

[SLIDE 1]

>> EBONY NOELLE GOLDEN: Good morning, everyone. So glad to see you and be with you today virtually.

I would like to give you an opportunity to tell us who is in the room before we get started. If you feel so-called to rename yourself, including your chosen pronouns for today.

And perhaps where you are, what ancestral lands you're on. I would like to give you an opportunity to do that now. And I'm going to do that, as well.

[VIDEO ON EBONY]

It is always a pleasure to be in this space with dancers and dance supporters. And I am so grateful to be partnering again with the beautiful folks at Dance/NYC.

You have navigated yourself to our webinar that introduces this program. And gives you all of the specifics about what we'll be doing this year. So I want to give you an opportunity to also just say who you are in the chat box, who are you? Where are you Zooming in from? I see a few folks doing that now.

Who are you? Where are you Zooming in from? Just want to see who is in the room. How are you? Which is also very important.

How are you?

Good morning, Emily. Good morning, Megan.

Good morning, Rachel. Good morning, Alexeya.

Hi, Ashley. Hi, Debra. Good morning.

Good morning, everyone. Thank you, all, for being here.

Okay. Just want to do an accessibility check-in. If there's something that you need in this moment, make sure you can hear me okay and see me okay. All right?

If you need anything, water or snacks while we are in session today, now is a good time to get what you need. I want us to be comfortable. I'll give you a moment to do that before we move forward. Thank you.

>> EBONY NOELLE GOLDEN: I'm just taking a few deep breaths and rolling my shoulders back. Bringing some joy into my face. It's always a pleasure to be with folks. Talking about art and community.

All right, dear ones, we're going to transition into our business, our agenda, for today. My name

is Ebony Noelle Golden. And I am the founder and CEO at Betty's Daughter Arts Collaborative. As well as the Artistic Director at Jupiter performance studio. In my role at Dance/NYC, I am supporting the Dance Advancement Fund. And this is my second year being in collaboration and deep partnership with Dance/NYC on this catalytic program for dancemakers and dance supporters.

Officially I would call myself the project consultant. And I am an advisor. And I want to just go ahead at the top of our time today to say thank you for the generous support of the Ford Foundation and the Howard Gilman Foundation. I'm excited to collaborate with Dance/NYC. To support the resilience of our field.

This webinar is intended to assist potential applicants in preparing their advancement fund applications. Hopefully this webinar will answer any questions you might have. I am moderating the discussion today. But there is a larger team working on this project that are a part of the Dance/NYC staff. And so I want to acknowledge Kirsten and Alexeya and Alejandra. And all of the members of the Dance/NYC Board.

I also would like to acknowledge all of the Dance/NYC committees and the staff. All of whom are working diligently and tirelessly to make this possible for us today.

[SLIDE 3]

If you need to call in to hear my voice more clearly, you can use your phone to call 929-205-6099. And that is a New York number. The webinar ID for today is 936 81 91 1073.

And we will be taking questions only through Zoom's chat feature. I want to give our backend support an opportunity to add this technology -- this contact information to the chat box. Unless someone has already done so and folks have that information.

[SLIDE 4]

This webinar today also features real-time transcription in English. Slides, recording, and transcripts to be made available at dance.NYC/danceadvancement2021. Spanish and Chinese translation of the transcript will be also available at [dance.NYC /danceadvancement2021](https://dance.NYC/danceadvancement2021).

This webinar will be transcribed in English. You are invited to turn on captions. To do so, click on subtitles next to the CC button. Due to the placement of the text box at the bottom of your Zoom, it is best to pop out your chat box so that the chat box can stay visible on the right side of your portal throughout this call. And therefore, the closed captioning can also be seen at the bottom. You can click and move the closed captioning to where you want it to be on your screen.

These slides and recording again will be made available at dance.NYC/danceadvancement2021. So if you get disconnected for any reason or have to leave the webinar early, we will be able -- you will be able to access information that I'll be going over today.

[SLIDE 5]

Let's talk about our agenda for today. We're going over the purpose of this webinar. The purpose of the fund. Eligibility. Grant award amounts. The evaluation criteria and selection process -- priorities. We're going over how to apply. Your required materials. The timeline. Frequently Asked Questions. And then we'll have some time for Q&A.

The backend Tech Team is taking a look at what's happening in the chat. And will be gathering your questions. So I would like to ask you if this makes sense for you to drop your questions when you have them. So that they can be aggregated at the end.

And I can answer those questions in -- you know, in a very seamless way. You don't have to wait to drop your question. We have folks on the backend watching what's happening in the chat. Okay? So I want to just say this, everyone who is eligible to apply is encouraged to apply. Even if you are nervous about applying. You know, I want to invite you to apply and be as clear about your dream for this funding in that application process. What is it that you really need? What is it that you really want? And keep writing. Keep devising your applications, even when you feel nervous about it. If you are eligible, we highly encourage you to apply. Okay?

And that I want to say because I'm about to dive into logistics and specifics and I will be using the information that we have prepared to talk about today. And I also -- this is just my facilitation strategy -- will extrapolate and perhaps do a little bit of storytelling to tie the logistics together.

So I want to say folks, apply. Apply. And I'm looking forward to being in the room to see enthusiastic applications for this fund. Okay?

Our agreement. So I'm going to move forward with a few more agreements we may need to cover.

[SLIDE 6]

Yes, please submit your questions whenever you choose to. Use the "chat to everyone" feature when you submit your questions so we can avoid duplication. And I won't be able to look in my private chats to support that.

So please submit your questions to everyone. Please ask general questions. There are hours that you can sign up for if you have questions about specific information so doctors hours are for coaching and for you to really get into the nuances of your specific application. Today's webinar

is more general.

So yes, please ask -- keep questions that are specific about the internal inner workings of your organization to the doctors office where I will be providing coaching on helping you to pull together your application. If your question isn't answered today, we will answer it in the FAQs for the Dance Advancement Fund in a timely fashion. That means you can go to the FAQs that are -- will be housed on Dance/NYC's website. And you'll be able to find an answer to your questions there.

