

NEW YORK CITY'S FOREIGN-BORN DANCE WORKFORCE DEMOGRAPHICS 2018



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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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Workforce demographics survey
courtesy of DataArts

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TESTIMONY

"Immigrants play an integral role in this city's cultural fabric and have had a significant influence in the arts. The Council recognizes the importance of diversity in arts cultural programming which is why we've been proud to fund \$5.8 million the Cultural Immigrant Initiative in last fiscal year. I want to thank the Department of Cultural Affairs, the Mayor's Office of Immigrant Affairs, and Dance/NYC for this important research report and for their incredible work supporting immigrants in the art world."

Corey Johnson, Speaker, New York City Council

"New York City is home to world-class artists from all over the globe. Our cultural landscape should be as richly diverse as the city we call home. We are proud to work with Dance/NYC in their mission to support immigrant artists and expand opportunities to create a more equitable field for dancers across the boroughs."

Bitta Mostofi, Acting Commissioner of the
New York City Mayor's Office of Immigrant Affairs

“Support for artists who are from and work with immigrant communities was a key recommendation in the City’s CreateNYC cultural plan. From commitments to measurable progress toward a more diverse and inclusive cultural workforce, to increasing equitable access to cultural programming for all New Yorkers, we’re dedicated to working with partners in all disciplines toward these essential goals. It’s gratifying to see one such dedicated partner in Dance/NYC, which under the leadership of Lane Harwell, has contributed so much to our understanding of these issues in the dance community. We applaud Dance/NYC for its continuing focus on amplifying the creative voices of underrepresented populations. In NYC, a city of immigrants uniquely defined by the diverse cultures of people who come here from other places, it is particularly important that we, in the arts community, seek out, honor, and support the stories and self-expression of those who were not born here.”

Tom Finkelppearl, Commissioner, New York City Department of Cultural Affairs

INTRODUCTION

In a national political climate that threatens the well-being of the three million foreign-born residents and their families who call New York City home, Dance/NYC commits to assessing and advancing foreign-born dance artists and cultural workers in the local creative ecology. By extension, it aims to further the role of artistry in fostering integration, inclusion, and human rights.

This study acts on our organizational commitment by mining recent survey data on the workforce of legally registered 501(c)(3) nonprofit dance organizations and of artists and projects who have entered into a fiscal sponsorship arrangement with a 501(c)(3) organization. It offers the most comprehensive assessment of the characteristics, needs, and opportunities of foreign-born dance workers ever published as well as key benchmarks to guide action and measure progress over time.

Foreign-born New Yorkers are shockingly underrepresented in the workforce studied. Only 15% of nonprofit respondents and 17% of sponsored respondents indicate a country of origin outside the United States, compared to 37% of the City's population, according to United States Census data. The most common countries of origin for the workforce studied (Canada and Japan) differ from those of the City's population (Dominican Republic and China).

Nonprofit dance organizations are inconsistently and insufficiently engaging foreign-born workers. For example, there is a conspicuous scarcity of foreign-born respondents affiliated with dance education organizations. Foreign-born respondents represent a reduced share of dance workers at the largest organizations—those with budgets of \$5 million and more—compared to every other budget category. Foreign-born respondents are underrepresented on boards and in volunteer programs relative to other roles, inviting new strategies for cultivation and development.

The foreign-born sponsored workforce is disproportionately challenged in identifying and accessing the resources it needs, compared to the wider sponsored workforce. Foreign-born respondents rank affordable artistic development space and affordable presentation space as their highest needs, followed by living wages; affordable healthcare; supplies and material; affordable living space; and affordable training. Their chief hurdle in meeting these needs is access to funding, especially individual and earned income. Less than half (48%) of foreign-born respondents report any earned income, compared to 68% percent of respondents born in the United States.

Demographic findings add critical dimension to understanding this landscape and the relationship between the foreign-born dance workforce and the local population. Most worrying, while the foreign-born dance workforce studied is more ethnically and racially diverse than the wider dance workforce (with 41% of nonprofit respondents and 54% of sponsored respondents identifying as white non-Hispanic), it is significantly less diverse than the wider foreign-born population (20% white non-Hispanic, according to U.S. Census data), underscoring patterns of exclusion.

Only 5% of foreign-born nonprofit respondents and 8% of the foreign-born sponsored respondents identify as disabled, which are smaller than the percentages of disabled respondents born in the United States and out of step with the overall percentage (11%) of foreign-born disabled New Yorkers.

More promising, the foreign-born workforce studied skews female (with 72% of nonprofit respondents and 84% of sponsored respondents identifying as female), outpacing the wider dance workforce and local foreign-born population, which is 53% female. The percentages of foreign-born dance workers identifying as LGBTQ are substantial at 14% or more across samples. While indicating opportunity to better engage aging populations born before 1945, the findings on age generally align with the City's population, which skews young.

The report offers six recommendations to advance the foreign-born dance workforce that are intended to apply across a wide range of stakeholders, from dance makers and companies to policymakers, funders, and service providers:

First, it advocates a greater role for the workforce in diversity, equity, and inclusion efforts already under way in the creative sector, including CreateNYC, the City of New York's new cultural plan, and also the development of new targeted activities based on survey findings: for example, efforts both to engage New Yorkers from countries under-represented in the study sample and to foster ethnic and racial equity.

Second, the study recommends resources and training geared to nonprofit dance organizations to correct for identified gaps in employment, particularly at dance education and large-budget organizations, and gaps in membership within boards and volunteer groups.

Third, it articulates goals for raising the overall level and efficacy of funding across sources, from refreshing government and foundation grant programs and educating individual donors to offering the workforce training focused on generating earned income.

Fourth, the report encourages meeting critical space needs through both the creation of new spaces and the increased use of existing spaces: for instance, by expanding space subsidy programs.

Fifth, it proposes addressing the need for living wages by tackling systemic barriers, such as funding requirements that limit administrative overhead, and by empowering employers and employees to collaborate on solutions.

Sixth, the report recommends undertaking comprehensive research to assess the landscape of foreign-born New Yorkers engaging in dance outside the traditional 501(c)(3) and fiscal sponsor models that are the foundation of our early analysis and may be limiting factors. Foreign-born artists are active in informal settings that are off the radar of most data collectors.

For Dance/NYC, the study begins and guides a multiyear organizational initiative focused at the nexus of immigration and dance that includes additional quantitative and qualitative research, accessible online resources, and networking and convening. While mission-focused on discipline and geography, in undertaking this initiative Dance/NYC values collaboration at every level and seeks to inform peer disciplines and geographies as well as national efforts. We invite you to visit Dance.NYC for evolving news and resources and to weigh in with your stories and ideas.

Finally, we are pleased to thank the study's funders, especially the Stavros Niarchos Foundation and The Andrew W. Mellon Foundation for their seed leadership support; the Mayor's Office of Immigrant Affairs for its collaboration on all aspects of this project; and our research partners at DataArts and Webb Management Services for their work on the ground. Above all, we thank the task force whose voices move this study, the organization, and the dance community forward.

Lane Harwell
Executive Director

Hannah Joo
Equity and Inclusion Coordinator

REPORT HIGHLIGHTS

- People born outside the United States are underrepresented in the dance workforce studied. Only 15% of nonprofit respondents and 17% of fiscally sponsored respondents indicate **a country of origin outside the United States**, compared to 37% of the City's population.
- The **most common countries of origin for the dance workforce** studied (Canada and Japan) differ from those of the City's population (Dominican Republic and China).
- As is the case with the wider dance workforce, while the concentration of foreign-born workers studied is highest in Manhattan, the majority of foreign-born respondents (51% of nonprofit respondents and 62% of sponsored respondents) is **based outside the borough**.
- The foreign-born dance workforce studied is **more ethnically and racially diverse** than the wider dance sample (with 41% of nonprofit respondents and 54% of sponsored respondents identifying as white non-Hispanic), yet less diverse than the wider foreign-born population (20% white non-Hispanic), underscoring patterns of exclusion.
- 5% of foreign-born nonprofit respondents and 8% of the foreign-born sponsored respondents **identify as disabled**, which are smaller percentages than those for respondents born in the United States, and out of step with the overall percentage (11%) of foreign-born disabled New Yorkers.
- The foreign-born workforce studied skews young, with 72% of nonprofit respondents and 85% of sponsored respondents born in 1965 and after. The data suggest **opportunity to better engage aging populations born before 1945**.

- The foreign-born workforce studied **skews female**, outpacing the wider dance workforce, with 72% of nonprofit respondents and 84% of sponsored respondents identifying as female.
- The percentages of foreign-born dance workers **identifying as LGBTQ** are substantial, at 14% for nonprofit respondents and 19% for sponsored respondents.
- There is a conspicuous scarcity of foreign-born respondents indicating an **affiliation with nonprofit dance education organizations**, encouraging research and action focused on the landscape of dance education.
- Foreign-born respondents represent a significantly reduced share of **dance workers at the largest nonprofit dance organizations**, those with budgets of \$5 million and more, compared to organizations in every other budget category, urging attention to this segment's practices.
- Foreign-born respondents are underrepresented on **nonprofit dance boards and volunteer programs**, inviting new strategies for cultivation and development.
- The foreign-born sponsored dance workforce studied ranks **affordable artistic development space and affordable presentation space** as their highest needs, followed by living wages; affordable healthcare; supplies and material; affordable living space; and affordable training.
- Only a slim percentage of the foreign-born sponsored dance respondents (4%) report being **able to identify and access all the resources** necessary to fulfill its needs.
- The foreign-born sponsored dance workforce studied is disproportionately **challenged in accessing individual and earned income**. Less than half (48%) of foreign-born respondents report any earned income, compared to 68% percent of respondents born in the United States.

METHODOLOGY & STUDY SAMPLE

This report makes use of data gathered for two recent Dance/NYC publications, *State of NYC Dance and Workforce Demographics* (2016) (Dance.NYC/StateofDance2016) and *Advancing Fiscally Sponsored Dance Artists & Projects* (2017) (Dance.NYC/DanceFiscalSponsors2017), to offer the first comprehensive snapshot of New York City's foreign-born dance workforce.

It is the first deliverable of a new Dance/NYC initiative focused on advancing immigrant artists and the role of artistry in fostering the inclusion, integration, and human rights of immigrant New Yorkers.

Nonprofit Dance Organizations and their Workforce Demographics

Findings on the nonprofit dance workforce were prepared by DataArts and based on data gathered for *State of NYC Dance & Workforce Demographics* (Dance.NYC/StateofDance2016). These data include DataArts' Workforce Demographics Survey responses from 571 individuals affiliated with 115 legally registered 501(c)(3) organizations gathered from November 2015 through March 2016. The population of organizations is a subset of a total of 172 New York City-based organizations self-identifying as "dance" that have "review complete" DataArts' Cultural Data Profiles (CDP) as of May 2016, including 170 legally registered 501(c)(3) nonprofit organizations, one fiscally sponsored dance project, and one with a parent organization.

