

STATE OF NYC DANCE & CORPORATE GIVING



dance/NYC[®]

IN ALLIANCE WITH DANCE/USA

ACKNOWLEDGMENTS



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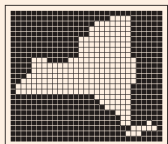
The program is made possible by the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.

Dance/NYC's research is supported, in part, by the City of New York, Bill De Blasio, Mayor, and the New York City Council, Melissa Mark-Viverito, Speaker, through the Department of Cultural Affairs, Tom Finkelpearl, Commissioner.

The Andrew W. Mellon Foundation and Lambent Foundation Fund of Tides Foundation also provide institutional support for Dance/NYC research.

Dance/NYC is currently supported by corporate contributions of financial and pro bono services from Consolidated Edison Company, Goldman Sachs Gives, Forest City Ratner Companies, JPR Group, Christopher Duggan Photography, Dunch Arts, LLC, Nel Shelby Productions, Patron Technology, Tornasol, Inc., Salesforce.com Foundation, Venable LLP, and Apple Matching Gifts Program.

State of the Arts



NYSCA



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CULTURAL DATA
PROJECT

Prepared by Cultural Data Project,
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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. It embeds core values of equity and inclusion into all aspects of the organization. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance.

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References, Samples,
Cultural Data Project Fields



INTRODUCTION

With this new study, Dance/NYC continues to reveal the activity, economics, and labor of New York City dance and dives more deeply into the state of corporate giving to the art form than ever before. By spotlighting this revenue stream, it aims to inform private sector practices and create entry points to the sector for artists and companies.

The study also represents a new role for the Cultural Data Project to serve as not only a data collection resource, but also as a thought partner in the cultural sector's research efforts.

Dance/NYC commissioned the CDP to provide analysis and develop the recommendations included in this report. Ongoing research that utilizes CDP resources, and the cultural sector's use of benchmarks CDP has established, would be powerful outcomes of this effort.

Findings underscore the value of dance groups in the CDP sample. For instance, with thousands of performances locally and on tour, millions of paying attendees, and \$276 million in aggregate expenditures, dance is contributing to the fabric of the city in a real and vibrant way. With 82% of total expenditures going to programming, dance puts resources to use efficiently. Such data can be used for making the case for investment to corporations and additional stakeholders.

Despite the demonstrated contributions of the study sample and the importance of corporate giving, such giving is limited and diminished significantly over the five-year (2008–2012) period studied, which included a recession. The total annual amount received "in donations from corporations, including grants, funds and matching gifts" (source: CDP) totaled \$5.9 million, nearly 5% of contributed income.

Corporate giving to the dance sample declined 62% in the aggregate since 2008, a primary finding that calls out for enlarging and stabilizing this source.

Snapshot (now) and trend (over time) analyses are segmented by available data on group budget size, type, and geography to address equity in the distribution of resources.

BY TYPE Snapshot analyses show 80% of total corporate dollars invested in the sample is focused on groups who create and perform dance. Presenters experienced the most significant decline in corporate giving as a share of their contributed income, from 14% down to 3%.

BY SIZE The largest dance groups, with budgets of more than \$5 million, receive 76% of total corporate support and (at 6%) a marginally higher share of their total contributed income from this source than smaller groups. Only 19% of those with budgets of less than \$100K report income from any corporation. Groups of all sizes faced declining corporate revenue, but for midsize groups (\$500K–999K) the losses (at 82%) were the most substantial. These findings invite strategy focused on introducing the smallest groups to businesses and on increasing private sector engagement with dance along the continuum of budget sizes.

BY BOROUGH The vast majority (94%) of corporate gifts are made to groups based in Manhattan (71% of the total sample), but the difference in corporate income as a share of contributed sources for groups in Manhattan and Brooklyn is negligible. Only Manhattan-based groups experienced evident declines from 2008 to 2012, and groups in the Bronx, Queens, and Staten Island collectively reported increases.

While focused primarily on financial contributions, the study points out examples of in-kind resources that corporations may be making available, including space, marketing, technology, concessions, travel, and legal and accounting services. Creative exploration of nonfinancial resources to complement corporate dollars is requisite.

The equity issues examined in this study will need to be monitored over time, and Dance/NYC both advocates for and seeks more inclusive data to ensure the relevance and cultural competence of its research and policy positions.

The research is well timed, coming nearly one year into a new mayoral administration and City Council. For public officials, it can be a tool for developing policies and programs to increase cooperation with the private sector and incentivize business participation in the arts. For corporate funders, it is a call to action to invest in their communities. For artists and companies, it is a management tool and resource to advocate and build awareness.

On behalf of Dance/NYC's Board of Directors and committees, I am proud to thank the New York State Council on the Arts as the project's lead funder for its commitment to data-driven foundations. I thank Consolidated Edison, especially Frances A. Resheske and Alton S. Murray, for hosting a meeting with corporate leaders who informed the shape and scope of the analyses. I thank the CDP for learning with us, and, for their review of draft materials, I thank Pamela Epstein, Eric Lilja, Susan Gluck Pappajohn, Victoria Smith, Amy Webb, and the whole Dance/NYC staff.

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

Lane Harwell
Executive Director

TESTIMONY

“New York’s arts community counts on corporate support to help make possible the amazing and inspiring feats of beauty, grace, and artistry that make our city one of the most vibrant places to live. We are so proud to invest in Dance/NYC, and to nurture the dancers who make this dynamic art form more accessible to all New Yorkers. This study highlights the importance of continuing this investment and engagement with the community for the benefit of dance and for us all.”

—FRANCES A. RESHESKE, SENIOR VICE PRESIDENT
PUBLIC AFFAIRS, CON EDISON

“This comprehensive report demonstrates that business contributions to the income mix of dance makers, service providers, etc., can play a pivotal role for artists to enhance their work, expand their reach, and become more sustainable. By delivering critical funding and offering strategic support, corporate donors can also benefit from enhanced brand alignment, employee engagement, and community contribution. As partners, both have a stake in each other’s success, and together win-win outcomes for positive social and economic impact are possible.”

—Eric Lilja, Board of Directors, Dance/NYC;
Former Director, Corporate Sponsorships, AT&T;
Former Director, Australia Business Arts Foundation

“The Dance NYC report on corporate giving meticulously uncovers some startling trends. The 62% drop in aggregate corporate giving from 2008–2012 took my breath away. The Big Apple is considered the dance capital of the world by many, but clearly we have not captured the imagination of corporate giving and marketing departments. The report concludes with a series of thoughtful and actionable recommendations focused on capturing the imagination of this important sector. This is definitely not a ‘build it and they will come’ scenario. But it is one that has significant upside potential.”

—Susan Gluck Pappajohn, Board of Directors,
Dance/NYC; Chief Executive Officer, Arthenia

“The CDP was proud to have been selected by Dance/NYC to provide this custom research report. With a decadelong history of collecting data on the nonprofit arts and cultural sector, the CDP has a strong interest in seeing these data used to identify trends, document results, and guide arts managers to better-informed decisions. We were grateful for this opportunity to contribute our expertise to Dance/NYC, and we look forward to new opportunities to provide our growing research and data analysis services to the arts and cultural sector.”

—Beth Tuttle, President & Chief Executive Officer,
Cultural Data Project

“The Dance NYC report presents powerful research and proven recommendations to increase business partnerships not only for the dance community but for all NYC arts organizations. A resource, a guide, a research document: Use it to engage local businesses in strategic and multifaceted arts and business partnerships—vital to the continued prosperity and vibrancy of our city’s cultural industry.”

—Amy Webb, Director of Arts & Business Council of
New York Programs, Americans for the Arts



A BACKGROUND ON CORPORATE GIVING

An ongoing challenge for most arts and cultural organizations is to identify and cultivate diverse sources of revenue that are reliable and robust.

Many rely on a variable combination of earned and contributed revenue. Fluctuations in any one stream, be it foundation grants, rental income, or admissions, can significantly alter the realized revenue of an organization in any given year. Corporate support is a small yet important component of the contributed revenue stream for some entities. Dance organizations, like other arts and cultural organizations, invest significant resources of time, and in some cases money, seeking out additional sources of corporate support. Yet the literature regarding corporate support, both for arts organizations and within the larger nonprofit universe, presents some important considerations for arts administrators. Given the financial challenges those administrators are attempting to address and the decisions they are forced to make, understanding the environment and motivations underpinning corporate support for the arts is vital.

One of the primary challenges arts organizations face in securing corporate support is the expanding nonprofit universe. As Kirchberg (2003) explains, "arts institutions have been confronted by increased competition for public and private funds, not only among other arts institutions but also among a growing and more diversified field of new nonprofit institutions in areas such as health, education, environment, religion or other social causes." As the search for scarce revenue meets with increased demand, arts organizations are often forced into a competitive situation that requires a commitment of time and other resources in order to secure corporate patronage. A significant number of arts organizations operate with budgets under \$250,000 and realize

very little if any corporate support. Several studies have shown that larger arts organizations receive the majority of corporate support.

In addition to an expanding nonprofit universe that requires arts organizations to compete with a diverse spectrum of causes and activities, they must also cast an eye toward the types of corporations that are driving corporate arts sponsorship. In order to derive a better understanding of the environment, it is important to know what types of corporations are giving and at what rate. According to the 2010 National Endowment for the Arts study *How the United States Funds the Arts*, corporate support is more likely to come from smaller organizations that maintain a local presence with respect to philanthropic giving. "Corporate giving is also more decentralized than commonly believed. Almost three-quarters of arts spending comes from smaller companies with revenues of less than \$50 million. Ninety percent of that money goes to local arts organizations. Data from 2010 show that 28 percent of all businesses devoted an average of 5 percent of their philanthropic budgets to the arts." These findings are reinforced by the Americans for the Arts BCA (Business Committee for the Arts) 2013 *National Survey of Business Support for the Arts*, which showed that 96% of all contributions stayed local. What this doesn't reveal is whether there are variations in giving between urban and rural areas. Do corporations headquartered in urban areas, and those with a more global reach, act differently from companies located in rural areas that cater only to local customers? Are there significant variations in corporate giving among arts organizations located in urban markets of different sizes? Are those corporations with a more diffuse and diverse customer base any more or less likely to contribute to the arts? And finally, local may mean different

things to different people. Local in New York City may mean a specific neighborhood or borough, while local for a rural area could stretch for miles. The environment in New York City may operate very differently from most areas due to the significant concentration of arts groups in the five boroughs, the geographic boundaries set by companies with regard to their giving policies, and the size and scope of the businesses operating in the city. In addition to the challenges identified above, the giving policies of corporations can also be confusing and inconsistent.

While the percentage of corporate support for the arts may appear low, it is consistent with the overall trend in the nonprofit sector at large. According to *Giving USA 2014*, corporate support accounted for 5% of total giving in 2013. Although corporate support still lags because of the hangover of a deep recession, the arts are not out of line with other nonprofit sectors.

Despite the lack of clarity surrounding the corporate giving environment, Porter and Kramer (2002) did find growth in the arts sector back in 2001. "Arts sponsorships are growing, too— they accounted for an additional \$589 million in 2001." In aggregate this is a significant source of revenue for the arts sector as a whole. However, the enthusiasm for the total amount should be tempered, as it is likely concentrated among a subset of the organizations in the sector. Even among those organizations receiving corporate support, the amount of corporate support in relation to total revenue is low. As Kirchberg points out, "With 3 to 5 percent of the annual total institutional budget, corporate giving is a relatively small proportion of the budgets of arts institutions." So while corporate sponsorship is an important source of revenue for the sector, its overall impact on individual organizational budgets for most organizations appears limited.

Despite the qualifications described above, it is important to understand what motivates a corporation to contribute to an arts organization. Self-promotion is the most obvious benefit to a corporation. Porter and Kramer state, "Philanthropy can often be the most cost-effective way—and sometimes the only way—to improve competitive context. It enables companies to leverage not only their own resources but also the existing efforts and infrastructure of nonprofits and other institutions." In addition, Leclair and Gordon (2004) explain that "although some variations exist in business giving practices overseas, improving the prospects of the firm appears to be a consistent motive. The key difference appears to be an elevated sense of social responsibility in certain nations." It should come as no surprise that corporations would be motivated to give as a means to promote their own interests. In fact, many organizations in all sectors advance the notion that corporate philanthropy is good for business.

Yet business promotion is not the only motive for corporations to support the arts. Kirchberg, in highlighting the work of O'Hagan and Harvey (2000), describes four primary rationales for this support. "The four main motives for corporate arts support can be labeled as the neoclassical/corporate productivity model, the ethical/altruistic model, the political model, and the stakeholder model." The neoclassical model is closest to what is described with the benefits that accrue to the corporation resulting from its affiliation with the organization and the assumed positive impact its support will have on the company. The ethical model, while placing the positive impacts to the company in the background, is more focused on the corporation as a "good corporate citizen." The political model has as its focus the goal of limiting government oversight by using the goodwill developed as a result of its philanthropic

espresso

| | | | |
|-----------------|--------|--------|------|
| espresso | 5oz | 8oz | 12oz |
| macchiato | \$2.54 | | |
| cortado | | | |
| cappuccino | \$3.24 | \$3.69 | |
| cafe latte | \$3.24 | \$3.69 | |
| cafe mocha | \$3.51 | \$4.01 | |
| americano | \$2.31 | \$2.31 | |
| americano misto | \$2.77 | \$3.00 | |

drip bar
offered after
12 pm

offerings

1) Colombia
BOYACÁ

hot

| | | |
|---------------|--------|--------|
| | 12oz | 16oz |
| café au lait | \$2.31 | \$2.77 |
| chai latte | \$3.23 | \$3.69 |
| hot chocolate | \$2.77 | \$3.23 |
| tea | | \$2.31 |

cold

iced americano
iced latte
iced mocha
espresso granita

iced coffee
iced tea
iced chai

italian soda

bottled beverages



efforts to influence policy decisions. The stakeholder model suggests that by supporting arts organizations which promote creativity and community impacts, the corporation accrues some benefits as well through a base of more highly skilled workers and a more positive community profile. This model can be seen as supporting the creative placemaking argument where a creative environment spurs community revitalization, leading to improvements in the workforce, local economy and amenities.

