

# STATE OF NYC DANCE

2013

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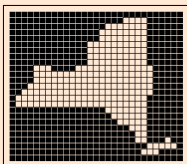
# ACKNOWLEDGEMENTS

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## State of the Arts



**NYSCA**



FRACTURED  
ATLAS



CULTURAL DATA  
PROJECT

The Municipal Art Society of New York

**MASNYC**

**DANCE/USA**

THE NEW YORK  
COMMUNITY TRUST

**NYCT**

**dance/NYC**  
IN ALLIANCE WITH DANCE/USA

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Dance/NYC's mission is to promote and encourage the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance.

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# INTRODUCTION

The study you are about to read does more to reveal the activity, economics, and workforce of New York City dance makers than any prior Dance/NYC research.

For the first time, it tracks dance trends in the New York State Cultural Data Project (CDP) over time, showing us where the art form has gone and may be headed. By integrating a sample of local dance makers sponsored by Fractured Atlas, it speaks in more inclusive terms about our evolving creative ecology.

Study findings underscore the value of nonprofit groups in the CDP study sample as contributors and ambassadors for our City, with thousands of performances locally and on tour, millions in paid attendance, and \$251 million in aggregate expenditures. Findings also demonstrate the industry's resourcefulness in attracting diverse revenue streams—public, private, and earned—and its efficiency in putting resources to use in making dance, with 83% of dance makers' expenditures going to programs.

The trend analysis offers a story of growth in a changing economy. From 2009 to 2011, performances increased 3% and live attendance grew 12%, and we experienced the first instances of paid "virtual" attendance—harnessing the potential of digital media. Nonprofit dance makers generated gains in foundation contributions and special events, and created new jobs.

The promise of the art form is uniquely present in the data on small nonprofit dance makers with budgets of \$25,000 to \$100,000, and on fiscally sponsored groups. Small dance makers' growth in annual expenditures (36%), use of in-kind resources, and high level of new creation—premieres and commissioned work—demonstrate entrepreneurship is alive in nonprofit dance. Whereas the lion's share of nonprofit groups are based in Manhattan, 47% of the sponsored dance makers are headquartered in Brooklyn, and 15% in Queens, creating value for diverse communities. On average, these groups generate 56% of their revenue from earned income, outpacing all dance makers in the CDP with budgets of less than \$5M.

## TESTIMONY

"The new study, made possible, in part, by a grant from the New York State Council on the Arts, spotlights the important and significant role of dance in NYC's creative economy. The study presents benchmarks and a methodology that may be used by other art forms and the arts field as a whole as they track and measure the economic impact of arts, culture and heritage activities. A data driven foundation is critical for the development of strong and new cases for funding, advocacy, and awareness-building."

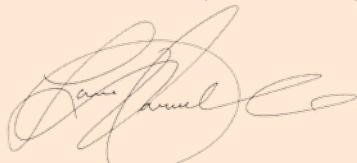
—Lisa Robb, Executive Director,  
New York State Council on the Arts

Despite my exuberance, what you are about to read is also sobering. The data show our industry as a whole operating in the black, but we know many groups are not making ends meet. Board and individual contributions to dance makers are declining in the aggregate, and the largest dance makers (\$5M+) report losses in public funds. While total performances grew, the number on tour declined by 8%. New employment opportunities are part-time only, raising the issue of *how* our artists and administrators—I believe, they do—make dance a viable career path.

As I said, the study reveals more about the state of dance than any prior Dance/NYC research, but it is only a step in an ongoing investigation. Its value, as a tool to guide fund and policy development and to improve management practices, will be measured best by its application—the dialogue, creative problem solving, and action it generates. It is not the stories it allows us to see that will effect change for the future, but the new stories it may inspire us to imagine.

Ultimately, the study is a team effort. On behalf of Dance/NYC's Board of Directors, Advisory Committee, and staff, I am proud to thank the project's lead funders: New York State Council on the Arts, New York City Department of Cultural Affairs, The New York Community Trust, and The Andrew W. Mellon Foundation. I thank our researchers Sarah Lenigan and Ian David Moss for preparing the report, as well as dozens of our colleagues who contributed their time, energy, and ideas to planning discussions for this study. We, as a field, accomplish more by working together, as we have and we will.

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



Lane Harwell  
Executive Director

"Thanks to Dance/NYC we continue to learn about the state of dance in our city. Things are looking up for dance as we see growth in the field over the last few years. Readers might want to note the particular vulnerability of mid-sized dancemaking groups. This is not dissimilar to mid-sized arts groups from all disciplines, which Alliance for the Arts' and MAS's own research shows to be more vulnerable in times of economic stress due to their particular mix of revenue, expenses and assets. This is something we might probe on a little deeper to identify mitigating strategies and strategic investments."  
—Anne Coates, Vice President, Municipal Art Society

"The report shows the power of information that describes New York City's dance world and emergent trends in its activities, financial outlook and workforce. It sets a solid foundation on which to build policy to enhance this dynamic community."  
—Catherine Lanier, Cultural Researcher,  
Author of *State of NYC Dance* (2011)



# STUDY SAMPLE & METHODOLOGY

This report highlights findings on New York City dance that have been developed using information from the New York State Cultural Data Project (CDP) and Fractured Atlas.

It builds on benchmarks established by two recent Dance/NYC studies: *State of NYC Dance* (2011), based on CDP data on legally recognized 501(c)(3) nonprofit dance organizations with budgets of more than \$25,000; and *Discovering Fiscally Sponsored Dancemakers* (2012), which extended the 2011 CDP analysis to the landscape of dance artists and projects fiscally sponsored by the Foundation for Independent Artists administered by Pentacle, Fractured Atlas, New York Foundation for the Arts, New York Live Arts, and The Field.

The reader should note that the samples described in this section alternate throughout the report. Analysis of Fractured Atlas data is presented independently from the analysis of CDP data. A list of all data fields used is presented in the appendix.

## New York State Cultural Data Project Nonprofit Sample

The Cultural Data Project (CDP) is an organization created to strengthen arts and culture by documenting and disseminating information on the sector. Any interpretation of the data is the view of Fractured Atlas and Dance/NYC and does not reflect the views of the CDP. For more information on the CDP, visit [www.culturaldata.org](http://www.culturaldata.org).

The full CDP sample is built on information from 131 legally recognized 501(c)(3) nonprofit organizations with budgets of more than \$25,000 made available to Dance/NYC and Fractured Atlas on June 20, 2013. This sample includes all New York City-based organizations self-identifying as dance-specific that completed a "review complete" CDP profile as of June 20, 2013. All figures are for the organizations' 2010, 2011, or 2012 fiscal year, whichever is the latest available, creating the most current and comprehensive sample possible. The study sample excludes five nonprofit organizations with budgets of less than \$25,000 and three fiscally sponsored groups represented in the CDP. When segmenting by budget categories, the sample size of the smallest organizations would not have been statistically significant.

## Composition of the Full CDP Sample

Budget Ranges	Dance Maker	Educational	Presenting	Service	Total
\$25K-\$99K	22	6	1	4	<b>33</b>
\$100K-\$499K	38	4	6	4	<b>52</b>
\$500K-\$999K	13	3	2	3	<b>21</b>
\$1M-\$5M	9	4	3	2	<b>18</b>
>\$5M	5	1	1		<b>7</b>
<b>Total</b>	<b>87</b>	<b>18</b>	<b>13</b>	<b>13</b>	<b>131</b>

Data from 87 nonprofit dance makers, focused on the creation and or performance of dance, are the core of this analysis and stratified into annual budget ranges throughout to reveal operational variations. Notably, certain dance-maker budget categories are not as robust as others, especially in the ranges of more than \$1M.

Additionally, a sample of 66 dance makers that completed CDP profiles for both 2009 and 2011 is used to detect trends over time. One company with a budget of less than \$25,000 is included in total trend figures to demonstrate overall health and impact, but omitted where findings are segmented by budget size. Financial figures are not adjusted for inflation during the two-year period, which according to the Bureau of Labor Statistics was 4.8%.<sup>1</sup>

1. Data accessed via [www.usinflationcalculator.com](http://www.usinflationcalculator.com) on August 22, 2013.

## Composition of Trend Sample

Budget Ranges	Organizations
<\$25K	1
\$25K-\$99K	24
\$100K-\$499K	22
\$500K-\$999K	7
\$1M-\$5M	6
>\$5M	6
<b>Total</b>	<b>66</b>

## Fractured Atlas's Fiscal Sponsor Data

A sponsored dance-maker sample of 74 organizations provided by Fractured Atlas is used to augment findings for small dance makers and represent those without their own 501(c)(3) status. This sample encompasses all New York City-based projects self-identifying as dance, or as multidisciplinary projects that are primarily dance-based, that were the latest available from fiscal years 2011 and 2012 and "review complete" as of June 6, 2013.



## Composition of Sponsored Dance Maker Sample

Budget Ranges	Count
<\$25K	66
\$25K-\$99K	7
\$100K-\$499K	1
<b>Total</b>	<b>74</b>

For the reader's reference, fiscal sponsorship is a system by which a legally recognized 501(c)(3) public charity provides financial and legal oversight for a project initiated independently by an entity that does not have its own 501(c)(3) status. Once sponsored in this way, the project is eligible to solicit and receive grants and tax-deductible contributions that are normally available only to 501(c)(3) organizations. Of the fiscal sponsors whose data were included in Dance/NYC's *Discovering Fiscally Sponsored Dancemakers* (2012), Fractured Atlas collects data that most closely align with the CDP, and its sample is used for that reason only. Officials from Fractured Atlas's fiscal sponsorship program had no significant role in creating the analysis.

## Research Roundtables

On Thursday, June 27, 2013, Dance/NYC and research partner Fractured Atlas convened two roundtable discussions for select stakeholders—specifically, researchers, arts service organizations, and consultants (reached through the Arts and Culture Consultants Network)—to inform this study and future directions in dance and culture research. Dance/NYC Executive Director Lane Harwell and Fractured Atlas Research Director Ian David Moss gave opening remarks and presented a brief overview of past Dance/NYC research and data samples available for this *State of NYC Dance* report. Dance/NYC published discussion content on DanceNYC.org and solicited additional feedback through its e-communications. Select comments are included throughout the report.



# REPORT HIGHLIGHTS

## 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.

<b>\$195M</b>	Expenditures for 87 dance makers
<b>\$ 28M</b>	18 Educational
<b>\$ 19M</b>	13 Presenting
<b>\$ 9M</b>	13 Service organizations
<b>\$251M</b>	Total

## NYC Dance-Maker Activity

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

<b>1,662</b>	Performances in NYC
<b>1,380</b>	Performances on tour
<b>212</b>	Premieres
<b>2.2M</b>	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.

## 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 than \$5M reported increases in government funding over the two years examined, particularly from State and Federal sources.