Fiscally Sponsored Dance Projects and their Workforce Demographics

Findings on the fiscally sponsored dance workforce were prepared by Webb Management Services based on data gathered for *Advancing Fiscally Sponsored Dance Artists & Projects* ([Dance.NYC/DanceFiscalSponsors2017](#)) and an artswide companion study, *Advancing Fiscally Sponsored Artists & Art Projects* ([Dance.NYC/FiscalSponsors2017](#)). These data include survey responses from 151 individuals self-identifying as dance and affiliated with 140 fiscally sponsored projects (of an estimated minimum of 500 such projects), gathered from December 2016 through January 2017. This represents approximately 29% of the total artswide sample of 519 individual respondents affiliated with 485 projects (of an estimated minimum of 3,130). The survey, issued to contacts from nine fiscal sponsor partners, 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](#).

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.

DataArts' Workforce Demographics Survey

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 country of origin), 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 United States Census. Scroll to the appendix for the survey tool (Dance.NYC/WorkforceSurvey).

This report compares findings for the dance workforce to findings for New York City's population as a whole, using United States Census Bureau American Fact Finder 2011–2015 American Community Survey 5-Year Estimates.

Research Roundtables

This report is substantially informed by dialogue, among research partners and an Immigrant Artists Task Force established to advise and assist on Dance/NYC's activities to advance immigrant artists. For a September 28, 2017, meeting, hosted by the Mayor's Office of Immigrant Affairs, Dance/NYC convened 12 members of its Immigrant Artists Task Force, and representatives from fiscal sponsor partners, to review preliminary findings and develop the recommendations for action that appear in the report. The report also responds to a series of four roundtables among fiscal sponsor partners, between December 2016 to May 2017, and an artswide town hall focused on fiscal sponsorship, held at New York Live Arts in March 2017. Links to the town hall video are available at Dance.NYC/events/fiscallysponsoredartist.

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

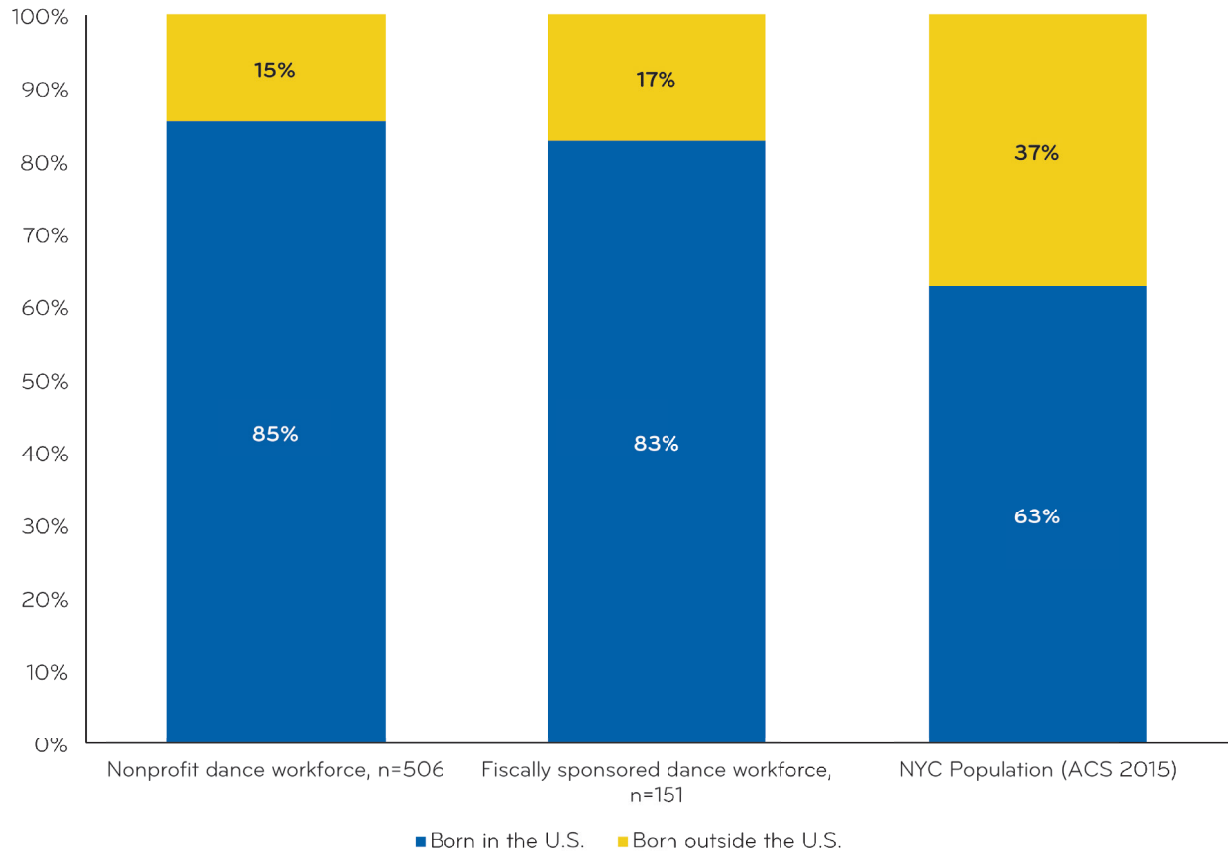
DANCE WORKFORCE BY COUNTRY OF ORIGIN

Opportunity to Engage Foreign-Born New Yorkers

People born outside the United States are significantly underrepresented in the dance workforce studied. Only 15% of nonprofit respondents and 17% of fiscally sponsored respondents indicate a country of origin outside the United States, compared to 37% of the City's population, according to United States Census data. The finding for fiscally sponsored dance workers holds constant for artswide respondents, 18% of whom indicate a country of origin outside the United States.

The most common countries of origin for the dance workforce studied differ from those of the City's population. For both foreign-born nonprofit and sponsored dance workers, Canada and Japan are most repeated by a wide margin. For the City's foreign-born population, the Dominican Republic, which is not represented in the survey respondents, China, and Mexico are most common. This finding invites country-specific strategies to engage foreign-born workers.

DANCE WORKFORCE BY PLACE OF BIRTH



Alt text: The bar chart displays the distribution of the Dance Workforce by Place of Birth: nonprofit dance workforce, n=506—born outside the U.S. (15%), born in the U.S. (85%); fiscally sponsored dance workforce, n=151—born outside the U.S. (17%), born in the U.S. (83%); NYC population (ACS 2015)—born outside the U.S. (37%), born in the U.S. (63%)

DANCE WORKFORCE BY COUNTRY OF ORIGIN

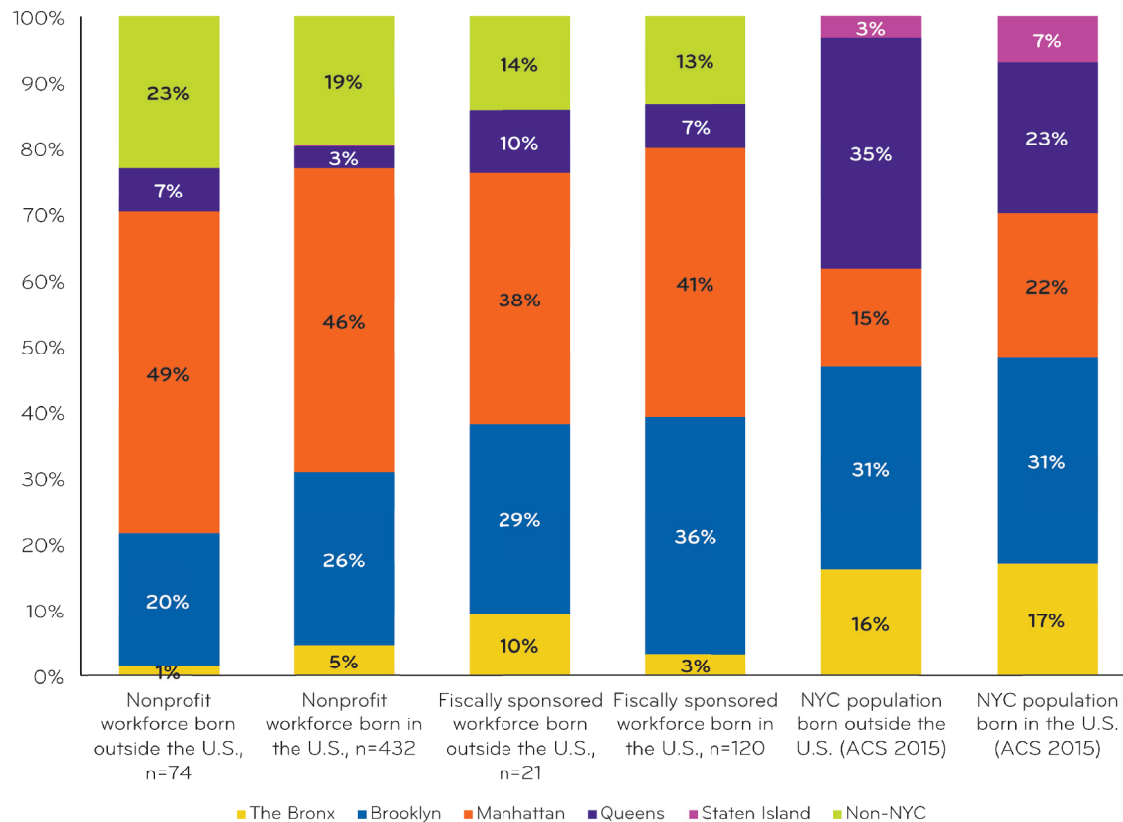
Country of Origin	Nonprofit Respondents	Fiscally Sponsored Respondents
United States	432	125
Argentina	2	0
Austria	1	0
Barbados	1	0
Belgium	2	0
Brazil	2	0
Bulgaria	0	1
Canada	8	4
China	2	0
Colombia	2	0
Cuba	3	1
Czech Republic	1	0
Denmark	2	0
Egypt	1	0
Estonia	0	2
France	2	1
Georgia	1	0
Germany	2	1
Greece	2	1
Guyana	1	0
Hong Kong	1	0
India	2	2
Israel	1	0
Italy	1	2
Jamaica	1	1
Japan	6	5
Mexico	3	0
Netherlands	0	1
Philippines	2	1
Puerto Rico	0	1
Slovakia	1	0
Slovenia	1	0
South Africa	0	1
South Korea	5	0
Sweden	1	0
Taiwan	4	0
Thailand	1	0
Turkey	1	0
Ukraine	1	0
United Kingdom	5	1
Venezuela	1	0
Vietnam	1	0
Total born outside the US	74	26
Grand Total	506	151

WORKFORCE DEMOGRAPHICS

Geographies of the Dance Workforce

As is the case with the wider dance workforce, while the concentration of foreign-born workers studied is highest in Manhattan, the majority of foreign-born respondents (51% of nonprofit respondents and 62% of sponsored respondents) resides outside the borough. Notably, the share of respondents based in Queens is consistently higher for the foreign-born workforce than for the workforce born in the United States, in keeping with United States Census data on the wider population. These findings encourage place-based strategies for advancing foreign-born workers.

