



## INTRO

When I was invited to participate in the Arts & Culture Task Force (ACTF) organized out of Philadelphia City Councilmember-at-Large, Isaiah Thomas' office, I contacted members of the dance community who had participated in a Call to Action around saving the Philadelphia Cultural Fund in the Spring of 2020, seeking their concerns that might be taken up for consideration by the Task Force. A summary of that Input from 10 community members is attached in the addenda to this Scan.

In the meeting process of the ACTF, Councilman Thomas requested specific “facts” about dance companies; “name, type of org, what they do, year founded, annual budget, brick & mortar, community served.” I returned to my community and suggested that taking a survey might be appropriate at this time to find out that information, as well as other metrics like gender, age, ethnicity and roles like teacher, choreographer, performer, writer, etc.

Who are we at present? No Data collection or needs assessment has been done since Dance/UP closed, 6 years ago. For this research Lois Welk, former Director of that dance service organization, was able to provide a list of approx. 100 companies by genre. The list included those in surrounding counties of Philadelphia. Several groups are no longer in existence and some have moved to other cities.

The general consensus is that a new survey would be helpful. But many felt that The Task Force's six week timeframe was too short for a comprehensive survey. There are numerous questions:

Who is a survey for? How is information to be used? Distribution to whom?

Are there metrics that are unique to the Philadelphia Dance Community?

(For example education is an important contribution to the City, as well as touring, and what of collaborators like videographers, set & costume designers, composers, writers, etc. that increase our impact).

So in an attempt to satisfy the request of Councilperson Thomas, I began some research on my own.

I would look at companies, independents or individuals, presenters, schools and/or studios, writers/scholars. Welk further defined individual dance artists as “interpreters” those who primarily perform in companies, and “creators,” individuals who create performance works or choreographies, sometimes with a pick-up company or in collaboration with other artists.

For this Scan I identified 50 dance companies, 66 “creator” independents, 14 presenters, 18 studios/schools, 10 dance writer/scholars with 3 online dance publications and 2 local service organizations.

Though not comprehensive, (especially in the identifying commercial neighborhood dance studios and genres like social dance groups), I expect that this Scan can provide a picture of a good portion of the Dance Community in Philadelphia. As sources, I used latest income stats from GuideStar.org and open990.org. Web searches of companies and artists websites, thINKingDANCE.org and broadstreetreview.com and philadelphiadance.org were also a source of information along with data

collected by DataArts for “dance organizations”(their metric) reporting in 2019, prior to the Pandemic. Surprisingly only 22 dance organizations submitted profiles to DataArts for 2019.

I must say here, that though I have been involved in several research projects, and done some graduate course work in the field, I do not consider these findings as definitive. The following findings are based on information readily available to the public. I have tried to organize information as it might be helpful to the ACTF in understanding this arts sector better and with their going forward to propose recommendations to sustain dance artists and organizations in Philadelphia. I have included some personal observations or conclusions based on my experience in working in the arts community in Philadelphia for some time.

Terry Fox  
Director, Philadelphia Dance Projects  
03/15/2021

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## FINDINGS

### Sampling 50 Companies

Companies are not identified by genre, but there is a range of styles and traditions in the sampling. This information perhaps should come from a future survey, but it can also be extracted from the groups’ and artists’ websites and/or Facebook pages.

### **Annual income reported in 2019:**

Latest Income of groups was gathered from IRS990 available through GuideStar.org and open990.org most for 2019.

Only **one** the Pennsylvania Ballet reported **income at over \$16 million**.

I assumed that this must also include operating a studio school and their own facility.

There are only **two groups in the \$1-2 million range**, BalletX and Koresh Dance Co. They also own facilities and operate a studio/school.

**One**, Philadanco!, reported annual income **in the \$600,000 range**.

Their affiliate dance school is a for-profit, independent of the company, as is the building, which they own.