Although corporate philanthropy is often viewed in terms of financial support for arts organizations, there are nonmonetary benefits that can accrue to the nonprofit institutions. Porter and Kramer point out that "Unlike many other donors, corporations have the ability to work directly with nonprofits and other partners to help them become more effective." Despite the uneasiness some arts organizations express with regard to incorporating business principles and structures into their operations, those arts administrators who choose to take advantage of the relationship with a corporate funder may strengthen the commitment of that corporation from a financial perspective but may also realize a number of nonmonetary benefits. This may be especially true when engaging with a corporation operating under the ethical/altruistic model described by Kirchberg. Those nonmonetary benefits, including in-kind contributions and pro bono services, provided by corporations, are an area in need of additional study and clarification.

Despite the models described above, some see the landscape of corporate giving as being much more ambiguous and unstructured. According to Porter and Kramer, "The majority of corporate contribution programs are diffuse and unfocused. Most consist of numerous small cash donations given to aid local civic causes or provide general operating support

to universities and national charities in the hope of generating goodwill among employees, customers, and the local community." This conclusion leaves the dance community in a challenging position with respect to the investments made in the search for more corporate support. If corporate giving is as "diffuse and unfocused" as the authors describe, it may be that personal relationships are vital to the cultivation and acquisition of corporate support. In order to build any consistency in the giving profile of a corporate entity to any particular organization, it may be incumbent upon the arts administrator to commit those necessary resources to a long-term approach of prospecting, development and retention.

Nonprofit dance organizations, like all other nonprofit organizations operating in both arts and nonarts sectors, must traverse an uncertain and complex terrain of revenue that is often subject to a variety of factors. Economic conditions are important, but they are only one aspect that is beyond the control of any one individual, organization, or sector. Location, according to previous research, does play a role in a corporate giving strategy. The NEA study *How the United States Funds the Arts* and the Americans for the Arts BCA *National Survey of Business Support for the Arts* report clearly show that a majority of the revenue contributed by corporations stays local. The BCA study also reinforces the research that shows there are many reasons businesses may choose to contribute to arts organizations and those motives can overlap or be interrelated. The interests and motivations of the corporation are important, as are the relationships an arts organization builds with those corporations over time. It is with this background in mind that we explore the universe of the New York City dance organizations and take a closer at corporate giving within the dance community.

STUDY SAMPLE & METHODOLOGY

This report highlights findings on corporate giving in the New York City dance community using data from the Cultural Data Project (CDP). It expands an analysis of corporate support originally presented by Dance/NYC in the recently released *State of NYC Dance (2013)*.

The findings are based on CDP data submitted by entities operating within the five New York City boroughs and self-identified as a dance organization using National Taxonomy of Exempt Entities (NTEE) dance codes (A62–Dance, A63–Ballet) or National Standard for Arts Information Exchange Project (NISAP) dance-related codes (O1–Dance, 12A–Folk/Traditional Dance). Both 501(c)(3) nonprofit organizations and entities using a fiscal sponsor are included in the sample. A list of all data fields included in the analysis is presented in the appendix.

Snapshot Sample

The data used for this report was provided by the Cultural Data Project (CDP), an organization created to strengthen arts and culture by documenting and disseminating information on the nonprofit arts and culture sector. For more information on the Cultural Data Project, visit www.culturaldata.org.

Findings for the snapshot analysis are based on a sample of 173 organizations drawn from the CDP database on May 23, 2014. As described above, this sample includes all New York City–based dance organizations (501(c)(3) and fiscally sponsored entities) that attained “review complete” status for their CDP Data Profiles for the 2010, 2011, or 2012 calendar or fiscal years. There are only four fiscally-sponsored dance organizations in the snapshot sample (169 of the entities are 501(c)(3) organizations) and all have organizational expenditures under \$100K per year, therefore the impact of these entities on the aggregate or budget group cohort analysis is negligible. Fiscal year end dates for these organizations vary, with the majority ending their fiscal year on either June 30 (82) or December 31 (63). The snapshot sample contains the latest available Data Profile for each organization, creating the most current and comprehensive sample possible. The breakdown of organizations by budget size and organization type is presented below.

| Budget Ranges | Dance Maker | Educational | Presenting | Service | Total |
|---------------|-------------|-------------|------------|-----------|------------|
| <\$99K | 39 | 10 | 3 | 5 | 57 |
| \$100K–\$499K | 42 | 6 | 8 | 4 | 60 |
| \$500K–\$999K | 17 | 4 | 1 | 3 | 25 |
| \$1M–\$5M | 13 | 4 | 3 | 2 | 22 |
| >\$5M | 6 | 1 | 2 | | 9 |
| Total | 117 | 25 | 17 | 14 | 173 |

| Budget Ranges | Dance Maker | Educational | Presenting | Service | Total |
|---------------|-------------|-------------|------------|----------|-----------|
| <\$99K | 17 | 3 | 0 | 2 | 22 |
| \$100K-\$499K | 22 | 3 | 4 | 2 | 31 |
| \$500K-\$999K | 8 | 1 | 1 | 3 | 13 |
| \$1M-\$5M | 8 | 2 | 1 | 2 | 13 |
| >\$5M | 6 | 1 | 1 | 0 | 8 |
| Total | 61 | 10 | 7 | 9 | 87 |

Throughout this report, all references to dollar ranges have been truncated for brevity. For example "99K" refers to "\$99,999"; "\$499K" refers to "\$499,999," etc. The majority of the data referenced in this report comes from 117 nonprofit dance makers (organizations focused on the creation and/or performance of dance). Data analysis on the snapshot sample focuses on budget size and organization type in order to maintain consistency with previous studies. A majority of the organizations included in this sample maintain budgets (based on organizational expenditures) of less than \$500,000. There are a limited number of New York City dance organizations with budgets of less than \$25,000 participating in the CDP, therefore no specific analysis of the under \$25,000 budget group was undertaken.

Trend Sample

In addition to the snapshot sample, which represents one Data Profile for each organization, a trend sample was also constructed based on 87 organizations that completed Data Profiles for the 2008 through 2012 calendar or fiscal years. This trend group provides an opportunity to examine the trajectory of funding and operational challenges for the field over time, and can help identify areas of opportunity or need.

Financial figures for the five-year trend sample are not adjusted for inflation, which according to the Bureau of Labor Statistics was a total of 6.6% from 2008 to 2012.¹

1. Based on www.usinflationcalculator.com as of July 18, 2014.

REPORT HIGHLIGHTS

Expenditures

As a whole, the **173** organizations included in the snapshot sample reported total expenditures of **\$276,153,708**.

By organization type:

\$212M Dance Makers (n=117)

\$ 28M Educational (n=25)

\$ 25M Presenting (n=17)

\$ 9M Service (n=14)

More than **82%** of all expenditures were for programmatic purposes, with only **11%** going to general and administrative costs.

Compensation accounted for nearly **53%** of total expenses.

Operating Margins

Dance companies in the **\$1M–\$5M** cohort reported the strongest margins.

Service organizations were the only organization type to show a profit.

Performances & Attendance

The **117** dance-making organizations included in this snapshot sample produced **673** programs and over **3,600** public performances (both at home and away).

2.2 million in reported paid attendance.

Dance makers reported **244** world premieres.

Workforce

3,260 Full-time equivalents (FTEs)

9,183 jobs among full-time and part-time employees and independent contractors

3,309 volunteers, interns and apprentices (544 FTEs)

Revenue

Reported revenue totals **\$268,338,590**

Organizations with budgets under \$500,000 (n=117) represented **67%** of the sample, yet accounted for only **6%** of the total revenue of the sample group.

Large dance organizations (>\$5M) received **58%** of their revenue from earned sources.

Dance makers were responsible for more than **80%** of all the earned revenue in the snapshot sample group.

Corporate Contributions

Corporate contributions represented **4.7%** of all contributed revenue (excluding in-kind donations) for the organizations in the snapshot sample group.

The average contribution by organization budget size was as follows:

\$ 2,760 Under \$99K (n=11)

\$ 7,359 \$100K–\$499K (n=27)

\$ 14,509 \$500K–\$999K (n=15)

\$ 58,627 \$1M–\$5M (n=16)

\$499,262 \$5M or more (n=9)

Only **19%** of all organizations under \$99K (11 of 57) received a corporate contribution; all 9 large organizations received corporate contributions.

Dance makers received more than **80%** (\$4,723,523) of corporate revenue contributed to NYC dance organizations.

Almost **70%** of all corporate contributors gave to dance makers.

Local
6

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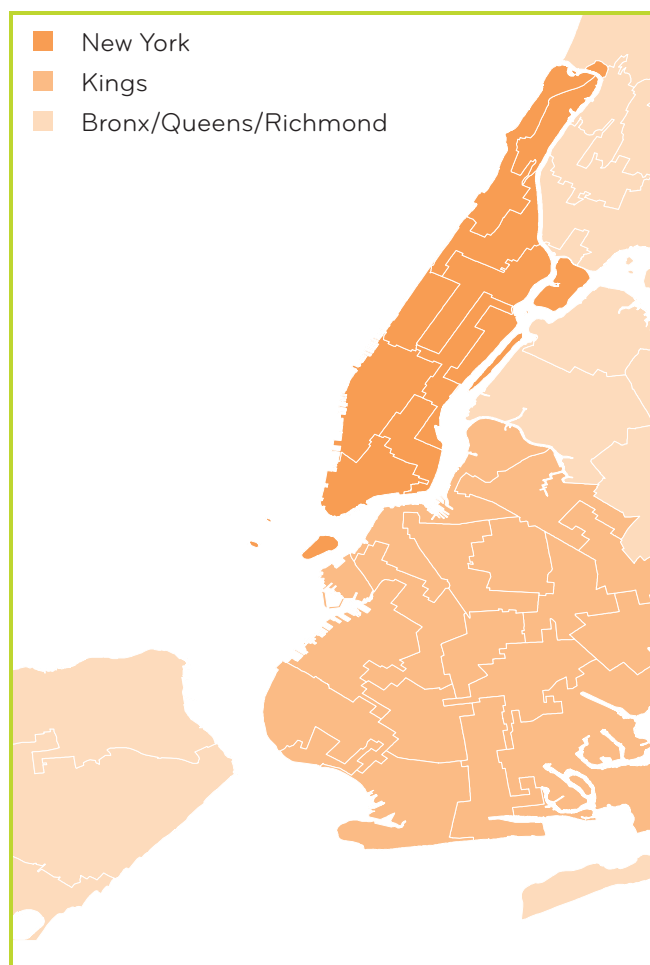


SNAPSHOT SAMPLE

| County | Dance Maker | Educational | Presenting | Service | Total |
|-----------------------|-------------|-------------|------------|-----------|------------|
| New York | 88 | 13 | 10 | 12 | 123 |
| Kings | 23 | 10 | 6 | 2 | 41 |
| Bronx/Queens/Richmond | 6 | 2 | 1 | 0 | 9 |
| Total | 117 | 25 | 17 | 14 | 173 |

Location of Dance Organizations

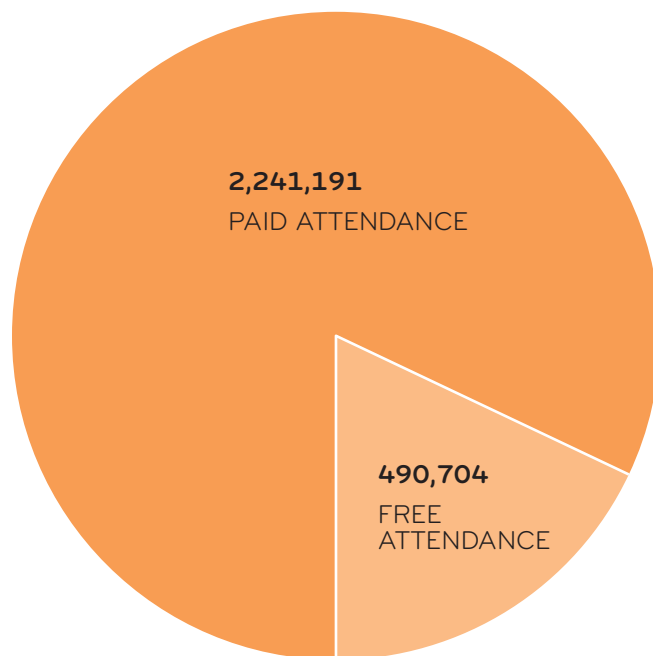
Nearly three-quarters (71%) of the dance organizations in the snapshot sample reside in New York County (Manhattan). Another 24% maintain their headquarters in Kings County (Brooklyn), while the remaining organizations make their home in Queens, Bronx, or Richmond (Staten Island) counties.



Performance Activity & Attendance

| | |
|-------------------|------------------------------------|
| 673 | Self-produced programs |
| 1,976 | Public performances at home |
| 1,672 | Public performances away from home |
| 347/660 | Tours and tour occurrences |
| 244/73/103 | World/National/Local premieres |
| 2,241,191 | Paid physical attendance |
| 490,704 | Free physical attendance |

Total Attendance: 2,732,195



| Dance Maker Budget Ranges | Valid N | Paid Attendance | | Free Attendance | |
|------------------------------|------------|-----------------|------------------|-----------------|----------------|
| | | Mean | Sum | Mean | Sum |
| <\$99K | 36 | 1,275 | 36,964 | 2,010 | 70,359 |
| \$100K-\$499K | 39 | 3,660 | 135,429 | 2,366 | 78,089 |
| \$500K-\$999K | 14 | 22,065 | 308,911 | 12,154 | 157,996 |
| \$1M-\$5M | 13 | 51,393 | 668,112 | 5,137 | 66,786 |
| >\$5M | 5 | 218,415 | 1,092,075 | 23,495 | 117,474 |
| Total | 107 | 22,872 | 2,241,491 | 4,957 | 490,704 |

The 117 dance-making organizations included in this snapshot sample produced 673 programs and more than 3,600 public performances (both home and away). These performances attracted more than 2.2 million paid attendees, accounting for 82% of all reported physical attendance. Ten organizations did not

report any paid or free attendance despite recording public performances. This may reflect programs presented at events or venues where attendance figures were not available. Free attendance in the \$500K-\$999K cohort is driven by one organization that accounts for 50% of the 157,996 free attendees.



