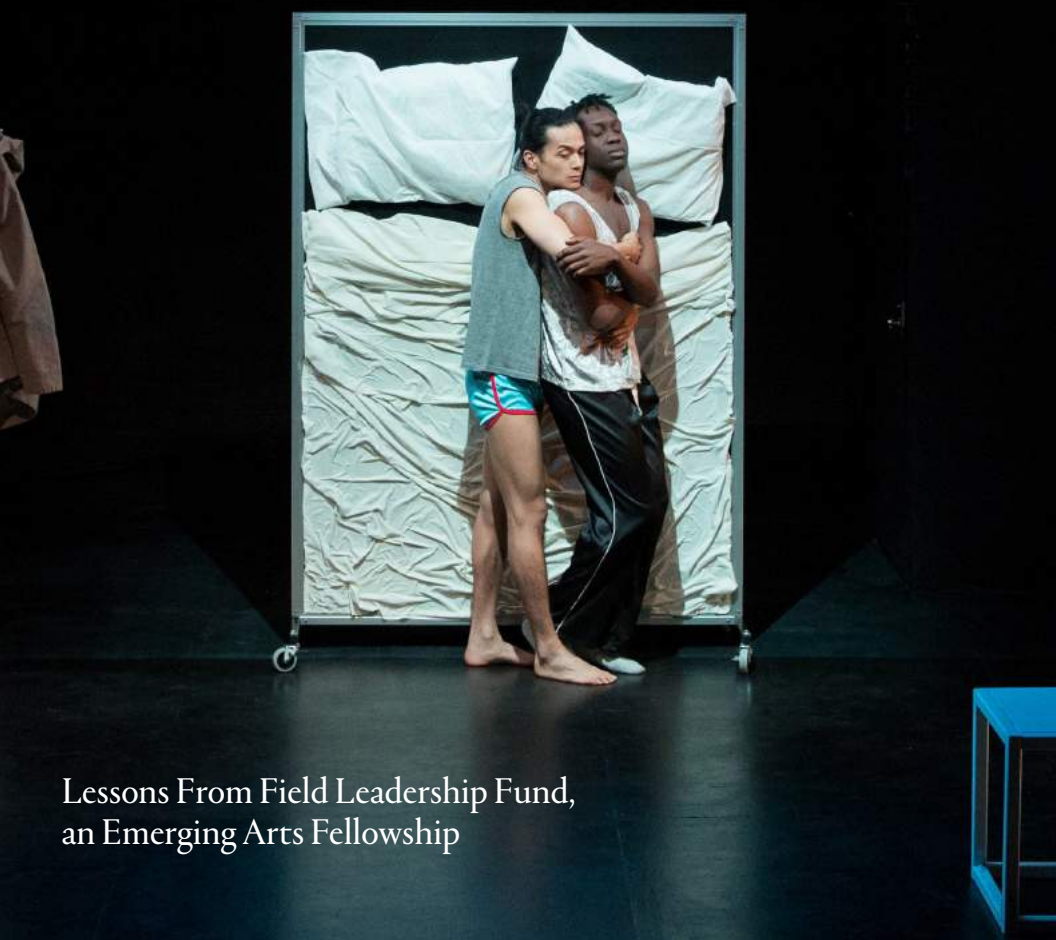
INTENTION, ACCOUNTABILITY AND EQUITY



Lessons From Field Leadership Fund,
an Emerging Arts Fellowship

ABOUT THE FIELD

Arts and culture workers need access to opportunities, resources, funding, advice, and information to bring their visions to life. Founded in 1986, it is The Field's mission to provide this access, with an intentional focus on those who experience barriers to advancement based on race, cultural identity, ability, sexual orientation, or other identities. Ultimately, it is our goal to create a vibrant cultural community that authentically and intentionally includes a representation of resilient and self-determined artists and makers of all identities.

These values of equity and inclusion are manifested in our programming, thought leadership, staffing, and advocacy efforts. The Field is intentionally practicing, implementing, learning, and doing. The work is constant and consistent. We are a work-in-progress.

Now in our 32nd year, more than 1,500 performing and media artists (and their 7,000+ collaborators) come to The Field each year to build their art practices. Under our stewardship, these artists produce 1,150 shows for 450,000 people around the world.

Our ambitious artists include both big names and up-and-comers. They perform at the Brooklyn Academy of Music and in church basements. They make documentaries about immigration policy and puppet shows reimagining the story of Chicken Little. They get prestigious grants from The MAP Fund and they put on shows with budgets under $1,000.

Field services are replicated in 10 cities across the U.S. and Europe—from New York to San Francisco to Vienna.Visit us at thefield.org

Front and back cover: World Premiere production of PILLOWTALK by Kyoung's Pacific Beat at The Tank. (NYC, 2018). Pictured: JP Moraga (left) and Basit Shittu (right).

The Field

Intention, Accountability and Equity:
Lessons From Field Leadership Fund, an Emerging Arts Fellowship
A Program of The Field
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75 Maiden Lane, Suite 906, New York NY 10038
thefield.org

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Rajeeyah Finnie-Myers, FLF Project Manager

PREFACE

…because I am willing to sit in the middle of a conflict for multiple years, attempting to make the impossible, until something cracks open—a revelation, an epiphany, an accident that illuminates signs of hope and change.

Field Leadership Fund Artist Fellow Kyoung H. Park said the above in reference to his theater company and his commitment to art-making and peace-making. Kyoung's beautiful and potent idea resonated with us deeply when we reflected on our work to advance equity via Field Leadership Fund.

FLF allowed (and forced) us to crack open. It forced us to sit in the middle of conflict—internally and externally, personally and professionally, individually and collectively—until something cracked open.

Once something is cracked open even a tiny sliver —it inevitably widens and expands—it lets in more light and air, wisdom and heart. The cracking open might be unbearably slow. Too slow for our fast-paced world. Too slow for our own needs or desires. But it's happening.

From the start of FLF we committed to sharing out as honestly as we could what we learned, where we cracked open, so that others could learn from our failures and our successes.

The following is a glimpse into our cracking open. We hope that it "illuminates signs of hope and change" for you, as it does for us.

Jennifer W. Cook

Jennifer Wright Cook, Executive Director

INTRODUCTION

In 2015, The Field officially launched Field Leadership Fund (FLF)—the biggest program in our 30+ year history. A $450,000 project (not including many other indirect expenses) FLF ambitiously endeavored to move arts administrators "into resilient and financially viable careers in the arts" and to move "artists and arts organizations into new stages of work that push their artistic visions forward." That's a lofty goal for a 19-month Fellowship run by a tiny staff.

Even more aspirational, Field Leadership Fund forwarded "the notion that advancements in diversity among leadership will lead to a more equitable arts sector in New York City and beyond."

After many years of research and fundraising, in the fall of 2015 we received 220+ applications for FLF. We interviewed a quarter of those applicants, and selected 12 Fellows for the pilot iteration.

Field Leadership Fund began with a retreat in December 2015 followed by an 8-week workshop intensive on topics ranging from business systems to community engagement. All workshops were grounded in issues of equity and access. In April 2016 the Fellows were paired—one Manager with one Artist/Arts Organization. The Fellows worked in pairs through June 2017 to achieve their shared visions and goals.

It is important to note a few things:

- **Field Leadership Fund was not explicitly for artists or arts managers of color. Rather it sought out cultural workers who faced barriers to advancement based on race, culture, gender, ability and other identities.**

  Of the 220+ applicants the vast majority were not white. The selected cohort of 12 included 11 Fellows of color.

- **In keeping with our commitment to aesthetic non-curation, The Field did not adjudicate the artists based on work samples or production history.**

- **The Field staff of six full-time employees is 50% white, 50% people of color. We identify as lesbian, gay, queer and hetero. We are millennials, gen x'ers, and baby boomers. We are working artists and we are retired performers. The Executive Director is white. The Program Manager for FLF was a black woman. The vast majority of The Field's additional program leaders are people of color. We do not officially track the demographic data of our 1,500 program participants but our informal tracking indicates robust non-white participation.**

Lastly, it is important to note that Field Leadership Fund was not out of the blue for us. As we will delineate later on, it was built on the shoulders of several earlier Field leadership development programs.