**Three companies fall in the \$225,000 to \$300,000 range;**

Headlong Dance Theater, Kulu Mele African Dance & Drum Ensemble and Kun-Yang Lin/Dancers

**Three in the \$130,000-\$200,000 range;** PureMovement (2017's 990), Nichole Canuso Dance and JUNK.

**And three in the \$59,000 -\$86,000 range:** Danse4Nia, Leah Stein Dance Co. and DANCE IQUAIL!

**All other 37 companies had income under \$50,000.** Some IRS reports were available, but not all.

Alchemy Dance

Almanac Dance Circus Theatre

Anne-Marie Mulgrew & Dancers

ArcheDream for Humankind

Dance Fusion

Cardell Dance Theater

Chocolate Ballerina Co

Chosen Dance

Eleone Dance Theatre

<Fidget>

Flyground

Grace Dance Theater

Group Motion

IdiosnyCrazy Productions

Illstyle & Peace Productions

Just Sole

Keila Cordova Dances

Labyrinth Dance

Mascher Dance Collective

Megan Flynn Dance Company

Moving Parts

Mutya Phillipine Dance Co

Old City Sweethearts

Olive Prince Dance

Pasion y Arte Flamenco

Peek-A-Boo Revue  
Project Moshen  
Putty Dance Project  
Sattriya Dance Co  
SHARP Dance Company  
Subcircle  
Tangle Movement Arts  
The Lady Hoofers  
The Naked Stark  
Three Aksha Dance  
Usiloquy Dance Designs  
Waheed Works

### **Ethnicity & Gender of Leadership**

Of the largest 13, of the 50 companies, 5 Directors are Black and one is Asian-American.

Of smaller groups 10 have Black Directors, 3 Directors are Hispanic/Latinx, 3 are Asian (India) and the balance of 20 have White Directors.

**Of the largest 13 companies, 6 Directors are women, 7 men.**

**Of the smaller companies 26 are directed by women, 6 are directed men,**

3 are co-directed by man and woman team and one is a collective and one is unknown.

Approximately 22% of company directors identify as queer.

### **2019 DataArts Profile**

22 dance entities submitted profiles to DATA/ARTS in 2019 out of a total of 305 arts organizations.

**The dance organizations reported 368 productions/events with 31,702 free audience attendance and 164, 322 paid attendance audience, making a total attendance of 196,024 for dance in 2019.** This represents a small percentage of total culture going audiences. Dance fared higher percentages in workshops and classes but not in school programs.

The “datapull” from DataArts is provided in the Addenda.

## Presenters

I identified 14 dance presenters in Philadelphia only. Aside for the big budget presenters, The Kimmel Center for the Performing Arts, the Mann Center, Penn Presents and Next Move, I looked for **presenters, including curators, who include local dance artists and companies in their performance rosters.** The largest of these is FringeArts with a budget of almost \$3 million, who own and operate their own facility. Asian Arts Initiative and the Painted Bride Art Center present dance and also own their own facility (although The Bride is selling their building). Christ Church Neighborhood House is a hybrid presenter and renting venue. Others are: The CEC, Philadelphia Dance Projects, <Fidget>, Mascher Dance, Lady Bird and the Philadelphia Thing. There are probably other newer multidisciplinary presenters who could be added in like the Cherry Street Pier/DRWC or perhaps Philadelphia Contemporary, but they do not have the traction of consistently including dance, including local dance, in their presenting events.

**Given the numbers of companies there are too few Performing Arts presenters who include local artists in their season rosters.** Companies and Creator Independents either self-produce or partner with other organizations, like museums, or perform in public spaces.

**Of 14 presenters, 11 have White Directors,** one has a Black Director and one an Asian American Director and one is involved in a program director search.

## Independent dance artists

The 66 individual “creator” dance artists (those who create performance works or choreographies and are unincorporated) represents a good cross-section of artists and styles. Nearly half are Black with small percentage Hispanic/Latinx or Asian. **Almost 75% of the independents are women.**

If we define “interpreters” as those who primarily perform in companies, we can make an educated estimate of their numbers based on the sampling of 50 companies, some with large corps de ballet and other smaller ones with few core members. A conservative estimate would lead us to well over 500 individual dancers performing in our city.

## Schools/Studios

There are many dance schools and studios where classes and workshops take place. This needs more extensive survey work to find out where they are, what dance styles they teach and who they serve.

Many are for profit enterprises. But this is one of the impacts of the dance community that needs measurement, particularly since schools/studios have been closed or limited to online attempts at teaching, due to the Pandemic. Of the 6 non-profit dance schools/studios that I identified, 4 have White directors, one is Black, and one is Asian. There are three major university schools or departments in Philadelphia, UArts, Temple and Drexel – two are currently directed by White women and one Asian woman.