And it is highly encouraged that you schedule a one on one for additional support. And I will say schedule early so if you need to have more than one session, you can schedule another. Don't wait until the last minute.

[SLIDE 7]

Let's move on to the purpose of the fund, the purpose of the Dance Advancement Fund is to address the long-term impacts of systems of oppression as manifested through white supremacy and the ongoing COVID-19 pandemic. Additionally, the purpose of the Dance Advancement Fund is to advance economic justice in the dance field by continuing to fill gaps in the availability of resources where they are most needed. And address the critical need for consistent financial and knowledge-based support that will allow dance making organizations to move into a state of thriving.

[SLIDE 8]

The purpose of the advancement fund is also to address the inequitable distribution of resources in the dance field and advance it's resilience and thriving. For Dance/NYC, thriving dancemakers have the resources to pay dignified wages to all dance workers and collaborators who engage in the ideation, creation, execution, performance, and distribution of their artistic works.

Thriving dancemakers have the resources to remain generative artists, defined as the creation of new works and/or the sustaining, archiving, performance and preservation of repertory and/or legacy works. Thriving dancemakers have the resources to work in accountability and healthy interdependent relationships with collaborators, audiences, local communities, and the field.

[SLIDE 9]

Grant award amounts -- we'll talk about grant award amounts next.

Dance/NYC seeks to award grants to up to 50 dancemakers. Dance/NYC invites metropolitan New York City area dancemakers with operating budgets between \$10,000 and \$500,000 to submit proposals for two year general operating support awards of \$2500 to \$15,000 annually.

Including ongoing professional development from January 1, 2022 through December 31st, 2023. Amounts will be determined on a sliding scale based on grantee's total expense budget range for Fiscal Year 2021. The amount range from \$10,000 to \$24,999; \$25,000 to \$49,999; \$50,000 to \$74,999; \$75,000 to \$99,999; \$100,000 to \$149,999; \$150,000 to \$199,999; \$200,000 to \$249,999; \$250,000 to \$349,999; \$350,000 to \$500,000.

Please note the award amounts will depend on the number of funded groups in each award category for planning purposes \$2500 is the minimum award.

[SLIDE 10]

This funding initiative is made possible by the generous support of the Ford Foundation and the Howard Gilman Foundation. You are encouraged to apply if you are current or post grantee of Dance/NYC, the Ford Foundation and the Howard Gilman Foundation.

If you have not been previously funded by either of these organizations, you are still eligible to apply.

[SLIDE 11]

Applicants are eligible to apply if they are a dance maker focused on the creation and/or performance of dance, with a history of at least three years of dance-making activity in the metropolitan New York City area.

[SLIDE 12]

Applicants are eligible to apply if they are headquartered in the metropolitan New York City area, including the five boroughs of New York City -- boroughs of New York City as well as Nassau, Rockland, Suffolk and Westchester in New York State and Bergen and Hudson counties in New Jersey.

A question we often get about eligibility in terms of where dance groups are located or headquartered. And I'll share one of these questions with you now.

What if I'm not headquartered in the metropolitan New York City area but I perform and rehearse in the New York City area? Here is our answer: To be eligible to apply, dance making organizations and groups must be headquartered in the metropolitan New York City area as defined by their organizational mailing address which must be located in one of the five boroughs of New York City Nassau Rockland Suffolk and Westchester counties in New York State and Bergen and Hudson counties in New Jersey.

[SLIDE 13]

Applicants are eligible to apply if they have an annual expense budget between \$10,000 and \$500,000 for Fiscal Year 2020, Fiscal Year 2021, and Fiscal Year 2022 forecasted.

A question that we often receive: Do budgets submitted need to reflect January to December calendar year expenses? Our answer is organizations and groups may submit budget figures indicating calendar year date or Fiscal Year date 2020 to 2021, et cetera and should, when necessary, include additional information in the notes column of the budget form. For example, if your Fiscal Year ends on June 30, you may submit budget figures for years ending on June 30, 2020, June 30, 2021, and June 30, 2022.

[SLIDE 14]

Applicants are eligible to apply if they can provide proof of current 501(c)3 status or fiscal sponsorship status. For details on how to become fiscally sponsored, please visit Dance/NYC's fiscal sponsorship resources page. If someone could drop the link to that in the chat box, that might be helpful for someone to see.

Applicants can have 501(c)3 status or fiscal sponsorship or a combination of both to receive the grant. So a question that we often get is: What if I have not operated with a 501(c)3 and/or fiscal sponsorship status or a combination thereof for the last three years?

To be eligible, applicants are only required to have a current 501(c)3 status and/or fiscal sponsorship status or a combination thereof and the history of at least three years of local dance-making activities. Applicants are not required to have been operating as either a fiscally sponsored project or a 501(c)3 or a combination of both for at least three years.

Applicants must have a 501(c)3 or a fiscal sponsorship status or a combination thereof at the time of the application.

[SLIDE 15]

Funds will not be designated to an individual artist without a fiscal sponsor, an organization and/or group headquartered outside of the metropolitan New York City area defined as the five boroughs of NYC as well as Nassau, Rockland, Suffolk and Westchester counties in New York State and Bergen and Hudson counties in New Jersey. Funds will not be designated to an organization and/or group for which dance making is new. Fewer than three years of local dance-making activities is how Dance/NYC defines new.

An organization that is not focused on the creation and performance of dance. An organization for which dance therapy is a primary function. Funds will not be designated to an educational institution, a producer, presenter, festival or service organization.

So what if your organization is not strictly a dance-making organization? Well, to be eligible to

apply, applicants must self-identify as dancemakers focused on the creation and performance of dance. With a history of at least three years of local dance-making activities. Organizations that do not self-identify as dancemakers or primarily focus on making dance are not eligible to apply.

There are several funding priorities. I'm going to first take a little bit of a pause so that if folks have questions that are starting to aggregate, I want to give you some time to just put a few notes in the chat box. A few questions in the chat box.