## 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.

## 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.

## 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.



"From an advocacy perspective, [the value of the research] drills down to 'how does this impact my neighborhood, my community, my school district? How does this impact me locally?' I think that's really about getting geographic."  
—Participant, Research Roundtables

# LOCATION OF NYC DANCE MAKERS

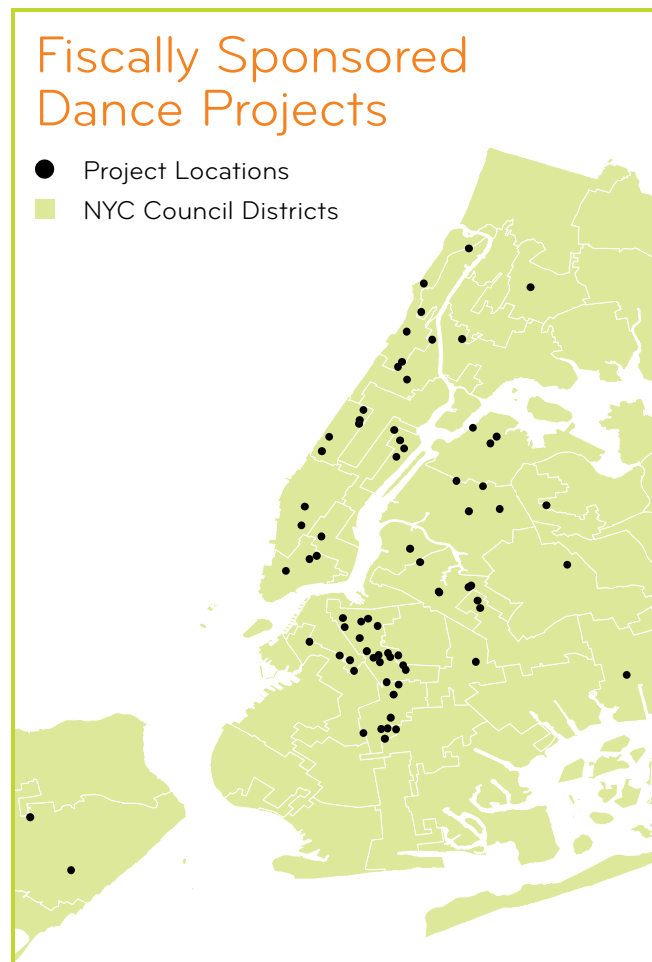
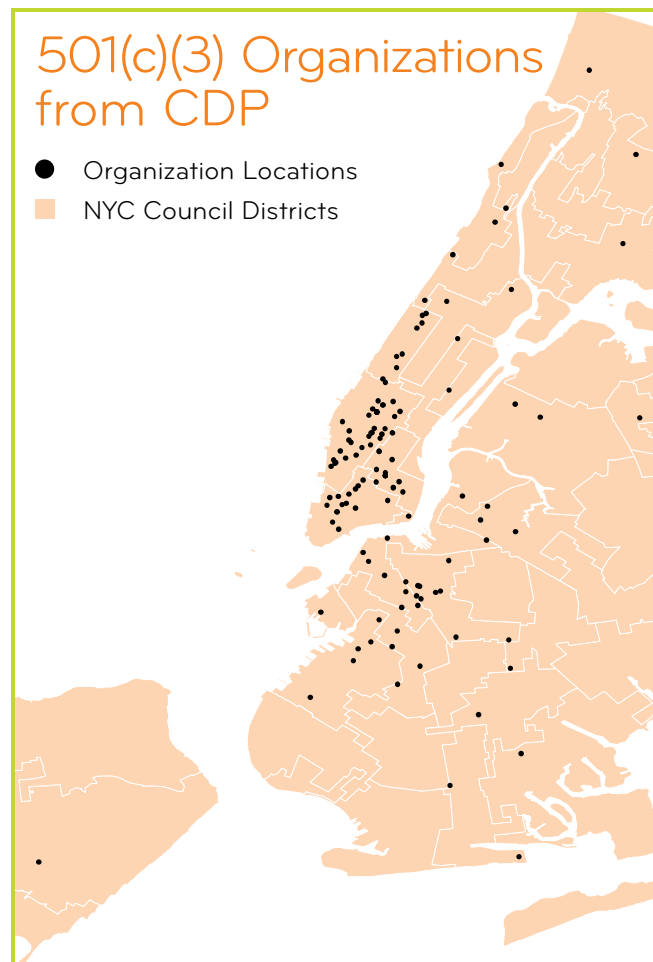
The majority (73%) of 131 dance organizations represented in the full CDP sample maintain headquarters in Manhattan. Approximately 23% are located in Brooklyn, while Queens, the Bronx, and Staten Island are each home to 1.5% or less of organizations.

This sample includes presenting, educational, and service organizations, as well as the dance makers that are the focus of this research. By contrast, 47% of a sample of 74 fiscally sponsored dance makers are headquartered in Brooklyn, more than in any other borough, and 15% are based in Queens. The average

age of nonprofit organizations in the full CDP sample provides some evidence of shifts in the geographic distribution of organizations over time. While the average age of all nonprofit groups is 27 years old, groups headquartered in Manhattan are on average older, at 30 years of age. Groups based in Brooklyn were founded 19 years ago on average. These distributions refer to headquarters only, not to where dance workers and audiences live, nor to where dance is rehearsed or performed.

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Map geocoding provided by Goldberg DW. [2013]. Texas A&M University Geoservices. Available online at [geoservices.tamu.edu](http://geoservices.tamu.edu). Last accessed 9/4/2013.





"The CDP mentions [the] number of premieres and tracks the number of performances. It is critical to look at the percentage of premieres by budget size to illuminate who's leading in creativity."

—Participant, Research Roundtables

"I love the question about paid versus unpaid... This speaks to the question of access, and how dance groups, in particular, may be serving the public of New York."

—Participant, Research Roundtables



# PERFORMANCES & ATTENDANCE

## Dance-Maker Activity

<b>1,662</b>	Performances in New York City
<b>1,380</b>	Performances on tour
<b>212</b>	Premieres
<b>93</b>	New works commissioned
<b>1,509</b>	Public and professional classes (not including educational institutions)
<b>2,219,502</b>	Paid physical attendance
<b>406,130</b>	Free physical attendance

The 87 dance-making organizations in the CDP sample are vibrant contributors to and ambassadors for the City, as evidenced by their 1,662 live performances annually in New York City and 1,380 on tour. They attract more than 2.2M in total paid attendance to live events. As one indicator of the industry's commitment to accessibility, the sample of dance makers offers free attendance to more than 400K. (Paid physical attendance exceeds free physical attendance for groups in all budget ranges, with the exception of the \$25K–\$99K budget category, where free attendance is 38% higher than paid.)

The sample demonstrates how performances, both at home and away, and their paying audiences are dispersed across the sector. The larger organizations stage performances for audiences that are much larger, on average, than those of smaller organizations.

Dance makers with budgets of more than \$5M account for 33% of all performances and 51% of the paid attendance. The average performance attendance in this range is 1,106.

Those with budgets of \$1M–\$5M account for 14% of performances and 34% of attendance (Average attendance per performance: 1,724).

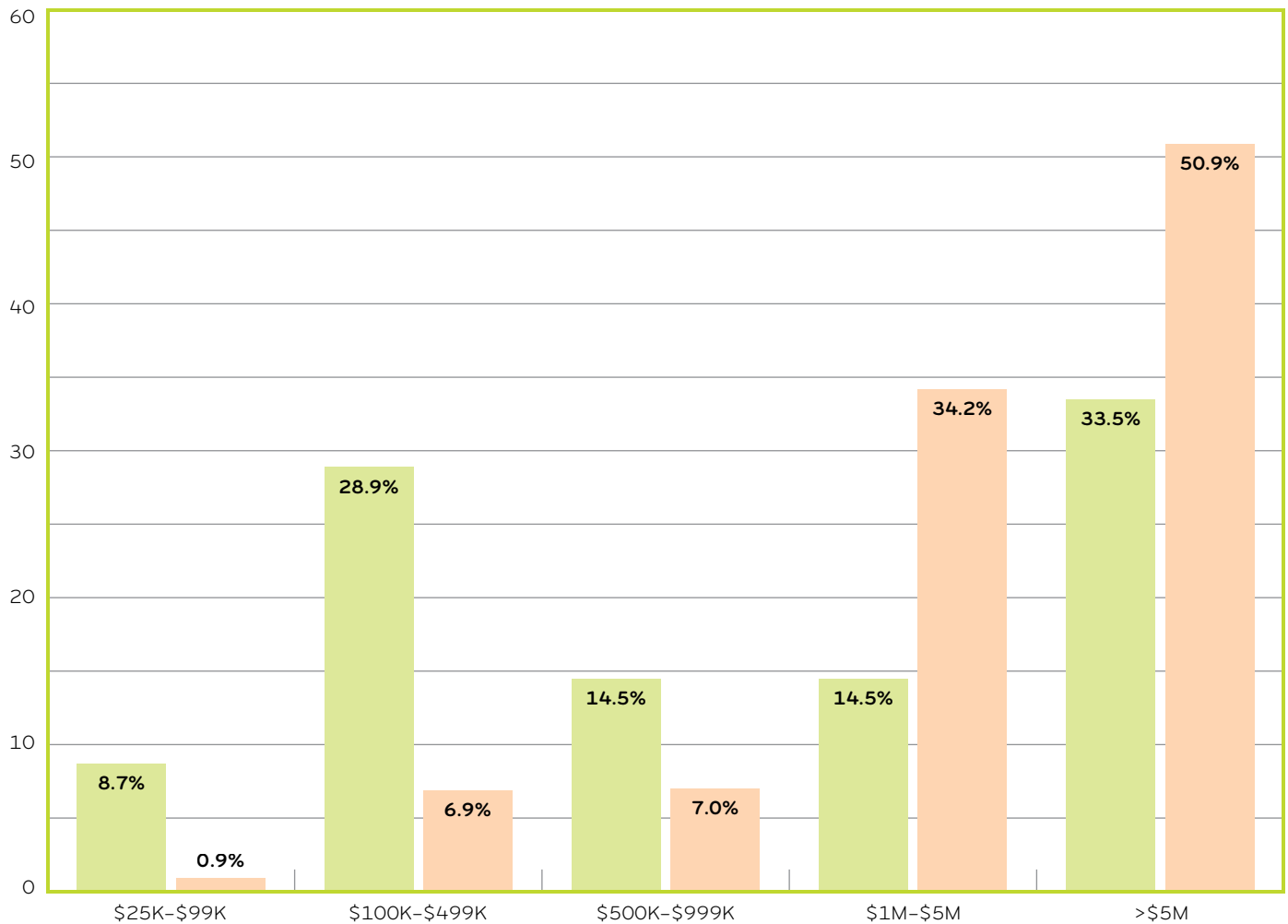
Those with budgets of \$500K–\$999K account for 14% of performances and 7% of attendance (Average attendance: 353).

Those with budgets of \$100K–\$499K account for 29% of performances and 7% of attendance (Average attendance: 174).

Those with budgets of \$25K–\$99K account for 9% of performances and 1% of attendance (Average attendance: 79).

## Share of Performances by Budget Size

■ SHARE OF PERFORMANCES  
■ SHARE OF ATTENDANCE



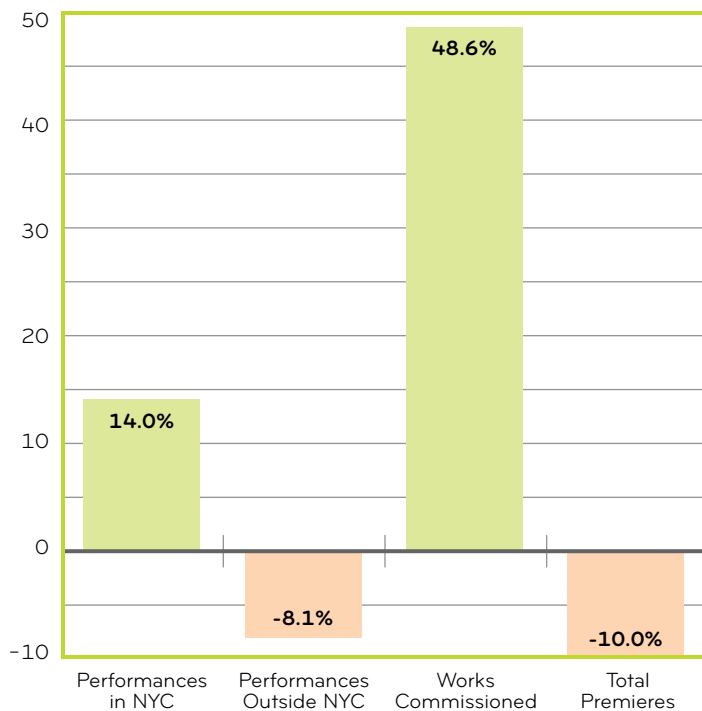
The analysis of performances and audiences reveal that the work of smaller organizations is not being seen at a scale equal to that of larger organizations. Data also reveal that smaller organizations are the sources of a disproportionately high share of new creation—premieres and commissioned work. Organizations in the \$25K–\$99K budget range account for 24% of total premieres and 22% of total commissions; and organizations in the \$100K–\$499K range account for 39% of total premieres and 29%

percent of total commissions. By comparison, groups with budgets of more than \$1M account for 24% of total premieres and 27% of total commissions. Small dance makers, with budgets below \$100K, are producing a disproportionately high level of premieres in relation to their overall activity, approximately 19%, as compared to 2% for the largest organizations, and 7% for the sample as a whole.