## Conclusion/reflection

In February last year (2020) PDP presented two Philly based choreographers on a shared program to sold out houses. The energy from the beautiful dance work and enthusiastic audiences was so wonderful, I am always grateful to be able ‘facilitate’ such happenings, and wish I could do more. Those were the last live performances I attended. It’s been over one year now.

In “normal” times a stable infrastructure for dance artists is needed, if one part of it is not present the entire system is weakened. By infrastructure I would include all the elements that also constitute “community;” Artists/collaborators/presenters/funders/audience/services/press or “coverage” and possibly the non-artistic work that many artists do to make a living.

Because so much changed in this closed-down year, everyone is re-thinking about this infrastructure, its continued fragility and its viability. How to state our case for dance-making ? to whom and why ?

**This cursory scan reveals that dancers/dance is not as visible as it should be.** That only 22 dance organizations were counted as active in Philadelphia in 2019 is astounding. Is that because smaller companies are not applying to funders who require the DataArts profile? So they slip under the radar by having a fiscal sponsor. “Creator” artists are not included. So we are not getting the breadth of dance activity/impact in our city from DataArts. Of the 340 members in the Greater Philadelphia Cultural Alliance only 14 are dance organizations. Is it rhetorical to ask “why not?” The Directory on Philadelphiadance.org lists only 24 companies, because it is currently under development. We are present here and there, in bits and pieces.

I included dance writers in this scan, because aside from critical review of dance work, their work chronicles our history as well. It marks our presence amidst the other arts and culture, taking place at any one time, and this is important for now and for later.

**The top 4 big budget companies are aligned with presenters on the Avenue of the Arts in Center City,** adding to their elite status and making it easier perhaps to attract subscribers and audience with “deep pockets.” (I am sure they would say development is never easy, and true enough it isn’t). But other companies do not have this advantage, of an annual “season” in real well-equipped theaters in a central location along with an extra marketing assist.

In terms of viability, “making it” as an artist or company here, it is interesting to note that only two of the bigger budget dance companies were founded after 2000. With the exception of two longstanding companies, nearly all smaller budget companies, were founded after 2000. What are the odds of these companies moving to larger budget status? Especially when not having a formal administrative structure to give them access to bigger opportunities. Are there enough individual patrons to go around?

**The scan only augments what one may see and surmise behind the statistics.** There is a need to have a more accurate understanding of ethnicity and gender; to carefully examine how that plays out in opportunities for support and subsequent growth or stability. And I look forward to working with other members in the community to create the best equitable and sustainable environment possible for dance.

Overall I have learned much from this research process. There are groups, artists and studios new to me. **Seeing budget figures is always an eye-opener; giving evidence to the scarcity of resources.** It is no small achievement, that many dance artists go about their work with irrepressible energy and originality. Others hold the line keeping traditional dance techniques alive by passing them on through their schools and studios. There continues to be a wide range of styles and along with it aspirations.

I am looking forward to see if a new consciousness arises in politicians and city government, in terms of commitment to sustain artists in Philadelphia; to see if this can really happen, especially in such a stressed economy. This research will be submitted to the Arts & Culture Task Force to bolster their efforts.

Grateful acknowledgment:

Lois Welk, Joan Myers Brown, Michele Currica, Rebecca Johnson

Terry Fox, PDP Director  
03/15/21



## **ADENDA**

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Cover photo: PDP workshop at Philadanco