And then we are going to talk about funding priorities. So I'll give you two minutes to just let what I said about eligibility and non-eligibility and who are we funding and where are we funding and why? I want to give you a little bit -- a moment to let that aggregate and settle and then we will move forward.

We're going to take two minutes.

>> EBONY NOELLE GOLDEN: One more minute.

[SLIDE 16]

Okay. We are back. We are going to move forward now to discuss funding priorities. Thank you, Tech Team, for advancing the slides. Thank you, Natalie for interpreting. Okay.

There are several funding priorities. I'm going to go through each of them. And then answer some questions about the impact of the priorities once we've gotten through all of them.

Grantees will demonstrate artistic vision and excellence and potential to benefit from the grant program. This is the primary criterion for grant selection. Let me go back and repeat that. Grantees will demonstrate artistic vision and excellence and potential to benefit from the grant program. This is the primary criterion for grant selection.

In alignment with Animating Democracy, and Americans for the Arts, Dance/NYC will use the following Aesthetic Perspectives framework created in collaboration with the arts culture social justice network and foundation.

[SLIDE 17]

The framework will support the evaluation of applicant's artistic vision. Artistic excellence is defined by each applicant as a part of their application.

I want to give our Tech Team an opportunity to drop the link to Animating Democracy transcription attributes of excellence in arts for change document into the chat box. That's a lot to say: Animating Democracy Aesthetic Perspectives.

But I want you all to have the opportunity to have this link. It's available online. It has been really a powerful tool for me in my work and thinking about what does it mean to make art that is

about justice, about community, about transformation and about the beauty of our art form. And so this Aesthetic Perspectives guide has been helpful for me. And I'm so glad that Dance/NYC finds its relevance to the advancement fund. It's really been helpful for us.

So the slide that you're looking at now has an image which shows the Aesthetic Perspectives framework. There are 11 icons with the following words below: Disruption. Commitment. Communal meaning. Cultural integrity. Risk taking. Emotional experience. Sensory experience. Openness. Coherence. Resourcefulness. And stickiness.

Aesthetic Perspectives is a framework to enhance the understanding and evaluation of creative work at the intersection of arts and civic engagement. Community development and justice. It includes 11 artistic attributes that address the potency of creative expression to embody and motivate change. Aesthetic Perspectives aims to inform and inspire reflection, dialogue and rich descriptions in use by artists, funders, evaluators, educators, critics, presenters, programmers, curators, and audiences. The framework elevates aesthetics in civilly and socially engaged art, helps describe and assess the work, expands criteria for considering aesthetics in arts for change, addresses historical domination of EuroAmerican aesthetic standards, promotes deeper appreciation of the rigor required for effective creative work.

Dance/NYC's goal in focusing on specific geographic areas -- let me take a moment to pause there. So what we've just gone over, these Aesthetic Perspectives, represents one of the ways to think about how Dance/NYC is thinking about funding priorities.

So I want to take a moment to kind of extrapolate here before we move on to geography. This framework helps artists understand how to make work that is about social change. Okay? It is a priority -- if we take a close read into what Dance/NYC -- what the advancement fund really wants to support, this is critical. Okay?

Great dance is important. We need great dance. And what is great dance? And how do you know that your work is making an impact as a maker? What we're saying is, Dance/NYC is looking at Aesthetic Perspectives that also include this piece around community change. Works that motivate change. This is important to Dance/NYC and the advancement fund and those people who will be on the panel looking at and making decisions about who is funded. This is a primary priority. Okay? Or in the list of primary priorities.

I want this to be clear for folks so that if you have any questions about this, you can ask on the backend of our time. Okay?

[SLIDE 18]

Now we're going to move to thinking about our next priority, which is about geography.

Dance/NYC's goal is to focus on specific geographic areas to help increase activity in those

areas that are historically undersupported. You want to think about, you know, the areas where this fund will make the biggest impact. Dancemakers headquartered in the Bronx, East Brooklyn, Northern Manhattan, Queens, Staten Island, Nassau, Rockland, Suffolk, Westchester in New York State and Bergen and Hudson counties in New Jersey.

Dance/NYC's aim in considering demographics as a selection criterion is to identify a grantee pool that represents the demographics of residents in the metropolitan area and address misalignments highlighted by Dance/NYC research. In particular, racial homogeneity in the dance workforce.

[SLIDE 19]

A general absence of disabled artists and a lack of income for immigrant artists. Given those evaluation criteria as the panel reviews applications and scores them, priority in grant selection will be given to applicants who demonstrate the review -- to the Review Panel a diversity of organizational types and perspectives that reflect the diversity of the metropolitan region.

The intention for the grantee pool to be to be majority headquartered outside of Manhattan, to be majority ALAANA led and/or female led, and to include disabled and immigrant artists. So we have gotten a few questions about this already. So I'll address it here.

Does this mean that organizations led by men cannot apply? No, it doesn't mean that.

Does this mean non-ALAANA-led organizations can't apply? No, it doesn't mean that. And we're already getting these questions so it's worth repeating. Provided they fit the other eligibility criteria. Organizations that have artistic directors who are non-African, Latina, Latino, Latinx, Asian, Arab or Native American are eligible to apply. Organizations that have artistic directors who are not women, gender nonconforming, non-binary, genderqueer or transgender are eligible to apply. Organizations that have artistic directors who identify as non-White Hispanic are eligible to apply. Everyone who is eligible should apply.

Every eligible organization that applies will be a part of the evaluation process.

And while the panel will use this rubric, I have to stress that the primary criterion, as we have stated, artistic vision and artistic excellence.

[SLIDE 20]

The panel will review the top scoring applicants and then examine that pool against these priorities: dancemakers who work in accountability and interdependence with local communities, dancemakers with annual expense budgets under \$250,000, dancemakers with a sustained artistic practice spanning 10 to 19 years are also a part of the priorities for the advancement fund.

I'm going to repeat that. It's important. Because I really want to make sure that you have a clear

kind of picture -- when you think about where your work lives and the priorities of this fund, if you are eligible to apply, you should enthusiastically do so. And it's also important to see and to recognize why this is an intervention in the dance making field in the geography that Dance/NYC is focusing on. It's important to be able to ask yourself and your group, right, how are you accountable to your local community? And what are the ways in which that is happening and has been happening?

