

THE JOANNA SPITZNER FOUNDATION

Business Plan

prepared by Joanna Spitzner
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THE JOANNA SPITZNER FOUNDATION

The Joanna Spitzner Foundation seeks to expand creative knowledge through its support of contemporary art and ongoing research in art, economics, and philanthropy. The Foundation gives small grants to artists that are funded by wages donated from work performed. This funding strategy is used to demystify economic systems by connecting them to lived experience. The foundation is an art work in progress by Joanna Spitzner as well as a functioning private foundation. It seeks to generate dialogue about daily life, economies and giving, while furthering the creative and social possibilities of art.

ACTIVITIES

- Small grants given to artists and creative projects. Amount of funding available is variable and depends on funding generated through jobs. Goal: to give out \$1,000-5,000 a year.
- Website with information on financial sources, documentation of work performed for funding, and writing and documents relating to current foundation projects
- Publication of annual report, which documents and promotes the work of artists(s) funded, as well as critical issues relating to economies, work, daily life, and philanthropy.
- Research and presentation of information on economies that maintains connections to social and lived experience.
- Participation in art, economic, and philanthropy conferences, organizations, and dialogues.

AUDIENCE

There are three audiences for the Foundation: **artists** and arts professionals, those engaged in **labor studies** and economic sociology, and those interested in **philanthropy**. These different spheres sometimes overlap; philanthropy is often directed toward addressing economic disparity and supporting the arts. The Joanna Spitzner Foundation is unusual in its aim to connect working life with art, and philanthropy with labor.

ART

The Foundation aims to contribute to the development of contemporary art through its support of artists and through its very existence. The grants are geared towards artists and projects that expand our understanding of what art can be and its social role in the world. The Foundation will promote the work of grant recipients through its website and its annual report.

The Joanna Spitzner Foundation is in itself an art project by Joanna Spitzner, although this by no means relegates it to the imagery realm. It is a functioning private foundation as well as a work of art. It is a vehicle by which the artist can explore real life interventions and foster a critical understanding of work, economy, and systems of art production and distribution. As an artwork, this project is founded on the histories of conceptual art, performance art, institutional critique and dialogical art.

PRECEDENTS



Allan Kaprow, an artist who, in seeking to erase the boundaries of art and life, advocated for art, often in the form of performances, not marked as art via institutional settings, but rather occurring in times and places of everyday life.



Hans Haacke, a conceptual artist whose early work focused on systems. “Shapolsky et al. Manhattan Real Estate Holdings, a Real Time Social System, as of May 1971,” is a display of photographs and information that describes all real estate, much of it in lower-income neighborhoods, owned by one family. In “Manet-PROJEKT ’74,” Haacke presented the history of ownership of one painting, Manet’s “Bunch of Asparagus,” including each owner’s economic and political status.



N.E. Thing Co., Ltd, a project by Ian Baxter and Ingrid Baxter in which the artists formed a corporation in 1969, and used their company as a medium for their work. N.E. Thing Co., Ltd. participated in trade shows and business conferences.



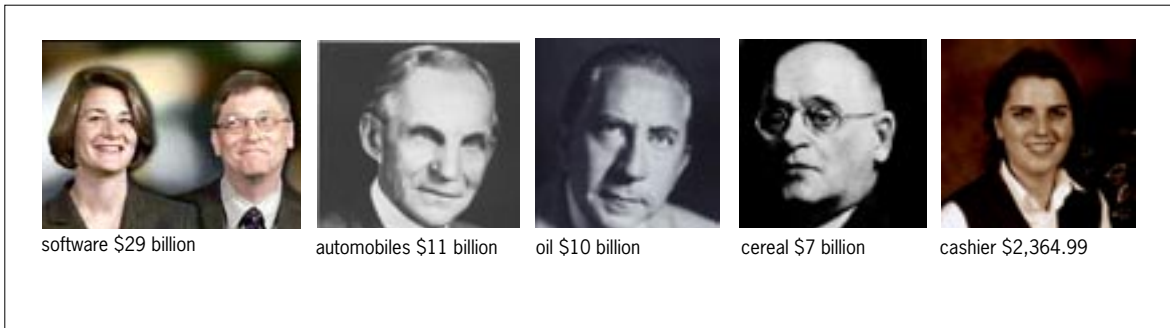
Andrea Fraser, an artist whose work undertakes specific critique of art institutions. She has promoted the idea of “service work” as a form of work undertaken by many artists when commissioned by institutions that involves an amount of labor that is not transparent as a material product.



