevant questions come up and are discussed in your group*):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. Sue

2. Grace

3. Cedric

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

Bridging identified gaps in critical resources:

Information--we don't know the questions to ask or the lexicon. We need translation and clarity.

We need access to a stage (real and figurative) to introduce ourselves and show our work

We need to find entities that will support our work (Korean traditional music and dance)

What about secondary school/high school students

Issue Discussion:

Art education in the City to connect the arts to STEM

Introducing concept of the business of art earlier in education

Connect groups to festivals and events that are best matches for our work

Education system plays a role from exposure to career supports

Include arts in science education

Allowing K-12 students to play a role and introducing the process to them

Recommendations around the Issue:

Information:

Provide clarity, translation of internal language of different fields

Allow education system to play a role

Exposure to career supports, including arts in science education

Diversity, equity and inclusion:

Provide access to gatekeepers

Provide support for large presenting institutions that focus on traditional and ethnically-specific cultural forms



Future of Fiscally Sponsored Artists and Arts
Sunday, March 26th 6pm-8:30pm
@ New York Live Arts

NOTETAKER TEMPLATE

Note taker Name: Hanna Stubblefield-Tave (**Table 10**)

Facilitator Name: Lane Harwell

of Participants: 6 (+ Lane = 7)

Issue: Ensuring that fiscal sponsors and fiscally sponsored artists and arts projects are present at every stage of developing, implementing, and evaluating the success of City funding initiatives impacting their work

Detailed Notes (*please note: you can add bolded headings if other relevant questions come up and are discussed in your group*):

Table Participants

First Name / Relationship to Manhattan / Idea or Favorite Arts & Culture Activity/Place

1. Aliya Kerim
2. Linda (Being Neighborly Arts Collective)
3. Francis Palazzolo (Being Neighborly Arts Collective)
4. Laura Anne Walker (Being Neighborly Arts Collective)
5. Ezra

6. Eli Einhorn

7. Lane Harwell

Issue Area Landscape (what are challenges around this issue, or how do people define the issue):

Issue: Ensuring that fiscal sponsors and fiscally sponsored artists and arts projects are present at every stage of developing, implementing, and evaluating the success of City funding initiatives impacting their work

- There is too much emphasis on the budget in applying for funding
- Therefore, the structures of grants feel exclusive
- How can we focus on diversity and inclusion rather than capitalism?

Issue Discussion:

- When you go to fill out the budget, it's so much about the money – need to maintain money to retain fiscal sponsorship – so is art all about capitalism, or is it about agency, interpersonal engagement, diversity, artistry, activism, and reducing social marginalization?
- The structures of the grants demand prior years of work and fiscal stability, including huge sections on the budget
- Pedagogy of Oppression – people need to read this work and be more educated
- There is too much emphasis on the money and capitalism, which would encourage charging audiences and others to experience art
- There is nothing more important than diversity in the City right now
- Matching fund requirements are excessive and serve to exclude artists – where are you supposed to get extra money if grants won't fully fund a project?
- How can you learn about funding? Where do you find out about those first steps?
- There are limits on funding for international artists – grants have more restrictions than fiscal sponsorships
- How can we all have the tools to explore fiscal sponsorship? Where is the roadmap? How do we learn the language to use?
- Who should provide this kind of learning? Should the City directly support convening and education? Or should the City provide this through fiscal sponsors? Both?
- How do we know which grants to choose so that we will be successful?
- There is an issue with different kinds of funding in Brooklyn vs. Manhattan – don't have the same opportunities – fiscally sponsored artists are siloed by borough

- Who has a seat at the table?

Recommendations around the Issue:

- City should decrease the profile of the budget in the structures of grants – center more on inclusion, social engagement, and other related priorities, than on the budget and fiscal record
- City should provide direct support for convening and education for fiscally sponsored artists; City should provide this kind of convening and education through fiscal sponsors as intermediaries to effectively reach out to the community of fiscally sponsored artists; in both of these ways, the City should create opportunities for training to those new to the field
- City should allow for cross-borough funding
- Plus: City should play an active role in providing access to other funding sources, not just funding directly from the City