GEOGRAPHIES OF THE DANCE WORKFORCE



Alt text: The bar chart displays the distribution of the geographies of the Dance Workforce: nonprofit workforce born outside the U.S., n=74—Bronx (1%), Brooklyn (20%), Manhattan (49%), Queens (7%), Non-NYC (20%); nonprofit workforce born in the U.S., n=432—Bronx (5%), Brooklyn (26%), Manhattan (46%), Queens (3%), Non-NYC (19%); fiscally sponsored workforce born outside the U.S., n=21—Bronx (10%), Brooklyn (29%), Manhattan (38%), Queens (10%), Non-NYC (14%); fiscally sponsored workforce born in the U.S., n=120—Bronx (3%), Brooklyn (36%), Manhattan (41%), Queens (7%), Non-NYC (13%); NYC population born outside the U.S. (ACS 2015)—Bronx (16%), Brooklyn (31%), Manhattan (15%), Queens (35%), Staten Island (3%); NYC population born in the U.S. (ACS 2015)—Bronx (18%), Brooklyn (31%), Manhattan (22%), Queens (23%), Staten Island (7%)

“Queens is where people who have left one place come to find another place to create meaning in their lives, to feel welcomed, supported, and valued as human beings as well as artists.” —HOONG YEE LEE KRAKAUER,
EXECUTIVE DIRECTOR, QUEENS COUNCIL ON THE ARTS

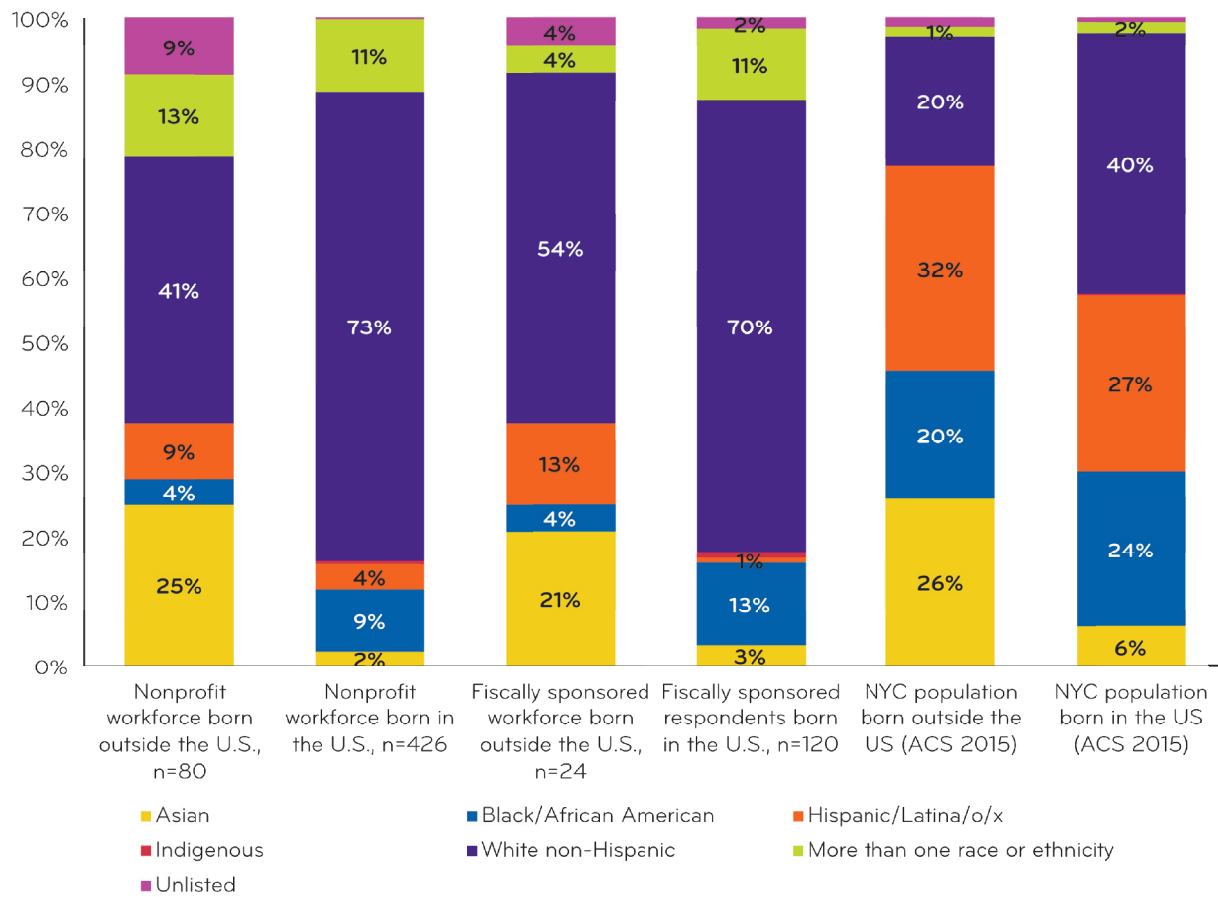
Heritage, Ethnicity & Race: Foreign-Born Workforce is More Diverse than the Wider Field

The foreign-born dance workforce studied is significantly more ethnically and racially diverse than the workforce born in the United States. 41% of foreign-born nonprofit respondents identify as white non-Hispanic, compared to 73% of those born in the United States, and 54% of sponsored respondents identify as white non-Hispanic, compared to 70% of those born in the United States. Included in the white non-Hispanic category are six nonprofit respondents who identify as Middle Eastern and one nonprofit respondent who identifies as North African.

Yet the foreign-born dance workforce studied is less ethnically and racially diverse than the wider foreign-born population, which is 20% white non-Hispanic, according to United States Census data—underscoring entrenched patterns of exclusion. Particularly conspicuous gaps between respondents and the wider foreign-born population exists for dance workers who identify as Latina/o/x and black/African American, encouraging increased engagement of these segments.

“The meaning of race in the United States cannot be seen simply as an objective fact or treated as an independent variable (M. Omi). Immigration to the U.S. continues to be a factor in the changing meaning of race while new immigrant and foreign-born groups to this country have destabilized the once specific racial and ethnic categories as defined by the U.S. Census Bureau. Transformative strategies leading to institutional change within the dance workforce are of urgent need to support Black artists and cultural workers, especially those who may identify as foreign-born and/or immigrants and do not see themselves fully represented in the wider field.”
 —DENISE SAUNDERS THOMPSON, PRESIDENT AND CEO, INTERNATIONAL ASSOCIATION OF BLACKS IN DANCE

HERITAGE, ETHNICITY & RACE

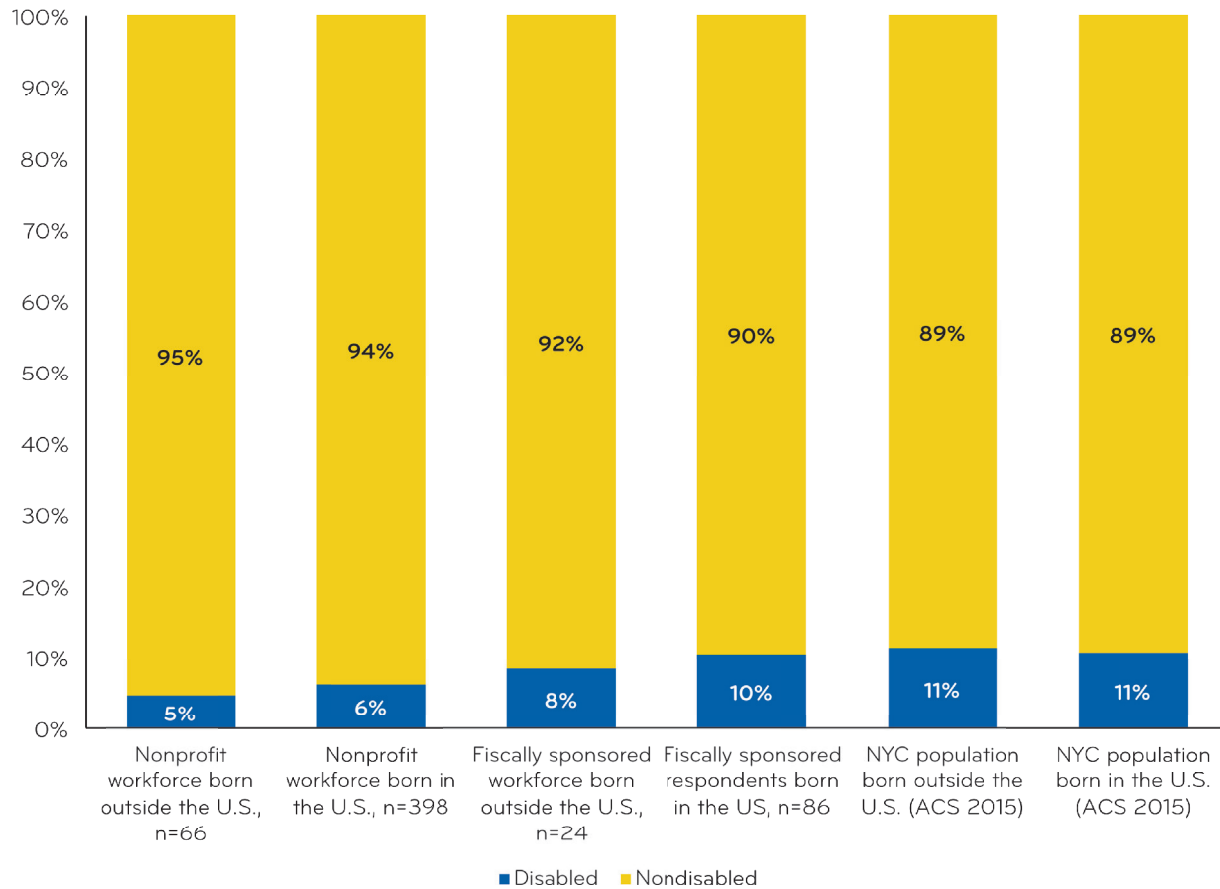


Alt text: The bar chart displays the distribution of the heritage, ethnicity & race: nonprofit workforce born outside the U.S., n=80—Asian (25%), Black/African American (4%), Hispanic/Latina/o/x (9%), White non-Hispanic (41%), More than one race or ethnicity (13%), Unlisted (9%); nonprofit workforce born in the U.S., n=426—Asian (2%), Black/African American (9%), Hispanic/Latina/o/x (4%), White non-Hispanic (73%), More than one race or ethnicity (11%); fiscally sponsored workforce born outside the U.S., n=24—Asian (21%), Black/African American (4%), Hispanic/Latina/o/x (13%), White non-Hispanic (54%), More than one race or ethnicity (4%), Unlisted (4%); fiscally sponsored workforce born in the U.S., n=120—Asian (3%), Black/African American (13%), Hispanic/Latina/o/x (1%), Indigenous (1%), White non-Hispanic (70%), More than one race or ethnicity (11%), Unlisted (2%); NYC population born outside the U.S. (ACS 2015) —Asian (26%), Black/African American (20%), Hispanic/Latina/o/x (32%), White non-Hispanic (20%), More than one race or ethnicity (1%), Unlisted (1%); NYC population born in the U.S. (ACS 2015) —Asian (6%), Black/African American (24%), Hispanic/Latina/o/x (27%), White non-Hispanic (40%), More than one race or ethnicity (2%).

Disability: Fewer Foreign-Born Dance Workers Identify as Disabled

The data suggest gaps in the engagement and employment of disabled foreign-born New Yorkers in dance. On the one hand, 5% of the foreign-born nonprofit respondents identify as disabled, while 6% of nonprofit respondents born in the United States identify as disabled. On the other, 8% of the foreign-born sponsored respondents identify as disabled, while 10% of sponsored respondents born in the United States identify as disabled. This compares to 11% of foreign-born New Yorkers who identify as disabled and 11% of New Yorkers born in the United States who identify as disabled.