TOP TAKEAWAYS

We believe that the following takeaways are true for all arts and culture stakeholders, but we divvied them up to connect to their primary audience.

In addition, please note that these recommendations come from the perspective of a white-led organization launching its first, formal fellowship program for artists and cultural workers facing barriers to advancement.

For Artists

The chase for resources and support (of any kind) is real. This can push you towards opportunities that may not always be the best fit for your work, career trajectory or values. Weigh carefully what you want and need; and what you can give and commit to before applying for any opportunity. If appropriate, say no to things that don't meet your needs. Or negotiate for more!

For Arts Managers

Do not place all of your trust and need in the "institutional" model of working. Institutions are changing, and with that comes the need for increased skill sets, experiences and flexibility on the part of its current and future leaders. No one organization is going to be able to provide you with everything you will need to build the kind of career you want. Be discerning about the opportunities you engage and the clients you choose to work with.

For Program Managers

Pay attention to the intentions and impacts of your programming—from top to bottom. No consideration is too small. If the goal is to program towards increasing equity, then that begins with transparency around thought and action.

For Arts Organizations

Answer the following question honestly: Does your organization have the capacity and the right team in place to do this work mindfully? Getting a grant to do leadership and equity work does not always mean it is the right time to do it.

For Funders

If you want systemic change, then slow down. This work takes careful thought and time to unfold. Consider a deep and holistic examination of your philanthropic practices and policies including your timelines, portfolios, adjudication, outcome measurement and staffing. Also, please remember that nearly everything is harder for small and mid-sized organizations who do not have full-time development staff/departments. Finally, please read Helicon Collaborative's NotJustMoney and Yancey Consulting's What Are the Paradigm Shifts Necessary for the Arts Sector to Nurture More Sustainable THRIVING Institutions of Color?...

For the Sector

Government leaders, arts policy makers and other power brokers in the arts and culture sector need courageous voices to advocate for changing systems, rules and priorities. Be fearless!

For Everyone

Trust that there is money and support out there for what you want to do. There is no lack of money in this country, no matter what the systems in place would have us believe. Slow down. Work fearlessly. We are in it for the long haul.

Jehan O. Young, Manager Fellow

HOW WE GOT HERE

Many people wondered why The Field launched a leadership development program. Some funders said we didn't have a history of doing that kind of work. Some artists and other stakeholders wondered why (another) white-led organization got a big grant (again) to launch a "diversity initiative" focused on equity. These are crucial questions which we attempt to answer throughout this publication, and more specifically in the "Issues" section to come. To address the first part of this thought, consider the following graphic detailing the "cosmology" of The Field's programs.

FOUNDING OF THE FIELD 1986

Why?
because a thriving city needs resilient artists; and because artists need access to institutions and mainstream services that are gate-kept by networks, money, education and other privileges

What?
a disruption of the institutionalized and curated arts and culture sector increases access for artists

How Implemented?
professional development, fundraising services, panel events, performances, residencies and feedback workshops for independent artists

How Were Participants Selected?
via aesthetic non-curation (no artistic work samples required); lotteries and first-come first-served; free and low-cost programs

Who?
open to all artists; majority were white, dance and performance artists in early years; over 30 years more theater, music, media and multi-disciplinary artists, and more artists of color

PAIRS MANAGEMENT 1995

Why?
because thriving independent artists need talented arts administrators to thrive; and because emerging arts administrators need opportunities to work and grow

What?
a disruption of the arts administration education system results in increased access for artists and administrators

How Implemented?
8 week professional development workshops followed by experiential pairings of artist and manager; with a goal of long-term employment

How Were Participants Selected?
aesthetic non-curation; brief written application; peer panel adjudication; managers paid by The Field

Who?
open to all; majority of participants were white, dance and performance artists

ARTIST MANAGER PARTNERSHIP (AMP) 2002, 2005–2006

Why?
because artists still need talented help to thrive; because lower-income arts administrators need work; and because a thriving city must include artists and arts administrators who face financial barriers

What?
an expanded disruption of a mainstream education system that privileges arts workers with money and access results in increaseed access

How Implemented?
8 week professional development workshops followed by experiential pairings of artist and manager with a goal of long-term employment

How Were Participants Selected?
aesthetic non-curation; brief written application; peer panel adjudication and speed dating with finalists; managers paid by The Field

Who?
open to low-income identified arts administrators (2005 and 2006 only); majority white artists and arts organizations; majority arts managers of color

to fail and fail big 2014

Why?
because transparent thought leadership about success, failure and privilege builds the resilence of individual artists and cultural workers and thus the sector

What?
a disruption of myths of success, an amplification of risk and experimentation, and an interrogation of privilege

How Implemented?
a publication, e-book and local and national events that profile 5 artists and their paths to success and barriers to advancement

How Were Participants Selected?
aesthetic non-curation; Field staff and Advisory Council nominate artists; Field selects final participating artists aiming for diversity; Advisory Council is majority white, male, Manhattan-based.

Who?
5 diverse "mid-career" artists (2 black, 1 white, 1 Latino, 1 Asian-American); 3 female-identified, 2 male-identified; no persons with disabiliities; 1 queer identified

FIELD LEADERSHIP FUND 2015–2017

Why?
because independent artists and arts managers who face barriers to advancement need each other to thrive; and because a thriving city needs both groups to have access to jobs, opportunities and visibility

What?
a disruption of barriers to advancement for arts adminstrators and artists that increases the resilience and vibrancy of the NYC arts sector

How Implemented?
an 19-month program that offered workshops, paired administrative support, hourly wages and grants, coaching, networking opportunities and more to 12 Fellows

How Were Participants Selected?
aesthetic non-curation; open written application followed by group interview for finalists; adjudicated by Field staff and majority POC Advisory Council; senior FLF staff make final selection

Who?
open to artists and arts administrators who identify barriers to their advancement; 100% arts administrators of color; 85% artists and arts organizations of color

WHAT IS NEXT?

Why?
because the systems of oppression are deep; because the mainstream non-profit industrial complex is entrenched and because we require vigilant, consistent and fearless organizing to disrupt these systems

What?
?

How Implemented?
?

How Were Participants Selected?
Community Engagement? Participatory Budgetting? Lottery? First-come first-served? Crowd-sourced? Engagement from the margins?

Who?
?

As you can hopefully see from this cosmology, The Field has a deep history in developing leaders—FLF is our third such program, and the fifth iteration, over 20 years. Moreover, its unique core structure of pairing an ambitious artist with an ambitious manager remains true today.

Since 1995, all told, Pairs, AMP and FLF have directly impacted 100 artists, arts organizations and arts administrators, including many that have gone on to have long-term, resilient careers in the arts—including the Project Manager of FLF (AMP Alumna 2006) and The Field Executive Director (Pairs Alumna, 1995). Indirectly, these programs have impacted hundreds more cultural workers.

I know from the inside how The Field can transform an artist's trajectory. In 1995 their Pairs Management program nurtured my dance company from a burgeoning startup to a resourced and resilient organization. It's never easy being an artist but The Field empowered me at a critical time in my evolution. Every emerging artist will benefit from The Field's services, staff and support.

–Pam Tanowitz, NYC choreographer, Baryshnikov Arts Center's Cage Cunningham Fellowship, Guggenheim Fellow, multiple-Bessie-award winner

So what's different about Field Leadership Fund? For starters, money and time. FLF is much longer in duration, and has a bigger budget than both Pairs Management and Artist Manager Partnership.

FLF also had an intentional and transparent focus on, and outreach to, artists and managers who had experienced barriers to advancement (from the public guidelines: "barriers to advancement based on age, ethnicity, gender, race, religion, sexual orientation, socio-economic status or other aspects of social identity").