Downtown Heliport
↑

BROOKLYN
BATTERY
TUNNEL
↗

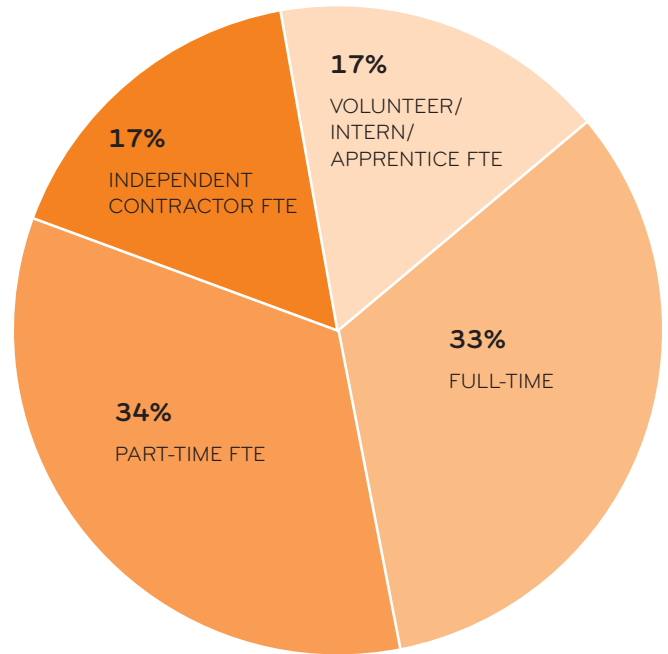
TRUCK
ROUTE
CAL
↗

RFI
WALK

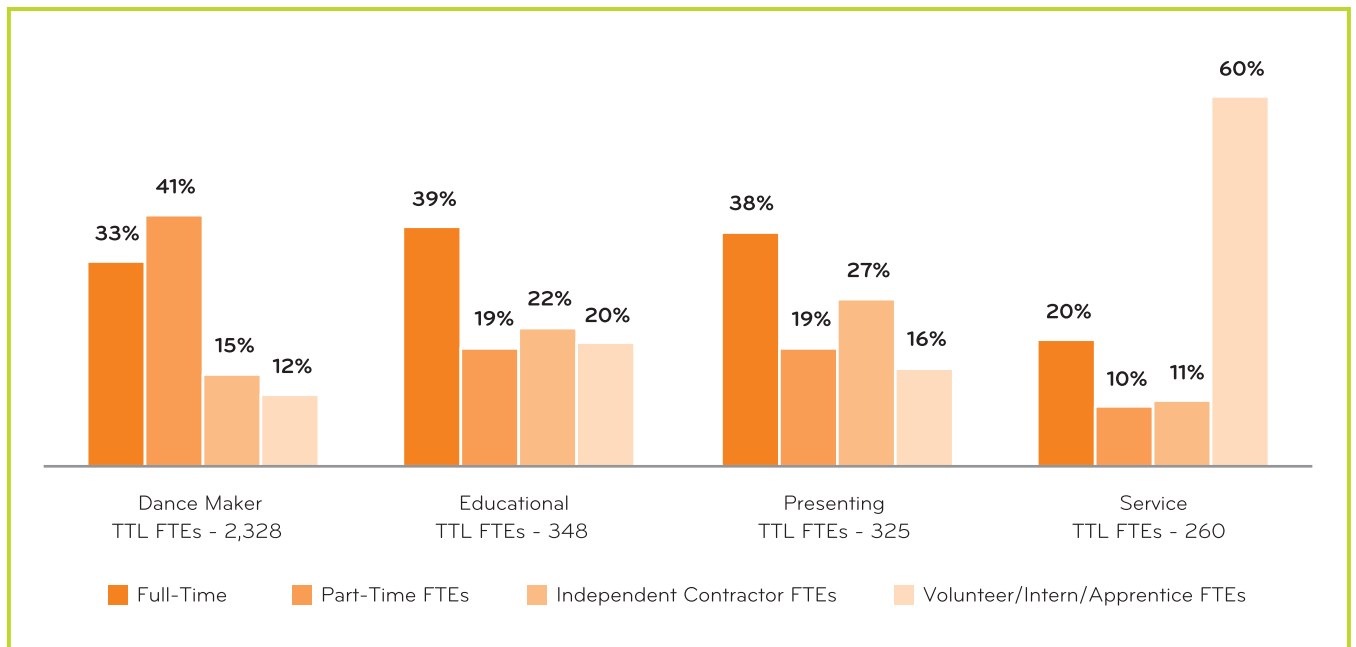
Workforce

The workforce in the snapshot sample is comprised of 3,260 full-time equivalents (FTEs). This includes full-time and part-time employees, independent contractors, volunteers, and interns and apprentices. Dance makers account for more than 71% of those FTEs. Each unique position results in a total of 12,492 jobs, with paid assignments (full-time, part-time and independent contractors) accounting for 74% of all positions.

Total Workforce FTEs: 3,260



Total Workforce by Organization Type

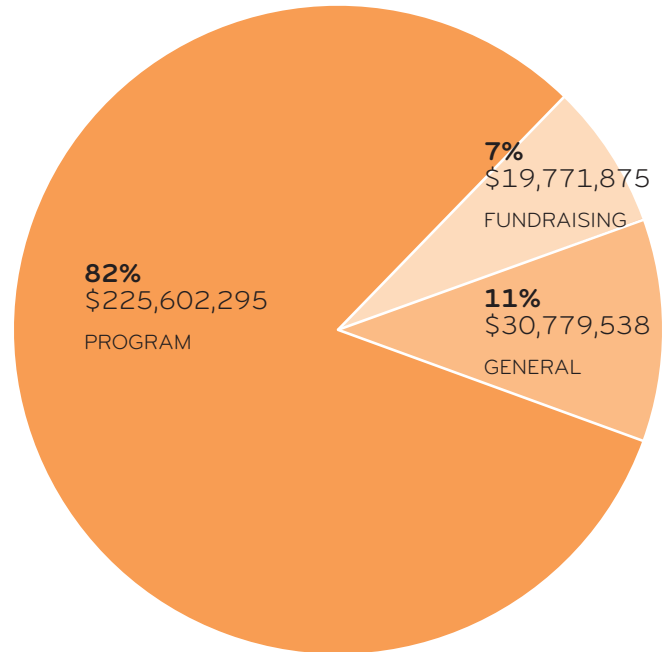


Expenditures

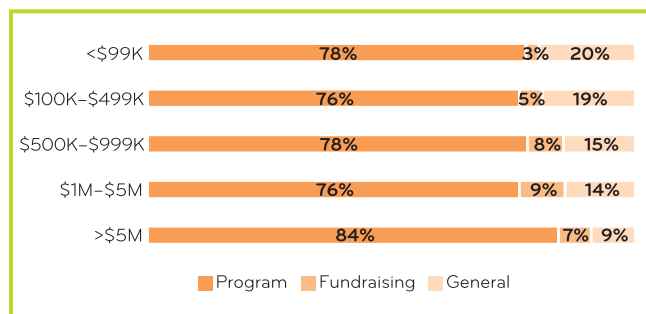
| | |
|----------------------|--|
| \$276,153,708 | Total expenditures for all organizations |
| \$225,602,295 | Total program expenses |
| 82% | Program expense ratio |
| \$145,670,052 | Total compensation |
| 53% | Compensation expense ratio |

As a whole, the 173 organizations included in the snapshot sample reported total expenditures of \$276,153,708. More than 82% of those expenditures were related to program expenses, with only 11% going to general and administrative costs. Organizations with budgets under \$500K spent the most on general and administrative costs at nearly 20%, compared to 9% spent by the largest organizations. When viewed by organization type, educational organizations reported the highest general and administrative costs at 14%.

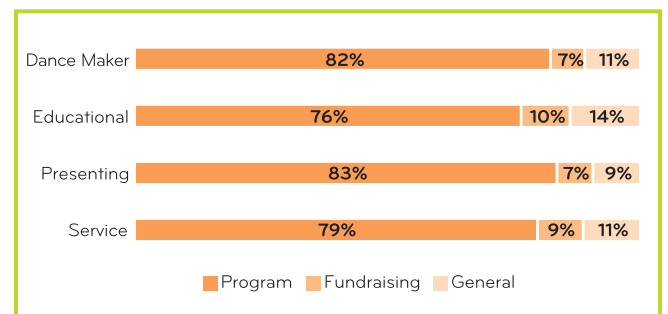
Total Expenditures: \$276,153,708



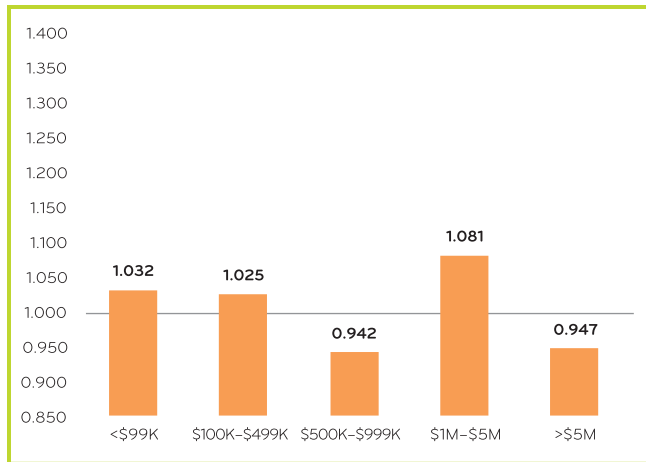
Functional Expenditures by Budget Group



Functional Expenditures by Organization Type

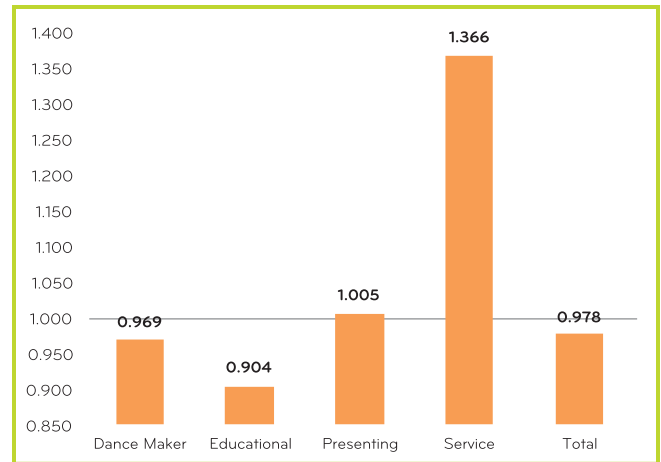


Sample by Budget Size



Compensation accounted for nearly 53% of total expenses. Organizations with budgets under \$500K reported approximately 25% of their total compensation went toward fundraising and general and administrative salaries and benefits. Organizations with budgets over \$1M reported less than 20% paid to these functional categories. Only 18 of the 57 (32%) organizations in the under \$99K group reported paying compensation to full- or part-time employees, suggesting that a significant portion of the administrative tasks at these organizations are performed by volunteers. Payments to independent contractors are not included in the salaries and fringe section of the Data Profile. These payments are recorded in the full expense section.

Sample by Organization Type



Revenue over Expenditures

Taken as a whole, the organizations in the snapshot sample appeared to be operating at a slight deficit. Dance companies in the \$1M-\$5M cohort reported the strongest margins. It should be noted that these operating margins are calculated with total revenue less all investments and in-kind contributions. Organizations with budgets over \$5M and dance makers in general are actually adversely affected when investments are included in the equation due to losses incurred during the stock market downturn in 2012. Between April and May of 2012 the stock market declined nearly 800 points, and was still down more than 300 points in June. That significant decline had an adverse impact on the investment portfolios of many organizations, and led to reported losses on unrealized investments of more than \$17M in aggregate. The majority of investment income was reported by dance makers with budgets greater than \$5M.

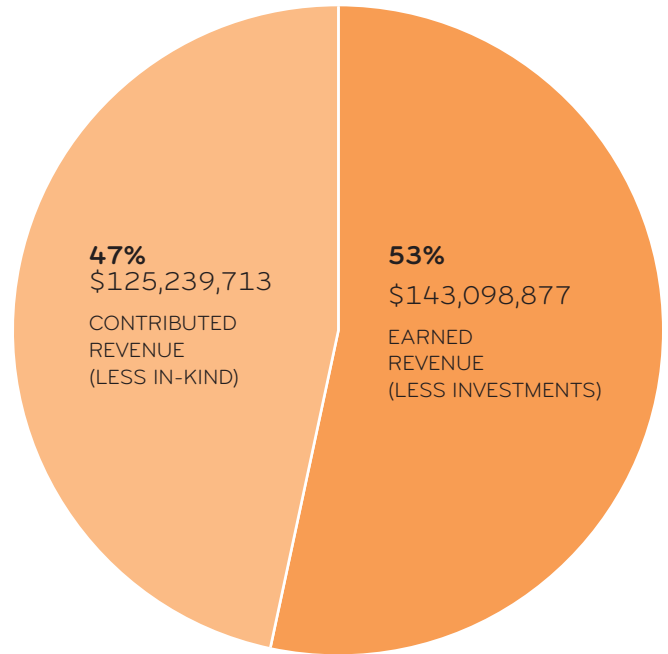
Revenue

| | |
|----------------------|---|
| \$268,338,590 | Total revenue (less investments and in-kind) |
| 47% | Percent of contributed revenue (less in-kind) |
| \$204,641,928 | Dance Makers total revenue (76.3% of all revenue) |
| 88% | Total revenue accruing to organizations with budgets \$1M and above |
| 58% | Percent of earned revenue for organizations with budgets \$5M and above |

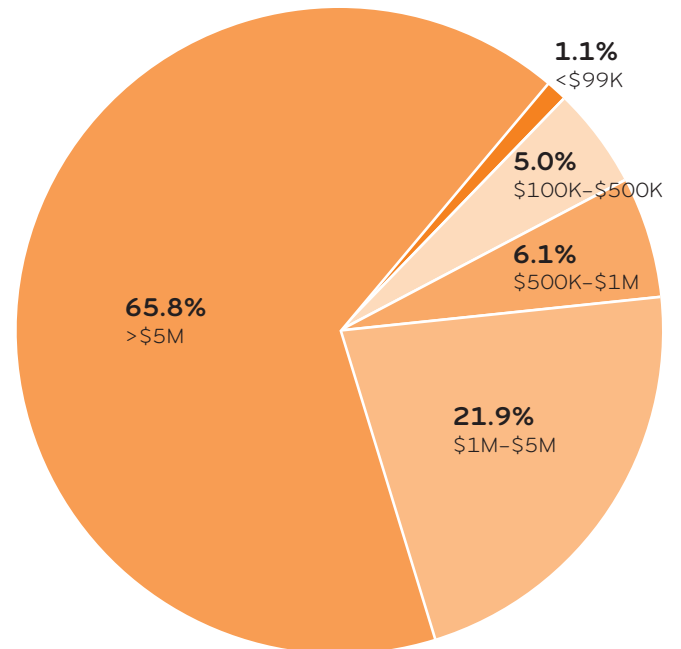
The reported revenue of the 173 organizations in the snapshot sample totals \$268,338,590. This amount excludes investments and in-kind contributions.² Dance Makers (n=117) account for 67% of the total snapshot sample and have more than three-quarters (\$204,641,928) of the total revenue among the group. The chart on the following page shows that although organizations with budgets under \$500,000 (n=117) represent 67% of the sample, they account for only 6% of the total revenue of the sample group.