DISABILITY



Alt text: The bar chart displays the distribution of disability: nonprofit dancers born outside the U.S., n=66 - disabled (5%), nondisabled (95%); nonprofit dancers born in the U.S., n=398 - disabled (6%), nondisabled (94%); fiscally sponsored dance workers born outside the U.S., n=24 - disabled (8%), nondisabled (92%); fiscally sponsored dance workers born in the U.S., n=86 - disabled (10%), nondisabled (90%); NYC population born outside the U.S. (ACS 2015) - disabled (11%), nondisabled (89%); NYC population born in the U.S. (ACS 2015) - disabled (11%), nondisabled (89%)

“I’m not surprised by the disability findings. The stakes for disability and immigration are high, of course, but there are variables at play here not seen in other contexts.

Disability is not easily visible in immigration data for arts and culture workers, because disability has not, historically, been a tracked data source. But the story is more complicated than the far too frequent ‘agency/institution forgets disability as diversity category and cultural/art producing force.’ It is even more complicated than the question of accessibility in cultural and arts work environments—though these, too, are important factors.

Disability as we imagine it in the United States may not be defined or registered in the same way in someone’s country and culture of origin. The most frequently adopted lenses for disability in the United States are white. This may mean that our primary lens is culturally specific to the United States. We may not be asking the kinds of questions that elicit disability identification from foreign-born arts workers. We are also not taking safety and privilege into account. The stakes for a white worker from Canada are different from the stakes for someone from China. Both are different from a white someone who is born in and lives in the United States, and their stakes are different from those surrounding someone who lives and experiences intersectional identities.

Further, crossing the border may or may not make it more likely that people identify. Some kinds of impairment make a border crossing easier than others. Certain diagnoses are grounds for a priori exclusion: HIV up until 2010, for example.

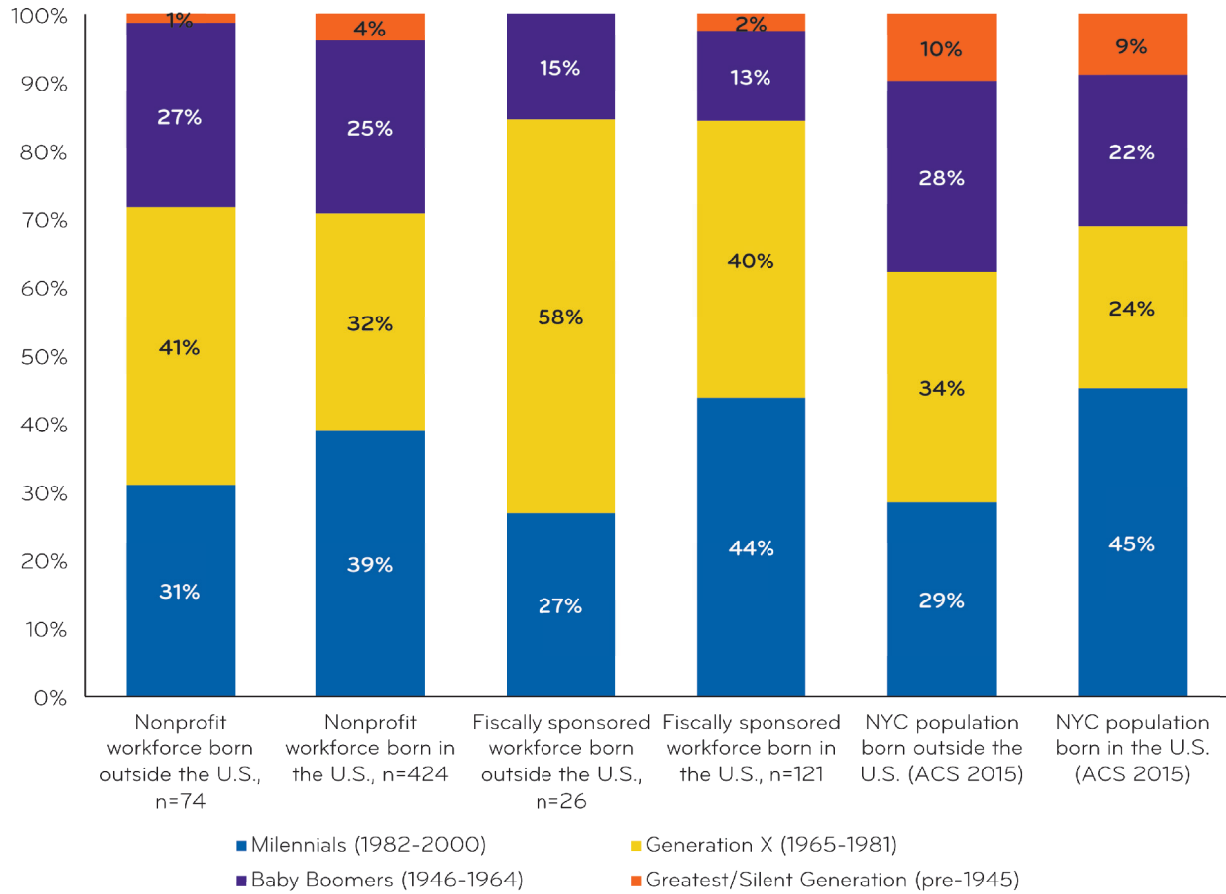
In other words, we may observe the difference, but its significance is not clear.” —ALICE SHEPPARD, ARTISTIC LEAD AND FOUNDER, KINETIC LIGHT

Age: Opportunity to Engage Silent/Greatest Generation

Consistent with the wider dance workforce and the City's foreign-born population, respondents born outside the United States skew young, with 72% of nonprofit respondents and 85% of sponsored respondents born in 1965 and after. In terms of generations studied, the biggest gap between respondents and the wider foreign-born population exists for people born before 1945 (1% of foreign-born nonprofit respondents and 0% of sponsored respondents), who represent the smallest share of both the foreign-born and overall dance workforce. This gap is an indicator of opportunity for increased engagement of aging populations.

“Older adults (people born before 1945) in NYC seek dance experiences as a way to healthier lives and a connection to meaning through artistic expression. We also see the growing need to train and work with teaching artists who speak languages other than English in order to reach many of the older foreign-born adults.” —NAOMI GOLDBERG HAAS, ARTISTIC DIRECTOR, DANCES FOR A VARIABLE POPULATION

AGE

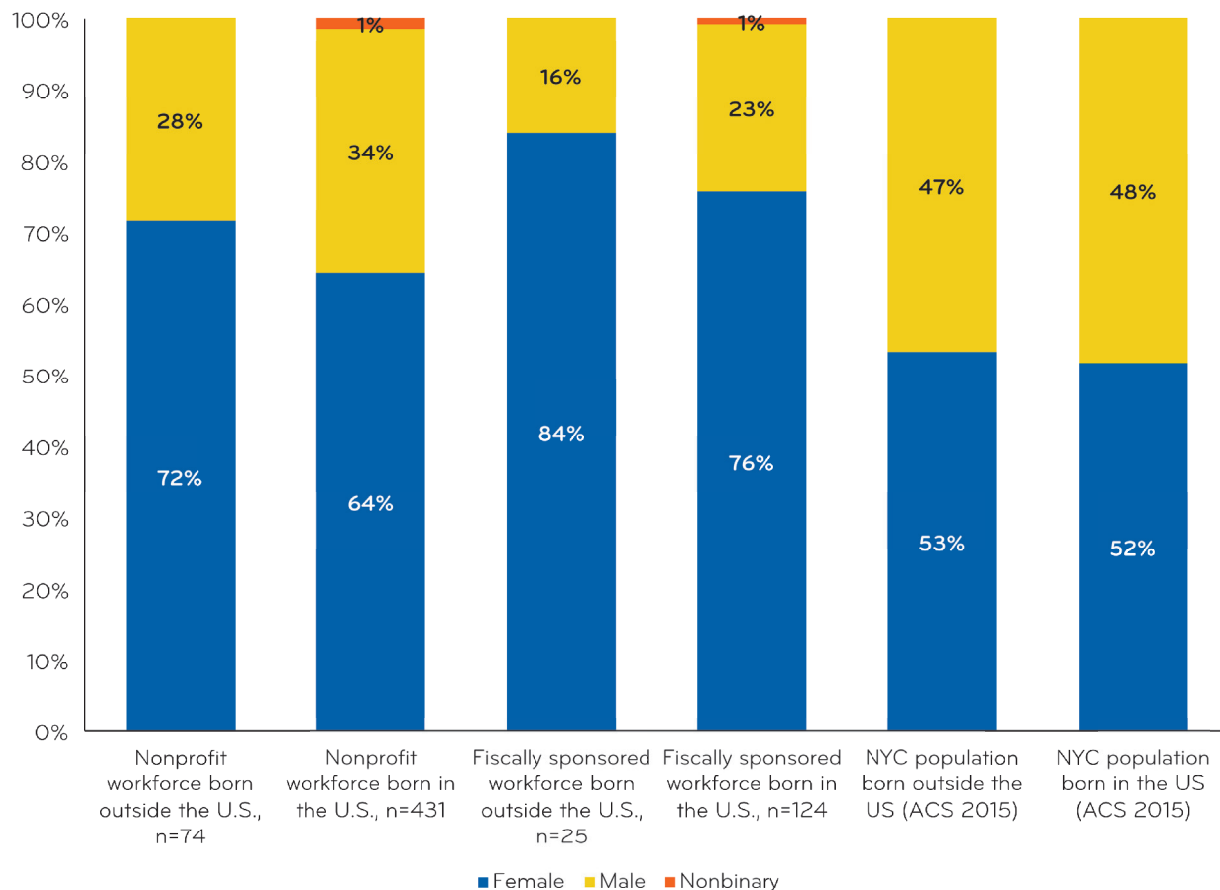


Alt text: The bar chart displays the distribution of age: nonprofit dancers workforce outside the U.S., n=74—Millennials (1982–2000) (31%), Generation X (1965–1981) (41%), Baby Boomers (1946–1964) (27%), Greatest/Silent Generation (pre-1945) (1%); nonprofit dancers born in the U.S., n=424—Millennials (1982–2000) (39%), Generation X (1965–1981) (32%), Baby Boomers (1946–1964) (25%), Greatest/Silent Generation (pre-1945) (4%); fiscally sponsored dance workers born outside the U.S., n=26—Millennials (1982–2000) (27%), Generation X (1965–1981) (58%), Baby Boomers (1946–1964) (15%); fiscally sponsored dance workers born in the U.S., n=121—Millennials (1982–2000) (44%), Generation X (1965–1981) (40%), Baby Boomers (1946–1964) (13%), Greatest/Silent Generation (pre-1945) (2%); NYC population born outside the U.S. (ACS 2015) —Millennials (1982–2000) (29%), Generation X (1965–1981) (34%), Baby Boomers (1946–1964) (28%), Greatest/Silent Generation (pre-1945) (10%); NYC population born in the U.S. (ACS 2015) —Millennials (1982–2000) (45%), Generation X (1965–1981) (24%), Baby Boomers (1946–1964) (22%), Greatest/Silent Generation (pre-1945) (9%)

Gender: Majority of Foreign-Born Workforce Identifies as Female

Foreign-born respondents skew more female than respondents born in the United States and than New York City's foreign-born population, which is 53% female and 47% male, according to United States Census data. 72% of foreign-born nonprofit respondents identify as female, compared to 64% of respondents born in the United States. 84% of foreign-born sponsored respondents identify as female, compared to 76% of respondents born in the United States. No foreign-born respondents identify as nonbinary.

