



2014 FIELD REPORT

What Happened in 2014?

As many of us know, careers in the arts are full of ups and downs. 2014 offered no respite for us or our artists. We faced and overcame trials time and time again. These trials stemmed from systemic challenges such as growing income inequality, rising NYC real estate costs, and a lack of diversity in the national arts sector, to name just a few. Oy – big issues. How did we do? Let’s look back and see. Resiliency, a hallmark of artists and art communities, helped us adapt and adjust. Now we’re stronger than ever. It’s a good time to reflect on our work as a way to improve how we move forward. By sharing the details in this 2014 Field Report, we aim to give a big picture look at the year that offers contexts to our artists and their work. Giving context can help us all gain perspective on the windy paths that are so typical of artists and arts organizations. So let’s look back together. **We wouldn’t have arrived at this point, without a network of inspiration and support, which includes you! Thank you.**

Jennifer Wright Cook
Executive Director

2014 Macro Reflection*

- **Roughly 700 music, theater, dance, spoken word, text, visual, and inter-disciplinary artists** (with their nearly 7,750 collaborators) used Field programs to support their art;
- **Over 1,450 new works** came to fruition;
- **Over 1,700 productions** were put on for a **global audience of roughly 500,000**;
- And **326** industrious art-makers raised **more than \$2.65 million** for their creative projects. That’s up 6% from last year and **an all-time high!**

**Numerical data from The Field’s 2014 Member Survey.*





CREATIVE PROGRAMS

To support artists and their careers, we have to first and foremost support their creative endeavors. Making work demands time, space, and a peer network capable of giving critical feedback in a supportive environment. Our creative programs provide just those things.

- **Fieldwork**, our signature creative program, empowered **24 process-oriented art makers** to broaden their creative practice with its time-honored critical feedback exchange method.
- Our **FAR Space** rehearsal studio was home to The Field's **2014 Emerging Artist and Field Artist Residencies**. In total, 8 artists and their 24 collaborators (performers, composers, dramaturgs and more) spent **270 hours in the space** developing ideas, pushing boundaries and honing their craft. Resident artists also exchanged feedback with peers (*Fieldwork*). 7 additional artists presented original artworks in a culminating, 2-night showcase at Abrons Art Center for ~100 audience members. After the show, artists and audience engaged in Fieldwork feedback to increase dialogue and deepen viewer engagement.
- Consistently available and affordable rehearsal space is near impossible to find in the city. This presents a major challenge to artists living and making in NYC. Via our **Subsidized Block Rentals**, The Field distributed nearly **600 hours of creative space to 8 artists**.
- When **we lost access to the FAR Space in April 2014**, we felt the urgency of the space chase. Despite or because of the challenge, we've recommitted to providing subsidized rehearsal space to artists through a network of partnerships with other organizations. Resiliency! We built upon our partnerships with studios in four boroughs (BAAD!, Battery Dance, BAX & others) to offer 8 art-makers and Fieldwork participants **~230 free hours of rehearsal space** via our **Fieldwork Summer Intensive** with space grants.

ENTREPRENEURIAL SERVICES

Creative work isn't enough to keep an artist going. A professional needs administrative know-how, management strategies and savvy acumen to navigate a healthy career.

- Five sessions of **JumpstART**, including one Uber-Intensive, helped **23 artists hone their art-business practices**. Broadway producer Fran Kirmser provided expert advice to help these artists enhance their self-production skills. Following a JumpstART session, dance artist Jessica Chen tweeted, "KABOooOooOOM... the sound of my mind exploding with info / ideas / resources thanks to [@frankirmser](#) & [@TheFieldNYC](#)."
- In 2014, Field artists raised more money than ever, cultivating a culture of support for the arts through their individual efforts. In 2014, **roughly 275 Fiscally Sponsored Artists** requested funding from formal institutions and from individuals like you and me. In total they earned **more than \$2.65 million** in support of their creative practices and productions. That's a new record for The Field!
- Unfamiliar topics can be daunting, so The Field helps guide artists through new territory in career workshops. The Field trained **30 ambitious art-makers via five FREE Member Toolbox/Open Source sessions**. These sessions tackled specific challenges such as applying for competitive funding (e.g., NYSCA) and Basic Bookkeeping.
- Making the leap from college study to professional practice can catch some young artists off-guard. To help prepare them for the reality of a career in the arts, the good and the bad, The Field's **College Outreach** program **connected 41 soon-to-be-graduates** with our staff and expertise through visits to the classroom at Hunter College and NYU Tisch School of the Arts.





FISCAL SPONSORSHIP

And of course, artists need money! Through our sector-leading fiscal sponsorship program, we support artists in finding and securing the finances they need to realize their projects. **In 2014 The Field had a total of 326 Members** in the following specialized categories:

- **STAPLE CROP/53 Members** received resources like access to a monthly Member Newsletter with grant deadlines and opportunities, non-profit discount rates, and more.
- **LOCAL HARVEST/263 Sponsored Artists** got specific services such as the ability to apply for tax-deductible donations, a Contribution Page on our website and expert feedback on written materials.
- **DEEP ROOTS/10 mid-career to established Field artists** benefited from the targeted support of this enhanced Sponsorship tier. This small group received hands-on guidance on nitty-gritty topics like applying for large institutional grants.