## Groups

<b>Contact/Director</b>	<b>Company</b>	<b>IRS Status</b>	<b>Year Founded</b>	<b>Annual pre-covid Income 2019</b>
Angel Corella	PA Ballet Co	501C3	1964	>\$16 million
Christine Cox	BalletX	501C3	2005	>\$2 million
Roni Koresh	Koresh Dance Company	501C3	1993	>\$1 million
Joan Myers Brown/Kim Bears	Philadanco!	501C3	1969	>\$600,000
David Brick	Headlong Dance Theater	501C3	1993	>\$300,000
Dot Wilke	Kulu Mele	501C3	1975	>\$225,000
Kun Yang Lin	Kun-Yang Lin/Dancers	501C3		<\$225,000
Rennie Harris	Puremovement	501C3	1992	\$130,000-\$200,000
Nichole Canuso	Nichole Canuso Dance	501C3	2004	"
Brian Sanders	JUNK	501C3	1992	"
Antoinette Coward-Gilmore	Danse4Nia	501C3	2006	\$59,000 -\$86,000
Leah Stein	Leah Stein Dance Co	501C3	1993	"
Iquail Shaheed	DANCE IQUAIL!	501C3	2007	
Amy Harding	Alchemy Dance			<\$32,000
Ben Grinberg	Almanac Dance Circus Theatre			"
Anne-Marie Mulgrew	Anne-Marie Mulgrew & Dancers	501C3	1985	"
Patricia Dominguez	ArcheDream for Humankind	501C3	2000	"
Gwendolyn Bye	Dance Fusion	501C3		"
Silvana Cardell	Cardell Dance Theater	sponsorship	2009	"
Chanel Holland	Chocolate Ballerina Co		2018	"
Clyde Evans, Jr	Chosen Dance			"

## Philadelphia Dance Community Scan 2021 – Philadelphia Dance Projects

Shawn LaMere Williams	Eleone Dance Theatre	501C3	1995	"
Megan Bridge	<Fidget>	501C3	2015	"
Lela Aisha Jones	Flyground			"
	Grace Dance Theater	501C3	1991	"
Manfred Fischbeck/B Herrmann	Group Motion	501C3	1968	"
Shannon Murphy	IdiosnyCrazy Productions		2008	"
Brandon Allbright	Illstyle & Peace Productions		2000	"
Dinita & Kyle Clark	Just Sole		2014	"
Keila Cordova	Keila Cordova Dances			"
Carlie Connor	Labyrinth Dance		2016	"
Curt Haworth	Mascher Dance Collective	501C3	2010	"
Megan Flynn	Megan Flynn Dance Company	501C3	2015	
Meg Foley	Moving Parts		2001	"
	Mutya Phillipine Dance Co	501C3		"
Julie Mahon	Old City Sweethearts		2014	"
Olive Prince	Olive Prince Dance		2010	"
Elba Hevia y Vaca	Pasion y Arte Flamenco	501C3	2000	"
Danielle Currica	Peek-A-Boo Revue			"
Kelli Moshen	Project Moshen		2010	
Lauren Putty White	Putty Dance Project		2014	"
Madhusmita Bora	Sattriya Dance Co		2009	"
Diane Sharp-Nachsin	SHARP Dance Company	501C3	2005	"
Niki & Jorge Cousineau	Subcircle	501C3	1998	
Lauren Rile Smith	Tangle Movement Arts		2011	"
Kate Budris	The Lady Hoofers		2011	"
Katherine Keifer Stark	The Naked Stark			"
Viji Rao	Three Aksha Dance		2002	"
Shaily Dadiala	Usiloquy Dance Designs		2008	"
Tommie-Waheed Evans	Waheed Works			

**INDIVIDUAL ARTISTS**

Jaye Allison

Dawn Marie Bazemore

Nicole Bindler

Marie Brown

Robert Burden, Jr.

Evalina Wally Carbonell

Guillermo Ortega/Eun Jung Choi

Danielle Currica

Stepahnie Dembe

Katherine Desimine

Leslie Elkins

Megan Fredrick

Derek Freeh

Avi Gavino

Christina Gesualdi,

Nora Gibson

Loren Groenendaal,

Beau Hancock

Biranna Hawke

Curt Haworth,

Pam Hetheringotn

Germaine Ingram

Vince Johnson

Jungwoong Kim

Lily Kind

Jessica Warchla-King

Roger Lee

Rebecca Lisak

Darcy Lyons

Megan Mazarick

Katie Moore,

Rhonda Moore

Amalia Colon-Nava  
Matthew Neenan  
Shavon Norris  
Dahlia Patterson  
Paige Phillips  
jumatatu m. poe  
Dawn Pratson,  
Albert Quesada  
Vitché- Boule Ra  
Marian Ramirez  
Melissa Rector  
Gabrielle Revlock  
Anthoony Rhodes  
Kenwyn Samuel  
Kate Seethaler  
Maya Simmons,  
Michelle Slavik  
Merian Soto  
Meredith Stapleton  
Zornitsa Stoyanova  
Kat Sullivan,  
Christina Talley  
Michelle Tantoco  
Christina Castro-Tauser  
Arthur Leo Taylor  
Mira Treatman,  
Paule Turner  
Katie Vickers  
Julia Wallace  
Annie Wilson  
Raphael Xavier  
Sheila Zagar