## Performances & Attendance Trends

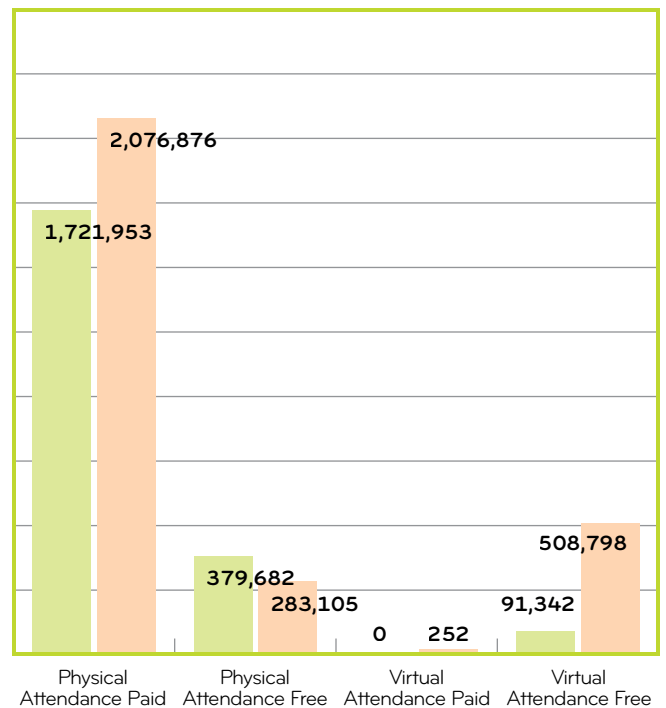
Data from a CDP trend sample of 66 dance makers indicate an increase in total performance activity of 3% from 2009 to 2011. Performances in New York City increased 14% (173), while performances on tour declined 8% (-91). The level of new creation—premieres and commissioned work—was varied; commissions rose 49%, while total premieres dipped 10% overall.

### Performance Trends



### Attendance Trends

2009  
2011



Among organizations in the trend sample, physical attendance increased 12% overall from 2009 to 2011, resulting from a sharp increase of 21% in paid physical attendance (tied largely to one organization in the \$1M–\$5M category). At the same time, free physical attendance declined by 25%. As evidence of an emerging trend in attendance and revenue generation, paid virtual attendance increased from none in 2009 to 252 instances in 2011.

# AGGREGATE EXPENDITURES

Aggregate expenditures for the 131 organizations in the full CDP sample, including dance-making, educational, presenting, and service organizations, total \$251M. Dance makers expend \$195M, or 78%, of that amount. The aggregate expenditures of the sample of 74 fiscally sponsored dance makers are \$728K.

## Expenditures by Organizational Type in Full CDP Sample

### COUNT OF ORGANIZATION

Budget Ranges	Dance Maker	Educational	Presenting	Service
\$25K-\$99K	22	6	1	4
\$100K-\$499K	38	4	6	4
\$500K-\$999K	13	3	2	3
\$1M-\$5M	9	4	3	2
>\$5M	5	1	1	
<b>Total</b>	<b>87</b>	<b>18</b>	<b>13</b>	<b>13</b>

### TOTAL EXPENDITURES BY ORGANIZATIONAL FOCUS (\$)

Budget Ranges	Dance Maker	Educational	Presenting	Service
\$25K-\$99K	1,422,204	471,579	39,506	296,871
\$100K-\$499K	8,759,383	1,353,003	1,219,985	1,123,559
\$500K-\$999K	9,660,939	1,709,496	1,055,480	1,963,706
\$1M-\$5M	21,903,010	12,035,604	7,418,922	5,141,185
>\$5M	152,996,056	12,399,135	9,758,961	
<b>Total</b>	<b>194,741,592</b>	<b>27,968,817</b>	<b>19,492,854</b>	<b>8,525,321</b>

## Expenditures by Budget Size in Full CDP Sample

Budget Ranges	Count	Expenditures (\$)
\$25K-\$99K	33	2,230,160
\$100K-\$499K	52	12,455,930
\$500K-\$999K	21	14,389,621
\$1M-\$5M	18	46,498,721
>\$5M	7	175,154,152
<b>Total</b>	<b>131</b>	<b>250,728,584</b>

## Expenditures by Budget Size in CDP Dance Maker Sample

Budget Ranges	Count	Expenditures (\$)
\$25K-\$99K	22	1,422,204
\$100K-\$499K	38	8,759,383
\$500K-\$999K	13	9,660,939
\$1M-\$5M	9	21,903,010
>\$5M	5	152,996,056
<b>Total</b>	<b>87</b>	<b>194,741,592</b>

## Aggregate Expenditures Trends: Total Expenditures Flat

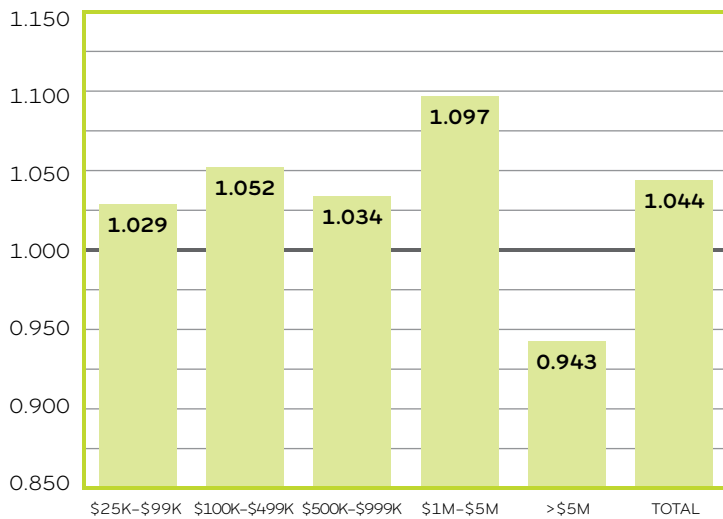
Data from the trend sample of 66 dance makers indicate their total expenditures remained flat from 2009 to 2011. The 12 organizations with budgets of more than \$1M demonstrated no growth in the aggregate, and the seven organizations with budgets of \$500K-\$999K shrank by 12%. Small dance-making organizations demonstrated a capacity to grow, with those in the \$25K-\$99K range increasing aggregate expenditures by 36%.

## Expenditures by Budget Size Trends

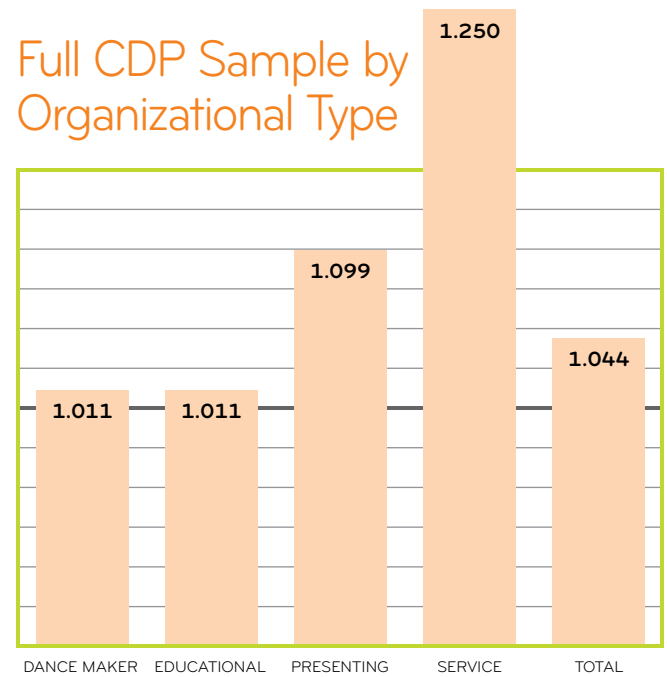
Budget Ranges	Count	2009 Expenditures (\$)	2011 Expenditures (\$)	Percent Change from 2009
<\$25K	1	291	44,067	15043.30%
\$25K-\$99K	24	1,522,364	1,974,907	35.64%
\$100K-\$499K	22	5,386,970	5,313,862	-5.15%
\$500K-\$999K	7	5,878,948	4,958,704	-12.00%
\$1M-\$5M	6	9,385,046	9,349,928	-0.46%
>\$5M	6	146,953,747	147,516,767	1.06%
<b>Total</b>	<b>66</b>	<b>169,127,366</b>	<b>169,158,235</b>	<b>0.64%</b>

# REVENUE OVER EXPENDITURES: (BARELY) IN THE BLACK

Full CDP Sample by Budget Size



Full CDP Sample by Organizational Type

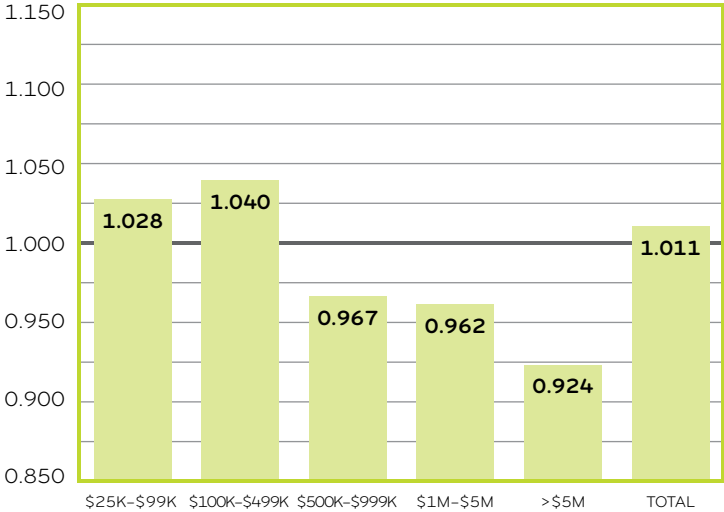


Although organizations in the dance field broadly conceived may be operating in the black, on a case by case basis the margin is slim or negative. Dance-making organizations with budgets of more than \$500K are more likely to run deficits, as are the larger organizations in each budget category. Dance makers with budgets of less than \$500K remain net revenue-positive on average. The deficit for dance makers with budgets of more than \$5M is skewed by one company in particular, but does not change the overall analysis.<sup>2</sup> By contrast, the average project among the sample of 74 fiscally sponsored dance makers is operating in the black by a margin of 18%.

2. The analysis presented in the narrative is based on averages. Overall, dance makers show a deficit of more than 10% (or a ratio of 0.896) when all of their budgets are added together. The deficits are highest for the large organizations, but none of the dance maker budget categories show an aggregate surplus when using this alternative method.