2. Due to the volatile nature of investments, these are excluded from the analysis. In-kind has been excluded from the revenue analysis but is discussed later in the report.

Total Revenue (Less Investments & In-Kind): \$268,338,590



Total Revenue (Less Investments & In-Kind) by Budget Range



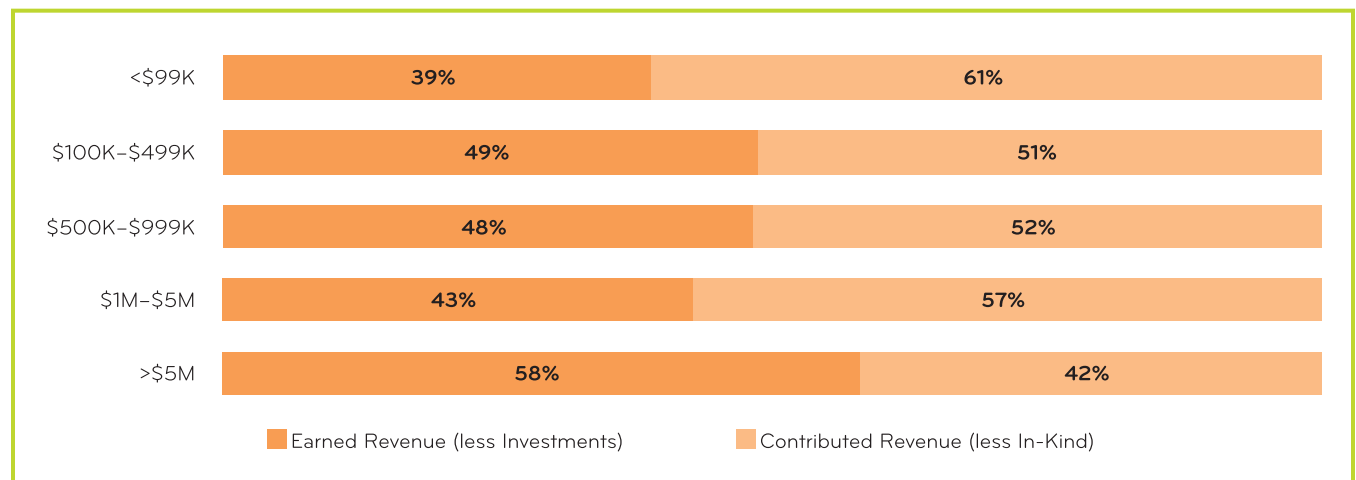
Total Revenue (Less Investments & In-Kind) by Organization Type

| Budget Ranges | Dance Maker | Educational | Presenting | Service | Total |
|---------------|----------------------|---------------------|---------------------|---------------------|----------------------|
| <\$99K | \$1,885,520 | \$558,953 | \$233,006 | \$343,382 | \$3,020,861 |
| \$100K-\$499K | \$9,132,316 | \$1,432,086 | \$2,251,505 | \$719,730 | \$13,535,637 |
| \$500K-\$999K | \$11,103,851 | \$2,278,704 | \$692,712 | \$2,170,756 | \$16,246,023 |
| \$1M-\$5M | \$33,760,268 | \$10,835,915 | \$5,615,341 | \$8,653,576 | \$58,865,100 |
| >\$5M | \$148,759,973 | \$11,150,873 | \$16,760,123 | | \$176,670,969 |
| Total | \$204,641,928 | \$26,256,531 | \$25,552,687 | \$11,887,444 | \$268,338,590 |

The ratio of earned to contributed revenue shifts dramatically by budget size, with large dance organizations (>\$5M) receiving 58% of total revenue from earned sources, compared to only 39% for the smallest organizations (<\$99K). Organizations in the \$100K-\$1M range reported an almost 50/50 split

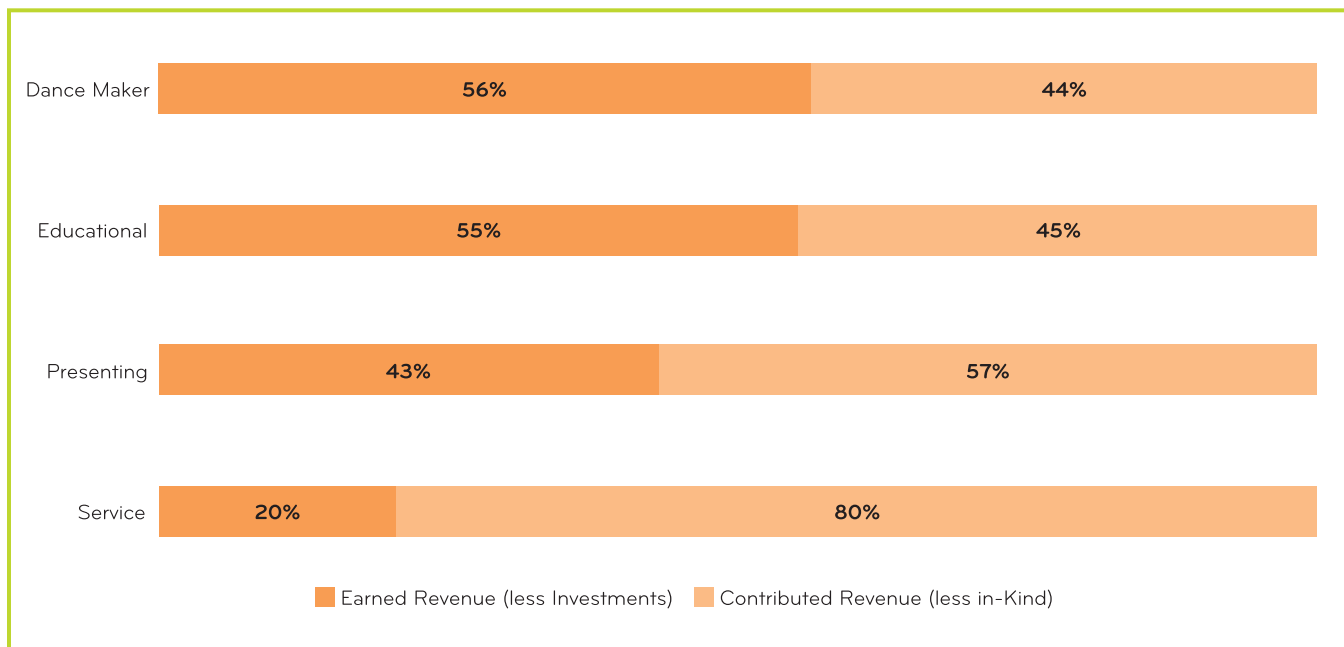
of earned and contributed revenue. Organizations in the \$1M-\$5M range received more contributed than earned revenue. While this group resembles the largest organizations with respect to the sources of contributed revenue, they appear more dependent on contributed dollars than those large organizations.

Total Earned (Less Investments) & Contributed Revenue (Less In-Kind) by Budget Range



| Budget Ranges | Total | Contributed (\$) | Earned (\$) |
|---------------|------------|----------------------|----------------------|
| <\$99K | 57 | \$1,841,833 | \$1,179,028 |
| \$100K-\$499K | 60 | \$6,929,909 | \$6,605,728 |
| \$500K-\$999K | 25 | \$8,421,364 | \$7,824,659 |
| \$1M-\$5M | 22 | \$33,699,416 | \$25,165,684 |
| >\$5M | 9 | \$74,347,191 | \$102,323,778 |
| Total | 173 | \$125,239,713 | \$143,098,877 |

Total Earned (Less Investment) & Contributed Revenue (Less In-Kind) by Organization Type



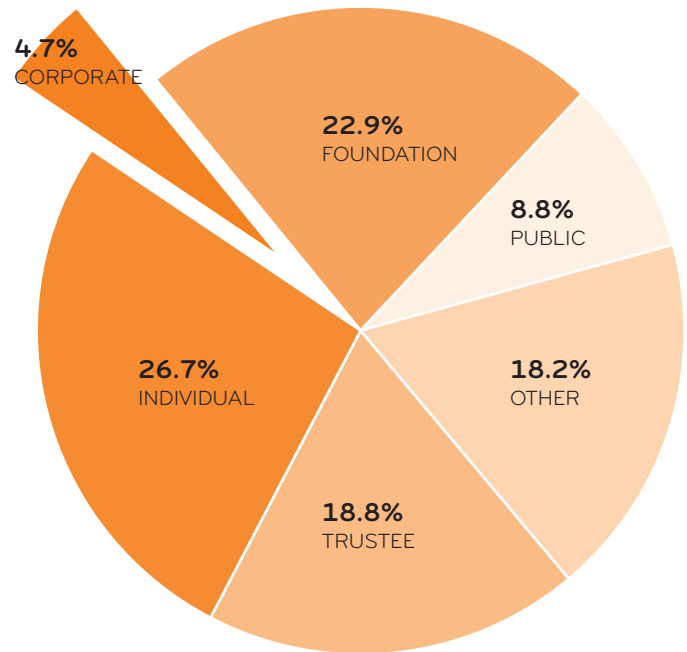
| Organization Type | Total | Contributed (\$) | Earned (\$) |
|-------------------|------------|----------------------|----------------------|
| Dance Maker | 117 | \$89,509,053 | \$115,132,875 |
| Educational | 25 | \$11,744,444 | \$14,512,087 |
| Presenting | 17 | \$14,535,585 | \$11,017,102 |
| Service | 14 | \$9,450,631 | \$2,436,813 |
| Total | 173 | \$125,239,713 | \$143,098,877 |

As a whole, dance makers and educational organizations obtained the majority of their revenue from earned sources. Service organizations were heavily dependent on contributed revenue. Dance makers are responsible for more than 80% of all the earned revenue in the snapshot sample group.

Corporate Support The Full Snapshot Sample

| | |
|--------------------|---|
| \$5,878,084 | Total corporate support |
| 78 | # of organizations reporting corporate support |
| 45.1% | Percent of all organizations reporting corporate support |
| \$75,360 | Average support among the 78 organizations |
| 4.7% | Corporate support as a percentage of total contributed revenue (less in-kind) |
| 10 | Average number of corporate funders per organization |

Corporate Support as a Percent of Total Contributed Revenue (Less In-Kind)³



Corporate Support by Budget Range

Less than half of all organizations in the sample group received contributions from a corporation, with the largest organizations receiving more than three-quarters of all corporate support. Not surprisingly, the average contribution varied greatly by organization budget size, with an average contribution of \$2,760 for the 11 organizations in the smallest budget group to an average of almost \$500,000 for the 9 organizations in the largest budget group. The percent of total column shows that only 19% of all organizations under \$99K received a corporate contribution. All 9 large organizations obtained corporate support.

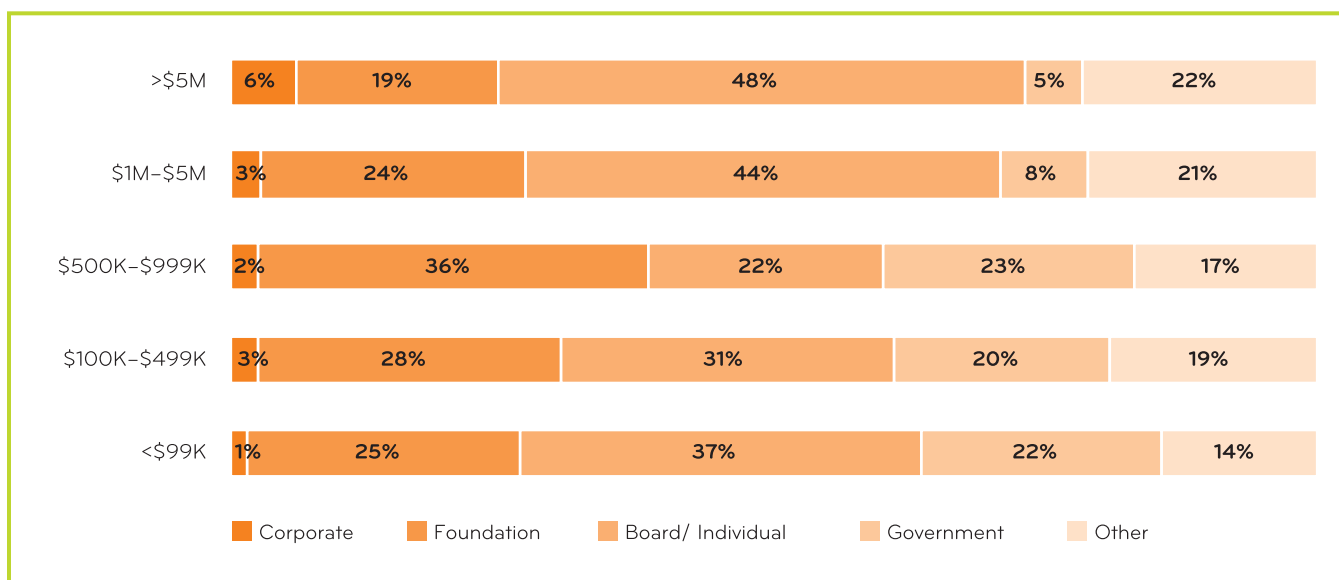
3. Other contributed revenue includes special events fundraising, parent organization support, and any indirect support from united arts funds, United Way, or other federated fundraising campaigns.

| Budget Ranges | Corporate (\$) | Count | % of Total | Mean |
|---------------|--------------------|-----------|--------------|-----------------|
| <\$99K | \$30,361 | 11 | 19.3% | \$2,760 |
| \$100K-\$499K | \$198,692 | 27 | 45.0% | \$7,359 |
| \$500K-\$999K | \$217,642 | 15 | 60.0% | \$14,509 |
| \$1M-\$5M | \$938,028 | 16 | 72.7% | \$58,627 |
| >\$5M | \$4,493,361 | 9 | 100.0% | \$499,262 |
| Total | \$5,878,084 | 78 | 45.1% | \$75,360 |

While corporate support was a relatively small and consistent percentage of total contributed revenue (less in-kind) among all budget cohorts, the percentages for other forms of support varied greatly from budget group to budget group. Board and individual giving accounted for nearly half of all contributed revenue for large organizations (>\$5M), but only 23% of total giving for organizations

in the midsize \$500K–\$999K group. This contrasts with foundation giving, which made up 39% of all support for this same midsize group, compared to only 19% for the largest organizations. The percent of public support in relation to total contributed revenue (less in-kind) dropped significantly for organizations with budgets more than \$1M, suggesting less reliance on public sources for these larger groups.

