STATE OF NYC DANCE
2013 REPORT HIGHLIGHTS

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NYC Dance as Economic Engine

Total annual expenditures of 131 nonprofit organizations represented in the full CDP sample are $251 million—healthy contributions to the economy and returns on investment.

$195M	Expenditures for 87 dance makers
$ 28M	18 Educational
$ 19M	13 Presenting
$ 9M	13 Service organizations
$251M	Total

NYC Dance-Maker Activity

NYC dance makers as represented by the 87 nonprofit organizations are vibrant contributors to and ambassadors for New York.

1,662	Performances in NYC
1,380	Performances on tour
212	Premieres
2.2M	Paid live attendance

Variation Income Sources by Budget Size

Income sources vary by group size in the sample of 87 dance makers.

Earned income is the dominant source for organizations with budgets of more than $5M.

Private contributions are the primary source for most dance makers with budgets of less than $5M,
and fluctuate in importance as budget size increases.

Government funding is significant for dance makers of all budget sizes.

Private Investment

In general, the significance of private contributions for dance makers decreases as organizational budget size increases, but the value of specific sources varies.

Individual contributions are the most important source only for organizations with budgets of more than $5M.

Foundations are the dominant source of private income for all other dance makers.

In general, fundraising events increase in significance as budget size increases.

Role of Public Funding

Findings indicate the importance of City, State, and Federal funding to NYC dance makers.

The City of New York through the Department of Cultural Affairs is the most substantial source of government funding in nearly every budget range.

Public funding is most significant for those with budgets of less than $100K, and also decreases as a percentage of revenue as budget size increases.

Groups in the trend sample with budgets of less $5M reported increases in government funding over the two years examined, particularly from State and Federal sources.

Earned Income

Findings reveal the resourcefulness of dance makers in generating earned income.

NYC ticket sales are the primary source for those with budgets of more than $5M.

Touring is a significant source for all dance makers and, in general, increases as a share of earned income as budget size increases.

Contracted services and performances are most important for the smaller groups and decrease in significance as budget size increases.

Tuition and workshops are an important source for groups with budgets of less than $500K and, in general, decrease in significance as budget size increases.

Note on Samples

The study uses New York State Cultural Data Project (CDP) samples: a full sample of 131 nonprofit dance organizations, a dance-maker sample of 87 organizations, a trend sample (2009-2011) of 66 dance-making organizations. The CDP (culturaldata.org) is an organization created to strengthen arts and culture by documenting and disseminating information on the sector. The study also examines 74 groups fiscally-sponsored by Fractured Atlas.

Financial Health: (Barely) in the Black

The analysis indicates the industry as a whole may be operating in the black, but the health of groups varies.

- The full sample of 131 dance organizations reports average revenue over expenses of 4%
- The average dance maker with a budget of $500K or more reports a slight deficit.

Dance Workforce

Workforce findings for the dance makers analyzed shed light on employment practices and variation by organizational budget size.

- The workforce numbers 2,044 full-time equivalent positions, both paid and unpaid.
- As a share of the total workforce, part-time employees exceed full-time employees by 12%.
- The number of full- and part-time employees increases as budget size increases while, conversely, contract and volunteer labor decreases as budget size increases.

Strong Start-Up Culture in Nonprofit Dance Making

The data on small nonprofit dance makers ($25K–99K) reveal a strong start up culture.

- These dance makers produce a disproportionately high share of new creation, specifically, premieres and commissioned work.
- They demonstrate resourcefulness by making use of in-kind resources.
- Aggregate expenditures for a trend sample of small dance makers grew 36% from 2009 to 2011 despite flat expenditures for the sample as a whole.
- They increased touring revenue during the same period despite a 2% industry dip.

Fiscally Sponsored Dance Makers

Data on 74 dance makers fiscally sponsored by Fractured Atlas reveal key differences between sponsored dance makers and nonprofit groups in the CDP.

- Whereas three quarters of the 131 organizations in the full CDP sample are based in Manhattan, 47% of the sponsored dance makers are headquartered in Brooklyn, and 15% are based in Queens, creating value for diverse communities.
- On average, this sample is generating 56% of its revenue from earned income, outpacing all nonprofit dance makers in the CDP sample with budgets of less than $5M.

10 TRENDS TO WATCH

Data from a trend sample of 66 dance makers in the CDP indicate these two-year (2009–2011) trends and more to watch.

↑ PERFORMANCES: Net performance activity increased 3%, with local performances growing 14% and performances on tour declining 8%.

↑ ATTENDANCE: Live attendance grew 12%.

↑ TICKET SALES: NYC ticket sale revenue rose 14%, resulting from increased single ticket sales.

↑ VIRTUAL ATTENDANCE: Data reveal the first instances of paid virtual attendance.

← → GOVERNMENT FUNDING: Funding from public sources decreased for the largest dance makers ($5M+) while smaller groups reported gains from this source.

↓ PRIVATE INCOME: Private contributions decreased in the aggregate, resulting primarily from declining Board member and other individual contributions.

↑ SPECIAL EVENTS: Aggregate income from fundraising events increased 8%.

↑ FOUNDATION SUPPORT: Aggregate foundation support increased by 3%.

↑ EARNED INCOME: Aggregate earned income increased by 6%.

↑ JOB CREATION: the dance maker workforce including both paid and unpaid positions grew 16%, tied primarily to a 55% increase in the number of full-time equivalent positions filled by part-time employees.

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State of the Arts NYSCA

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