

dance WORKFORCE CENSUS\$

EARNING\$ among
individuals 21-35

February 2012

JUNIOR *dance*
COMMITTEE NYC



ACKNOWLEDGMENTS

This study represents a volunteer effort by the Dance/NYC Junior Committee under the leadership of Initiative Co-managers Irfana Jetha, Julia Kelly, and Benn Rasmussen. From design to analysis, this initiative was made possible by over 1,000 hours of volunteer time. Special thanks are owed to Volunteer Coordinator Kaylen Ratto, and to the marketing efforts of Lori Byargeon, Erica Frankel, and Maria Hanley.

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The **Dance/NYC Junior Committee** is a New York-based community of contemporaries working as dance artists, educators, and administrators. The Committee's aim is to generate ideas, initiatives, and programs that serve members' common goals and those of Dance/NYC. It strives to strengthen and unite its community, serve as a catalyst for innovation and invention in its work, and reenergize its peer group in a challenging field. The Committee hosts a blog on Dance/NYC's web site (dancenyc.org/juniorcommittee).



Dance/NYC Junior Committee: 2010–2011: Irfana Jetha, Chair; Marisa Ballaro, Vice Chair; Michele Wilson, Secretary; Hollis Bartlett, Treasurer; Yasmeen Allen, Lori Byargeon, Eveline Chang, Erica Frankel, Justina Gaddy, Ximena Garnica, Maria Hanley, Julia Kelly, Benn Rasmussen, Kaylen Ratto, Meredith B. Robbins, Nicole Savery, Caroline Walthall, Adrienne Westwood, Caitlin Yugas | 2011–2012: Justina Gaddy & Benn Rasmussen, Co-Chairs; Lori Byargeon, Vice Chair; Hollis Bartlett, Treasurer; Caroline Walthall, Secretary; Kathleya Afandor, Marisa Ballaro, Eveline Chang, Erica Frankel, Leeanne G-Bowley, Brigid Greene, Maria Hanley, Sydnie Mosley, Jessica Nowaski, Kaley Pruitt, Kaylen Ratto, Gary Schaufeld, Kate Wilfert, Michele Wilson, Caitlin Yugas

Dance/NYC is a branch of Dance/USA (danceusa.org), the national service organization for professional dance, Amy Fitterer, Executive Director.

Dance/NYC's mission is to sustain and advance the professional dance field in New York City, serving as the voice, guide, and infrastructure architect for all local dance artists and managers. Dance/NYC achieves this mission through advocacy, research, and convening. For Dance/NYC research, including the *State of NYC Dance*, *Economic Impact of Dance in New York City*, and *A Census of New York Dancers and Dancemakers*, visit dancenyc.org.



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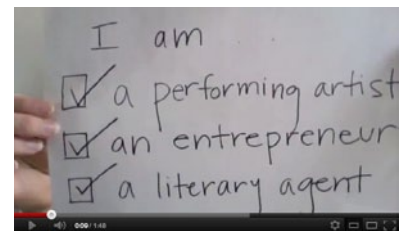
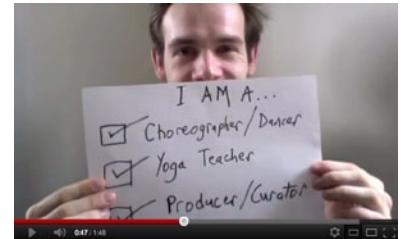
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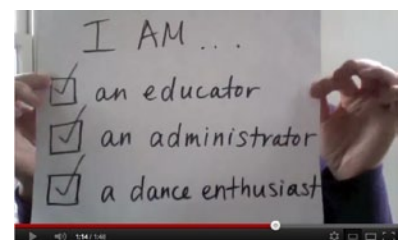
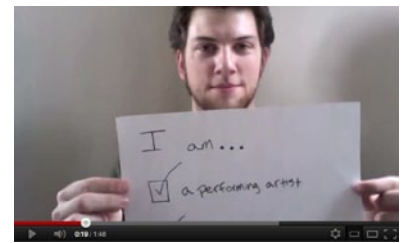
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Roles of



members



21-35 Report

FOREWORD

Thought Leadership and Knowledge Development are terms now regularly used in the lexicon for describing the “new normal” environment in which we all are conducting business, making art, and living. Dance/NYC Junior Committee’s research makes these two terms spring to life and animate the uncharted space of the “new normal” as it relates to the lives and work of the dance workforce here in NYC, the world’s dance capital.

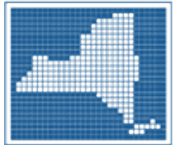
For the second year in a row, Dance/NYC is issuing relevant and valuable research about the NYC dance community. This study refines and expands the reach and impact of their 2011 study, *State of NYC Dance*, which was based on information gleaned from the Cultural Data Project. That data is provided by dance organizations, and this year’s work is informed by data from individuals who work in the dance field.

These two studies advance the work and address the concerns and values of the NYC dance community; in addition, the research creates a strong, data driven foundation for the development of cases for funding, advocacy, and awareness building. Thought leadership indeed.

Congratulations to the Dance/NYC Junior Committee on their very successful effort to contribute meaningful and powerful information, metrics, and data about the NYC dance workforce. Keep it coming!

Lisa Robb
Executive Director, New York State Council on the Arts

State of the Arts



NYSCA

INTRODUCTION

In a 2003 Dance/USA study of dance in the DC metropolitan area, Dance/USA Director of Research and Information John Munger wrote, "Dance is a field with more guerrillas than institutions." This 21–35 Report, the Junior Committee's first research initiative, is dedicated to the guerrillas.

The Dance/NYC Junior Committee is, itself, a sample of this guerrilla workforce, striving to sustain unpredictable careers in dance in an increasingly expensive City. Among us are artists who rehearse for free, volunteers who make the galas possible, and creators, collaborators, consultants, and arts managers who deliver for fees or part-time wages but often limited benefits.

This initiative began with our own stories: many of us did not have health insurance; we wondered how to plan to raise families and someday retire; we wanted to save for the future; and we found no industry standards for pay. How could we better prepare our peers for these challenges? How could we encourage practices that account for the *actual* cost of making dance?

We know we're not alone; the dance industry is full of passionate hard workers facing perennially limited resources.

But where there is greater transparency, there is greater awareness, and where there is information, there can be informed choices.

We tackled this often-taboo topic by simply turning to our peers and asking: What do you earn for your work? How are you surviving? What range of standard wages can we expect to earn right out of college, at the five-year mark, or ten years out? Armed with this data, we hope that as individuals—and together—we can overcome the inevitable financial challenges creatively.

The outpouring of enthusiasm for our research proves how necessary this conversation is. We received over 900 responses in four days. "You guys rock. That is all," said one respondent. The scores of supportive messages we fielded from dance workers outside of our peer group demonstrate a hunger for continued research of this nature that will encompass the entire community.

We offer these findings with hope that this data will prompt a proactive dialogue about sustainable long-term careers, and serve as a tool for informed decision making, on the part of our peers, our employers, and all advocates for dance.

On behalf of the Dance/NYC Junior Committee, we ask you to be an advocate for the future of dance in New York City. Please join us in this conversation.



Julia Kelly Author & Initiative Co-manager

Irfana Jetha Initiative Co-Manager

Benn Rasmussen Initiative Co-Manager

On behalf of the Dance/NYC Junior Committee

JUNIOR *dance*
NYC
COMMITTEE



Dance/NYC Junior Committee 2010-2011

21-35 Report

INTRODUCTION

The study you are about to read, *Dance Workforce Census: Earnings Among Individuals, Ages 21–35 (21–35 Report)*, is best described as a miracle project. Conceived and led by the Dance/NYC Junior Committee, the initiative is realized by the same entrepreneurial spirit, barter economy, and, yes, countless and sweaty volunteer hours we see in the workforce data, moving dance in New York City forward.

Continuing Dance/NYC's legacy of pioneering research, the *21–35 Report* gives new meaning to our recent *State of NYC Dance* report on New York State Cultural Data Project (CDP) data on nonprofit dance. For instance, whereas the CDP locates three-quarters of nonprofit dance organizations in Manhattan, we now know that most dance workers ages 21–35 (65%) live outside the borough and commute to work, often to multiple boroughs. The CDP identifies 35% of the nonprofit dance-making workforce as full-time employees. We now know that the employment gap is more extreme for dance workers ages 21–35, with only 18% full-time and 27% salaried positions of 1,870 reported jobs. Freelance is king, and dance workers ages 21–35 work multiple jobs in multiple sectors.

By illuminating the financial dynamics of NYC nonprofit dance makers, the *State of NYC Dance* reveals a fundamental challenge to employment creation: insufficient resources. This reality, and evidence that dance workers ages 21–35 somehow get by, even thrive, despite the odds, provides little comfort. For the future of the art form, we—all of us together—need to invest and think creatively about how to improve the lives of our workers, establish viable career paths, and nourish future leaders.