GENDER IDENTITY

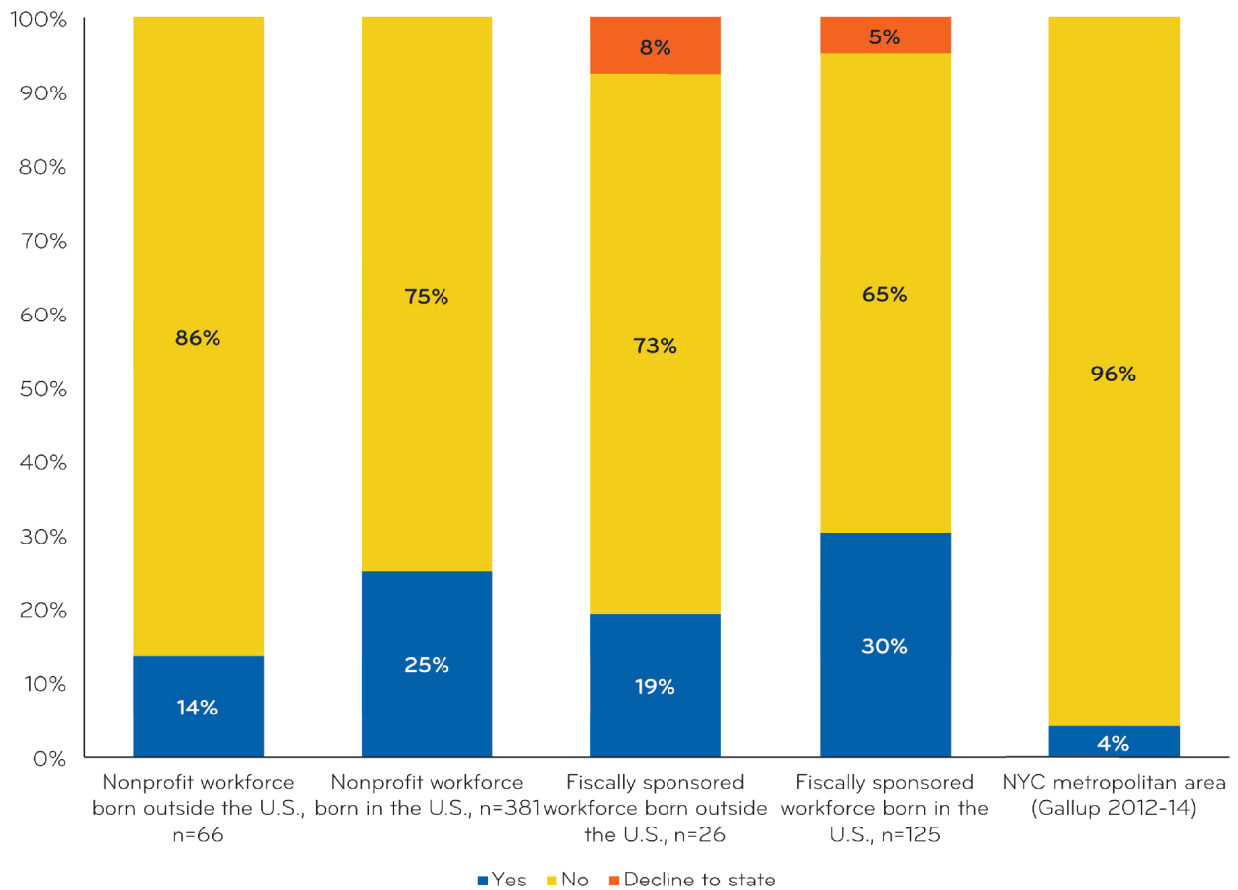


Alt text: The bar chart displays the distribution of gender: nonprofit dancers workforce born outside the U.S., n=74—Male (72%), Female (28%); nonprofit dancers workforce born in the U.S., n=431—Male (64%), Female (34%), Nonbinary (1%); fiscally sponsored workforce born outside the U.S., n=25—Male (84%), Female (16%); fiscally sponsored workforce born in the U.S., n=124—Male (76%), Female (23%), Nonbinary (1%); NYC population born outside the U.S. (ACS 2015)—Male (53%), Female (47%); NYC population born in the U.S. (ACS 2015)—Male (52%), Female (48%)

LGBTQ: Dance Engages Foreign-Born LGBTQ New Yorkers

When asked if they identify as LGBTQ (lesbian, gay, bisexual, transgender, queer), 14% of foreign-born nonprofit respondents and 19% of foreign-born sponsored respondents indicated that they identify as LGBTQ. The percentages are lower than the percentages of respondents born in the United States but significantly higher than the local population, which is 4% LGBTQ, according to a recent Gallup research study (bit.ly/19F1Y29); it does not offer a breakdown for foreign-born LGBTQ New Yorkers.

IDENTIFY AS LGBTQ



Alt text: The bar chart displays the distribution of those who identify as LGBTQ: nonprofit dancers workforce born outside the U.S., n=66—Yes (14%), No (86%); nonprofit dancers workforce born inside the U.S., n=381—Yes (25%), No (75%); fiscally sponsored workforce born outside the U.S., n=26—Yes (19%), No (73%), Decline to state (8%); fiscally sponsored workforce born in the U.S., n=125—Yes (30%), No (65%), Decline to state (5%); NYC Metro Area (Gallup 2012-2014) —Yes (4%), No (96%)

NONPROFIT DANCE ORGANIZATION FINDINGS

Workforce by Organizational Type: Opportunity to Engage Foreign-Born Educators

Segmentation analyses indicate that foreign-born workers are employed by nonprofit organizations of all types. The share of foreign-born respondents affiliated with nonprofit organizations is, at 17% of total employees, greatest for dance-making organizations, focused on the creation and or performance of dance. At 15%, the share of foreign-born respondents for presenting and service organizations is consistent with the overall workforce. Yet there is a conspicuous scarcity of foreign-born respondents affiliated with dance education organizations, encouraging deeper research and action focused on the landscape of dance education.

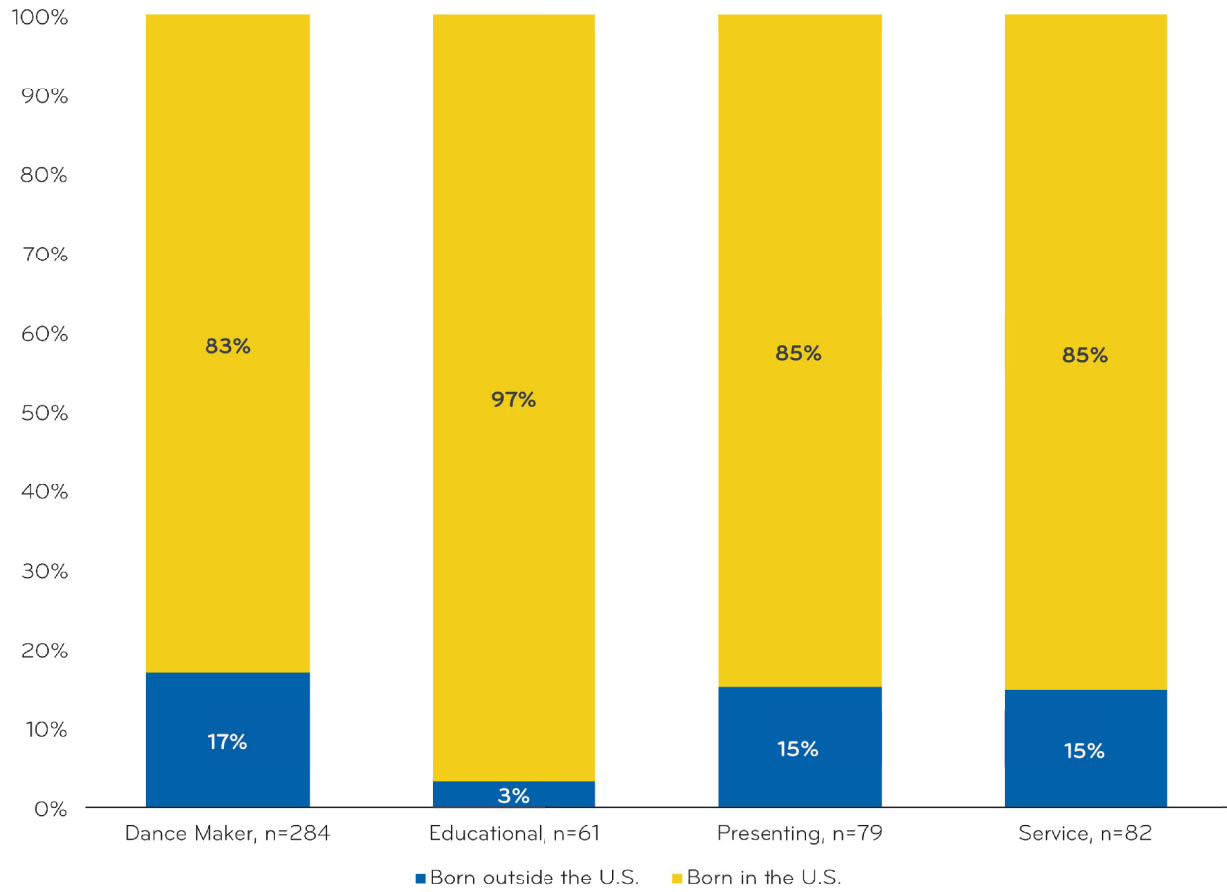
“NYC DOE is committed to supporting all students, including foreign-born students and English New Learners (ENL). We are grateful to Dance/NYC for engaging in this important conversation. We see foreign-born and multilanguage artists as key in supporting our students and in offering artistic role models. We encourage cultural organizations to expand their rosters of artists and educators to include foreign-born persons.”