% of Support (Excluding In-Kind) by Budget Range

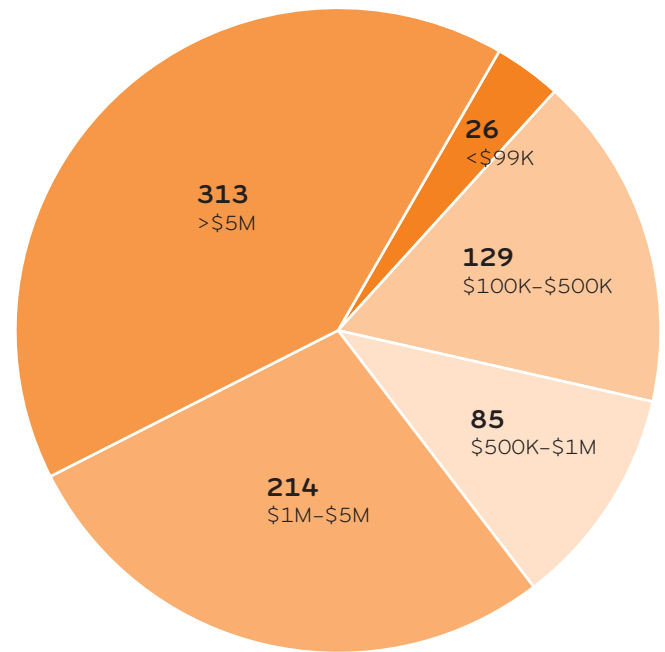


All Other Support (Excluding In-Kind) by Budget Range

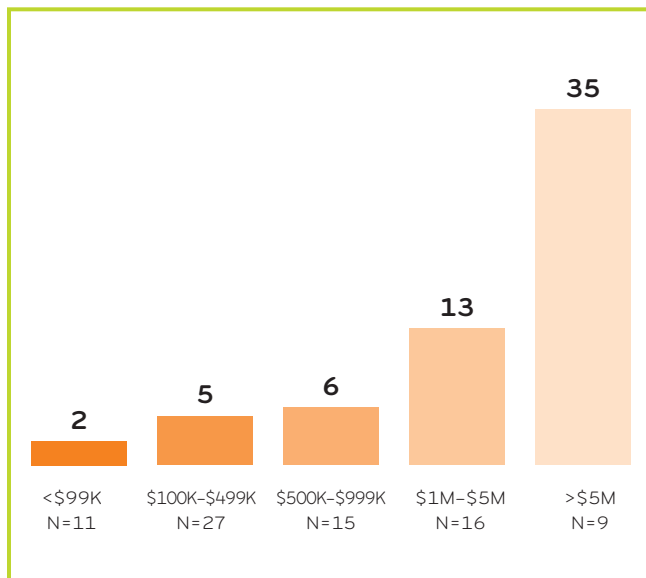
| Budget Range | Board/Individual | Foundation | Public | Other | Total |
|---------------|---------------------|---------------------|---------------------|---------------------|----------------------|
| <\$99K | \$760,389 | \$514,729 | \$457,300 | \$79,054 | \$1,811,472 |
| \$100K-\$499K | \$2,388,353 | \$2,177,848 | \$1,552,442 | \$612,574 | \$6,731,217 |
| \$500K-\$999K | \$1,951,479 | \$3,251,494 | \$2,075,929 | \$924,820 | \$8,203,722 |
| \$1M-\$5M | \$15,236,280 | \$8,488,789 | \$2,819,145 | \$6,217,174 | \$32,761,388 |
| >\$5M | \$36,677,385 | \$14,203,259 | \$4,065,459 | \$14,907,727 | \$69,853,830 |
| Total | \$57,013,886 | \$28,636,119 | \$10,970,275 | \$22,741,349 | \$119,361,629 |

The 78 organizations receiving corporate support reported a total of 767 contributors. The CDP does not request specific information on the corporations contributing to an organization. Therefore it is not possible to determine what percentage of the contributors are unique entities. There is most certainly some overlap among contributors. As such, the total number of unique corporate contributors may be significantly less than this number. Nevertheless we can see that nearly 41% of those contributors supported organizations with budgets greater than \$5M, with an average of 35 contributions per organization. The decline in both the average and the aggregate number of contributors for the > \$5M budget group compared to all other cohorts is significant.

Total Corporate Contributors by Budget Range: 767



Average Corporate Contributors by Budget Range

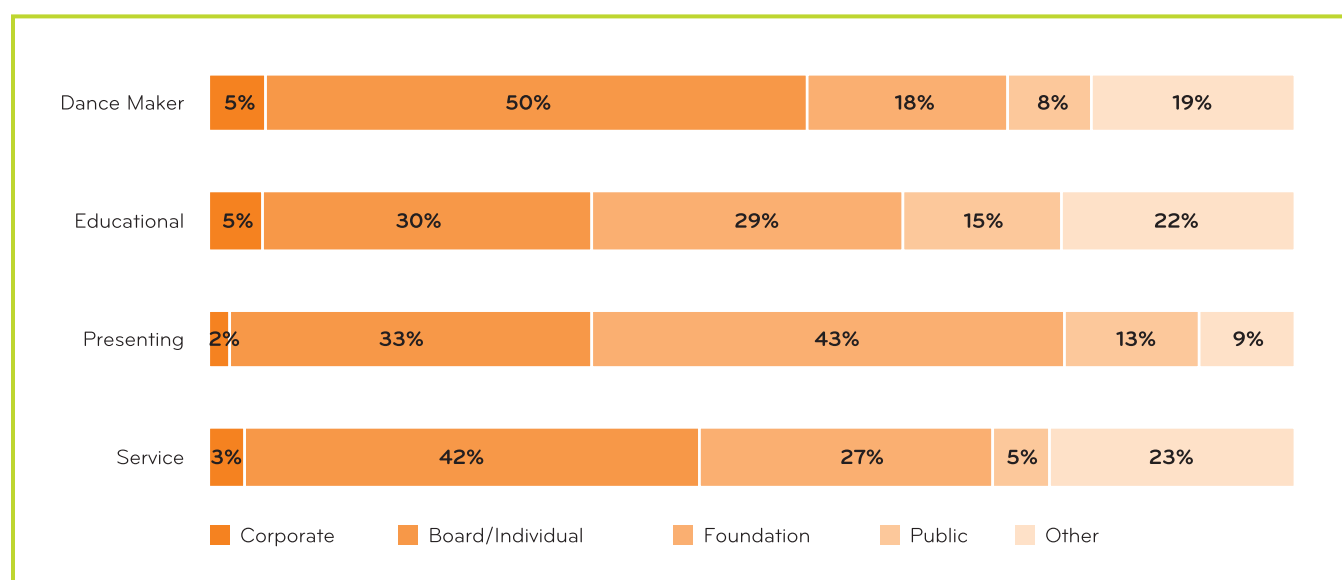


When analyzed by organization type, it is clear that dance makers and educational organizations were the key beneficiaries of corporate contributors. Dance makers secured just over 80% (\$4,723,523) of all corporate support contributed to nonprofit NYC dance organizations, and educational organizations received 10% of the \$5.8M in corporate contributions. Although the average contribution for all dance makers was \$94,471, the budget group analysis shows that the largest dance makers received a large percentage of that revenue. Dance makers received the majority of their contributed revenue from board members and individual contributors; presenting organizations relied heavily on foundation support.

Corporate Contributions by Organization Type

| Organization Type | Corporate (\$) | Count | % of Total | Mean |
|-------------------|--------------------|-----------|--------------|-----------------|
| Dance Maker | \$4,723,573 | 50 | 42.7% | \$94,471 |
| Educational | \$578,695 | 14 | 56.0% | \$41,335 |
| Presenting | \$271,367 | 8 | 47.1% | \$33,921 |
| Service | \$304,449 | 6 | 42.9% | \$50,742 |
| Total | \$5,878,084 | 78 | 45.1% | \$75,360 |

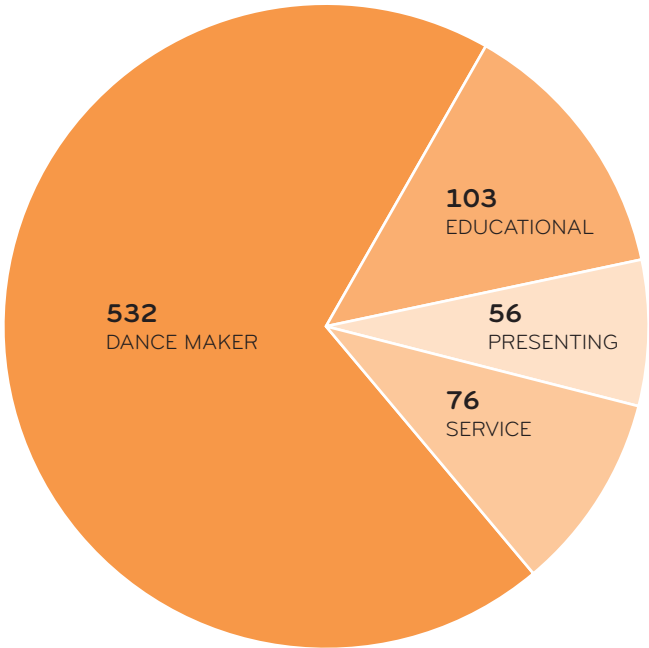
% of Support by Organization Type



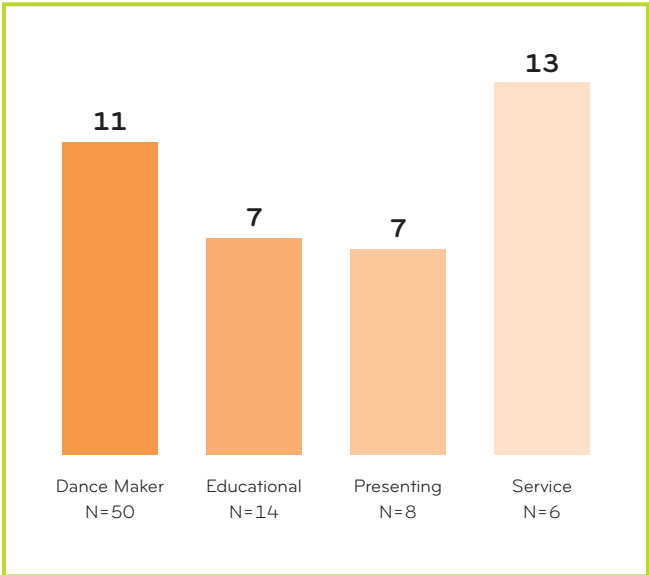
All Other Support by Organization Type (Less In-Kind)

| Organization Type | Board/Individual | Foundation | Public | Other | Total |
|-------------------|---------------------|---------------------|---------------------|---------------------|----------------------|
| Dance Maker | \$44,635,844 | \$16,415,983 | \$6,931,346 | \$16,802,307 | \$84,785,480 |
| Educational | \$3,566,663 | \$3,357,872 | \$1,706,343 | \$2,534,871 | \$11,165,749 |
| Presenting | \$4,858,884 | \$6,305,851 | \$1,822,827 | \$1,276,656 | \$14,264,218 |
| Service | \$3,952,495 | \$2,556,413 | \$509,759 | \$2,127,515 | \$9,146,182 |
| Total | \$57,013,886 | \$28,636,119 | \$10,970,275 | \$22,741,349 | \$119,361,629 |

Total Corporate Contributors by Organization Type: 767



Average Corporate Contributors by Organization Type



Dance makers reported almost 70% of all corporate contributors. Although low in total dollars contributed, service organizations had the highest number of corporate contributors, with an average of 13.