The *21–35 Report* is first and foremost an awareness and advocacy tool for the Junior Committee and its peers. For employers, the report is a window into current practice, need, and opportunity. For educators, it is an instrument to arm those pursuing dance degrees to enter the workforce with a greater understanding of their options. For policy makers and funders, it is an invitation to think big about workforce strategies, from skills training to housing, transportation, and benefits. For me, as a proud member of the Committee's peer group, and I hope for us all, the report is also a welcome sign that this generation will push for transparency and accountability, take ownership of its career choices, and *keep dancing*.

We hope the *21–35 Report* will incite active dialogue and solution making in the short- and long-term, but it should be understood as only a step in an ongoing investigation of dance in our City. This year, Dance/NYC will extend its *State of NYC Dance* report on nonprofit dance to fiscally sponsored artists. Understanding that life in dance happens on a continuum, we also hope to track the workforce data over time and to include dance workers over 35.

Led by the Junior Committee, this project is ultimately a team effort. On behalf of Dance/NYC and Dance/USA, the national service organization for professional dance, I am proud to thank the Bloustein Center for Survey Research at Rutgers University for its partnership. I also thank our author, Julia Kelly, and her fellow Initiative Co-managers Irfana Jetha and Benn Rasmussen, and everyone on the Committee, which constantly inspires me to work for dance; my predecessor Michelle Burkhart for bringing the Committee into being; Victoria Smith, Dance/USA's Manager of Research; the advocates, funders, and researchers who joined discussions of preliminary findings; and all 1,231 dance workers ages 21–35 who took the time to be counted.

With thanks also, dear reader, for all you do for NYC dance. Onward.



Lane Harwell
Director, Dance/NYC



STUDY SAMPLE AND METHODOLOGY

Sample. This report highlights findings of survey research designed to aggregate data on work performed in the NYC dance industry and earnings for that work.

All respondents successfully answered three qualifying questions, verifying they:

- were 21–35 at the time of participation;
- performed work (paid or unpaid) in the dance field in 2010; and
- performed some part of that work in one of the five boroughs of NYC.

A sample of 1,231 individuals completed the survey, of 2,158 who arrived at the site hosting the survey.

This survey was open to any type of worker in the field, from dance artists, managers, and educators to designers, publicists, and consultants, provided they met the above criteria.

It should be noted that a degree of self-selection bias shapes this data. Respondents chose to participate.

Methods. The research tool—an online, multiple-choice/write-in survey—was designed by a team of Dance/NYC Junior Committee members, in consultation with staff at the Bloustein Center for Survey Research, Dance/NYC, and Dance/USA.

The survey was comprised of:

- 8 questions concerning activity in the dance community;
- 12 demographic questions;
- 11 questions concerning personal finances; and
- 12 detailed questions about each job or incidence of work the respondent chose to enter, up to a limit of five jobs.

This research captured substantial demographic data describing this population of dance workers, including their education and other qualifications. Data obtained describe the type of work performed by these workers, from the size of the employing entity and job level to the terms of employment and compensation.

Unlike previous studies undertaken by Dance/NYC, which employed a top-down method of data collection, this survey was marketed directly to individuals in an effort to capture contextual information at a level of detail that an employer cannot report about its workers' financial lives. The survey was administered by a third-party academic research center to encourage the disclosure of sensitive personal information.

Marketing. The Dance/NYC Junior Committee employed a two-pronged approach in circulating the survey:

- 1) direct e-mail to 18,801 addresses of local dance community members, and
- 2) an open link (dancenyc.org/becounted) accessible to any interested individual with Internet access.

The survey was open for approximately three weeks, from May 3 to 27, 2011.



21-35 Report

Marketing efforts included an aggressive social media campaign via Facebook and Twitter, fueled by a series of promotional videos produced by the Junior Committee. A volunteer team tabled and flyered well-trafficked dance centers such as Steps on Broadway, the Peridance/Capezio Center, and Dance New Amsterdam, and at events such as the 2011 Dance Parade. Ongoing e-communications included features in collaborating organizations' newsletters and dedicated e-mails to their patrons, and the ad and blog campaigns at dancenyc.org and dancenyc.org/juniorcommittee.



Limitations. With a substantial sample size identifying with a wide variety of dance genres, this data offers a portrait of this segment of the workforce at one moment in time. Inevitable limitations include the time-consuming nature of completing the survey and a cap placed at five jobs per respondent; data show many workers earning in more than five contexts in 2010. Focusing on earnings, this survey did not include questions about personal debt or family support. It should also be noted that the volunteer nature of this endeavor limited the scope of marketing efforts. It is believed that the actual dance workforce in NYC is more diverse than this sample.

Analysis. Analysis of the demographic data was provided by the Bloustein Center for Survey Research. Josh Laurito, data analyst, provided further calculations pro bono.

The analysis presented here breaks down this sample as follows.

Individual Respondents	1,231
Jobs Described	1,870
Full-time Jobs	328
Part-time Jobs	804
Seasonal/occasional Jobs	738

The number of cases considered in analyzing each data set varies from these totals, as participants were not required to answer every question. In most cases a minimum number of 20 responses qualified a data set for analysis.

Research Roundtable. Preliminary findings were presented on November 16, 2011, to an invited group of stakeholders in New York City cultural policy and research, including representatives of the New York City Department of Cultural Affairs, Center for Arts Education, Cultural Strategies Initiative, Dance/USA, Exploring the Metropolis, Lower Manhattan Cultural Council, New York City Arts Coalition, Research Center for Arts and Culture, and local fiscal sponsors. Initiative Co-manager Julia Kelly and Junior Committee member Kaylen Ratto presented findings, and Lane Harwell, Director, Dance/NYC, led a discussion among attendees to review and validate the methodology and analysis.

RESEARCH CONTEXT

Local Dance Workers in National Landscape

This one-of-a-kind research captures the ecology of a local dance community through the eyes of dance workers in New York City. *Dance Workforce Census: Earnings Among Individuals, Ages 21–35 (21–35 Report)* demonstrates, through the jobs that workers are performing, the infrastructure currently supporting this industry. Although a few national data sets contain the numbers of dancers and choreographers working in the United States, they rarely dive as deeply as this report does into just how many jobs are a part of the ecosystem—or how dance workers must rely on their ingenuity to survive in the existing environment.

By providing detailed information on their income as well as how many and what kinds of jobs they have worked, the 1,231 respondents in the *21-35 Report* give insight into questions like, “Approximately how much of dance workers’ income comes from the industry?” and, “How many different dance jobs is a worker between the ages of 21 and 35 performing in New York City?” (The data supports the statement that about 55% of total earnings come from dance jobs, and the average number of dance jobs held by one worker in the industry in New York City is 4.) However, even though 33.9% of dance jobs are reported as “dancer/performer,” very few individuals report significant earnings from their work as a dancer/performer. It is the myriad other job functions (management, administration, education) as well as some work outside the dance field that supplements the earnings of a New York City dance worker.

When studying the National Endowment for the Art’s (NEA) October 2011 *Artists and Arts Workers in the United States* research note, one item that pops out is the total number of dancers and choreographers in the U.S.—24,713. It begs the question, “Why is that number so small?” The answer is a result of the way dancers and choreographers are defined. In the NEA research note, respondents are counted as artists only if their job as a dancer or choreographer accounted for the most number of hours worked in a given week. Other national data sources, like the Bureau of Labor Statistics (BLS), will count respondents as dancers or choreographers only if the individual earns a majority of his or her income from work performed as a dancer or choreographer. Since the NEA focuses primarily on artists in the workforce and the BLS data captures numbers on individuals who make their primary earnings from work in a particular profession, these national figures do not reflect the breadth of dance workers, primarily because of the structure of the field.

In order to compare these national data to the findings in the *21-35 Report*, only New York City dance workers who are full-time dancers should be counted. The number of jobs in the *21-35 Report* that were full-time dancer/performer was 64—not even 5% of the 1,870 total dance jobs reported in the *21-35 Report*. Even if the number of part-time dancer/performer jobs reported, 80, and seasonal jobs, 46, were added to the full-time ones, the percentage just barely creeps over 10% of the reported total number of dance jobs. This 10% is a far cry from the larger 33.9% dancer/performer jobs reported, however, the 10% is what most likely captured by national data sources—the remainder goes unreported. While national data sources offer the ability to track trends over time, the *21-35 Report* reminds readers that the lack of national data on dancers who are earning little to no income from their work in the field provides an incomplete picture of how dance is being made in the United States.

While national data sources offer the ability to track trends over time, the *21-35 Report* reminds readers that the lack of national data on dancers who are earning little to no income from their work in the field provides an incomplete picture of how dance is being made in the United States.