What is the interdependence model? And if I'm using some words that are outside of the words that you use in your work and with your group, do let me know. And we will -- I will find a way to reconfigure this language. But accountability and interdependence in your local community, with local communities, as opposed to on tour. Right? But in local communities. What is that accountability and interdependence model?

Another priority, and I'm just repeating again, is an annual expense budget that's under \$250,000. An additional priority is dancemakers that have sustained an artistic practice between 10 and 19 years.

So hopefully you're starting to see a picture of how this intervention -- Dance Advancement Fund is an intervention into certain aspects of our robust and diverse field. I want to also just clarify that Dance/NYC's focus on organizations with budgets under \$250,000 and those making work for the last 10 to 19 years is based on findings from its recent report: Defining small budget dancemakers in a changing ecology. If you could drop that link in the chat box, that might be of interest to someone who may want to read it or take a look at it.

This report shows that 78% of small budget dance making organizations have budgets between \$25,000 and \$250,000 and 83% of those dance making organizations were established a decade or more ago with 40% having been established 10 to 19 years ago.

Personally, I really love that Dance/NYC has done the research and the work to identify how the advancement fund needs to be crafting this program as an intervention. The numbers. The conversations. The advocacy that Dance/NYC has done led us to be able to refocus what we needed to -- what we needed this fund to be so that we can make a sizable intervention in the field.

[SLIDE 21]

Additional priorities include thinking about applicants who demonstrate the following: Organizations and groups who have limited access to financial resources. Specifically those who have limited access to private philanthropic support and public funding through government agencies.

Priority will also be given to a grantee pool that reflects the diversity of dance making genres and artistic perspectives. So what does this mean? I want to just clarify some things because at every step I want you to understand that there are priorities. But if you are eligible, you should

apply.

We've gotten a few questions that are specifically about the priorities. And I want to just -- you know, after I share a little bit of information, I want to give you a little bit of a -- the questions that were already being asked and that were asked last time because it may help to ease some folks, if you're eligible, you should apply. Does this mean if I'm in Manhattan, I cannot apply? You can apply. Manhattan is within the funding region.

Does this mean that organizations led by men cannot apply?

Okay. Organizations led by men can apply. Yes, you can apply. Non-ALAANA-led organizations can apply. And so we want to just make sure that you are clear about the priorities. And encourage all folks who can apply to apply. Again, the primary criterion is artistic vision and excellence. The panel will review the top scoring applicants and then examine that pool against these priorities.

I'm going to take another short break. Because we're about to switch gears into discussing how to apply. So if you have questions about the funding priorities that you want me to address later, then please drop those in the chat. And I'm going to give you two minutes to do so before we move on. Thank you.

[SLIDE 22]

>> EBONY NOELLE GOLDEN: Okay. We will continue now.

Switching gears to discuss how to apply. Thank you, all, for hanging in there. How to apply. Let's get to it. Okay?

So there's an online application portal located at dancenyc.submittable.com. We're adding a link to the chat now. We have worked to make this application form accessible to all. Dance/NYC is committed to accessibility. And the inclusion of disabled and immigrant people in its programs. If you would like to submit your application in Spanish or Chinese, please contact us at danceadvancementfund@dance.nyc. You can send your email in English, Spanish or Chinese. Please allow 3 to 4 business days to receive a response with next steps.

If you have trouble with the portal, please contact us at danceadvancementfunded@dance.nyc or contact Submittable's support team directly. When you begin the application process, you will be asked to create an account or login if you already have an account.

Submittable will ask you to confirm or update your address information every time you log in. Before entering the application, interested dancemakers are asked to first complete five short questions to determine baseline eligibility for the grant program.

These questions address the eligibility that we just discussed. If eligible, applicants will be

prompted to complete the application. If ineligible, applicants will not be able to progress.

[SLIDE 26]

Let's look at Section 1, Applicant information.

The slide has a screenshot of the application field where 501(c)3 organizations are asked to upload their proof of tax status. You will upload PDFs of your IRS determination letter. Please follow the formatting instructions to save the uploaded files with your organization name at the beginning. Select up to two files.

Organizations should supply their most recent IRS determination letter. You will be asked to upload your most recent audited financial statement, ideally for 2021.

If you do not have an audit, please submit your most recent 990. If -- to be eligible, applicants are only required to have current 501(c)3 status and/or fiscal sponsorship status or a combination thereof and a history of at least three years of local dance making activities. Applicants are not required to have been operating as either a fiscally sponsored project or a 501(c)3 or a combination for both for at least three years.

Let me say that again. Applicants are -- to be eligible, applicants are only required to have a current 501(c)3 status and/or fiscal sponsorship status or a combination thereof and a history of at least three years of local dance -making activities.

[SLIDE 27]

Section 1: Applicant information.

This slide has a screenshot of the application field where fiscally sponsored artist projects are asked to upload their proof of tax status.

Upload PDFs of your proof of fiscal sponsorship, proof of fiscal sponsorship should include coverage dates as contracted with your fiscal sponsor or be dated within one month of the date of your application. Select up to two files to attach.

[SLIDE 28]

Next we're going to talk about Section 4, your artistry. This slide has an application field where applicants can indicate their group's organization, mission and background. This is where you tell your story about your organizational background and mission.

[SLIDE 29]

This slide has a screenshot of the application fields where applicants are asked to indicate their organization's group artistic vision and artistic excellence. We are asking you to define artistic

excellence in order to provide a framework that will support the evaluation of your artistic vision.

We are asking about artistic achievements and artistic vision because artistic excellence is our primary criterion.

[SLIDE 30]

To help the Review Panel in assessing the artistic merit of your work, please provide a video sample of your prior work or work in progress. You may also submit links for up to two press reviews mentioned, interviews, podcasts, et cetera. These things are optional. The press reviews, mentions, interviews and podcasts are optional.

Please complete the descriptive information in the fields provided. The panel will review up to three minutes of a video from the time stamp you provide. While high-quality videos are encouraged, trailers and reels are discouraged.

