I can’t sugar coat it. 2017 was a hard year. 2018 is even harder.

It’s a battle to live optimistically. It’s a battle to not just turn on the boob tube and binge watch another anesthetizing TV show. I have a four year old daughter named Miranda. (We call her Mimi, after my maternal grandmother.) I need to turn off the TV and get up and work hard. Mimi relies on me. And I rely on her and on my husband, my friends, my co-workers and the folks in the arts and culture sector who do the hard work. Many artists, like Carolyn M. Brown, rely on The Field. So we all get up and do the hard work.

As the amazing Field Leadership Fund artist Kyoung H. Park shared in the program’s 2018 publication, _Intention, Accountability and Equity_, “I am willing to sit in the middle of a conflict for multiple years, until something cracks open – a revelation, an epiphany, an accident that illuminates signs of hope and change.” I have to believe that things are cracking open.

2017 at The Field was a year of stops and starts, growth and optimism, and just plain doing our best to do what we always do: be a rock, a resource, a foundation for artists (whether they are just starting out or a veteran) so they can get the support they need to sustain their work.

It was also my fifth year, one of discovery and growth for me as I witnessed a changing arts landscape in New York City. Basic living costs are high. Artists want to work independently and not necessarily for a large institution. Technology has drastically changed how art is produced and consumed.

A constant consideration for all of us at The Field is how to actively reflect on where we are successful and where we need to grow so. After 32 years of existence, we are confident that The Field was right where we needed to be. We continued our core creative, professional development, and thought leadership programs. We remained a go-to resource for artists who want to self-produce their work.

We are also well aware that we need to change. We are in the midst of a Visioning process to address accessibility, to better prepare artists for financial prosperity, and to provide long-term planning support. So, I am proud to look back at the pages to follow, but with an eye towards effective transformation for the future.
In 2017 we had **262 Members** in total; **225 were Fiscally Sponsored** by The Field. They identified as...

43% Dance | 22% Multi-Disciplinary | 17% Theatre
13% Music | 5% Film/Media/Visual Art

**Their work took them...**

- **around the city**
  - from the Bronx Museum to Manhattan’s Joyce Ballet Festival to St. Ann’s Warehouse in Brooklyn...

- **across the country**
  - from Martha’s Vineyard Arts Festival to Austin’s SXSW to Omaha’s Under The Radar Music Festival...

- **and around the world**
  - with countries including Belgium, Cuba, Cyprus, Mexico, New Zealand, Norway, and South Korea.

Last year we were able to grow our Member benefits thanks to a strategic partnership with the Nonprofit Coordinating Committee of New York (NPCC), a local organization that provides fellow nonprofits with tools and training to improve their performance and fulfill their missions. Members of The Field now enjoy access to NPCC’s high level organizational support – in addition to the discounts, fundraising tools, and resources they receive through the Field – at no extra cost.

[Learn more about The Field’s complete Membership/Fiscal Sponsorship programs.](#)

The Field’s Sponsored Artists raised a total of **$2,163,428** through grants, benefit events, and individual giving campaigns.
2017 program highlights included the culmination of Field Leadership Fund (FLF). After congratulating our Fellows we dove straight into work on Intention, Accountability and Equity, a 2018 publication reporting the program’s successes and failures.

In February we launched Activate Equity, a day-long gathering of artists and cultural workers tackling the question, “How do we create a more equitable arts sector in New York City?”

And with funding from CNY Arts plus development support from Advomatic, we redesigned our website, thefield.org. We added features like a search bar, Meet Our Artists, and a simple online form to apply for Fiscal Sponsorship.

As part of our website revitalization, we split The Field’s programs into three categories:

### Creative

In 2017, **175 Fieldwork artists** participated in our signature workshop (94 sessions total) in **11 Field Network cities** across the United States – from NYC to Miami to Seattle.

### Professional Development

**195 entrepreneurial artists** sought out expert advice from The Field through **workshops, one-on-one consultations, panels**, and other events (24 total) centered on growing their funds, their skills, or their audiences.

### Thought Leadership

The Field’s publications, symposia, and other appearances advancing discussions on **funding and racial equity in the arts** reached an audience of **780 artists and cultural workers** in 2017.

In total, The Field’s 2017 programs and services helped **1,637 artists** and their **6,420 collaborators** create **1,246 new works** and produce **5,383 performances** enjoyed by an audience of **274,595 arts patrons** around the world.
2017 Revenue

a. Sponsored Artists: $2,163,428 (81%)
b. Contributed Income: $310,953 (12%)
c. Earned Income: $184,097 (7%)
TOTAL: $2,658,478

2017 Expenses

a. Sponsored Artists: $2,192,815 (78%)
b. Programming: $452,123 (16%)
c. Management: $117,782 (4%)
d. Fundraising: $46,171 (2%)
TOTAL: $2,808,891

Click here to view The Field’s complete 2017 Financial Audit and 990 Tax Return.

FOLKS AT THE FIELD


2017 Board of Directors: Michael Wellington, President; Alice de Callataý, Treasurer; Barbara Rifkind, Secretary; Jane Comfort; Robert Gaffey; Michaela Ablon; James McLaren. Emeritus: J. Speed Carroll; Steve Gross, Psy. D; Catherine Tharin.

2017 FUNDERS

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Thank you