I am delighted to see that the Dance/NYC Junior Committee has successfully completed this data collection effort and prepared this *21-35 Report*. I hope that other communities will be able to use this framework to conduct their own analysis of their local dance workforce. On behalf of Dance/USA, I salute the Dance/NYC Junior Committee on their accomplishment and for revealing vital information about dance workers in New York City.

Victoria Smith
Manager of Research, Dance/USA



21-35 Report

PROFILE OF A NYC DANCE WORKER, 21-35

Findings based on 1,231 respondents

The NYC dance worker profile (let's call her Clare), represented by the full sample of 1,231 respondents, includes the following characteristics:

Clare

Freelances,
performs 4 jobs in dance,
and likely more than 1 in
other sectors

Is 28
(mean = 28;
median = 27.75)

Earns \$28,000/year,
but only 55% of this
from jobs in dance

Is single, white, and female

Rents, does not live alone,
and does not have rent-
stabilized housing

Is highly educated and
may still be studying

Lives in Brooklyn
and commutes to work,
often to multiple boroughs

Identifies with multiple
dance forms, most
strongly with modern,
contemporary, and ballet



WHO?

Gender

Female: 84.0%
 Male: 15.0%
 Transgender: 0.5%
 Other: 0.5%

Race

White: 75.9%
African-American: 8.5%
Asian: 6.1%
 American or Alaskan Native: 1.5%
 Native Hawaiian or Pacific Islander: 0.7%
 Other: 7.3%

Marital Status

Single/Never Married: 65.4%
 Married/Civil Union: 16.6%
 Living with a partner: 15.2%
 Divorced: 2.7%
 Widowed: 0.1%

Hispanic or Latino:

No: 93.4%
 Yes: 6.6%

Children

None: 95.8%
 One or more children: 4.2%

Current Level of Education

4-year College Degree: 69.7%
Master's Degree: 18.2%
 Some College: 6.5%
 High School/GED: 2.7%
 2-year College Degree: 1.7%
 Professional Degree (JD, MD): 0.9%
 Doctoral Degree: 0.2%
 Less than high school: 0.1%

Still Studying in 2010

Full-time students: 19.5%
 Part-time students: 8.2%

Most Popular Dance Genres*

Modern: 70.1%
Contemporary (American): 67.4%
Ballet: 50.9%
 Postmodern dance: 42.2%
 Performance art: 37.6%
 Cultural or ethnic: 34.0%
 Contemporary (European): 31.7%
 Jazz: 21.8%
 Musical theater: 20.0%

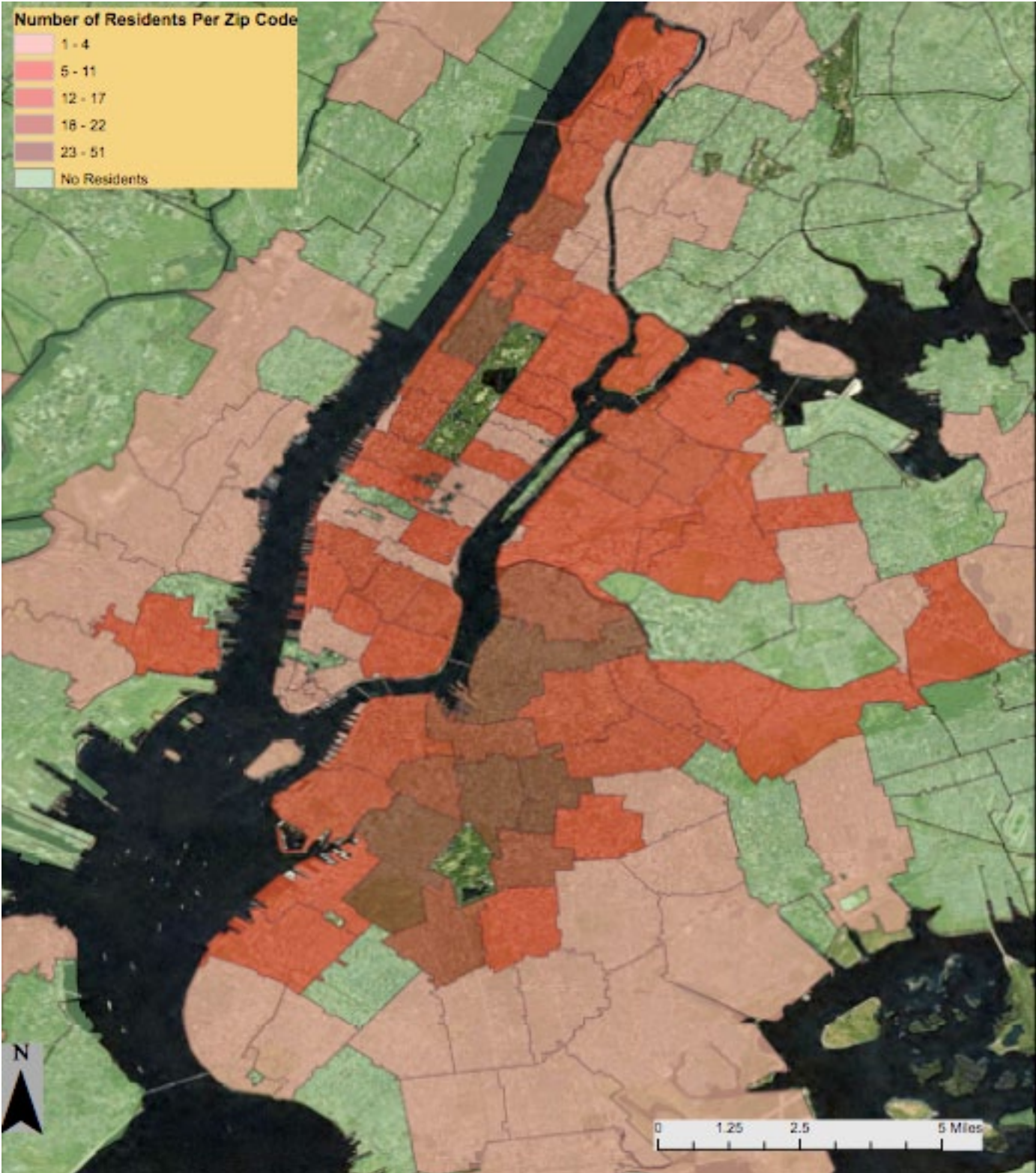


Junior Committee members at the Mid Season Symposium 2011; photography by Christopher Duggan

*Survey participants were able to select multiple genres. Dance forms presented here achieved the highest levels of response. The figure for cultural or ethnic dance forms aggregates responses for African (11.2%), Latin or Hispanic (7.6%), Folk (6.4%), Asian (4.9%), Middle Eastern (2.9%), and Native American (1.0%) dance forms.

21-35 Report

WHERE?



Survey Data: Dance Workforce Census conducted by Dance/NYC Junior Committee and Bloustein Center for Survey Research
Geographic Data: U.S. Census

WHERE?

Location of Residence: Dance Worker Residence by Borough

Zip code information for 908 of the NYC dance workers (71% of the full sample) indicates **the workforce largely resides outside of Manhattan**, with the heaviest concentration in Brooklyn.

Brooklyn:	44.0%
Manhattan:	35.3%
Queens:	12.0%
Bronx:	0.9%
Staten Island:	0.4%
Outside of NYC:	7.4%

Location of Dance Work: Workers Commute to Multiple Boroughs

The data show dance workers, ages 21–35, commute from home to work, often to multiple boroughs. Asked to name all of the boroughs in which they worked in 2010, 94% of the full sample of 1,231 respondents reported working in Manhattan, and over half reported working in Brooklyn.

Manhattan:	93.6%
Brooklyn:	55.3%
Queens:	18.5%
Bronx:	5.6%
Staten Island:	2.4%

Workforce Housing

Although 66% of respondents are single, and have never been married, the reported mean household size is 2. Of the large majority of our sample that rents, **76% reported they do not have rent-stabilized housing** (of 804 cases).

