

Defining “Small-Budget” Dance Makers in a Changing Dance Ecology

DATA HIGHLIGHTS



“Small-budget” dance is relevant.

- The majority of “small-budget” dance organizations have **longevity**, with 83% having been established a decade or more ago.
- Most “small-budget” dance makers identify their practice as focused on Contemporary (32%) or Modern (24%). The next largest **genre** is National Origin/Ethnicity-Specific (12%).
- Consistent with previous Dance/NYC research, the majority of New York City-based “small-budget” dance organizations (50%) are **headquartered** in Manhattan—while there is greater representation in regional areas (11%), than The Bronx and Queens (6%).

“Small-budget” dance is resourceful.

- The majority of “small-budget” dance entities operate on the lower end of the \$25K to \$1M **budget range**—78% have budgets between \$25K and \$250K.
- “Small-budget” dance organizations are heavily reliant on **volunteer labor**, engaging an average of 1 full-timer, 20 volunteers, and most commonly, a working board of directors via a nonprofit 501(c)(3) structure (74%).
- “Small-budget” dance entities are highly reliant on social media, with 97% using posts for **marketing & outreach**.
- Nearly all “small-budget” dance organizations receive **funding** from individual donors (92%) or earned income (88%), while lower proportions raise funds from private foundations (72%), government sources (65%), and corporations (56%).
- More “small-budget” dance entities access **in-kind contributions** (75%) than foundation, government, or corporate sources. These contributions have an average annual value of \$29,735.

“Small-budget” dance is diverse but could better reflect the characteristics of New York City.

- With 48% ALAANA representation, “small-budget” **artistic leadership is more diverse** than the nonprofit dance workforce (32% in 2016), and the New York City Cultural Affairs Workforce (33% in 2019). New York City is at least 68% ALAANA.
- Just over one-quarter (27%) of “small-budget” artistic leads are **immigrants** as compared to 37% of New York City.
- In this study, no “small-budget” survey respondents **identified as disabled** despite previous Dance/NYC research that reflects the presence of disabled dance makers. Approximately 11% of New York City residents identify as disabled.
- The majority (42%) of “small-budget” dance makers belong to Generation X (b. 1965-1981), as compared to 21% of New York City, revealing **opportunities to engage older and younger artistic leadership**.

- Most (61%) “small-budget” artistic leadership **identify as female**, though this segment includes slightly less female representation than the nonprofit dance workforce studied in 2016. For comparison, 52% of New York City identifies as female.
- Nearly one-third (31%) of “small-budget” dance makers **identify as LGBTQIA+** as compared to 4% of New York City.

“Small-budget” dance needs funding, training, skilled labor, and reliable pay.

- Nearly all “small-budget” dance makers **need funding for salaries/wages** (95%) and general operations (93%). More than half (56%) indicate that the salaries/wages category is their most critical funding need.
- “Small-budget” **artistic leads work with many organizations and fulfill many roles**. Most (85%) work with more than one organization and nearly half (48%) fill four or more roles for an organization or project including artistic, managerial, and/or administrative responsibilities.
- The majority of “small-budget” artistic leads (55%) **do not earn a regular salary from their work in dance** and just 21% have a full-time job in dance.