

DANDELION Final Report

Arts Finance Training Program

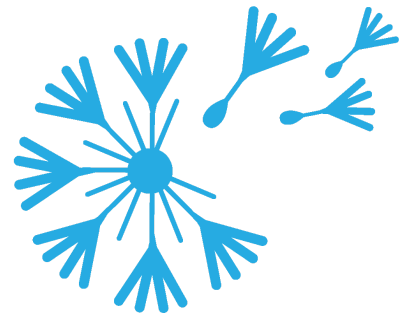


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DANDELION
Arts Finance Training Program

About the Dandelion Team

The initial development team funded by the Zellerbach Family Foundation for the Dandelion Arts Finance Training Program is Lisa Burger, Jericha Senyak, Angela Mathews, Krystal Beasley, Jason Wyman, and Crystal Mason through a grant administered to Independent Arts & Media with additional feedback and support provided by Emerging Arts Professionals Network and Rhiannon Evans MacFadyen. Lisa, Angela, and Krystal all work for IAM and Jericha, Jason, and Crystal provide consulting services in finance, peer-based pedagogy / praxis, and accessibility (respectively) to IAM and its fiscally sponsored projects. The primary writer was Jason Wyman with insight and editing from the whole team. Survey analysis was led by Jericha Senyak.

Gratitude & Acknowledgements

The Dandelion development team deeply thanks all of the Survey respondents, Focus Group participants, One-on-One interviewees, Vogl Consulting, and Kevin Seaman for so graciously, generously, and honestly sharing their skills, truths, anxieties, talents, voices, and realities with us. We acknowledge that receiving and bearing witness to such truths means we have a responsibility to center who and what was shared and to be honest about our own bias and limitations. The structure of this report reflects our best thinking in how we, as white accomplices, do this in a way that ultimately leads us to a future where Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC communities thrive.

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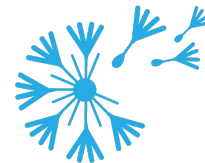


Executive Summary

[Read this as a single document.](#)

A note about the word Dandelion: The “Dandelion” in Dandelion Arts Finance Training Program is a direct reference to adrienne maree brown's discussion of the power of dandelions in her book *Emergent Strategy*. From her opening speech to the Allied Media Conference in 2013: "dandelions don't know whether they are a weed or a brilliance. each seed can create a field of dandelions. we are invited to be that prolific. and to return fertility to the soil around us." This image was a profound inspiration for the program we are working to create and underlines our aspiration to live up to the invitation adrienne maree brown is offering us.

Dandelion Arts Finance Training Program believes there is a lack of culturally-responsive and -relevant arts finance training in the San Francisco Bay Area. We started with a basic landscape assessment of what is currently available to better understand the scope and scale of the needs we were hearing. As we began our assessment, our development team -- composed of a majority white team of artists and arts administrators who work largely with Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC artists, mediamakers, and arts administrators -- heard from clients, projects, and community members over and over again that the resources and materials currently available do not meet their specific needs. While we can listen, summarize, and paraphrase what we hear from our diverse communities of artists, we do so through the lens of our own bias and privilege.



COVID-19 significantly impacted the development and rollout of the Dandelion Arts Finance Training Program. As a result, a methodology favoring survey administration was embraced. As part of survey development, the Dandelion team engaged Black, queer, disabled, and non-binary artists and arts administrators for feedback on questions, wording, and structure. We incorporated their feedback. Thanks to this critical feedback, we also came to understand that survey administration is a flawed methodology when seeking to engage, co-create, and build with communities that historically do not have access to arts finance training or money to finance their art.

Additional methodologies (i.e. a focus group and one-on-ones) were added to ensure that we engaged and included populations and communities that are most impacted by a lack of culturally-responsive and -relevant arts finance training, specifically Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC artists, mediamakers, and arts administrators.

Dandelion Arts Finance Training Program is committed to shifting the leadership of its development team upon completion of this Final Dandelion Report. We are intentionally leaving it unfinished because further development and articulation by the current organizing team would inherently center whiteness. In order to actively work against the forces of colonization, capitalism, patriarchy, and ableism, any additional work, programs, or resources that result from [What Is Next](#) (see below) must include Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC artists,



mediamakers, and arts administrators in leadership and continue centering program development towards accessible, peer-based pedagogies / praxis.

As white accomplices, we recognize that our role is not just to de-center our white selves but to work towards abolishing all structures of White Supremacy. This starts with re-examining our grant proposal language of “to design and implement a comprehensive program to develop financial literacy and financial management capacity among Bay Area artists, arts workers, and arts organizations,” the goal of which is “to bust the myths that artists are not good at financials and that financial management and budgets are scary” against what we heard during our research phase and recognizing that our premise itself is slightly flawed.

An urgent demand that we are hearing from the Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC artists, mediamakers, and arts administrators we engaged is a call for a significant increase in unrestricted funding to Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC arts- and media-making programs because no amount of financial training solves structural economic inequity.

Money solves economic inequity.