Rent:	85.2%
Own a home:	8.5%
Neither own nor rent:	6.3%

Monthly rent payment (of 949 cases)

\$500–under \$750:	30.7%
\$750–under \$1,000:	26.7%
\$1,000–under \$1,500:	22.3%
\$1,500–under \$2,000:	10.1%
Over \$2,000:	6.0%
Under \$500:	4.2%



Dance/NYC Junior Committee 2010-2011

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NYC DANCE WORKER EARNINGS

Findings based on 1,231 respondents

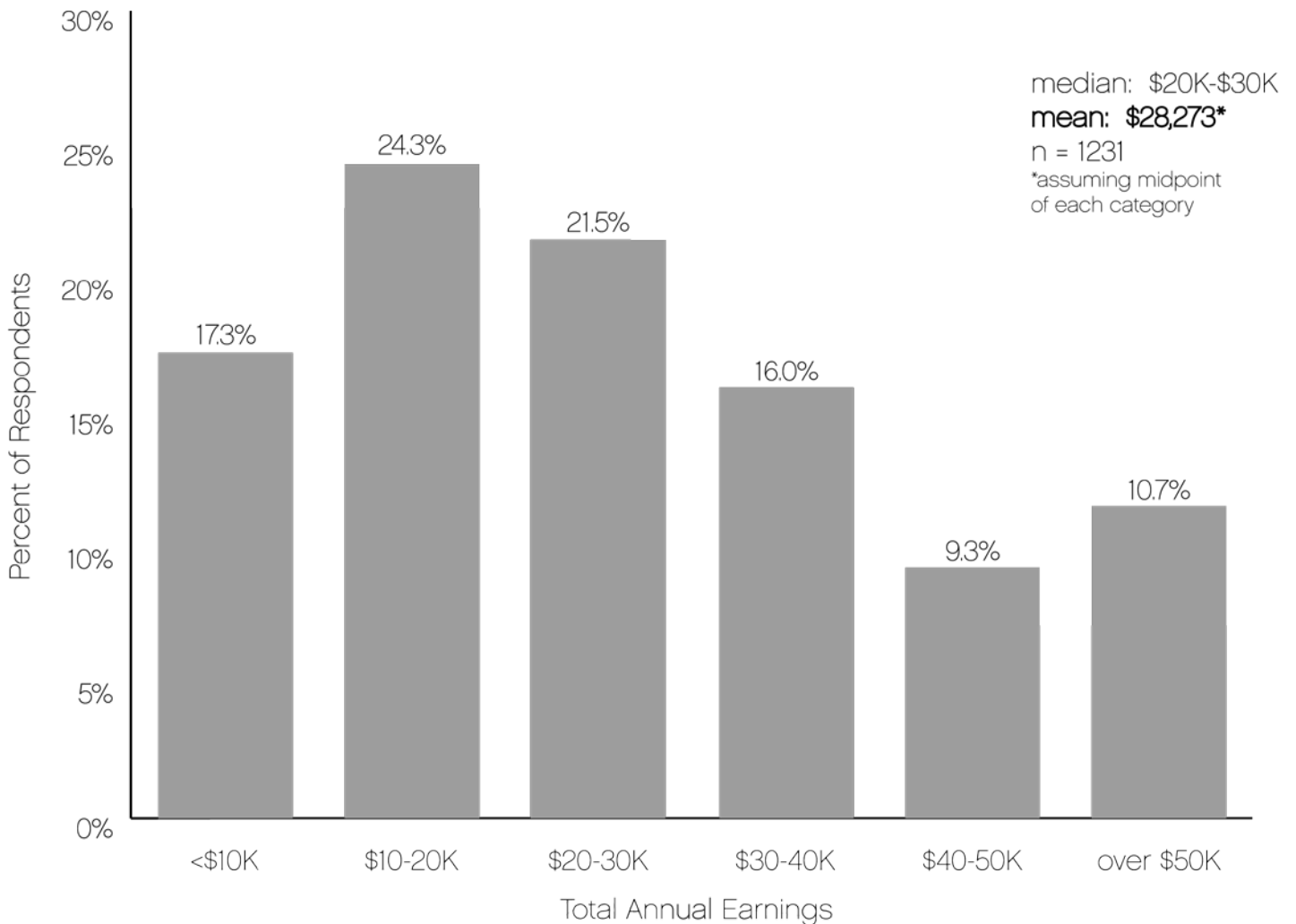
This section investigates data across the full sample of 1,231 survey respondents to create an overview of work performed and earnings for that work. The data indicate that NYC dance workers, ages 21–35, are **pursuing hybrid careers, holding multiple jobs both in and outside the dance field, and earning an average of half of their income from nondance sources.**

The survey yielded detailed information on dance workers' earnings, but not on their expenditures; the latter is needed to understand both how dance workers sustain themselves in the industry and contribute to the wider economy. However, considering how thinly reported income levels could support common expenditures—from rent, student debt, and transportation to continued training—there is a great possibility that dance workers are, in fact, managing deficits. As one indicator of financial hardship, 73% of respondents reported attending 0–2 performances in a month.

Total Workforce Earnings In and Outside of NYC Dance

NYC dance workers, ages 21–35, as represented by a sample of 935, **earned an average of approximately \$28,000 in 2010** (mean = \$28,273; derived from midpoints of income ranges), **including income both from dance and from nonindustry jobs.** Nearly two-thirds of respondents report earning less than \$30,000.

Total Workforce Earnings In and Outside of NYC Dance



Total Workforce Earnings In NYC Dance

Respondents report a significant gap between total earnings and earnings from dance work. **From a maximum of 5 paid jobs described by each respondent, the average reported income for dance work is \$15,747** (mean = \$15,747; median = \$6,063; n = 893). This is **roughly 55% of the average total earnings** reported. (In answer to a separate question, respondents estimated 50% of total earnings, on average, come from dance work). More than 40% of participants earned less than \$5,000 from their industry work in 2010, and more than two-thirds made less than \$20,000.



Number of NYC Dance Jobs Performed

In a great majority of cases (82%), these earnings for work in NYC dance draw from multiple sources. **The average number of jobs held in the industry is four** (mean = 4.3; median = 3.0; n = 1147).

3–5 jobs: 42.3% of respondents

1 job: 18.3%
 2 jobs: 17.4%
 6–10 jobs: 15.7%
 >10 jobs: 6.3%

Number and Type of Jobs Outside of NYC Dance Performed by Workforce

Of the 69% of respondents who report on jobs held outside of the dance industry (962 cases), more than half report holding multiple jobs:

1 job: 47.7%
 2 jobs: 28.0%
 3 jobs: 14.8%
 4 jobs: 4.1%
 5 jobs: 1.2%
 >5 jobs: 4.2%

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Most common sectors outside of NYC dance in which respondents (656 cases) report working include:

- Restaurants/Hospitality: 26.1%**
- Administrative: 22.0%**
- Bodywork/Fitness: 21.8%**
- Education: 18.9%
- Not-for-profit: 13.0%
- Retail/Sales: 9.9%
- Performing Arts (other than dance): 9.3%
- Media Arts/Design: 7.5%
- Marketing/PR: 6.3%
- Healthcare: 3.7%
- IT/Technology: 2.9%
- Finance/Accounting: 2.6%
- Government/Public Policy: 2.0%



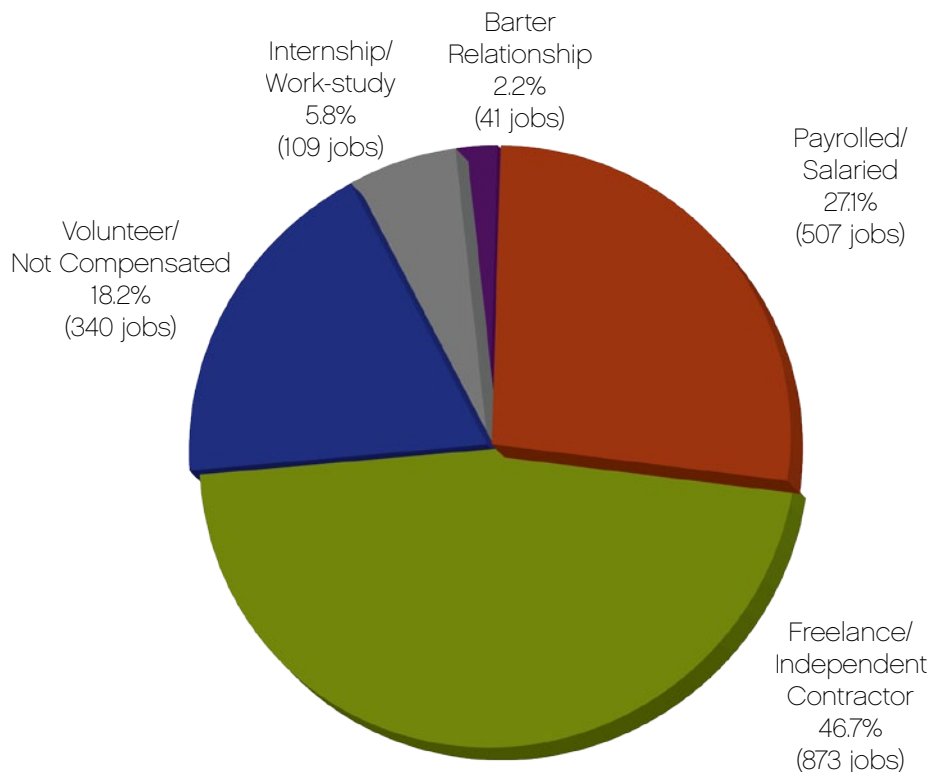
D/NYC Junior Committee 2010-2011

NYC DANCE JOBS: OVERVIEW

Findings based on 1,870 reported jobs

This section investigates data across the full sample of 1,870 dance jobs—paid and unpaid—reported by survey respondents to create an overview of employment practices and opportunities in the study period, and to illuminate distinctions between full-time, part-time and seasonal or occasional work; 328 full-time jobs (18%), 804 part-time jobs (43%), and 738 seasonal or occasional jobs (39%) were described by respondents. These categories were not defined in the survey. The survey allowed respondents to describe only up to five jobs in detail; one can reasonably assume the total number of dance jobs performed by the sample is higher.