But even this focus on "barriers" is not entirely new for The Field—this demographic focus on "under-served" cultural workers is grounded in The Field's origins in 1986 as an aesthetically non-curated, all-are-welcome home for independent artists who were not served by the mainstream landscape at the time. In keeping with that commitment, all of The Field's leadership programs have served artists and arts administrators who were "under-resourced"—not served by, not pleasing enough too, or ineligible for the bigger capacity building grants and programs.

It was only AMP in 2005 and 2006 that limited participation to "low to moderate income artists"—at the time, defined by an annual income of $35k or less as identified by the previous year's tax return.

All of these leadership programs, however, were race silent (meaning: they didn't address race as a fundamental or core issue). For example, FLF said "under-resourced" a lot, as well as "under-served", "equity", and "diversity," but did not mention race.

We include our 2013 study *to fail and fail big* (TFFB) in this evolution because it lays the thought leadership groundwork for The Field to look more assertively at privilege and racism in the arts, and our role within it. *to fail and fail big* pushed us to pursue more active external programming that could impact the very systems that support creative risk and that hinder historically marginalized artists and workers.

Despite FLF's 20+ year grounding in our mission and programming, FLF is our most ambitious public

program to date—financially, ideologically and programmatically. It has also taught us more than we ever could have imagined or hoped. And as the graphic on page 10–11 shows, we don't know where it leads us next but we are listening, we are learning and we are ready.

A brief list of some Field Leadership Development Alumni:

Pairs Management (1995)
Artists included award-winning choreographers Pam Tanowitz and The Bang Group; Managers included Caterina Barta (long-term arts manager with artists Jane Comfort, Doug Varone, Dramatist Guild and more); Jennifer Wright Cook (current Executive Director of The Field); and Chikako Yamauchi (Evaluation Consultant for FLF).

Artist Manager Partnership (AMP) (2002, 2005–2006):
Artists included Chris Elam/Misnomer Dance; Troika Ranch/Dawn Stoppiello; Immigrant Theater Project; Blackout Arts Collective. Managers included Sara Juli (currently Development Consultant to many dance artists and organizations; former senior Development staff at DTW/NYLA); Rajeeyah Finnie-Myers (Director of Professional Development, DreamYard; Field Leadership Fund Project Manager 2015–2017); AJ Muhammed (current Associate Producer for The Fire This Time Festival); and Sydney Skybetter (producer, choreographer, consultant).

DOING THE WORK

How do we center marginalized groups without exploiting them?

—Rajeeyah Finnie-Myers, FLF Project Manager

ARTISTS
MANAGERS
PARTNERSHIP
MONEY
TIME
SKILLS
EXPERIENCE
COACHING
LEADERSHIP DEVELOPMENT
MORE RESILIENT ARTISTS
MORE RESILIENT MANAGERS
THE SECTOR DIVERSIFIES
AND BECOMES MORE VIBRANT

FLF PROGRAM DEVELOPMENT TIMELINE

Program and Curriculum Research
Early 2014 until the launch of application and curriculum.

Funding/Resource Gathering
May 2014 first grant submitted for Field Art Fund to Rosin Fund. September 2014: Accepted with lead $300k funding. Numerous funder meetings and submissions from May 2014 until March 2017. One major funding institution was cultivated for 2 years until they finally declined to support FLF after hinting at a $150,000 grant.

Original Dream Budget
$625,000

Pivot
Budget $450,000 (January 2015–December 2017 only). Decreased due to decreased funding.

Public Launch
July 2015 (Application due 2 months later)

Application
Online application designed with input from advisory board. 5 brief narrative questions (450 words or less per section) focused on Need, Collaboration, Purpose, Desire, Viability. Resume uploaded. No artistic work sample, no race/identity questions. Non-curated. Same application for Artists and for Managers.

Outreach/Engagement
E-push to 25+ NYC organizations and listserves privileging POC-led and POC-focused organizations; Project Manager made significant push to her direct peers and colleagues. Advisory Board asked to outreach too.

# of applications received
220+ applications received – goal was 40 applications. Majority of applications were for Artist Fellowship.

Selection
Vetted first by Field staff (220+ to 92 applicants) then Advisory Board panel (92 to 43 applicants) then Group Interviews with Field administrative team (43 applicants to 12 selected Fellows). Group Interviews were one hour long with 7-12 per session.

Pivot
Field staff did full adjudication rather than simply vetting for eligibility—due to significant increase in # of applications.

Cohort Size
12 fellows (6 arts managers, 6 artist/arts organizations)

Original Cohort Duration
16 months (December 2015 – March 2017)

Pivot
19 months (December 2015 – June 2017) so Fellows could complete their work

Original Cohort Demographic
Mid-career artists and arts organizations

Pivot
Any level artists or organizations

Location
New York, NY

Payment to Fellows
Artist Fellows: $5,000 unrestricted general operating grant split into two payments, a $500 consulting stipend and $22,000 worth of in-kind labor support from Manager Fellows. Manager Fellows: $22,000 over 19 months ($20 an hour; 20 hours a week; 1,100 hours total). Managers were paid on The Field's payroll as employees: payroll taxes totaled $16,000.

Pivot
Moved Artists' 2nd payment six months earlier to accommodate request from Fellows.

Original Staffing Concept
Part-time Project Manager, 25 hours a week plus Executive Director collaboration, and administrative support from core Field staff for communications, fundraising and finances.

Pivot
At the request of the hired Project Manager she was hired for 17 hours and we added an Associate at 16 hours a week.

Curriculum/Content
10-day out-of-town opening retreat. 21 month experiential pairing with Managers doing two work periods with two different Artist Fellows.External networking events and opportunities. Plus the rest as per below.

Pivot
3-day introductory retreat; 8-week professional development workshops; 3-day mid-point retreat; culminating event (produced by fellows); monthly check-in and coaching meetings (Manager Fellows, Artist Fellows and Pairs). We also added opportunities to perform at our 30th Anniversary Fielday, 92nd Street Y, and to produce panels and other workshops at Field events like 2017 Activate Equity Symposium, BAX and Dixon Place. Most of these opportunities were additional fees to the Fellows. (Why we pivoted? Budget cuts due to under-achieved funding. Pushback from Fellows re. the number of mandatory meetings and events.)

Evaluation
External evaluator surveyed the Fellows, Field staff, facilitators and Advisory Board throughout program (written and live interviews). At close of Fellowship the Field staff held two learning days dedicated to program reflection and assessment.

Post-program Engagement
Fellows asked to write for this publication. Field staff share job openings and other opportunities etc with Fellows. Ongoing private Facebook group for Fellows.

Funding Sources
Lead funding: Scherman Foundation's Katharine S. & Axel G. Rosin Fund. Project support from American Express, Coach Foundation, NEA, NYSCA, and NYC Department of Cultural Affairs.

A REFLECTION

by Rajeeyah Finnie-Myers, FLF Project Manager

I began as the Project Manager of Field Leadership Fund in June of 2015, three months before we would accept applications, and six months before the twelve Fellows would start FLF themselves. As a former participant of a Field career development program for Arts Managers, I was particularly excited to be involved. I was especially looking forward to investing time and energy into managing a program with assertive values of diversity and equity at the heart. In my part-time position, I was expected to fully manage and implement what was described in the job posting as a transformative new leadership development project from inception to evaluation and dissemination. Although the program had been conceptualized before I started, there was a significant amount of room for shaping the experience and quite a bit of work to be done as far as getting things up and running. Along the way, this expectation would present a mix of challenges, meaningful learning moments, successes and failures, as it quickly became clear that this task would require more than part-time hours from one person.