[SLIDE 31]

Moving to Section 6: Use of funds and program benefits. This slide has a screenshot of the application field where applicants are asked to indicate the use of funds and measure of impact.

This is where you have an opportunity to tell the story of how this grant can help you reach the next level of your dance making. Connections to audiences, visibility, security and sustainability. Be specific in your proposed use of funds and keep in mind how much it's possible given the size of the grant. As a reminder, award amounts are determined on a sliding scale based on your organization or group's 2021 expense budget.

This means that award amounts are predetermined based on which budget range you fall into. And are not decided based on the strength of your application or proposed use of funds.

[SLIDE 32]

This slide has a screenshot of the application field where applicants are asked to rank their organization group preferred professional development and coaching resources.

As a part of the Dance Advancement Fund, each grantee will have the opportunity to work with a professional consultant or coach throughout the course of their grant. Grantee-consultant matching will be guided by grantee goals and needs as supplied in the application. As well as in accordance with the capacity of the consulting partner.

Please rank in which of these focus areas you would most benefit from support from a consultant, coach, during this grant. It is important that you only assign one focus area for each rank of 1 through 6. 1 is the consulting area that you are most interested in and 6 is the area

that you are least interested in.

You should use each number 1 through 6 once. Do not rank more than one focus area as a 1, for instance.

[SLIDE 33]

You have the option to indicate your preferred consulting partner, Gibney Digital Media Initiative, PURPOSE Production or Pentacle. The consulting partners may offer different areas of expertise. While Dance/NYC will try to match grantees with their preferred consulting partner, it cannot be guaranteed. And will depend on the focus area of that grantee's -- depend on the focus area that grantee selects as their top choice and the capacity of the consulting partners.

The Dance Advancement Fund will include one mandatory grantee orientation webinar and a series of grantee cohort convenings focused on professional development and community learning. The grantee orientation webinar is the week of January 17th, 2022. Grantee cohort convenings will be scheduled at a later time.

The application includes a check box that asks you to indicate your agreement to attend. This iteration of the Dance Advancement Fund will include cohort meetings focused on producing professional development and community learning.

What are you looking to get out of this type of Learning Community? What do you think you can bring? Please describe your capacity for growth and learning during these next two years of the process.

And I want to take a moment to give you an opportunity to drop some things into the chat box.

If you had the opportunity to design or devise a Professional Development Series or work with a consulting partner on helping to strengthen your organization, what are some of the topics or the goals that you would like to accomplish through that training or those relationships? Let's see if we get any responses in the chat box. We're going to hold for two minutes.

>> EBONY NOELLE GOLDEN: What would you like to get out of professional development series or working with a consulting partner series? Anyone have any suggestions they would like to drop into the chat box?

Thank you, Debra, we see "new and unique ideas to excite and involve local communities in dance". We see the "ability to dialogue with peers and to not feel so isolated", thank you Tovami.

Anyone else have some thoughts? What would you like to get out of a relationship with the

consulting partner or a Professional Development Series? Ah-ha, thank you, Sara. “Bigger picture, strategic planning, community planning.”; Okay, “It’s easy to get stuck in the day-to-day operations.” Absolutely, absolutely.

Okay. Thank you for those responses. If you would like to continue giving responses, please do, it will be helpful. In helping Dance/NYC to curate a meaningful relationship -- meaningful relationships and sessions for those grantees.

Explore and access additional resources. Okay. Grow and expand collaborations. Thank you, thank you.

[SLIDE 34]

We’re going to move forward now, we’re continuing to Section 7: Diversity, justice, equity and inclusion. The slide that you see is a screenshot of application fields where applicants are asked to indicate their organization group diversity, justice, equity and inclusion statement policy and demonstration of that policy.

When the Review Panel considers proposals, it will include in that consideration an understanding of the role that historically marginalized groups play within applicant organizations. Specifically, the Review Panel seeks a grantee pool that’s majority ALAANA led and/or women identifying gender nonconforming, non-binary and/or transgender led.

And includes disabled and immigrant artists. To help in making that assessment, we ask you to complete a few questions in the application. The first is a diversity, justice, equity and inclusion statement in which you are asked to describe how the values of diversity, justice, equity and inclusion relate to your organizational mission and dance making.

There’s also an optional field for you to upload an existing adopted diversity, justice, equity and inclusion policy, if your organization or group has one. Please follow the formatting instructions to save the uploaded file with your organization name at the beginning.

If you do not have an existing policy, you are not required to create one for the purpose of this program. The second required question is a demonstration of values: Diversity, justice, equity and inclusion. Here you should describe how you are putting your organizational values to practice.

I want to take a moment here to extrapolate a little bit. And I want to first say that this is not an opportunity to start to create a diversity, justice, equity and inclusion program or initiative or statement. We’re not asking for that. If you have that statement, please share it with us. If you have values or commitments, please share those with us. We want you to be able to talk about the role that historically marginalized people play within your organization.

We want a grantee pool that is majority ALAANA led, women identifying, gender nonconforming, non-binary, transgender, disabled and immigrant led. Wow, that enlivened me to say that again, right?

What is the dance world that we want to see? And it's important to be able to talk about that, even if you don't have a crafted statement. From my personal opinion, I think it's important to think about values in action as opposed to words on a page. Think about what you are doing and move from that space when you get to this section of the application. And if you have questions about this, please put them in the chat box. Okay?

Values into practice In relationship to diversity, justice, equity and inclusion.

[SLIDE 35]

This slide has a screenshot of the application fields where applicants are asked to Indicate their organization group relationship to audience and upload a completed Equity Matrix.

The third question is a description of your relationship to your audience, to your community. The audiences and communities that are central to your work. Earlier I spoke about interdependence and accountability, that definitely is related to this section of the application.

This diversity, justice, equity and inclusion section is about accountability, is about interdependence, is about deep relationships that you are building. That you are sustaining and those relationships and those communities that are central to your work.