# Philadelphia Dance Community Scan 2021 – Philadelphia Dance Projects

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## PRESENTERS/SERVICE/OTHER RESOURCE

TYPE

2019 Income

Nick Stuccio/ Katy Dammers FringeArts  
Hannah Opdenaker Christ Church Neighborhood House  
Laurel Razcka Painted Bride  
Anne Ishi Asian Arts Initiative  
Teri Shockley CEC  
Terry Fox Phila Dance Projects  
Megan Bridge <Fidget>  
Anna Drozdowski Lady Bird  
Christina Gesauldi Mascher Dance  
Sarah Bishop Stone Philadelphia Thing

501C3

\$2,964,410.00

1997

501C3

\$1,090,335.00

501C3

\$516,725.00

1969

501C3

501C3

501C3

\$88,201.00

1996

501C3

Randy Swartz Next Move  
Catherine Cahil Mann Center  
Program Dir (search) Kimmel  
Christopher Gruits Penn Presents  
Emma Fried Cassorla Cherry St Pier/DRWC

501C3

\$557,548.00

501C3

501C3

501C3

501C3

## SERVICE ORG

Steven Weisz philadelphiadance.org  
(Interim Dir) GPCA  
Intl Ballet Exchange  
Poetica Dance  
IABD  
DanceUSA  
APAP  
NPN  
PaDEO

Directory 24 co. 13 studios 6 dance orgs\*  
340 member orgs 14 are dance

1970's ?

2018

\* website in development

## CONSULTANTS:

Amy Smith  
Lois Welk

**STUDIOS**

Bojan Spassoff	Rock School	501C3	\$6,309,242.00
Jeanne Ruddy	Performance Garage	501C3	
Roni Koresh	Koresh School of Dance	501C3	
Kun Yang Lin	Chi Movement Arts	501C3	
	L'livate Dance Studio	501C3	\$175,740.00
Gwendolyn Bye	Gwendolyn Bye Dance Center	501C3	
Silvana Cardell	CardellStudio		
	Philadelphia Dance Academy		
Danco	School of the Dance Arts		
	Urban Movement Arts		
	Equilibrium Dance Academy		
	Philadelphia Dance Theater		
Deborah Hirsch	Philly Dance Fitness		
Nancy Malmud	Wissahickon Dance Academy		
	954 Movement Collective		
	Jazz ATTACK		
	Dance4Nia Conservatory		
	Pennsport School of Dance		
	Symmetry Dance Wellness		

**Univ. Dance Depts:****Philadelphia**

Karen Bond	Temple
Donna Faye Burchfield	UArts
Sandra Parks	Drexel Univ

**Regional**

Mady Cantor	Bryn Mawr	Bryn Mawr Presents
	Swarthmore	
	Ursinus	
	Muhlenberg	

**Dance Writers**

Lynn Matluck Brooks  
Brenda Dixon Gottschild  
Linda Caruso Havilland  
Ellen Dunkel  
Mark Franko  
Nancy Heller  
Marilyn Jackson  
Gregory King  
Lisa Kraus  
Lew Whittington

**Online Publications:**

thINKingDANCE	33 Contributors
Broad Street Journal	
The Dance Journal	



FY2019 Data for Philadelphia

*Datapull 02.26.2021*

	Dance Orgs	Total	Dance %	Field Name
# Entities Submitting Profiles	22	305	7%	
distinct productions/events	171	2,050	8%	total_performances_distinct
occurrences of productions/events	368	6,224	6%	total_performances_occurrences
Free in person attendees	31,702	4,489,050	1%	total_in_person_free_attendees
Paid in person attendees	164,322	5,518,993	3%	total_in_person_paid_attendees
school programs	16	1,093	1%	total_programs_in_schools_distinct
student participants	3,821	158,184	2%	arts_education_children_served_in_schools
distinct workshops/classes	295	4,233	7%	total_workshops_classes_distinct
occurrences of workshops/classes	2,965	34,197	9%	total_workshops_classes_occurrences