We also heard from those surveyed a strong desire to work more collectively towards larger goals of increasing self-confidence, developing decentralized networks of mutual aid and care, and liberating our communities from the oppression of capitalism, patriarchy, colonization, and White Supremacy. Realizing these goals requires significant investment into supporting collaborative, co-creative, and collective



infrastructure. This is separate from the major investment of unrestricted funds to make art.

During our One-on-Ones, we heard a clear invitation to continue developing deeper relations with the artists, mediamakers, and arts administrators we interviewed and a desire to find, test, and co-create equitable models of collectivism that work towards changing the material conditions of Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC communities.

In September 2021 we expanded our team to include Crystal Mason. Crystal is a Black queer artist and arts Administrator who has over 20 yrs experience working with arts organizations in the Bay Area. They conducted a one-on-one with Lisa Ganser of Sins Invalid Re: Disability Justice & accessibility in an effort to learn more about possible barriers our Co-Creators face in acquiring the knowledge and skills they need.

We also heard that we cannot and should not do this alone. Working towards a future where Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC artists, mediamakers, arts administrators, and communities thrive is a long-term dream that requires a pluralistic, diverse, and multi-pronged strategy. The Dandelion Arts Finance Training Program stands in solidarity with others moving towards this future.

We also heard a clear call for a specific kind of Arts Finance Training Program, one that convenes Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC artists, mediamakers, and arts administrators to collectively develop and design curriculum (and subsequent resources) that are freely shared, used, adapted, and



remixed. In response to that call, Dandelion Arts Finance Training Program has a plan to develop four culturally-specific arts finance training lesson plans through a Dandelion Curriculum Development Co-Creation Group launching in 2022.

The existing financial training opportunities and tools are not culturally-responsive and are tightly controlled in terms of intellectual property for usage and adaptation. We strongly believe that any lesson plans & curriculum developed through the Dandelion Arts Finance Training Co-Creation Group must embrace a Creative Commons 4.0 license and clearly attribute all co-creators who contributed to its development.

We know that others will find assumptions unknown or unacknowledged by us within this Draft Report. We encourage the discovery and sharing of these assumptions as they provide vital feedback, information, and data that can aid us in our ultimate goal of significantly increasing unrestricted funding into Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC communities.

What We Are Learning

Learning 1a: Relations and relationships are crucial and central and also need to be cultivated and examined.

Pull Quote from Research:

- “I feel like it does more harm, when you go out and seek, like somebody with that skill, that's a person of color, because you just need it. To me... it becomes token. You know what I mean? So, if you do have a staff that is all white, then make sure



to, like, like I said, make sure that there's intention, you know, like there is that intention--the intention to build trust and intention to be an ally, or however you want to, you know, build those relationships.”

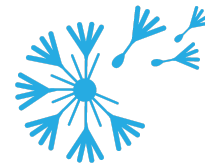
Learning 1b: Artists and Arts Administrators need space to grapple with questions about finances and money and brainstorm tactics that will both support their development and the development of their communities, including healing from poverty and inequity.

Pull Quote from Research:

- “I think when you're coming from communities where we're trying to break cycles of poverty, and we have generations of healing to do from the poverty, I think there's a lot of anxiety and just imposter syndrome.”

NOV 2021: VIDEO ROUNDTABLE COMMENTS TO LEARNINGS 1a & 1b

- “We also need to continue cultivating spaces that bring diverse groups together to deepen relations. It felt good to see immigrant artists listed as an explicit group of artists with whom to co-create and deepen relations. Often, immigrant artists are left out of these spaces.”
- “Even when we are in groups that are our peers, it is sometimes hard to get things done because of all of the trauma. This is not just a thing where we have to create this product. We have to create healing spaces.”



Learning 2a: There is a strong desire, need, and demand for culturally responsive pedagogies and peer-based praxis that reflect the experiences & expertise of Black, Indigenous, disabled, queer, trans, immigrant, poor, and POC artists.

Pull Quote from Research:

- “I feel like I've learned most from peers, who have also some similar background, because they understand that it's not just organizational, but there's also familial things that also blend into the structure, the stress and the trauma of trying to resource your time and also to advocate for what you're worth, what your work is worth.”

Learning 2b: There is deep knowledge of culturally responsive pedagogies and peer-based praxis within the artists, mediamakers, and arts administrators interviewed as evidenced by the art-making processes they already use and practice.

Pull Quote from Research:

- "The leadership style that I'm trying to develop is this where everyone feels heard and seen, and nobody's worried that someone else is going to compete with them. So that's the kind of collaboration I would love, if we all felt completely valued by each other.”



NOV 2021: VIDEO ROUNDTABLE COMMENTS TO LEARNINGS 2a &

2b:

- “Community knowledge is often not valued. Language like ‘folk wisdom’, ‘homeopathic’, even the thought of ‘peer’ knowledge, creates a distance from knowledge.”

Learning 3a: Capitalism is the problem, not money.

- "I want to believe that you don't have to compromise your morals and ethics to do the work that you know is powerful and meaningful in the community. But for example... City funding can be difficult to maneuver. There are so many strings attached with regulations and ‘deliverables’ that it almost feels like it stifles your process and ability to do the work effectively with the same intention that you started with because you have all of these rules to follow. So, well, then, how do we sustain this work?”