Terms of Compensation



Nearly 75% of the NYC dance jobs reported are unsalaried. **Freelance work is predominant, representing nearly half of the jobs. For 26% of all jobs reported, including internship and barter relationships, respondents indicate no earnings in dollars.**

Type of Dance Work Performed*

Of the 1,870 jobs described in detail, the most common role NYC dance workers play is dancer/performer (34%), while 20% are involved in artistic direction and 20% in management or administration. A significant 13% work in dance education.

Dancer/Performer	33.9%
Artistic Direction	19.4%
Management/Administration	20.4%
• General Administration	6.8%
• Development/Fund-raising	5.1%
• Publicity/Marketing	5.1%
• Company Management	3.4%
Education	13.2%
Other	11.3%*

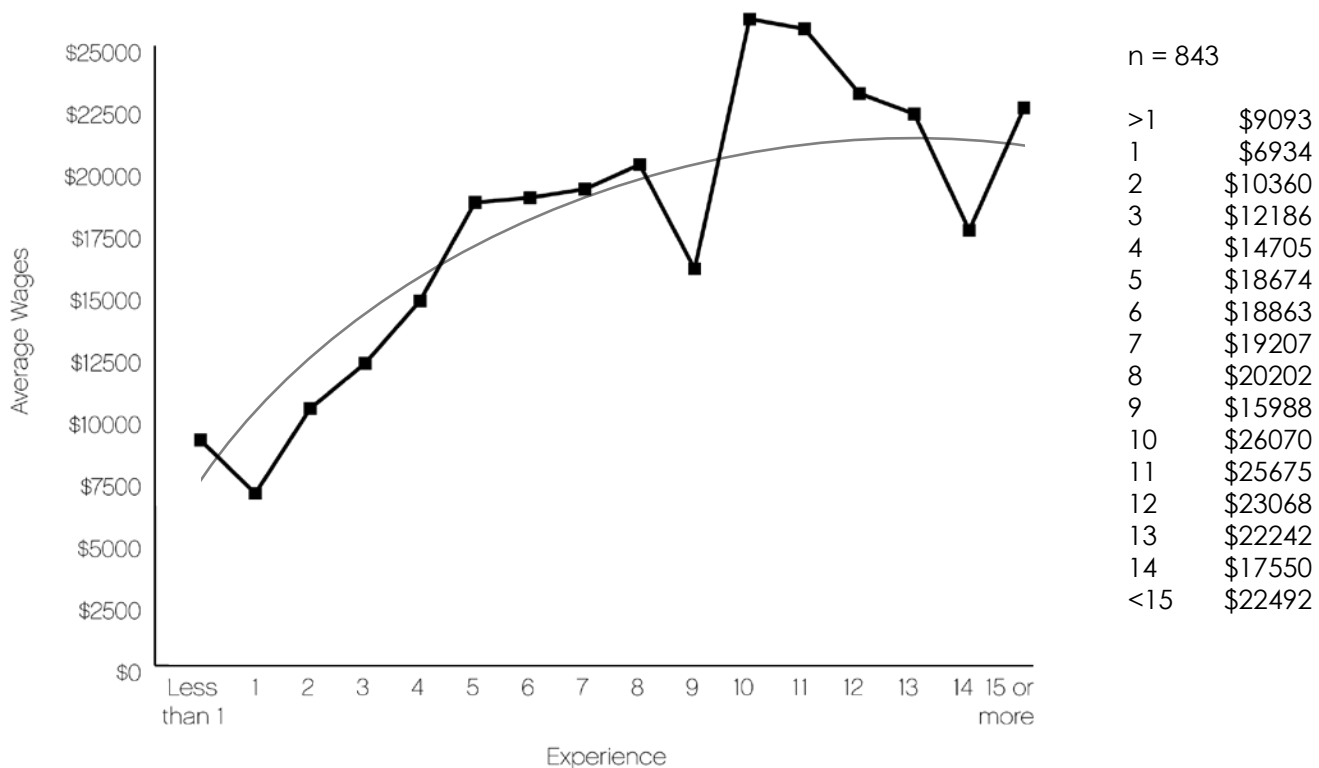


*Percentages exceed 100%; respondents could "choose all that apply."

Earnings Over Time

Both job type—as demonstrated by an analysis of full-time, part-time, and seasonal and occasional work—and years of workforce experience have significant earnings implications. As indicated by the chart below, earnings from work in the NYC dance industry increase in relation to years of experience in the workforce, plateauing, on average, at approximately \$23,000 after 10 years (843 cases).

Earnings by Years of Experience



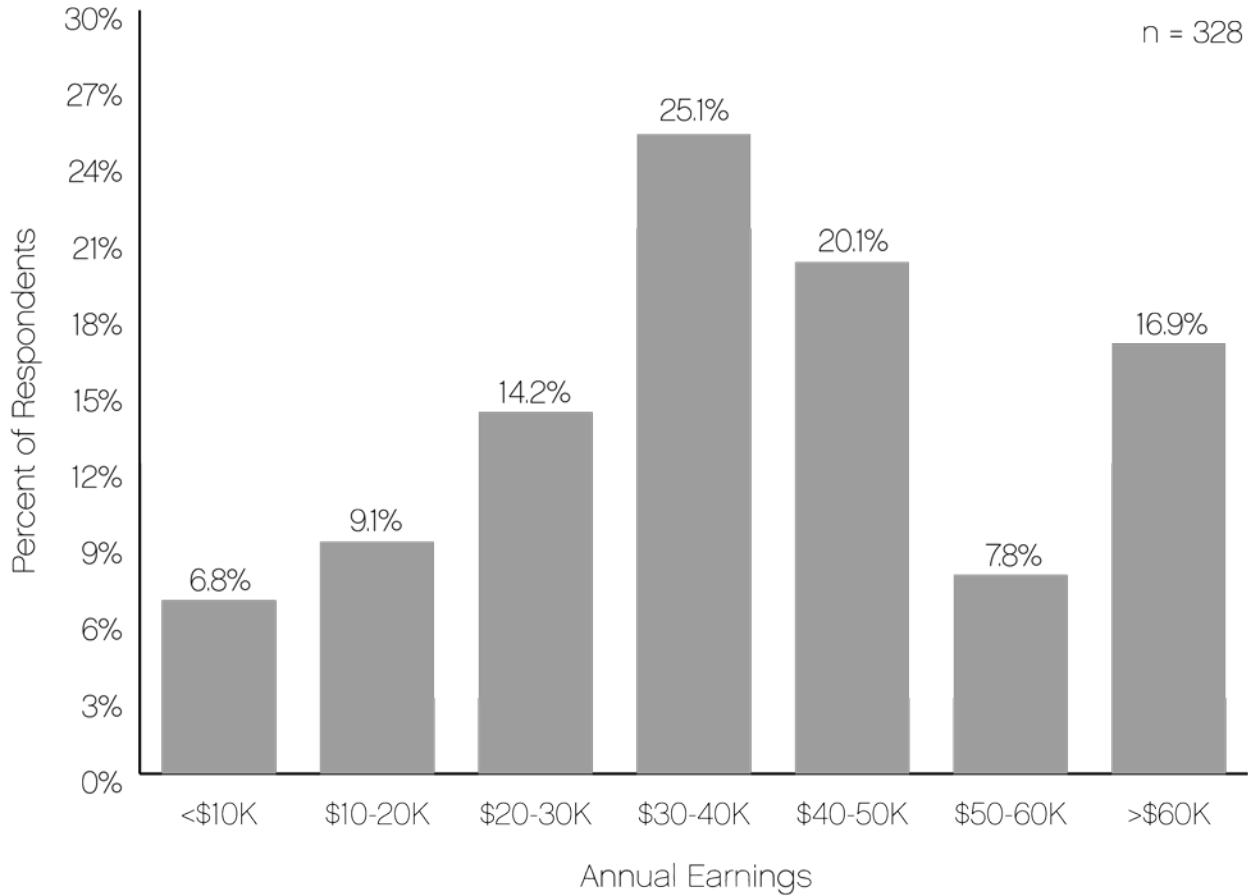
21-35 Report

FULL-TIME NYC DANCE JOBS

Findings based on 328 reported jobs (18% of total jobs)

Earnings from NYC dance and opportunities for career growth in the industry are greatest for those employed full-time. On average, full-time dance jobs pay about \$40,000/year (mean = \$41,133; median \$40,000; n = 217). **76% of full-time jobs pay more than the average total income of \$28,000** (all NYC dance workers, ages 21–35, from both dance and nondance sources).