Corporate Giving by Borough

The vast majority of corporate support flowed to organizations in New York County (Manhattan). While 71% (123) of all organizations in the snapshot sample make their home in Manhattan, 60 of those organizations received 94% of all corporate support.

| Borough | Count | TTL Corporate (\$) | Per Org Average (\$) | TTL Contributors | Avg. Contributors | Avg. Contribution (\$) |
|-------------------------------|-----------|--------------------|----------------------|------------------|-------------------|------------------------|
| New York | 60 | \$5,529,382 | \$92,156 | 710 | 12 | \$7,788 |
| Kings | 14 | \$329,526 | \$23,538 | 49 | 4 | \$6,725 |
| Bronx/ Queens/ Richmond | 4 | \$19,176 | \$4,794 | 8 | 2 | \$2,397 |
| Total | 78 | \$5,878,084 | \$75,360 | 767 | 10 | \$7,664 |

Percent of Support by Type

| Borough | Corporate | Board/Individual | Foundation | Public | Other | Total (\$) |
|-------------------------------|-------------|------------------|--------------|-------------|--------------|----------------------|
| New York | 4.7% | 47.3% | 21.4% | 7.8% | 18.8% | \$116,663,032 |
| Kings | 4.2% | 21.8% | 43.5% | 19.8% | 10.7% | \$7,784,922 |
| Bronx/ Queens/ Richmond | 2.4% | 21.9% | 30.4% | 44.8% | 0.6% | \$791,759 |
| Total | 4.7% | 45.5% | 22.9% | 8.8% | 18.2% | \$125,239,713 |

Average (Mean) Support by Type

| Borough | Count | Board/Individual | Foundation | Public | Other | Total |
|-------------------------------|-----------|------------------|------------------|-----------------|------------------|------------------|
| New York | 60 | \$448,315 | \$203,359 | \$73,755 | \$178,097 | \$948,480 |
| Kings | 14 | \$41,413 | \$82,501 | \$37,660 | \$20,265 | \$189,876 |
| Bronx/ Queens/ Richmond | 4 | \$19,248 | \$26,711 | \$39,379 | \$504 | \$87,973 |
| Total | 78 | \$329,560 | \$165,527 | \$63,412 | \$131,453 | \$723,929 |

In-Kind Contributions

Although in-kind contributions were excluded from the revenue analyses above, it was a significant source of support for many organizations. Nearly 40% of the organizations in the snapshot sample reported in-kind revenue totaling more than \$4.3M. That \$4.3M would represent approximately 3.3% of all contributed revenue (\$129,553,113 with in-kind included in the total). In-kind donations accounted for just over 3% of all contributed revenue, yet small organizations (budgets under \$500K) report that in-kind support made up more than 10% of all contributed revenue. As shown in the word cloud below, in-kind contributions included a variety of goods and services.



| Budget Group | Total N | Valid N | % of Total | Sum | Mean |
|---------------|---------|---------|------------|-------------|------------------|
| <\$99K | 57 | 17 | 29.8% | \$216,700 | \$12,747 |
| \$100K-\$499K | 60 | 22 | 36.7% | \$874,538 | \$39,752 |
| \$500K-\$999K | 25 | 11 | 44.0% | \$599,228 | \$54,475 |
| \$1M-\$5M | 22 | 13 | 59.1% | \$1,117,915 | \$85,993 |
| >\$5M | 9 | 6 | 66.7% | \$1,505,019 | \$250,837 |

| Organization Type | Total N | Valid N | % of Total | Sum | Mean |
|-------------------|------------|-----------|--------------|--------------------|-----------------|
| Dance Maker | 117 | 45 | 38.5% | \$3,344,355 | \$74,319 |
| Educational | 25 | 9 | 36.0% | \$251,145 | \$27,905 |
| Presenting | 17 | 7 | 41.2% | \$386,110 | \$55,159 |
| Service | 14 | 8 | 57.1% | \$331,790 | \$41,474 |
| Total | 173 | 69 | 39.9% | \$4,313,400 | \$62,513 |

SHOES



TREND SAMPLE

The trend sample is made up of 87 organizations with CDP “Review Complete” Data Profiles for the years 2008 through 2012 consecutively.

As shown below, the organizations are more evenly dispersed among the five budget ranges. Dance makers account for 70% of the sample. 78% of all organizations in the sample make their home in Manhattan.

| Budget Range | Total |
|---------------|-----------|
| <\$99K | 22 |
| \$100K-\$499K | 31 |
| \$500K-\$999K | 13 |
| \$1M-\$5M | 13 |
| >\$5M | 8 |
| Total | 87 |

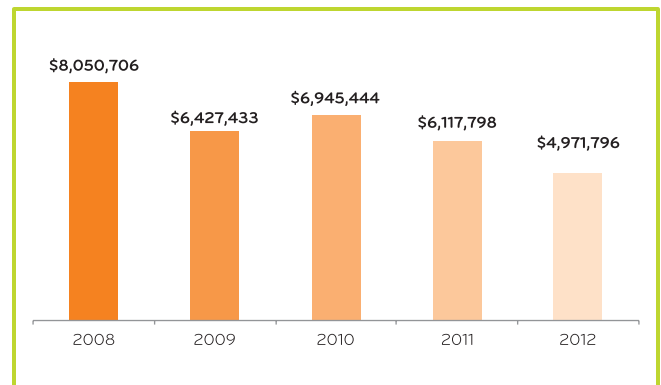
| Organization Type | Total |
|-------------------|-----------|
| Dance Maker | 61 |
| Educational | 10 |
| Presenting | 7 |
| Service | 9 |
| Total | 87 |

| County | Total |
|-------------------------|-----------|
| New York | 68 |
| Kings | 15 |
| Bronx, Queens, Richmond | 4 |
| Total | 87 |

Corporate Support

Total corporate support decreased by 62% between 2008 and 2012. The 2010 and 2011 totals were the result of two anomalous temporarily restricted contributions that far exceeded the average corporate support two organizations received during the five-year period. The average corporate contribution decreased 22.1% between 2008 and 2012 from \$138,805 to \$108,083.

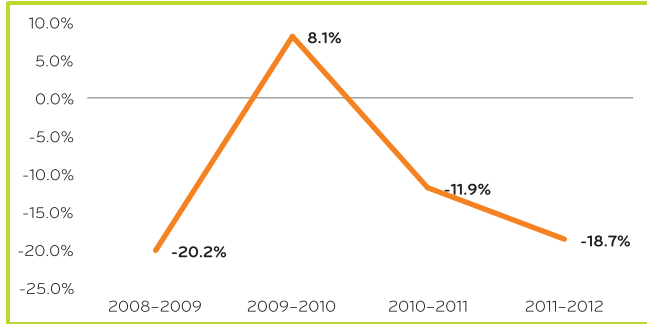
Aggregate Corporate Contributions by Year



Average (Mean) Corporate Support by Year



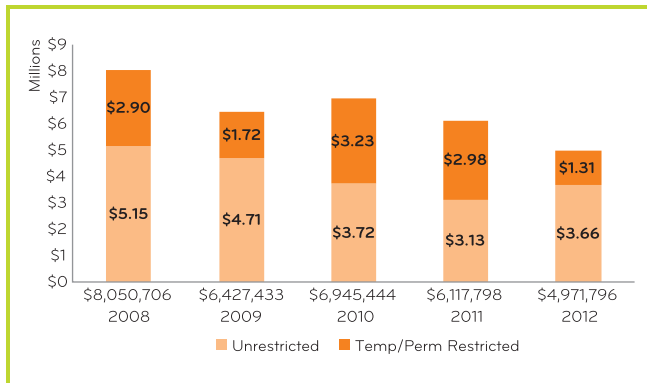
% Change Corporate Support Year-to-Year



While total corporate support fluctuated over the five-year period, unrestricted⁴ support experienced a steady decline between 2008 and 2011 before recovering slightly in 2012. The \$1.31 million in restricted corporate support in 2012 was the lowest recorded during the five-year period.

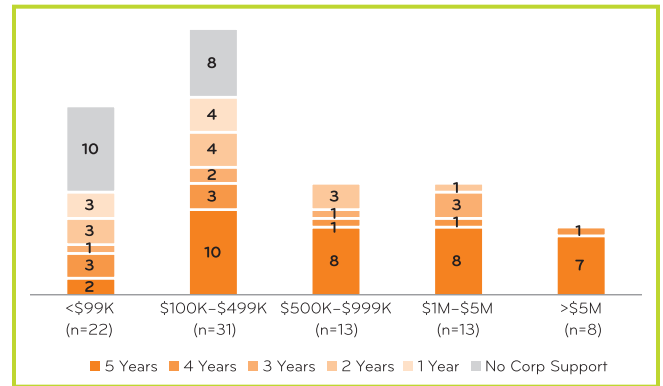
4. Unrestricted vs restricted revenue: Unrestricted revenue is income that can be used for any purpose. Restricted revenue is income a donor stipulates can only be used for a particular purpose and/or in a particular time period

Aggregate Corporate Support by Restriction



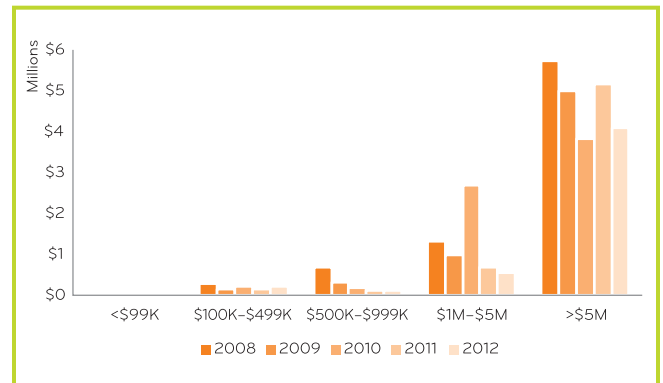
The chart below shows that large organizations are more likely to obtain corporate support annually. Of the 87 organizations in the trend sample, 18 received no corporate support. All of those organizations have budgets under \$500K.

Consistency of Corporate Support by Budget Size

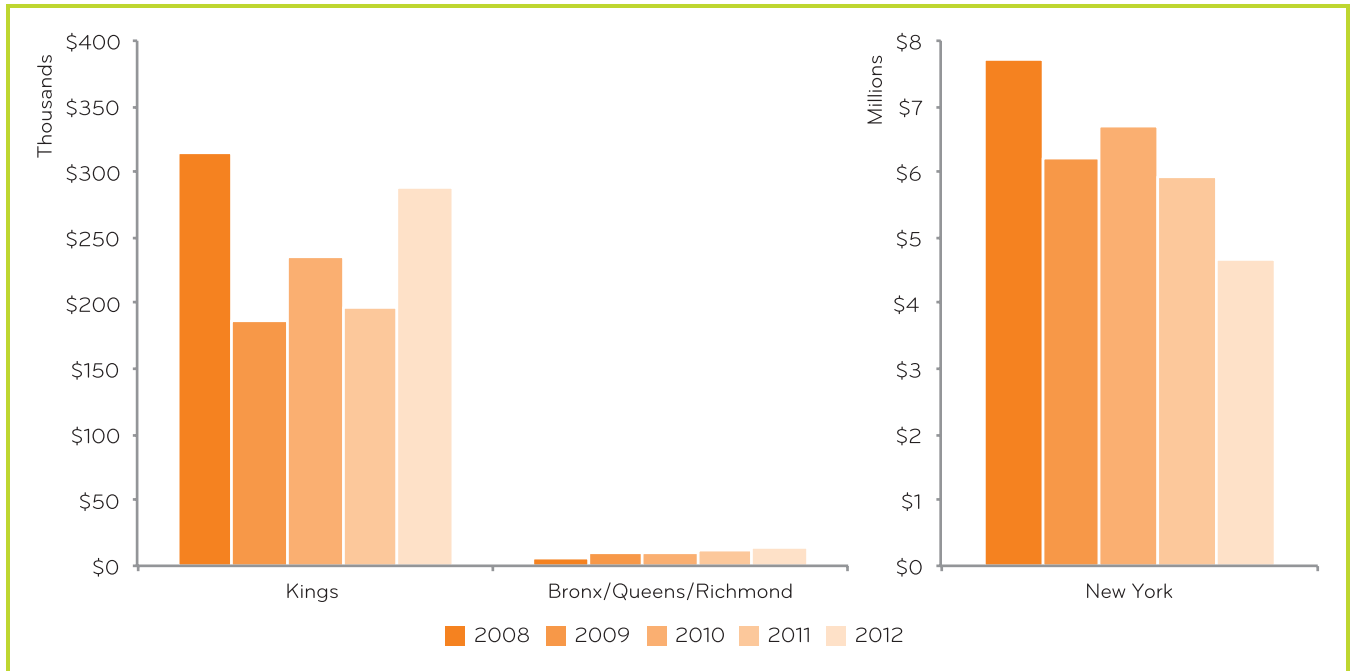


While all budget groups exhibited declines in corporate support from 2008 to 2012, the \$500K-\$999K cohort experienced an 82% decline in corporate support (\$688,930 to \$124,342). Despite being the second largest cohort (n=22), the under \$99K group recorded less than \$20,000 in aggregate corporate support in 2009, 2010, 2011, and 2012.

Aggregate Corporate Contributions by Budget Group



Aggregate Corporate Contributions by County



When analyzed by borough, total corporate support for Kings County nearly returned to prerecession levels by 2012, while organizations in the combined cohort of Bronx, Queens, and Richmond counties actually experienced a slight increase of 2% in corporate support. Aggregate corporate support in New York County declined nearly 40% between 2008 and 2012.

The charts on the following pages display the percentage of each source of contributed revenue (less in-kind) by year. The data indicates that in 2012 corporate support and public support made up a smaller percentage of total contributed revenue, while individual and board support accounted for more than 45% of the total. Despite the overall decline in aggregate corporate support between 2008 and 2012, organizations in the \$100K–\$499K and \$500K–\$999K cohorts realized slightly higher percentages of corporate support in 2012 than 2011.