This study uses revenue over expenditures as a barometer for financial health. According to the full CDP sample of 131 dance organizations, including the dance-making, educational, presenting, and service organizations, the average entity is operating in the black by a margin of 4%. The largest seven groups, with budgets of more than \$5M, saw average deficits of 6%. A score below one indicates a deficit, while a score above one indicates a surplus.

### Dance Makers



### Revenue over Expenses Trends

2009  
2011



The financial health of the trend sample of 66 dance makers in the CDP was unchanged from 2009 to 2011, as measured by average revenue over expenses of 4% in both years. However, an analysis by budget size shows an uneven patchwork of growth and decline. The smallest and largest categories fared the best on average, although both saw diminishing margins in 2011. These categories include only a small number of groups, so averages are more easily shifted by the performance of individual groups. Organizations with budgets of \$1M-\$5M experienced an average deficit in 2009 but outpaced other categories in improving their position by 2011.







"As a fiscal sponsor who works primarily with smaller groups, it's a priority to understand their needs in terms of the day-to-day. We know there is a huge shortage of funding, so how do we direct more resources toward them, how can we provide technical assistance?... The small dance makers, \$25,000–\$100,000, is a relevant comparable for us."

—Participant, Research Roundtables

# INCOME

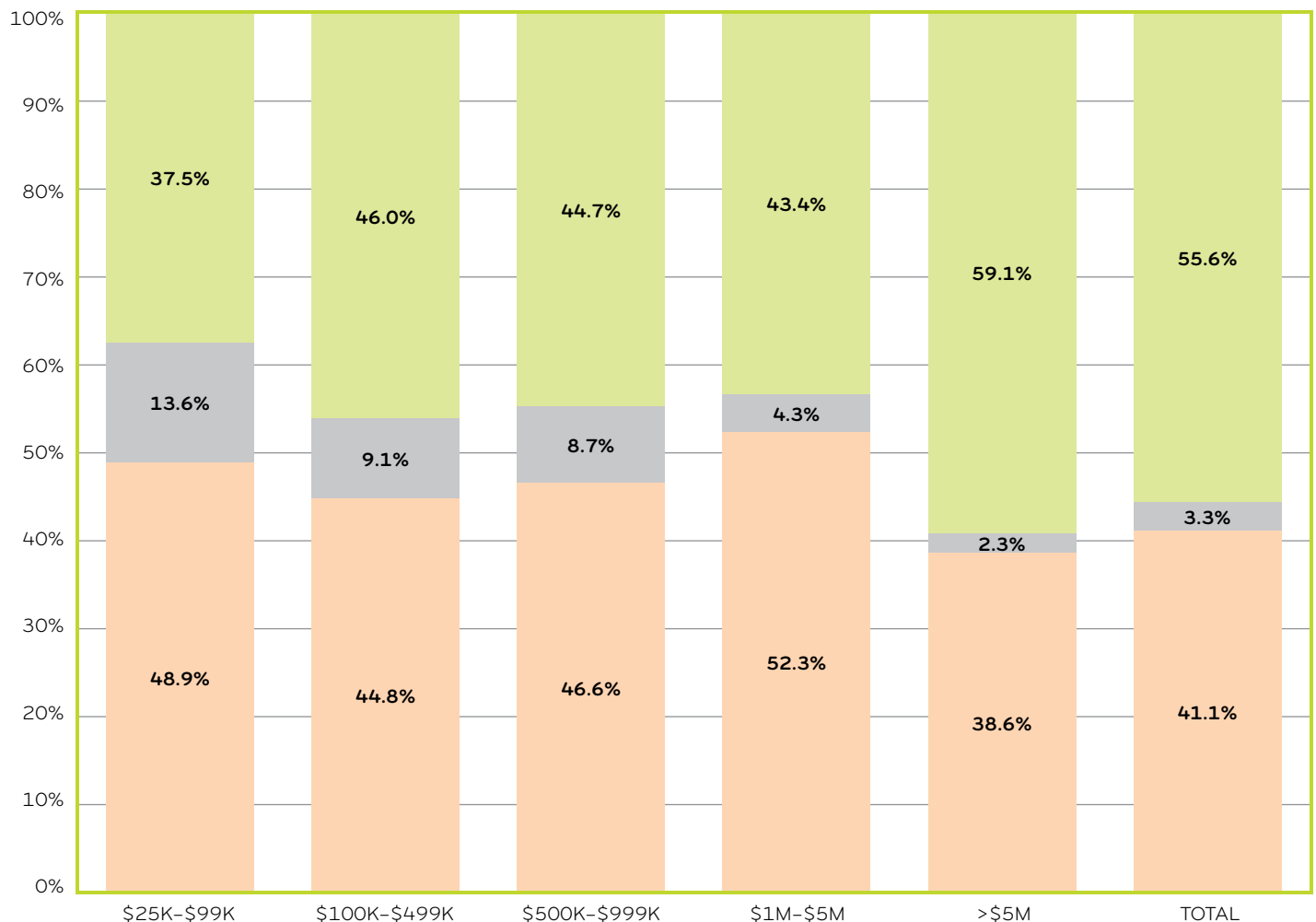
## Sources of Revenue

Sources of revenue within the sample of 87 dance makers in the CDP vary significantly by organizational budget size.

Earned income is most significant for organizations with expenses of more than \$5M, which derive 59% of their income from this source. Private contributions fluctuate in importance as budget size increases. Public funding is most significant for groups with budgets of less than \$100K, and also decreases as a percentage of revenue as budget size increases. The 74 fiscally sponsored dance makers analyzed received 46% of their revenue from contributed sources and 54% from earned income.

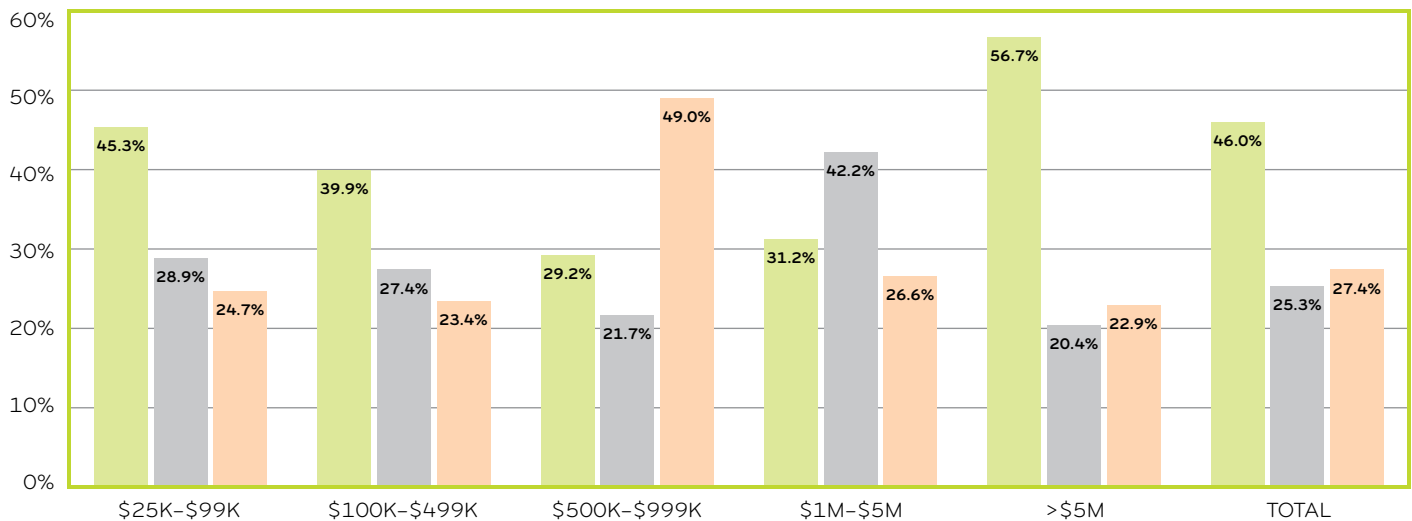
## Sources of Revenue by Budget Size

EARNED REVENUE  
PUBLIC SUPPORT  
PRIVATE SUPPORT



# Government Funding by Budget Size

■ CITY ■ STATE ■ FEDERAL



## Government Funding

Findings indicate the importance of City, State, and Federal funding to the 87 dance makers in the full CDP sample.

New York City provides a majority of government funding in nearly every budget category, accounting for 46% of the total allocation of government funds. County (borough) support, excluded from this analysis, is significant only to companies in the \$100K-\$499K budget range, accounting for 9% of their government support. Companies in the \$25K-\$99K range receive 1% of their government support from County sources, and this source is negligible for dance makers in the remaining budget categories.

## Government Funding Trends

In the aggregate, government funding decreased by 36% for the 66 dance makers in the trend sample from 2009 to 2011, resulting specifically from total decreases from all City (63%), State (22%), and Federal (23%) funds reported by the largest dance-maker category only, six groups with budgets of more than \$5M. However, groups with budgets of less than \$5M, the lion's share of total dance makers in the sample, reported net increases in government funding, particularly from State and Federal sources. It is worth noting that the timing of these shifts coincides with funding made available through the Federal government during the financial crisis, including the American Recovery and Reinvestment Act.

The 24 dance makers with budgets of \$25K-\$99K reported a 19% total increase in government (City, State, Federal, and where applicable, County) funding (\$27,278, total; and \$1,137 per group, on average). For this group, City funding increased 23%, State funding increased 28%, and Federal funding increased 13%.

The 22 dance makers with budgets of \$100K-499K reported a net increase in government funding of 2% (\$11,424, total; and \$520 per group, on average), resulting from decreases in City funding (2%) and State funding (47%), and an increase in Federal funding of 73%.

The seven dance makers in the \$500K-999K range reported the largest net increase, 47% (\$174,045 total; and \$24,864 per group, on average). This increase is tied to a reported City decrease of 6%, State increase of 84%, and Federal increase of 101%.

The six dance makers in the \$1M-\$5M range received additional support from all government sources for a total increase of 44% (\$212,348, total; \$35,391 per group, on average). City support to this group increased 8%, State funding increased 80%, and Federal funding increased 65%.

## Private Contributions

Private contributions include donations by Board members, other individuals, corporations, foundations, fundraising events, and other sources, including in-kind contributions. The share of contributed income supplied by each of these sources varies significantly by budget size.

Board member contributions are a very important source of private contributions. In general, their significance increases as a percentage of private income as budget size increases, reaching its highest share (21%) in the highest budget category.

Individual contributions account for between 11% and 32% of private contributions across budget categories, and are the most important source of private contributions for organizations with budgets of more than \$5M.

Corporate contributions, at 2–4% of private contributions for organizations with budgets of less than \$1M, constitute the lowest share of private income for the majority of dance makers. This source accounts for 6–9% of total private income for the two larger budget categories.

Foundations play a vital role in supporting dance, and are the most important source of private income for dance makers with budgets of less than \$5M. They are particularly important for dance makers in the \$500K–\$999K and \$1M–\$5M ranges, where they account for 53% and 46% of total private contributions, respectively. Groups in the \$500K–\$999K range are funded by an average of 8 foundations; groups in the \$1M–\$5M range by an average of 12. In both categories, private contributions account for approximately half of total contributed revenue, making the concentration from a few foundations a particularly notable finding. (The average number of foundations funding individual groups in the sample is just under 7.)