Annual Earnings from Full-time Dance Jobs



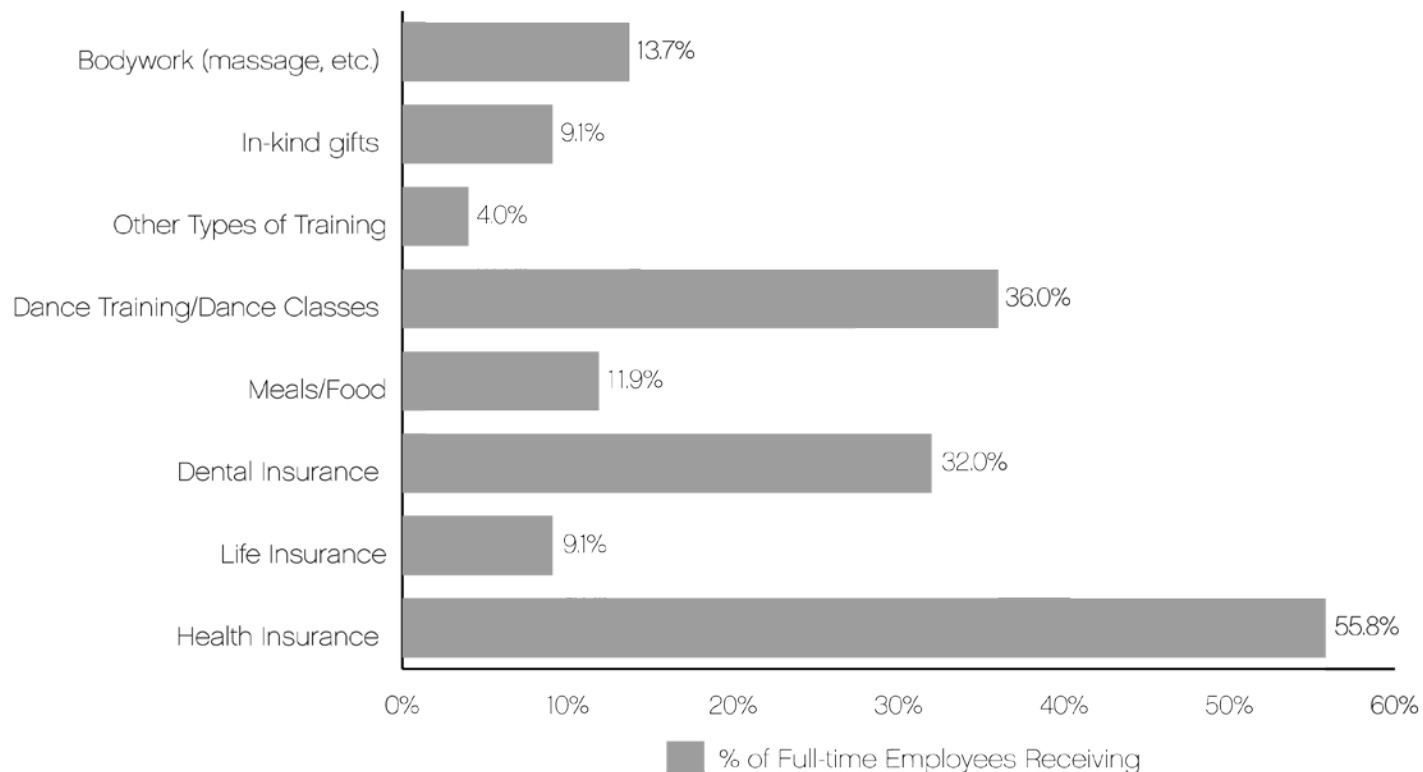
Average Annual Earnings Across Job Type and Level

Full-time Positions (excl. volunteers)	Entry Level	Mid-Level	Senior Level	Executive	Overall Average Salary
Dancer/Performer (n = 64)	21,194	35,150	43,967	*	43,105
General Administration (n = 43)	35,500	38,125	43,763	53,000	39,327
Development/Fundraising (n = 45)	34,300	42,024	50,350	50,200	42,984
Publicity/Marketing (n = 38)	31,208	42,376	50,117	50,200	43,196
Company Management (n = 25)	31,625	36,625	45,975	42,750	40,532

Benefits

Slightly more than half of full-time workers received health insurance benefits, and approximately one-third received dental benefits. Dance training is a common benefit, offered by 36% of full-time dance jobs, likely to dancers/performers.

Benefits for Full-time NYC Dance Workers



PART-TIME NYC DANCE JOBS

Findings based on 804 reported jobs (43% of total jobs)

Part-time jobs represent the majority—and most diverse array—of NYC dance jobs, as reported by survey respondents, but provide limited security and benefits.

Hourly Pay for Most Common Part-time Jobs

Teaching Artist (n = 65)	\$41.63
Studio Instruction (n = 65)	\$40.18
Dancer/Performer (n = 62)	\$16.43
General Administration (n = 54)	\$15.06
Publicity/Marketing (n = 31)	\$16.26
Development/Fundraising (n = 28)	\$16.05
Company Management (n = 22)	\$15.75
Admin-Archival & Other (n = 22)	\$14.59
Choreographer/Artistic Director (n = 20)	\$26.13

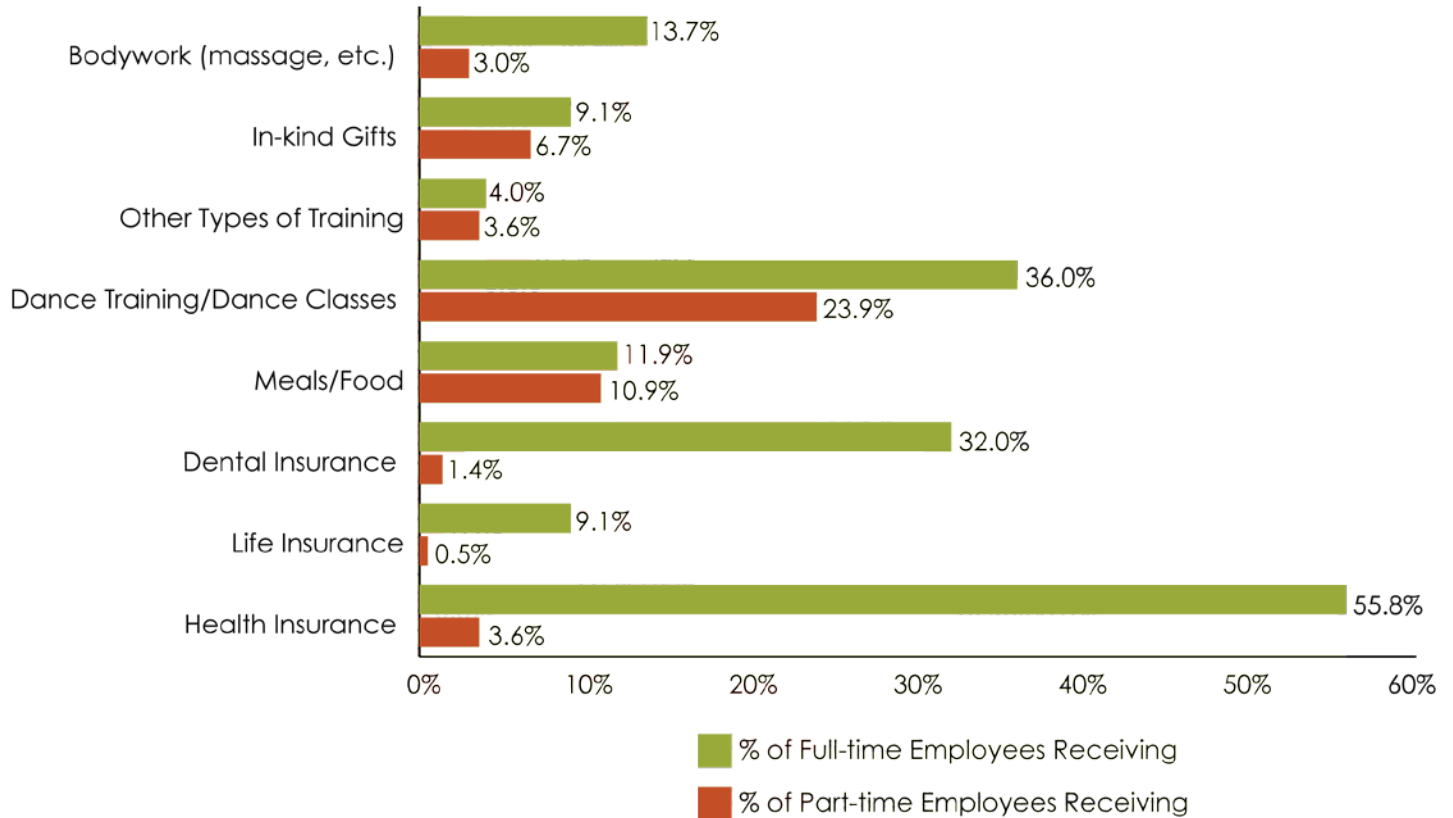
Averages for part-time positions are shown here in order of the most common cases. While the reported hourly rates for educators, both teaching artists and studio instructors, are disproportionately high, these jobs likely offer the most limited hours.