Corporate Contributions as a Percentage of Contributed Revenue (Less In-Kind) by Year

| Budget Range | 2008 | 2009 | 2010 | 2011 | 2012 |
|-------------------------|-------------|-------------|-------------|-------------|-------------|
| <\$99K | 3.5% | 2.4% | 2.7% | 2.7% | 2.4% |
| \$100K-\$499K | 7.0% | 3.7% | 6.0% | 3.6% | 5.1% |
| \$500K-\$999K | 13.2% | 7.6% | 4.1% | 2.2% | 2.8% |
| \$1M-\$5M | 7.1% | 6.7% | 10.6% | 3.9% | 2.7% |
| >\$5M | 6.2% | 6.3% | 6.2% | 8.6% | 5.7% |
| Organization Type | 2008 | 2009 | 2010 | 2011 | 2012 |
| Dance Maker | 6.2% | 5.7% | 5.8% | 8.1% | 5.2% |
| Educational | 7.6% | 9.2% | 5.8% | 4.6% | 5.5% |
| Presenting | 13.9% | 11.0% | 5.5% | 3.4% | 3.3% |
| Service | 7.5% | 5.3% | 14.6% | 4.7% | 3.3% |
| County | 2008 | 2009 | 2010 | 2011 | 2012 |
| New York | 6.7% | 6.6% | 7.3% | 7.2% | 4.9% |
| Kings | 6.8% | 2.8% | 5.6% | 4.7% | 6.8% |
| Bronx, Queens, Richmond | 1.9% | 2.5% | 1.8% | 2.5% | 2.6% |
| Total | 6.7% | 6.3% | 7.2% | 7.0% | 4.9% |

Board/Individual Contributions as a Percentage of Contributed Revenue (Less In-Kind) by Year

| Budget Range | 2008 | 2009 | 2010 | 2011 | 2012 |
|-------------------------|--------------|--------------|--------------|--------------|--------------|
| <\$99K | 25.9% | 41.7% | 29.4% | 29.6% | 30.6% |
| \$100K-\$499K | 39.3% | 40.3% | 32.2% | 30.7% | 33.8% |
| \$500K-\$999K | 12.1% | 14.9% | 14.1% | 17.8% | 17.1% |
| \$1M-\$5M | 22.8% | 20.7% | 22.6% | 20.0% | 35.0% |
| >\$5M | 31.8% | 53.0% | 51.0% | 43.0% | 51.4% |
| Organization Type | 2008 | 2009 | 2010 | 2011 | 2012 |
| Dance Maker | 29.4% | 51.5% | 49.3% | 41.2% | 49.6% |
| Educational | 41.8% | 37.3% | 38.2% | 30.0% | 32.5% |
| Presenting | 15.7% | 9.6% | 18.9% | 18.0% | 29.9% |
| Service | 26.6% | 20.2% | 15.6% | 20.0% | 40.9% |
| County | 2008 | 2009 | 2010 | 2011 | 2012 |
| New York | 30.0% | 48.7% | 41.7% | 36.8% | 47.0% |
| Kings | 25.1% | 14.0% | 28.2% | 28.5% | 22.8% |
| Bronx, Queens, Richmond | 11.2% | 13.4% | 16.6% | 20.3% | 17.3% |
| Total | 29.8% | 46.3% | 41.0% | 36.3% | 45.8% |

Foundation Contributions as a Percentage of Contributed Revenue (Less In-Kind) by Year

| Budget Range | 2008 | 2009 | 2010 | 2011 | 2012 |
|-------------------------|--------------|--------------|--------------|--------------|--------------|
| <\$99K | 39.0% | 29.6% | 39.7% | 40.3% | 31.3% |
| \$100K-\$499K | 29.0% | 32.3% | 34.2% | 39.9% | 30.6% |
| \$500K-\$999K | 27.6% | 38.9% | 27.0% | 39.2% | 40.6% |
| \$1M-\$5M | 40.4% | 34.2% | 47.8% | 44.1% | 34.6% |
| >\$5M | 11.0% | 15.7% | 12.3% | 21.3% | 15.8% |
| Organization Type | 2008 | 2009 | 2010 | 2011 | 2012 |
| Dance Maker | 14.7% | 16.1% | 13.6% | 22.0% | 17.8% |
| Educational | 23.2% | 23.5% | 26.2% | 35.1% | 28.9% |
| Presenting | 29.5% | 56.8% | 45.3% | 58.7% | 41.2% |
| Service | 32.6% | 34.4% | 54.7% | 40.0% | 27.4% |
| County | 2008 | 2009 | 2010 | 2011 | 2012 |
| New York | 16.7% | 19.3% | 23.2% | 27.0% | 20.2% |
| Kings | 26.1% | 30.4% | 26.4% | 48.1% | 45.7% |
| Bronx, Queens, Richmond | 6.7% | 6.3% | 12.6% | 13.6% | 19.8% |
| Total | 17.0% | 20.0% | 23.3% | 27.9% | 21.3% |

Public Support as a Percentage of Contributed Revenue (Less In-Kind) by Year

| Budget Range | 2008 | 2009 | 2010 | 2011 | 2012 |
|-------------------------|-------------|--------------|--------------|-------------|-------------|
| <\$99K | 30.7% | 25.6% | 24.2% | 23.6% | 34.0% |
| \$100K-\$499K | 21.4% | 19.4% | 21.9% | 17.0% | 22.2% |
| \$500K-\$999K | 37.2% | 28.4% | 38.9% | 29.1% | 30.3% |
| \$1M-\$5M | 14.2% | 22.4% | 7.3% | 10.2% | 7.0% |
| >\$5M | 5.7% | 9.0% | 9.2% | 5.8% | 4.9% |
| Organization Type | 2008 | 2009 | 2010 | 2011 | 2012 |
| Dance Maker | 7.8% | 12.3% | 11.2% | 8.6% | 6.7% |
| Educational | 10.9% | 10.6% | 11.3% | 9.3% | 10.6% |
| Presenting | 28.1% | 12.9% | 19.8% | 10.2% | 12.3% |
| Service | 10.1% | 12.4% | 4.4% | 6.7% | 5.3% |
| County | 2008 | 2009 | 2010 | 2011 | 2012 |
| New York | 7.7% | 9.2% | 9.2% | 8.2% | 6.7% |
| Kings | 36.5% | 51.3% | 36.0% | 11.1% | 15.6% |
| Bronx, Queens, Richmond | 76.0% | 77.5% | 62.4% | 62.7% | 60.1% |
| Total | 9.0% | 12.2% | 10.6% | 8.6% | 7.3% |

All Other Support as a Percentage of Contributed Revenue (Less In-Kind) by Year

| Budget Range | 2008 | 2009 | 2010 | 2011 | 2012 |
|-------------------------|--------------|--------------|--------------|--------------|--------------|
| <\$99K | 1.0% | 0.7% | 4.0% | 3.8% | 1.8% |
| \$100K-\$499K | 3.3% | 4.3% | 5.7% | 8.9% | 8.3% |
| \$500K-\$999K | 9.8% | 10.2% | 15.9% | 11.6% | 9.2% |
| \$1M-\$5M | 15.5% | 15.9% | 11.8% | 21.8% | 20.7% |
| >\$5M | 45.2% | 16.0% | 21.4% | 21.3% | 22.2% |
| Organization Type | 2008 | 2009 | 2010 | 2011 | 2012 |
| Dance Maker | 41.9% | 14.4% | 20.1% | 20.1% | 20.7% |
| Educational | 16.5% | 19.4% | 18.5% | 21.0% | 22.5% |
| Presenting | 12.8% | 9.7% | 10.5% | 9.7% | 13.3% |
| Service | 23.2% | 27.6% | 10.6% | 28.7% | 23.1% |
| County | 2008 | 2009 | 2010 | 2011 | 2012 |
| New York | 38.8% | 16.2% | 18.6% | 20.9% | 21.2% |
| Kings | 5.4% | 1.5% | 3.8% | 7.5% | 9.1% |
| Bronx, Queens, Richmond | 4.2% | 0.2% | 6.5% | 0.8% | 0.1% |
| Total | 37.5% | 15.2% | 17.9% | 20.2% | 20.6% |



RESEARCHER'S RECOMMENDATIONS

Looking Toward the Future: Leveraging Data to Tell Stories, Demonstrate Impact, & Promote Corporate Philanthropy

This detailed study of corporate support among the NYC dance community provides a revealing glimpse into the challenging and inconsistent environment confronting even the most stable and well-resourced organizations. The findings presented in this report represent a call to action for dance makers, educators, advocates, and supporters of the field. A turbulent economic environment and more insecure philanthropic community will demand arts administrators and board members develop the necessary skills to negotiate chronic financial uncertainty.

Yet despite the obstacles, opportunities to advance, grow, and succeed, are abundant. The demand for accountability and sustainability has been at the forefront of the nonprofit sector, but as many working in the performing arts can attest, impact is the driving force. Whether instrumental or intrinsic, or somewhere in between, those impacts are what make an organization an important community asset. Demonstrating that impact and establishing the belief that those organizations creating it are a necessary and dynamic community resource will move dance organizations beyond discussions of sustainability. As the team at AMS Planning & Research explains:

"Success in the next era means becoming an 'effective' organization that has an impact (causes change) on the people it serves, and becoming so deeply 'entangled' in the community that it is recognized widely as a 'vital' contributor to its community's success."

We need to move our organizations into the realm of vital community asset that is valued by all, including our corporate partners. What has been made clear through this research is that although corporate support for the dance field is consistent with what is found in other studies of corporate philanthropy, now is not the time to become complacent or to accept the status quo. The findings highlight the disparity in corporate support among organizations, with large dance makers drawing a majority of the current cache of corporate support. But current conditions need not dictate future opportunities. The information provided throughout the report can assist all stakeholders in becoming more adept at deploying data and using it to reach out to corporate patrons and build relationships and demonstrate value.

Below is a set of recommendations that we believe will guide the dance field toward a more coordinated, creative, and adaptive approach to engaging with the corporate community. Some recommendations may apply to areas outside of corporate philanthropy, but all those identified are consistent with both the needs of the stakeholders in the dance field and expectations of the corporate community as discussed in the literature review.

1. Encourage dance makers, service organizations, and researchers to utilize timely, accurate information to tell stories and demonstrate impact to potential contributors. The CDP data used in this report, along with data from other sources, are a valuable learning resource and should be used to identify areas of need and to highlight successes. The CDP can be a resource for dance makers who engage with data to improve operations and learn more about their own financial condition and its position within the field in a wider context. Service organizations and researchers can use this data to identify trends and promote the field of dance. The CDP refers to this as Data + Stories = Impact. A powerful story, supported with reliable data, will allow all stakeholders to demonstrate the impact the field is having on its community.

2. Become adept at promoting the dance field as a vital component of the local community and highlighting its contributions as a benefit to all, including corporations. It is important that stories of success are delivered promptly and to a wide audience. Being able to identify and document those stories is a skill that must be nurtured and expanded.

3. Work with smaller organizations and the corporate community to identify areas of shared interest and need.

The goal is not to redistribute the existing resources down but to increase both the number of contributions flowing to the field and broaden the impact across organizations of all sizes. Smaller organizations are less likely to have the resources or contacts to be able to connect to the corporate community on a more consistent basis. Bring together corporate leaders and arts administrators and advocates through roundtables or other events designed to explore these areas of common interest and promote an ongoing dialogue.

4. Cultivate and promote dance ambassadors who can reach out to the corporate community on behalf of the dance field.

Effective communicators are needed to tell the success stories. These ambassadors should come from a variety of backgrounds and should be provided with a steady stream of information from which they can draw inspiration.

5. Identify staffing and resource capacity for developing and maintaining relationships with the corporate community.

For larger organizations this means reviewing current procedures and responsibilities to understand the efficacy of these organizations' recruitment and retention efforts. For smaller organizations this may mean leveraging volunteer relationships.

While the recommendations above can be advanced using the information currently available, this study has also helped identify some additional data that would further illuminate the universe of corporate support.

6. Collect detailed data about the corporations that are currently supporting the dance field.

The universe of contributors is not immediately clear. Determine which corporations are giving and to what, and under which circumstances those relationships are initiated, nurtured and maintained. Are there particular sectors that are more likely to support dance makers, educational organizations, or service providers? What motivates a company to contribute? In what ways do these companies currently provide support? How do in-kind contributions and pro bono services impact giving decisions?

7. Review and develop dance organizations' board structures and the reach of their members.

How are corporations represented throughout the dance field? Are they more likely to be found on boards of educational or service organizations? What recruitment strategies are organizations using to encourage corporate representation on their board? Which strategies are successful at recruiting candidates? With respect to existing board members, what are the strengths and weaknesses that drive and/or limit an organization's ability to leverage the knowledge, resources, and connections of those members? How can those members more efficiently and effectively deploy their skills and contacts to benefit the organization?

Each dance organization has its own mission and vision. The dance field as a whole is a vibrant tapestry of form, content, and artistry. The talents of the performers, administrators, crew members, promoters, presenters, advocates, educators, and all others involved in the creation of dance provide a robust foundation on which to build. Taking these steps toward illuminating the dynamic contributions of these dedicated individuals will help establish the field of dance as the vital community resource it has become. The field must step forward and tell these stories with strength and conviction in order to engage more productively with the corporate community.

APPENDICES

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Snapshot Sample Organizations

| | |
|--|--|
| Alpha Omega 1-7 Theatrical Dance Company, Inc. | DanceWorks, Inc./Pentacle |
| Alvin Ailey Dance Foundation, Inc. | Dancing Classrooms |
| American Tap Dance Foundation, Inc. | Dancing Crane, Inc. |
| Annabella Gonzalez Dance Theater, Inc. | Dancing in the Streets |
| Appleby Foundation Inc. | Dansology, Inc. |
| Armitage Foundation, LTD | Danspace Project |
| Art Sweats, Inc. | Disalced Inc. dba Mark Morris Dance Group |
| Artichoke Dance Company, Inc. | DOVA, Inc. |
| Arts Resources in Collaboration, Inc. | Dusan Tynek Dance Theatre |
| ASDT, Inc. - The American Spanish Dance Theatre | Dynamic Forms Inc. |
| Balinese American Dance Theatre | E. Monte Motion Inc. |
| Ballet Ambassadors, Inc. | El Mundo Del |
| Ballet Hispanico of New York | Eva Dean Dance Company, Inc. |
| Ballet Next Inc. | Evidence, Inc. |
| Ballet Tech Foundation, Inc. | Fist and Heel Performance Group |
| Ballet Theatre Foundation, Inc. | Flamenco Latino |
| Baryshnikov Arts Center, Inc. | Foundation for Dance Promotion, Inc. |
| Batoto Yetu | Foundation for Independent Artists, Inc. |
| Battery Dance Corporation | Foundation for the Advance of Dance |
| Big Dance Theater | Gallim Dance Company, Inc. |
| Big Tree Productions, Inc. | Gelsey Kirkland Academy of Classical Ballet |
| Brighton Ballet Theater Co., Inc. | Gina Gibney Dance, Inc. |
| Bronx Dance Theatre | Gotham Arts Exchange, Inc. |
| Brooklyn Ballet Inc | Groove With Me, Inc. |
| Calpulli Mexican Dance Co. | H.T. Dance Company, Inc./ Chen Dance Center |
| Career Transition For Dancers | Heidi Latsky Dance |
| Cedar Lake Contemporary Ballet | House of the Roses Volunteer Dance Company, Inc. |
| Center for Performance Research | human future dance corps |
| Center for Traditional Music and Dance | Hundred Grand Dance Foundation |
| Chez Bushwick, Inc. | Ice Theatre of New York |
| Collective Body Dance Lab | iLAND,inc. |
| Complexions - A Concept in Dance | Infinity Dance Theater Company Ltd. |
| Construction Company Theater/Dance Associates, Inc. | Inta, Inc. |
| Cora Dance Inc. | Isadora Duncan Foundation for Contemporary Dance, Inc. |
| Covenant Ballet Theatre of Brooklyn, Inc. | Isadora Duncan International Institute, Inc. |
| Cunningham Dance Foundation, Inc. | Ivy Baldwin Dance, Inc. |
| Curran Events Inc. | Jessica Lang Dance, Inc. |
| D.A.N.C.E., Inc | Jody Sperling/Time Lapse Dance, Inc. |
| DANCE 2000: The Felice Lesser Dance Theater Fdn., Inc. | Jose Limon Dance Foundation |
| Dance Continuum, Inc. | Joyce Theater Foundation, Inc. |
| Dance Entropy Inc. | K.S. J.A.M.M. Dance Troupe, Inc. |
| Dance Giant Steps, Inc | KDNY |
| Dance Iquail | Keigwin and Company, Inc. |
| Dance New Amsterdam, Inc. | Kerri Edge Children's Dance Ensemble, Inc. |
| Dance Notation Bureau, Inc. | KowTeff School of African Dance |
| Dance Parade, Inc. | KW Projects, Inc. DBA Kate Weare Company |
| Dance Project SEQUENCE, Inc. | La Donna Dance, Inc. |
| Dance Theatre of Harlem, Inc. | Liberata Dance Theatre, Inc. |
| Dance/NYC | Loco-Motion Dance Theatre for Children |
| DANCENOWNYC | Lotus Fine Art Productions, Inc. |
| Dances For A Variable Population | Lubovitch Dance Foundation, Inc. |
| Dancewave, Inc. | Marie-Christine Giordano Dance Company |
| | Martha Graham Center of Contemporary Dance, Inc. |
| | Mind to Move, Inc. |
| | Misnomer, Inc. |
| | Momenta Foundation, Inc. |
| | Monica Bill Barnes & Company |