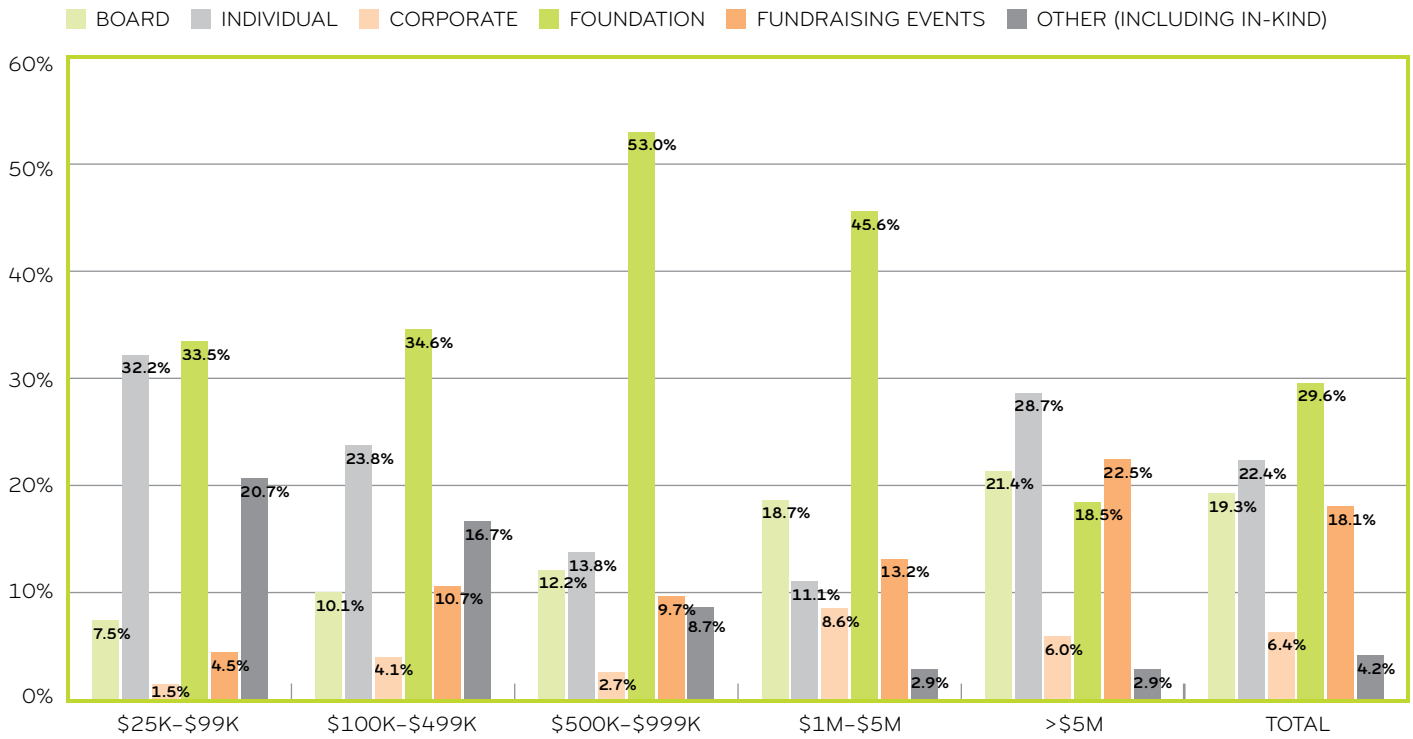
Fundraising events increase in significance as a source of private income as budget size increases, reaching their highest share (23%) for groups with budgets of more than \$5M.

Other contributions, including in-kind contributions, are most important, generally speaking, for organizations with budgets of \$25K–\$99K, where they account for 20% of all private income.

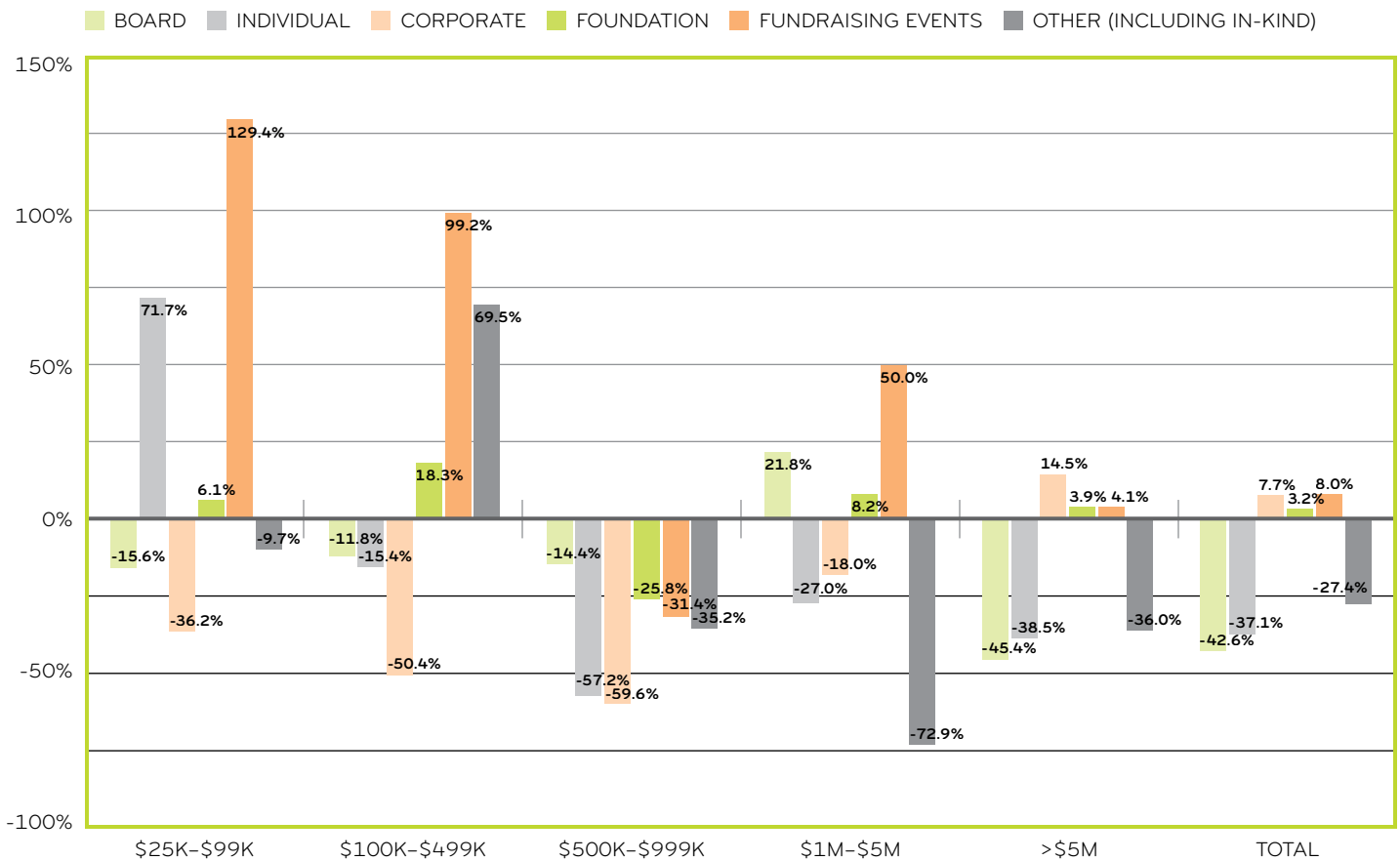
## Private Contributions Trends

In the aggregate, private contributions decreased by 22% for the 66 dance makers in the trend sample from 2009 to 2011. Board members and individuals lowered their total levels of support to dance makers by 43% and 37%, respectively, although small companies, with budgets of less than \$100K, saw increases in private income from individuals. Foundation support and special events increased for all budget categories with the exception of the groups in the \$500K–\$999K range. Corporate support increased for groups with budgets of more than \$5M.

# Sources of Private Contributions by Budget Size



# Private Contribution Trends (% Change 2009-2011)



## Earned Income

In dance, earned income plays a critical role. The sources of earned income vary in importance among dance makers of different sizes within the CDP dance maker sample of 87 groups.

NYC ticket sales are by far the most important source of earned income for organizations with budgets of more than \$5M, accounting for 63% of income earned from operations. This is the only budget category for which subscriptions is a significant source of revenue. For organizations in budget ranges of less than \$5M, admissions income, derived virtually one hundred percent from single ticket sales, is a much less important source. For this group, 7–17% of earned income is from local ticket sales.

Touring provides at least 11% of earned income for organizations in all budget categories and, in general, increases in significance as budget size increases.

Contracted services and performances include income from any services performed under contract to another organization, ranging from performances to fees for services and excluding touring income. This source decreases in significance as budget size increases.

Tuition and workshops are an important source of income for dance makers in every budget category of less than \$1M and, in general, decrease in significance as budget size increases.

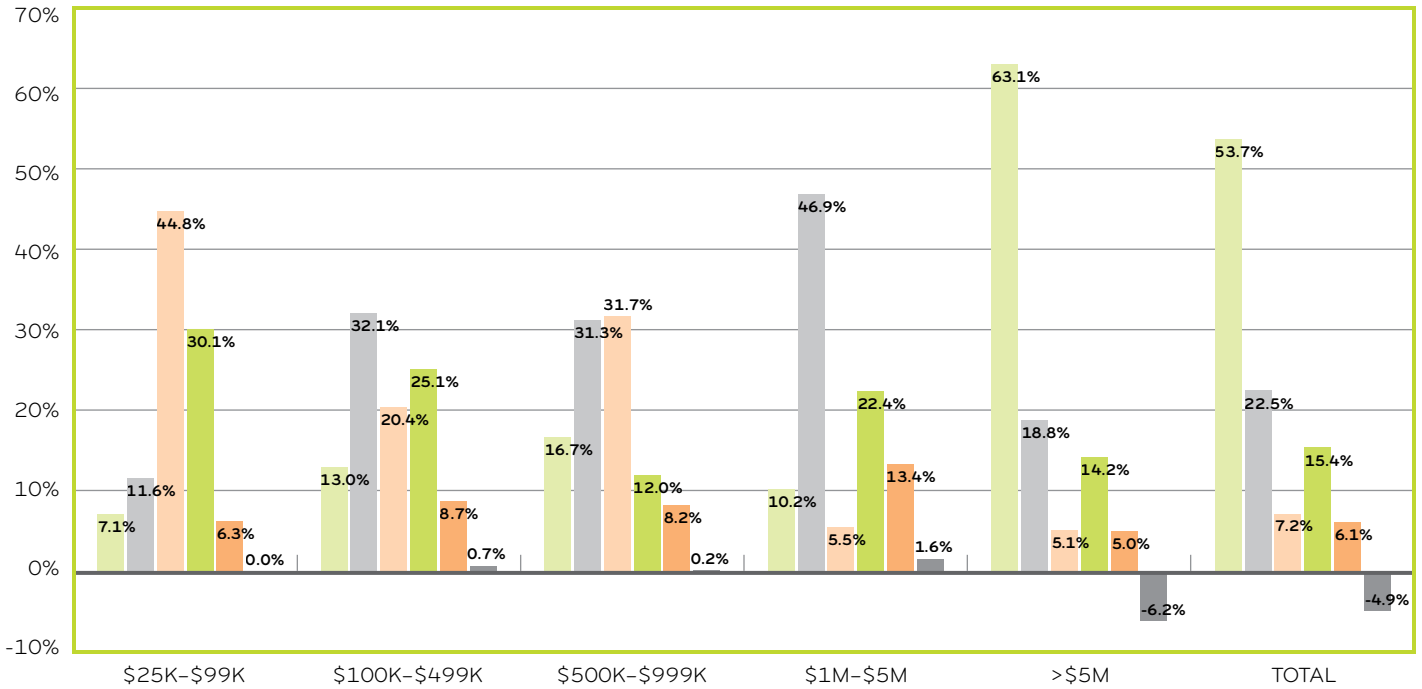
The 74 fiscally sponsored dance makers in the Fractured Atlas brought in a total of \$466,495 in earned revenue, averaging \$6,304 per project. For this group, admissions average \$1,229; contracts, \$3,820; tuition, \$873; and other, \$383.