**Philadelphia Dance Community Input 12/2020** for ACTF inquiry from T. Fox

<p><b>a wider distribution of funds</b> i.e. smaller, black-owned, black and minority-managed arts organizations need to be receiving equal if not more support than places like the Kimmel Center. It is not fair that you have to be "established" or "large" to be eligible for funds -- when we know the systems that have allowed these places to thrive are rooted in systemic racism. One should not have to be a qualified "non-profit" -- just portion out the money more equally.</p> <p><b>even the playing field</b></p> <p><b>How to share power and create equitable leadership</b></p>	<p><b>unrestricted grants to artists.</b> I think artists continue to make work and that just giving them resources to do that without asking for more labor on top of that is a good direction to move in.</p> <p><b>Funds for individual artists</b> Gate-keeping in this city is crazy. It's not transparent how to get the attention of curators and you can't apply to grants, like Independence or Pew, without getting nominated. It would be amazing to have more ways for independent artists (that are not a non-profit) to apply for grants, even \$2K-\$5K would go a long way so that artists have more opportunity.</p> <p><b>Funding for Independents outside of Non-profits</b> incl: curators, art workers</p>	<p><b>access to affordable space to rent/perform.</b> The city could provide unoccupied spaces owned by the city to partner organizations, who could then identify artists who could use the space. (NYC Lower Manhattan Cultural Council as model)</p> <p><b>production funds for local artists,</b> like the MetLife's New Stages for Dance (2012-14) program</p> <p>Subsidies or <b>tax breaks. subsidies for venues and studios</b></p> <p>A presenters' subsidy, since dance audiences are a hard ticket sell.</p> <p>Operation of studio overhead costs and high rent make it difficult</p>	<p><b>promotional performance opportunities</b> like DanceBOOM, Fall for Dance.</p> <p><b>there's a need for a more consolidated service place/leader</b> that's supported not volunteer</p> <p><b>an online service hub?</b> For our collective conversations</p> <p><b>partnerships</b> with University Dance Depts., <b>Phila School District, Dept of Recreation, Re-Build Initiative</b> for space and teaching and performing opportunities to also <b>expand community engagement in dance</b> as experience and as audience.</p> <p><b>advocacy for small groups and individuals</b></p>	<p><b>more support to the Philadelphia Cultural Fund to create significant grants</b> (\$20,000 min to small orgs)</p> <p><b>re-define what merits support</b> for small scale organizations vs big institutions</p> <p><b>do a survey to see the impact in dance to develop a feasibility case statement for wider philanthropic support</b></p>
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**“I'm not too familiar with what kinds of policies and funds, etc. we are "starting with" per se. Once the document is drafted I'd love it if they were public and could be approved by lots of artists!”**

**The City: “without artists there is no Arts & Culture! Does the City want it or not ?”**

**Dance has much to offer to humans in terms of their well-being and physicality** that has been brought to the surface in these days of heightened anxiety, by Covid-19 and the toxic social political atmosphere.

**Several comments about need for service organization or online cultural hub; Philadelphiadance.org and the IABD cited.**

**Perhaps we have the opportunity at this moment to do new things or have a new vision. How to be more equitable.**

How can there be **more sustainability**. There is a need to support young art workers who wish to re-grant funds to their peers.

For our dance and performance artists can we begin to **strategize ‘stepping stones’ through organizations partners** that have resources - from work into the studio to full production or through other innovative kinds of trajectories.

Lets have artists as curators so **leadership can rotate**, giving artist agency to create a wider context for their own work and thaty of others.

More **intergenerational mentorships** between dance artists.

**tD Article cited** <https://thinkingdance.net/articles/2020/08/30/The-State-of-the-Studio> Dance spaces that are closing, and the impact on rehearsing, teaching and presenting

<https://www.phila.gov/programs/rebuild/>

**Rebuilding Community Infrastructure (Rebuild)** is an investment of hundreds of millions of dollars in neighborhood parks, recreation centers and libraries. Proposed in Mayor Jim Kenney’s first budget as a part of his vision for a more equitable Philadelphia, Rebuild seeks to improve pivotal community spaces, empower and engage communities, and promote economic opportunity through diversity and inclusion. Rebuild is a public private partnership made possible by the Philadelphia Beverage Tax.