There are many art works in which artists, such as **The Yes Men** and **RTMark**, have mimicked business models to call attention to business practices and language. Other artists have formed actual businesses as art, such as the **Mejor Vida Corporation** (Better Lie Corporation) which was founded by Minerva Cuevas in 1998 in Mexico City. The Corporation focuses on human interactions, and provides goods and services, such as safety pills or letters of recommendation, for free.

A second area of artistic practice, that of socially engaged or dialogical art, is also an important influence. Much of this work is community-based in that an artist works with non-artists in a collaborative manner. Artists and groups such as **Wochenklausur**, **Francois Deck**, and **Odessa Projessi** have developed forms of practice that provide services and explore ideas of reciprocity and gift economies, while their process involves ways of fostering dialogue. This work also promotes specific competencies that an artist may bring to problem solving situations.

WORKING LIFE AND ECONOMY



Two different explorations of economic activities occur through the Foundation.

One is an exploration of working life; the other is the exploration of philanthropy.

It is hoped that in some way the bringing together of these two spheres: wage jobs and philanthropy, will engage in issues of class. Artists, and art, have always had a shifting relationship with class. Degas and Lautrec could hang out with prostitutes, and even paint them, yet their work eventually found itself in the homes of the world's wealthiest people. Artists move in to cheap neighborhoods and make them safe for the cosmopolitan upper class. Many art institutions are dependent on wealth for its existence. Commercial galleries and arts institutions need collectors, donors, trustees and those with money to spend on the arts to survive.

The Foundation hopes to show how money is created and contrast ideas of wealth with that of working class, who often cannot afford to give away money. Most foundations derive their funds from investments and interest on endowments, not on earned income. The Foundation seeks to retain a more direct relationship to money.

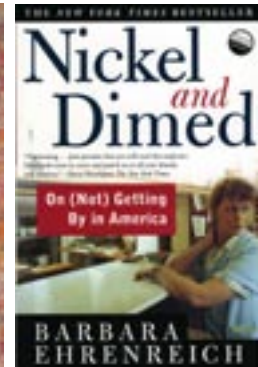
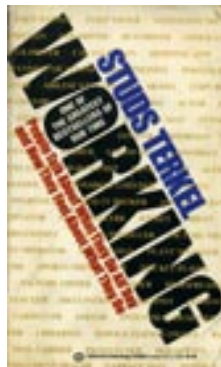
Once could argue, following Marx, that all profit comes from labor. Value is added to raw materials through the activity of labor. Surplus value is the profit derived from the difference in the value labor has added and what labor has been paid. Many large private foundations were formed by leaders in businesses who accumulated large profits. Founders of America's largest foundations come from the software, automobile, oil, and food industries. These are: The Bill and Melinda Gates Foundation (29 billion dollars in assets) The Ford Foundation (11 billion) The J. Paul Getty Trust (10 billion), and The W.K. Kellogg Foundation (7 billion).

WORKING LIFE AND ECONOMY

In 2004, the average US worker spent 1,777 hours at work a year (20% of available hours). Work is an aspect of the economy that is most directly experienced in daily life (spending is another); it is the means by which most people support their lives.

Books such as Barbara Ehrenreich's **Nickel and Dimed** and Stud Terkel's **Working** have done much to promote an understanding of working experience through the mainstream press. In the early 1900s, muckrakers such as Nellie Bly would often go undercover and report on these experiences as well. Authors such as Upton Sinclair and Theodore Dreiser used fiction to portray class. In academic fields, the work of Karl Marx, E.P. Thompson and Thorsten Veblen laid foundations for contemporary work by scholars such as Chris and Charles Tilly and Michael Zweig. There are many labor and working class study centers, such as The Center for Working Class Studies at Youngstown State University.