## Earned Income Trends

In the aggregate, earned income increased by 6% for the 66 dance makers in the trend sample from 2009 to 2011. At the same time, the distinct earned income sources, as percentages of total earned income, shifted significantly and there was considerable variation by budget size. Contracted services/performances decreased by 22%, other income decreased by 19%, and touring decreased by 2%, although small organizations, with budgets of less than \$100K increased their touring dramatically. Earned income derived from tuition and workshops increased 19% and from NYC ticket sales by 14%. Subscriptions, as a percentage of local ticket sales, declined from 1–7% for the largest dance makers, those with budgets of more than \$5M, but two groups in the \$500K–\$999K range began offering subscriptions after 2009, which accounted for 5–6% of their total NYC ticket sales by 2011.

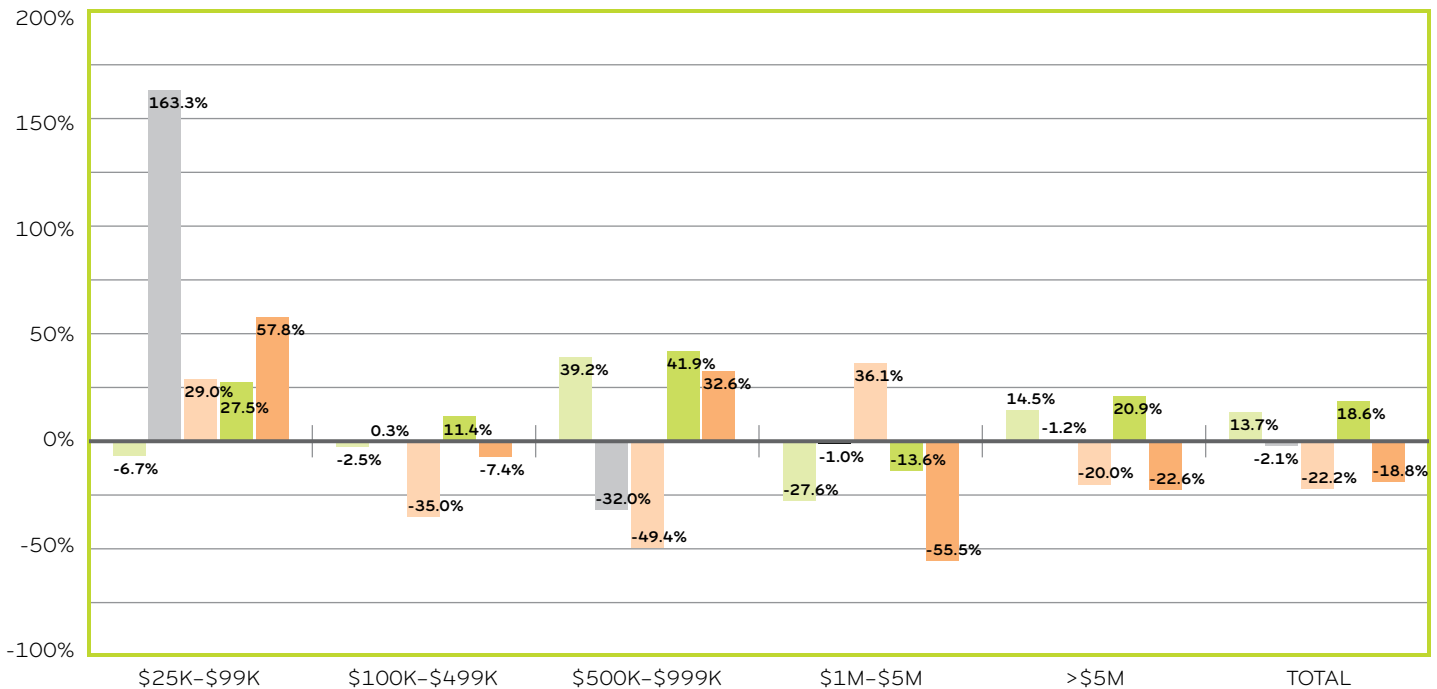
# Sources of Income Earned from Operations

■ NYC TICKET SALES 
 ■ TOURING 
 ■ CONTRACTED PERFORMANCES/SERVICES 
 ■ TUITION & WORKSHOPS  
■ OTHER EARNED REVENUE 
 ■ TOTAL INVESTMENTS & INTEREST



# Earned Income Trends (% Change 2009-2011)

■ NYC TICKET SALES 
 ■ TOURING 
 ■ CONTRACTED PERFORMANCES/SERVICES 
 ■ TUITION & WORKSHOPS  
■ OTHER EARNED REVENUE





"As a consultant, I want to know as much as possible about how groups are managing, how they handle their budget, manage internal resources, how they look at the market and their competition, and how they are able to creatively problem solve. I want to see the big picture, especially for smaller groups. I'm interested in seeing segmentation around budget size. The more segments we can look at the better for me."

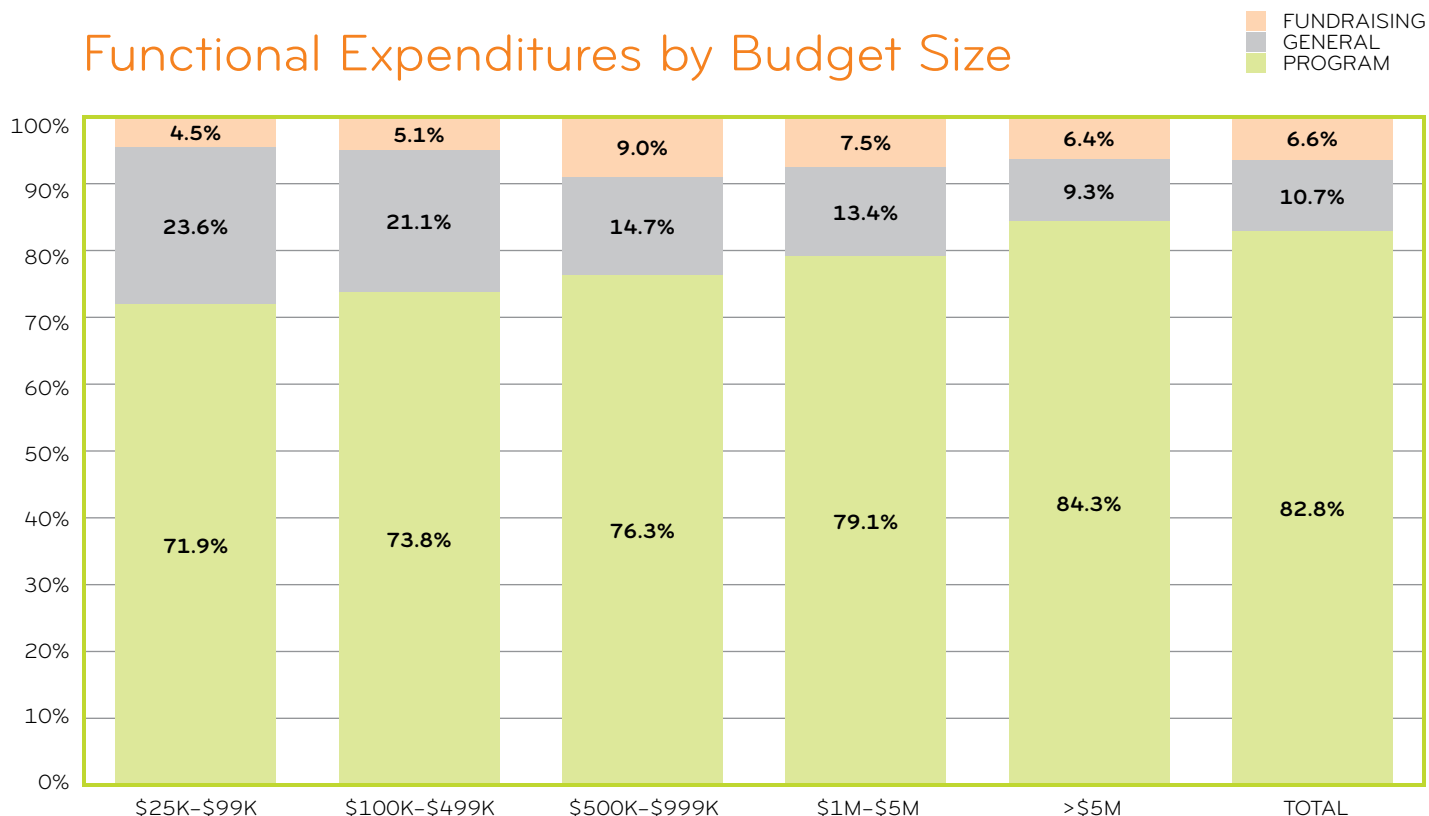
—Participant, Research Roundtables



# EXPENDITURES

As did the analysis of sources of income for the 87 dance makers in the CDP sample, the analysis of their expenditure patterns shows variation by budget size. It also shows dance to be mission-driven and labor-intensive across budget ranges.

## Functional Expenditures by Budget Size

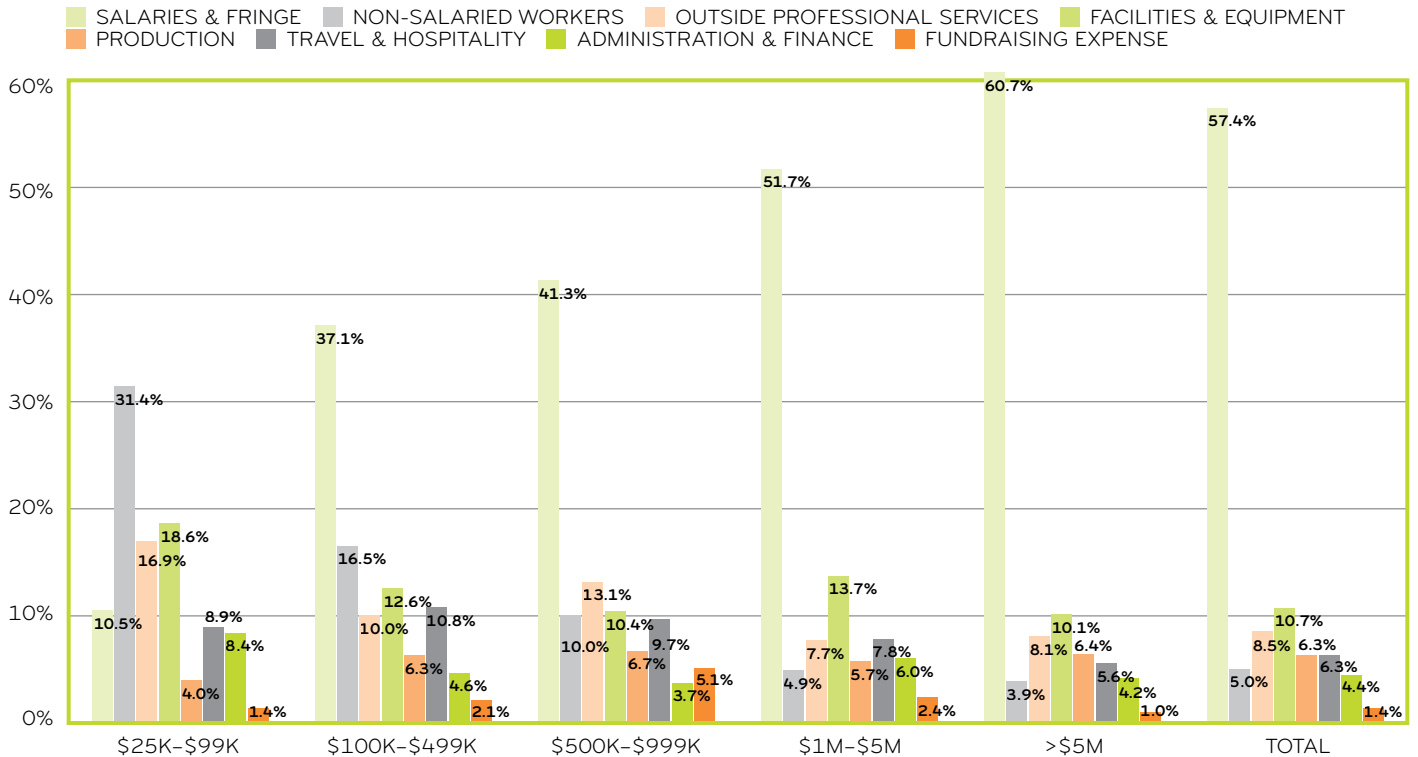


Programming accounts for the great majority of dance-maker total expenditures, nearly 83% across all budget ranges, suggesting efficiencies in the industry. General and fundraising expenses as a share of expenditures increase from 16% for the largest dance makers to 28% for the smallest, which may signal economies of scale and an opportunity for smaller groups to pool resources. According to the trend sample of 66 dance makers, aggregate