Other community work in process: <https://www.futurespacephilly.xyz> and <https://www.futurespacephilly.xyz/reference>

Other suggested resources for the dance community: <https://www.acfphiladelphia.org>

Hey! Thanks for this. I think a wider distribution of funds is an immediate ask. I think smaller, black-owned, black and minority-managed arts organizations need to be receiving equal if not more support than places like the Kimmel Center. It is not fair that you have to be "established" or "large" to be eligible for funds -- when we know the systems that have allowed these places to thrive are rooted in systemic racism. One should not have to be a qualified "non-profit" -- just portion out the money more equally.

In terms of a long term ask... I think it would be helpful to understand how these things are structured. **I'm not too familiar with what kinds of policies and funds, etc. we are "starting with" per se. Once the document is drafted I'd love it if they were public and could be approved by lots of artists!**

**The City: without artists there is no Arts, Do they want it or not ?**

Gosh I really don't know. What sort of ideas are being floated? I guess in general i'm in support of unrestricted grants to artists. I think artists continue to make work and that just giving them resources to do that without asking for more labor on top of that is a good direction to move in.

There is so much to say, and a hell of a lot to do to even the playing field. Peace,

-Having access to affordable space to rent/perform. The pandemic has forced so many dance spaces to close, and I'm worried that there won't be enough space for people to rehearse and show work after the pandemic. Perhaps the city could provide unoccupied spaces owned by the city to partner organizations, like PDP, who could then identify artists who could use the space. I believe [LMCC](#) gets space this way from NYC, though it is geared to visual artists.

-\$\$\$ for individual artists. The gate keeping in this city is crazy. It's not transparent how to get the attention of curators and you can't apply to grants, like Independence or Pew, without getting nominated. It would be amazing to have more ways for independent artists (that are not a non-profit) to apply for grants, even \$2-\$5 would go a long way so that artists have more opportunities

For now I thought I'd share just one thing to mention... for me I would suggest possible production funds for local artists be in discussion. I have self produced twice (pre-covid) once at Penn Museum and once at the ArcheDream for Human kind studio. Because both places at least offered the space in-kind. I could focus funds to create sound lights costumes etc. I miss things like the theater subsidy program that at least made it possible for me to put my work on a stage in Philly.

I'd echo all of the statements about funding the small organizations, funding MORE organizations (not focusing primarily on the big and established), and making sure significant funding is going to BIPOC led organizations.

unrestricted funds are really essential right now, giving the artists agency to make the decision about how they spend the money.

PCF does such a great job bringing money to organizations of all kinds throughout the city... raising that amount feels like an immediate and efficient support for so many.

Subsidies for venues, studios and presenters seems like a great idea. Especially when that is tied directly to increased opportunities for artists and audiences.

I wonder if there could be a step where artists and outreach coordinators are involved in designing a process that determines who gets access to those opportunities.

And yes, support for a hub! and just the simple truth that **dance heals people**

**PROPOSED SURVEY QUESTIONS****Name**

Artist

Group - year founded

**Dance genre/style****Activities:** “what you do”**Type**

Non-profit 501C3    LLC    Other    Independent/individual

**Check all that apply:**

Performer    Choreographer    Presenter    Writer    Teacher    Instructor    Other

**Budget** (only income derived from dance/dance-related engagement )

Prior to covid 2019                  During covid 2020

\$10,000 and under

\$10,000 - \$20,000

\$20,000 - \$50,000

\$50,000-\$100,000

\$100,000 – \$150,000

\$150,000 - \$200,000

200,000- 250,000

over \$250,000

**“Bricks & Mortar”**    own a creative space ?    rent space ?**Demographics**

Gender self-identification

Ethnicity self-identification

Education    Age

**PLEASE TELL US WHAT QUESTION/S WOULD YOU HAVE INCLUDED IN THIS SURVEY?****PLEASE GIVE ANSWER/S....**