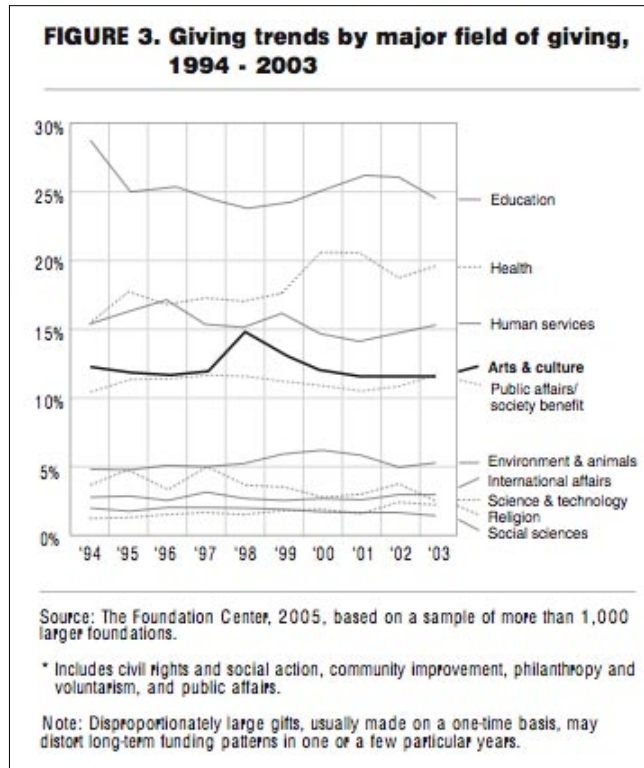
The Foundation will seek to engage with current understandings of working life as well as its history. It will document the experience of work that provides its funding, and seek to interpret these experiences.



PHILANTHROPY AND THE ARTS

Currently, few grants are given directly to individual artists. Most funding is given to arts institutions. Funding for the creation of art is most often funneled through arts organizations, and usually for specific projects.

Overall support for the arts has decreased slightly since 2001*.



Although The Joanna Spitzner Foundation is only able to give out small grants, it will be one of a few foundations that will fund artists of all media. In comparison, the five largest arts, culture and media funders in the United States, in 2003* were:

Rank	Foundation	State	Total grant dollars*	arts as % of total dollars	grants
1.	Skirball Foundation	NY	\$84,462,200	94.8	20
2.	Andrew W. Mellon Foundation	NY	77,038,500	42.4	156
3.	Annenberg Foundation	PA	70,001,888	37.9	122
4.	John S. and James L. Knight Foundation	FL	39,738,775	38.2	83
5.	Ford Foundation	NY	38,427,417	7.9	258

Of these, only the Ford Foundation gives grants to individuals, and it is an extremely small percentage of total grants. There are foundations that do give grants to individual artists, most notably Creative Capital, The Rockefeller Foundation, The Pollack-Krasner Foundation, The Jerome Foundation, the Guggenheim Foundation and the MacArthur Foundation. Others, such as The Andy Warhol Foundation for the Visual Arts, have specific programs for regranting initiatives and artists residencies carried out by arts organizations. Many state, regional, and local arts councils do give grants to individual artists.

*Vital Signs Snapshots of Arts Funding, Grantmakers in the Arts
<http://www.foundationcenter.org/gainknowledge/research/pdf/2003snapshot.pdf>

GRANT CRITERIA AND PROCESS

The Joanna Spitzner Foundation will offer small grants to individual artists and collaborative groups. The number of grants, and amount given, will depend on funds raised during the previous year, usually between \$1,000 and \$5,000.

Criteria

Grants are geared towards artists and projects that expand our understanding of what art can be and its social role in the world. In particular, we are seeking to support creative work that expands the context of art and is based in innovative approaches to research. We encourage creative risk-taking, and support experimental and ephemeral work as well as work in progress. Proposed projects do not have to be about work or the economy.

Grants will be given to support the working process, and funds may be used for materials, equipment, travel, services, rental of space, time away from a job, or other expenses associated with research and creation of work..

Eligibility

Artists of all ages and of any nationality may apply. Collaborative projects and creative groups (which may include non-artists) are also eligible. All media will be considered. Work at all stages of development will be considered, however work in early to mid-development is preferred. A specific area of focus, body of work, or project must be proposed.

Process

Each year's grants will be announced no later than three months before applications are due. The Director will compile all applications and present them to the Grants Committee of the Board of Directors. The Director will advise the Committee, but will not vote on grant allocations. Decisions on grants will be made in a timely fashion, ideally no later than one month after the application deadline.

Artists who receive a grant from the Foundation will be expected to provide a short report and relevant documentation on work conducted with the support of this grant, which will be published on our website and in our annual report.