expenditures on programming increased 1.7% during the two-year period, while expenditures on fundraising and general administration declined 0.6% and 1%, respectively. This functional category encompasses "any costs the organization incurs in conducting activities for which the organization was created," as distinct from fundraising and general and administrative expenditures (Source: CDP Section 6, General Instructions).



## Expenditures by Budget Size



The CDP expenditure section requests information on forty-four different categories of expenditure. Some of the largest ones, such as “salaries and fringe benefits,” are analyzed separately here, but many others are grouped into broader categories: for instance, “legal services” and “accounting” are in the “outside professional services” category, while “bank fees” and “office expenses” are in the “administration and finance” category. See the appendix for a complete listing of what CDP expenses are in each category.

Labor is the dominant expenditure for all budget ranges; however, worker status varies significantly by budget size. The total share of expenditures spent on salaries and fringe benefits is six times as great for organizations with budgets of more than \$5M (61%) as for those with budgets between of less than \$100K (11%).

Conversely, the share of expenditures spent on non-salaried workers is eight times as great for organizations with budgets below \$100K (31%) as for organizations with budgets of more than \$5M (4%). In general, the share spent on outside professional services decreases as budget size increases.

Facilities and equipment costs account for approximately 10% of total expenditures for the largest groups and increase to 19% for groups with budgets of \$25K-\$99K. (Notably, analysis of 66 organizations in the trend sample suggests total allocations to facilities and equipment grew 7% from 2009 to 2011, which should continue to be monitored.) Production costs account for approximately 6% of expenditures for all budget ranges above \$100K, and 4% for those with budgets of less than \$100K.



"As a performer, I'd be really curious to see what information is in the CDP about what types of workers there are, what types of jobs?"  
—Participant, Research Roundtables

# WORKFORCE

The workforce in the CDP sample of 87 dance makers numbers 2,044 full-time equivalent (FTE) positions, both paid and unpaid. Counting each full-time, part-time, independent contractor assignment, volunteer, and intern assignment yields (6,500) 3.2 times as many jobs.

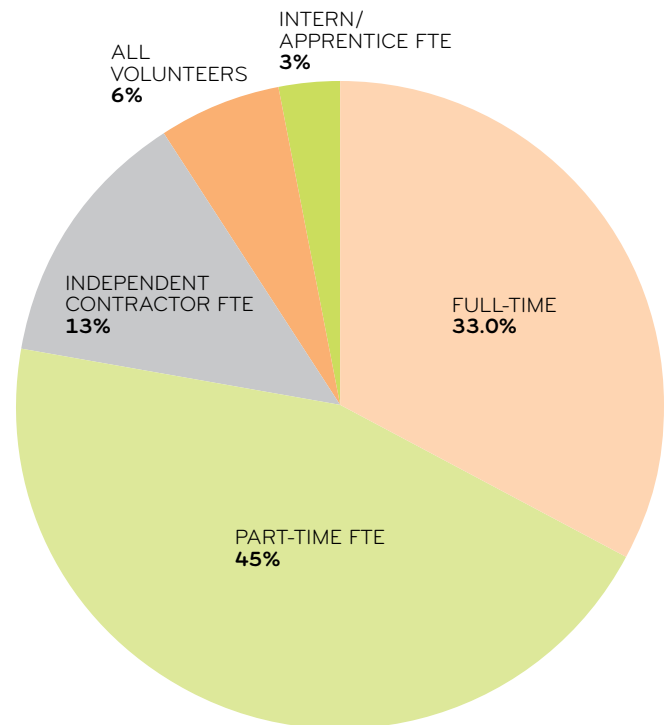
Full-time employees account for 33% of workers. Less than half (42%) of these are employed as dancers, choreographers, or other artists.

Part-time employees (FTE) account for 45% of the workforce; 58% of this segment are artists. On average, a part-time job represents approximately 35% of the hours of a full-time job over the course of a year.

Independent contractors (FTE) account for 13% of the workforce; 57% of this group are employed as artists. On average, an independent contractor assignment is 14% of the hours of a full-time job over the course of a year.

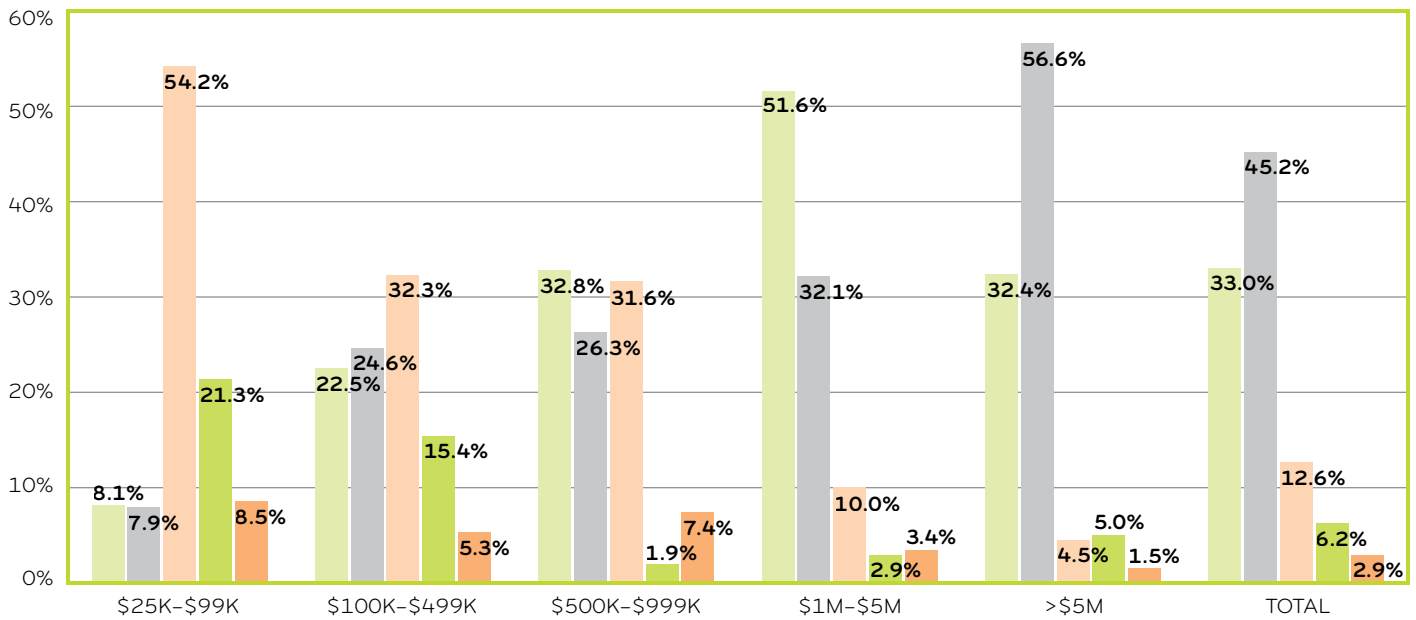
Volunteers (FTE) comprise 6% of the workforce; nearly half (48%) of them are working as artists. There are 17 full-time volunteers in the dance workforce, 8 of whom work as artists. For the 1,118 part-time volunteers, the average amount of time donated is equivalent to 10% of the time of a full-time employee over the course of a year.

Interns and apprentices (FTE) comprise 3% of the workforce; 42% of them are working as artists. The average amount of work completed is about 29% that of a full-time job over the course of a year.



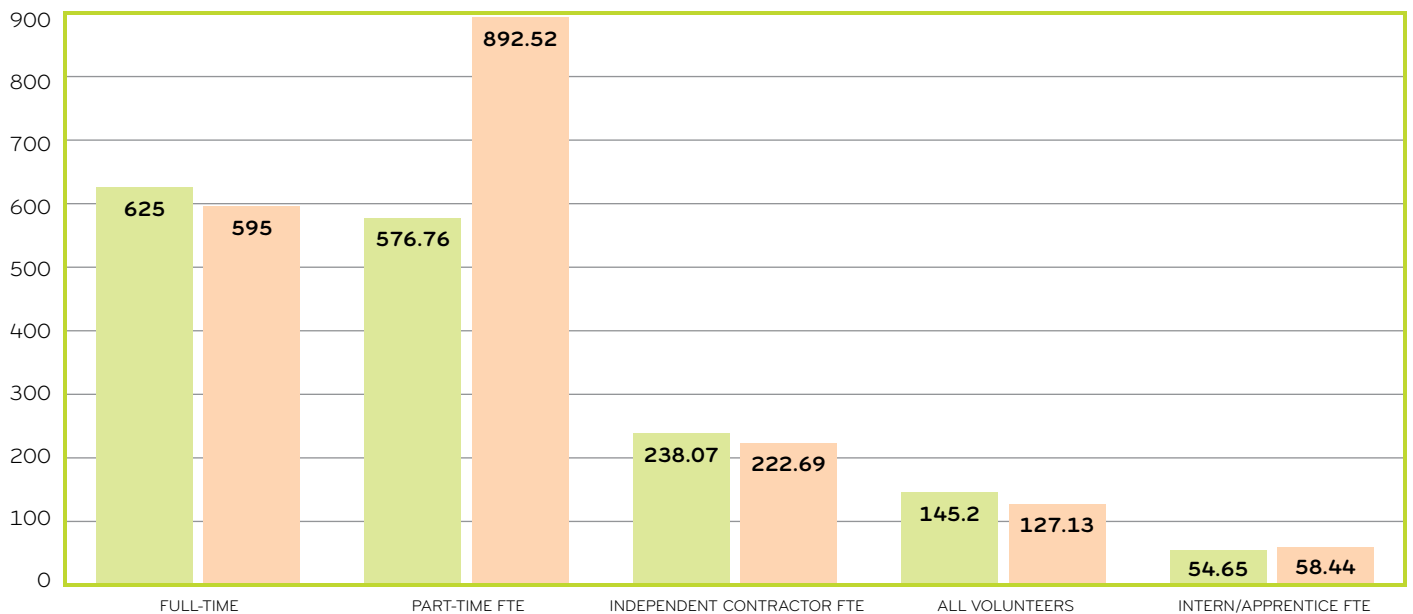
## Worker Status by Budget Size

■ FULL-TIME ■ PART-TIME FTE ■ INDEPENDENT CONTRACTOR FTE ■ ALL VOLUNTEERS ■ INTERN/APPRENTICE FTE



## Worker Status Trends

■ 2009 ■ 2011



The employment status of the dance-making workforce as represented by the 87 CDP groups varies widely by organizational budget size. In general, the number of full- and part-time employees increases as budget size increases while, conversely, contract and volunteer labor decreases as budget size increases.