Who are they? How are you reaching them? How are you accountable to them? How are they accountable to you? How are you working together in an interdependent way in order for dance to be a part of your shared community and your shared experiences? Very important.

So this third question that I'm kind of extrapolating about is a description of your relationship to your audience. The audiences and communities that are central to your work.

The fourth question is an Equity Matrix form that we're going to examine a little bit more closely.

The fifth question is an opportunity for you to talk about -- as it applies to you -- if there are any additional forms of diversity that are not included in this Equity Matrix that you would like to uplift and make known to the panel: veteran status, intergenerational diversity, religious diversity.

It's important to be able to talk about and to clarify how that diversity is important for and to your dance making. It's also important that you're able to clarify and talk about the diversity of your staff and your Board.

[SLIDE 36]

The slide that we can see now is a screenshot of the application fields where applicants are asked to indicate their organizational group's confirmation of ADA compliance and engagement of disabled people. The final question is a confirmation of ADA compliance and engagement of disabled people.

If your organization is not compliant with ADA, please detail what your organization is doing to ensure ADA compliance. Either way, please be sure to answer this question, how does your organization engage with and support disabled people? Artists, audiences, or cultural workers.

[SLIDE 37]

We're going to now return to this Equity Matrix that I mentioned a few slides ago, still within diversity, justice, equity and inclusion. We're still in that section.

We know this image is difficult to make out. But don't worry, we're going to go over each of the tables now. You are asked to fill in this Excel form. There's a link to it in the application itself and on the application guide. The application guide can be found at dance.nyc/daf_applicationguide_2021.

We're adding both links to the chat now. All parts of this question are required. Each table should have the same total number of organizational staff, contractors, and Board. Applications that have equity matrices with inconsistent totals will be considered incomplete. Let's go over them one by one.

[SLIDE 38]

The slide that is up on the screen now has a sample invitation to self-identify form. Please note, Dance/NYC prioritizes self-identification and encourages applicants to collect demographic data from its stakeholders. In an anonymous and voluntary manner.

Sample demographic data survey questionnaires can be found by visiting dance.nyc/uploads/sample_demographic_survey.pdf. Dance/NYC discourages applicants from assuming the demographic information of its organizational staff, Board, volunteers, artists or audiences.

If you need additional guidance please contact us at danceadvancementfund@dance.nyc. Dance/NYC's use of terms builds on learning with established leaders and experts in justice, equity and inclusion. Dance/NYC recognizes that language is constantly in flux and words might have different meanings depending on their context and use.

Dance/NYC is engaged in a continuous process of refining language used in its research and prioritizes feedback from communities impacted by its work. Please refer to the full glossary and

resource directory at dance.nyc/JEIdirectory.

[SLIDE 39]

The slide has a screenshot of the Equity Matrix fields where applicants are asked to indicate their organization/group racial dynamics. The first question states, what are the racial demographics of your total staff, contractors and Board? Including leadership as applicable. This is a required question.

Fill this in as best you can to help the panel understand how many, if any, of your leadership staff, Board, are represented among these racial and ethnic categories. If you enter members of your organization or group identity in a way that's not included, please select the available category that most closely aligns.

The table includes formulas that will automatically calculate totals. Use these numbers only in the table. Do not add in written notes.

[SLIDE 40]

This slide has a screenshot of the Equity Matrix fields where applicants are asked to indicate their organization/group disability demographics. The second question reads: What are the disability demographics of your total staff, contractors and Board? Including leadership as applicable. This is a required question. Fill this in as best you can.

To help the panel understand how many, if any, of your leadership, staff and Board are represented among these categories. If you and/or members of your organization or group identify in a way that is not included, please select the available category that most closely aligns.

The table includes formulas that will automatically calculate totals. The numbers only in the table are needed. Do not add in any written notes.

[SLIDE 41]

This slide has a screenshot of the Equity Matrix fields where applicants are asked to indicate their immigration demographics. This is the third question. What are the immigration demographics of your total staff, contractors and Board? Including the leadership. This is a required request.

Fill this in as best you can to help the panel understand how many, if any, of your leadership, staff and Board are represented among these categories. If you and/or members of your organization or group identify in a way that is not included, please select the available category that most closely aligns.

The table includes formulas that will automatically calculate totals. No need to add in the notes.

[SLIDE 42]

The next slide has a screenshot of the Equity Matrix fields where applicants are asked to indicate their organization or groups gender demographics.

This is the fourth question: What are the gender demographics of your total staff, contractors and Board? Including leadership. This is a required question.

Fill this in as best you can to help the panel understand how many, if any, of your leadership, staff and Board are represented among these gender categories. If you and your members identify in a way that is not included, please select the available gather that most closely aligns.

The table includes formulas that will automatically calculate totals. Use numbers only in the table. Do not add in written notes.

[SLIDE 43]

The next slide has a screenshot of the Equity Matrix fields where applicants are asked to indicate their organization or group sexual identity demographics.

The fifth question: What are the sexual demographics of your total staff, contractors, and Board, including leadership? This is a required question. Fill this in as best you can to help the panel understand how many, if any, of your leadership staff, Board, are represented among these sexual identity categories.

If you and members of your organization or group identify in a way that is not included, please select the available category that most closely aligns. The table includes formulas that will automatically calculate totals.

Use numbers only in the table. Do not add in written notes.

[SLIDE 44]

Section 8: Financial and governance materials.

This slide has a screenshot of the -- actually, I'm going to pause once more.

That was a lot that we just discussed in terms of this Equity Matrix and I want to give you a moment to just collate any thoughts or questions that you might have. And either add them to the chat or just, you know, jot some things down.

This piece around justice, equity, inclusion and diversity in all of those forms that we just outlined, it's a lot. Right? It's a lot. So I want to give you a moment to just jot some things down.

Ask some questions in the chat box, if you want to, before we move on to talking about finances and governance materials. Okay? We'll take a moment here.

[SLIDE 45]

>> EBONY NOELLE GOLDEN: Okay. We're back.

So let's move on to financials and governance materials. The slide you -- on the screen now is -- features application fields where applicants are asked to upload their organization/group financial information, spreadsheet and anticipated funding.