Much of the ground work had been done for the sake of securing funding and envisioning how this program could continue the work that The Field has done for decades around providing career development opportunities for arts professionals. There were big ideas, ambitious goals and a general structure that helped to guide my next steps in fleshing out program design. Originally the design consisted of two 3-day retreats, an 8-week intensive, an internship period, one on one consultations, networking events and 2–3 public events. After starting I had to think about how the parts of this design would come together administratively as well as what it would require of the participating Fellows. With that in mind Jennifer and I chose to simplify some of the parts. For example, the retreat would be hosted locally, and the third day would not be a full-day requirement. Another decision was to make the 8-week intensive a two-day a week commitment required for managers and optional for artists. Finally, my capacity to plan networking events was limited and would need to be supported by existing resources, meaning events that The Field would be holding over the next year and a half would serve as networking opportunities for the Fellows. Even after these slight adjustments, the design was still a huge undertaking. At the forefront was the commitment to uphold the original intentions of the Fellowship. FLF intended to offer real opportunities, remuneration, and access to its Fellows.

It is important to note that we knew we needed to keep the program open to change so as to be responsive to the needs and concerns of the pilot cohort. The following image explores, in-depth, the major programmatic elements along with some time milestones and important pivots and changes that occurred over the span of FLF. Programming work is never easy, especially work that aims to provide an educational and professional development experience. It is important to consider just how much time this work can take and the considerations that must be made at every level. At no point was this program a "light lift" for any of the administrative staff or fellows involved.

Once the Fellows started we got a really clear sense

of the varying expectations, experience and values that members of the group held. I do believe that this period of getting to know each other was expected and probably ended up being the most meaningful part of the Fellowship. As the program manager, I planned the retreat and 8-week intensive with this idea in mind. I assumed that there would be opportunities for The Field to do the same as an organization—share its expectations, experience and values with the cohort. Unfortunately, it wasn't always clear who from The Field should be doing that. There were times when I felt like I wasn't the best person to fill in those gaps, but I had to do my best because I was the only one available to do so. If I were to do things differently I would clarify who from The Field would present those aspects at which points.

As the Executive Director, Jennifer certainly became that point person whenever challenges came up. But I wonder what other stakeholders could have been a part of the process throughout (board members, advisory board members, long-time Field members, former program participants, veteran staff) so that it didn't feel like Jennifer was only involved when things were on the verge of going wrong. As a result, there was a lack of trust and even some anxiety around not really understanding The Field's intentions from the beginning that we were constantly battling for the next year and a half. I spoke about it and wrote about it to reassure the Fellows but being somewhat of an outsider on both sides might have worked against me.

Through the experience of FLF, Fellows were able to put their ideas to the test in a real world scenario that may not normally be tested when working

with a group of friends or colleagues from one's existing network. One of the biggest successes of the Fellowship is the work and relationships that came out of bringing the cohort, facilitators, administration and staff together. Several participants and facilitators have said that it inspired them to continue to work towards equity, which can be a tiring task. As someone personally interested in equity and social justice issues, it was much needed inspiration and motivation to continue on. Another huge impact of FLF was on The Field as an organization. As a consultant, my time was often split between my work with The Field and other commitments. It was clear to me that the organization was at a turning point and ready to reflect its values regarding equity in more meaningful ways. Assumptions were broken down.

Personally, I was able to put into practice my own ideas about what it means to advocate for equity. Much like the Fellows, I too found my own collaboration skills being developed and sharpened as a result of FLF. There are many ways that artists and arts managers find connections to the work of equity and social justice. Some are driven by the need to break through personal barriers and their commitment to the work stops there. Others are interested in making a larger impact that goes beyond their personal needs/experience. Not everyone who is interested in equity and social justice is interested in being an advocate.

So the questions for me then became:

Is it useful for people with varying intentions to work together?

How do we set goals together if our core values are not the same?

Who are the best candidates for participating in a learning process dealing with personal identity?

How do we center marginalized groups without exploiting them?

With terms like social justice, diversity, and equity being thrown around a lot these days, FLF faced the threat of getting lost in a world of fancy words; intellectual conversations and superficial successes that make us feel good. The Fellowship was an ambitious undertaking for The Field. It is a direct response to systemic issues like inequality, white male privilege and lack of access. It is also important to acknowledge the effects that race had on this dynamic. The Fellows were mostly people of color and The Field is a white-led organization that had no explicit commitment to communities of color leading up to this opportunity. And me being a black woman responsible for carrying out much of the on-the-ground work sparked reactions about why I was in this position. Talking about these questions as a part of the reflection on the successes and failures is important. However talking about them will not make the learning process any easier. My biggest take away is that being at our growing edge is difficult but necessary in order to learn something new. And the most challenging part of this is you don't know what you don't know until you know it.

THE FELLOWS

The Field's work on failure and privilege deeply impresses me... I have been struck by their passion, authenticity and drive. They know what's broken for artists and they work tirelessly to make it better. Their latest project, Field Leadership Fund, will be a strong driver of diverse next gen leaders. I can't wait to see what they do.

– Edwin Torres, President & CEO of Grantmakers in the Arts and Former Deputy Commissioner of NYC Department of Cultural Affairs

Kendra Ross

Arts Organization Fellow

Kyoung H. Park

Arts Organization Fellow

Goussy Célestin

Artist Fellow

Eric Lockley

Artist Fellow

Emily Berry

Arts Organization Fellow

Sydnie L. Mosley

Artist Fellow (not pictured)

Aya Lane

Manager Fellow

Bryan E. Glover

Manager Fellow

Rachel Y. DeGuzman

Manager Fellow

Jehan O. Young

Manager Fellow

Alexis Convento

Manager Fellow

Azure D. Osborne-Lee

Manager Fellow (not pictured)

Goussy Célestin, **Bryan E. Glover** and Ayiti Brass

Aya Lane & **Eric Lockley** at film screening of Eric's short film "The Jump"
Photo: Bryan Johnston

Cohort and Field staff members (L–R: Jennifer Wright Cook, **Kyoung H. Park**, **Alexis Convento**, **Emily Berry**, **Goussy Célestin**, **Kendra Ross**, **Bryan E. Glover**, **Eric Lockley**, **Aya Lane**, **Jehan O. Young**, Chikako Yamauchi, **Rachel Y. DeGuzman**, Wilfredo Hernandez)

JP Moraga & Basit Shittu in PILLOW TALK by Kyoung's Pacific Beat
Photo: tacaka

ARTIST FELLOWS ⟷ PAIRED WITH ⟷ MANAGER FELLOWS

ARTIST FELLOWS	MANAGER FELLOWS
EMILY BERRY B3W Performance Group	ALEXIS CONVENTO
ERIC LOCKLEY	AYA LANE
GOUSSY CÉLESTIN Ayiti Brass	BRYAN E. GLOVER
KENDRA ROSS Cumbé: Center for African and Diaspora Dance	JEHAN O. YOUNG
KYOUNG H.PARK Kyoung's Pacific Beat	RACHEL Y. DEGUZMAN
SYDNIE L. MOSLEY Sydnie L. Mosley Dances (SLMDances)	AZURE D. OSBORNE-LEE

SOME ACCOM PLISHMENTS

- SERVED ON GRANT REVIEW PANELS
- STRATEGIC PLANS CREATED
- QUEENS COUNCIL ON THE ARTS GRANT AWARDED
- NEW PROJECTS AND RESEARCH REPORTS DEVELOPED
- NEW PRESS KITS DEVELOPED
- WORK SHOWN AT LOCAL AND NATIONAL FILM FESTIVALS
- CASH FLOW DOCUMENTS CHARTED
- VENUES SECURED FOR FUTURE PRODUCTIONS
- FUNDER RELATIONSHIPS DEVELOPED
- *CREATE CHANGE* RESIDENCY AWARDED WITH THE LAUNDROMAT PROJECT

Alexis Convento, Manager Fellow

THE ISSUES

Immediately following the close of FLF in June 2017, The Field engaged in a five-month long evaluation and learning period. Independent evaluation consultant, Chikako Yamauchi, PhD, conducted a final round of surveys from the fellows upon closure of the program. This information was compiled with previous surveys, notes, and feedback from facilitators and adjudicators in a final report for The Field. Yamauchi's in-depth evaluation and observations helped to drive further inquiry around organizational learning. One recurring topic of conversation that rose up consistently for us out of this work is considering "intention" vs. "impact"—especially in work aimed at increasing equity.