—ANA NERY FRAGOSO, DIRECTOR OF DANCE, NYC DOE OFFICE OF ARTS AND SPECIAL PROJECTS

“As evidenced in data findings, the lack of foreign-born workers affiliated with nonprofit educational organizations necessitates action concentrated on programs and services committed to providing opportunities for foreign-born dance students and educators.” —TRISHA HAUTÉA,

ADVOCACY & COMMUNICATIONS ASSOCIATE, THE CENTER FOR ARTS EDUCATION

WORKFORCE BY ORGANIZATIONAL TYPE

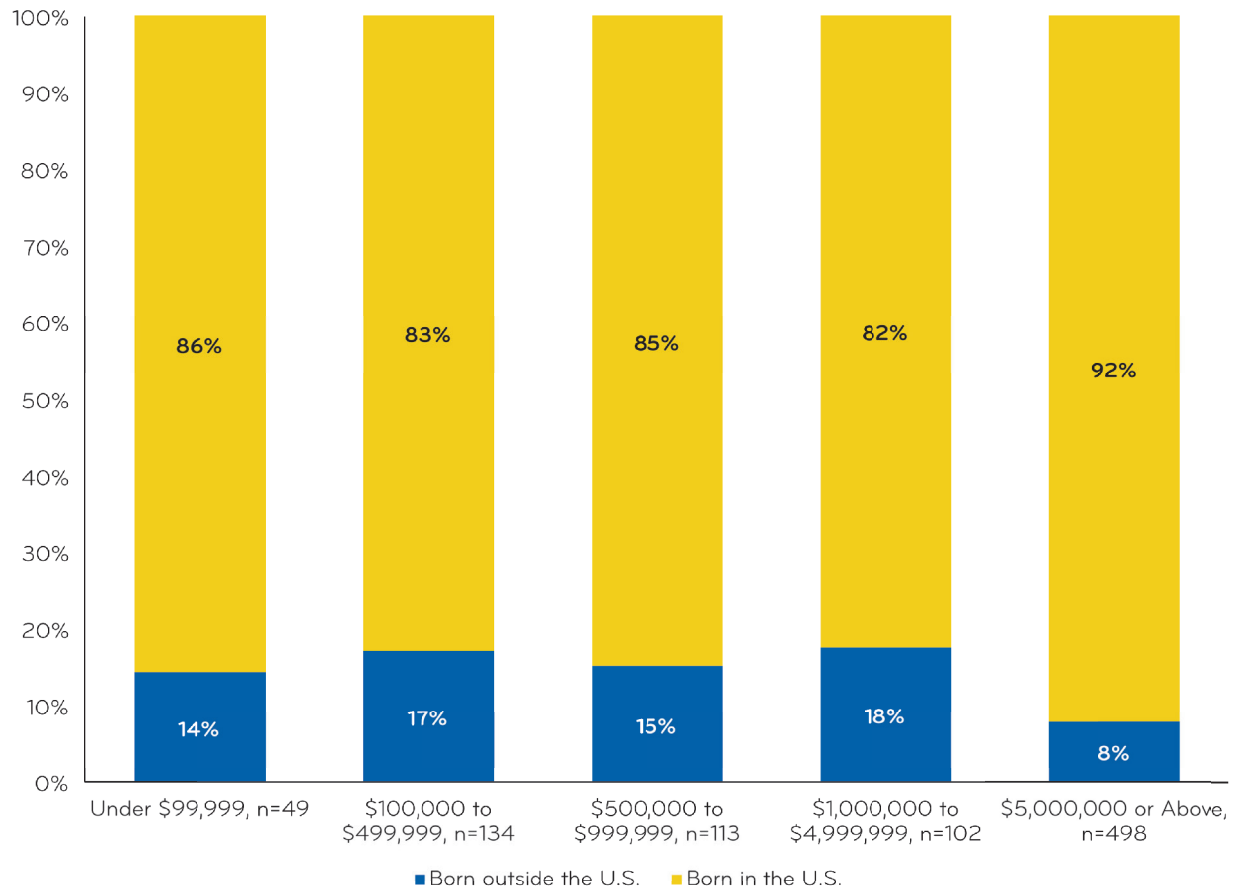


Alt text: The bar chart displays the distribution by organizational type : dance maker, n=284—Born outside the U.S. (17%), Born in the U.S. (83%); educational, n=61—Born outside the U.S. (3%), Born in the U.S. (97%); presenting, n=79—Born outside the U.S. (15%), Born in the U.S. (85%); service, n=82—Born outside the U.S. (15%), Born in the U.S. (85%)

Workforce by Organizational Budget Size: Foreign-Born Dance Workers Are Underrepresented at the Largest Organizations

Segmentation analyses indicate that foreign-born workers are employed by nonprofit organizations of all budget sizes, small and large. Yet at 8%, they represent a significantly reduced share of dance workers at the largest organizations, those with budgets of \$5 million and more, compared to organizations in every other budget category, encouraging attention to this segment’s practices.

WORKFORCE BY ORGANIZATIONAL BUDGET SIZE

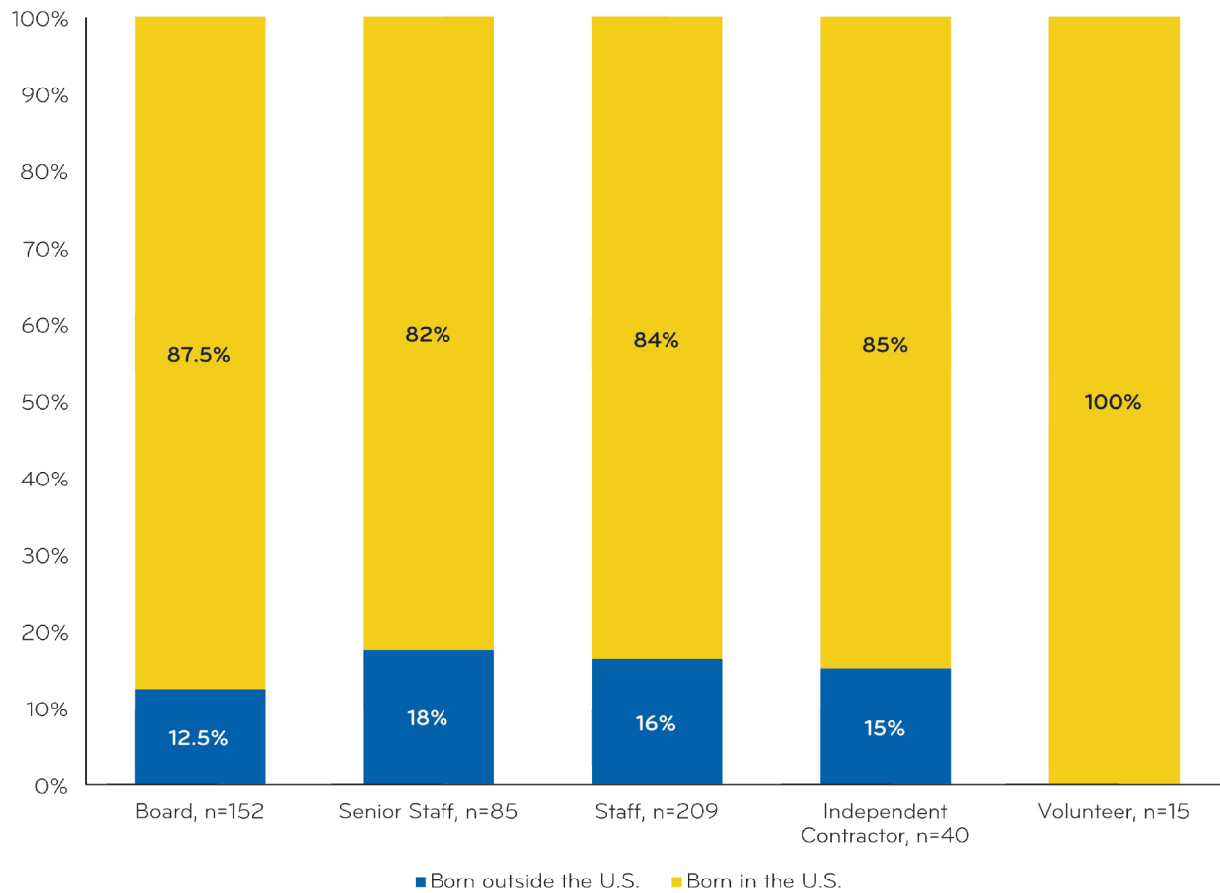


Alt text: The bar chart displays the distribution by budget size: Under \$99,999, n=49—Born outside the U.S. (14%), Born in the U.S. (86%); \$100,000–499,999, n=134—Born outside the U.S. (17%), Born in the U.S. (83%); \$500,000–999,999, n=113—Born outside the U.S. (15%), Born in the U.S. (85%); \$1,000,000–4,999,999, n=102—Born outside the U.S. (18%), Born in the U.S. (82%); \$5,000,000 or above, n=498—Born outside the U.S. (8%), Born in the U.S. (92%)

Workforce by Role: Gaps in Board Leadership and Volunteerism

Segmentation analyses suggest that nonprofit dance organizations are engaging foreign-born New Yorkers at nearly every level of their workforce, from junior to senior staff positions. However, no foreign-born respondent identifies with the volunteer category, and the share of foreign-born workers participating on boards is relatively small at 12.5%. This finding encourages new and expanded strategies for volunteer and board cultivation and development.

WORKFORCE BY STAFF ROLE



Alt text: The bar chart displays the distribution by role: board, n=152—Born outside the U.S. (12.5%), Born in the U.S. (87.5%); senior staff, n=85—Born outside the U.S. (18%), Born in the U.S. (82%); staff, n=209—Born outside the U.S. (16%), Born in the U.S. (84%); independent contractor, n=40—Born outside the U.S. (15%), Born in the U.S. (85%); volunteer, n=15 —Born in the U.S. (100%)

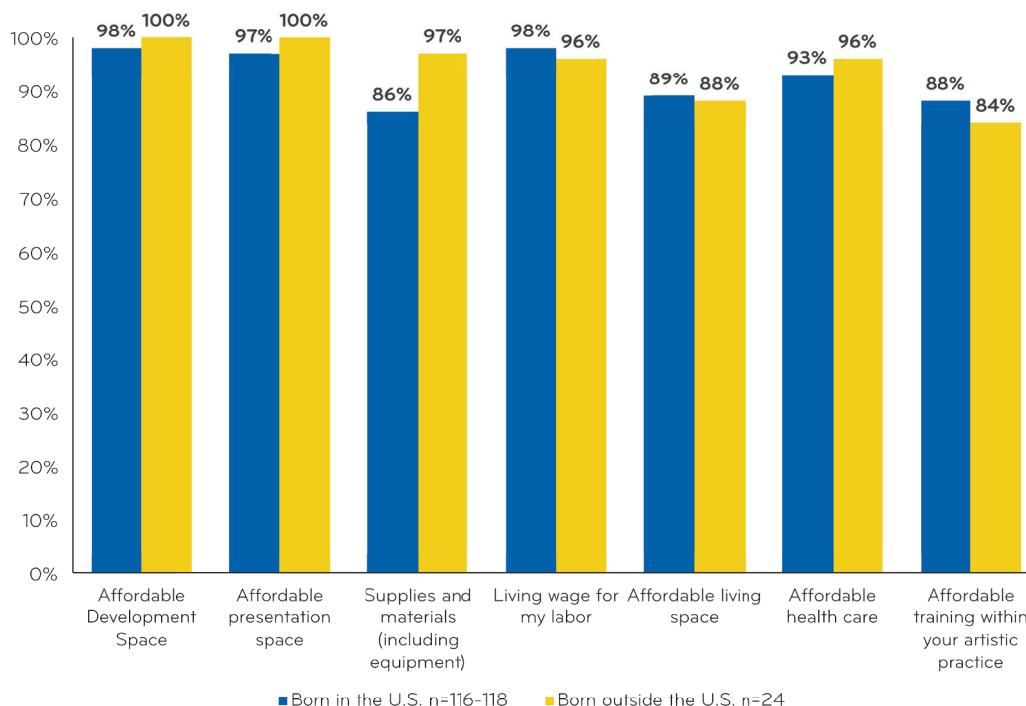
“The findings make a compelling case for our sector to address the underrepresentation and engagement of diverse foreign-born performers and, more important, to include their voices at the decision-making tables of our nonprofit organizations. In the interest of better serving our communities, finding just solutions, and advancing our missions, sharing leadership at the board level is something every organization should be thinking about and acting on right now.” —VERNETTA WALKER, JD,
VICE PRESIDENT, PROGRAMS & CHIEF GOVERNANCE OFFICER OF BOARDSOURCE