The required materials are the Financial Information Form and the anticipated funding. We'll examine the Financial Information Form in a moment. The slide that you can see now has the screenshot of the application fields where applicants are asked to indicate their organizations or group's anticipated funding. The application includes a table where you should list anticipated funding for the grant period 2022 -2023.

[SLIDE 46]

The slide that you can see now is -- has a screenshot of the application fields where applicants are asked to upload their organization or group's financial information spreadsheet.

Go to the link provided either in the application or in the application guide and download the financial information Excel file.

You must complete all information in the tables in this file. Once complete, upload the file.

Please follow the formatting instructions to save the uploaded file with your organization name at the beginning.

[SLIDE 47]

The next slide has a screenshot of the Financial Information Form fields where applicants are asked to indicate their organization or group's topline budget information. Spend a few minutes talking about the budget form. The first section is the topline budget form for two years, 2021 actual, 2022 forecasted. These are totals for income and expenses.

The surplus deficit for each year will automatically be calculated using the information you add to the income expense fields. We realize that income comes from a number of sources, including for many dancemakers with budgets between 10,000 and \$500,000. In-kind and personal resources.

We'll be looking at your expense budgets primarily. But do use the other and in-kind fields on the budget form as well as the notes field to describe where your income comes from.

The totals you enter for 2021 income and expenses here in the topline budget should match the totals in the table below, which you are -- which we are looking at next.

[SLIDE 48]

The next slide has a screenshot of the Financial Information Form fields where applicants are asked to indicate their organization or group's income. We've already gotten questions about how to report income. We realize that income comes from a number of sources. Including for many dancemakers with budgets between \$10,000 and \$500,000 income in-kind and personal resources.

The first section is earned income which includes admission and box office income. Contracted services. Such as someone hiring your organization for a performance. Tuition, class, and workshop fees.

If you've brought in resources by holding classes, workshops, publications, if you've published and are getting fees from those publications.

Fundraising events. Please enter the gross figure for income. Enter your expenses below in the expense section. This is for special fundraising events that you held for your organization.

There's a section called other. Please put any other unearned income, interest and so forth. And add a note about what it is. The form will calculate the total for the section for you.

Contracted income and non-Government is first. Enter your corporation contributions, sponsorships, funding grants, individual contributions that are not fundraising events into other contributed income. Enter Government income. This is where you put your grants from Federal resources such as the NEA, state resources such as NISCA, city resources such as DCLA and DYCD and other local arts councils.

If you don't have income in any of these sources, leave this field blank or enter 0. Use the notes so that the panel understands your entry. The in-kind or goods and services section includes -- in-kind -- includes donated printing, videography, professional services, and those professional services can be by key organizational staff or consultants or volunteers even.

If your dancers or staff are working without regular payment, such as they are only paid for performances and not rehearsals, you may include the value of their unpaid labor and time in the in-kind section.

A question that we often get is, what if I use my own money to fund my organization?

The application materials include the organizations or group's annual expense budget. If you have donated personal funds to your organization, you are able to include that amount under in-kind and donated goods or services income.

If you or key organizational staff or volunteers who provide donated professional services, you

are able to include that cash value under personnel, administrative, artistic, technical, production in the expense section.

Another question that we get often is, how are in-kind and/or donated goods or services, contributions, classified in the organizational budget?

The Financial Information Form includes an area for in-kind contributions and/or donated goods and services.

In-kind contributions and/or donated goods and services should be assigned cash value and details about the type of contribution should be included in the notes column. If you have donated personal funds to your organization, you are able to include that amount under in-kind. And/or donated goods and services income.

If you or a key organizational staff are volunteers who provide donated professional services, you are able to include that cash value under personnel, administrative artistic, technical, production or otherwise.

Complete -- okay. I want to take a moment before we move to the final slides for today.

All of the financial information, it could be a lot. It could be a lot. So I want to give you a moment just to galvanize any thoughts. Aggregate any thoughts or questions. Anything that you want to ask and put that in the chat box.

[SLIDE 50]

Okay. We're going to move forward now. I want to take a moment to just say where you see 2020 that should say 2021. Okay?

So when submitting your application and your supplementary materials, please do so by October 4th, 2021 at 6 p.m. Eastern Time. Tech Team, I'm just asking on the backend, is this correct? Just making sure.

I want to encourage you to leave time to review your application. I also want to encourage you to not click submit at the last minute. Please bring as much space and time into this process as possible. Okay?

[SLIDE 51]

We're going to take a moment to go over a few slides that represent some time line needs. So one-on-one sessions are opportunities for you to meet with me for 20 minutes or more to discuss your application or any questions you still have.

You are encouraged to sign up for a time slot before the session because it will be on a first-come-first-serve basis. I want to just say this again, if you think you might need more than one session, go ahead and sign up soon and so that you might be able to have more than one session, if you need it. If you think you might need it.

You are encouraged to sign up for a time slot before the session. Because it will only be on a first-come-first-serve basis. Spanish and Chinese translation, ASL interpretation or closed captions will be available upon request at the time of your registration. If you anticipate needing any of these services, please register at least five business days in advance.

The slide features some important dates for the timeline. Okay? The call for proposals went out August 25th, 2021. You are currently attending this webinar today from 10 a.m. to 12:30 p.m. There's virtual technical assistance sessions, if you need them and these sessions are on the 9th of September from 3 to 7 p.m. You can sign up on the 16th from 10 to 1, the 23rd of September from 10 to 1 and the 30th of September from 10 to 1.

[SLIDE 52]

40-minute sessions will be focused on assisting with the completion of your application on Submittable. Priority for 40 -minute sessions will be given to disabled applicants and/or applicants who do not have access to WiFi and/or a computer for the purposes of submitting an application.

Please register for only one session at least two business days in advance. Spanish and English translation, ASL interpretation, or closed captions will be available upon request at the time of registration. If you anticipate needing any of these services, please register at least five business days in advance. All of this information is on the Dance/NYC website.