PEOPLE

Board of Directors

Daniela Mosko-Wozniak, Chair

artist and arts administrator, Syracuse, NY

Anita Welych, Vice-Chair

artist, Associate Professor, Cazenovia College, NY

Dorene Quinn, Treasurer

artist, Associate Professor, Pratt at Munson Williams Proctor Arts Institute, Utica, NY

Mary Murray, Secretary

Curator of Modern and Contemporary Art, Munson Williams Proctor Arts Institute, Utica, NY

Dan Spitzner

statistician, Assistant Professor, Virginia Polytechnic Institute and State University, Blacksburg, VA

Joanna Spitzner, ex-officio

artist, Assistant Professor, Syracuse University, NY

Director

Joanna Spitzner

ORGANIZATIONAL STRUCTURE

The Joanna Spitzner Foundation will be a private foundation; its primary function is to give out grants funded through single source donations. Its day-to-day administration will be handled by one non-paid staff member, and is overseen by a board of directors. The Foundation will be incorporated as a private charity in New York State, and will seek IRS tax-exempt status..

Board of Directors

The Board is responsible for overall policy and direction of the Foundation, and delegates responsibility for day-to-day operations to the Director. The Board debates, discusses, and advises on all activities in which the Foundation is engaged. A grant committee will be responsible for selecting grant recipients from applications received.

Committees

The Board will form Executive, Finance, and Grants Committees. Future committees will be developed as needed, and may include a Board Development Committee.

Director

This is a non-paid, voluntary position. The Director will oversee all fundraising, administration, maintenance of website, grant application process and publicity. The Director is responsible for working in consultation with the Board on all Foundation matters, and for reporting to the Board on all activities undertaken by the Foundation. The Director is not involved in grantmaking decisions.

OPERATING COSTS AND BUDGET

Start Up Expenses

Fees for NYS incorporation	\$100
Fees for Tax Exempt filing	\$600
Legal fees, startup	\$500
Accounting fees (annual)	Still to estimate
TOTAL	\$1,200

Operating Budget, 2006

	EXPENSES	INCOME
Grants	\$2364.99	\$2364.99 (PT cashier job wages)
Accounting fees (annual preparation of 990-PF form)	Still to estimate	
Website rental (Broadspire, Inc.)	\$65/year	
Post Office Box rental	\$106/year	
Postage	\$100	
Photocopying (grant applications)	\$50	
Printing/publication		
Annual report	\$400	
Postcard (optional)	\$150	
Work costs (transportation)	\$100	in-kind
Office expenses (phone, computer, etc)	\$150	in-kind
TOTAL	\$3,485.99	-\$871* to be donated by Joanna Spitzner

Operating Budget, 2007

	EXPENSES	INCOME
Grants	\$3,000	\$3,000 wages from PT job
Accounting fees (annual preparation of 990-PF form)	\$200	
Website rental (Broadspire, Inc.)	\$65/year	
Post Office Box rental	\$106/year	
Postage	\$200	
Photocopying	\$100	
Printing/publication		
Annual report	\$500	
Postcard	\$150	
Work costs (transportation)	\$100	in-kind
Office expenses (phone, computer, etc)	\$150	in-kind
TOTAL	\$4,571	-\$1,321

FINANCING

Our first grants will total \$2,364.99, which came from 399.75 hours of work as a part time cashier at Price Chopper, a regional grocery chain.



One central goal of this Foundation is to maintain a direct connection to funding sources. This means to avoid as much as possible abstractions of money, to be transparent about all money-related activities, and to portray the role money in its activities.

Currently, funding from grants will be generated through wage jobs worked specifically to fund each grant cycle. To maintain the connection between money earned and labor performed, the current online financial report displays and links each paycheck to the description of work performed for that pay period. In its initial years, it is hoped that between \$1,000 and \$5,000 a year can be given away as grants.

In the future, an investment strategy could be developed, but in the spirit of tracking money, this would involve exploring how money is made from money—how interest is created, dividends paid, etc.. How does the value of an investment increase? Is it due to surplus value—the different between the value added to a product by labor and what labor is paid; does it come from exchange value—what the market thinks something is worth in relation to others? Also, the jobs undertaken to fund grants do not have to be wage jobs; professional jobs, contract work, and barter may also be explored.