FISCALLY SPONSORED DANCE FINDINGS

Workforce Needs Assessment: Affordable Space Is the Most Critical Issue

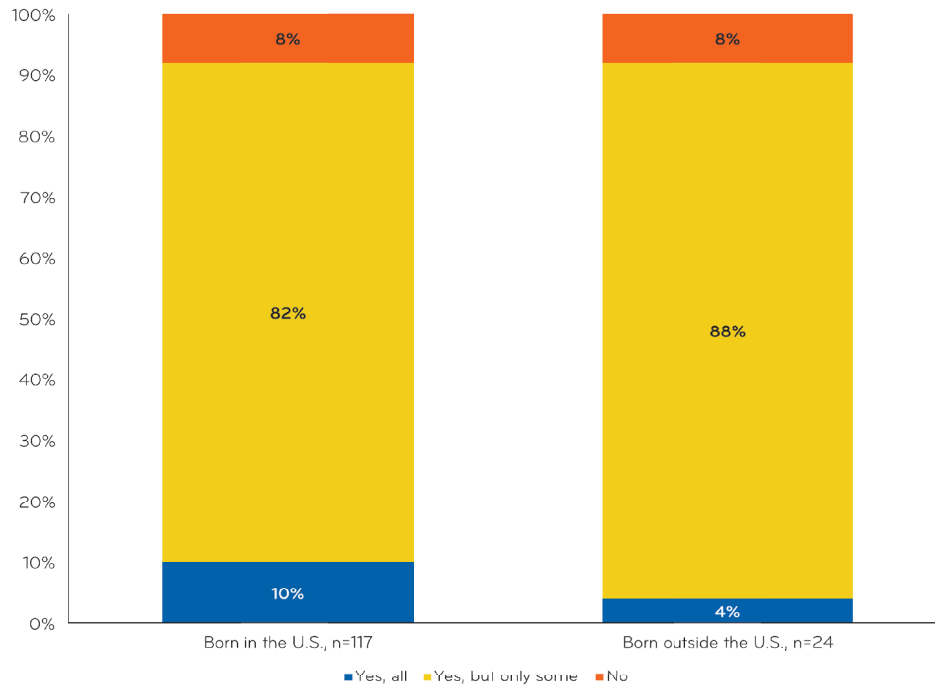
Survey responses indicate that affordable artistic development space and affordable presentation space are the most critical needs for the foreign-born sponsored dance workforce studied, followed by living wages; affordable healthcare; supplies and materials; affordable living space; and affordable training. Dance respondents born in the United States rank living wages and development space as their highest needs. Data also suggest the foreign-born sponsored workforce is disproportionately challenged. Only 4% of dance respondents indicates it is able to identify and access the resources necessary to meet the above needs, as compared to 9–10% of respondents born in the United States.

NEEDS OF THE SPONSORED DANCE WORKFORCE



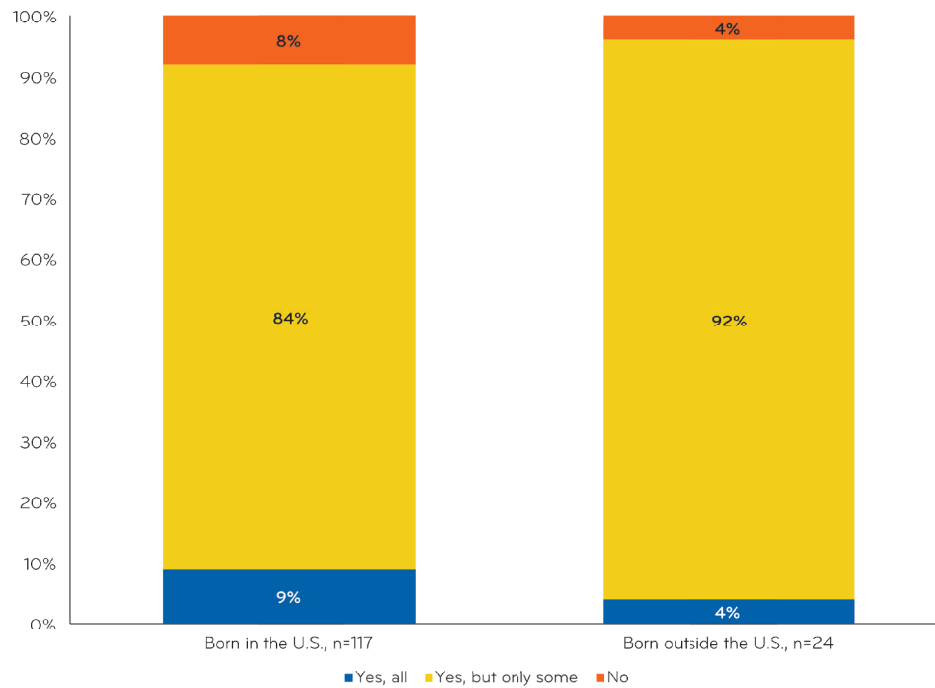
Alt text: The bar chart displays the percentage of needs identified by respondents born outside the U.S. from a sample size of 24 compared to the percentage of needs identified by respondents born in the U.S. from a sample size of 116–118 (proportion indicating non needed, slightly needed, moderately needed, needed, very needed): affordable development space—born outside the U.S. (100%), born in the U.S. (98%); affordable presentation space—born outside the U.S. (100%), born in the U.S. (97%); supplies and materials (including equipment)—born outside the U.S. (86%), born in the U.S. (88%); living wage for my labor—born outside the U.S. (96%), born in the U.S. (98%); affordable living space—born outside the U.S. (88%), born in the U.S. (89%); affordable healthcare—born outside the U.S. (96%), born in the U.S. (93%); affordable training within your artistic practice—born outside the U.S. (84%), born in the U.S. (88%)

ABILITY TO IDENTIFY RESOURCES TO FULFILL NEEDS



Alt Text: The bar chart displays the distribution of respondents able to identify resources to fulfill needs from a sample size of 117 respondents born in the U.S. compared to the distribution of respondents able to identify resources to fulfill needs from a sample size of 24 respondents born outside the U.S.: respondents born in the U.S.: yes, all (10%), yes, but only some (82%), no (8%); respondents born outside the U.S.: yes, all (4%), yes, but only some (88%), no (8%).

ABILITY TO ACCESS RESOURCES TO FULFILL NEEDS



Alt Text: The bar chart displays the distribution of respondents able to access resources to fulfill needs from a sample size of 117 respondents born in the U.S. compared to the distribution of respondents able to access resources to fulfill needs from a sample size of 24 respondents born outside the U.S.: respondents born in the U.S.: yes, all (9%), yes, but only some (84%), no (8%); respondents born outside the U.S.: yes, all (4%), yes, but only some (92%), no (4%).

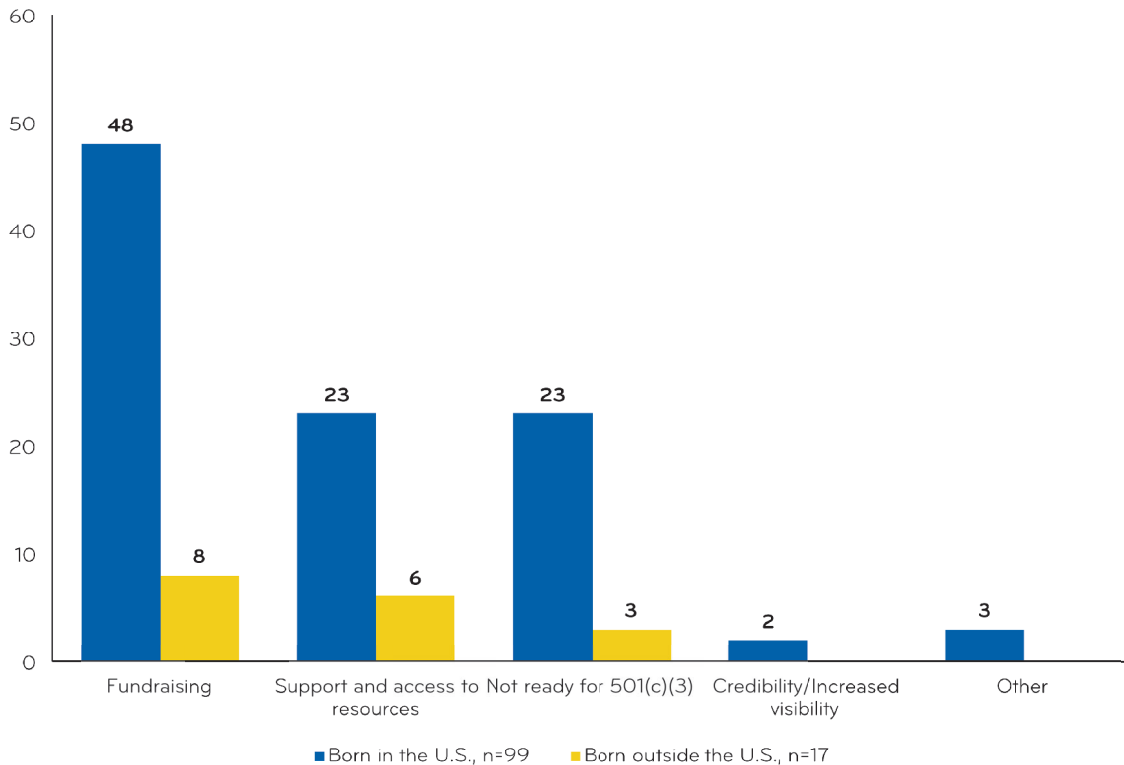
“As an (immigrant) foreign-born artist required through artist-visa regulations to provide an ongoing and consistent body of high-level professional work, my 501(c)(3) fiscal sponsor uniquely underscores my contribution to this workforce and solely accesses key connections in providing rehearsal and development sites in a city marred by lack of affordable development space.” –CARRIE BEEHAN, MULTIMEDIA PERFORMER AND ARTIST

Value and Barriers of Fiscal Sponsorship: Sponsorship of Unique Value to Foreign-Born Dance Workforce

Survey responses suggest fiscal sponsorship may be of unique value to the foreign-born dance workforce. Free-text reasons given by respondents for why they decided to work with a fiscal sponsor underscore the function of fiscal sponsorship to access charitable donations. Consistent with the reasons offered by respondents born in the United States, “fundraising” ranks highest, followed by “support and access to resources” and “not ready for 501(c)(3).”

Yet, whereas more than a third (35%) of respondents born in the United States report encountering barriers as a result of being fiscally sponsored, a much smaller share (26%) of foreign-born respondents report encountering such barriers: for example, “limited funding sources” and “public lack of awareness of fiscal sponsorship.”

WHY DID YOU DECIDE TO WORK WITH A FISCAL SPONSOR? WHAT IS THE VALUE TO YOU?