21-35 Report

Benefits

Aside from part-time dance training/classes, dance workers receive few to no benefits at all from their part-time employers.

Benefits for Full-time and Part-time NYC Dance Workers



NOTE ON SEASONAL OR OCCASIONAL NYC DANCE JOBS

Findings based on 738 reported jobs (40% of total jobs)

The data reveal the most common forms of payment for season or occasional work: fees for performance, hourly rehearsal pay, and commissioning fees. While most seasonal or occasional jobs are paid with flat fees, dance artists paid hourly report earning around \$30/hour, and teaching artists and studio instructors report earning \$45 to \$60/hour. Commercial dance artists represented in this study may skew these numbers upward.

Most Common Forms of Payment

Average Fee for Performance: \$242

(n = 347, excluding 0s)

Average Hourly Rehearsal Pay: \$16

(n = 134, excluding 0s)

Average Commission: \$2,047

(n = 90, excluding 0s;
for ranges entered,
midpoints were used)

MAKING THE CASE FOR NYC DANCE WORKERS, 21–35

These findings help us to see the face of the New York City dance workers, ages 21–35: who they are, what they do, and how they are doing it.

Preliminary discussion of these findings invoked the word “shocking,” and in the same breath, “not surprising.” Dance workers in the early stages of their careers acutely feel the challenges facing our field, and continue to pursue these careers at some risk.

It might lead one to wonder why such a number of people congregate in New York City—one of the most expensive places to live in the country—in a saturated market, earning so little money. In our respondents' own words, they're here because:

NYC has it all.

“New York City can offer me everything I desire in a dance community: highly sophisticated practitioners that I can call my peers, access to regular classes by master teachers, an array of traditional and nontraditional performances.”

“I got the opportunity to be company manager for a dance company that I respect and admire. The perks of being involved and able to watch were great. I love this community. People work hard to keep it alive.”

There is no other choice.

“... because I love it and I am insane. I believe that if I stay involved there will be a way to consolidate all of the ‘how-to-improve-the-field’ conversations into a serviceable plan for empowerment in the community.”

“Being a professional dancer is not a choice. This is what I’ve been training to do all of my life. It is my passion. I have an incredible company position and it feeds my creativity every day. I just live paycheck to paycheck. I have no savings.”

Dance plays a vital role in our society.

“I value this form of artistic expression and I think that dance, as a way of learning and knowing, has a great deal to offer the general population.”

In this data we can see that NYC dance workers ages 21–35 are creative, resourceful, and multitalented. These workers are carving out livelihoods where no linear paths exist; pursuing hybrid careers as artists and managers, consultants, and producers; and building their own opportunities where none are apparent.

In this data we can also see opportunities to strengthen this workforce: to consider how subsidized artist housing, healthcare programs, and even discounted ticket programs—models for which already exist—could be adapted to assist this population.

If these young workers can see the promise of a stronger future for dance in New York City, we all can. May they inspire in us a healthy respect for hard work and a commitment to sustainable practices in dance.

Welcome to the Dance Workforce Census

The goals of the Dance/NYC Junior Committee in conducting this research initiative are to generate proactive dialogue about the New York City dance economy and to publish results that will serve as a tool for informed decision-making, on the part of peers, colleagues and employers, and all advocates for dance. Recognizing this demographic is one part of a greater whole, the Committee will work to use research findings to make a case for, and craft effective methods for, future research that may encompass the entire New York City dance workforce, and looks forward to community conversations to this end.

Informed Consent

This study is an effort to understand and quantify the role workers between the ages of 21 to 35 have in the New York City dance economy. This study is a volunteer initiative of the Dance/NYC Junior Committee, under the advisement of Dance/NYC and Dance/USA. This on-line survey will take about 15 minutes to complete. However, if you are unable to complete the survey in one sitting, you may return later to complete it. The survey includes questions that inquire about your life in and outside of the dance field. You may refuse to answer any of the questions if you like, and you may stop the survey at any time. If you do not return to complete the survey, we will consider that a withdrawal of your consent and any answers you gave prior to your withdrawal of consent will be deleted. The Bloustein Center for Survey Research will hold your responses in complete anonymity; survey data will be stored under a code number, and you will not be identified in any way. All results will be published in aggregate form only. There are no known risks to participating in this study and you will get no direct benefit from being a part of this study; however, your participation will help the New York City dance community to better understand the needs and impact of its members. If you have any questions about how the study works or need help answering the survey, you can contact the Dance/NYC Junior Committee, at jcommresearch@dancenyc.org. If you have questions about your rights as a participant in this study, you can contact the Rutgers Office of Research and Sponsored Programs (732) 932-0150, x 2104 or email them at humansubjects@orsp.rutgers.edu. Please indicate if you consent to participate in this survey by checking the consent box below. After you consent, please click the "next page" button below and begin the survey. If you do not consent, please close your browser window.

Consent

Do you agree to participate in this study?

- Yes

In 2010, did you perform work-- paid or unpaid-- within the dance field in New York City?

- Yes
- No

-> **if yes:** In which borough(s) did you work in 2010? (Please check all the apply)

- Bronx
- Manhattan
- Brooklyn
- Staten Island
- Queens

Are you 21 to 35 years old?

- Yes
- No

-> **if no, or if ineligible:** Thank you for your interest in this census. Unfortunately, you are not eligible to participate, as the focus of this census is individuals 21-35 who work in the dance field in New York City. Recognizing this demographic is one part of a greater whole, the Dance/NYC Junior Committee will work to use research findings to make a case for, and craft effective methods for, future research that may encompass the entire New York City dance workforce, and looks forward to community conversations to this end. If you know of individuals who do fit this demographic and think they would like to participate, please direct them to: www.dancenyc.org/becounted. Thanks again for your interest.

- Dance/NYC Junior Committee

Which genres of dance/movement forms do you identify with? (Please check all that apply)

- African Dance Forms
- Asian Dance Forms
- Ballet
- Ballroom Dance
- Contemporary (American)
- Contemporary (European)
- Folk Dance Forms
- Hip-Hop/Street Dance Forms
- Installation (Movement Based)
- Jazz Dance
- Latin or Hispanic Dance Forms
- Middle Eastern Dance Forms
- Modern
- Musical Theatre Dance
- Native American Dance Forms
- Performance Art
- Physical Theatre
- Postmodern Dance Forms
- Tap Dance
- Other: _____
- Work does not relate to any specific genre
- Work relates to all genres

On average, how many dance performances do you attend per month?

- None
- 1
- 2
- 3 - 5
- More than 5

On average, how many classes in dance or other movement training do you take per week?

- None / I don't take classes
- 1
- 2
- 3 - 5
- More than 5

-> **If the respondent takes class:** What type of classes do you take? (Please check all that apply)

- Dance
- Yoga
- Pilates
- Strength training
- Other _____

-> On average, how much did you spend on these classes in dance or other movement training, per month, in 2010?

Please specify \$: _____

The next questions will ask you about your work --paid or unpaid -- in the dance field in 2010. Note that a later section will ask about your work outside of the dance field.

In 2010, how many different jobs (paid or unpaid) did you work in the dance field?

Number of Jobs: _____

For how many years have you been working (paid or unpaid) in the dance field in New York City?

Number of Years: _____

APPENDIX

The next section will ask you a series of questions about each different job you worked in the dance field in 2010, one at a time. When you finish the questions for one job, you will be asked if you have another job to enter. You can enter detailed information for up to 5 different jobs. You may include volunteer or unpaid jobs. Please complete each question as accurately and fully as possible.

What was your job title (e.g. Senior Development Associate, Dancer, etc.)?: _____

What is the level of your position?

- Entry Level
- Mid-Level
- Senior Level
- Executive
- Not applicable

For how many years have you held this position?

- less than 1
- 1
- 2
- 3
- 4
- 5-7
- 8-10
- more than 10

Which of these best describes the type of work you do in this job?

- Administrator
- Artistic Creation & Performance
- Creative / Documentation Services
- Dance Retail / Sales
- Design
- Education
- Production
- Journalism/Research

-> **If the respondent selects "Administrator"**: Which of these best describes your Administration work?