## Workforce Trends

The trend sample of 66 dance makers in the CDP reveals potentially significant shifts in the dance workforce from 2009 to 2011. The total of full- and part-time employees (FTE) grew 23.8% during the two-year period, tied to a 55% increase in the number of part-time employees. During the same period, the number of full-time employees, independent contractors (FTE), and volunteers (FTE) all decreased, by 5%, 6%, and 12% respectively.

# POSTSCRIPT: WHAT'S NEXT? ADVANCING THE STATE OF NYC DANCE

This study does more to reveal the state of dance in New York City—its activity, economics, and workforce—than any prior Dance/NYC research. But ultimately it is not the state of dance that matters; it is the future, and how we learn, tell our stories, broker solutions, and keep making dance. Those of us working in the field and our supporters need to work together to apply the findings and generate value.

The release of the study is well timed, as we prepare to welcome a new Mayoral administration and City Council, whose choices will shape future trends. For these officials, findings demonstrate both the importance of City support to the field, 46% of total government funding, and contributions of dance to creativity, education, neighborhoods, and economy. The data may be used to help make the case for budget allocations and incite interagency dialogue about the role and needs of dance and culture, from workforce training to health care, transportation, and real estate.

For institutional and individual donors, the findings may guide investment. The significance of foundation support for dance makers of all budget sizes, and the limited pool of foundations (seven on average, per dance maker), are particularly notable findings. For any foundation considering entering the market, there is opportunity for industry-wide, high-impact grant making. For Board members and other individuals, whose personal contributions declined during the study period, the study is a call to action to renew your commitments and tell your friends.

The research is, above all, an awareness and management tool for Dance/NYC's core constituency: dance makers and companies in the metropolitan New York City area, both

those represented in the study sample and those who have yet to be counted. We hope you will not only see your stories in the data, or how you are extraordinary, but also identify ways to adapt and move your dance making forward. The data suggest, for instance, as yet untapped opportunities for smaller groups to pool administrative expenditures, and the potential for revenue growth from special events, local ticket sales, virtual attendance, tuition and workshops, and other earned sources.

Finally, for Dance/NYC and all of us who serve dance and culture, the study is an invitation to shape responsive and strategic programming and communications. Since 2011, Dance/NYC has released three major reports: *State of NYC Dance* (2011), *Discovering Fiscally Sponsored Dancemakers* (2012), and a Dance/NYC Junior Committee–led *Dance Workforce Census: Earnings Among Individuals, 21–35*. They have achieved national press attention and public dialogue; served as models for comparative analysis, including a new CDP study by the Dance Resource Center of Greater Los Angeles; and driven investment and services for dance. To cite just two examples, Dance/NYC used research findings to advocate: the inclusion of sponsored artists in its NYC Dance Response Fund, established by the Mertz Gilmore Foundation in the wake of Hurricane Sandy; and the creation of a William F. Ryan Community Health Network dancer health-care initiative.

For Dance/NYC, *State of NYC Dance* (2013) is one important step in an ongoing investigation. Planned studies for the year ahead will address the field's preparedness and response as it encountered Superstorm Sandy, and the state of corporate giving to dance. As the organization continues to use the CDP to track dance trends, it invites all dance makers to be counted. It advocates for and will seek more inclusive data.

Our work to put the research into action to advance the state of dance begins now, and with you. Join us and be the change you want to see for dance in New York.

# APPENDIX: DATA FIELDS

CDP CATEGORY		FRACTURED ATLAS CATEGORY	STATE OF DANCE CATEGORY
<b>SECTION 1 – ORGANIZATION INFORMATION</b>			
3	Legal name	Name	Name
7	Street Address	Address 1	Location
8	Street Address line 2	Address 2	Location
9	City	City	Location
10	State	State	Location
11	Zip + 4	Zip	Location
12	County	n/a	Borough
15	Federal ID	n/a	Federal ID
16	Organization Type	Legal Type	501(c)(3)/Fiscally Sponsored
17a	NISP Discipline	Category	Discipline
25	# Board members	n/a	# Board members
26	Year Founded	n/a	Year Founded
27	Year Incorporated	n/a	Year Incorporated
33	Fiscal Year-End Date	Year	Fiscal Year-End Date
<b>SECTION 3 – REVENUE</b>			
<b>Earned</b>			
1	Admissions	Revenue Admissions	NYC Ticket Sales
2	Ticket Sales	Revenue Admissions	NYC Ticket Sales
3	Tuitions	Revenue Tuition	Tuition/workshop
4	Workshop & Lecture Fees	Revenue Tuition	Tuition/workshop
5	Touring Fees	Revenue Other	Touring
6	Special Events–Non-Fundraising	Revenue Events	Miscellaneous
7	Gift Shop/Merchandise Sales	Revenue Other	Miscellaneous
7a	Gift Shop/Gallery Sales	Revenue Other	null
8	Food Sales/Concession Revenue	Revenue Other	Miscellaneous
8a	Parking Concessions	Revenue Other	null
9	Membership Dues/Fees	Revenue Dues	Miscellaneous
10	Subscriptions–Performance	Revenue Other	Subscriptions–NYC Ticket Sales
10a	Subscriptions–Media	Revenue Other	null
11	Contracted Services/Performance Fees	Revenue Contracts	Contracted Services/Performance Fees
12	Rental Income	Revenue Other	Miscellaneous
13	Royalties/Rights & Reproductions	Revenue Other	null
14	Advertising Revenue	Revenue Advertising	Miscellaneous
15	Sponsorship Revenue	Revenue Other	Miscellaneous
16	Investments–Realized Gains/Losses	Revenue Other	Investments & Interest
17	Investments–Unrealized Gains/Losses	Revenue Other	Investments & Interest
18	Interest & Dividends	Revenue Other	Investments & Interest
19	Other Earned Revenue	Revenue Other	Miscellaneous
20	Total Earned Revenue	Total Earned Revenue	Total Earned Revenue
<b>Support</b>			
21	Trustee/Board Contributions	Revenue Donations	Board Member (Private Contributions)
22	Individual Contributions	Revenue Donations	Individual (Private Contributions)
23	Corporate Contributions	Revenue Grants	Corporate (Private Contributions)
24	Foundation Contributions	Revenue Grants	Foundation (Private Contributions)
25	Government–City	Revenue Grants	New York City (Government Funding)
26	Government–County	Revenue Grants	County (Government Funding)
27	Government–State	Revenue Grants	New York State (Government Funding)
28	Government–Federal	Revenue Grants	Federal (Government Funding)
28a	Tribal Contributions	Revenue Other	null
29	Special Events–Fundraising	Revenue Other	Fundraising Events (Private Contributions)
30	Other Contributions	Revenue Other	Other (Private Contributions)
30b	Parent Organization Support	Revenue Other	null
30c	Related Organization Contributions	Revenue Other	null
31	In-Kind Contributions	Revenue Other	Other (Private Contributions)
32	Net Assets Released from Restrictions	Revenue Other	null
33	Total Support	Revenue Donations Revenue Grants	private and government support not aggregated
34	Total Revenue	Total Revenue	Total Revenue



## CDP CATEGORY

## FRACTURED ATLAS CATEGORY

## STATE OF DANCE CATEGORY

## SECTION 6 – EXPENSES

1	Total Salaries & Fringe	Expenses Employee Comp Expenses Employee Taxes Expenses Employee Fringe	Salaries & Fringe
2	Accounting	Expenses Contract Accounting	Outside Professional Services
3	Advertising and Marketing	Expenses Advertising	Outside Professional Services
4	Artist Commission Fees	Expenses Contract Artist	Non-Salaried Artists
4a	Artist Consignments	Expenses Contract Artist	Non-Salaried Artists
5	Artists & Performers–Non-Salaried	Expenses Contract Artist	Non-Salaried Artists
6	Audit	Expenses Other	Outside Professional Services
7	Bank Fees	Expenses Bank	Administration & Finance
8	Repairs & Maintenance	Expenses Repairs	Facilities & Equipment
9	Catering & Hospitality	Expenses Other	Travel & Hospitality
10	Collections Conservation	Expenses Other	Administration & Finance
11	Collections Management	Expenses Other	Administration & Finance
12	Conferences & Meetings	Expenses Other	Travel & Hospitality
13	Cost of Sales	Expenses Other	Administration & Finance
14	Depreciation	Expenses Other	Facilities & Equipment
15	Dues & Subscriptions	Expenses Subscriptions	Administration & Finance
16	Equipment Rental	Expenses Equipment Rental	Facilities & Equipment
17	Facilities–Other	Expenses Other	Facilities & Equipment
18	Fundraising Expenses–Other	Expenses Contract Fundraising	Fundraising Expenses
19	Fundraising Professionals	Expenses Contract Fundraising	Fundraising Expenses
20	Grant-Making Expense	Expenses Contract Fundraising	Fundraising Expenses
21	Honoraria	Expenses Contract Artist	Non-Salaried Artists
22	In-Kind Contributions	Expenses Other	included in total, not patterns
23	Insurance	Expenses Insurance	Administration & Finance
24	Interest Expense	Expenses Interest	Administration & Finance
25	Internet & Website	Expenses Website Development Expenses Website Hosting	Administration & Finance
26	Investment Fees	Expenses Other	Administration & Finance
27	Legal Fees	Expenses Contract Legal	Outside Professional Services
28	Lodging & Meals	Expenses Travel Lodging	Travel & Hospitality
29	Major Repairs	Expenses Repairs	Facilities & Equipment
30	Office Expense–Other	Expenses Other	Administration & Finance
31	Other	Expenses Other	Administration & Finance
32	Postage & Shipping	Expenses Other	Administration & Finance
33	Printing	Expenses Printing	Outside Professional Services
34	Production & Exhibition Costs	Expenses Production	Production
34a	Programs–Other	Expenses Production	Production
35	Professional Development	Expenses ProDev	Outside Professional Services
36	Professional Fees–Other	Expenses Other	Outside Professional Services
37	Public Relations	Expenses Public Relations	Outside Professional Services
38	Rent	Expenses Rent	Facilities & Equipment
38a	Recording & Broadcast Costs	Expenses Recording	Production
38b	Royalties/Rights & Reproductions	Expenses Royalties	Non-Salaried Artists
39	Sales Commission Fees	Expenses Other	Non-Salaried Artists
39a	Security	Expenses Security	Outside Professional Services
40	Supplies–Office & Other	Expenses Supplies	Facilities & Equipment
41	Telephone	Expenses Utilities	Administration & Finance
42	Touring	Expenses Travel Fees	Travel & Hospitality
43	Travel	Expenses Travel Transportation	Travel & Hospitality
44	Utilities	Expenses Utilities	Facilities & Equipment
45	Total Expenses–Program Total Expenses–Fundraising Total Expenses–General Total Expenses	Percentage Programs Percentage Fundraising Percentage Management Total Expenses	Total Program Expenditures Total Fundraising Expenditures Total General Expenditures Total Expenditures
46	Change in Net Assets	n/a	Change in Net Assets





# dance/NYC

IN ALLIANCE WITH DANCE/USA

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New York, NY 10003

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