If we are to go beyond the status quo, we need to assess how the work we do perpetuates oppression and inequality given that we are still operating within systemic structures. People of color and individuals belonging to other marginalized communities are at risk when organizations do not consider how the best of intentions may still cause the worst of outcomes for them. This lens has become an important one for The Field to consider as we continue to dive deeper into our organizational commitments to increasing equity and social justice in the sector. We are dedicated to using this lens as a primer for our actions moving forward. For example, we are pledging to program a majority of presenters, speakers and facilitators who are more fully representative of the diversity of New York City for annual Field programs. More recently, through our work in Race Forward's Racial Equity in the Arts Innovation Lab, The Field has started examining the pedagogy and practice of Fieldwork (our core creative program) to see how it reinforces white supremacy and Eurocentric aesthetic values. The work is ever-present now, given our learning, and we are fully devoted to changing what we can.

Several other recurring issues and themes emerged throughout our assessment of FLF. This helped our team to hone in on the following five overarching issues: *the artist-manager paradigm, leadership, accountability, opportunity,* and *money.* After identifying these themes we invited the fellows to join in the learning process and participate in this publication as contributing writers. Ultimately four FLF participants, representative of both artist and manager fellows, were asked to contribute their own lived experiences and learning to this publication.

ARTIST FELLOWS

Kyoung H. Park

Goussy Célestin

MANAGER FELLOWS

Aya Lane

Bryan E. Glover

Bryan E. Glover, Manager Fellow & **Kendra Ross**, Arts Organization Fellow

Rachel Y. DeGuzman, Manager Fellow

Rajeeyah Finnie-Myers (FLF Project Manager), **Jennifer Wright Cook** (Executive Director) & **Sonia Davis** (FLF Program Associate)

Eric Lockley, Artist Fellow

THE ARTIST-MANAGER PARADIGM

In our previous 2013 publication *"to fail and fail big: a Study of Mid-Career Artists, Success and Failure,"* The Field diagnosed two suffocating trends in the arts world:

1. **that mid-career artists often reach a frustrating "stuck point" in their careers for which they need a super savvy arts manager (or arts administrator) who can move them forward; and**
2. **that the current arts administration sector has impenetrable barriers for many under-resourced people.**

Based on our research, Field Leadership Fund is the only Fellowship of its kind that centers these two interconnected populations (artists and arts managers) and works to build the capacity of both groups simultaneously via experiential working pairs.

It is important to note that:

- **all precursor Field leadership development programs utilized the same Artist-Manager pairing;**
- **The Field works primarily with "under the radar" emerging and mid-career individual artists and small arts organizations – most of whom have no full-time paid staff.**
- **the Artist-Manager paradigm was created specifically to impact this vibrant but under-resourced sector that is not served by larger, institutionalized leadership development; and**
- **the Artist-Manager Paradigm aims to lift up artists and managers simultaneously without privileging one voice or expertise over another.**

This pairing of Artist and Manager is one of the most unique and volatile aspects of FLF—who picks whom, who is paid and how, and who is the boss. All of these issues are heightened in a program endeavoring to advance equity.

Goussy Célestin of Ayiti Brass shared that "I strongly feel that partnering artists with managers in a program like this sets FLF apart from other programs that I know of." Célestin also felt that centering marginalized artists in FLF was not only "unique, but bold as well." Kyoung H. Park also saw the value of being paired with a manager, "My goals joining the FLF program were to delegate my administrative responsibilities and develop Kyoung's Pacific Beat into a sustainable organization with the support of a professional arts manager. [...] The success of the FLF artist/manager paradigm was that it provided our company the opportunity to develop a much-needed strategic plan to pursue the development of PILLOWTALK, our current work-in-progress (2018), and to lay out a working model of how to set goals and objectives."

Contention arose, however, around the pairing process and authority. First, artists could not apply to FLF with a pre-selected manager to work with. Secondly, after 3 months of workshops and retreats and a "Speed Dating" pairing process, The Field made the final decision about who was paired with whom. Despite the fact that most Fellows were paired with their 1st or 2nd choices, some Fellows expressed resentment that The Field made the final decision.

Additional contention seemed to arise around the perceived expertise and skill sets of the Fellows. Most of the artists were not technically "mid-career artists" and many had never managed an arts administrator before. Similarly, some of the Managers had little concrete arts administration experience. The Field believed, and hoped, however, that the community building, professional development offerings and coaching would buoy and mitigate any perceived or real weaknesses or gaps of individual Fellows.

The benefits of the pairing model extend both ways, as Manager Fellow Aya Lane acknowledges: "I appreciated the scope and diversity of the work I got to do with my artist. There was never a dull moment. I was constantly learning and doing new things, and the malleability of this fellowship allowed me to explore various types of work without having to jump from different offices or hold different positions."

Though a balanced model in theory, the pairing paradigm was not without its challenges and, in some cases, failures on the part of both The Field and the pairs themselves. Time management, delegating, and managing accountability are all issues that came into focus quickly in the pairing work. Field Executive Director Jennifer Wright Cook shared that "the pairing paradigm is key and core—and one of the hardest aspects. In hindsight, I think more attention could have been paid to supporting each Pair, perhaps with more onboarding support since

many of the artists had never managed an administrator, and more oversight and with more mandatory meetings. The mandatory meetings, however, are problematic, infantilizing and an administrative burden. Overall, it frustrates me that several Pairs didn't complete their full hours. Perhaps if the artists had paid the managers directly, the level of ownership and agency would have shifted. But in our paradigm, The Field was the ultimate boss – and while a hands-off approach did not quite work out like we had hoped, we really tried not to micromanage." At what point does too much organizational oversight hinder the work of the pair? Is micromanaging through policy and procedure the only way to produce results in the context of a program?

Aya agreed that time management was an issue, sharing that, "The most challenging part of the relationship with my artist was the managing of hours and work, a sentiment I heard echoed in other partnerships as well. I think that when people are not used to delegating it can be quite scary and challenging to discern exactly what the support needs are and then letting go, especially when they've been doing everything themselves for such a long time."

Even though the working model for FLF grew out of previous programming, our organizational team knew from the start that this would still be an experimental iteration—a pilot program—a rare opportunity for the first cohort of participants to act as co-creators and help to further sculpt the program throughout its duration. We knew this work would not be easy, and at times frustrating and sometimes not even feasible. "The biggest challenge I faced in our partnership was about power and authority," shared Kyoung. "Despite my overwhelming desires to have a successful Artist-Manager partnership, I am one of the artist fellows in the program that walked away from his partnership. Our artist/manager partnership failed and ended early, but before her departure, our Manager was also able to craft a fundraising plan for our 2016–2017 season, based on a season budget created for us by a volunteer, and developed relationships with new potential donors, institutional partners, and foundations, while encouraging me to say 'yes' to multiple opportunities for our company and for myself, as an individual artist. [...] I've learned from this experience that one of my personal challenges is to trust managers, let go of control, and to delegate."

Ultimately, more structured support for the ways in which the pairs worked together (and towards what ends) may have been more beneficial to the work of FLF. Although supportive of the pairing process, Bryan had this observation to share when considering how to move this model forward: "The question of crafting opportunities for artists and arts leaders is really a 'catch-22' in a sector that faces shrinking resources. I think it is a strategic mistake in thinking about opportunities for artists and arts managers in the same breath. I would not argue that one is more important than the other, and, in fact, I think there are valuable conversations to be had about the relationship of these roles to each other and their relative level of value and compensation in the field, but I think that an uncomplicated focus on both short changes each."

Goussy Célestin, Artist Fellow

"Leadership, to me, is defined by the ability to move towards a goal in tandem with your collaborators in ways that include, and are supportive of, everyone involved. I wouldn't say my definition of leadership shifted because of the fellowship but rather that I got to explore different parts of my own leadership style," Aya said.

Bryan added an extra, and often rarely discussed element to leadership—service.

"For me, leadership has consistently been (and continues to be) about *service*. Any leader must be providing something valuable and beneficial to their constituents, otherwise they're just contributing to their oppression."