With the tiered system, Field artists are raising more money than they ever have before. We link this success to our individualized review of artists' grants and fundraising materials, as well as our commitment to educating artists through tailored entrepreneurial workshops. **Our artists' fundraising activity increased 6% from 2013 to 2014.**

THOUGHT LEADERSHIP

Building on our 2013 case study "to fail and fail big," we continued working towards social justice in the arts by disseminating research, facilitating conversation, and planning a new program that will directly benefit under-resourced artists and managers. Highlights of 2014 include the following:

- In January, over 60 artists and arts presenters learned about our seminal "to fail and fail big" at one of **4 public panels during APAP**. 3 micro-sessions fostered intimate conversations with Ben Pryor, Pat Cruz and Nature Theater of Oklahoma (Kelly Cooper and Pavel Liska); Miguel Gutierrez, Abby Bender and Philip Bither; and Kristy Edmunds, Somi and Kay Takeda. Plus, Jennifer Wright Cook facilitated a final mega-panel with all participants.
- In February, Jennifer Wright Cook shared the bright side of failure as a panelist at the **Dance/NYC Symposium** as well as **Town Hall: Crisis to Creation at CUNY**.

We're building on our work with "to fail and fail big" and putting words into action. We're not just talking about the complex nature of diversity and privilege in the arts; we're initiating **Field Leadership Fund (FLF)**, a 3-year comprehensive and paid leadership training program that aims to transform the lives and futures of a cohort of under-resourced artists and arts managers. FLF will ultimately provide high-impact support to 12 under-resourced artists and managers. 2014 was an important planning year for FLF. We pursued funding and conducted major background research. We reached out to peers and professionals for advice and subsequently began building an Advisory Council. Be on the look out for news about the launch in 2015 and more program activities in 2016.

It's all just the tip of the iceberg. There's much more to do and say. If you haven't already, please read "to fail and fail big" for yourself, and stay tuned to our Field Blog to join the discourse.

THE FIELD NETWORK

There's a part of The Field that artists across the nation (and the ocean) reincarnate over and again: Fieldwork. In 2014, 14 satellite sites in **Atlanta, Chicago, DC, Houston, Miami, Milwaukee, Salt Lake City, Berlin, Vienna and newcomers Boulder, Los Angeles, Portland, and San Francisco** served ~180 direct artists and their 136 collaborators via 33 peer-feedback exchange workshops this year. These Field Network sites presented participants' works-in-progress to nearly 1,186 national audience members.





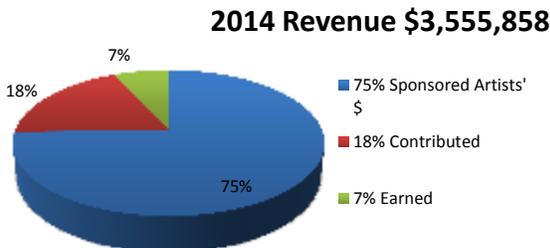
ACCOMPLISHMENTS OUT IN THE FIELD

In 2014, Field artists worked throughout the globe, spurring discourse on the streets and in the opera houses, with creativity and live performance. In NYC they showed their work at Lincoln Center, BAAD! Bronx Academy of Arts and Dance, the Brooklyn Botanic Gardens, and public schools. A bit farther afield, they performed at the Goethe-Institut in L.A., at the Library of Congress in D.C., and even at Disney World in Orlando. Some shared their visions internationally, at The Royal Ballet/The Royal Opera House in London, the ITAKA Shakespeare Festival in Serbia, and the Fuba School of Drama and Visual Art in South Africa.

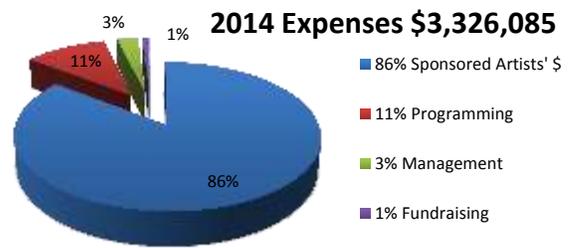
All this, despite the current volatility in the sector. How did they do it? Through ingenuity and resiliency. These dedicated artists took the chances that came. When there were no opportunities, they made some. Through dogged pursuit of grants, gigs, residencies and more, plus the grueling process of self-producing, they made space for their work and demonstrated the value of art to their audiences. The power of their work was recognized. They won commissions from the **Catskill Symphony, Columbia Ballet Collective, Youth American Grand Prix Competition**, and **NYSCA**, to name a few. Their industriousness lead to awards, including a **2014 Bessie Award, an American Theater Wing Award, a National Youth Arts Award, MAP Fund awards**, and a **Princeton Arts Fellowship!** Their achievements were trumpeted in media outlets as diverse Colorado Public Television, Vermont Public Radio, *Financial Times*, *Washington Post* and *Tablet Magazine*. Once they start creating, there is no limit!

2014 STAFF: Pele Bauch, Claire Baum, Jennifer Wright Cook, Clay Schudel, Shawn René Graham, Liza Wade Green, Kelly Girod, Adam Burnett, Susan Oetgen, Cassie Tunick and Bill Zeman.

Fieldwork Facilitators/Consultants: Fran Kirmser, Cara Angela Liguori, Shalewa Mackall, Susan Oetgen, and James Scruggs.



The funds our sponsored artists raise and receive are the bulk of The Field's annual budget. If these funds are subtracted out of our budget, however, The Field's financial picture is a more traditional breakdown of 27% earned income, 73% contributed; 74% program expenses, 19% Management and 7% fundraising.



The Field's FY14 audited statements delineate a surplus in Unrestricted Net Assets of \$91,000. This surplus will be used to support future programming, rebuild our cash reserve and unfreeze staff salaries. Overall, The Field is financially strong with cash reserves of \$367,922 as of 12/31/14. This represents approximately 9 months of operating cash.

2014 BOARD OF DIRECTORS: Michael Wellington, President; Vito Sclafani, Treasurer; William Lynch, Secretary; Jane Comfort; Alice de Callatay; Robert Gaffey; Michaela Hall; James McLaren, Barbara Rifkind. Emeritus: Steve Gross, Psy. D.

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