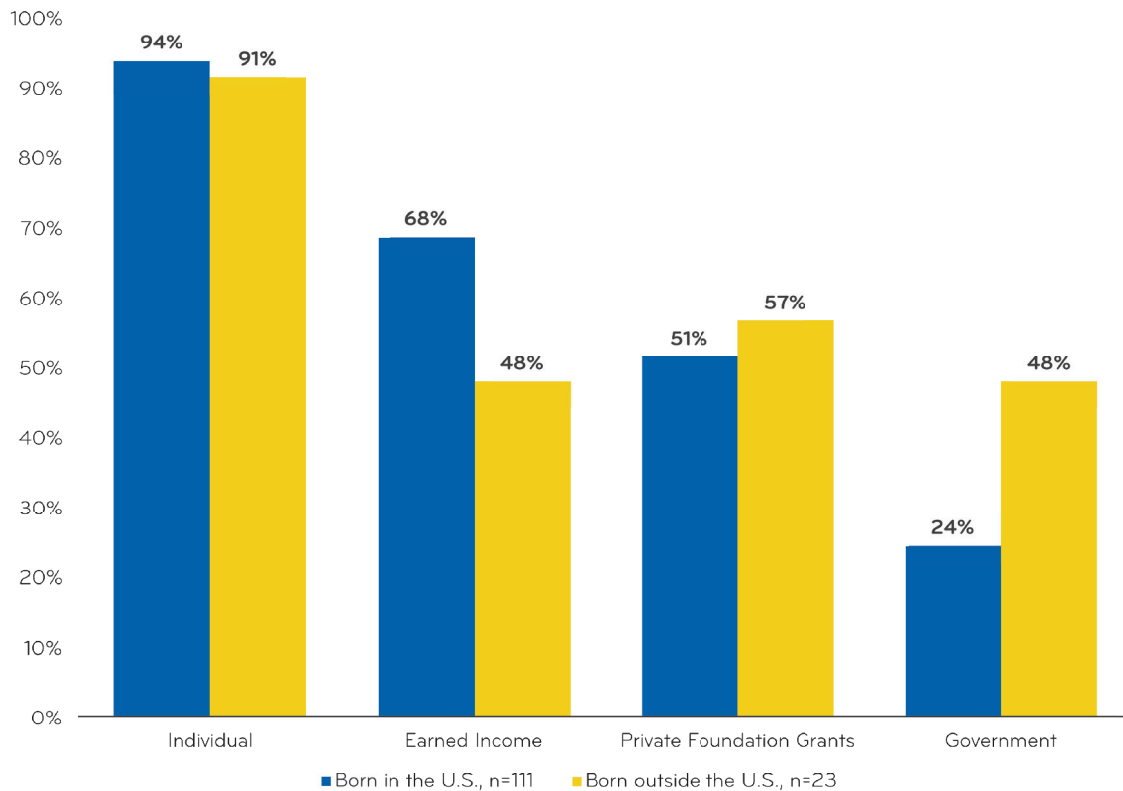
Alt text: The bar chart displays the distribution of primary reasons for working with a fiscal sponsor (four most frequent response themes) from respondents born outside the U.S. compared to respondents born in the U.S.: fundraising—born outside the U.S. (8), born in the U.S. (48); support and access to resources—born outside the U.S. (6), born in the U.S. (23); not ready for 501(c)(3)—born outside the U.S. (3), born in the U.S. (23); credibility/ increased visibility—born in the U.S. (2); other—born in the U.S. (3)

FUNDING DETAIL

Data suggest a hurdle for foreign-born sponsored dance makers, and all sponsored artists and projects, is access to funding sources. While higher shares of foreign-born respondents report access to foundation (57%) and government (48%) support than respondents born in the United States, they are disproportionately challenged in accessing individual and earned income. Most notably, less than half (48%) of foreign-born respondents report any earned income, compared to 68% percent of respondents born in the United States. This is a potential growth area.

Foreign-born respondents rank their funding needs as follows: salaries/artist fees, operational costs, rent, new equipment purchases or rentals, other space related costs, and mortgage.

HAVE YOU RECEIVED FUNDING FROM ANY OF THE FOLLOWING SOURCES FOR YOUR FISCALLY SPONSORED PROJECT?



Alt text: The bar chart displays the distribution of funding sources for fiscally sponsored dance respondents born outside the U.S. from a sample size of 23, compared to fiscally sponsored dance respondents born in the U.S., from a sample size of 111: individual—born outside the U.S. (91%), born in the U.S. (94%); earned income—born outside the U.S. (48%), born in the U.S. (68%); private foundation grants—born outside the U.S. (57%), born in the U.S. (51%); government—born outside the U.S. (48%), born in the U.S. (24%);

“As a foreign-born, fiscally sponsored dance artist of African descent raised in the Bronx, New York, I can attest to the ‘disproportionate’ challenges foreign-born New Yorkers face, particularly as the issue applies to access the necessary resources required to earn a livable wage. . . . I would especially like to see a three-prong action plan to address the persistent trends of exclusion. First, by New York cultural organizations/institutions addressing their company’s culture of exclusion by having all its employees and board members take antiracism training to help make their spaces more welcoming places for foreign-born New Yorkers. Second, engaging foreign-born New Yorkers through long-term partnering with organizations that already work with foreign-born New Yorkers and/or artists who are foreign-born themselves. And finally, providing these organizations and/or individuals with adequate financial support. These relationships will be the beginning of community building efforts needed to address the ‘disproportionate’ challenges foreign-born New Yorkers are faced with.” —DAVALOIS FEARON, DIRECTOR, DAVALOIS FEARON DANCE (DFD)

RECOMMENDATIONS

A Call to Action for Foreign-Born Dance Workers

The six recommendations offered here are grounded in the findings from survey research and informed by discussion among Dance/NYC's Immigrant Artist Task Force, fiscal sponsor partners, and their sponsored dance artists. The recommendations are neither comprehensive nor absolute, but reflect priorities for advancing the immigrant and foreign-born dance workforce in New York City. They are intended to apply across a wide set of key stakeholders, including public and private funders; immigrant and arts service providers; foreign-born dance artists and workers; 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. Engage Foreign-Born New Yorkers to Advance Diversity, Equity, and Inclusion in Dance

- Expressly and equitably include foreign-born workforce in diversity, equity, and inclusion efforts and relevant research, policies, programs, and funding addressing the cultural sector. This study directly supports the objective of CreateNYC, the City of New York's new cultural plan, to "support arts, culture, and science organizations as inclusive spaces for New Yorkers of all immigration status" (page 80);
- Develop identity-specific and intersectional initiatives to strengthen marginalized groups within populations born outside the United States, using survey findings to guide action:
 - Consider targeted strategies to increase engagement by New Yorkers from countries and regions underrepresented in the dance workforce studied: for example, the Dominican Republic;

- Undertake explicit and sustained efforts to address racial homogeneity, including efforts to engage foreign-born New Yorkers who identify as Black/African American and/or Latina/o/x, who are underrepresented in the dance workforce studied;
- Create opportunities for disabled New Yorkers who identify as foreign-born; and
- Target activity to engage members of the Greatest/Silent Generation, who are underrepresented in the foreign-born workforce studied; and
- To achieve scale and impact, build the individual and collective capacity of immigrant and arts service providers to advance diversity, equity, and inclusion in their networks. Providers could be offered training, technical assistance, and financial resources to offer relevant programs: for example, antiracism training and training on how best to engage and integrate immigrant and foreign-born New Yorkers.

2. Address Organizational Barriers to Advancing Foreign-Born Dance Workers

- Support CreateNYC's strategies to "inform cultural organizations of opportunities to learn about immigration issues as they relate to their staff, participants, artists, performers, and audiences" and "encourage cultural organizations to participate in citywide opportunities to engage New Yorkers of all immigration status, such as IDNYC or similar" (page 80);
- Address general absence of foreign-born workers at nonprofit dance education institutions, and improve pipelines into the arts for foreign-born students: for example, through targeted training for teaching artists and educators;
- Provide relevant resources and training to both small and large institutions, including the correction of underrepresentation of the foreign-born dance workers at the largest institutions, those with budgets of \$5 million or more;
- Strengthen nonprofit board recruitment and development activity to more greatly engage and advance foreign-born New Yorkers; and
- Create and message volunteer opportunities for foreign-born New Yorkers.

3. Strengthen Funding for Dance Made by and with Foreign-Born New Yorkers

- Maintain and grow institutional support of organizations and sponsored projects working with foreign-born artists: for example, by expanding targeted initiatives such as the City's Cultural Immigrant Initiative and generating new regrant funds. This directly supports CreateNYC's objective to "support individual artists who are from and/or work with immigrant communities, cultures, and artists" (page 80);
- Meet the need for individual support signaled by the findings from sponsored respondents by introducing individual patrons to the foreign-born dance workforce; by considering opportunities to pool individual resources: for example, regranting; and by addressing a perceived gap in individual dance patrons' knowledge about fiscal sponsorship through communications and convening;
- Intervene to support foreign-born dance workers in identifying and accessing funding by strengthening communications environments and expanding technical assistance and training, with a focus on earned income opportunities; and
- Ensure that foreign-born dance workers are present at every stage of developing, implementing, and evaluating the success of funding initiatives impacting their work.

4. Address Need for Affordable Artistic Development and Presentation Space

- Protect, repurpose, and increase use of existing spaces suitable for development and presentation, using survey findings organized by geography to guide action, by, for example:
 - Expanding promotion of dance spaces through centralized platforms such as SpaceFinder's Dance Space Directory (nyc.spacefinder.org/communities/DanceNYC), a community partnership between Fractured Atlas and Dance/NYC, delivering accessible, multilanguage information to those born outside the United States;

- Expand dance rehearsal space subsidy programs, as have been led by the New York State Council on the Arts, The Andrew W. Mellon Foundation, and Mertz Gilmore Foundation, and target funding to offset costs for foreign-born dance workers;
 - Examine, expand, and adapt existing dance residency and presentation programs to ensure that foreign-born dance workers are equitably served; and
 - Improve access for dance making and presentation at nontraditional spaces, such as sacred spaces and community centers that serve foreign-born populations;
- Drive the creation of new permanent and affordable development and presentation space for dance, with a strong emphasis on neighborhoods where the majority of foreign-born dance workers studied are located; and
 - Foster collaboration by connecting developers to artists, residents, and borough arts councils to ensure that new spaces reflect community interests.

5. Improve Wages for Foreign-Born Dance Workers

- Strengthen funding by increasing institutional funds for 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;
- Ensure that foreign-born 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;

- Work 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
- Mobilize the whole dance workforce, to advocate individually and collectively for living wages to their employers, presenters, policymakers, and funders.

6. Expand Purview of Dance Beyond Nonprofit Dance Organizations and Sponsored Projects

- Undertake comprehensive research to assess the landscape of immigrant and foreign-born New Yorkers engaging in dance making and performance outside the traditional 501(c)(3) and fiscal sponsor models and develop policy, fund, and programs development to address findings. To that end, Dance/NYC has begun a parallel effort to examine informal settings where foreign-born artists are active. If you are a foreign-born New Yorker and would like to be involved in our work, please write research@dance.nyc.

Dance/NYC invites you to weigh in with your recommendations for how to best turn the data into action and ensure that dance becomes truly inclusive of all New York City's foreign-born artists and communities. Spread the word and share your ideas on Facebook (facebook.com/DanceNYCorg), Twitter (twitter.com/DanceNYC), or by email at research@dance.nyc.

APPENDICES

Data Sets

[Dance.NYC/ForeignBornWorkforce2018](#)

Workforce Survey

[Dance.NYC/StateofDance2016](#)

[Dance.NYC/DanceFiscalSponsors2017](#)

Partner Data Collection Form

[Dance.NYC/DanceFiscalSponsors2017](#)

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