Morphoses LTD
 Movement Research, Inc.
 National Dance Institute Inc.
 Navatman, Inc.
 New Dance Alliance, Inc.
 New England Dinosaur, Inc. d/b/a Michael Mao Dance
 New York City Ballet
 New York Live Arts
 Noche Flamenca
 Notes in Motion, Inc.
 NY United Jewish Association, Inc. Cultural Programs
 Opus Dance Theatre & Community Services Inc.
 Overfoot, Inc./Jody Oberfelder Dance Projects
 Palissimo Inc.
 Parsons Dance Foundation, Inc.
 Pascal Rioult Dance Theatre
 Paul Taylor Dance Foundation
 Polish American Folk Dance Company
 Present Pariah Inc.
 Racing Thoughts, Inc.
 Racoco Productions Inc
 Redhawk Indian Arts Council
 Renegade Performance Group
 Rio Grande Union Inc
 Rod Rodgers Dance Company, Inc.
 Sachiyi Ito and Company
 Saeko Ichinohe and Company. inc.
 Sarah Michelson Inc.
 School of American Ballet, Inc.
 Sens Production, Inc.
 Shen Wei Dance Arts, Inc.
 Sokolow Theatre Dance Ensemble
 Spanish Dance Arts Company, Inc.
 Spoke the Hub Dancing, Inc.
 Staten Island Ballet Theater Inc.
 Stephen Petronio Dance Company, Inc.
 Streb, Inc.
 SYREN Modern Dance, Inc.
 The Bang Group, Inc
 The Capoeira Foundation, Inc.
 The Dance Ring, Inc.
 The Equus Projects Inc.
 The Kathak Ensemble & Friends/CARAVAN, Inc.
 The Muller Works Foundation
 The Nancy Meehan Dance Company
 The Peridance Ensemble LTD
 The School of Hard Knocks
 The Solo Foundation
 The Tom Gold Dance Foundation
 Thelma Hill Performing Arts Center
 Thin Man Dance, Inc.
 Threshold Dance Projects, Inc. (dba Buglisi Dance Theatre)
 Together in Dance, Inc.
 Trisha Brown Company, Inc.
 Triskelion Arts/Kick StanDance, Inc
 UBW, Inc.
 UCDA
 Uptown Dance Academy, Inc.
 Volcano Love, Inc.
 WCV, Inc.
 WHITE WAVE RISING Young Soon Kim Dance Company
 Young Dancemakers Company
 Young Dancers in Repertory, Inc.
 ZGD Inc.

Trend Sample Organizations

Alvin Ailey Dance Foundation, Inc.
 American Tap Dance Foundation, Inc.
 Annabella Gonzalez Dance Theater, Inc.
 Armitage Foundation, LTD
 Art Sweats, Inc.
 Artichoke Dance Company, Inc.
 Arts Resources in Collaboration, Inc.
 ASDT, Inc. - The American Spanish Dance Theatre
 Ballet Hispanico of New York
 Ballet Tech Foundation, Inc.
 Ballet Theatre Foundation, Inc.
 Baryshnikov Arts Center, Inc.
 Battery Dance Corporation
 Big Dance Theater
 Brighton Ballet Theater Co., Inc.
 Bronx Dance Theatre
 Career Transition For Dancers
 Center for Traditional Music and Dance
 D.A.N.C.E., Inc
 Dance Entropy Inc.
 Dance Notation Bureau, Inc.
 Dance Project SEQUENCE, Inc.
 Dance Theatre of Harlem, Inc.
 Dance/NYC
 DANCENOWNYC
 Dances For A Variable Population
 Dancewave, Inc.
 DanceWorks, Inc./Pentacle
 Dancing Crane, Inc.
 Dancing in the Streets
 Dansology, Inc.
 Danspace Project
 Discalced Inc. dba Mark Morris Dance Group
 DOVA, Inc.
 Dynamic Forms Inc.
 Eva Dean Dance Company, Inc.
 Flamenco Latino
 Foundation for Independent Artists, Inc.
 Gina Gibney Dance, Inc.
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 Heidi Latsky Dance
 Ice Theatre of New York
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 Infinity Dance Theater Company Ltd.
 Isadora Duncan Foundation for Contemporary Dance, Inc.
 Jody Sperling/Time Lapse Dance, Inc.
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 K.S. J.A.M.M. Dance Troupe, Inc.
 KDNY
 La Donna Dance, Inc.
 Loco-Motion Dance Theatre for Children
 Lotus Fine Art Productions, Inc.
 Lubovitch Dance Foundation, Inc.
 Marie-Christine Giordano Dance Company
 Mind to Move, Inc.
 Momenta Foundation, Inc.
 Monica Bill Barnes & Company

| |
|--|
| Movement Research, Inc. |
| National Dance Institute Inc. |
| New Dance Alliance, Inc. |
| New York City Ballet |
| Notes in Motion, Inc. |
| Overfoot, Inc./Jody Oberfelder Dance Projects |
| Parsons Dance Foundation, Inc. |
| Pascal Rioult Dance Theatre |
| Paul Taylor Dance Foundation |
| Racing Thoughts, Inc. |
| Rod Rodgers Dance Company, Inc. |
| Sachiyo Ito and Company |
| School of American Ballet, Inc. |
| Shen Wei Dance Arts, Inc. |
| Spanish Dance Arts Company, Inc. |
| Spoke the Hub Dancing, Inc. |
| Staten Island Ballet Theater Inc. |
| Stephen Petronio Dance Company, Inc. |
| Streb, Inc. |
| The Bang Group, Inc |
| The Capoeira Foundation, Inc. |
| The Dance Ring, Inc. |
| The Nancy Meehan Dance Company |
| The School of Hard Knocks |
| Thin Man Dance, Inc. |
| Volcano Love, Inc. |
| WHITE WAVE RISING Young Soon Kim Dance Company |
| ZGD Inc. |

CDP Data Fields

SECTION 1 — ORGANIZATION INFORMATION

| | |
|-----|-----------------------|
| 3 | Organization Name |
| 7 | Street Address |
| 8 | Street Address Line 2 |
| 9 | City |
| 10 | State |
| 11 | ZIP + 4 |
| 12 | County |
| 16 | Organization Type |
| 17 | NTEE Classification |
| 17a | NISP Classification |
| 17b | NISP Specialty |
| 17c | NISP Institution |

SECTION 3 — REVENUE

EARNED

| | |
|-----|---------------------------------------|
| 1 | Admissions |
| 2 | Ticket Sales |
| 3 | Tuitions |
| 4 | Workshop & Lecture Fees |
| 5 | Touring Fees |
| 6 | Special Events—Non-fundraising |
| 7 | Gift Shop/Merchandise Sales |
| 7a | Gallery/Publication Sales |
| 8 | Food Sales/Concession Revenue |
| 8a | Parking Concessions |
| 9 | Membership Dues/Fees |
| 10 | Subscriptions—Performance |
| 10a | Subscriptions—Media |
| 11 | Contracted Services/Performance Fees |
| 12 | Rental Income |
| 13 | Royalties/Rights & Reproductions |
| 14 | Advertising Revenue |
| 15 | Sponsorship Revenue |
| 16 | Investments—Realized Gains (Losses) |
| 17 | Investments—Unrealized Gains (Losses) |
| 18 | Interest & Dividends |
| 19 | Other Earned Revenue |

SUPPORT

| | |
|-----|---|
| 20 | Total Earned Revenue |
| 21 | Trustee/Board Contributions |
| 22 | Individual Contributions |
| 23 | Corporate Contributions |
| 24 | Foundation Contributions |
| 25 | Government—City |
| 26 | Government—County |
| 27 | Government—State |
| 28 | Government—Federal |
| 28a | Tribal Contributions |
| 29 | Special Events—Fundraising |
| 30 | Other Contributions |
| 30b | Parent Organization Support |
| 30c | Related Organization Contributions |
| 31 | In-kind Contributions |
| 32 | Net Assets Released from Restrictions |
| 33 | Total Contributed Revenue and Net Assets Released from Restrictions |
| 34 | Total Earned and Contributed Revenue Including Net Assets Released from Restrictions |
| 35 | Transfers & Reclassifications |
| 36 | Total Revenue |

SECTION 6 – EXPENSES

| | |
|-----|-----------------------------------|
| 1 | Total Salaries & Fringe |
| 2 | Accounting |
| 3 | Advertising and Marketing |
| 4 | Artist Commission Fees |
| 4a | Artist Consignments |
| 5 | Artists & Performers–Non-Salaried |
| 6 | Audit |
| 7 | Bank Fees |
| 8 | Repairs & Maintenance |
| 9 | Catering & Hospitality |
| 10 | Collections Conservation |
| 11 | Collections Management |
| 12 | Conferences & Meetings |
| 13 | Cost of Sales |
| 14 | Depreciation |
| 15 | Dues & Subscriptions |
| 16 | Equipment Rental |
| 17 | Facilities - Other |
| 18 | Fundraising Expenses–Other |
| 19 | Fundraising Professionals |
| 20 | Grantmaking Expense |
| 21 | Honoraria |
| 22 | In-Kind Contributions |
| 23 | Insurance |
| 24 | Interest Expense |
| 25 | Internet & Website |
| 26 | Investment Fees |
| 27 | Legal Fees |
| 28 | Lodging & Meals |
| 29 | Major Repairs |
| 30 | Office Expense–Other |
| 31 | Other |
| 32 | Postage & Shipping |
| 33 | Printing |
| 34 | Production & Exhibition Costs |
| 34a | Programs–Other |
| 35 | Professional Development |
| 36 | Professional Fees–Other |
| 37 | Public Relations |
| 38 | Rent |
| 38a | Recording & Broadcast Costs |
| 38b | Royalties/Rights & Reproductions |
| 39 | Sales Commission Fees |
| 39a | Security |
| 40 | Supplies–Office & Other |
| 41 | Telephone |
| 42 | Touring |
| 43 | Travel |
| 44 | Utilities |
| 45 | Total Expenses |
| 46 | Change in Net Assets |

SECTION 11 – NONFINANCIAL INFORMATION**SECTION C – ATTENDANCE**

| | |
|-----|---|
| C1 | Total Paid Attendance |
| C2 | Total Free Attendance |
| C3 | Total Attendance (C1+C2) |
| C4 | Children 18 and under |
| C5 | Number of Groups of Children 18 and Under |
| C5a | Number of Other Groups |
| C6 | Attendance - Classes/Workshops |

SECTION 11 – NONFINANCIAL INFORMATION CONTINUED**SECTION G – PROGRAM ACTIVITY**

| | |
|------|---|
| G1 | Live Productions–Self-Produced |
| G1a | Live Productions–Presented Only |
| G2 | Public Performances–Home |
| G3 | Public Performances–Away |
| G3a | Online/radio/television programs |
| G4 | Permanent Exhibitions |
| G5 | Temporary Exhibitions |
| G6 | Classes/Workshops–for the public/constituents |
| G7 | Classes/Workshops–for professional artists |
| G7a | Publications |
| G7b | Number of Publications Sold/Distributed |
| G8 | Tours |
| G8a | Number of Tour Occurrences |
| G9 | Films |
| G9a | Number of Film Screenings |
| G10 | Lectures |
| G10a | Number of Lecture Occurrences |
| G11 | Exhibition Openings |
| G12 | World Premieres |
| G13 | National Premieres |
| G14 | Local Premieres |
| G15 | Works Commissioned |
| G16 | Workshops or readings of new works |
| G17 | Programs - Other |
| G17a | Number of Programs–Other Occurrences |
| G18 | Off-site School Programs |
| G18a | Number of Off-site School Program Occurrences |
| G19 | Facility Rentals–By your organization for your program use |
| G20 | Facility Rentals–By your organization for your non-program use |
| G21 | Rentals of your facility by others |

SECTION I – STAFF & NON-STAFF STATISTICS

| | |
|-----|-----------------------------------|
| I1 | Full-time Permanent Employees |
| I2 | Part-time/Seasonal Employees |
| I3 | Part-time/Seasonal Employees–FTEs |
| I4 | Full-time Volunteers |
| I5 | Part-time Volunteers |
| I6 | Part-time Volunteers–FTEs |
| I7 | Independent Contractors |
| I8 | Independent Contractors–FTEs |
| I9 | Interns/Apprentices |
| I10 | Interns/Apprentices–FTEs |

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