Jennifer shared a candid view of her own experience with leadership and privilege. "Who gets to lead and how does that happen? To be honest, I am still skeptical of the arts leader with the big fancy degrees. Those degrees offer next to no real lived experience` in the arts and they only serve to distance one from the hardships of art-making. They privilege people who can afford the cost (or the debt) of such an education. In part, these ideas reflect my own leadership trajectory. I had no obvious leadership experience when The Field hired me as Executive Director. I was an educated white female artist with fundraising experience and confidence. But The Field gave me a chance to test my hand at leadership. If we want it to be different in the future, of course, we have to work on systemic and institutional issues and biases that privilege white people."

Goussy agreed, "It is important for me to stress that there are structural roadblocks in the arts sector which definitely impact an artist's ability to step fully into leadership, particularly when we are speaking about what is funded, and what is validated in general as 'art.'

"I am taking a step beyond my initial perspective to see that, all along, many of my peers have always seen me as a leader, offering me many opportunities. I have been the main one stopping myself from truly stepping fully into my role as a leader, and now I am holding myself accountable for it. Leadership is a PRACTICE. It is on a continuum, ad infinitum," she said.

Kyoung reflected, "I decided to be less passive about what troubles me as an artist and at first, this became a highly volatile, emotional experience. Inside me there is a deep frustration and anger with the systemic inequities I've had to decipher, and learn to cope with, in our cultural sector. [...] In my exit interview with Jennifer, I got precious feedback about my strengths. [...] I am learning to ask for help, to be myself, to accept my personal limits and boundaries, and emotionally find a place of gratitude that allows me to celebrate what we've already done."

Leadership requires self-care and the care of others, as Aya believes, "it means being mindful of everyone's needs, upholding everyone's holistic wellbeing, and being accountable."

The Field administration also learned a lot about ourselves as leaders in this work. The many dimensions of leadership came into focus and were exercised throughout this program. From artist fellows launching new ambitious works, to fellows coming together to voice internal concerns around equity and mobilizing for reform of fellowship program components—the continuum of leadership was on full display.

As the host organization for FLF, when is it appropriate to lead participants, and when to let them lead themselves? If centering equity in leadership, how do we make more room to share power and not to simply have power over people? We believe that these questions can be asked in the implementation of any program and internally in any institution or organization. And we can continue to ask them of ourselves at The Field.

Understanding the growing financial pressures of living and working in New York City, shouldn't artists' labor be valued and sensibly compensated?

–Kyoung H. Park, Arts Organization Fellow

SERVICE
INCLUSIVE
SUSTAINABLE
COMMUNICATIVE
GENERATIVE
RESEARCH
UNAFRAID TO FAIL
TRANSFORMATIVE
RESPONSIVE
LEADERSHIP
TRANSPARENT
GUTSY
RISK-TAKER
RULE-BREAKER
CREATIVE
ETHICAL
DEPENDABLE
FLEXIBLE
EMPATHIC
ACCOUNTABLE
INSPIRING
VISION-DRIVEN
COMMUNITY-BUILDING

ACCOUNTABILITY

Through FLF, The Field endeavored to provide artists and managers the time, resources and support needed to grow and advance in their work. However, it became very clear from early on that although the structure of the program was kept open and agile so as to accommodate the varied needs of the pilot cohort, accountability would be a nuanced and often tense issue to navigate across all parties. Aya believed that "accountability is as much about one's self as it is about others."

"However, after months of self-regulating my own schedule and feeling some burnout, there were weeks I slipped, and was not my very best. Luckily, I worked with an artist who was able to constructively communicate that he felt that. Based on the experience, I think more of a checks and balance system would be helpful."

Although The Field is a small, nimble organization, we realize that power dynamics still exist in our company structure that work to perpetuate white organizational culture. Jennifer shared that "As Executive Director of The Field I feel accountable to so many people. While artists and administrators should probably be at the top of that list, unfortunately probably funders and donors hold that position. Like many of my Executive Director colleagues, I worry about money all the time. I worry about paying the salaries and health insurance of the people who work with me at The Field. I worry. All the time. It's backward and upside down." It is backward and upside down, especially given the cultural, political and social climate we found ourselves in during the course of the FLF program.

"The FLF program began at a time in which funding inequities between mainstream and art organizations of color became an active debate, and systemic racism in our society, and culture, gave voice to an experience we all knew, much too well. I think a lot of this reality played out during the FLF program," noted Kyoung.

"I think the hierarchies we experience in our sector were played out in our group and yes, we had to hold ourselves accountable for the different social positions we held in the room, how these positions were differently valued and compensated by FLF, and how these differences made us feel as people of color living in a time of intense debate about systemic racism and cultural inequity. I thought The Field held itself accountable for what it promised: it provided me an Artist grant, a professional arts manager to do in-kind art management services, and an additional consultant stipend to address specific needs within our organization. However, as a non-curatorial program, I felt The Field was less accountable in advancing our work to the next level, which was one of the goals of the program."

Bryan shared that, "Accountability, unfortunately, is something that people often think about when problems arise in execution, or at best as an afterthought in planning. It's often a subject that carries negative connotations. The key is to approach accountability while understanding it as a proactive strategy to support success rather than as an aspect of an uneven power dynamic or a mechanism of blame and scapegoating."

Goussy agreed, also adding that, "Accountability and healthy boundary making go hand in hand… which requires continued communication."

Requiring fellows to exercise power and agency in their own working relationships, while simultaneously working according to The Field's established operations and policies caused friction on more than one occasion. That is to be expected in a program of this nature, but *what does this bring to light when the work is in the service of creating more equity in our exchanges and sector?*

"However, I also think that The Field might have considered providing a bit more structure and context for the partnership period of the fellowship. It seemed that we were cut loose with the mandate to go out and be successful," said Bryan.

Field Program Manager Wilfredo Hernandez agreed that, "The issue of accountability is closely wrapped up with the programmatic structures in place. The scaffolding of the program need to be considered—the entry points and exit ramps, the phases of the programming and the policies in place to support the integrity of the endeavor."

"It was a valuable learning experience to have been hired to work through the last phases of the program, and then to learn in the course of reading evaluations that many of the issues that were viewed as difficult are now important professional lessons. No organization or program or grant or opportunity is ever going to get it 100% right, and while we know intentions are not enough, the question for me as a programmer now becomes how can we create programs and services, with embedded equity protocols, that also foster a shared sense of accountability and realistic expectations? That's something that the FLF experience has inspired me to think about more deeply in my own work."

MONEY

Many of us (The Field included) are working from a place of financial scarcity—in reality if not in feeling. Although not the intention of FLF, the central issue became about *money,* including:

- **inequitable compensation between artists and managers;**
- **contention around the perceived value of the full fellowship package; and**
- **a lack of sufficient funds for art-making.**

Artists received an unrestricted general operating grant in two installments while Managers were paid bi-weekly on The Field's payroll. These structures replicated the traditional payment structures in our sector. The Field recognizes, however, that this was inequitable and should have been more deeply considered.

Aya said that, "the way that the money was dispersed amongst the fellows created some tension. The artists got paid half of their money upfront and were scheduled to get the other half at the end of the fellowship. About midway through they began lobbying to get the second payment early because they were unable to fully maximize the manager's help without the full amount. Meanwhile, the managers were getting a fixed amount of money every two weeks... Personally, I understood why FLF decided to split the money in half for the artist fellows, in order for them to ensure that they completed the fellowship. I also understood how it created a dynamic that made the artists feel like they were not as valued within the fellowship."

"The Field listened, and the artists did end up getting the full amount, but not before people's feelings were hurt on both sides."

Jennifer shared that "I didn't see it coming. I never expected the tension, and the toxicity that resulted from the payment structure and disparity between the grant to the Artist Fellows and the Managers. In hindsight it feels so obvious. We just replicated the mainstream non-profit culture in which artists get grants and managers get salaries and benefits. Even when I endeavored to explain our thinking it felt defensive and reactionary. From our perspective, The Field was taking a significant administrative burden off the artists' shoulders—by paying payroll taxes for the Fellows, having workers compensation and liability insurance, and by filing taxes and W2s—we were helping them focus on their artwork. But from their perspective it was inequitable."