There are additional costs to running the Foundation. This includes web hosting, post office box rental, postage, and publicity. There are incidental expenses associated with working, such as clothing and transportation. Furthermore, there are costs associated with the work of administering the Foundation's activities, initial legal and filing fees for incorporation, and accounting fees for federal and state reporting. At this time, Joanna Spitzner will donate these overhead expenses from income from her job at Syracuse University. These costs will be documented as well in the Foundation's public materials.

FINANCIAL REPORT

date	check (click to see full)	work performed (click to see blog)	total
2/29/05		Orientation (5.5 hrs)	33.75
2/27/05		Feb 21-26, 2005 (16.25 hrs)	93.32
3/18/05		March 3-6, 2005 (22.75 hrs)	134.49
3/17/05		March 10-12, 2005 (20.25 hrs)	116.17
3/24/05		March 17-20, 2005 (24.5 hrs)	141.88
3/31/05		March 24-26, 2005 (16.75 hrs)	95.61
4/07/05		March 31- April 3, 2005 (12.5 hrs)	77.23
4/14/05		April 7-10, 2005 (20.75 hrs)	123.71
4/21/05		April 14-17, 2005 (15.25 hrs)	92.63
4/28/05		April 21-24, 2005 (18.25 hrs)	108.40
5/05/05		April 28-May 5, 2005 (18.25 hrs)	109.62
5/12/05		May 5-8, 2005 (16.5 hrs)	111.06
5/19/05		May 12-15, 2005 (20 hrs)	118.88
5/26/05		May 19-22, 2005 (13.25 hrs)	79.99
6/02/05		May 26-29, 2005 (9.5 hrs)	54.13
6/09/05		June 2-6, 2005 (14.25 hrs)	84.86
6/16/05		June 9-12, 2005 (19 hrs)	111.88
6/23/05		June 16-19, 2005 (18 hrs)	105.98
6/30/05		June 23-26, 2005 (16 hrs)	96.21
7/07/05		June 30-July 3, 2005 (16 hrs)	94.83
7/14/05		July 8-10, 2005 (14.5 hrs)	86.74
7/21/05		July 14-17, 2005 (17.75 hrs)	106.15
7/28/05		July 21-24, 2005 (20.25 hrs)	120.53
8/04/05		July 28-30, 2005 (11.75 hrs)	66.34
TOTAL FUNDING (399.75 hrs)			2364.99

MARKETING

There are three primary vehicles for marketing the work of the Foundation: its website, <http://www.jsfoundation.org>; its announcement of its available grants, and its annual report.



Website

The website is the primary vehicle for disseminating information. The site will include all information about grants, all financial reports, and research around its activities. The site is also the place of documentation of work experiences. Grant recipients will be featured on the site as well.

Grant Announcement

Once a year, the announcement of available grants will be made. This announcement will be distributed to local, national, and international arts organizations, universities, publications, and individual artists. To keep expenses minimal, the announcement will primarily be distributed via email and web postings. If financial means are available a postcard and press release will be sent through regular mail.

Annual Report

An annual report, in the form of a brochure or small catalog, will be printed once a year and will feature the work of grant recipients as well as short texts relating to the mission of the Foundation. This may include documentation of work performed for funding, or critical writing on art, philanthropy, and economy. The Annual Report will be distributed to selected organizations and individuals, and will be available by request and on the Foundation website.

TIMELINE AND GOALS

Immediate Goals (2006)

- Give out first cycle of grant(s).
- Become a legal entity: incorporate and obtain tax exempt status.
- Publicize grantee(s) via printed annual report and via website.
- Evaluate grant process.

Short-term Goals (2006-8)

- Give out at least one grant a year
- Work at least 100-500 hours a year for funding of grant
- Seek recognition in art, labor studies, and philanthropy spheres

Long Term Goals and possibilities

- Foster support for artists in ways that promote creative risks.
- Develop area on website for other to share job experiences.
- Promote a dialogue on the social role of art.
- Develop research on private foundations, the history of foundations, with specific attention to where money comes from and how it is used.
- Develop research on labor and economies; perhaps form relationships with other working issues organizations.
- Enter into dialogue with arts communities, arts infrastructures, and philanthropic organizations.
- Consider other ways of funding: donations from others, different types of work, investments, and develop appropriate forms of documentation.