[SLIDE 53]

Deadline for submissions, October 4th, 2021 at 6 p.m. Eastern Standard Time. Panel review will be in November. Award notification will be in December. The grant announcement will happen in January of 2022.

Grant disbursements will happen the first week of January, January 2nd. January 3rd you'll receive your second payment, January 3rd, 2023 you will receive your second payment. Grant orientation webinar will be the week of January 17th, 2022. Interim grantee reports will be due November 30th, 2022 and the final grantee report will be due March 31st, 2024.

[SLIDE 54]

Find the FAQ page at dance.nyc/advancementfundFAQ2021.

This week's webinar Q&A will be posted on the FAQ page as appropriate within one week.

[SLIDE 55]

So now we are going to transition into our Q&A portion of our time together. If you have any additional questions, please use the chat feature to submit them. Questions and answers, including those that we may not get to today will be posted online on the FAQ page as appropriate. Let's move into some specific questions.

So I want to take a few minutes to just take a little bit of a transition. And we'll come back in two minutes and move into our Q&A portion. Thank you.

Thank you. And thank you for those of you who are heading out. Tovami, Ashley, thank you. Have a good rehearsal. Okay. We'll take two minutes, folks. We'll be back at 55 after the hour.

>> EBONY NOELLE GOLDEN: Coming back in one minute.

[VIDEO OF EBONY]

>> EBONY NOELLE GOLDEN: Okay. We are back. All right. So Kirsten, okay. I think could you clarify -- okay. Kirsten, if you can just navigate me at least via voice with the questions in the chat box, that would be actually very helpful. I think I see here a question that was posted at 11:54, could you clarify the requested Fiscal Year cycles as we operate on the calendar year?

And the answer here that's been already shared is organizations and groups may submit budget figures indicating calendar year dates or Fiscal Year dates 2020 to 2021, et cetera. And should, when necessary, include additional information in the notes column of the budget form.

For example, if your Fiscal Year ends on June 30th, you may submit budget figures for years ending on June 30, 2020 and June 30, 2021 and June 30, 2022, which is a projected or expected budget. If you operate on a calendar year, and have not finished your 2021 year, please submit budget information reflecting 2020 actual, 2021 forecast forecasted and 2022 forecasted.

Hopefully that answers the question. Team, are there any other questions we need to go over -- okay. Thank you.

Question that we have here is the 990 request was the result of submitted -- was the result of submitted to IRS electronically and does not show the details. How can I submit the financial statement that reflects the details and unpaid service? The answer that we have here is Dance/NYC and panelists understand that 990s do not include details of in-kind services. So the Financial Information Form helps to fill in those gaps of information. As such, income and

expenses -- expense figures do not have to exactly match between the 990 and the Financial Information Form. I hope that helps, whoever had that question.

Are there any other questions that we have at this time? Kirsten, are there any questions? Anything that I need to reiterate?

>> KIRSTEN REYNOLDS: Yes, one question or comment that we received was just a general observation. I thought from the culture during the calls the community indicated we needed simpler funding applications, i.e., easier to fill out. This seems to be going in the opposite direction.

Ebony, do you feel that you can --.

>> EBONY NOELLE GOLDEN: I think you should answer that. Yes.

>> KIRSTEN REYNOLDS: Okay. So we fully recognize and understand that there's a lot of labor involved in this application process. It is something that we are constantly trying to question for ourselves to ensure that we are only requesting information that is truly necessary to help the panelists identify the grantee pool based on the priorities that we've set.

And also, in keeping with the fact that this is an intensive application process, a shift in our administration of the program this year is that we are offering a stipend to applicants who complete eligible and complete applications. So that means that if you apply, regardless of whether or not you are selected for a final grant, as long as you can submit a complete application and you meet the eligibility criteria, you will be receiving a stipend that covers, we hope, the labor involved in submitting this application.

>> EBONY NOELLE GOLDEN: Thank you. I see a question from Linda. There is nothing that I have seen that says that your financials have to be compiled by CPA or treasurer. I think I'm correct about that. But I want to double-check with our team. If there's any information about that that I'm missing, please let Linda know. I think you're good. Yes?

>> KIRSTEN REYNOLDS: I'm going to jump on and answer this one verbally as opposed to in the chat. But financial statements, our ideal financial statements would be an audit. But we also recognize that some smaller 501(c)3 organizations and especially fiscally sponsored projects often don't have an audit. So then the next best financial statements would be a 990. And that can be a 990N, a 990EZ, depending on your budget size. However, if you are a fiscally sponsored project and you don't have any of those things, we are willing to take whatever sorts of documentation you might have that show your financial standing for 2021.

So that can be any range of things. It could be profit and loss documents. A balance sheet. Really whatever you might have that shows us, you know, the money that's coming in and going out.

- >> EBONY NOELLE GOLDEN: That might be a good question to add to the FAQs, as well.
- >> KIRSTEN REYNOLDS: Yes, I believe that that's already in there but we'll double-check.
- >> EBONY NOELLE GOLDEN: Thank you. Are there any other questions?

Okay. It seems that the chat thread has calmed down a little bit.

[SLIDE 56]

If you have questions that may come up later for you, I want to just let you know that you have the opportunity to ask your questions at any time. Just write to us at danceadvancementfund@dance.nyc. We're going to need to wrap up at this point if we are done with our Q&A portion.

[SLIDE 57]

We appreciate you joining the call and your interest in applying to the Dance Advancement Fund. And we wish you the best in the process and in securing support for your organization.

If we haven't answered them today, any other questions that you might have, please know that we have an FAQ page online. That -- where answers to many questions can be found and you can email us. Answers to questions that will benefit other applicants will be posted to the FAQ page as appropriate. I want to encourage you to check back at least once before you submit a question. Okay?

Please only use danceadvancementfund@dance.nyc to contact me or contact the Dance/NYC staff. We ask that you do not contact members of the Review Panel directly.

We wish to protect the privacy and the demands on the panelists. And panelists will be asked if they have been contacted by any applicants. And if so, they will have to recuse themselves from evaluating that proposal.

Thank you for joining us and have a wonderful day. Take care, folks.