"If we had required the Artists to have those payroll structures and systems in place, it would have been impossible for most of them to participate. But it didn't matter, the inequity was already lit up. From the Artists' expressed perspective, they got less money, we valued them less, just like the world seems to do. It was uncomfortable for all of us and I am still not sure what we would do next time."

Accountability was also in question. Ultimately, with The Field managing the payroll process, Artists often felt like this arrangement left the Managers beholden to The Field and not to the Artists. Bryan felt that, "Certainly, the labor, consulting and in-kind resources provided to the artists were valuable, however in the larger context of a community in which many of the artists were accustomed to doing that [administrative] work themselves, a direct infusion of resources explicitly for artmaking activities would have been useful for both artists and managers to work with over the course of the program. [...] Though overall, I observed that in most of the partnerships a lot was accomplished through the pairing period, in some ways the dynamic just re-emphasized the typical chase for resources that exists among under-resourced artists."

It was frustrating for The Field to grapple with (what was perceived to be) a lack of acknowledgement of the *value* of the total fellowship package itself—the worth of the pairing, the training workshops and the consulting fee for pairs to use. Artists should of course receive more money for their art-making, but the structuring of support around the Artist was meant to help them advance in that process as well.

Jennifer added, "A one-off grant has a short-term transactional impact. Some money comes in, some money is spent. And most of us need more money. But unless it's really big money, it probably won't have long-term impact. The work of a Manager, however, can, if positioned strategically, ripple out with financial impacts that are much longer-term and transformational. For instance, if a Manager Fellow builds out and implements an Individual Donor campaign for an artist that can be easily replicated year after year, in theory, new money is brought in every year with minimal implementation. For better and worse, the non-profit sector is built on these assumptions."

Goussy added, "The in-kind resource of having an artist manager working with me has been a crucial part of my work and absolutely priceless. However, even with the invaluable help of Bryan, the fact still remains that

Aya Lane, Manager Fellow

What can shift regarding stakeholder/funders roles and responsibilities in shaping how funding happens in the arts?

–Goussy Célestin, Artist Fellow

financial support is crucial." The Field agrees fully with this, and we advocate in many sector-wide arenas for increased funding for artists and art-making.

Ultimately, Goussy raised the real question that all of us in arts and culture work continue to grapple with. "What can shift regarding stakeholder/funders roles and responsibilities in shaping how funding *happens* in the arts?" While the typical chase for funding dollars was unintentionally replicated in this iteration of FLF, it must be taken into account that there is simply not enough money available for artists to *make* their work. The sector needs to carefully consider this and recognize that there needs to be an increase in multi-year unrestricted general operating grants for artists—especially artists and institutions of color, and that more money is required for the creation of work.

OPPORTUNITY

What defines an opportunity worth pursuing? The answer is different for each individual. Ultimately, FLF endeavored to connect fellows with as many opportunities as possible—both internal and external.

Aya said "When looking at new opportunities I first look at who is sending the opportunity to me and think about whether or not we share similar values."

The Field sought to connect artists and managers to opportunities through a variety of means, including posting weekly job openings and open calls for submissions in a private Facebook group created specifically for the fellows. Bryan said, "I did witness that The Field did create opportunities, within the context of its work, to feature and employ many of the fellows in various ways, and appreciate having been a beneficiary of that effort."

"I also think that The Field could have taken a more structured and proactive approach to promotion of the fellows and leveraging its resources to create more opportunities for them. I cannot say what that might have looked like, however I think it would have enriched the program."

One point that arose repeatedly by the fellows was an appreciation for the introductory workshops at the start of FLF. Aya shared that "The fellowship created opportunities for me to do several important things that will impact where and why I would work should I decide to go back into artist management or other parts of the art sector. By way of the workshops with experts of different fields, I was exposed to a number of different entry points that I hadn't considered before. This helped to shine a light on what skills and knowledge I already have that might be transferable to other jobs."

Many fellows, despite the issues, found the program actually did help connect them to a greater network or people and opportunities beyond the life of the fellowship. Goussy said that, "Since moving on from FLF, I have been offered opportunities to lead, through my work at Jazz at Lincoln Center, and at a new Haitian-themed cafe located in the ever-changing Bed-Stuyvesant/Bushwick border. I've also been offered an indefinite residency, which can essentially be a home base for Ayiti Brass (thanks, Cafe Erzulie!) I have lead community building activities at various events, and Bryan has fielded inquiries through my website requesting my work. Additionally, throughout the fellowship I participated in (The Field's) Fieldwork program, which allowed me to expand on certain aspects of my vision and

Kyoung H. Park, Arts Organization Fellow

work as well as further shape my leadership practice."

Kyoung felt similarly that, "FLF was a transformative experience that immediately led to more opportunities. I was suddenly invited to make work in venues that felt out of reach, speak in multiple panels, adjudicate grant panels for TCG and the NEA, and I was able to pursue professional opportunities to connect with professional networks in Washington DC, Portland, Seattle, Santiago, Chile, and Seoul, South Korea."

He went on further to express the need for funders and presenters to truly understand what is at stake for artists financially when one is presented with an opportunity. "Our company has turned down multiple opportunities to tour because our price has not been met, and funders, programmers, producers, and artistic leaders need to know that we will not work unless arts organizations are willing to ensure that artists are paid. The lack of clarity of how we actually determine the value of artists constantly makes me aware of the relative value we have in society—it rewards those who are privileged enough to be able to work without proper financial compensation."

Fellows also had critique for the ways in which connections were or were not made during the program. For instance, they expressed wanting more connection to Field Board Members and the FLF Advisory Council to make connections. They wanted more introduction to the artists and gatekeepers that The Field had relationships with in the sector. While fellows sought more direct connection with power players in the sector, Jennifer requested that fellows ask for specific and strategic introductions that would help them attain what they wanted or needed. Only a handful of fellows followed in this vein, but the ones who did received the introductions and conversations they sought.

Opportunity is a two-way street. It often does not just materialize. It requires a vision, intention and a level of proactiveness and forethought. Conversely, not all opportunities are meant to be pursued—and can indeed be a detriment to one's advancement, success, practice or well-being.

"I didn't apply to FLF to succeed. I applied to FLF because I needed help or I'd burn out. Instead, I was given a glimpse to what it's like to live in the fast lane. And I realized the fast lane is not for me. If professional success is equated with access to more funding, more production opportunities, and higher visibility, in exchange of social alienation, decimation of one's personal life, and the occasional resource/financial/emotional depletion that leads to burnout—I do not want to succeed," shared Kyoung.

RECOMMENDATIONS FOR THE SECTOR

In order to move the learnings of FLF beyond The Field, we offer the following suggestions to funders, Fellowship seekers, program providers, artists, presenters, Board members, donors and anyone who loves and supports the arts. The recommendations come from the Fellows themselves and FLF and Field staff.

It is not lost on us that a vast majority of these ideas suggest increases in funding or shifts in funding distribution. For us, however, we are not simply proposing transactional, one-off increases in funding—we are advocating for strategic, holistic, longterm investment in the full arts and culture ecosystem.

These recommendations speak primarily to The Field's home—the New York City arts and culture sector which is institutionally and philanthropically white dominated in a city that is a majority people of color. The Field acknowledges that we operate within this system as well. Thus, many of these recommendations are directed to white people and white dominant organizations as this is the makeup of the current power structure.

For our readers of color, we hope that these ideas move the work forward authentically and respectfully.

The Field will use these recommendations ourselves to guide and push our own work forward. We invite you to hold us accountable to these proposals and to partner with us to activate equity.

SHORT-TERM: DO THIS NOW AND FOREVER!