Learning 3b: Artists need money, and barriers to getting grants (and money) to Artists, Mediamakers, and Arts Administrators need to be lowered (or abolished altogether).

- “You know, what happened during the pandemic was that I got qualified for PUA, pandemic unemployment assistance. And that helped me to get some money without having to struggle. So, I was able to spend my time on the projects that were meaningful to me.”



NOV 2021: VIDEO ROUNDTABLE COMMENTS TO LEARNINGS 3a &

3b:

- “We need to build the parallel system — the current system eats its young and rebuilds our cage with our labor that we compete with one another for the privilege of providing.”
- <https://www.issuelab.org/resource/pandemic-relief-recovery-emergency-funding-t-he-bay-area-arts-community.html>
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EMERGING LEARNINGS

Emerging Learning 4: The Co-Creation Group & the lesson plans it develops need to holistically address healing from the traumas inflicted by oppression & oppressive systems, including creating mechanisms that keep the pace slow & adaptive for multiple needs, wants, and desires.

- *Still in draft formed in response to a comment during our Video Roundtable in November 2021 RE: Learnings 1a & 1b*

Emerging Learning 5: We need to continue (re)creating the tools that (re)imagine & (re)build parallel economies that are relations-focused and -affirming, shifting us collectively away from capitalism & White Supremacy & cisheteropatriarchy & ableism & ageism & colonialism & oppression.



- *Still in draft formed in response to a comment during our Video Roundtable in November 2021 RE: Learnings 3a & 3b*

Emerging Learning 6: There is a need to normalize asking possible participants about their needs and wants and having a willingness to have conversations about how those needs and wants can be met. There are often assumptions about what people with disabilities need to fully participate in workshops and events. For instance, it may be easier to meet the needs of someone who is hearing impaired or uses a wheelchair, while folks with cognitive disabilities are often excluded because of the length or design of some workshops or events. People with disabilities, seen and unseen, know best what they need at any given moment in order to fully participate and get the full benefit of participating in workshops and events.

- *Developed in response to a One-on-One between Crystal Mason & Lisa Ganser with Sins Invalid*

Emerging Learning 7: Financial accessibility must also be considered. It was noted that while thinking about and asking about disability is important, many people also face financial barriers to participation. Some of those barriers include money for rides to and from workshops, money for food and housing, as well money for computers and/or wifi.

- *Developed in response to a One-on-One between Crystal Mason & Lisa Ganser with Sins Invalid*



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What Is Next

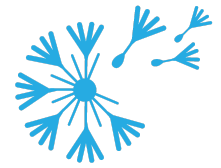
2022 Dandelion Arts Finance Training Co-Creation Group

In 2022, the Dandelion Arts Finance Training Program will officially launch with a Dandelion Arts Finance Training Co-Creation Group. Independent Arts & Media commits to funding the initial Working Group with \$10,000. The Working Group will meet over the course of about six months. The Working Group will be composed of Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC artists, mediamakers, and arts administrators from the Key Co-Creator Profile communities. The goal of this Working Group is to co-create four arts finance training lesson plans drawn from the *Dandelion Arts Finance Training Topics List*.

A strategic investment into lesson plan development is being prioritized so that the tools and resources created can be freely shared, used, and remixed through a Creative Commons 4.0 license.

While administered by IAM, it is our intent that these trainings will be facilitated and produced by those who co-create them. We also recognize that the funding for administering and facilitating the trainings has not yet been identified.

More on the Dandelion Arts Finance Training Program [Co-Creation Group](#) & [Key Co-Creator Profiles](#) here & here.



A Much Larger Vision & A Growing Collective Dream

The Dandelion Arts Finance Training development team sees a much larger vision and a growing collective dream emerging from all of our listening and relationship cultivation: *A future where Indigenous, Black, disabled, trans, queer, immigrant, low income, and POC communities thrive.*

We must always hold ourselves to working towards that future.

Supplemental Material

- [Dandelion Arts Finance Training - Methodologies](#)
- [Dandelion Survey Results Snapshot](#)
- Focus Group Agenda, Screenshots, Summary
 - [Focus Group Protocols](#)
 - [Focus Group Slideshow](#)
 - [Screenshots](#)
- One-on-One Methodology & Notes / Transcripts
 - [One-on-One Protocols](#)
 - Notes/Transcripts -- Transcripts will not be shared at this time. We need more time and resources to edit, confirm accuracy, and remove identifying information.
- [Dandelion Arts Finance Training - Key Pull Quotes from Dandelion Research](#)



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- [Dandelion Arts Finance Training - Virtual Roundtable on Final Dandelion Report Protocols](#)
- [Dandelion Arts Finance Training - Topics List](#)
- [Dandelion Arts Finance Training - Co-Creation Group](#)
- [Dandelion Arts Finance Training - Key Co-Creators Profile](#)
- [Dandelion Arts Finance Training - Landscape Survey Existing Financial Training](#)