(Please check all that apply)

- Advocacy/Services to the field
- Archival Work
- Company Management (booking, representation, producing)
- Development/Fundraising
- General Administration (office management, accounting)
- Programming/Curation
- Publicity/Marketing
- Producer
- Other (please specify): _____

-> **If the respondent selects "Artistic Creation & Performance"**: Which of these best describes your Artistic Creation and Performance work? (Please check all that apply)

- Choreographer/Creator/Artistic Director
- Rehearsal & Restaging Director
- Dancer/Performer
- Writer/Dramaturg
- Composer of Music for Dance
- Musician/Accompanist/Performer
- Other (please specify): _____

-> **If the respondent selects "Design"**: Which of these best describes your Design work?

(Please check all that apply)

- Film
- Lighting
- Set/Stage design
- Sound
- Costume
- Other (Please specify): _____

-> **If the respondent selects "Education"**: Which of these best describes your Education work?

(Please check all that apply)

- School Administration
- Studio Instruction
- Teaching Artist
- College/University Practical Instruction
- College/University Academic Instruction
- Other (Please specify): _____

-> **If the respondent selects "Production"**: Which of these further describes your Production work?

(Please check all that apply)

- Box Office
- House Management
- Stage Management
- Technical
- Other (Please specify): _____

-> **If the respondent selects "Creative/Documentation Services"**: Which of these best describes your Creative/Documentation Services work? (Please check all that apply)

- Photography
- Graphic/Web Design
- Videography
- Other (Please specify): _____

-> **If they select "Dance Retail/Sales"**: Which of these best describes your Dance Retail/Sales work?

(Please check all that apply)

- Buyer
- Customer Service/Sales Representative
- Designer
- Management
- Other (Please specify): _____

These questions refer to your [selected category] job.

Which of these best describes this job?

- Full-time
- Part-time
- Seasonal/Occasional

Which of these best describes your compensation for this work?

- Payrolled/Salaried
- Freelance/Independent Contractor
- Internship/Work-study
- Barter Relationship
- Volunteer/Not Compensated

Please enter all of the following that apply to your earnings for this work: (Please do not enter "\$" symbol)

- Annual pay: (Please specify \$) _____
- Hourly pay: (Please specify \$) _____

APPENDIX

- Average hourly rehearsal pay: (Please specify \$) _____
- Average fee per performance: (Please specify \$) _____
- Commission for a work you made: (Please specify \$) _____
- Royalties for a work you made: (Please specify \$) _____

For this job, how much were you paid in 2010?: _____

Total Earnings in 2010 (\$): _____

Did you receive any of these other benefits from this job? (Please check all that apply)

- Bodywork (massage, etc.)
- Dance Training/Dance Classes
- Dental Insurance
- Health Insurance
- In-kind gifts
- Life Insurance
- Meals/Food
- Other Types of Training: (Please specify) _____
- Per Diem, if applicable: (Please specify average per day of travel \$) _____
- Retirement Plan
- Stock/Options
- Transportation/Transitchek
- Vision Insurance
- Workers' Compensation
- Disability
- Childcare
- Other: (Please specify) _____

To the best of your knowledge, what is the size of the entity or organization for whom you worked (as defined by annual operating budget)?

- less than \$5,000
- \$5,000-\$19,999
- \$20,000-\$49,999
- \$50,000-\$99,999
- \$100,000-\$499,999
- \$500,000-\$999,999
- \$1,000,000-\$2,999,999
- \$3,000,000-\$5,999,999
- \$6,000,000-\$11,999,999
- Over \$12,000,000
- Don't know

Is this entity or organization based in New York State?

- Yes
- No

For how much of the year did you work this job?

- less than 1 month
- 1-3 months
- 4-6 months
- 7-9 months
- 9-11 months
- all year

Do you want to enter information about another job you had in the in the dance field in 2010?

- Yes
- No

-> **If Yes is selected, repeat for up to five jobs.**

-> **If No is selected, then skip to end of block.**

Thank you for the information you just provided for your work in the dance field in 2010. The next section will ask just a few questions about your work outside the dance field and total income. Please complete each question as accurately and fully as possible.

In 2010, Did you have a job outside of the dance field?

- Yes
- No

-> **If No is Selected, Then Skip To End of Block.**

How many jobs different jobs did you hold outside the dance field?

- 1
- 2
- 3
- 4
- 5
- More than 5

What was your occupation(s) outside of dance? (Please check all that apply)

- Administrative/Support
- Bodywork/Fitness
- Education
- Engineering
- Finance/Accounting
- Government/Public Policy
- Healthcare
- Human Resources
- IT/Technology
- Law
- Marketing/PR
- Media/Arts/Design
- Nonprofit
- Performing Arts (other than dance)
- Real Estate
- Restaurant/Hospitality
- Retail/Sales
- Craft/Trades
- Transportation
- Other (Please specify): _____

You are almost done. We are now going to ask a few questions about you so that we can categorize your responses.

How many years have you worked in New York City?

- less than 1
- 1
- 2
- 3
- 4
- 5-7
- 8-10
- more than 10

APPENDIX

What is the zip code of your home?

Zip code: _____

What is your age as of today?

Age: _____

Are you...

- Male
- Female
- Transgender
- Other (please specify): _____

What is the highest level of education you have completed?

- Less than High School
- High School / GED
- Some College
- 2-year College Degree
- 4-year College Degree
- Masters Degree
- Doctoral Degree
- Professional Degree (JD, MD)

Were you a student for any part of 2010?

- Yes, full-time
- Yes, part-time
- No

Do you have any of the following additional certifications? (Please check all that apply)

- Accounting Certification
- Arts Management or Administrative
- Pilates Mat Certification
- Pilates Equipment Certification
- 200-Hour Yoga
- 500-Hour Yoga
- Other Yoga Certifications
- K-12 Teaching
- Software Training
- Personal Training Certification (e.g. NSCA, NASM, ACE)
- Other (please specify): _____

Do you consider you consider yourself to be Hispanic or Latino/a?

- Yes
- No

Which is the racial group best describes you.... (check all that apply)

- White
- Black or African American
- Asian
- American Indian or Alaska Native
- Native Hawaiian or Other Pacific-Islander
- Other (please specify): _____

What is your marital status?

- Single/ Never Married
- Divorced
- Living with a partner
- Married/ Civil Union
- Widowed

How many children under the age of 18 live in your household?

- None
- Number of children: _____

If you have school-aged children (e.g. ages 4 to 18 years old), do they attend public or private school?

- Public
- Private
- Both
- Do not have school-aged children

Do you own or rent your home?

- Own
- Rent
- Neither own or rent

-> **If the respondent rents: Is your rent stabilized?**

- Yes
- No

About how much do you pay for your rent or mortgage per month?

- Under \$500
- From \$500 to under \$750
- From \$750 to under \$1,000
- From \$1,000 to under \$1,500
- From \$1,500 to under \$2,000
- From \$2,000 to under \$3,000
- From \$3,000 to under \$5,000
- \$5,000 or More
- No rent or mortgage payment

Please estimate your total personal annual income for 2010 (include earnings from in and outside the dance field). Which of the following categories does it fall in? Is it....

- Less than \$10,000
- \$10,000 to \$20,000
- \$20,000 to \$30,000
- \$30,000 to \$40,000
- \$40,000 to \$50,000
- \$50,000 to \$60,000
- \$60,000 to \$70,000
- \$70,000 to \$80,000
- \$80,000 to \$90,000
- \$90,000 to \$100,000
- \$100,000 to \$150,000
- \$150,000 or more

What percentage of your annual income do you earn from your work in the dance field?

_____ Percentage of Annual Income

APPENDIX

Including yourself, how many people are currently living in your household? (For the purposes of this survey, your household may be a family or relationship in which you share resources. If you do not share resources with other roommates, only enter yourself).

Number of people: _____

Please estimate your household's total annual income for 2010. "Total" meaning adding together the annual income of everyone in your household. Which of the following categories does it fall in? Is it....

- Less than \$25,000
- \$25,000 to \$50,000
- \$50,000 to \$100,000
- \$100,000 to \$150,000
- \$150,000 to \$200,000
- \$200,000 to \$250,000
- \$300,000 or More
- Don't Know

Do you have health insurance?

- Yes
- No

-> **If they select yes:** How adequate is your health insurance?

- Very adequate
- Somewhat adequate
- Somewhat inadequate
- Very inadequate

Briefly describe the reasons that you chose to work in the dance field in New York City in 2010.

Thank you for your participation in this census. Your role is an important one that contributes to New York City's vibrant dance community. The findings of this census will be made available later this year. If you would like to be informed of these findings, and to be entered to win one of many raffle prizes donated by our sponsors, enter your email address here:

Email Address: _____

Now that you've been counted, help us ensure that everyone in this demographic in the dance community is counted. Encourage your friends and colleagues to take the census using this link: dancenyc.org/becounted or the Facebook sharing icon below.

Thank you again for your time and all that you do for dance.

-Dance/NYC Junior Committee

Please click "next" to submit your answers.