☐ Invest In Ongoing Anti-Racism Work

Get your Board, staff and everyone to the People's Institute for Survival and Beyond Undoing Racism workshops. If you are in the NYC area, there are also all kinds of monthly meetings at the Anti-Racism Alliance. Many Field staff and colleagues go to ACRE meetings or Non-Profit Executives meetings.

☐ Take Responsibility and Go Beyond the Buzzwords

Define equity and inclusion for yourself and your organization. Take a hard look at your personal and institutional perpetuation of racism and inequity. How are you accountable to these values? How are they manifested in your work? How are they baked into your systems?

☐ Get Your Board On Board

As the primary governing body of any non-profit, a Board is vital to creating change. Most Boards will need to be actively engaged in anti-racism work. For example, the boards of BAX/Brooklyn Arts Exchange, Ifetayo Cultural Arts Academy and Arts East New York are collaborating with Art/WorkPractice to advance racial equity at their organizations.

☐ Authentically Invest in Lived Experience

Ensure that your panel events, shows, Boards, staff etc authentically represent and engage with the communities they claim to serve. This relationship-building takes time, it is a long-term process—so give it time. At The Field, for instance, we are committed to having a majority ALAANA (African, Latinx, Asian, Arab and Native American) staff. We aren't there yet.

☐ Power With not Power Over

"...art organizations (and funders, etc.) should prioritize paying homegrown community leaders .... This could mean serving as a consultant for the organization, being employed for specific projects or holding specific and detailed workshops for the employees of the organizations. Essentially working the grassroots leaders in productive and non-exploitative ways that are ultimately beneficial to the larger communities they serve." —Aya Clarke, Manager Fellow

MID-TERM: DO THIS OVER THE NEXT FEW YEARS

☐ Scarcity Mindset: What do you give up?

"How does one move beyond a scarcity mentality in such circumstances? [...] What am I willing to give up for the sake of equity? This is what we must ask in whatever place of privilege we find ourselves, if we truly wish to create a more equitable and just arts sector...and world."—Bryan Glover, Manager Fellow

☐ Accountability 1

Hire an Equity Auditor to analyze your practices, policies and programs—internally and externally—particularly if you are white-led/white dominant organization. In 2017 The MAP Fund hired culture worker and activist Maria Cherry Galette Rangel to join their adjudication panel as Equity Auditor. As The MAP Fund Executive Director Moira Brennan said, "Maria was invited to draw the panelists' attention to instances of systemic racism and/or bias as she witnessed them during deliberations." The Field is aiming to work with an Equity Auditor for the implementation of our 2018 Visioning Process.

☐ Accountability 2

Organizations need to build in long-term practices to hold themselves accountable to their stated intentions and communities they serve. "Too often organizations hold mandatory training sessions with no accountability afterward. If people aren't making institutional change, then what's even the point?"—Aya Clarke, Manager Fellow

☐ Add More Money for Research and Evaluation

We must evaluate our work to know if it's meeting its stated goals. Can funders strongly encourage program evaluation as part of a budget and can they put real money toward it? FLF Evaluator Chikako Yamauichi recommended in her final evaluation report that at least 3–10% of the overall project budget be allocated to retain a professional evaluator.

Add More Money for Discovery

Tech firms always include "discovery time" in their budgets for any project. Arts and cultural organizations should considering adding "discovery time" too for any new project particularly if it involves collaboration with partner organizations. Otherwise your collaboration will most likely be short-term and less impactful.

Follow the Money

Read Helicon Collaborative's brilliant 2017 Not Just Money report that "....shows that philanthropic resources still disproportionately flow to the largest cultural institutions, and that those institutions do not represent the cultural or demographic diversity of our country. Leadership of philanthropic and large cultural institutions is overwhelmingly white. Meanwhile, cultural organizations whose primary artistic mission is to serve communities of color or low-income communities face distinctive challenges as a result of their context and lack of capitalization."

Move the Money

Funders, what percent of your money is going to artists, workers or organizations of color/organizations primarily supporting communities of color? Do you have data on where your grants and grant dollars are going? Is your staff and Board majority white? "Stop funding major institutions that do the [social justice] work opportunistically, and reward the organizations and artists that do the work because it is core to their mission. This means committing ourselves to working and funding and nurturing underserved, marginalized communities and remaining there." —Kyoung H. Park, Artist Fellow.

Understand the Money

The People's Cultural Plan has done (and is doing) tremendous work to push New York City towards real equity and inclusion:"... CreateNYC lacks any funding commitments whatsoever for its "equity and inclusion" proposals. We foresee an alarming, if unintended, consequence: organizations with larger budgets and more paid staff—the same ones already attracting the vast majority of all public and private funding—will be better positioned to fund the creation and implementation of newly mandated diversity plans, thereby making them more competitive and ultimately increasing rather than mitigating existing inequity between large and small organizations."

LONG-TERM: DO THIS OVER THE NEXT 5–20 YEARS

Know What Success Looks Like

"It was interesting to participate in FLF while the city was undergoing the process of developing its cultural plan, [CreateNYC], and to note how there was much discussion about equity, diversity and inclusion throughout the sector. One of the things that will be interesting to observe over the next couple of years is whether or not the implementation of the plan, informed by those discussions, will have a visible impact on equity in the field."—Bryan Glover, Manager Fellow.

Pile Up the Money

Long-term change could be advanced by a deep and wide collaborative investment in leadership development from multiple points of view and intention. (10 years, $10 million! 20 years, $20 million!) For instance, collaborative funder models like NYC's Cultural Agenda Fund put their money where their mouths were to address systemic inequities. Nothing is ever perfect but this Fund has done some tremendous sector-wide work to amplify voices, build capacity and get more funds to historically marginalized communities. Their recent RFP resulted in 60 NYC arts and cultural organizations participating in RaceForward's year long Racial Equity Innovation Lab. The Field is one of these 60 organizations and the work we are doing as a part of the lab will fundamentally change our organization.

Slow Down the Money

A 2016 study by the NYC Department of Cultural Affairs showed a deeply troubling lack of diversity in the arts—while 67% of New Yorkers identify as people of color, only 26% of senior staff members at cultural organizations are people of color. The DCLA study led to the rapid launch of several philanthropic interventions including $2 million from the Theater Subdistrict Council (TSC) for "pipeline" projects. (A majority of the projects seem to be at large budget, white-led organizations who are piloting "diversity" programs.) If we want transformation then we must slow down, be intentional and accountable, and plan for long-term holistic interventions and support structures that disrupt the systemic issues.

Invest in Long-Term Change

To catalyze long-term investment and transformation, in 2018 The Field and Harlem Stage are partnering in "The 26%" - an informal look at the effective pathways to advancement for the 26% leaders of color. Ultimately, we seek to inspire programmatic innovation, philanthropic support, thought leadership, and activism for long-term, multi-pronged, systemically-focused transformation of the arts and culture sector. We hope that this publication and "The 26%" add to and build on the long-standing work of the many individuals, informal groups and formal organizations that have been engaged in this work for decades.

Emily Berry, Arts Organization Fellow

THE WORK CONTINUES

We've got a long way to go. We've got more work to do.

– NYC Mayor Bill de Blasio, citing the statistic that about 26% of senior staff members at cultural organizations in New York City are people of color.

Ultimately, the arts are a means to an end. Ultimately, we are community organizers. We are joining a movement—a movement towards the full and vital inclusion of all peoples, where all stories are valued and lifted up. This is the end we seek. This is the real work. It is deeply aspirational, but we believe it's possible. Transformation is possible. The cracking open is happening. Bit by bit. Day by day. We are in it with you.

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WRITING AND PHOTO CREDITS

Publication Managing Editor
Wilfredo Hernandez

Contributing Writers
Goussy Célestin
Artist Fellow

Jennifer Wright Cook
Executive Director

Bryan E. Glover
Manager Fellow

Wilfredo Hernandez
Program Manager

Aya Lane
Manager Fellow

Rajeeyah Finnie-Myers
FLF Project Manager

Kyoung H. Park
Artist Fellow

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Deborah Cowell

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Manuel Miranda Practice (MMP)

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